

I NEED SOME PETTIN'

Words by
Gus Kahn

Music by
Ted Fiorito and Robert King



30+



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WOLLMAN

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Words by
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Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major). The music starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Voice

Heard some-bod - y sigh
Watched a lit - tle while

The first vocal line is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are: "Heard some-bod - y sigh / Watched a lit - tle while". The piano accompaniment continues with a steady accompaniment of chords and single notes.

heard some - bod - y cry you're act - ing so strange
saw a lit - tle smile re - plac - ing a tear -

The second vocal line is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are: "heard some - bod - y cry you're act - ing so strange / saw a lit - tle smile re - plac - ing a tear -". The piano accompaniment continues with a steady accompaniment of chords and single notes.

Oh! what a change has come o - ver you. Used to be so
hap - pened to hear a sound like a kiss. Heard some-bod - y

The third vocal line is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are: "Oh! what a change has come o - ver you. Used to be so / hap - pened to hear a sound like a kiss. Heard some-bod - y". The piano accompaniment continues with a steady accompaniment of chords and single notes.

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kind ————— Some-thing's on your mind ————— It's eas-y to see,
 say ————— When you act this way ————— I'll nev-er be sad,

— it is - n't me — I'm get - tin' so blue: ————— Be-cause I
 — al-ways be glad — That I told you this: ————— My hon-ey

Chorus

Need some pet - tin' and I'm — not get - tin' the kind — of pet - tin' I need, —

— Tell me what are your charms — for, Tell me what are my arms —

— for, Need some kis - sin' and I've — been mis - sin' the kind —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a long note on 'for,' followed by a series of eighth and quarter notes for 'Need some kis - sin' and I've'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

— of kis - sin' I crave — You keep teas - in' and that's —

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'of kis - sin' I crave' and then 'You keep teas - in' and that's'. The piano accompaniment includes a fermata over a chord in the right hand and a bass line with a slur and a '(b)' marking in the left hand.

— the reas - on I rave, — If some - bod - y

The third system shows the vocal line with a long note on 'the reas - on I rave,' and 'If some - bod - y'. The piano accompaniment continues with chords and a bass line.

won't be sweet and true — If some - bod - y

The fourth system concludes the vocal line with 'won't be sweet and true' and 'If some - bod - y'. The piano accompaniment features chords and a bass line, ending with a fermata over a chord in the right hand.

don't, some - bod - y do, ————— You know I

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note on 'don't', followed by eighth notes for 'some - bod - y do,' and a long note for 'You know I'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

nev - er threat - en but I'm — just let - tin' you know — there's something to heed,

The second system continues the vocal line with 'nev - er threat - en but I'm' followed by a long note, then 'just let - tin' you know' and another long note, and finally 'there's something to heed,'. The piano accompaniment features more complex chordal textures and some sixteenth-note patterns in the right hand.

— I'm just bet - tin' that I'll — be get - tin' the kind —

The third system shows the vocal line with '— I'm just bet - tin' that I'll' followed by a long note, and 'be get - tin' the kind —'. The piano accompaniment continues with similar harmonic support, including some chromatic movement in the bass line.

— of pet - tin' I need. — Be - cause I

The fourth system concludes the phrase with '— of pet - tin' I need. —' followed by a repeat sign and 'Be - cause I'. The piano accompaniment includes a first ending (marked '1') and a second ending (marked '2') with a dynamic marking of *sfz* (sforzando) and an accent (^) over the final chord.