

SUMMERTIME

**THE
GREATEST
SONGS OF
GEORGE
GERSHWIN**



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SONGS OF
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



Chords: 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

The first vocal line is in 6/8 time, marked *mp* (mezzo-piano). It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes and rests. The key signature has one sharp (F#).

Chords: 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

The second vocal line is in 6/8 time, marked *mp* (mezzo-piano). It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes and rests. The key signature has one sharp (F#).

Chords: 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

The third vocal line is in 6/8 time, marked *mp* (mezzo-piano). It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes and rests. The key signature has one sharp (F#).

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

Andantino cantabile *mf* PORGY

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

mf con calore

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

Guitar tacet

Gm Gm7 Em7 sus 5 Eb7 Bb Ab7

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.

mf *BESS* *Tempo I* *molto cantabile* *A7* *C#m7* *C* *C#m7* *D* *F* *D7* *Gsus4* *G-* *Em7(b5)*

Por - gy, Is' 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* *poco rall.* *D* *a tempo* *A7* *C#m7(b5)* *C* *C#m7(b5)* *D* *F#m* *Bm7*

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* $F\#$ *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 12 *molto cantabile* (*b5*) *A7* *C#m7* *C* *C#m7* (*b5*)

PORGY *rit.* *mf*

man. ————— Por - gy, I's yo' wo-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(b5) *G7* *F#m* *C7* *Fmaj7* *poco rall.* *A7* *mf* *a tempo*

'less you shares de fun, ————— Dere's no

Bess, we two is one ————— nowan' for-ev - er. Oh, Bess, don'

stringendo *poco rall.* *mf* *a tempo*

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

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# *f a tempo* Bm7(b5) *rit* F# *a tempo*

Por - gy, Is yo' wo - man now! Is

f a tempo *rit* *a tempo*

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

f a tempo *rit* *a tempo*

Bm7(b5) *rit*, *(gently)* *F#* *A#m7(b5)* *Bmaj7* *C#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*

p

F# *(humming)* *A#m7(b5)* *Bmaj7* *C#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.*

$E\flat 7$ $C\sharp 7$ $F\sharp$ *tempo* $D\sharp m$ $C\sharp 7$ $C\sharp m$ $C\sharp m 7 (\flat 5)$
 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:
a tempo
a tempo
dolcissimo

$F\sharp$ $B\flat m$ $C\sharp m$ $F\sharp$ $D\sharp m 7 (\flat 5)$ $Bm 7 (\flat 5)$ $F\sharp$ $A\sharp m (\flat 5)$
 Por - gy, — Is yo' wo - man now.
 Oh, my Bes - sie, we's hap - py now.
dim *espr. e rit.* *pp*

$Bm\sharp 7$ $C\sharp m$ $C\sharp 7$ $F\sharp$ E $F\sharp$
 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* *leggiere*

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 Em7 sus4

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

G#m7(b5) Em Bm Em7 sus4 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 plen-ty 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 Am7 Bm Am7 G Am7 G B7 E A

p

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

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

G Am7 G Dm7 G Am7 G C

gal, — got my Lawd, — Got my

G C7 *mf cresc. ed animato* Gm C7(b5) Bb D7 G Em G

song. —

mf cresc. ed animato

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 Eb7 Allegro giocoso Db Like a savage outburst F#m ALL Eb7

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

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

subito rit

Gm
Tempo I

C

Gm

C

Gm

C

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

mf

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!)

Eb7
Allegro

Db

F#m

Eb7

Ab

Eb7

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

mf

ALL SP.L.

B dim ALL $A\flat$ 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 D7 C7 D7 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 D $\flat$ 7 A7 D7 Gm C

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

F $\sharp$ 7 E $\flat$ 7 *mp* Cm6 *un poco meno* G D7 *3*

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

un poco meno *mp*

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

poco a poco cresc. aint nes - sa, aint nes - sa, aint nes - sa, aint nes - sa, aint ne - ces - sa - ri - ly

poco a poco cresc. *rall.*

G $\flat$ *mf a tempo*

so. _____

mf a tempo *f*

MY MAN'S GONE NOW

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto ben ritmato

f deciso

R.H.

