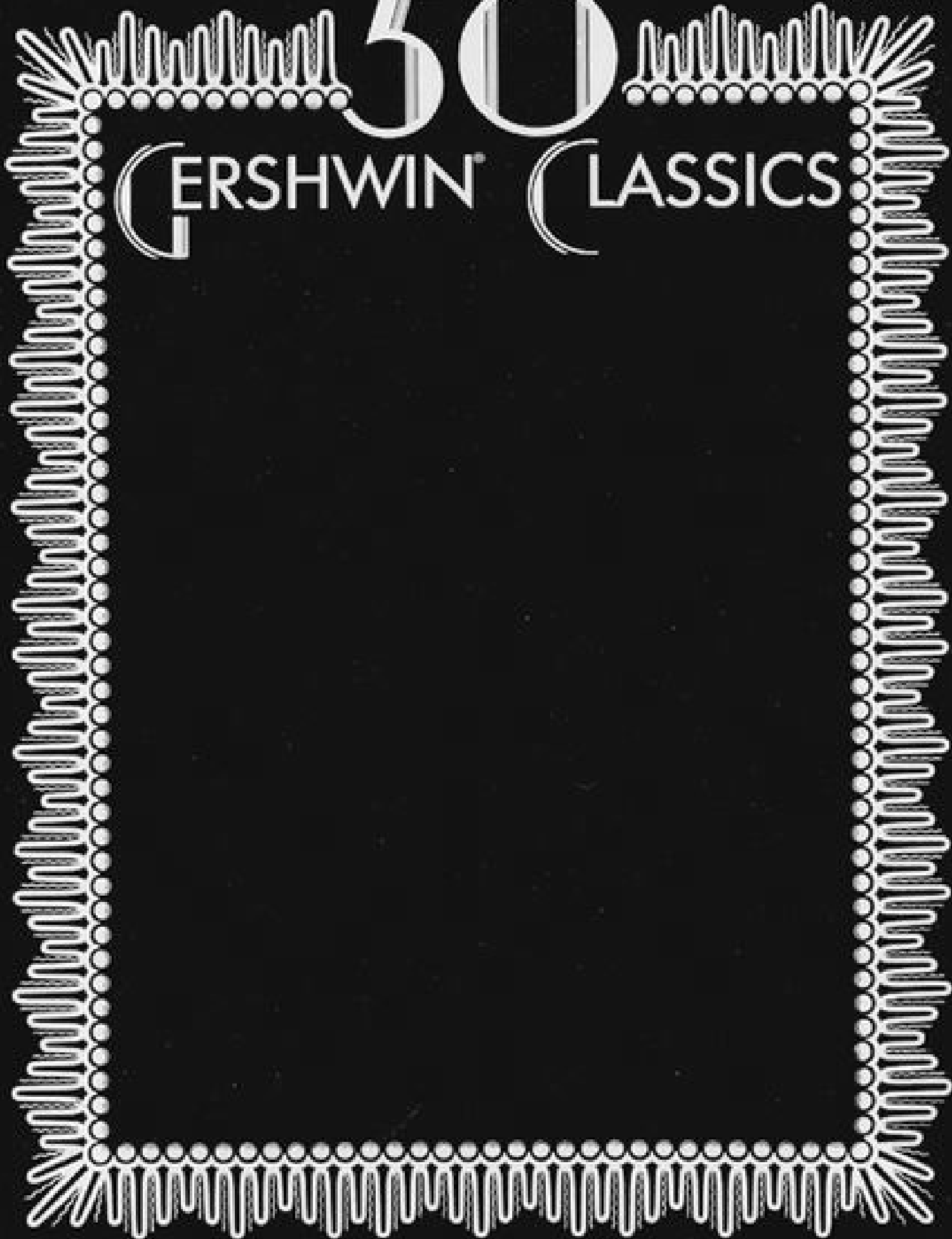


Piano/Vocal

50

GERSHWIN CLASSICS



50

GERSHWIN™ CLASSICS

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THEY ALL LAUGHED

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (*gracefully*) E7
b5
p simply

The

C6 (*semplice*) F7 D7 Gmi. G G6 Bmi.6 C#mi.6

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

C6 F7 D7 G G6 D6 G#dim. E7^{9#}

world thought the heights were too high to climb. _____ But

C6 Bmi. Ami. G D#dim. G+ B7 E mi. B mi

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

Gmi. D E#dim. G6 A7

Oh, I was - nt a bit con - cerned For from

D Dmi. G#dim. G6 A7 F#7 Bmi. Bb7 D G6

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

D A7 sus 4 A7 D7 D+

worm had turned.

Refrain (*happily*)

G E mi.
p-mf

Ami. D7 Ami. Am7-5 D7

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 E mi. Ami. D7

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

G8 G E mi.

mf

They all laughed at
They all laughed at

Ami. 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.—

Bmi. E7 D6 D Bmi.6 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 Dma.7 D7 *mf* G7⁹ 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 Ami. 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 Emi. Ami. D7 B7 E7⁹

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 E7⁹ C6 D7

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

G Bdim. B7 A#dim. Bdim. F#dim. D+ ||^{2.} Eb Bb D7

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

G E7⁹ C6 D7 G

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

BY STRAUSS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Tempo di Valse Viennoise

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse Viennoise'. The piano part features a rhythmic accompaniment with chords and melodic lines. The vocal line enters with the lyrics: "A - way with the mu - sic of Broad - way! Be off with your Irv - ing Ber - lin!". The score includes dynamic markings such as *f* (forte) and *p* (piano). Chord symbols are provided above the vocal line: Am, Dm6, E7, and Am.

Dm6 E7 Cm6 D7

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

Bb m6 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 Fmaj7 F6 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

The first system of music features a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat major). The lyrics are "waltz that is Vi - en - nese - y And go tell the band if". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The chords are labeled as Am7, Am6, C, D9, and C.

G7 C

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

The second system continues the vocal line and piano accompaniment. The lyrics are "they want a hand the waltz must be Strauss's!". The piano accompaniment includes a fermata over the final chord. The chords are labeled as G7 and C.

Bb Bb m C7 Bb

Ya, ya, ya! Give me

mp grazioso

The third system features a vocal line and piano accompaniment. The lyrics are "Ya, ya, ya! Give me". The piano accompaniment is marked *mp grazioso*. The chords are labeled as Bb, Bb m, C7, and Bb.

Am Abm C7

oom - pah - pah!

f marcato

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "oom - pah - pah!". The piano accompaniment is marked *f marcato*. The chords are labeled as Am, Abm, and C7.

Refrain :

Gm7 C9 F

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

mp - mf a tempo

Gm7 C7 C9+5 F6 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

G7 G7-5 C7 Gm7 C9 Bbm

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

fp *a tempo*

F Gm7 C7 C9+5 F6

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

F7 Bb Db Eb F Fdim

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

mf animato *mp calmo* 3

Gm7 C9 C7+5 F F7 D7 Gm

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

C7 C11 1. F Db7 C7 2. F C9 F

By Strauss. When I want a Strauss.

mf *sf*

BUT NOT FOR ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat major). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords: Eb, Bb+, Bbm, Ab+, Eb+, and Gm. The dynamics range from mezzo-forte (mf) to ritardando (rit.).

p (*pessimistically*)

Old Man Sun - shine lis - ten, you! Nev - er tell me,

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains two flats. The piano accompaniment features a steady bass line and chords that support the vocal melody. The dynamics are marked as piano (p).

A7 A+ Fm Bb7 Eb Cm7 Bb7 Eb Cm7 Am7 D7

"Dreams come true!" Just try it And I'll start a ri - ot.

The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The key signature remains two flats. The piano accompaniment features a steady bass line and chords that support the vocal melody. The dynamics are marked as piano (p).

