

SUMMERTIME

THE
GREATEST
SONGS OF
GEORGE
GERSHWIN

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GEORGE
GERSHWIN**

Chappell & Co., Inc.

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THE REAL AMERICAN FOLK SONG (Is A Rag)*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

Piano introduction in 6/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

C G7+ C G7+ C Fm6

Near Bar - ce - lo - na the peas - ant croons The old tra - di - tion - al
You may dis - like, or you may a - dore, The na - tive songs from a

Vocal line with piano accompaniment. The piano part continues with the same accompaniment pattern as the introduction, marked *mp*. Chords are indicated above the vocal line.

C Fm6 C Cmaj7 Am7 Cdim

Span - ish tunes; The Ne - a - pol - i - tan Street Song sighs, You
for - eign shore; They may be songs that you can't for - get, They

Vocal line with piano accompaniment. The piano part continues with the same accompaniment pattern, marked *mp*. Chords are indicated above the vocal line.

Em B7 Em G7 C G7+

think of I - tal - ian skies. Each na - tion has a cre -
may be dis - tinc - tive, yet They lack a some - thing, a

Vocal line with piano accompaniment. The piano part continues with the same accompaniment pattern, marked *mp*. Chords are indicated above the vocal line.

Written for "Ladies First" (1918)
The first George and Ira Gershwin collaboration used in a Broadway show

C G7+ C E7(b5) A7 D9 G7 C Cmaj7

a - tive vein O - rig - i - nat - ing a na - tive strain, With folk songs plain-tive and cer-tain snap, The tem-po tick-lish that makes you tap; The in - vi - ta - tion to

Am7 D9 C G7 C G7

oth-ers gay, In their own pe-cu - liar way. A - mer - i - can folk songs, I ag-i - tate And leave the rest to fate. A rag-gy re - frain an - y -

Ab7 A7 Dm7 G7

feel, Have a much strong - er ap - peal. — time Sends me a mes - sage sub - lime. —

C G7 C7 Fm6

Refrain-Tempo di Fox Trot

The real A - mer - i - can folk song is a rag,

C D9 G7

A men - tal jag, A rhyth - mic

F7 C B G7 C

ton - ic for the chron - ic blues. The crit - ics called it a

Eb7 Ab Eb7

joke song, but now. They've

Ab D7 G Am6 G Am6

changed their tune and they like it some - how.

G F Cmaj7 Cdim Dm7 A7

For it's in - oc - u - lat - ed with a syn - co - pat - ed sort of

D7 G Dm7

me - ter, Sweet - er Than a class - ic strain...

C A7 D7 G7 G7+

Boy! You can't re - main Still and qui - et, For it's a ri - ot! The

C G7 C7 F

real A - mer - i - can folk song is like a Foun - tain of

D9 Cdim C Cdim G7 Gdim Cm6

Youth; You taste, and it e-lates— you, And

E7 E7(b5) A7(sus) A7 F6

then in-vig-or-ates— you. The real A-mer-i-can

C B F6 Dm G7+ 1. C G7

folk song,— A mas-ter stroke song, is a rag.

2. C G7 C

The rag.

BESS YOU IS MY WOMAN

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato, poco allargando

Piano

mf espr.

mp calmato

mf **Andantino cantabile**
PORGY

B \flat

F7

B \flat

Dm7(b5)

Guitar
tacet

E \flat

E \flat m

Bess, you is my wo - man now, You is, You is! An'

mf con calore

Gm Gm7 Em7 sus 5 E \flat 7 B \flat A \flat 7

you mus' laugh an' sing an' dance for two in - stead of one.

Db Am7(b5) F7 Bb F7 Bb Dm Gm7

Want no wrin - kle on yo' brow no -

A7 Em7(b5) A7 Bm D G7

how, be - cause de sor - row of the past is all done,

D G#m7(b5) C#7 F# mf

done. Oh, Bess, my Bess! De real -

B7 C#7 F# F#m A7 poco rit

hap - pi - ness is jes' be - gun. —

poco rit

mf ^D ^{A7} ^{C#m7} ^C ^{C#m7} ^D ^F ^{D7} ^{Gsus4} ^{G-} ^{Em7 (b5)}

Tempo I *molto cantabile*

mf ^{BESS}

Por - gy, I's yo' wo-man now, I is, I is! An'

mf più espr.

^D ^{C#m7(b5)} ^{G7} ^{F#m} ^{C7}

I ain' nev-er go-in' no-where 'less you shares de fun.

stringendo

^{Fmaj7} ^{A7} ^D ^{A7} ^{C#m7(b5)} ^C ^{C#m7(b5)} ^D ^{F#m} ^{Bm7}

poco rall. *a tempo*

Dere's no wrin - kle on my brow no -

poco rall. *a tempo*

^{C#7} ^{F#} ^{C#7} ^{F#} ^{C#7} ^{D#m} ^{Bb7}

Subito più mosso

how, but I ain'go-in'! You hear me say-in', if you ain' go-in',

Ebm *D7 rall.* *D7 4#* *F# f a tempo* *Bm7 (b5) rit*

Wid you I'm stay - in'. Por - gy, Is yo' wo - man

rall. *f a tempo* *rit*

marcato

F# a tempo *Bm7 (b5) rit* *p Poco sostenuto (gently)* *A#m7 (b5)*

now! Is yours for - ev - er, Morn-in' time an' ev-'nin' time an'

a tempo *p dolce*

Bmaj7 *G#m* *F# pp* *PORGY* *A#m7 (b5)*

sum-mer time an' win-ter time. Morn - in' time an' ev - 'nin' time an'

pp

Bmaj7 *G#m* *F#* *F#m* *F# dim* *F#*

sum-mer time an' win-ter time; Bess, you got yo'

mf animando

F#m BESS A7 rit. mf Tempo I^o molto cantabile (♩5) C C#m7 (♩5)

PORGY rit. mf Por - gy, Is yo' wo-man'

man. Bess, you is my wo-man

D F D7 Gsus4 G+ Em7(b5) D

now, I is, I is! An' I ain' nev-er go-in' no-where

nowan' for-ev - er. Dis life is jes' be - gun,

G#m7(♩5) G7 F#m C7 Fmaj7 poco rall. A7 mf a tempo D

'less you shares de fun. Dere's no

Bess, we two is one now an' for-ev - er. Oh, Bess, don'

stringendo poco rall. mfa tempo

A7 C#m7(b5) C C#m7(b5) D F#m Bm7 C#7 F# C#7
Subito più mosso

wrin - kle on my brow no - how, but I ain' go-in'!

min' dose wo - men, You got yo' Por - gy, you loves yo' Por - gy, I knows you

F# C#7 D#m Bb7 Ebm D7 *rall.* D7(4#)

You hear me say - in', if you ain' go-in', Wid you I'm stay - in'.

means it, I seen it in yo' eyes, Bess.

rall.

marcato

F# Bm7(b5) F#

f a tempo Por - gy, Is yo' wo - man now! Is

f a tempo We'll go swing - in' through de years a -

f a tempo *rit.* *a tempo*

Bm7(b5) rit, F# (gently) A#m7(b5) Bmaj7 G#m

yours for - ev - er Morn - in' time an' ev - nin' time an' sum - mer time an' win - ter time.

rit (humming)

sing - in' Hum

F# (humming) A#m7(b5) Bmaj7 G#m

Hum

pp Morn - in' time an' ev - nin' time an' sum - mer time an' win - ter time.

pp

F# F#m (They embrace) F#dim F# D7 pallarg. F#

Oh, my Por - gy, pallarg.

My Bess,

mf pallarg.

tr. tempo *a tempo*

3

a tempo *dolcissimo*

3

my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:
 my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:

F# *Bbm* *C#m* *F#* *D#m7(b5)* *Bm7(b5)* *F#* *A#m(b5)*

Por - gy, - Is yo' wo - man now.
 Oh, my Bes - sie, we's hap - py now.

Bmaj7 *C#m* *C#7* *F#* *E* *F#*

We is one now!

dim *espr. e rit.* *pp*

I GOT PLENTY O' NUTTIN'

Lyrics by IRA GERSHWIN &
DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto

mf poco cresc.

Moderato

G Am7 Bm D7 G Am7 Bm Am7 G Am7

Porgy: Oh I got plen-ty o' nut-tin', — An' nut-tin's plen - ty fo'

poco marc.
R.H. *p* *leggiero*

G B7 E A E A E A E C#

me. I got no car, got no mule, I got no mis - er - y. —

D G Am7 Bm Am7 G Am7

De folks wid plen - ty o' plen - ty _____ Got a lock_ on de

G B7 E A E A E A E

door, — 'Fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in'

C# D G Am7 Bm G Bm Em7sus4

more. _____ What for? _____ I got no lock on de

C#m7(b5) Em Bm Em7sus4 G#m7(b5) Em Bm Em7(sus4)

door, (dat's no way to be.) _____ Dey kin steal de rug from de floor, —

G#m7 Em Bm Am7 *cresc.* D Am7 D7

Dat's o-keh wid me, 'Cause de things dat I prize, Like de stars in de skies, all are free.

marcato e cresc.

G Am7 Bm Am7 G Am7 G B7

Oh, I got plen-ty o' nut-tin', An' nut-tin's plen-ty fo' me. I

E A E A E A E C#

got my gal, got my song, got Heb-ben the whole day long.

(Spoken in high voice) D G Am7 G Dm7 G Am7

No use com-plain-in'! Got my gal, got my Lawd,

G C G Em7 D7 G Am7

got my song.

poch. rit *f a tempo*
R.H.

Bm Am7 *mp* G Am7 Bm Am7 G Am7 G B7

I got plen-ty o' nut-tin', — An' nut-tin's plen-ty fo' me. I

mp

E A E A E A E C# D

got the sun; got the moon, Got the deep blue sea. — De

G Am7 Bm Am7 G Am7 G B7

folks wid plen-ty o' plen-ty — Got to pray all de day. —

E A E A E A E C#

Seems wid plenty you sure got to wor-ry how to keep the deb-ble a - way,

D G Am7 Bm G Bm Em7 sus4 G#m7 (b5) Em

a - way. I aint a-fret-tin'bout hell Till de time ar-

Bm Em7 sus4 G#m7 (b5) Em Bm Em7 sus4 G#m7 (b5) Em

rive. Nev-er wor-ry long as I'm well, Nev-er one to

Bm Am7 *cresc.* D Am7 D7

strive to be good, to be bad, What the hell? I is glad I's a - live. Oh,

marcato e cresc.

G p Am7 Bm Am7 G Am7 G B7 E A

I got plen - ty o' nut - tin', — An nut - tin's plen - ty fo' me. I got my gal,

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "I got plen - ty o' nut - tin', — An nut - tin's plen - ty fo' me. I got my gal,". The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand. Chord symbols G, Am7, Bm, Am7, G, Am7, G, B7, E, and A are placed above the vocal line.