SERENA (with utmost expression)

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

mp sempre ritmato

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

(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 I'm 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

poco rall. *p*

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

Meno

lone now— Since my man— is dead.

p

(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. 8va*

OH BESS, OH WHERE'S MY BESS

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Poco agitato

The piano introduction is in 4/4 time, key of B-flat major. It features a driving melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The tempo is marked 'Poco agitato' and the dynamics start with a forte 'f' marking.

This system continues the piano introduction. The right hand has a melodic line with some rests, and the left hand continues the rhythmic accompaniment. It ends with a '3/4' time signature change.

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

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

The vocal melody enters in the first staff of this system. The piano accompaniment in the left hand provides a harmonic foundation with chords and moving lines. The dynamics are marked 'mp' (mezzo-piano).

some - bod - y tell me where? I

The vocal melody continues in the first staff. The piano accompaniment continues with chords and moving lines. The lyrics 'some - bod - y tell me where? I' are written under the vocal line.

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

cresc.

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

f

cresc.

mf poco marc.

Bess, Oh

p

p

Lawd, My Bess! I want her

mf

un pochett. rit

a tempo

now, _____ Wid - out her I can't go

The first system of the musical score is in B-flat major (two flats). It features a vocal melody line and a piano accompaniment. The vocal line begins with a half note 'now,' followed by a half rest, then a half note 'Wid - out her I can't go'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line.

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

The second system continues the melody. The vocal line has a half note 'on.' followed by a half rest, then a half note 'I count - ed de days dat I was'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

gone _____ till I got home _____ to

The third system shows the vocal line with a half note 'gone' followed by a half rest, then a half note 'till I got home' and a final half note 'to'. The piano accompaniment features more complex chordal textures in the right hand, including some triplets and moving lines.

see _____ her face. _____ Won't

The fourth system concludes the phrase. The vocal line has a half note 'see' followed by a half rest, then a half note 'her face.' and a final half note 'Won't'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a quarter note E4. The lyrics "some - bod - y tell me where's my Bess? _____ I" are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

want her so, _____ my gal, _____ My

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a half note G3, a quarter note F3, a quarter note E3, and a half note D3. The lyrics "want her so, _____ my gal, _____ My" are written below the notes. The piano accompaniment continues with chords and a bass line.

Bess, _____ where is she _____ (b) Oh

The third system of the musical score. The vocal line continues with a half note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, a half note F3, a quarter note E3, a quarter note D3, and a half note C3. The lyrics "Bess, _____ where is she _____ (b) Oh" are written below the notes. The piano accompaniment continues with chords and a bass line.

Gawd, in yo' big Heav'n _____ please

The fourth system of the musical score. The vocal line continues with a half note Bb3, a quarter note A3, a quarter note G3, a half note F3, a quarter note E3, a quarter note D3, a half note C3, and a quarter note Bb2. The lyrics "Gawd, in yo' big Heav'n _____ please" are written below the notes. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system.

SUMMERTIME

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto semplice

mf espr. *p*

mp *tranquillo* *gva.*

R.H.

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

Moderato (with expression)

p *gva.* *p* *molto legato* *pp*

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

Am6 E7 Am6 E7 Am6 Dm F

eas - y, 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' 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 gva.. pp

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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (Tempo di Blues)

mf There's a

boat dat's leav-in' soon for New York, Come wid

me, dat's where we be - long, sis - ter.

p You an' me kin live dat high life in New York.

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

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Come wid me, dere you can't go wrong,'. The piano part includes triplet markings over the first few measures.

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

The second system continues the melody. The vocal line has a rest followed by 'I'll buy you de swell - est man - sion Up on'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The key signature changes to one flat (B-flat) in the final measure.