G D+ Dm C+ Eb+ Bm Db+ Am D7

Bea - trice Fair - fax, don't you dare Ev - er tell me he will care; I'm

Em7 D7 G F# G Eo

cer - tain It's the fi - nal cur - tain, I nev - er want to

Fm7 Bb7 Ab Bb7 Cm6

hear From an - y cheer - ful Pol - ly - an - nas, Who tell you

Fm7 Bb7 Cm7 Bb7 Eb Bb7

fate, Sup - plies a mate; It's all ba - na - nas! They're writ - ing
(He's knock - ing)

Refrain: *Rather slow (smoothly)*

p-mf Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

songs of love, — But not for me. A luck - y
 on a door, — But not for me. He'll plan a

F7 Bb7 Eb7

star's a - bove, — But not for me. With love to
 two by four, — But not for me. I know that

Eb+ Ab Fm7 F#° Eb Cm Bb7 Eb

lead the way I've found more clouds of gray Than an - y
 love's a game; I'm puz - zled, just the same, Was I the

Eb+ Fm7 Fm6 F7-5 Bb7 Eb Bb7

Rus - sian play Could guar - an - tee. I was a
 moth or flame? I'm all at sea. It all be -

Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -
 gan so well, — But what an end! This is the time a fell -

Bb7 Eb7 Ab+ Eb7 Eb+ Ab

so, Lack - a - day! Al - though I can't dis - miss
 er needs a friend, When ev - 'ry hap - py plot

Fm7 Cm Fm F#° Eb G7 Cm C7+5 Fm7

The mem - 'ry of his kiss, I guess he's not
 Ends with the mar - riage knot, And there's no knot

Bb7

1. Eb Am6 Fm A7 Bb 2. Eb Bb7 Eb D° Eb

for for me. He's knock - ing me. _____

ISN'T IT A PITY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting on a G4 and moving through various intervals. The left hand provides a simple harmonic accompaniment with quarter notes. The dynamic marking is *mf*.

Am6

Dm7-5

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: *Michael: Why did I wan - der, Here and there and yon - der, Ise: While you were flit - ting I was bus - y knit - ting,*. The piano accompaniment is in grand staff. The dynamic marking is *p*.

C

Dm9

G7

C

The second system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: *Wast - ing pre - cious time, For no rea - son or hop - ing I'd sur - vive, Hop - ing you'd ar -*. The piano accompaniment is in grand staff. The dynamic marking is *p*.

F G7 G7/F C/E B7 Bb7 A7

cresc.

rhyme? Is - n't it a pit - y? Is - n't it a crime?
 - rive - All my Dres - den boy friends Were on - ly half a - live.

cresc.

D9 . Dm7-5

My jour - ney's end - ed; Ev - 'ry - thing is splen - did:
 Sleep - y was Her - mann, Fritz was like a ser - mon,

C F#m7-5/A B7 Em Am

Meet - ing you to - day Has giv - en me a
 Hans was such a bore! How well you planned it!

Em7 A7 D7sus4 D7 G7 G7+5

Won - der - ful i - dea, — Here I stay!
 I just could - n't stand it An - y more!

C

Em7

F

B7+5

Em

A7

p-mf not fast, with expression

It's a fun-ny thing,

I look at you—

I get a thrill

p-mf con calore

Dm

G7

C

C9/E

F

C/E

Dm7 G11

I nev-er knew,—

Is-nt it a pit-ty

we nev-er met— be-

C/E

A07

G7

C

Em7

fore?

Here we are at last!

F

B7+5

Em

A7

Dm7

G7

It's like a dream!

The two of us—

A per-fect team!

C

C9/E

F

C/E

Dm7 G11

C

Dm7

G7

Is - n't it a pit - y we nev - er met be - fore?

C Dm9 Am6 Em/B Em F#11 B7

Im - ag - ine all the lone - ly years we've wast - ed:
Im - ag - ine all the lone - ly years you've wast - ed:

Em A7 G6/D G

You, with the neigh - bors, — I, at sil - ly la - bors; What joys un -
Fish - ing for sal - mon, Los - ing at back - gam - mon. What joys un -

Am7 D7 G7 F9+11 F7

tast - ed! You, read - ing Hei - ne, I, some - where in Chin - a.
tast - ed! My nights were sour - Spent with Scho - pen - hau - er.

C

Em7

F

B7+5

p

Hap - pi - est of men I'm sure to be, —
 Let's for - get the past Let's both a - gree —

p

Em A7 Dm G7

If on - ly you — will say to me, —
 That I'm for you — And you're for me, —

C C9+5 Fmaj7 Em7 Dm7 G9

"It's an aw - ful pit - y, We nev - er, nev - er met be -
 And it's such a pit - y, We nev - er, nev - er met be -
 ten.

ten.

1 C Dm7 G7 G7+5 2 C C7+5 G7 C

fore." fore."

mf

NICE WORK IF YOU CAN GET IT

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

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. The bass line consists of a steady eighth-note accompaniment.

G Em7 Em6 Am7 D7 G

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

p

The first vocal line is in G major, 4/4 time, marked Moderato. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Em7 3 Am7 D7 B+5 B Em Am7. D7 Gmaj7 G6

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

The second vocal line is in G major, 4/4 time, marked Moderato. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

D Fdim Em7 A7 D9

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

D9+5 D7+5 G Em7 Em6 Am7 D7

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

G G(F#bass) Em6 F#7 Bm Bm7 Bdim Em6

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

Bm E7-9 Am9 Cm6 D7 G6 Am6

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

Refrain: (smoothly)

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

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

p - mf

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Strol - ling with the one girl, Sigh - ing sigh af - ter sigh,

3

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal melody consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with some notes beamed together. A fermata is placed over the final note of the vocal line.

Em C9+11 C9 Em Em7 A9

Just im-ag - ine some - one — Wait - ing at the cot - tage door,

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same style. The piano part includes a dynamic marking of *mp* (mezzo-piano) at the beginning. The accompaniment features a mix of chords and moving bass lines.

Dm Em7 A7+5 D G F#7-5

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

The third system concludes the musical piece. The vocal line and piano accompaniment continue. The piano part includes accents (>) over several notes in the right hand. The system ends with a final chord in the piano part.

B7+5 E9 A7+5 D9 G7 C9 3 A9 A7-9

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and melodic lines in both hands, with a triplet of eighth notes in the right hand. A piano dynamic marking 'p' is present in the piano part.

G G6 Am7 G F7-5 E7 Am9 D11 C7

Nice Work_ If You Can Get It, And if you get it, _____ Won't you tell me

The second system continues the musical score. The vocal line has a longer note with a line underneath it, indicating a sustained note. The piano accompaniment features a more active bass line and chords. A forte dynamic marking 'f' is used in the piano part.

1. G Em7 Am6 C+5 2. G F+5 Eb7 D7+5 G6/9

how? how? _____

The third system shows a first ending (1.) and a second ending (2.). The vocal line has a question mark and a line underneath. The piano accompaniment includes a first ending and a second ending. A mezzo-forte dynamic marking 'mf' is present in the piano part.

THE MAN I LOVE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Andantino semplice

mp *dim. e rall.*

The piano introduction is in 4/4 time, starting with a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a series of chords: Eb major, Bb major, and Eb major. The piece concludes with a final chord of Eb major.

E^b B^b7 E^b Eb^{aug.} A^b6 B^b9

When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,

p *molto semplice*

The first system of the vocal melody is in 4/4 time. The lyrics are: "When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,". The piano accompaniment features a steady bass line with chords: Eb major, Bb7, Eb major, Eb augmented, Ab6, and Bb9. The piano part is marked *p* and *molto semplice*.

E^b C7 Fm7 B^b7aug5 E^b C^{aug.} F9 B^b7

And of course Prince Charm-ing is the theme, The he for me. Al-

The second system of the vocal melody continues the lyrics: "And of course Prince Charm-ing is the theme, The he for me. Al-". The piano accompaniment features a steady bass line with chords: Eb major, C7, Fm7, Bb7 augmented 5, Eb major, C augmented, F9, and Bb7.

E^b *B^b7* *G^m* *C^m6* *C^{dim}*

though I re - al - ize as well as you, It is sel - dom that a dream comes true,

B^b *F7(b9)* *B^b* *B^bdim* *A^b* *B^b7*

To me it's clear That he'll ap - pear.

dim. *poco rall.*

Refrain (slowly)

E^b *E^bm* *B^bm*

Some-day he'll come a - long, The man I love; And he'll be big and strong,

P molto semplice e dolce

C7aug5 *F^m7-5* *B^b7*

The man I love; And when he comes my way, I'll do my best to

E^b A^bmaj.7 Gm B^b7 E^b

make him stay. He'll look at me and smile,

p

E^bm B^bm C7aug5 C7

I'll un-der-stand; And in a lit-tle while He'll take my hand;

Fm7-5 B^b7 B^b7(sus) B^b7(6) E^b E^bmaj.7 A^b

And though it seems ab-surd, I know we both won't say a

E^b A^bdim A^b7 G7 Cm Cm7 D7 Ddim Cm

word. — May-be I shall meet him Sun-day, may-be Mon-day, may-be

mf poco espr.