E A E A E C# (Spoken in high voice) D

got my song, Got Heb - ben the whole day long. No use com - plain - in'! Got my

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with "got my song, Got Heb - ben the whole day long. No use com - plain - in'! Got my". The piano accompaniment continues with similar harmonic support. Chord symbols E, A, E, A, E, C#, and D are placed above the vocal line. A performance instruction "(Spoken in high voice)" is written above the vocal line for the phrase "No use com - plain - in'!".

G Am7 G Dm7 G Am7 G C

gal, — got my Lawd, — Got my

Detailed description: This system contains the third two lines of the musical score. The vocal line continues with "gal, — got my Lawd, — Got my". The piano accompaniment continues. Chord symbols G, Am7, G, Dm7, G, Am7, G, and C are placed above the vocal line.

G C7 Gm C7(b5) Bb D7 G Em G

mf cresc. ed animato song. —

mf cresc. ed animato

Detailed description: This system contains the final two lines of the musical score. The vocal line ends with "song. —". The piano accompaniment concludes with a more active melodic line in the right hand. Chord symbols G, C7, Gm, C7(b5), Bb, D7, G, Em, and G are placed above the vocal line. Performance instructions "*mf cresc. ed animato*" are written in both the vocal and piano staves.

IT AIN'T NECESSARILY SO

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

1. It

mf *p*

Gm C Gm C Gm C

(happily, with humor)

ain't ne - ces - sa - ri - ly so, ——— It ain't ne - ces - sa - ri - ly
 2. Da - vid was small, but oh my! ——— Li'l Da - vid was small but oh

Gm C7 Db7 C7 Db7

so, ——— De tings dat yo' li' - ble To read in de Bi - ble, it
 my! ——— He fought big Go - li - ath Who lay down an' di - eth! Li'l

A7 D7 1. Gm C7 Eb7 D11 (repeat!)

ain't ne - ces - sa - ri - ly so. Li'l
Da - vid was small, but oh

(repeat!)

2 Gm Gm7 Allegro giocoso Eb7 Db F#m ALL Eb7
mf Like a savage outburst

my! Wa - doo, - Wa - doo, -

Ab SP.L. Eb7 B dim ALL Ab D7 SP.L. Em7

Zim bam bod - dle - oo, Zim bam bod - dle - oo, Hoo - dle ah da wa da,

Fm6 D7 Gm D SP.L. mf
ALL SP.L. ALL

Hoo - dle ah da wa da, Scat - ty wah... Scat - ty wah... Yeah! 3. Oh,

subito rit

Tempo I

Gm C Gm C Gm C

mf

Jo - nah, he lived in de whale, Oh, Jo - nah, he lived in de
 Mo - ses was found in a stream, Li'l Mo - ses was found in a

Gm C7 Db7 C7 Db7

whale, Fo' he made his home in Dat fish-'s ab - do - men. Oh,
 stream, He float - ed on wat - er Till Ole Phar - aoh's daugh - ter She

A7 D7 1. Gm C7 Eb7 D11 (repeat!) 2. Gm Gm7

Jo - nah, he lived in de whale. _____ Li'l
 fished him, she says, from that _____ stream.
 (repeat!)

Allegro *mf* Eb7 Db F#m ALL Eb7 Ab SP.L. Eb7

Wa - doo, Wa - doo, - Zim bam bod - dle - oo,

B dim ALL Ab D7 SP.L. Em7 Fm6 ALL D7

Zim bam bod - die - oo, Hoo - die ah da wa da, Hoo - die ah da wa da,

Gm SP.L. ALL D SP.L. mp

Scat - ty wah, — Scat - ty wah. — Yeah! It

subito rit *mp*

Tempo I Gm C Gm C Gm C Gm

ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly so. Dey

a tempo

C7 Db7 C7 Db7 A7 D7

tell all you chil - lun De deb - ble's a vil - lun, But 'tain't ne - ces - sa - ri - ly

Gm *mf* Eb7 Ab

so. To get in - to Heb-ben don' snap for a seb-ben! Live,

Am7 D7 G6 G7 C7 F F6

clean! Don'have no fault. Oh, I takes dat gos-pel When - ev - er it's pos' - ble, But

A7(sus4) A7(b5) Bb+7 *mp* Gm C Gm C

wid a grain of salt. Me - thus'lah lived nine hun-dred years, Me -

Gm C Gm *mf* C7 Db7

thus-lah lived nine hun - dred years, But who calls dat liv - in' When

C7 Db7 A7 D7 Gm C

no gal 'll give in To no man what's nine hun - dred years?

F#7 Eb7 *mp* Cm6 *un poco meno* G D7

I'm preach-in' dis ser - mon to show, It

mp *un poco meno*

C B7 Em Cm6 G D+9 *rall.*

poco a poco cresc.

ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly

poco a poco cresc. *rall.*

Gb *mf a tempo*

so.

mf a tempo

MY MAN'S GONE NOW

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto ben ritmato

f deciso

R.H.

The piano introduction is in 3/4 time, marked *Allegretto ben ritmato* and *f deciso*. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. A section of the right hand is boxed and labeled *R.H.*

SERENA (with utmost expression)

My man's gone now, ain' no use a - lis - tenin'

mp sempre ritmato

The first line of the song is marked *SERENA (with utmost expression)* and *mp sempre ritmato*. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "My man's gone now, ain' no use a - lis - tenin'".

For his tired foot - steps climb - ing up - de stairs.

The second line of the song continues the vocal and piano accompaniment. The lyrics are: "For his tired foot - steps climb - ing up - de stairs." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

(Wailing)
mp
Ah, Ah,

rall. , *a tempo*
Ole Man Sor - row's come to keep me

com - p'ny, Whis - per - in' be - side me when I say - my prayers.

p
Ah,

mp **Animato**

Ah, Ain' dat I min'

f poco accel. *rit* *mp*

work-in'— Work an' me is trav - el - ers Jour - ney - in' to -

sub. rall. *mf*

ged - der to de prom - ise land. — But

sub. rall. *f*

(increasing in voice)
a tempo e poco cresc.

Ole Man Sor - row's march - in' all de way wid me,

mf a tempo e poco cresc.

Meno

Tell-in' me Im ole now Since I lose— my man.

f pesante

CHORUS
mf espr.

Since she lose— her man. *SERENA*
p Since I lose— my man.

mf espr. *p*

CHORUS
a tempo

Ah, Ah, *mf* SERENA
Ole Man

a tempo *mp*

Sor - row sit - tin' by de fire - place, Ly - in' all night

poco rall. *p* Più mosso

long— by— me in de bed. — Tell— in' me de

same thing morn - in', noon an' eb' - nin', That I'm all a -

Meno

lone now— Since my man_ is dead. —

(Wailing) *mf gliss.* *f* *ff sub.allarg.*

Ah, ————— Since my man—

p cresc. *R.H.* *mf* *ff sub.allarg.*

Grandioso
a tempo

(all sway to rhythm)

is dead.

ffa tempo

SERENA & CHORUS (Wailing)
gliss.

poco cresc.

mf rit

(approximate notes)

mp meno

poco cresc.

mf rit

SERENA (freely)

rit

Ah!

fp

rit

col. gva

OH BESS, OH WHERE'S MY BESS

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN,

Poco agitato

Andantino con molto calore ♩ = 98
mp (with much expression)

Bess, oh where's my Bess, Won't

some - bod - y tell me where? I

ain' care what she say, I ain' care what she done, won't

cresc.

Detailed description: This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "ain' care what she say, I ain' care what she done, won't". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a steady eighth-note bass line and chords in the right hand. A *cresc.* (crescendo) marking is placed below the piano part.

some - bod - y tell me where's my Bess?

cresc. *f* *mf poco marc.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "some - bod - y tell me where's my Bess?". The piano accompaniment continues with the same rhythmic pattern. A *cresc.* marking is present in the piano part, followed by a dynamic shift to *f* (forte) and then *mf poco marc.* (mezzo-forte poco marcato). The piano part includes a triplet of eighth notes in the bass line.

Bess, Oh

p

Detailed description: This system contains the third and fourth staves of music. The vocal line has the lyrics "Bess, Oh". The piano accompaniment continues. A dynamic marking of *p* (piano) is placed above the vocal line. The piano part features a triplet of eighth notes in the bass line and a *p* marking below it.

Lawd, My Bess! I want her

mf *un pochett. rit* *a tempo*

Detailed description: This system contains the final two staves of music. The vocal line has the lyrics "Lawd, My Bess! I want her". The piano accompaniment concludes with a triplet of eighth notes in the bass line. Dynamic markings include *mf* (mezzo-forte) above the vocal line, *un pochett. rit* (un pochettino ritardando) below the piano part, and *a tempo* below the piano part.

now, ————— Wid - out her I can't go

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'now,' followed by a series of quarter notes: 'Wid - out her I can't go'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a prominent sixteenth-note figure.

on. ————— I count - ed de days dat I was

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'on.' followed by quarter notes: 'I count - ed de days dat I was'. The piano accompaniment maintains the eighth-note bass line and continues the right-hand melody, which includes a series of chords and moving lines.

gone ————— till I got home ————— to

The third system shows the vocal line with a half note 'gone' followed by quarter notes: 'till I got home ————— to'. The piano accompaniment features a more active right-hand part with many chords and a bass line that includes some rests and longer note values.

see ————— her face. ————— Won't

The fourth system concludes the vocal line with a half note 'see' followed by quarter notes: 'her face. ————— Won't'. The piano accompaniment continues with its characteristic eighth-note bass line and complex right-hand accompaniment.

some - bod - y tell me where's my Bess? _____ I

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

want her so, _____ my gal, _____ My

The second system continues the vocal line with a half note G4, quarter notes A4-B4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns and chordal support.

Bess, _____ where is she _____ (b) Oh

The third system features a vocal line with a half note G4, quarter notes A4-B4, and a half note G4. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The system concludes with a fermata over the final note.

Gawd, in yo' big Heav'n _____ please

The fourth system continues the vocal line with a half note G4, quarter notes A4-B4, and a half note G4. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the beginning.

show me where I mus' go, Oh give me de strength,

show me de way!

Tell me de truth, where is she, where is my gal, where is my

Bess!

