

Just One of Those Things

* Lead sheet according to the refrain from: Porter, Cole 1959. *The Cole Porter Song Book*. New York: Simon & Schuster. 77-79. Originally in F, transposed to B \flat in this transcribed material.

**As sung by Sarah Vaughan on *Live at Mister Kelly's* album (rec. 1957), in the key of B \flat , with Jimmy Jones (piano), Richard Davis (bass), and Roy Haynes (drums). Published 1958, EmArcy (LP)

A1

Med Up Swing $\text{♩} = 184$

Gm

D

Music and Lyrics: Cole Porter

Lead sheet*
(originally in F)

It was just one of those things.

First Chorus**
(Sarah Vaughan)

It was just one of those thiNgs,

Second Chorus**
(Sarah Vaughan)

It was ju - ust one of those thiNgs

Lead Sheet*

Just one of those cra - zy flings

First Chorus**
(Sarah Vaughan)

Just one of those cra - zy fliiNgs,

Second Chorus**
(Sarah Vaughan)

Just one of those cra - zy fliiNgs,

Lead Sheet*

One of those bells that now and then rings

First Chorus**
(Sarah Vaughan)

One of those bElls that now and then riNgs,

Second Chorus**
(Sarah Vaughan)

One of those bells that now and then riNgs,

13 Bb^6 B° F^7 D^7

Lead Sheet*
Just one of those things. It was

First Chorus** (Sarah Vaughan)
Just one of those things. It was

Second Chorus** (Sarah Vaughan)
Just one of those things. It

Annotations: displacement, laid back, octave shift + pentatonic, quarter note triplet

A2

17 Gm D

Lead Sheet*
just one of those nights,

First Chorus** (Sarah Vaughan)
just one of those nights JUst

Second Chorus** (Sarah Vaughan)
was just one of those nights

Annotations: displacement, augmentation, diminution, octave shift + minor scale, chromatic approach from above

21 Bb^7 Gm^6 F°

Lead Sheet*
Just one of those fab - u - lous flights, A

First Chorus** (Sarah Vaughan)
one of those fab - u - lous flights

Second Chorus** (Sarah Vaughan)
Just one of those fab - u - lous flights

Annotations: displacement, triad arpeggio, quarter note triplet

25 **B \flat** **B \flat m** **B \flat** **Cm 7** **F 7**

Lead Sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

Annotations: displacement, triplet feel, diminution, diminution + quarter note triplet, major scale.

29 **B \flat^6** **B $^\circ$** **B \flat m 7** **E \flat (sus4)** **E \flat^7**

Lead Sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

Annotations: displacement, quarter note triplet, octave shift, chord colouring with 11th.

B

33 **A \flat** **E \flat^7**

Lead Sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

Annotations: displacement + quarter note triplet, laid back, displacement, chord tones + motif + register change.

37 $A\flat$ C^7

Lead Sheet*

First Chorus** (Sarah Vaughan) $A\flat$ $Gm^7(b5)$ C^7
start - ed paint - ing the towN, We'd

Second Chorus** (Sarah Vaughan) $A\flat$ $Gm^7(b5)$ C^7
start - ed paint-ing the towN, We'd

41 F Dm^6 Db^+ Bbm^7 Bbm^6

Lead Sheet*

First Chorus** (Sarah Vaughan) F $Bm^7(b5)$ Bbm^6
have been a- wAre That our love af - fair Was too

Second Chorus** (Sarah Vaughan) F $Bm^7(b5)$ Bbm^6
have been a- wAre That our love af - fair Was too

45 Am^7 $A\flat^o$ F^6 D^7

Lead Sheet*

First Chorus** (Sarah Vaughan) Am^7 $A\flat^o$ Gm^7 C^7 $Am^7(b5)$ D^7
hot not to cool dOwn So, good

Second Chorus** (Sarah Vaughan) Am^7 $A\flat^o$ Gm^7 C^7 $Am^7(b5)$ D^7
hot not to cool dOwn So, good-

A3

49 Gm D

Lead Sheet*
bye, dear, and A - men!

First Chorus** (Sarah Vaughan)
- bye, *good - bye, good - bye* dear and a - meN

Second Chorus** (Sarah Vaughan)
bye, *good bye, good-bye* dear and a - meN.