G7 Cm Cm7 D7 Ddim Cm Gdim

not; Still I'm sure to meet him one day, May - be Tues - day will be

poco rit.

A^b B⁷ E^b Ebm

my good news day. He'll build a lit - tle home, Just meant for two,

dim. *p a tempo*

B^bm C7aug5 C7 Fm7-5

From which I'll nev - er roam, Who would, would you? And so all else a - bove,

B^b7 Fm7 B^b7 E^b A^b6 E^b B^b7 E^b

I'm wait - ing for the man I love. love.

mp *p*

Ed. *

CLAP YO' HANDS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Dm A+5 Dm7 G

Come on, you chil-dren, gath-er a-round,

Dm7 G A7+5 Dm Bb7 Bm7-5 A+5

Gath-er a-round, you chil-dren. And we will lose that e-vil spir-it called the

Dm Bb7 A7 Dm A+5 Dm7 G

Voo - doo. — Noth-in' but trou-ble if he has found,

Dm7 G A7+5 Dm Bb7

If he has found you, 'chil - dren, — But you can chase the Hoo - doo

f *p* *mf marcato*

Gm7 C7 F Bm7-5

with the dance that you do. —

mf
marcato

Am E7 Am Fdim. A E7 A A7

Let me lead the way; Ju - bi - lee to - day. —

mp

Dm A+5 Dm7 G A7+5 Dm G7 C7

He'll nev - er hound you, Stamp on the ground, you chil - dren! Come on!

p

REFRAIN F C7 F

Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -

p-f

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lu-yah! Ev-'ry - bod - y come a - long and join the ju - bi - lee!

F+5 F C7 F

Clap - a yo' hand! Slap - a yo' thigh! Don't you lose time, don't you

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lose time, Come a - long, it's shake yo' shoes time now for you and me!

G7 C Fm F Fm C C7

On the sands of time you are on - ly a peb - ble;

Fmaj.7 B \flat B \flat m C+5 C7+5 Fm

— Re-mem-ber, trou-ble must be treat-ed just like a re-bel, —

C7 F C7 F

Send him to the deb-ble! Clap-a yo' hand! Slap-a yo' thigh! Hal-le-lu-yah! Hal-le-

C7 F7 B \flat B \flat 7 C7

lu - yah! Ev-'ry bod - y come a - long and join the ju - bi -

1. F Db7 C7 2. F B \flat F

lee. lee.

mf sfz

HE LOVES AND SHE LOVES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

F#m7-5 F7 E7 pAm

Now ——— that I have found you

mf *rall.* *p a tempo*

Bell

D9 Gm7 C7 Gm7 C7

I ——— must hang a - round you, Though ——— you may re - fuse me,

Fmaj9 F6 Bbm7 Eb7 Bbm7 Eb7

You will nev - er lose me. If ——— the hu - man race is

Abmaj7 Ab6 Abmaj7 A°7 C F7-5

full of hap - py fac - es, It's be - cause they

Em7 C Dm7 G7 C *rall. e dim.* D7 Gm7 C9

all love That won - drous thing they call love.

colla voce

Slowly, with sentiment

Refrain: F C9 Am7-5

p - mf

He loves and she loves and they love, So

p - mf

D+ D7 Gm7 Gm7-5 C C7 F Dm7

why can't you love and I love, too?

scherzando

Gm7 C7 F C9 Am7-5

Birds love and bees love and whis - per - ing

D+ D7 Gm7 Gm7-5 C C7 F Bm7-5 Bb7

trees love, And that's what we both should do.

Am7 Abm6 Gm7 C7 F7 C7 F9

Oh, I al - ways knew, some day

Bb6 F7 Bb Bb6 D7

you'd come a - long; We'll make a

Am7-5 D7 Gm Gm7 C7 Gm7 *rit.* C7

two - some that just can't go wrong, hear me:

rit.

F *a tempo* C9 Am7-5

He loves and she loves and they love, So

a tempo

D+ D7 Gm7 Gm7-5 C C7

{ won't you love me as I love
why can't you love and I love,

1. F G9-5 F7 Bb Gm7 C C7 2. F G9-5 F

you. too? _____

I'VE GOT A CRUSH ON YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto giocoso (gaily)

He: How
She: How

glad the man-y mil-lions of An-na-belles and Lill-ians would be
glad a mil-lion lad-dies from mill-ion-aires to cad-dies would be

to cap-ture me! But you had such per-sist-ence, you

D A7 D

wore down my re-sist-ance: I fell, _____ and it was swell. _____

Cm7 F7(6) B^b B^bdim Cm7 F7 B^b6 Cm7 F7

She: You're my big and brave and hand-some Ro-me-o. How I

B^b B^bmaj.7 B^b6 C7(6) F7 B^b

won you I shall nev-er, nev-er know. He: It's not that you're at-trac-tive, But

Gm7 C7 F9 Cm7-5 F7

oh my heart grew ac-tive when you _____ came in-to view. _____

Refrain Bbmaj.7 Bbdim Cm7 F7

He: I've got a crush on you, — Sweet - ie Pie. —
 She: I've got a crush on you, — Sweet - ie Pie. —

Bbmaj.7 Bbdim Cm7 F7 Bb Bbmaj.7

All the day and night-time I hear me sigh. — I nev - er had —
 All the day and night-time I hear me sigh. — This is - n't just —

Gm7 C9 C7 Gm7 C9 C7

— the least no - tion — that I could fall with — so much e -
 — a flir - ta - tion: — We're prov-ing that there's — pre-des - ti -

F9 Bbmaj.7 Bbdim Cm7

mo - tion. - Could you coo, - Could you care -
 na - tion. - I could coo, - I could care -

F7 Bbmaj.7 Bbdim Cm7 Daug.5(b9) D7

for a cun-ning cot - tage we could share? - The
 for that cun-ning cot - tage we could share. - Your

Gm7 C7 Bbmaj.7 Bb C9 C#dim C9

world will par - don my mush, 'Cause I've got a crush, my ba -
 mush I nev - er shall shush, 'Cause I've got a crush, my ba -

F#m7 F7 1. Bb Em7-5 Cm7 F7 2. Bb Em7-5 F7 Bb

- by, on you. I've got a
 - by, on you.

LOVE IS SWEEPING THE COUNTRY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

G° $Bb7$ G° $Bb7$ C°

Why are peo - ple gay All the night and day, Feel - ing as they

Eb $F9$ $Fm7$ $Bb7$ $Ebmaj7$

nev - er felt be - fore? What is the thing That makes them sing? —

*Eb*6 *G*^o *Bb*7 *G*^o *Bb*7

Rich man, poor man, thief, Doc - tor, law - yer, chief,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats (Bb and Eb). The first measure of the vocal line has a whole rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C^o *Eb* *B9*

Feel a feel - ing that they can't ig - nore; It plays a

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a melodic line. The piano accompaniment includes a prominent sustained chord in the right hand during the second measure.

E *F7*

part In ev - 'ry heart, And ev - 'ry

mf

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment is marked *mf* and features a consistent eighth-note bass line with sustained chords in the right hand.

*Fm*7 *Bb*7 *Fm*7 *Bb*7

heart is shout - ing "En - core!"

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with a long note. The piano accompaniment continues with the established eighth-note bass line and chords.

Refrain:

Love is sweep - ing the coun - try, Waves are hug -

sfz

sfz

ging the shore, All the sex - es From Maine to Tex -

Bb9 Bb° Bb9 Bb7 Bb° C° D° Bb° Cm6 D° Bb°

as Have nev - er known such love be - fore.

Cm6 F7-5 Eb C° Ab Bb9

See them bill - ing and coo - ing, Like the bird -

sfz

sfz

Eb Eb9 Eb7 Ab

ies a - bove, Each girl and boy a - like,

Ab+ F9 Abm Eb G7

Shar - ing joy a - like, Feels that pas - sion - 'll Soon be na -

C7 F7 Bb7 Eb G7 C7 F7

tion - al. Love is sweep - ing the coun - try, There

Bb7 Eb Ab+ F9

nev - er was so much love. love.

Abm Bb7+5 1. Eb 2. Eb E9 Eb

MY ONE AND ONLY (What Am I Gonna Do)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *fit.*

F *p* Bb7 F Bb7

He: To show af - fec - tion in your di - rec - tion,
She: It's time you woke up, it's time you spoke up,

p a tempo

F Dm7 Gm9 C7 F C7 F C9

you know I'm fit and a - ble.
my praise you've nev - er chant - ed.