SUMMERTIME

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto semplice

mf espr. *p*

mp *tranquillo*

E+ *Am6* *E7* *Am6* *E7*

p *Moderato (with expression)* *p*

Sum - mer time an' the liv - in' is

gva *molto legato* *pp*

Am6 E7 Am6 E7 Am6 Dm F

easy, Fish are jump-in',

Fmaj7 D#dim E B7 E Em6 E7(b5)

mp poco rit *a tempo*

an' the cot-ton is high. Oh yo'

poco rit *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

dad-dy's rich, an' yo' ma is good-look-in',

Am D7 C Am D Dm7

So hush, lit-tle ba-by, don' yo'

Am C+ Am6 C+

cry.

poco animato

gva

D9 C+ *poco rit* Am6 *a tempo* E7 Am6 E7

One of these morn - in's You goin' to rise — up

gva

poco rit *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in's Then you'll spread yo' wings —

Fmaj7 D#dim E B7 E Em6 E7(b5)

an' you'll take — the sky. But till that

Am6 E7 Am6 E7 Am6 E7

morn - in' there's a noth - in' can harm you

Am D7 C Am D Dm7

With Dad - dy an' Mam - my stand - in'

Am D F C dim. F9 Bb E7(6)

by.

Am Am6

ten. morendo *pp* *gva..*

THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Tempo di Blues*)

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato (Tempo di Blues)'. The lyrics are: 'There's a boat dat's leav-in' soon for New York, Come wid me, dat's where we be - long, sis - ter. You an' me kin live dat high life in New York.' The piano accompaniment includes dynamic markings such as *mf* and *p*, and includes triplet figures in the bass line.

Come wid me, dere you can't go wrong,

sis-ter. I'll buy you de swell-est man-sion Up on

up-per Fi'th Av-en-ue, An' through Har-lem we'll go strut-tin', We'll

go a-strut-tin' An'dere'll be nut-tin' Too good for you. I'll

dress you in silks and sat - ins In de lat - est Pa - ris styles. All de

blues you'll be for-get-tin', You'll be for-get-tin', There'll be no fret-tin', Jes' noth-in' but

mf smiles. *poco a poco cresc.* Come a - long wid me, — dat's de place,

Don't be a fool, — come a - long, come a - long. —

pten. ten. a tempo

There's a - boat dat's leav-in' soon - for New

ten. ten.

p ten. ten. a tempo

York. _____ Come wid me, _____ dat's where we be -

long, _____ sis - ter, _____ dat's where we be -

mf

rit e marc.

long. _____

f a tempo

sf

A WOMAN IS A SOMETIME THING

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato

p *poco rit*

The piano introduction is in 4/4 time, starting with a half rest followed by eighth notes. The melody is in G minor. The first measure has a dynamic marking of *p*. The second measure has a *poco rit* marking. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

Gm *mf* Poco meno JAKE (happily) D7 Gm Eb Eb7

Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -

p *a tempo*

The first system of the vocal melody is in G minor. The tempo is marked *Poco meno* and the dynamic is *mf*. The lyrics are "Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -". The piano accompaniment is in 4/4 time, with a dynamic marking of *p* and a tempo marking of *a tempo*. The piano part includes chords in the left hand and a melodic line in the right hand.

Bb *p* D A7(b5) D A7(b5)

in', Wo - man may born - you, love you, an' mourn - you,

The second system of the vocal melody continues in G minor. The tempo is *p*. The lyrics are "in', Wo - man may born - you, love you, an' mourn - you,". The piano accompaniment continues in 4/4 time, with a dynamic marking of *p*. The piano part includes chords in the left hand and a melodic line in the right hand.

p *cresc.* *p* *cresc.* *mf* *deciso*

D Eb C7 D Eb F Eb F Gm Eb

But a wo-man is a some-time

Gm B+ Cm7 Eb7 Gm Eb7 C Dm7

thing, - Yes, a wo - man is a some - time

Gm Eb F Gm *p* C C⁹

thing. Yo' Mam-my is the first to

mp *p*

C C⁹ C C7 C Gm

name you, An' sh'ell tie you to her a - pron string, - Then sh'ell

Am7(b5) Eb⁹₇

shame you and she'll blame you till yo' wo - man comes to claim you,

D Eb C D Eb F Eb F Gm Eb

p cresc.

'Cause a - wo - man is a some - time

p cresc. *mf*

8.....

Gm B+ Cm7 C#dim p Gm Eb7 C Dm7 Gm

thing, - Yes, a wo - man is a some - time thing.

p

Em7(b5) D7^{9b}_{5b} mf D7 Gm D7

Don't you nev - er let a wo - man

f *p*

L.H. v

Gm Bb7 *mp* Eb Eb7

grieve_ you Jus' 'cause she got yo' wed - din'

mp

Bb Eb7 D D7 A7(b9)

ring. She'll love you and de - ceive you, Then she'll

leggiero

D D7 A7(b9) *p* Eb *cresc.* C7 D

take yo' clo'es an' leave you, 'Cause

p cresc.

Eb F Eb F Gm Eb Gm B+ Cm7 Eb7

a - wo - man is a some - time thing. - Yes, - a

mf

Gm Eb7 C⁹7 Gm A7 E7
cresc. *Guitar tacet (G.T.)*

wo - man is a some - time - thing, - Yes, a

Gm (G.T.) Db C7 (G.T.) D7 A7 (G.T.) E7

wo - man is a some - time - thing, Yes, a

Gm (G.T.) Db C7 (G.T.) D7 Gm Ebmaj7

wo - man is a some - time - thing,

Gm Ebmaj7 F Gm

Ah!

JUST ANOTHER RHUMBA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Rhumba rhythm*)

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato' with a 'Rhumba rhythm' and the dynamic is 'mf'.

B7+ Em Am6 B7

It hap-pened to me— On a trip to the

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a bass line with a '7 9 7 9' pattern. The dynamic is 'mp'.

Em B7(sus) B7 B7+ Em Em6 F7 B7

West In - dies. Oh, I'm all at sea — Since that trip to the

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the '7 9 7 9' bass line pattern.

Em A9 G G dim D7 D7+

West In - dies. I'm jit - ter - y, I'm twit - ter - y, I guess I'm

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a final bass line with a '7 9 7 9' pattern.

G C7 B7 Em Em6 F7 B7

done for, I guess I'm through! And it's some-thing a-bout which there's noth-ing an-y-one can

Em Am7 D7 Gmaj7 Cmaj7

do. It is - n't love, It is - n't mon-ey trou-ble.

mf

F7 B7 B7(b5) E Em7 A7 D

It's a ver - y fun - ny trou - ble.

resc.

G6 Refrain D9 G D7

It's Just An - oth - er Rhum - ba, But it

mf

G D9 G D7

cer - tain - ly has my num - bah,

G D7(sus) D7 F G

So much so — that I can't eat or slum - bah. Can you im-

Dm E7 A7+ D9 G B7

ag - ine an - y - thing dumb - ah?

Em F Em

Why did I have to plan a Va - ca - tion in Ha - va - na? Why did I take that trip

F#7 F#7(b5) B C7 C7(b5)

That made me lose my grip? Oh! That piece of mu - sic laid me

B7 Am7 D7 G6 D9

low. There it goes a - gain! Just An - oth - er Rhum - ba!

G D7 G D9

Which I heard on - ly last Sep - tum - bah!

G D7 G D7(sus) D7

I'm a wreck. Why did I have to suc -

F Dm E7 A7+ D9

cum - bah? Can you im - ag - ine an - - y - thing

G F Eb Db7 C9 Eb9

dum - bah? Why did I have to suc - cum - bah to that

cresc.

G6

rhu - m - bah?

ff marcato

Trio

D7 G Bm Am7 D9

Ah! Ah! I'm the cu - ca - ra - cha who just went blah - And

G G6 D7 G C G Eb9

gave up swing and hot - cha, Ah, ah, ah!

D7 G Bm Am7 D C D7

Ah, Ah! At first it was di - vine - ah, But it turned out a Cu - ban Frank - en -

G B7 E

stein - ah! Ah, ah, ah!

B7 E A7

It's got me by the throat - ah. Oh what's the an - ti - dote - ah? Ah, ah,

D A7(sus) A7 D

ah! It brought me woe and strife - ah, { It made me lose my wife - ah, }
 { Oh where's a gun or knife - ah? }

Am E7 Am Gmaj7 Am7 Bm7 Cmaj7 Eb6 D7(sus)

It's — the rhum - ba — that blight - ed — my life.

cresc. *ff*

D Am7 D7

There it goes a - gain!

G6 D9 G D7 G

Just An - oth - er Rhum - ba — Which has got me un - der its

D9 G D7 G D7(sus) D7

thum - bah, So much so — that I can't eat or

F G Dm E7 A7+ D9

slum - bah. Can you im - ag - ine an - - y-thing

G F Eb Db7 C9 Eb9

dum - bah? Why did I have to suc - cum - bah to that

cresc.

G6

rhu - m - bah?

ff marcato

SLAP THAT BASS

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

f marcato

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato' and the dynamics are 'f marcato'.

mp Ebm Gb6 Abm6 Bb7 Ebm Gb F7(b5)

Zoom - zoom! zoom-zoom! The world is in a mess! With

This system includes the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamics are marked 'mp'. Chord symbols are placed above the vocal line.

Gb6 A dim Cb6 Ebm Bb7 F7

pol - i - tics and tax - es And peo - ple grind - ing ax - es, There's no hap - pi -

This system includes the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamics are marked 'dim'. Chord symbols are placed above the vocal line.

Bb7 Ebm Gb6 Abm6 Bb7 Ebm Gb

-ness. Zoom - zoom!_ zoom - zoom!_ Rhy - thm, lead your

F7(b5) Gb6 A dim cb6 Db7⁹

ace! The fu - ture does - n't fret me If I can on - ly get me

Gb6 Bb+ Eb Eb7 Bb7

Some - one to slap that bass! Hap - pi - ness is not a rid - dle

Eb Eb7 Bb7 Eb *cresc.* Eb7 Cm Eb7

When I'm list'n - ing to that big bass fid - dle.

cresc.

Ab7 Eb7 Ab7 F⁹7 Ab7 B7 Ab7 F⁹7

f *molto marc.*

Refrain Ab7 *mp-f* Fm B7 B⁹7 Ab7 Fm

Slap that bass, slap it till it's diz - zy, — Slap that bass,

mp-f

rhythmically

F7 F Eb Ebm Bbm Ab Bb7

Keep the rhy-thm bus-y! Zoom!zoom! zoom! Mis - e - ry you got to go! —

Eb6 Bb7 Bb+ Eb7 Ab7 Fm

Slap that bass,

f *mp-f*

B7 B⁹7 Ab7 Fm F7 F

Use it like a ton-ic! Slap that bass, Keep your Phil-har-mon-ic!

Eb Ebm Bbm Ab Bb7 Eb7

Zoom!zoom! zoom! And the milk and hon - ey - 'll flow!

Bbm6 Dbmaj7 Eb7 *mf* Ab Abmaj7 Ab Bb7

— Dic - ta - tors would be — bet - ter off — If they

Eb Fm6 Ddim Eb7⁹ Eb7 Ab Abmaj7

zoom zoomed now and then. — To - day — you can see

Ab6 Bb7 Ebmaj7 Eb6 Bb7 Fm6 Abmaj7 Bb7

- that the hap - pi - est men All got rhy - thm!