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

The third system continues the melody. The vocal line has 'up - per Fi'th Av - en - ue, An' through Har - lem we'll go strut - tin', We'll'. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

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

The fourth system concludes the melody. The vocal line has 'go a - strut - tin' An' dere'll be nut - tin' Too good for you. I'll'. The piano accompaniment features a dynamic marking of *p* (piano) and a final cadence.

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

Don't be a fool, - come a - long, come a - long.. *f*

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

f

A WOMAN IS A SOMETIME THING

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato

p

poco rit

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

Bb

p

A7(b5)

D

A7(b5)

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

D *p* *cresc.* E $\flat$ C7 D E $\flat$ F E $\flat$ F Gm E $\flat$
 But a wo-man is a some-time

p *cresc.* *mf* *deciso*

8

Gm B+ Cm7 E $\flat$ 7 Gm E $\flat$ 7 C Dm7
 thing, - Yes, a wo - man is a some - time

Gm E $\flat$ F Gm *p* C C 9 7
 thing. Yo' Mam-my is the first to

mp *p*

C C 9 7 C C7 C Gm
 name you, An' she'll tie you to her a - pron string, - Then she'll

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'

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

8.....

Gm Eb7 C⁹7 Gm A7 E7

cresc. *Guitar tacet (G.T.)*

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

p *cresc.* *mf*

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, —

p

Gm Ebmaj7 F Gm

pp Ah! —

pp

JUST ANOTHER RHUMBA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Rhumba rhythm*)

mf

f *mp*

B7+ Em Am6 B7

It hap-pened to me— On a trip to the

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

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

Em A9 G G dim D7 D7+

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

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.

res.

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 D9 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,

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

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

cresc. *ff*

There it goes a - gain!

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

mp

mp

G♭6 *A♭m6* *B♭7* *E♭m* *G♭* *F7(b5)*

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

G♭6 *A dim* *C♭6* *E♭m* *B♭7* *F7*

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

B $\flat$ 7 E $\flat$ m G $\flat$ 6 A $\flat$ m6 B $\flat$ 7 E $\flat$ m G $\flat$
 -ness. Zoom - zoom!_ zoom - zoom!_ Rhy- thm, lead your

F7(b $\flat$) G $\flat$ 6 A dim C $\flat$ 6 D $\flat$ 7⁹
 ace! The fu - ture does - n't fret me If I can on - ly get me

C $\flat$ 6 B $\flat$ + E $\flat$ E $\flat$ 7 B $\flat$ 7
 Some-one to slap that bass! Hap - pi - ness is not a rid - dle

E $\flat$ E $\flat$ 7 B $\flat$ 7 E $\flat$ *cresc.* E $\flat$ 7 C $\flat$ m E $\flat$ 7
 When I'm list'n - ing to that big bass fid - dle.

Ab7 Bb7 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

mp-f Slap that bass,

f

mp-f

B7 B⁹7 A^b7 Fm F7 F

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

E^b E^bm B^bm A^b B^b7 E^b7

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

B^bm6 D^bmaj7 E^b7 *mf* A^b A^bmaj7 A^b B^b7

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

E^b Fm6 Ddim E^b7⁹ E^b7 A^b A^bmaj7

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

$A\flat 6$ $B\flat 7$ $E\flat \text{maj} 7$ $E\flat 6$ $B\flat 7$ $F\text{m} 6$ $A\flat \text{maj} 7$ $B\flat 7$
 - that the hap - pi - est men All got rhy - thm!