F Bb7 F Bm7-5 E7

I more than mere - ly love you sin - cere - ly,
Though we're not strang - ers, you see the dan - gers

Am C C+ Am Em7 Am F#o7

my cards are on the ta - ble.
of tak - ing me for grant - ed.

C7 F F+ Dm F#o7

There must be lots of oth - er men you hyp - no - tize.
And if you cared you should have told me long a - go;

C7 F Gbmaj7 G7 F7

All of a sud - den I've be - gun to re - al - ize as fol - lows:
dear, oth - er - wise, how in the world was I to know? Oh, lis - ten:

rall.

Refrain: Cm7-5 F7 Cm7-5 F7

p-mf a tempo

He: My one and on - ly, what am I gon - na do if you turn me down, -

p-mf a tempo

Cm7-5 Eb7 F7 Bb6 Bb Bbm

When I'm so cra - zy o - ver you?

espressivo *mf*

Cm7-5 F Cm7-5 F

I'd be so lone - ly, where am I gon - na go if you turn me down? _

p *mf*

Cm7-5 Eb7 F7 Bb6 F Bb F7

Why black - en all my skies of blue? I tell you

espressivo

Bb Bbmaj7 Bb7sus4 Eb7

I'm not ask - ing an - y mir - a - cle; it can be done! It

mf

Ebm Bb Bbmaj7 Bb7sus4

can be done! — I know a cler - gy - man who will grow lyr - i - cal

Eb7 Gb9 F7 Cm7-5 F

and make us one, and make us one. So my one and on - ly, there

p

Cm7-5₃ F Cm7-5 Eb7 F7

is - n't a rea - son why you should turn me down — when I'm so cra - zy o - ver

espressivo

1. Bb Bb F7 2. Bb Ebm Bb

you! you!

mf *mf* *sf*

PRELUDE I

By
GEORGE GERSHWIN

Allegro ben ritmato e deciso (M.M. ♩-100)

f con licenza

ff a tempo

col 8^{va}

The first system of the musical score for 'Prelude I' by George Gershwin. It consists of two staves, treble and bass clef. The key signature is one flat (B-flat major). The tempo is marked 'Allegro ben ritmato e deciso' with a metronome marking of 100 quarter notes per minute. The first measure is marked 'f con licenza' and features a melodic line in the treble clef and a bass line with a half note. The second measure continues the melodic line. The third measure is marked 'ff a tempo' and features a complex rhythmic pattern with eighth notes and sixteenth notes in both staves. The fourth measure continues this pattern. The system ends with a double bar line.

The second system of the musical score. It continues the melodic and harmonic development from the first system. The treble clef staff features a series of eighth notes and sixteenth notes, while the bass clef staff provides a rhythmic accompaniment. The system concludes with a double bar line.

The third system of the musical score. It features a more complex melodic line in the treble clef with slurs and ties, and a bass line with a steady eighth-note accompaniment. The system concludes with a double bar line.

decresc.

The fourth and final system of the musical score. It features a melodic line in the treble clef that descends and concludes with a double bar line. The bass clef staff continues with a rhythmic accompaniment. The system concludes with a double bar line.

pp cresc.

*

This system contains the first two measures of the piece. The right hand begins with a whole rest, followed by a series of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *pp* and *cresc.*. A star symbol is placed below the first measure.

f p mf

This system contains measures 3, 4, and 5. The right hand features triplet eighth notes. The left hand continues with eighth notes. Dynamic markings include *f*, *p*, and *mf*.

decresc. p

∞ *

This system contains measures 6, 7, and 8. The right hand has a melodic line with a decrescendo. The left hand continues with eighth notes. Dynamic markings include *decresc.* and *p*. Symbols for infinity and a star are present below the staff.

cresc. p f p

This system contains measures 9, 10, 11, and 12. The right hand has a melodic line with a crescendo. The left hand continues with eighth notes. Dynamic markings include *cresc.*, *p*, *f*, and *p*.

mf mf p

This system contains measures 13, 14, 15, and 16. The right hand has a melodic line with a mezzo-forte dynamic. The left hand continues with eighth notes. Dynamic markings include *mf*, *mf*, and *p*.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *p*. A fermata is present over a chord in the right hand.

Second system of musical notation. Similar to the first system, it shows melodic and harmonic development. Dynamics *f* and *p* are used. A fermata is present over a chord in the right hand.

Third system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand continues with harmonic accompaniment. Dynamics include *f*.

Fourth system of musical notation. The right hand features a series of chords with slurs and accents. The left hand has a more active melodic line. Dynamics include *poco a poco cresc.* and *Red.*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket is present at the beginning of the system.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket is present at the beginning of the system. Dynamic markings *f*, *p*, and *ff* are present.

PRELUDE II

By
GEORGE GERSHWIN

Andante con moto e poco rubato (M.M. ♩ = 88)

*ped. * ped. * ped. * ped. * simile*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a series of chords and single notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a series of chords and single notes.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a series of chords and single notes, with a 'rit.' marking.

* Optional Version: Reverse Hands
a tempo

Optional version of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with a 'p' marking. The bass staff contains a series of chords and single notes.

Final system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes. The bass staff contains a series of chords and single notes, with a triplet of eighth notes.

First system of musical notation. The right hand features a melodic line with a slur and a fermata over a measure containing a $(b)5$ fingering. The left hand plays a rhythmic accompaniment. Dynamics include *pp rit.*

Tempo I

Second system of musical notation. The tempo is marked *Tempo I*. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *p legato*.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. Dynamics include *f* and *p subito*.

Fifth system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. Dynamics include *dim.* and *L.H.*. A double bar line is present at the end of the system.

PRELUDE III

By
GEORGE GERSHWIN

Allegro ben ritmato e deciso (M.M. ♩-116)

f R.H. *meno*

mf a tempo

mf a tempo

mf a tempo

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a similar rhythmic pattern. The system concludes with a measure where the right hand (R.H.) plays a descending scale of seven notes, while the left hand (L.H.) plays a single note.

The second system features a triplet of eighth notes in the treble staff, followed by a series of eighth notes. The bass staff continues with a steady eighth-note accompaniment. The system ends with a measure containing a flat symbol (b) and a note.

The third system is marked with a tenuto line (*ten.*) and a piano dynamic (*p*). It features a triplet of eighth notes in the treble staff and a bass line with eighth notes. The system ends with a measure containing a flat symbol (b) and a note.

The fourth system contains complex rhythmic patterns in both staves, including sixteenth notes and chords. The bass staff features a steady eighth-note accompaniment. The system concludes with a measure containing a flat symbol (b) and a note.

First system of musical notation. The right hand (RH) features a melodic line with eighth notes and triplets, marked with accents and slurs. The left hand (L.H.) provides a bass line with chords and single notes. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. The RH continues with eighth-note patterns and slurs. The LH has a steady accompaniment of chords and eighth notes.

Third system of musical notation. The RH features a series of slurred eighth notes. The LH continues with a consistent accompaniment.

Fourth system of musical notation. The RH includes triplets and a section marked *sempre stacc.* (sempre staccato). The LH continues with its accompaniment.

First system of musical notation. The right hand (RH) features a series of eighth-note chords, with a triplet of eighth notes at the end of the system. The left hand (LH) provides a bass line with chords and single notes. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. The RH continues with eighth-note chords and includes a triplet of eighth notes. The LH has a bass line with a triplet of eighth notes. A dynamic marking *ten.* (tension) is present. A dashed box above the RH indicates an 8-measure phrase.

Third system of musical notation. The RH and LH parts are clearly labeled. The RH has a triplet of eighth notes. The LH has a steady bass line. Dashed boxes above the RH indicate 8-measure phrases.

Fourth system of musical notation. The RH has a triplet of eighth notes. The LH has a bass line. A large slur connects the end of the RH and the beginning of the LH in the final measure. Dashed boxes above the RH indicate 8-measure phrases.

SWANEE

Words by
IRVING CAESAR

Music by
GEORGE GERSHWIN

Moderato

Piano introduction in F minor, 4/4 time, marked Moderato. The piece begins with a dynamic of *sf* (sforzando). The melody is in the right hand, and the accompaniment is in the left hand.