Ab7 Fm B7 B9 Ab7 Fm

mp In which case If you want to bub-ble, Slap that bass,

F7 F Eb6 Eb Bb7 Eb6 Gb Bb7

Slap a - way your trou-ble! Learn to zoom, zoom, zoom! Slap that

1. Eb Eb7 Bbm6 C#7 F#m6 2. Eb Eb7 B9 Ab9 Ab Eb

bass! — bass! —

mf *molto marc.* *f* *sf*

(I've Got) BEGINNER'S LUCK

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamic is 'mp'.

F#m D F#m6 A7 D F#m6

At a - ny gamb - ling Ca - si - no From Mon - te Car - lo to

p

This system contains the first line of the song. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chord symbols are placed above the vocal line. The dynamic is 'p'.

A7 D Em6 F#7 B7 E7 A7

Re - no, They tell you that a be - gin - ner Comes out a

This system contains the second line of the song. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chord symbols are placed above the vocal line. The dynamic is 'p'.

D6 A7 D F#6 A7

win - ner. Be - gin - ner fish - ing for floun - der Will

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'win - ner.' followed by quarter notes 'Be - gin - ner', 'fish - ing', 'for', 'floun - der', and 'Will'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A6 B⁹ F7 A

catch a sev - en - teen pound - er. That's what I

The second system continues the melody. The vocal line has quarter notes 'catch', 'a', 'sev - en - teen', 'pound - er.', followed by a half note 'That's what I'. The piano accompaniment continues with chords and moving lines.

E⁹ A E⁹

al - ways heard And al - ways thought ab - surd, But

The third system continues the melody. The vocal line has quarter notes 'al - ways heard', followed by a half note 'And al - ways thought ab - surd, But'. The piano accompaniment includes a triplet in the bass line.

A7 D Dmaj7 D7 Am

now I be - lieve ev - 'ry word.

The fourth system concludes the melody. The vocal line has a half note 'now' followed by quarter notes 'I be - lieve ev - 'ry word.'. The piano accompaniment continues with chords and moving lines.

D7 Gmaj7 G6
 Refrain (*not fast*) *p-mf* G D7sus4 D7 G G6 Gmaj7 G6

For I've got be - gin-ner's luck. The first time that I'm in love,

Em A7 D7sus4 D7 *mf* G+ F#7(b5) Bbm6 Am6 *mp* Gmaj7 G6 G

- I'm in love with you. Gosh, I'm luck - y! I've got be -

D7sus4 D7 G G6 Gmaj7 G6 Em A7 C Em D

gin-ner's luck. There nev-er was such a smile - Or such eyes of blue!

Bbm6 Am6 F#7(b5) G G7 C⁹7 *mp* G G6

Gosh, I'm for-tun-ate! This thing we've be - gun Is much more than a

C⁹7 G G6 B⁹7 B7(9♯) G6

pas-time, For this time is the one — Where the first time is the

C6 D7 p Gmaj7 G6 G D7sus4 D7 D[♯]dim Em G6

last time! I've got be - gin - ner's luck, Luck - y through and

mf A7 Eb+ G Em Em D7sus4 C6 D7

through, 'Cause the first time that I'm in love, I'm in love with

1. G D6 A7(b5) D7 mf 2. G G6 G

you. — For you. —

L.H. L.H.

LET'S CALL THE WHOLE THING OFF

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

mf

poco rit

The piano introduction is in D major, 4/4 time, marked Allegretto. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from mezzo-forte (mf) to poco ritardando (poco rit).

D Brightly *mp* B7 Em D A7 D *mf* G⁹ 7

Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For

mp leggiero a tempo *mf*

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked 'Brightly' and 'mp'. The piano accompaniment is marked 'mp leggiero a tempo'. The lyrics are: 'Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For'. The music includes various chords and dynamics.

C#⁺ F#⁹ 7 B7 *mf* D E7 A7 A⁺

you like this and the oth-er— While I go for this and that.

mf

The second system of the song features a vocal line and piano accompaniment. The vocal line is marked 'mf'. The piano accompaniment is marked 'mf'. The lyrics are: 'you like this and the oth-er— While I go for this and that.'. The music includes various chords and dynamics.

D *mp* B7 Em D A7 D G⁹7 A F#m6

Good-ness knows what the end will be; Oh, I don't know where I'm at... It looks as if we

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melody that is supported by the piano accompaniment. The piano accompaniment consists of chords and moving lines in both the right and left hands. The lyrics are: "Good-ness knows what the end will be; Oh, I don't know where I'm at... It looks as if we".

E7 A6 Gm6 A7 D D7 Bm D7

two will nev-er be one, Some-thing must be done.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "two will nev-er be one, Some-thing must be done.". The piano accompaniment features a mix of chords and moving lines, providing a harmonic foundation for the vocal melody.

Refrain G Em G6 C6 Am D7 G Em G6

p - mf

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

The Refrain section of the musical score is marked with a dynamic of *p - mf*. It features a vocal line and a piano accompaniment. The lyrics are: "You say ee - ther And I say eye - ther, You say nee - ther And You say laugh - ter And I say lawf - ter, You say af - ter And". The piano accompaniment consists of chords and moving lines in both the right and left hands.

C6 Am D7 *mf* G G7 C Cm G Em

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, - Let's call the whole thing
I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, - Let's call the whole thing

The final system of the musical score features a vocal line and a piano accompaniment. The lyrics are: "I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, - Let's call the whole thing I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, - Let's call the whole thing". The piano accompaniment consists of chords and moving lines in both the right and left hands.

A7 D7 G Em C6 D7 G Em

off! You like po-ta-to and I like po-tah-to, You like to-ma-to and
 off! You like va-nil-la and I like va-nel-la, You, sa's'- pa - ril - la and

C6 D7 G G7 C G Cm6

I like to-mah-to; Po - ta-to, Po - tah-to, To - ma-to, To-mah-to!
 I sa's' - pa - rel - la; Va - nil - la, va - nel - la, — Choc'late, — straw-bry!

G C D7 C G *mf* Em6 F#7 Bm D6

Let's call the whole thing off! But oh! If we call the whole thing

E7 C6 D7 *mf* Em6 F#7 Bm D6

off, Then we must part. And oh! If we ev - er part, Then

E7 C6 D7 G G6 C6 D7

that might break my heart! So, if you like pa-ja-mas And I like pa-jah-mas,
So, if you go for oyst-ers And I go for erst-ers

G G6 C6 D7 G G7

I'll wear pa-ja-mas and give up pa-jah-mas. For we know we
I'll or-der oyst-ers and can-cal the erst-ers.

C G Cm6 G C G C6 B7 E7

need each oth-er, So we bet-ter call the call-ing off off.

mf C6 Bm Cmaj7 D7 1. G Eb7 D+ 2. G A#dim G6

Let's call the whole thing off! off!

PROMENADE (Piano Solo)

GEORGE GERSHWIN

Allegretto moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The second system of musical notation continues the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the upper staff. The musical structure remains consistent with the first system, featuring chords and eighth-note accompaniment.

The third system of musical notation introduces a dynamic marking of *mp* (mezzo-piano) in the upper staff. It features a triplet of eighth notes in the upper staff and a corresponding triplet of chords in the lower staff.

The fourth system of musical notation continues with triplet figures in both the upper and lower staves. The upper staff has a triplet of eighth notes, and the lower staff has a triplet of chords.

The fifth system of musical notation concludes the piece. It features a dynamic marking of *f* (forte) in the lower staff. The upper staff continues with triplet eighth notes, while the lower staff has a more active accompaniment.

First system of musical notation. The treble clef staff features a melodic line with trills and triplets. The bass clef staff provides harmonic accompaniment. A dynamic marking of *mf* is present. The system concludes with a trill in the treble staff and a chord in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various ornaments. The bass clef staff continues the accompaniment. A dynamic marking of *mf* is present. The system concludes with a trill in the treble staff and a chord in the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with trills. The bass clef staff provides harmonic accompaniment. The system concludes with a trill in the treble staff and a chord in the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with trills. The bass clef staff provides harmonic accompaniment. A dynamic marking of *mp* is present. The system concludes with a trill in the treble staff and a chord in the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with trills. The bass clef staff provides harmonic accompaniment. The system concludes with a trill in the treble staff and a chord in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various intervals and rests, and the bass staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble staff begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The bass staff features a steady accompaniment with chords.

Fourth system of musical notation. The treble staff starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The bass staff continues with chords and a moving bass line.

Fifth system of musical notation. The treble staff features a triplet of eighth notes and a fermata over a note. The bass staff continues with chords and a moving bass line.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill on the first measure, followed by eighth-note patterns with triplets. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte).

Second system of musical notation. The right hand continues with eighth-note patterns and triplets. The left hand features chords and a moving bass line. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The right hand has a more active melodic line with sixteenth-note patterns. The left hand continues with harmonic support. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand features chords with accents. The left hand has chords with accents and a moving bass line. Dynamics include *f* (forte).

Fifth system of musical notation. The right hand features chords with accents. The left hand has chords with accents and a moving bass line. Dynamics include *dim.* (diminuendo) and *p* (piano).

SHALL WE DANCE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The dynamic marking *mf* is present in the third measure.

C Em F6 G7 C Em F6 G7

mp

Drop_ that long face!_ Come on, have_ your fling!

The vocal line begins with a piano (*mp*) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C C6 G F6 G7 Cmaj7 Dm C Dm

Why_ keep nurs - ing_ the Blues?

R.H.

The vocal line continues with the lyrics "Why_ keep nurs - ing_ the Blues?". The piano accompaniment includes a section marked *R.H.* (Right Hand) in the final two measures, where the right hand plays chords and the left hand continues with a bass line.

C Em F6 G7 C Em B7sus4 B7

If you want this old world on a string,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "If you want this old world on a string,". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of chords and moving lines. The chords are labeled above the staff: C, Em, F6, G7, C, Em, B7sus4, and B7.

Em B7 F#7sus4 B7 Em Em6 C⁹ B⁹ Em B7

Put on your danc-ing shoes, Stop wast-ing time! Put on your

The second system continues the musical score. The vocal line has the lyrics "Put on your danc-ing shoes, Stop wast-ing time! Put on your". The piano accompaniment continues with chords and moving lines. The chords are labeled above the staff: Em, B7, F#7sus4, B7, Em, Em6, C⁹, B⁹, Em, and B7.

F#7sus4 B7 Em Am6 Em G6 F6 G7 C Db D Eb

danc-ing shoes, Watch your spir-its climb.

The third system continues the musical score. The vocal line has the lyrics "danc-ing shoes, Watch your spir-its climb.". The piano accompaniment continues with chords and moving lines. The chords are labeled above the staff: F#7sus4, B7, Em, Am6, Em, G6, F6, G7, C, Db, D, and Eb. Dynamic markings *mf* and *mp* are present in the piano part.

