

JUST ONE OF THOSE THINGS

RECORDED OCTOBER 28, 1958 THINGS ARE GETTING BETTER (RIVERSIDE RLP-286)

COLE PORTER

CANNON

$\text{♩} = 240$

F#7(b9) Bm7 C#m7(b5) F#7(b9)

Bm7 E7 Am7 D7 GMA7 C7

F#m7 B7 Em7 A7 D6

C#m7(b5) F#7(b9) Bm7 C#m7(b5) F#7(b9) Bm7

E7 Am7 D7 GMA7 C7

F#m7 B7 Em7 A7 D6

Dm7 G7 F#7(b9) Bm7

C#m7(b5) F#7(b9) Bm7 E7 Am7 D7 GMA7

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JUST ONE OF THOSE THINGS

C7 F#M7 B7 EM7

A7 DMaj7

Bm7 C#M7(b5) F#7(b9) Bm7 E7 Am7

D7 GMA7 C7 F#M7

B7 EM7 A7 D6

C#M7(b5) F#7(b9) Bm7

C#M7(b5) F#7(b9) Bm(MA7) F#7(b9)

Am7 D7 GMA7 C7

DMaj7 Bm7 EM7 A7 D6

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DM7 G7 CMA7

DM7 G7 CMA7

Bm7(b5) E7(b9) AMA7

B7 E7(b9) AMA7

C#M7(b5) F#7(b9) Bm7

C#M7(b5) F#7(b9) Bm7 E7 AM7

D7 GMA7 C7 DMA7

B7 E7 A7 DMA7

C#M7(b5) F#7(b9) Bm7

The image shows a musical score for the song "Just One of Those Things". It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The score includes various chords such as DM7, G7, CMA7, Bm7(b5), E7(b9), AMA7, B7, C#M7(b5), F#7(b9), Bm7, E7, AM7, D7, GMA7, C7, DMA7, B7, E7, A7, DMA7, C#M7(b5), F#7(b9), and Bm7. The music features eighth and sixteenth notes, often beamed together, with some notes marked with accents (^) or slurs. A large, semi-transparent watermark "CamScanner" is overlaid diagonally across the page.

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C#M7(b5) F#7(b9) B M7 E7 AM7

D7 G MA7 C7 F#M7

B7 EM7 A7 D6

C#M7(b5) F#7(b9) B M7

C#M7(b5) F#7(b9) B M(MA7) F#7(b9) AM7 DAUG7

G MA7 C7 F#M7 B7

EM7 A7 D6

DM7 G7 C MA7 DM7

G7 C MA7 B M7(b5)

5

JUST ONE OF THOSE THINGS

Chord progression: E7(b9) A MA7 B7

Chord progression: E7(b9) A MA7 C#M7(b5)

Chord progression: F#7(b5) B M7 C#M7(b5) F#7(b9)

Chord progression: B M7 E7 A M7 D7

Chord progression: G MA7 C7 F#M7 B7

Chord progression: E M7 A7 D MA7

Chord progression: C#M7(b5) F#7(b9)

The musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in eighth and quarter notes, often with slurs and accents. The chords are indicated by letters above the staff. The second staff continues the melody with similar rhythmic patterns. The third staff shows a change in rhythm with some rests. The fourth staff features a melodic line with slurs and accents. The fifth staff continues the melody with slurs and accents. The sixth staff shows a melodic line with slurs and accents. The seventh staff concludes the piece with a final chord and a double bar line.