Fm *B♭m* *Fm* *Gm7* *C7* *Fm* *G7* *B♭m7*

I've been a - way from you a long time — I nev - er thought I'd miss you

Vocal line with piano accompaniment. The piano part features a dynamic of *mf* (mezzo-forte). The accompaniment consists of chords and moving lines in both hands.

Fm *B♭* *Fm* *B♭* *Fm* *C7* *Fm*

so — Some - how I feel Your love was real, Near you

Vocal line with piano accompaniment. The piano part features a dynamic of *sfz* (sforzando) at the end of the phrase.

C *C7* *Fm* *B♭m* *Fm*

I long to be, — The birds are sing - ing, It is song - time, —

Vocal line with piano accompaniment. The piano part features a dynamic of *mf* (mezzo-forte). The accompaniment includes some chromatic movement in the bass line.

Gm7 C7 Fm G7 Bbm7 Fm Bb

The ban-jos strum-min' soft and low, I know that

Fm Bb Fm C7 Fm C7 Fm Fm7 G7 Dbm6

you Yearn for me too; Swan-ee You're call-ing me.

REFRAIN

F F+ Bb Gm7 C9 F Gm7

Swan - ee How I love you, How I love you My dear old Swan-ee;

F C F C7 F Db7 C9 Gm D7 Db7 C9

I'd give the world to be A-mong the folks in

F C9 Am E C7 F F+ Bb

D-I-X-I - E-ven now my Mam - my's Wait-ing for me, Pray-ing for me Down

Gm7 C9 F Gm7 F C F C7 F F+ Bb F+ Gm F#dim C7 Dm C Bb

by the Swan-ee, — The folks up north will see me no more — When I go to the

Am C7 F 1. Bdim C7 CdimC7C9+ 2. To Trio spoken D7 B7 F 3.

Swan-ee shore. — — (I'll be hap-py I'll be hap-py)

TRIO C7 F C7

Swan-ee — Swan-ee — I am com-ing back to

Bb F C7 F

Swan-ee — Mam-my — Mam-my —

F F7 G9 C7 1. F Bbdim C7 2. F D7 B7 F

I love the old folks at home. home.

WHO CARES? (SO LONG AS YOU CARE FOR ME)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato *Brightly*

mf *poco cresc.*

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 mood is 'Brightly'. Dynamics include 'mf' and 'poco cresc.'.

p C9 C C9 C Ab7 Db

Let it rain and thun-der! Let a mil-lion

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chords are indicated above the vocal line: C9, C, C9, C, Ab7, and Db. Dynamics include 'p'.

Dm G7 Am7 Dm Am7 Dm C9 C C9 C Ab7

firms go un-der! I am not con-cerned with

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and accompaniment. Chords are indicated above the vocal line: Dm, G7, Am7, Dm, Am7, Dm, C9, C, C9, C, and Ab7.

D \flat Dm G7 Am7 Dm Am7 B7 Em
 Stocks and bonds that I've been burned with. I love you and

Am Em Am G
 you love me And that's how it will al-ways be, And noth-ing else can

Am7 D7 F G7 F, G7 C9 C C9 C Ab7 D7-5
 ev-er mean a thing. Who cares what the pub-lic

G Bbm Cm G C9 C C9 C Ab7 D7-5 G *G7 poco rall.* Em G7
 chat-ters? Love's the on-ly thing that mat-ters. Who

Refrain $c7$

p-mf (in a lilting manner)

cares If the sky cares to

p-mf
melody well pronounced

F+5 A7 Fm Fm

fall in the sea? Who
Who

C Dm Em C \circ 7 Dm7 Em G7

cares What banks fail in Yon banks kers?
cares How his to - ry rates me?

C G7 Am7 E7 Am Ab7 D+5 G7

Long as you've got a kiss that con - quers,
Long as your kiss in - tox - i - cates me!

mp C7 G+5 C+5 E7

Why should I care? Life is

mp ben cantando

Am D7 Ab7 *mf* C

one long — ju - bi - lee, So long as I care —

mf

C°7 Dm7 Em A7 Dm G7 2nd time optional

for you — And you care — for

1 C G7 2 C

me. — Who me. —

OF THEE I SING

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Assai moderato

Piano introduction in B-flat major, 4/4 time, marked Assai moderato. The piece features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

E \flat B \flat 7
sus.4

tranquillo (smoothly)

E \flat

Fm

E \flat

B \flat 7
sus.4

E \flat

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

p *tranquillo*
a tempo

B \flat 7
sus.4

B \flat 7

E \flat ma.7

A \flat

B \flat 7

E \flat ma.7

D7

South, From East to West, You are the love I love the best.

G Am7 G Am7 G D7 sus.4

mp

You're the dream girl of the sweet - est sto - ry ev - er

G D7 sus.4 D7 Gma.7

told, A dream I've sought, Both night and day For years through

C7 sus.4 C7 F B7

all the U. S. A. The star I've hitched my wag - on

Em Am7 D7 Dm G7

to Is ver - y ob - vi - ous - ly you.

poco rit.

Refrain ^C *p* *slowly and with expression* ^{C7+5} ^F ^{Dm} ^{G7}

Of thee I sing, ba - by,

^C ^{Cma.7} ^{C7} ^{Dm} ^{Fm}

Sum-mer, Au-tumn, Win-ter, Spring, ba - by,

^C ^{Caug5} ^{Am} ^{Am7} ^{D7} ^G

You're my sil-ver lin-ing, You're my sky of blue;

^{Em} ^{Cm} ^G ^{D7} ^G ^{Bbm} ^{D7} ^{G7}

There's a love light shin - ing, Just be-cause of you.

C C7+5 F Dm G7 C

mp

Of thee I sing, ba-by, You have got that

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "Of thee I sing, ba-by, You have got that". The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols C, C7+5, F, Dm, G7, and C are placed above the vocal line.

C7+5 Dm *poco a poco cresc.* E7 Am E7 Am Edim Dm Edim7 Dm

cer-tain thing, ba-by! Shin-ing star and in-spi-ra-tion

poco a poco cresc.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "cer-tain thing, ba-by! Shin-ing star and in-spi-ra-tion". The piano accompaniment continues with the same rhythmic pattern. The tempo and dynamics are marked with *poco a poco cresc.* above and below the piano part. Chord symbols C7+5, Dm, E7, Am, E7, Am, Edim, Dm, Edim7, and Dm are placed above the vocal line.

mf Am E7 Am Edim7 Dm Edim7 Dm Cdim7 C Am7 Dm G7

Worth-y of a might-y na-tion Of thee I

più f ed espr. *pesante*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has the lyrics "Worth-y of a might-y na-tion Of thee I". The piano accompaniment continues. The dynamics are marked *mf* at the start and *più f ed espr.* and *pesante* later in the system. Chord symbols Am, E7, Am, Edim7, Dm, Edim7, Dm, Cdim7, C, Am7, Dm, and G7 are placed above the vocal line.

1. c 2. c

sing. sing.

Detailed description: This system contains the final two lines of the musical score, marked as first and second endings. The vocal line has the lyrics "sing." followed by a long horizontal line. The piano accompaniment concludes with a final cadence. The tempo is marked *c* (crescendo) for both endings.

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Modérato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (*mf*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Modérato* and the piece concludes with the instruction *un poco rit.*

G Em7 Am7 D7 D9 G Em7 G

He: As a tot, when I trot - ted in lit - tle vel - vet pant ies, _____
She: 'Neath the stars at ba - zaars of - ten I've had to ca - ress men, _____

pa tempo

E9 C#7 F#7+5 F#7-9 Bm C#m7-5 Bm E7

I was kissed by my sis - ters, my cous - ins and my aunt - ies. _____
Five or ten dol - lars then I'd col - lect from all those yes - men. _____

Am Am7 B7 E7 Am Dm6 Am

Sad to tell, it was Hell, an in - fer - no worse than Dan - te's. _____
Don't be sad, I must add that they meant no more than chess - men. _____

A7 *mf* Em7 A7 Am D7

So, my dear, I swore, — "Nev - er, nev - er - more!" —
 Dar - ling, can't you see — 't'was for char - i - ty. —

G *p* Em7 Am7 D7 G Em7 G

On my list I in - sist - ed that kiss - ing must be crossed out. —
 Though these lips have made slips, it was nev - er real - ly se - rious. —

Bm *mf* E9 C#7 F#7-5 F#7-9 Bm Bm7 B07

Now I find I was blind, and oh la - dy, how I've lost out! —
 Who'd a'thought I'd be brought to a state that's so de - li - rious? —

Refrain: D7 *p-mf* D07 Bb D7 D7+5 G7 C7 Cm7

i could cry — salt - y tears; — Where have I been all these years? —
 I could cry — salt - y tears; — Where have I been all these years? —

G G^o Am7 D7 G7 C D7

Lit - tle wow, — tell me now — how long has this been go - ing on? —
 Lis - ten you — tell me do — how long has this been go - ing on? —

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The chords are G, G^o, Am7, D7, G7, C, and D7. The lyrics are: "Lit - tle wow, — tell me now — how long has this been go - ing on? — Lis - ten you — tell me do — how long has this been go - ing on? —".