F maj7

Refrain (*brightly and rhythmically*) E7 Bb6

p-f Shall we dance, Or keep on

The fourth system is the beginning of a refrain. The vocal line has the lyrics "Shall we dance, Or keep on". The piano accompaniment continues with chords and moving lines. The chords are labeled above the staff: F maj7, E7, and Bb6. Dynamic markings *p-f* are present in the piano part.

C+ Fmaj7 E7 Bb6

mop- ing?_ Shall_ we dance, and walk on

C7 C+ F7 Bbmaj7 Eb7 Eb7(b9) Abmaj7

air? Shall_ we give in_ to des -

Db7 Gb Gbmaj7 Bb6 C7

pair, Or shall we dance with nev- er a care?_

G7 C9 Fmaj7 E7 Bb6

- Life_ is short We're grow- ing

C+ Fmaj7 E7 Bb6

old - er, Don't - you be an al - so,

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'old - er,' followed by a quarter note 'Don't - you', a quarter note 'be', and a quarter note 'an al - so,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand that mirror the chord symbols above.

C7 C+ F F7 D7

ran! You'd bet - ter dance, lit - tle la - dy,

Detailed description: This system contains the next four measures. The vocal line begins with a half note 'ran!', followed by a quarter note 'You'd', a quarter note 'bet - ter', a quarter note 'dance,', a quarter note 'lit - tle', and a quarter note 'la - dy,'. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal melody.

G7 *cresc.* G+ *mf* F G7(b9) Bb7 Bb Db7

Dance lit - tle man! _____ Dance when - ev - er, you

Detailed description: This system contains the next four measures. The vocal line has a half note 'Dance lit - tle man!' followed by a half note 'Dance when - ev - er, you'. The piano accompaniment includes a *cresc.* marking in the first measure and an *mf* marking in the third measure. The chord progression is more complex, featuring a G7(b9) chord.

1. F6 Am Bb C7(9b) | 2. F6 C7 F

can! _____ can! _____

Detailed description: This system contains the final four measures. The vocal line has a half note 'can!' followed by a half note 'can!'. The piano accompaniment features a first ending bracket over the first two measures (F6, Am, Bb, C7(9b)) and a second ending bracket over the last two measures (F6, C7, F). The piano part concludes with a final chord.

THEY ALL LAUGHED

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*gracefully*) E7(b5)
p simply

The

odds were a hun - dred to one a - gainst me. The

world thought the heights were too high to climb. But

C6 (semplíce) F7 D7 Gm G G6 Bm6 C#m6

C6 F7 D7 G G6 D6 G#dim E7(9b)

C6 Bm Am G D[#]dim G+ B7 Em Bm

peo - ple from Mis - sou - ri nev - er in - censed me.

Gm6 D E[#]dim G6 A7

Oh, I was - n't a bit con - cerned For from

D Dm G[#]dim G6 A7 F[#]7 Bm B^b7 D G6

hist' - ry I had learned How man - y, man - y times the

D A7sus4 A7 D7 D+

worm had turned.

G Em
Refrain (*happily*)
p-mf

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round.
They all laughed at Rock-e-fel-ler Cen-ter Now they're fight-ing to get in.—

Bb7 A7 D+ G Em Am D7

They all laughed when Ed-i-son re-cord-ed sound.—
They all laughed at Whit-ney and his cot-ton gin.—

G6 G Em

They all laughed at
They all laughed at

Am D7 C#7 F#7

Wil-bur and his broth-er, When they said that man could fly.—
Ful-ton and his steam-boat, Her-shey and his choc'-late bar.—

Bm E7 D6 D Bm6 A7

They told Mar - co - ni Wire - less was a pho - ney;
 Ford and his Liz - zie Kept the laugh - ers bus - y;

D7 E7 F7 E7 D7 Dmaj7 D7 *mf* G⁹ G

It's the same old cry. They laughed at me — want - ing
 That's how peo - ple are. They laughed at me — want - ing

G7 G6 G7 B7 E7

you, — Said I was reach - ing for the moon; But
 you, — Said it would be Hel - lo, Good - bye; But

A7 Am C6 Eb7 D7

oh, — You came through. Now they'll have to change their tune.
 oh, — You came through. Now they're eat - ing hum - ble pie.

G Em Am D7 B7 E⁹7

They all said we nev - er could be hap - py, They laughed at us and
 They all said we'd nev - er get to - geth - er; Dar - ling, let's take a

A7 *mf* G E⁹7 C6 D7

howl, But Ho, Ho, Ho! Who's got the last laugh
 bow, For, Ho, Ho, Ho! Who's got the last laugh,

1. G Bdim B7 A[#]dim Bdim F[#]dim D+ 2. E^b B^b D7

now? He, He, He! Let's at the past laugh,

G E⁹7 C6 D7 G

mf Ha, Ha, Ha! Who's got the last laugh now?

A FOGGY DAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in F major, 4/4 time, marked Moderato. It begins with a *mf* dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

F (rather freely) *Gm7* *Fmaj7* *F7* *Gm7* *C9*

I was a strang-er in the cit-y. — Out of town were the peo-ple I knew.

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked "(rather freely)". The piano accompaniment is marked *mp*. The lyrics are: "I was a strang-er in the cit-y. — Out of town were the peo-ple I knew."

F *E7* *Am* *Am7* *D9* *Guitar tacet*

I had that feel-ing of self - pi - ty, — What to do? What to do? What to do? The

The second system of the song features a vocal line and piano accompaniment. The vocal line is marked "Guitar tacet". The lyrics are: "I had that feel-ing of self - pi - ty, — What to do? What to do? What to do? The"

Gm7 C7(b9) C7+(b9) Fmaj7 F6 F Am Am6 Am7 D9 D7(b9)

out-look was de-cid-ed-ly blue. — But as I walked through the fog-gy streets a-lone, It

Am F#dim Gm7 C7(6) F Gm7 F

turned out to be the luck-iest day I've known. —

C7 F Ebm6 Gm7 C9

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

C7(b9) F Fm7 Fm6 G7(6) G7+ C9

Had me low — and had me down. —

Fmaj7 Dm6 E7(b9) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,

mp

Fmaj7 D9 G9(6) G9+ C9

The Brit - ish Mu - se - um had lost its charm.

C7 F Ebm6 Gm7 C9

How long, I won - dered, could this thing last?

p

C7(b9) F Fm7 Fm6 G7(6) G7+ C9

But the age of mir - a - cles had - n't passed,

Cm7 F9(6) F7(b9) Bbmaj7 G9(b5)

For, sud - den - ly, I saw you there -

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

And through fog - gy Lon - don town the sun was shin - ing

Gm7 C7 1. F Fmaj7 C7 F7 Bb7 Bbm6 Db+ C7

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.

mf *dim.* *8va...* *pp*

I CAN'T BE BOTHERED NOW

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

G Simply D7 Gmaj7 G6 A+ D7

Mu - sic is the mag - ic that makes ev - 'ry - thing sun - shin - y:

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

G G6 Em6 D7 G6 F6 Eb6 F6 G

Danc - ing makes my trou - bles all seem ti - ny. When I'm danc - ing

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

D7 Gmaj7 G6 A+ D7 Bb7 Eb F Eb F

I don't care if this old world stops turn - ing, Or if my bank is

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

B \flat
F \sharp C \sharp 7 F \sharp C \sharp 7 C \sharp 7 F \sharp A E7 A E7
cresc.

burn - ing, Or ev - en if Rou - man - ia Wants to fight Al -

E7 A⁹ D7
C Fm D7 Cmaj7 Cmaj7 D7 Cmaj7 D7

ban - ia. I'm not up - set, I re - fuse to fret.

D7 G6 C \sharp dim7 D⁹ D7 G6 Em6 D⁹ D7
 Refrain (*well marked*) *mf-f*

Bad news, Go 'way! Call 'round some day In

staccato

G6 Dm6 C6 Cm6 G G6 A7 D⁹ D7(b5)

March or May, I can't be both - ered now! — My

G6 C#dim7 D⁹7 D7 G6 Em6 D⁹7 D7

bonds and shares May fall down - stairs, Who

G6 Dm6 C6 Cm6 G G6 A D7 D⁹7

cares, who cares? I'm danc - ing and I can't be both - ered

G D⁹7 G6 G7 C D7 G G6 G G6

now! I'm up a - mong the stars, On

C D7 G G6 G G6 C C6 Dm6 E7

earth - ly things I frown. — I'm throw - ing off the bars that held me

G6 A7 D⁹7 D7 *mf* G6 C[#]dim7 D⁹7 D7

down. I'll pay the pi - per When

G Em6 D⁹7 D7 G6 Dm6 C6 Cm6

times are rip - er, Just now I shan't Be -

G G6 D⁹7 Bm C D6 A⁹7 A7(b5) D7 D⁹7

cause you see I'm danc - ing and I can't be both-ereu

1. G Eb7(b5) D7(b5) D7 2. G Eb7(b5) D7(b5) G6

now! Bad now!

THE JOLLY TAR AND THE MILK MAID

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto scherzando

The piano introduction is in 6/8 time, marked *mf*. It features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a melodic line in the treble that is repeated and then concludes with a flourish.

Am D Am D *mp* Am Am6 C6 Am6

There was a Jol-ly Brit-ish Tar who
The Jol-ly Tar, he laughed a laugh. 'Tis

(Vamp)

The first system of the song includes the vocal line and piano accompaniment. The piano part features a vamp section with a rhythmic pattern of eighth notes. The lyrics are: "There was a Jol-ly Brit-ish Tar who / The Jol-ly Tar, he laughed a laugh. 'Tis".

E7 sus4 E7 Am Am6

met a milk maid bon-ny. He said, "How beau-ti-
for the best, my bon-ny, That you won't be my

The second system continues the vocal and piano accompaniment. The lyrics are: "met a milk maid bon-ny. He said, 'How beau-ti- / for the best, my bon-ny, That you won't be my".

C6 D6 E7 Am *mf*

ful you are!" With a hey and a non-ny, With a
bet-ter half." With a hey and a non-ny, With a

The third system concludes the vocal and piano accompaniment. The lyrics are: "ful you are!" With a hey and a non-ny, With a / bet-ter half." With a hey and a non-ny, With a".