$A\flat 7$ $F\text{m}$ $B 7$ $B^9 7$ $A\flat 7$ $F\text{m}$
mp In which case If you want to bubble, Slap that bass,

$F 7$ F $E\flat 6$ $E\flat$ $B\flat 7$ $E\flat 6$ $G\flat$ $B\flat 7$
 Slap a - way your trou - ble! Learn to zoom, zoom, zoom! Slap that

1. $E\flat$ $E\flat 7$ $B\flat \text{m} 6$ $C\sharp 7$ $F\sharp \text{m} 6$ 2. $E\flat$ $E\flat 7$ $B^9 7$ $A\flat^9 7$ $A\flat$ $E\flat$
 bass! *mf* *molto marc.* bass! *f*

(I've Got) BEGINNER'S LUCK

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mp

p

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

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

A7 D Em6 F#7 B7 E7 A7

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

D6 A7 D F#6 A7

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

A6 B⁹7 F7 A

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

E⁹7 A E⁹7

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

A7 D Dmaj7 D7 Am

now I be - lieve ev - 'ry word.

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 C9 *mp* G G6

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

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

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

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

1. you. For you. 2. you.

LET'S CALL THE WHOLE THING OFF

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

mf

poco rit

Brightly

mp

mp leggiero a tempo

mf

mf

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

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

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

mp

E7 A6 Gm6 A7 D D7 Bm D7

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

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

p-mf

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

mf

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 musical score for "Promenade" by George Gershwin is written for piano solo. It is in 3/4 time and the key of D major. The tempo is marked "Allegretto moderato". The score consists of five systems of music. The first system begins with a forte (f) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system starts with a mezzo-piano (mp) dynamic. The fourth and fifth systems continue the piece with various dynamics including f and mp. The score features complex chordal textures and melodic lines with triplets and slurs.







SHALL WE DANCE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked 'Moderato'. It consists of four measures. The first measure starts with a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. 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 Em F6 G7 C Em F6 G7

mp

Drop— that long face!— Come on, have— your fling!

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamics are mezzo-piano (*mp*). The lyrics are: "Drop— that long face!— Come on, have— your fling!".

C C6 G F6 G7 Cmaj7 Dm C Dm

Why— keep nurs - ing— the Blues? —————

R.H.

The vocal line continues in the treble clef. The piano accompaniment includes a right-hand section marked *R.H.* in the final measures. The lyrics are: "Why— keep nurs - ing— the Blues? —————".

C Em F6 G7 C Em B7sus4 B7

If — you want this — old world on — a string,

Em B7 F#7sus4 B7 Em Em6 C⁹7 B⁹7 Em B7

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

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

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

F maj7

Refrain (*brightly and rhythmically*) E7 Bb6

p-f Shall — we dance, Or keep on

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,

C7 C+ F F7 D7

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

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

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

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

can! can!

THEY ALL LAUGHED

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (gracefully) E7(b5)
p simply

The

mf *p*

C6 (semplce) F7 D7 Gm G G6 Bm6 C#m6

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

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

world thought the heights were too high to climb. But

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 Bb7 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.—

Am D7 Am Cm6 G

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

mf

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* G⁹7 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. Eb Bb D7

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

G E⁹7 C6 D7 G

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 mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes.

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 vocal melody is marked (rather freely). The piano accompaniment is marked mezzo-piano (mp). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 vocal melody continues with the lyrics. The piano accompaniment remains consistent with the previous section. The guitar part is marked tacet (silent).

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

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

Gm7 C9

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

Had me low — and had me down. —

Fmaj7 Dm6 E7(b5) 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—

mf

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

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

p

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

ev - 'ry - where. A

mf

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

-where.

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

I CAN'T BE BOTHERED NOW

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Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito



G Simply D7 Gmaj7 G6 A+ D7

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

The first line of the song is in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The left hand provides a rhythmic accompaniment with eighth notes. The piece ends with a final chord of G major.

G G6 Em6 D7 G6 F6 Eb6 F6 G

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

The second line of the song is in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The left hand provides a rhythmic accompaniment with eighth notes. The piece ends with a final chord of G major.

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

The third line of the song is in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The left hand provides a rhythmic accompaniment with eighth notes. The piece ends with a final chord of G major.