G *p* D7 D^o7 B^b D7 D7+5 G7

There were chills — up my spine, — and some thrills I
 What a kick! — How I buzz! — Boy, you click as

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The chords are G, *p* D7, D^o7, B^b, D7, D7+5, and G7. The lyrics are: "There were chills — up my spine, — and some thrills I What a kick! — How I buzz! — Boy, you click as".

C7 Cm7 G G^o Am7 D7 G7

can't de - fine. — Lis - ten sweet, — I re - peat: — How
 no one does! — Hear me sweet, — I re - peat: — How

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The chords are C7, Cm7, G, G^o, Am7, D7, and G7. The lyrics are: "can't de - fine. — Lis - ten sweet, — I re - peat: — How no one does! — Hear me sweet, — I re - peat: — How".

C D7 G Gm G^o7 G7 C *mf* F7 C F7

long has this been go - ing on? — Oh, I feel that I could melt; —
 long has this been go - ing on? — Dear, when in your arms I creep, —

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The chords are C, D7, G, Gm, G^o7, G7, C, *mf* F7, C, and F7. The lyrics are: "long has this been go - ing on? — Oh, I feel that I could melt; — long has this been go - ing on? — Dear, when in your arms I creep, —".

Cmaj7 F7 Cmaj7 Em6 Bm Em6 Bm Em6

in - to Heav - en I'm hurled!
 that di - vine ren - dez - vous, I don't know how Co - lum - bus felt, —
 if I'm a - sleep, —

Bm Em6 Dm Bb+ D7 D07 Bb

find - ing an - oth - er world!
 let me dream that it's true. Kiss me once, — then once more —
 Kiss me twice, — then once more —

D7 D7+5 G7 C7 Cm7 G G0 Am7 D7 G7

what a dunce I was be - fore. — What a break! — For Heav - en's sake! — How
 that makes thrice, let's make it four! — What a break! — For Heav - en's sake! — How

1. 2.

C D7 G G0 C C6 G

long has this been go - ing on? —
 long has this been go - ing on? —

MAYBE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

f *espressivo* *mf* *dim.* *un poco rit*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Moderato'. Dynamics include *f* *espressivo*, *mf* *dim.*, and *un poco rit*.

F Gm7 C9 F
Though to - day is a blue day Still to - mor - row is

p *a tempo*

The piano accompaniment for the first line of lyrics features a steady rhythmic pattern in the left hand and chords in the right hand. The dynamics include *p* *a tempo*.

C9 F Gm7 C9
near, And per - haps with the new day

The piano accompaniment for the second line of lyrics continues the rhythmic and harmonic pattern from the first line, with chords in the right hand and a steady bass line in the left hand.

F Am7-5 D7-9 Gm

Cares will all dis - ap - pear. Though hap - pi -

C9 F Fmaj7 Dm7

ness is late, And we must wait, There's no need to be

G9 G7-5 C7

ner - vous, There are dreams at your ser - vice.

poco rit

Refrain

F Gm7 C7 Gm7 C7

Soon or late, — may - be, —

a tempo p con calore *L. H.* *L. H.*

F F7 D Gm C7 Cm7 Gm C7

If you wait, ————— may - be, —————

F Bm7-5 E7

Some kind fate, ————— may - be, —————

Am Bm7-5 E7 Am7 D7-9

Will help you dis - cov - er Where to find

p molto gentile

Gm7 C7 F

your lov - er. You will hear —————

Gm7 C7 Gm7 C7 F F7 D

You - hoo, He'll be near

Gm C7 Cm7 Gm C7 F F7

you - hoo. Par - a - dise will o - pen its gate -

mf *molto cresc.*

Bb G7 F F° C7

May - be soon, May - be

p

1. F Gm7 C7 2. F Db7 F

late. late.

mf *poco smorzando*

BIDIN' MY TIME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf L.H. mp

The piano introduction consists of two staves. The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a steady accompaniment of quarter notes. The tempo is marked 'Moderato' and dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

$E\flat$ Gracefully $C\text{min.}$ $F\text{min.7}$ $B\flat 7$ $E\flat$ $E\flat 7$ $F\text{min.7}$ $B\flat 7$

Some fel - lers love to "Tip - Toe Through the Tu - lips;"

The first vocal line is written on a single staff with lyrics. The piano accompaniment is shown below. The key signature is one flat (B-flat major/E-flat minor). The tempo is 'Gracefully'. Dynamics include piano (p).

$E\flat$ $C\text{min.}$ $F\text{min.7}$ $E\flat$ $F\text{min.7}$ $F7$ $F\text{min.7add F}$ $B\flat 7$ $A\flat\text{min.}$

Some fel - lers go on "Sing - ing In The Rain;"

The second vocal line continues the melody with lyrics. The piano accompaniment includes a section with a fermata. The key signature remains one flat. Dynamics include piano (p).

$E\flat$ $C\text{min.}$ $F\text{min.7}$ $B\flat 7$ $E\flat$ $E\flat 7$ $D7$

Some fel - lers keep on "Paint - in' Skies With Sun - Shine;"

The third vocal line concludes the piece with lyrics. The piano accompaniment features a final cadence. The key signature remains one flat. Dynamics include piano (p).

Gmin. Gmin. add E D7 with G D7 G Bb7

Some fel - lers must go "Swing-in' Down The Lane." But

Refrain p-mf Eb Ab Fmin.7 Bb7 Eb Ab

I'm Bid - in' My Time; 'Cause that's the kind - a guy
 I'm Bid - in' My Time; 'Cause that's the kind - a guy

Fmin.7 Bb7 Eb C7 Fmin.7 Abmin add F

I'm, While oth - er folks grow diz - zy I keep bus - y
 I'm, Be - gin - nin' on a Mon - day Right through Sun - day,

Eb Bb7 Eb mp G7 C G7 C

Bid - in' My Time. Next year, - next year, -
 Bid - in' My Time. Give me, - give me -

G7 F C *mf* Bb7 Eb Bb7 Eb

Some-thin's bound to hap - pen; - This year, - this year, -
 Glass that's full of tink - le, - Let me, - let me -

C min.7 open Eb min. add C F7 Bb7 with Eb Bb7 p Eb Ab

I'll just keep on nap - pin', - And Bid - in' - My
 Dream like Rip Van Wink - le. - He Bid - ed His

F min.7 Bb7 Eb Ab F min.7 Bb7 Eb C7

time - - - 'Cause that's the kind-a guy I'm. - There's no re - gret-tin'
 time. - - - And like that Wink-le guy I'm - - - Chas - in' 'way flies,

mf F min.7 Ab min. add F Eb Bb7 1. Eb Bb7 2. Eb

When I'm set - tin' Bid - in' My Time. - - - Time. - - -
 How the day flies, Bid - in' My

OH, LADY BE GOOD!

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto grazioso

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a melodic line in the treble clef, marked *mf*. The left hand plays a bass line in the bass clef, marked *sostenuto*. The piece concludes with a *rit.* (ritardando) marking.

Em *p (calmly)* F#m7 B7 Em Am Em F#m7-5 B7 Em6

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.
Au - burn and bru - nette and blonde, I love 'em all, tall or small.

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. The piano accompaniment is in bass clef. The lyrics are: "Lis - ten to my tale of woe, It's ter - ri - bly sad, but true. Au - burn and bru - nette and blonde, I love 'em all, tall or small." The piano part includes dynamic markings *p* and *mf*.

G Am7 D7 G Cmaj7 C G Am7 D7 G6

All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue.
But some - how they don't grow fond, They stag - ger but nev - er fall.

The second system continues the vocal and piano accompaniment. The lyrics are: "All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue. But some - how they don't grow fond, They stag - ger but nev - er fall." The piano part includes dynamic markings *p* and *mf*.