D6 E7 A Bb6 G6

hey and a non-ny! "Such gold - en hair I
 hey and a non-ny! "I near for - got on

C6 F6 Gm6 A7 Dm Db+

ne'er did see, With lips to shame the cher - ry. Oh,
 see - ing you That I've a wife in Ker - ry, In

F Dm6 C7 F D6 E7 C6 Am

bux - om milk maid, mar - ry me!"With a down a - der - ry, With a
 Spain and al - so Tim - buc - too!"With a down a - der - ry, With a

Refrain

D6 E7 A A6 Bb6 C7 C+

down, a down - a - der - ry! "Our
 down, a down - a - der - ry! "You've

F C⁹ C+ F

hearts could rhyme," said she. "Tis flat - tered I'm," said
 got me think - in' twice; Good - bye to shoes and

C7 F F6 Dm6 C7 F6

she, "But oh, ah me, You see, you see, You
 rice, For oh, ah me, Just now, you see, Just

C7 F6 F7 Bb6 F7 Bb6

see, you see, I hap - pen to be, I hap - pen to be The
 now, you see, I hap - pen to be, I hap - pen to be The

F7 Bb6 F7 Bb F7 Bb6 A

moth - er of three; A wife al - read - y, and moth - er of three, of
 hus - band of three, A - spliced al - read - y, and hus - band of three, of

Dm cresc. *Db+* *F* *F+* *Bb6* *Dm*

three, of three, of three, of three, of three, of three,
 three, of three, of three, of three, of three, of three,

cresc.

1. *Bb6* *C7* *F* *E7* *Dal Segno* %

— The moth-er of three! —

mf *dim.* *Dal Segno* %

2. *Bb6* *C7* *F a tempo*

— The hus - band of three! —

f *a tempo* *mf*

Db *F* *C7* *F*

NICE WORK IF YOU CAN GET IT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in G major, 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves through A4, B4, and C5. The bass line starts on G2 and moves through A2, B2, and C3. The piece is marked *mf* (mezzo-forte).

G G6 A7 C6 D7 G

The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't

p

The first line of the song features a vocal melody in G major. The piano accompaniment is in 4/4 time, marked *p* (piano). The bass line provides harmonic support with chords G, G6, A7, C6, D7, and G.

G6 C6 D7 G+ Em D7sus4 D7 Gmaj7 G6

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,

The second line of the song continues the vocal melody. The piano accompaniment includes a triplet of eighth notes in the treble clef. The bass line continues with chords G6, C6, D7, G+, Em, D7sus4, D7, Gmaj7, and G6.

D Bdim7 G6 A7 D⁹

There's no guar - an - tee that time won't e - rase his name.

The third line of the song concludes the vocal melody. The piano accompaniment features a Bdim7 chord in the bass line. The bass line continues with chords D, Bdim7, G6, A7, and D⁹.

Gm6 D+ G G6 A7 C6 D7

The fact is, the on - ly work that real - ly brings en - joy - ment

G Gmaj7 Em6 A6 Bm D6 G#dim7 Em6

Is the kind that is for girl and boy meant, Fall in love you won't re-gret it,

Bm E7(9b) C6 Cm6 D7 G6 Am6

That's the best work of all if you can get it. _____

B7 B7(9b) E⁹ A7 D⁹ G7 C⁹ A⁹ A7(9b)

Refrain (smoothly)

p-mf Hold - ing hands at mid - night 'Neath a star - ry sky,

p mf

G G6 C6 G C6 G Edim7 C6 G

Nice work_ if you can get it, And you can get it if you try._

B7 B7(9b) E⁹ A7 D⁹ G7 C⁹ A⁹ A7(9b)

Strol-ling with the one girl, Sigh-ing sigh aft-er sigh,

G G6 C6 G C6 G Edim7 C6 G

Nice work_ if you can get it, And you can get it if you try._

Em D+ Gm6 Em G6 A⁹

mp Just im-ag - ine some one_ Wait-ing at the cot-tage door,

Dm G6 A7 D G C7(b9)

Where two hearts be - come one_ Who could ask for an - y-thing more?

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

B7 B7(9♯) E⁹7 A7 D⁹7 G7 C⁹7 A⁹7 A7(9♭)

Lov - ing one who loves you, And then tak - ing that vow,

The second system continues the piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

G G6 C6 G F7 E⁹7 A⁹7(3♯) C6 C7

Nice work_ if you can get it, And if you get it, Won't you tell me

The third system shows the vocal line with a quarter rest and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

1. G G6 Am6 C+ 2. G F+ E♭7 D7 G6

how? how?

The fourth system contains two first endings. The first ending leads back to the beginning of the phrase, and the second ending concludes the phrase. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

I LOVE TO RHYME

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

The piano introduction is in G major, 4/4 time, marked 'Moderato con spirito' and 'mf'. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The piece concludes with a final chord in G major.

C6 D7 G D+ D7 G

There are men who, in their lei - sure, Love to fish for sal - mon;

The first line of lyrics is set to a piano accompaniment. The melody is in G major, and the piano accompaniment provides harmonic support with chords and a bass line. The lyrics are: "There are men who, in their lei - sure, Love to fish for sal - mon;"

C9 C6 C D^{9b} G Bm

There are oth - ers who get plea - sure When they play back -

The second line of lyrics continues the musical piece. The melody and piano accompaniment are consistent with the first line. The lyrics are: "There are oth - ers who get plea - sure When they play back -"

G⁹7 G7 C7 F7 B7 E7

gam - mon. Gen - er - al Grant loved to smoke;

The third line of lyrics concludes the musical piece. The melody and piano accompaniment are consistent with the previous lines. The lyrics are: "gam - mon. Gen - er - al Grant loved to smoke;"

A7 D7 G Gm D G#dim7 G6 A7

Mark Twain loved to joke; Ra-di-o com-ics love to pun, But the

D D6 G6 A⁹7 A7 Bb+ D7

thing I do is much more fun.

Refrain G6

p-mf spiritedly

C6 D7 G

I love to rhyme, Moun-tain-eers love to

C6 D7 G Em G C6 D⁹7

climb, Crim-i-nals love to crime, But

Dm6 E7 A7 C D7 G6 C6 D7

I love to rhyme. I love to say

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line consists of quarter notes and eighth notes. The piano accompaniment includes chords and moving lines in both hands.

G C#dim7 C6 D7 G G+

Gay, day, may, hey, hey! Chuck - le, knuck - le, nick - el, fick - le,

The second system continues the musical piece. The vocal line includes a triplet of eighth notes. The piano accompaniment features a prominent bass line with eighth notes and chords.

C C6 G C D7 G6 B7

pick - le! — I love to rhyme! Va -

The third system shows the vocal line with a long note and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand.

Em Am G7 Em F#7

mf ri - e - ty, so - ci - e ty, pro - pri - e - ty, There's no stop - ping when you've be -

The fourth system begins with a mezzo-forte (*mf*) dynamic marking. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

B7 Em Am Cm

gun; Ca - pac - i - ty, ve - rac - i - ty, au - dac - i - ty, Did you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4 on the word 'gun;'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols B7, Em, Am, and Cm are placed above the staff.

G Em6 C D7 G6 C6 D7

ev - er know such fun? I love to rhyme, And

Detailed description: This system contains measures 3 through 6. The vocal line continues with 'ev - er know such fun?'. The piano accompaniment includes a piano (*p*) dynamic marking. Chord symbols G, Em6, C, D7, G6, C6, and D7 are placed above the staff.

G C6 D7 G G

would - nt it be sub - lime If one day it could

Detailed description: This system contains measures 7 through 10. The vocal line continues with 'would - nt it be sub - lime'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols G, C6, D7, G, and G are placed above the staff.

A7 Cmaj7 C6 1. G6 2. G6

mf be That you rhyme with me? me?

Detailed description: This system contains the final two measures of the piece. The vocal line ends with 'be That you rhyme with me? me?'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a first ending with a repeat sign. Chord symbols A7, Cmaj7, C6, 1. G6, and 2. G6 are placed above the staff. There are also performance markings like 'Red.', '*', and '8...!' at the bottom.

I WAS DOING ALL RIGHT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Animato

f marcato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Animato' and the dynamics are 'f marcato'.

mp

G F D7 G6

Used to lead a qui-et ex - ist-ence, Al-ways had my peace of mind.

mp leggiero

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff. The dynamics are 'mp' (mezzo-piano) and 'mp leggiero' (mezzo-piano, light). Chord symbols G, F, D7, and G6 are placed above the vocal line.

Bm G Gm C#dim7 D7 Bm G

Kept Old Man Troub - le at a dis - tance; My days were sil - ver -

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same key and time signature as the first system. The dynamics are 'mp'. Chord symbols Bm, G, Gm, C#dim7, D7, Bm, and G are placed above the vocal line.

C D7 F G7 F G7 G7+

lined. Right on top of the world I sat, But

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'lined.' followed by a quarter rest, then a quarter note 'Right', a quarter note 'on', a quarter note 'top', a quarter note 'of', a quarter note 'the', a quarter note 'world', a quarter note 'I', a quarter note 'sat,', and a quarter note 'But'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (mf) dynamic marking.

E⁹7 A⁹7 D⁹7

look at me now, I don't know where I'm at.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'look', a quarter note 'at', a quarter note 'me', a quarter note 'now,', a quarter rest, a quarter note 'I', a quarter note 'don't', a quarter note 'know', a quarter note 'where', a quarter note 'I'm', and a quarter note 'at.' followed by a horizontal line. The piano accompaniment features more complex rhythmic patterns and dynamics.

Refrain Moderately G⁶ C^{#dim7} C⁶ D⁷ G⁶ C^{#dim7} C⁶ D⁷

p-mf

I was do-ing all right, Noth-ing but rain-bows in my sky,

p-mf legato

The third system is the start of a 'Refrain' section, marked 'Moderately'. The vocal line begins with a half note 'I', a quarter note 'was', a quarter note 'do-ing', a quarter note 'all', a quarter note 'right,', a quarter rest, a quarter note 'Noth-', a quarter note 'ing', a quarter note 'but', a quarter note 'rain-', a quarter note 'bows', a quarter note 'in', a quarter note 'my', and a quarter note 'sky,'. The piano accompaniment includes triplets and a 'p-mf legato' dynamic marking.

Gmaj7 G7 G6 C6 G D7 G6

I was do-ing all right Till you came by.

The fourth system continues the refrain. The vocal line has a half note 'I', a quarter note 'was', a quarter note 'do-ing', a quarter note 'all', a quarter note 'right', a quarter rest, a quarter note 'Till', a quarter note 'you', a quarter note 'came', and a quarter note 'by.' followed by a horizontal line. The piano accompaniment features triplets and various chord voicings.

G6 G#dim7 C6 D7 G6 G#dim7 C6 D7

Had no cause to com - plain, Life was as sweet as ap - ple pie,

Detailed description: This system contains the first two lines of the song. The vocal line starts with a G6 chord, followed by a G#dim7 chord with a triplet of eighth notes. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are "Had no cause to com - plain, Life was as sweet as ap - ple pie,".

Gmaj7 G7 G6 C6 G D7 G6 B7

Nev - er no - ticed the rain Till you came by. But

Detailed description: This system contains the third and fourth lines of the song. The vocal line begins with a Gmaj7 chord, followed by a G7 chord with a triplet of eighth notes. The piano accompaniment continues with a consistent bass line and chords. The lyrics are "Nev - er no - ticed the rain Till you came by. But". A dynamic marking of *mf* is present at the end of the system.