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

cresc.

cresc.

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

f

Refrain (*well marked*)

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

mf-f

staccato

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 ⁹⁵

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto scherzando

The piano introduction is in 6/8 time, marked *Allegretto scherzando* and *mf*. It features a rhythmic melody in the right hand with eighth and sixteenth notes, and a more active bass line in the left hand.

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

Chords: Am, D, Am, D, *mp*, Am, Am6, C6, Am6

Tempo: *p* (Vamp)

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

Chords: E7 sus4, E7, Am, Am6

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

Chords: C6, D6, E7, Am

Tempo: *mf*

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 C⁹7 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.* D $\flat$ + F F+ B $\flat$ 6 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. B $\flat$ 6 C7 F E7 Dal Segno %
 — The moth-er of three! —

mf *dim.* Dal Segno %

2. B $\flat$ 6 C7 F *a tempo*
 — The hus-band of three! —

f *a tempo* *mf*

D $\flat$ 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 features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass line consists of a series of chords: G major, A7, C6, D7, and G major. The introduction ends with a half note G in the right hand and a half note D in the left hand.

The first line of the song features a vocal melody in G major, 4/4 time. The lyrics are: "The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't". The piano accompaniment is in the left hand, featuring a bass line that follows the vocal melody. The melody is marked *p* (piano).

The second line of the song features a vocal melody in G major, 4/4 time. The lyrics are: "nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,". The piano accompaniment is in the left hand, featuring a bass line that follows the vocal melody. The melody is marked *p* (piano).

The third line of the song features a vocal melody in G major, 4/4 time. The lyrics are: "There's no guar - an - tee that time won't e - rase his name." The piano accompaniment is in the left hand, featuring a bass line that follows the vocal melody. The melody is marked *p* (piano).

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)

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

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) E⁹7 A7 D⁹7 G7 C⁹7 A⁹7 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 A⁹7

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?

B7 B7(9b) E⁹7 A7 D⁹7 G7 C⁹7 A⁹7 A7(9b)

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

G G6 C6 G F7 E⁹7 A⁹7 (3b) C6 C7

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

1. 2.

1. G G6 Am6 C+ 2. G F+ Eb7 D7 G6

how? how?

I LOVE TO RHYME

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

The piano introduction is in 4/4 time, marked 'Moderato con spirito'. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'mf'. The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature remains one sharp (F#). The lyrics are: "There are men who, in their lei - sure, Love to fish for sal - mon;". Above the vocal line, the following chords are indicated: C6, D7, G, D+, D7, and G. The piano part includes a dynamic marking of 'p' (piano) at the beginning.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "There are oth - ers who get plea - sure When they play back -". Above the vocal line, the following chords are indicated: C9, C6, C, D7^{9b}, G, and Bm. The piano part continues with a steady accompaniment.

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "gam - mon. Gen - er - al Grant loved to smoke;". Above the vocal line, the following chords are indicated: G⁹7, G7, C7, F7, B7, and E7. The piano part features a more active accompaniment in the final measures, including a dynamic marking of 'p'.

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

G C#dim7 C6 D7 G G+

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

C C6 G C D7 G6 B7

pick - le! — I love to rhyme! Va -

Em Am C7 Em F#7

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

B7 Em Am Cm

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

G Em6 C D7 G6 C6 D7

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

G C6 D7 G G

would - n't it be sub - lime If one day it could

A7 Cmaj7 C6 1. G6 2. G6

be That you rhyme with me? me?

mf *mf* *Red.* *

8...!