D7 *pp* G D7 G F#m7 B7

I must win some win - some miss; Can't go on like this.
Win - ter's gone, and now it's Spring! Love! where is thy sting?

The third system concludes the vocal and piano accompaniment. The lyrics are: "I must win some win - some miss; Can't go on like this. Win - ter's gone, and now it's Spring! Love! where is thy sting?" The piano part includes dynamic markings *pp* and *mf*.

E F#m7 B7 E A E F#7 B7 E D7

I could blos - som out I know, With some - bod - y just like you, so,
 If some - bod - y won't re - spond, I'm go - ing to end it all, so,

p *mf* *rit.*

Refrain: G D7 G C7 G G#0 D7

p - mf *slow and gracefully*

Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —
 Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —

p - mf

G D7 G C7

to me! — I am so aw - fly
 to me! — I am so aw - fly

G G#0 D7 G

mis - un - der - stood, — So la - dy, be good — to me. —
 mis - un - der - stood, — So la - dy, be good — to me. —

G7 C D7 C G D7

Oh, please have some pit - y,
This is tu - lip weath - er

mf molto espress.

Em B+ Em A7 Am7 D7 Em Am7 A7-5 G D7 G

I'm all a - lone in this big cit - y. I tell you I'm just a
So let's put two and two to - geth - er. I tell you I'm just a

p

C7 G G#° D7

lone - some babe in the wood, So la - dy, be good to
lone - some babe in the wood, So la - dy, be good to

1. G D7 Am7 D7 2. G C7 G

me! me!

SWEET AND LOW-DOWN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Gm

Gm7

Eb7

D7

Gm

p

There's a cab - a - ret in

A7

F#07

Gm

this cit - y I can rec - om - mend to you;

A7

F#07

Peps you up like e - lec - tric - i - ty When the band is blow - ing

G

Cm

mf

F7

Bb7

Eb6

"blue." They play noth - ing clas - sic, oh no! down there;

Am7-5 D7 Gm7 D9 Gm

dim.

They crave noth - ing else but the low down there If you need a ton - ic,

dim. *p*

Cm A7 D7 *rit.* C Fm11 D7

And the need is chron - ic; If you're in a cri - sis, My ad - vice is:

molto cresc. *rit.*

Refrain: G

p - f a tempo *cresc.*

Grab a cab and go down To where the band is play - ing; Where

p - f a tempo *cresc.*

G#°7 D Eb E

milk and hon - ey flow down, Where ev - 'ry-one is say - ing, "Blow _____

mf

Dm7 D7+5 G6 Eb7 G *p*

— that Sweet and Low-Down!" (tu - tu!—) Bus - y as a bea-ver, You'll

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "that Sweet and Low-Down!". The piano accompaniment consists of chords and melodic lines in both hands. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with the lyrics "(tu - tu!—)" and "Bus - y as a bea-ver, You'll".

dance un - til you tot - ter; You're sure to get the fe - ver For

The second system continues the vocal line with the lyrics "dance un - til you tot - ter; You're sure to get the fe - ver For". The piano accompaniment provides harmonic support with chords and moving lines. The system ends with the word "For".

G#°7 D Eb E Dm7 *mf* D7+5 G6

noth - ing could be hot - ter, Oh, ——— that Sweet and Low - Down! ———

The third system features a vocal line with the lyrics "noth - ing could be hot - ter, Oh, ——— that Sweet and Low - Down! ———". The piano accompaniment includes a dynamic marking of *mf*. The system concludes with the lyrics "that Sweet and Low - Down!".

B7 *mp*

Phi - los - o - pher or dea - con, You sim - ply have to weak - en.

The fourth system shows the vocal line with the lyrics "Phi - los - o - pher or dea - con, You sim - ply have to weak - en.". The piano accompaniment features a dynamic marking of *mp*. The system ends with the lyrics "You sim - ply have to weak - en.".

E9sus4 E7 E9sus4 E7 E7sus4 (+9) A9 E7sus4 (+9) A9 Am9 D9
Spoken:

Hear those shuf - fling feet! — You can't keep your seat! — Professor!

Am9 C9 G
p

Start your beat! — Come a-long! Get in it! You'll love the syn - co - pa - tion! The

G#07 D Eb E Dm7 Am7 D7

min - ute they be - gin it, You're shout - ing to the na - tion: "Blow _____ that Sweet and

1. G Em Bm Am9 D 2. G Eb9 G

Low - Down!" Low - Down!"

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto

mf

poco rit.

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two sharps (D major). The melody is characterized by eighth-note patterns and slurs. The bass line features a steady eighth-note accompaniment. The piece concludes with a *poco rit.* marking and a final chord.

Brightly

D B7-9 Em D A7sus4 A7 D

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

mp leggiero a tempo

The vocal melody is in 4/4 time, starting with a treble clef and a key signature of two sharps. The lyrics are: "Things have come to a pret - ty pass, - Our ro - mance is grow - ing". The piano accompaniment is in 4/4 time, starting with a treble clef and a key signature of two sharps. The tempo is marked *mp leggiero a tempo*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

G9 C#7+5 F#9 B7(6) B7+5

flat, For you like this and the oth - er — While

mf

The vocal melody continues in 4/4 time, starting with a treble clef and a key signature of two sharps. The lyrics are: "flat, For you like this and the oth - er — While". The piano accompaniment is in 4/4 time, starting with a treble clef and a key signature of two sharps. The tempo is marked *mf*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

E11 E9 E7-9 A7 A7+5 D B7-9

I go for this and that. Good - ness knows what the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with dynamics markings of *mf* and *mp*.

Em D A7sus4 A7 D G9

end will be; — Oh, I don't know where I'm at... It

The second system continues the musical piece. The vocal line has a slight pause indicated by a dash. The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line. Dynamics are not explicitly marked in this system.

A6 F#m6 E7-9 A6

looks as if we two will nev - er be one,

The third system concludes the page. The vocal line features a dotted note. The piano accompaniment continues with harmonic support, including a final chord in the right hand. Dynamics are not explicitly marked in this system.

Em7-5 A7 D D7 Bm D7

Some-thing must be done.

Refrain: G Em9 Am7 D7-9 G Em9

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

Am7 D7-9 G G7 C Cm

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther,
I say awf - ter; Laugh-ter, lawf - ter, af - ter, awf - ter,

mf

G Em A7 D7 G Em9

Let's Call The Whole Thing Off! You like po - ta - to and
 Let's Call The Whole Thing Off! You like va - nil - la and

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two lines of lyrics. The piano accompaniment is written for the right and left hands, with chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4.

Am7 Cm D7 G Em9 Am7 Cm D7

I like po - tah - to, You like to - ma - to and I like to - mah - to; Po -
 I like va - nel - la, You, sa's' - pa - ril - la and I sa's' - pa - rel - la; Va -

The second system continues the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the first system.

G G7 C Am7-5 G C D7 C

ta - to, Pa - tah - to, To - ma - to, To - mah - to! } Let's Call The Whole Thing
 nil - la, va - nel - la, — Choc' - late, — straw - b'ry! }

The third system concludes the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the previous systems.

G C#m7-5 F#7 Bm7 E7-9 Am7

Off! But oh! If we call the whole thing off, Then we must

D9 C#m7-5 F#7 Bm7 E7-9 Am7

part. And oh! If we ev - er part, Then that might break my

D9 D7 G Em9 Am7 Cm D7

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 Em9 Am7 Cm D7 G G7

I'll wear pa - ja - mas and give up pa - jah - mas. }
 I'll or - der oys - ters and can - cel the erst - ers. } For we know we

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, with lyrics written below it. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. Chord symbols are placed above the vocal staff: G, Em9, Am7, Cm, D7, G, and G7. The lyrics are: "I'll wear pa - ja - mas and give up pa - jah - mas. } I'll or - der oys - ters and can - cel the erst - ers. } For we know we". The piano accompaniment features a steady bass line and chords in the right hand.

C Am7-5 G C G C6 B7+5 B7 E7-9 E7

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

Detailed description: This system contains the second two lines of the musical score. The top staff is the vocal line with lyrics. The piano accompaniment is in two staves. Chord symbols above the vocal staff are: C, Am7-5, G, C, G, C6, B7+5, B7, E7-9, and E7. The lyrics are: "need each oth - er, So we bet - ter call the call - ing off off.". The piano accompaniment continues with a consistent harmonic support for the vocal line.