E6 B7 A⁹7

now ——— When - ev - er you're a - way, Can't sleep nights and

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line starts with an E6 chord, followed by a B7 chord and an A⁹7 chord. The piano accompaniment features a *marcato* marking and a more active bass line. The lyrics are "now ——— When - ev - er you're a - way, Can't sleep nights and".

A7 E6 Emaj7 C#m C#m

suf - fer all the day; I just sit and won - der If

Detailed description: This system contains the seventh and eighth lines of the song. The vocal line begins with an A7 chord, followed by an E6 chord and an Emaj7 chord. The piano accompaniment continues with a steady bass line and chords. The lyrics are "suf - fer all the day; I just sit and won - der If".

A E Am A#dim7 *mp* G6 G#dim7

love is - nt one big blun - der. But when you hold me

C6 D7 G6 G#dim7 C6 D7 Gmaj7 G7 G7

tight, Ting-ling all through, I feel some-how I was do - ing all

C9 C6 G G6 C6 C

right But Im do - ing bet - ter than ev - er

1. G6 Eb7 C D7sus4 D7 2. G6 Eb7 Cmaj7 D7 G

now. now.

mf

Red. *

LOVE IS HERE TO STAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Con anima

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mp* (mezzo-piano), and then *mf* (mezzo-forte). The left hand provides a harmonic accompaniment in the bass clef. The key signature is one flat (B-flat major), and the time signature is 4/4.

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef, marked *mp leggiero* (mezzo-piano, light). The piano part features chords corresponding to the chord symbols above the vocal line.

Gm7 C dim C9 F6 F dim Gm7 C7 Bb

world and all its ca-pers And how it all will end. Noth-ing seems to be

The vocal line continues with lyrics in the treble clef. The piano accompaniment continues in the bass clef, marked *mp leggiero*. The piano part features chords corresponding to the chord symbols above the vocal line.

F G7 C7 Bb

last-ing, But that is - n't our af - fair; We've got some-thing

Gm6 A7 D G7 C9

per-ma-nent, I mean in the way — we care. —

Refrain

C7 G9 Gm7 C7 F

Its ver - y clear Our love is here to stay;

Gm7 C7 G7 Gm7 C7 Eb9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj7 Bb Gm6 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

mf *p*

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

The first system of music features a vocal line with lyrics "we're go - ing a long, long way." The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the staff: G7, Gm7, C7, Eb9, and D9.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

The second system continues the vocal line with lyrics "In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,". The piano accompaniment includes dynamic markings like *mp* and *mf*.

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But ^{*grr...*} our love is here to

The third system features lyrics "They're on - ly made of clay, But ^{*grr...*} our love is here to". The piano accompaniment includes dynamic markings *mp* and *dim.*.

1. F6 C7 2. F6

stay. It's ver - y stay.

The fourth system shows a first ending (1. F6 C7) and a second ending (2. F6). Lyrics include "stay. It's ver - y stay." The piano accompaniment includes dynamic markings *p*, *mf*, *pp delicato*, and *pp*. The system ends with a *Red.* marking and an asterisk.

LOVE WALKED IN

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mp *mf* *poco rit*

The piano introduction is in 4/4 time, starting with a *mp* dynamic. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked *Moderato*. The piece concludes with a *poco rit* marking.

p a tempo

Chords: Eb Ebmaj7 Edim Fm Fm7 G7 Dbm6 F7(sus4) F7 Cm F7

Noth - ing seemed to mat - ter a - ny more,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of chords and a bass line. The lyrics are: "Noth - ing seemed to mat - ter a - ny more,". The piano part is marked *p a tempo*.

Chords: Ab6 Fm6 G7(b5) C7+ F7(b5) Bb7 Eb

Did - nt care what I was head - ed for;

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Did - nt care what I was head - ed for;". The piano part continues with chords and a bass line.

Bbm7 Eb7 Abmaj9 Ab6 Am7 D7 Gmaj7 Bb9

Time was stand-ing still, No one count-ed till There

Eb Ebmaj7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb+9

came a knock-knock-knock-ing at the door.

Refrain Eb
slowly, with much expression

F7

Love walked right in and drove the sha-dows a -

Bb7(sus4) Bb7 Eb F7

way; Love walked right in and brought my sun-ni-est

Bb7 Eb Eb+ Ab Ab6

day. One ma-gic mo-ment and my heart seemed to

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note on 'day.' followed by a half note on 'One' and a quarter note on 'ma-gic'. The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with chords and moving lines. A dynamic marking of *mf* is present.

C7+ Fm C7 Fm7 Eb Ab Bb

know That love said "Hel - lo," Though not a

mp

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note on 'know', a half note on 'That love said "Hel - lo,"', and a quarter note on 'Though not a'. The piano accompaniment continues with similar textures. A dynamic marking of *mp* is present.

F9 Fm7 Bb7 Eb

word was spok - en. One look and I for -

poco rit *p a tempo*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note on 'word was spok - en.', a half note on 'One', and a quarter note on 'look and I for -'. The piano accompaniment includes a *poco rit* marking in measure 5 and a *p a tempo* marking in measure 6.

F7 Bb7(sus4) Bb7 Eb

got the gloom of the past; One

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note on 'got the gloom of the', a half note on 'past;', and a quarter note on 'One'. The piano accompaniment continues with chords and moving lines.

F7 Bb7

look and I had found my fu - ture at last.

Eb Eb+ Ab Abmaj7

One look and I had found a

mf

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

world com - plete - ly new, When love walked in with

dim.

1. Eb B9 Bb7 2. Eb Cb Bb7 Eb

you. you.

p *pp*

Red. *

THE BACK BAY POLKA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano introduction in 2/4 time, marked Moderato. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of eighth and sixteenth notes, creating a rhythmic pattern characteristic of a polka.

Refrain (*with humorous emphasis*)

Give up the fond embrace,
 Don't speak the naked truth.
 Some - where the fair - er sex
 On Bos - ton beans you dine,

Pass up that pret - ty face,
 What's nak - ed is un - couth.
 Has curves that are con - vex,
 Then go to bed at nine.

Piano accompaniment for the first refrain. The music is in 2/4 time and marked *mp-f*. The right hand features chords and melodic lines, while the left hand provides a steady bass line. The lyrics are printed below the staff.

You're of the hu - man race,
 It may go in Du - luth
 And girls don't all wear specs
 You must - n't un - der - mine

But not in Bos - ton.
 But not in Bos - ton.
 But not in Bos - ton.
 The town of Bos - ton.

Piano accompaniment for the second refrain. The music is in 2/4 time. The right hand features chords and melodic lines, while the left hand provides a steady bass line. The lyrics are printed below the staff.

C G7 C G7

Think as your neighbors think, Make lemonade your drink;
 Keep up the cultured pose, Keep looking down your nose,
 One day it's much too hot, Then cold as you know what.
 No song except a hymn, And keep your language prim;

C Am D7 C G7 C

You'll be the Missing Link If you don't wear spats in Bos-ton.
 Keep up the status quos Or they keep you out of Bos-ton.
 In all the world there's not Weather an-y-where like Bos-ton.
 You call a leg a limb Or they boot you out of Bos-ton.

Em A7 Em A7

Painters who paint the nude We keep repressing;
 Books that are out of key We quickly bury.
 At natural history We are colossal.
 You're of the bourgeoisie And no one bothers,

Dm Am B7

We take the at - ti - tude E - ven a sal - ad must have dress - ing.
 You will find lib - er - ty In Mis - ter Web - ster's dic - tion - a - ry.
 That is be - cause, you see, At first. hand we stud - y the fos - sil.
 Not if your fam - 'ly tree Does - n't date from the Pil - grim Fa - thers.

C G7 C

New York or Phil - a - délf' Won't put you
 Laugh - ter goes up the flue. Life is one
 Strang - ers are all dis - missed. Not that we're
 There - fore when all is said, Life is so

mp

G7 C Am D7

on the shelf If you would be your - self, But you
 big ta - boo. No mat - ter what you do, It
 pre - ju - diced — You sim - ply don't ex - ist If you
 lim - it - ed You find, un - less you're dead, You

C G7 C Am6

can't be your - self in Bos - ton. You can't be your - self, You
 is - n't be - ing done in Bos - ton. It is - n't be - ing done, It
 have - n't been born in Bos - ton. You have - n't been born, You
 nev - er get a - head in Bos - ton. You nev - er get a - head Un -

G7 A7 Dm7 G7 C

can't be your - self, You can't be your - self in Bos - ton!
 is - n't be - ing done, It is - n't be - ing done in Bos - ton!
 have - n't been born, If you have - n't been born in Bos - ton!
 less you're dead, You nev - er get a - head in Bos - ton!

C Optional Interlude G7 VC7 G7

f

C7 F#m7 Ab7 G7 C

FOR YOU, FOR ME, FOR EVERMORE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked *Moderato* and *mf*. It features a melody in the right hand with a long slur over the first six measures, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

E_b smoothly *E_bdim* *Fm7* *B_b7* *E_b* *E_bdim*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano part includes a *p* dynamic marking and a slur over the first six measures. The key signature remains two flats.

Fm7 *B_b7* *E_bmaj7* *E_b7* *A_b* *G*
pair! Ev - 'ry - bod - y must ex - cuse us

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano part includes a slur over the first six measures. The key signature remains two flats.

Cm F9 Ab Bb7 Eb Ebdim Fm7 Bb7

If we walk on air. All the shadows now will lose us,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "If we walk on air. All the shadows now will lose us,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is B-flat major (two flats), and the time signature is 4/4. The system is marked with a variety of chords: Cm, F9, Ab, Bb7, Eb, Ebdim, Fm7, and Bb7.

Db Eb7 Ab G7 Cm G+ Cm7

Luck - y stars are ev - 'ry - where. As a hap - py

The second system continues the musical score. The vocal line has the lyrics "Luck - y stars are ev - 'ry - where. As a hap - py". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains B-flat major. The system is marked with chords: Db, Eb7, Ab, G7, Cm, G+, and Cm7.

F9 Fm7 *poco rit* Bb9

be - ing, Here's what I'm fore - see - ing:

poco rit

The third system of the musical score features the vocal line with the lyrics "be - ing, Here's what I'm fore - see - ing:". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature is B-flat major. The system is marked with chords: F9, Fm7, and Bb9. The tempo marking *poco rit* is present above and below the piano part.

Refrain (not fast)

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

For you, for me, for ev - er - more, — It's

p-mf

The Refrain section begins with the vocal line and piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The section is marked "Refrain (not fast)". The piano accompaniment starts with a dynamic marking of *p-mf*. The system is marked with chords: Bb7, Eb, F7, Fm7, Bb7, Fm7, and Bb7.