Annotations:
- displacement + quarter note triplet
- descending interval motif + phrase expansion by repetition + lyrics addition
- displacement
- ascending interval motif (inversion from the 1st chorus) + register shift
- phrase expansion by repetition + lyrics addition
- major scale

53 Bb7 Eb

Lead Sheet*
Here's hop - ing we meet now and then. It was

First Chorus** (Sarah Vaughan)
HEre's hop - ing we meet now and theN, It

Second Chorus** (Sarah Vaughan)
HEre's hop - ing we meet now and then, It was great

Annotations:
- displacement
- quarter note triplet
- register shift
- diminution
- displacement
- laid back
- register shift

57 Dm G7 B07 Cm F9

Lead Sheet*
great fun But it was Just one of those

First Chorus** (Sarah Vaughan)
- was great fuN, But it was Just one of those

Second Chorus** (Sarah Vaughan)
fuN, *it was great fUn,* But it was

Annotations:
- displacement
- displacement
- displacement + augmentation
- phrase expansion by repetition + lyrics addition
- pentatonic + octave shift

61 B \flat (Cm D D 7)

Lead Sheet*

things.

B \flat^6 (Am $^7(b5)$ D 7)

First Chorus** (Sarah Vaughan)

thINgs.

displacement

Second Chorus** (Sarah Vaughan)

Just One of Those ThIngs.

blues + octave shift

LEGEND FOR SCORE ANALYSIS TERMINOLOGY AND SYMBOLS

1. RHYTHMIC VARIATION markings (*in red, above the staff*)

← (arrow to the left) = **anticipation**: rhythm syncopation technique that involves playing a note **ahead** of its expected placement, most often by an eighth-note.

→ (arrow to the right) = **delay**: rhythm syncopation technique that involves playing a notes **behind** its expected placement, most often by an eighth-note.

augmentation: rhythm manipulation technique where the rhythmic values of a musical phrase or motif are lengthened; opposite of diminution.

diminution: rhythm manipulation technique where the rhythmic values of a musical phrase or motif are shortened; opposite of augmentation.

displacement: rhythmic technique where a melodic phrase is shifted backwards or forward from its original placement in the musical phrase or measure, starting the phrase on a different beat or subdivision of the beat than where it would traditionally occur.

triplet feel: rhythmic subdivision of the beat into three instead of the usual two (in 4/4).

quarter note triplet: three quarter notes that equally divide two beats into threes (in 4/4).

2. MELODIC VARIATION markings (*in green, below the staff*)

/ (curved line from below left to up right) = **scoop**: approaching a note from below, sliding or bending into the desired pitch.

\ (curved line from up right to below left) = **fall**: opposite of scoop; descending rapidly from a higher pitch to a lower one, often with a glissando or a quick downward gesture.

blues: melodically varied fragment using the blues scale tones (1,b3,4,#4,5,b7)

chord colouring: using pitches in the melody that add or alter notes within chords to create richer, more complex harmonies (e.g. adding extensions, such as 9ths, 11ths, or 13ths, altering the quality of the chord (e.g., turning a major chord into a dominant or minor chord), or incorporating dissonant tones for added tension and color).

chord tones: the usage of notes of a chord for creating melodic variation, underlying the chords played by the accompaniment.

chromatic-approach from above/below: preceding a note with another neighbor note from a half step above or below.

inversion: flipping the contour of a melody; if a melody ascends by a certain interval, in its inversion, it will descend by the same interval, and vice versa.

major/minor scale: melodically varied fragment using the major/minor scale tones.

melodic pedal point: a recurring note/pitch or melodic motif that remains constant or returns frequently.

motif: melodic figure that is applied throughout the performance.

notes coloured in green: pitch modification, in comparison to original.

octave shift: fragment shifted one octave higher or lower in comparison with the original.

pentatonic: melodically varied fragment using the pentatonic major scale tones (1,2,3,5,6)

phrase expansion: the process of lengthening a musical phrase through repetition of melodic motifs, often accompanied by the implicit addition of lyrics.

sequence: a melodic or chordal figure repeated at a new pitch level (that is, transposed), unifying and developing musical material.

register shift: fragment shifted from/to the head or mixed or chest register in comparison with the original.

triad arpeggio: individual chord tones (1,3,5) played in sequence, typically in ascending or descending order, outlining the harmony of a chord progression.

3. INTERPLAY markings (*in blue, above the staff*)

boxed blue coloured chord: modified chord played by the rhythm section, evoking melodic variation and fostering interplay with the accompanying band

even: duple meter, intentionally sung or played straight eighth notes which evenly divide each beat in half, opposite to swing (triple meter).

laid back: intentionally sung or played slightly behind the beat, characterized by a relaxed approach to rhythm and timing, in comparison to the beat of the rhythm section.

4. OTHER SPECIAL NOTATION

boxed lyrics in **bold italic: lyric addition** in comparison to original. Lyric addition is the process of incorporating new or repeated words into a musical phrase to expand the melody and emphasize specific lyrical ideas in a song.

capital letter in bold within a word (e.g. Th**I**ngs): the sound on which the vibrato occurs.