I WAS DOING ALL RIGHT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Animato

f marcato

mp *leggiero*

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

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

Bm G Gm C#dim7 D7 Bm G

C D7 F G7 F G7 G7+

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

mf

E⁹7 A⁹7 D⁹7

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

Refrain Moderately *p-mf* G6 G#dim7 C6 D7 G6 C#dim7 C6 D7

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

p-mf legato

Gmaj7 G7 G6 C6 G D7 G6

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

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

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

E6 B7 A⁹7

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

A7 E6 Emaj7 C#m G#m

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

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

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

right _____ But I'm do - ing bet - ter than ev - er

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

now. _____ now. _____

mf

Ed. *

LOVE IS HERE TO STAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Con anima

The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic, featuring a melody in the right hand and a supporting bass line in the left hand. The melody starts on a whole note B-flat, followed by a half note A-flat, and then a quarter note G. The dynamics shift to mezzo-forte (*mf*) in the final measure, which ends with a half note B-flat and a quarter note A-flat.

F6 E7 F D7 G7 D7

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

mp leggiero

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in B-flat major, 4/4 time, with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in the same key and time, with a mezzo-piano (*mp*) dynamic and a *leggiero* (light) feel. The lyrics are: "The more I read the pa-pers The less I com-pre - hend The".

Gm7 C dim C9 F6 Fdim Gm7 C7 Bb

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

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is in B-flat major, 4/4 time, with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in the same key and time, with a mezzo-piano (*mp*) dynamic. The lyrics are: "world and all its ca-pers And how it all will end. Noth-ing seems to be".

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

It's ver - y clear Our love is here to stay;

p - mf

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.

G7 C7 D7 Gm7 C7

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

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But our love is here to

1. F6 C7 2. F6

stay. It's ver - y stay.

p *mf* *pp delicato* *pp*

Red. *

LOVE WALKED IN

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on E-flat, moves to F, G, A-flat, B-flat, and then has a half note rest. The bass line consists of a series of chords: E-flat major, F major, G major, A-flat major, and B-flat major. The introduction ends with a final chord of E-flat major. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo marking *poco rit* (poco ritardando) is indicated at the end.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in E-flat major, 4/4 time, with a tempo marking of *p a tempo* (piano at tempo). The lyrics are: "Noth - ing seemed to mat - ter a - ny more,". The piano accompaniment consists of a series of chords: E-flat major, E-flat major 7, E-flat diminished, F major, F major 7, G major 7, D-flat major 6, F major 7 (suspended 4), F major 7, C major, and F major 7. The piano accompaniment is in a steady 4/4 rhythm, with the right hand playing chords and the left hand playing a bass line.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in E-flat major, 4/4 time, with a tempo marking of *p a tempo* (piano at tempo). The lyrics are: "Did - n't care what I was head - ed for;". The piano accompaniment consists of a series of chords: A-flat major 6, F major 6, G major 7 (b5), C major 7+, F major 7 (b5), B-flat major 7, and E-flat major. The piano accompaniment is in a steady 4/4 rhythm, with the right hand playing chords and the left hand playing 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

B $\flat$ 7 Eb Eb+ Ab Ab6

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

mf

C7+ Fm C7 Fm7 Eb Ab Bb

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

mp

F9 Fm7 Bb7 Eb

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

poco rit *p a tempo*

F7 Bb7(sus4) Bb7 Eb

got the gloom of the past; One

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

F7 Bb7

One look and I had found a

Eb Eb+ Ab Abmaj7

mf

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

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

dim.

1. you. 2. you.

Eb B9 Bb7 Eb Cb Bb7 Eb

p *pp*

Red. *

THE BACK BAY POLKA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato



^C Refrain (with humorous emphasis) ^{G7}

Give up the fond em - brace,
Don't speak the nak - ed truth.
Some - where the fair - er sex
On Bos - ton beans you dine,

^C Pass up that pret - ty face,
^{G7} What's nak - ed is un - couth.
Has curves that are con - vex,
Then go to bed at nine.



^G ^{Am} ^{D7} ^C ^{A7} ^F ^{G7}

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.