Eb F7 Fm7 Bb7 Fm7 Bb7
 bound to be for ev - er - more. It's

Bbm7 Eb7 Bbm7 Eb7
 plain to see, we found by find - ing each

Ab Cm7 F7 Bb7
 oth - er, The love we wait - ed for.

Bb+ Bb7 Eb F7 Fm7 Bb7
 I'm yours, you're mine, and in our hearts

Fm7 Bb7 Bbm7 Eb7 Ab

The hap - py end - ing starts.

Abm Eb Gm Fm7 Bb7

What a love - ly world this world will be, With a

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

world of love in store For you, for me, for ev - er -

1. Eb Cm6 Bb7 2. Eb

more! For more!

THEY CAN'T TAKE THAT AWAY FROM ME*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*lightly*)

Piano introduction in E-flat major, 4/4 time. The piece begins with a piano (*p*) dynamic and a tempo of Moderato (*lightly*). The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The introduction concludes with a *rit* (ritardando) marking.

with feeling
mp

mp a tempo

Our ro - mance won't end on a sor - row - ful note, Though by to - mor - row you're

gone;

The song is end - ed, but as the song - writ - er wrote, The

gone;

Chords: Eb Cm C Eb dim Fm Bb7 Eb6 B7 Bb7

Vocal and piano accompaniment for the first line of the song. The vocal line is in E-flat major and 4/4 time, starting with a piano (*mp*) dynamic and a tempo of *a tempo*. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Our romance won't end on a sorrowful note, Though by tomorrow you're gone;".

gone;

The song is end - ed, but as the song - writ - er wrote, The

gone;

Chords: Eb Abmaj7 Eb Eb7 C Edim Fm Bb7 Eb Eb6

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "The song is ended, but as the songwriter wrote, The gone;". The piano accompaniment continues with the same eighth-note accompaniment and chords.

*Written for "Shall We Dance" - film (1937)

C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

mel- o - dy ling-ers on. They may take you from me, I'll miss your fond ca -

Gm Ab C+ C7 Edim Fm Bb Eb dim F7 F7(b5) Bb7

ress. But though they take you from me, I'll still pos - sess:

poco marcato

Ab Bb7 Eb6 mp-mf Gm Eb Gbdim Bb7 sus4 Bb7

Refrain (not fast) The way you wear your hat, — The way you sip your tea, —

slowly with warmth

Ab6 Bb7 Bbm Eb Bb7 Bbm6 Cm D7(b5) Bbm6 Ab Fm C9 F7

The mem'ry of all that — No, no! They can't take that a-way from me!

mf

Ab *mp* Bb⁹7 Eb6 Gm Eb Gbdim Bb7 sus4 Bb7

The way your smile just beams, — The way you sing off key, —

Ab6 Bb⁹7 Bbm Eb Bb7 Bbm6 Cm D7(b5) Bbm6 Ab Fm Bb7 sus4 Bb7

The way you haunt my dreams, — No, no! They can't take that a-way from me! —

Eb6 Eb *warmly* Gm C7 Adim Gm C7 D7 Gm Gm6 A7

We may nev - er, nev - er meet a - gain On the bump-y road to

con calore

D7 sus4 D7 Gm C7 Adim Gm Bbm C7 F7 Abm Bb7

love, Still I'll al - ways, al - ways keep the mem - ry of

Ab *mp* Abmaj7 Ab6 Eb6 Gm Eb Gbdim

The way you hold your knife, — The way we danced till three, —

Bb7sus4 Bb7 Ab6 Bb⁹7 Eb7 D7(b5) Bbm6 Db Cm Eb7

The way you've changed my life. — No, no! They

Ab *mf* Fm Bb7sus4 Bb7 Cm *mp* Abm6 Eb Ab Eb Gm Ab6 Bb7

can't take that a-way from me! — No! They can't take that a-way from

1. Eb Ebmaj7 Bb Eb Bb7 Bb⁹7 Ab Bb⁹7 *mf* 2. Eb Ebmaj7 Ebm6 Ab+ Eb Eb6

me! — The way you wear your hat me! —

BY STRAUSS*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di Valse Viennoise

Piano introduction in 3/4 time, key of B-flat major. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The tempo is marked 'Tempo di Valse Viennoise'.

Vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "A - way with the mu - sic of". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'p' (piano).

Vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "Broad - way! Be off with your Irv - ing Ber - lin!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

*Written for "The Show Is On" (1936)

Dm6 E7 Cm6 D7

Oh, I'd give no quar-ter to Kern or Cole Por-ter and

Bbm6 C9 F Gm

Gersh-win keeps pound-ing on tin. How can I be

Fmaj7 Gm

civ-il when hear-ing this driv-el? It's on-ly for

Dm6 Bbm6 F E9

night club-bing sous-es. Oh, give me the free n' eas-y

Am7 Am6 C D9 C

waltz that is Vi-en-nese-y And go tell the band if

G7 C

they want a hand the waltz must be Strauss's!

Bb Bbm C7

Ya, ya, ya! Give me

mp grazioso

Am *rall.* Abm C7

oom - pah - pah!

rall. *f marcato*

Refrain

Gm7 C9 F

When I want a mel-o - dy lilt - ing through the house

mp - mf a tempo

Gm7 C7 C+7 F Dm6

Then I want a mel - o - dy _____ By Strauss! _____ It

E7 Em7 A7 Am7 D7 Gm Dm7

laughs! it sings! The world is in rhyme Swing - ing to

8va basso ad lib....

G7 G7(b5) C7 Gm7 C9

three quar-ter time _____ Let the "Da-nube" flow a - long And the "Fle-der-

fp a tempo

F Gm7 C7 C+7 F

-maus!" Keep the wine and give me song — By Strauss!

F7 Bb Db Eb7 F *mp calmo* F dim

By Jo! By Jing! "By Strauss" is the thing! So I say to

mf animato *mp calmo*

Gm7, C9 C+7 F F7 D7 Gm

ha-cha-cha — Her - aus! — Just give me a oom-pah-pah —

1. C7 Bb 1. F Db7 C7 2. F C7 F

By Strauss. When I want a Strauss.

mf *sf*

SOPHIA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di valse moderato

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

mp

C C7 G7

Ev - 'ry day I sit and pray I win you

Vocal line with lyrics: "Ev - 'ry day I sit and pray I win you". Piano accompaniment in 3/4 time, marked *mp*. Chords C, C7, and G7 are indicated above the vocal line.

C6 Ab7 G7(6) C

o - ver soon. Say yes, won't you?

Vocal line with lyrics: "o - ver soon. Say yes, won't you?". Piano accompaniment in 3/4 time. Chords C6, Ab7, G7(6), and C are indicated above the vocal line.

C7 G7 C6

Do you, don't you want this world in tune?

Vocal line with lyrics: "Do you, don't you want this world in tune?". Piano accompaniment in 3/4 time. Chords C7, G7, and C6 are indicated above the vocal line.

Ab7 C6 B7

What does it take to per - suade you? — And how much more must I

Em Eb+ Em7 Dm7 G7 C Db C Db

ser - e - nade you?

rit. *a tempo*

Refrain

C Dm7 G7

1. Lis - ten to me, So - phi - a, — Have you
 2. Lis - ten to me, So - phi - a, — Have you

mp

Dm7 G7 Cmaj7 C6 Bb Dm7

an - y i - de - a — How much you mean to me - a? —
 an - y i - de - a — How much you mean to me - a? —

G7 Dm7 G7 C Ab7 Bb

How much you'll nev - er know!
 Ev - 'ry day more and more!

C Dm7 G7

If I'm all ag - i - ta - to,
 All the oth - ers were so - so,

Dm7 Gdim G9 F C

Ev - 'ry heart string vi - bra - to,
 Not a one am - o - ro - so,

Bb Dm7

Ev - 'ry look pas - sion - a - to,
 But with you I'm a - glow, so,

G7 Dm7 G7 C C7

Who but you made me so? It's
 On - ly you I a - dore. You're

Ab7 C maj7 C6

love, it's love than cres - cen - do,
 sweet - er than spu - mo - ne,

Ab7 Dm7 G7

Nev - er ev - er di - min - u - en - do.
 Sweet - er e - ven than za - bag - lio - ne.

C Dm7 (alt) G7

Say the word, sweet So - phi - a,
 Say the word, sweet So - phi - a,

Dm7 G7 E9 Am7 C+

Or from earth I re - sign.
Let our hearts in - ter - twine.

C Cmaj7 Cdim Dm7 G7 1. C Eb G7

Oh, So - phi - a, be mine!
Oh, So - phi - a, be

2. C Db C Cmaj7 Cdim Dm7 G7

mine! Oh, So - phi - a, be

rit.

C Db C6

mine!

a tempo *f*

ALL THE LIVELONG DAY (And The Long, Long Night)

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano

mf

The piano introduction is in G major, 4/4 time, marked Moderato. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The dynamic is mezzo-forte (*mf*).

You've real-ly got me, I find I'm not me, The me I'd

mp

The first line of the song features a vocal melody in G major. The piano accompaniment consists of chords and eighth-note patterns. The dynamic is mezzo-piano (*mp*). Chord symbols G and G+ are indicated above the staff.

known in the past. You sim-ply stun me, Love has un-

The second line continues the vocal melody and piano accompaniment. Chord symbols G6 and G7 are indicated above the staff.

done me at last. From the be-gin-ning You had me

mf

The third line concludes the vocal melody and piano accompaniment. Chord symbols Am7, D7, G, G maj7, G7, and Bm are indicated above the staff. The dynamic is mezzo-forte (*mf*).

Bm7 E9 D6 E7

spin - ning, — A - round your fin - ger I'm twirled. — But who's re -

A7 D7 Cm D7

bel - ling? — You've got me tell - ing — the world. —

Refrain (*Leisurely*)

G Gmaj7 G7 C6 Cm G Am7 D7

All the live - long day and the long, long night —

G6 Ddim D9

— What do I do - oo - oo? — Dream a - bout you - oo - oo! —

D7 G Gmaj7 G7 C6 Cm6 G Am7 D7

Felt this way the first time you came in sight.

mp

G6 Ddim D7 G Am7

Sud - den - ly my gloom - y old sky turned ma - gic - 'ly bright.

p.

G Dm6 F E7 Dm E7

1. You'll find I'm per - fect cast - ing
2. No chance you're tak - ing chanc - es

mf più espr.

A7 Am7 A7

op - po - site you. You'll find love ev - er - last - ing:
tak - ing me on. Be - lieve me when this man says:

Am7 D+

Sum - mer, spring and fall - time, You're my one and all - time.
 You're the why and where - fore, I am here to care for.

G Gmaj7 G7 C6 Cm G D+

All I live for now is to hold you tight,

Dm E7 Am7 G Am7 D7(b9)

All the live - long day and the long, long

1. G Eb7 Am7 D7 | 2. G F# F7 G

night. night.

8va
p



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