

# IT'S ALL RIGHT WITH ME

Words and Music by  
COLE PORTER

Steadily moving fox trot

Piano

The piano introduction is in 4/4 time, marked *mf*. It features a steady, rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand. The melody is simple and catchy, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a final chord of C5.

Refrain

The first system of the refrain is in 4/4 time, marked *mp*. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of quarter notes in the right hand and quarter notes in the left hand. The lyrics are: "It's the wrong time and the wrong place tho' your". Chords Cm and F9 are indicated above the staff.

The second system of the refrain continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with quarter notes. The lyrics are: "face is charm - ing, it's the wrong face, it's not". Chords Cm and Fm are indicated above the staff.

The third system of the refrain concludes the phrase. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with quarter notes. The lyrics are: "her his face but such a charm - ing face that it's". Chords Bb, Bb9, Bb7, Bbm6, and C9 are indicated above the staff.

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F9 F7 G Fm6 G F G7

all right with me. It's the

*dim.* *R.H.* *mp*

Cm F9

wrong song in the wrong style tho' your

Cm Fm

smile is love - ly, it's the wrong smile, it's not

Bb Bb9 Bb7 Bbm6 C9

{her} smile but such a love - ly smile that it's

*mf*

F9 Fm7 Bb7 Eb

all right with me. You

Bbm Eb9 C dim.

can't know how hap - py I am that we met, I'm

Abm F dim. Eb Ebmaj.7 Eb6

strange - ly at - tract - ed to you, There's

Bbm6 C7(b9) F7

some - one I'm try - ing so hard to for - get, Don't

Fm6 G7 Cm6 G F G7

you want to for - get some - one too? \_\_\_\_\_ It's the

Cm F9

wrong game \_\_\_\_\_ with the wrong chips, tho' your

Cm Fm

lips are tempt - ing, they're the wrong lips, They're not

Bb Bb9 Bb7 Bbm6 C9

{her/ his} lips, but they're such tempt - ing lips \_\_\_\_\_ that if

F9 F7 Bb9 Gm D Fm7 Bb7

some night \_\_\_\_\_ you're free, \_\_\_\_\_ dear, it's

*dim.*

Ebmaj.7 Eb7 Eb7+ Abmaj.7

all right, \_\_\_\_\_ it's all right \_\_\_\_\_

*cresc.*

Ab7 F9 Fm7

with me. \_\_\_\_\_

1. Eb G7 2. Eb

It's the

*dim.*