C G7 C G7

Think as your neigh - bors think, Make lem - on - ade your drink;
 Keep up the cul - tured pose, Keep look - ing down your nose,
 One day it's much too hot, Then cold as you know what.
 No song ex - cept a hymn, And keep your lan - guage prim;

C Am D7 C G7 C

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

Em A7 Em A7

Paint - ers who paint the nude We keep re - press - ing;
 Books that are out of key We quick - ly bur - y.
 At nat(u) - ral his - to - ry We are co - los - sal.
 You're of the bour - geoi - sie And no one both - ers,

mp

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 C7 G7

f

C7 Eb G7 C

FOR YOU, FOR ME, FOR EVERMORE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in E-flat major, 4/4 time, marked 'Moderato'. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth notes and a half note, with a dynamic marking of *mf* (mezzo-forte). The bass line consists of a steady eighth-note pattern. The introduction concludes with a final chord in the right hand.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in E-flat major, 4/4 time, marked 'smoothly'. The lyrics are: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano accompaniment is in E-flat major, 4/4 time, marked *p* (piano). The accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. The key signature is E-flat major (three flats). The tempo is 'Moderato'.

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in E-flat major, 4/4 time, marked 'smoothly'. The lyrics are: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano accompaniment is in E-flat major, 4/4 time, marked *p* (piano). The accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. The key signature is E-flat major (three flats). The tempo is 'Moderato'.

Cm F9 Ab Bb7 Eb Ebdim Fm7 Bb7

If we walk on air. All the shad-ows now will lose us,

Db Eb7 Ab G7 Cm G+ Cm7

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

F9 Fm7 *poco rit* Bb9

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

poco rit

Refrain (not fast)

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

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

p-mf

E_b *F7* *Fm7* *B_b7* *Fm7* *B_b7*

bound to be for ev - er - more. ——— It's

B_bm7 *E_b7* *B_bm7* *E_b7*

plain to see, we found by find - ing each

A_b *Cm7* *F7* *B_b7*

oth - er, The love we wait - ed for. ———

B_b+ *B_b7* *E_b* *F7* *Fm7* *B_b7*

— 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 marking of Moderato (*lightly*). The melody is played in the right hand with a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The introduction concludes with a *rit* (ritardando) marking.

with feeling
mp

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

mp a tempo

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is marked *mp* (mezzo-piano) and the instruction *with feeling* is written above the staff. The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand.

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

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

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment features a triplet in the right hand and a steady eighth-note bass line in the left hand.

*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 Refrain (not fast) Bb9 Gm Eb Gbdim Bb7 sus4 Bb7

The way you wear your hat, — The way you sip your tea, —

slowly with warmth *mp-mf*

Ab6 Bb9 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

$A\flat$ $B\flat^9$ $E\flat^6$ Gm $E\flat$ $G\flat dim$ $B\flat^7 sus4$ $B\flat^7$

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

mp

$A\flat^6$ $B\flat^9$ $B\flat m$ $E\flat$ $B\flat^7$ $B\flat m^6$ Cm $D7(b9)$ $B\flat m^6$ $A\flat$ Fm $B\flat^7 sus4$ $B\flat^7$

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

mf

$E\flat^6$ $E\flat$ *warmly* Gm $C7$ $A dim$ Gm $C7$ $D7$ Gm Gm^6 $A7$

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

con calore

$D7 sus4$ $D7$ Gm $C7$ $A dim$ Gm $B\flat m$ $C7$ $F7$ $A\flat m$ $B\flat^7$

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

mf *f*

Ab mp *Abmaj7 Ab6* *Eb6* *Gm* *Eb* *Gbdim*

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

mp

Bb7 sus4 *Bb7* *Ab6* *Bb⁹7* *Eb7* *D7(b5)* *Bbm6* *Db* *Cm* *Eb7*

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

Ab *Fm* *Bb7 sus4* *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

mf *mp*

1. *Eb* *Ebmaj7* *Bb* *Eb* *Bb7* *Bb⁹7* *Ab* *Bb⁹7* *mf*

me! — The way you wear your hat me! —

2. *Eb* *Ebmaj7* *Ebm6* *Ab+* *Eb* *Eb6*

mf *p* *pp*

BY STRAUSS*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di Valse Viennoise

The piano introduction is in 3/4 time, marked 'Tempo di Valse Viennoise'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The key signature has one flat (B-flat). The introduction consists of four measures.

The first vocal line is: "A - way with the mu - sic of". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords Dm6 and E7 are indicated above the vocal line. The piano part includes a dynamic marking 'p' (piano) and a crescendo hairpin.

The second vocal line is: "Broad - way! Be off with your Irv - ing Ber - lin!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Chords Am, Dm6, E7, and Am are indicated above the vocal line.

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

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

Chords: Dm6, E7, Cm6, D7

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

Chords: Bbm6, C9, F, Gm

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

Chords: Fmaj7, Gm

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

Chords: Dm6, Bbm6, F, E9

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

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

mp - mf a tempo

Chords: Gm7, C9, F

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

Chords: Gm7, C7, C+7, F, Dm6

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

Chords: E7, Em7, A7, Am7, D7, Gm, Dm7

8va basso ad lib....

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

f p a tempo

Chords: G7, G7(b5), C7, Gm7, C9

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 *f*

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, starting with a half note G4, followed by quarter notes A4, Bb4, and A4. The left hand provides a harmonic accompaniment with chords and single notes.

Vocal line and piano accompaniment for the first phrase. The vocal melody is in the right hand, with lyrics: "Ev - 'ry day I sit and pray I win you". The piano accompaniment is in the left hand, marked *mp*. Chord symbols C, C7, and G7 are indicated above the staff.

Vocal line and piano accompaniment for the second phrase. The vocal melody is in the right hand, with lyrics: "o - ver soon. Say yes, won't you?". The piano accompaniment is in the left hand. Chord symbols C6, Ab7, G7(6), and C are indicated above the staff.

Vocal line and piano accompaniment for the third phrase. The vocal melody is in the right hand, with lyrics: "Do you, don't you want this world in tune?". The piano accompaniment is in the left hand. Chord symbols C7, G7, and C6 are indicated above the staff.

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

rit. *a tempo*

ser - e - nade you?

rit. *a tempo*

Refrain

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

mp

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

mf

Ab7 C maj7 C6

love, it's love 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,

mp

(b)

Or from earth I re - sign.
Let our heart's in - ter - twine.

Dm7 G7 E9 Am7 C+

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

C Cmaj7 Cdim Dm7 G7 1. C Eb G7

mine! Oh, So - phi - a, be

C Cmaj7 Cdim Dm7 G7

rit.

mine!

C Db C6

a tempo

f

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

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Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano

The piano introduction is in 4/4 time, marked *Moderato*. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The key signature has one sharp (F#). The dynamics start at *mf* (mezzo-forte).

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

The vocal line begins with the lyrics "You've real-ly got me, I find I'm not me, The me I'd". The melody is in the treble clef, with a key signature of one sharp. The piano accompaniment is in the bass clef, providing harmonic support with chords and moving lines. The dynamics are marked *mp* (mezzo-piano).

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

The vocal line continues with the lyrics "known in the past. You sim-ply stun me, Love has un-". The melody and piano accompaniment continue, with the piano part featuring more complex chordal textures. The dynamics remain *mp*.

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

The vocal line concludes with the lyrics "done me at last. From the be-gin-ning You had me". The piano accompaniment features a more active bass line in the final measures. The dynamics are marked *mf*.

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

Chords: Bm7, E9, D6, E7

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

Chords: A7, D7, Cm, D7

Refrain (*Leisurely*)

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

Chords: G, Gmaj7, G7, C6, Cm, G, Am7, D7

mf

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

Chords: G6, Ddim, D9

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. _____
tak - ing me on. _____

You'll find love ev - er - last - ing:
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