Am7 Bm Cmaj7 D7 1. G Eb7 D9+5 2. G F#7 G6(9)

Let's Call The Whole Thing Off! _____ Off! _____

Detailed description: This system contains the third two lines of the musical score. The top staff is the vocal line with lyrics. The piano accompaniment is in two staves. Chord symbols above the vocal staff are: Am7, Bm, Cmaj7, D7, 1. G, Eb7, D9+5, 2. G, F#7, G6(9). The lyrics are: "Let's Call The Whole Thing Off! _____ Off! _____". The piano accompaniment features a more active bass line and complex chordal textures in the right hand, including a double bar line and repeat sign.

LIZA (All The Clouds'll Roll Away)

Words by
GUS KAHN and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

f *poco rall.*

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 dynamics range from *f* to *poco rall.*

p *E♭* *Gm* *Cm* *Gm* *Cm* *Gm* *Cm* *Gm*

Moon shin - in' on the riv - er Come a - long, my

p *a tempo.*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The tempo is marked 'a tempo' and the dynamics are *p*. The key signature is B-flat major (three flats).

Cm6 *B♭7* *E♭* *Gm* *Cm* *Gm*

Li - za! Breeze sing - in' through the tree - tops

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'Li - za! Breeze sing - in' through the tree - tops'. The piano accompaniment provides harmonic support with chords and moving bass lines.

Cm *Gm* *Cm* *Gm* *F7* *B♭7* *A♭* *A♭m6*

Come a - long, my Li - za! Some - thin' might - y sweet I want to

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics 'Come a - long, my Li - za! Some - thin' might - y sweet I want to'. The piano accompaniment provides harmonic support with chords and moving bass lines.

E \flat *E \flat dim* *Fm7* *A \flat m6* *B \flat 7* *Gm7* *C7*

whis - per sweet and low, That you ought to know, my Li - za!

A \flat 6 *Am6* *E \flat* *F7-9*

I get lone - some, hon - ey, When I'm all a - lone so long;

B \flat *E \flat* *E \flat m* *B \flat* *C7* *E \flat m6* *B \flat* *Gm7* *Cm7* *F9* *B \flat rall.* *Fm7* *Gm* *B \flat 7*

Don't make me wait; Don't hes - i - tate; Come and hear my song:

Refrain *E \flat*
p-mf *a tempo.* *B \flat 7* *Cdim* *C7* *A \flat m6* *Cdim* *B \flat m6* *E \flat 9*

Li - za, Li - za, skies are gray,

Al tempo.
p-mf

Ab Fm7 Gm C9 Fm Bb7

But if you'll smile on me All the clouds-'ll roll a -

Eb Ab Eb Fm7 Eb Bb7 Cdim C7 Ab Cdim

way. Li - za, Li - za, don't de -

Bbm6 Eb9 Ab Fm7 Gm C9 Fm Bb7

lay, Come, keep me com - pa - ny, And the clouds-'ll roll a -

Eb G7+5 G7 *mf* C C7 Cdim G7 Cm

way. See the hon - ey - moon a - shin - in'

Gdim Eb7 Ab Fm Bbm7 Eb7

down; We should make a date with

Ab6 Ab Ebm6 Bb7 Eb Bb7 Cdim C7

Par - son Brown. So, Li - za, Li - za,

Abm6 Cdim Bbm6 Eb9 Ab Fm7 Gm C9

name the day When you be - long to me

Fm Bb7

1 Eb Db Bm7 Bb7 2 Eb

And the clouds-'ll roll a - way. - way.

MY COUSIN IN MILWAUKEE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Once I vis - i - ted My

Cous - in, In Mil - wau - kee, U. S. A.,

She got boy - friends by the doz - en When she

Chord symbols: Eb, Ab9, G9, Gb9, F9, Bb7+5, Bb7, Eb, Cm, F7, Bb7sus4, Bb7, Eb, Ab9, G9, Gb9, F9, Bb7+5, Bb7

E_b *A*m7-5 *D*7 *G*m *E*m7-5 *A*7+5

sang in a low - down way. She was a pos - i - tive sen -

mf

3

*D*7sus4 *D*7 *G*m *E*m7-5 *A*7+5

sa - tion; The songs that she sang would nev - er

R.H.

*D*7sus4 *D*7 *G* *C*9 *B*9 *B*b9 *A*9

miss. My cous - in was my in - spir -

R.H.

*D*7+5 *D*7 *G*7 *E*m7-5 *F*9(6) *F*9+5

a - tion, That's how I got like this!

Refrain:

Tacet

Ab Gm Fm Gm Ab Gm Fm Gm

I got a cous - in in Mil - wau - kee; _____ She's got a

p-f poco pesante

Ab Gm Fm Gm Ab Gm Fm Ab Db Cm Bbm Cm

voice so squaw - ky, _____ And though she's tall and kind of gaw - ky, _____

mf

Db Cm Bbm Ab9 Bb+5 Eb6 Cm7 F7sus4

_____ Oh, how she gets the men! _____ Her sing - ing

Ab Gm Fm Gm Ab Gm Fm Gm

is - n't op - er - at - ic, _____ It's got a

p

Ab Gm Fm Gm Ab Gm Fm Ab Db Cm Bbm Cm

lot of sta - tic, _____ But makes your heart get ac - ro - bat - ic _____

Db Cm Bbm Ab9 Bb+5 Eb6 G7

_____ Nine times out of ten. _____ When

Cm Cm(Bbbass) Am7-5 Ab7 G7 Cm Cm6

she sings hot you can't be sol-emn, It sends the shiv - ers up and down your

mf

Dm7 G7 Cm Cm(Bbbass) Am7-5 Ab7 G7

spin - al col-umn; When she sings blue, the men shout, "What stuff!

C9 F9(6) Ab Gm Fm Gm

That ba-by is hot stuff!" So if you like the way I sing songs,

Ab Gm Fm Gm Ab Gm Fm Gm Ab Gm Fm G7

If you think that I'm a wow, You can

Cm Abm6 Eb Ab Eb F9 Bb7 F7-5 Eb7-5 Ab7 Bb11

thank my squaw-ky cous-in from Mil-wau-kee, be-cause she taught me

cresc. *f*

1. Eb Cm7 F13 F7sus4 2. Eb D Eb D Eb Fb Eb

how! how!

più f

SLAP THAT BASS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

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 plays a rhythmic accompaniment with chords and single 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

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and a rhythmic bass line. The dynamics are marked 'mp'.

Cb6 A dim Cb6 Ebm Bb7 F7

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

The second system continues the vocal and piano accompaniment. The piano part features chords and a rhythmic bass line. The dynamics are marked 'mp'.

Bb7 Ebm Gb6 Abm6 Bb7 Ebm Gb

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note chord Bb7, followed by a half note Ebm, a quarter note Gb6, a quarter note Abm6, a quarter note Bb7, a quarter note Ebm, and a quarter note Gb. The piano accompaniment features a steady bass line and chords in the right hand that mirror the vocal line's harmony.

F7(b5) Gb6 A dim Cb6 Db7⁹

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

Detailed description: This system contains measures 5 through 8. The vocal line begins with a whole note F7(b5), followed by a half note Gb6, a quarter note A dim, a quarter note Cb6, and a quarter note Db7⁹. The piano accompaniment continues with chords in the right hand and a consistent bass line.

Cb6 Bb+ Eb Eb7 Bb7

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

Detailed description: This system contains measures 9 through 12. The vocal line starts with a whole note Cb6, followed by a half note Bb+, a quarter note Eb, a quarter note Eb7, and a quarter note Bb7. The piano accompaniment features a rhythmic bass line and chords in the right hand.

Eb Eb7 Bb7 Eb cresc. Eb7 Cm Eb7

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

Detailed description: This system contains measures 13 through 16. The vocal line begins with a whole note Eb, followed by a half note Eb7, a quarter note Bb7, a quarter note Eb with a crescendo hairpin, a quarter note Eb7, a quarter note Cm, and a quarter note Eb7. The piano accompaniment includes a crescendo hairpin in the right hand and a steady bass line.

Ab7 Bb7 Ab7 F⁹7 Ab7 B7 Ab7 F⁹7

f *molto marc.*

Refrain Ab7 mp-f Fm B7 B⁹7 Ab7 Fm

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

mp-f

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 ten-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 Eb⁹ 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 Cb Bb7

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

1. Eb Eb7 Bbm6 F#m6 2. Eb Eb7 B9 Ad9 Ab Eb

bass! bass!

mf *molto marc.* *ff*

AN AMERICAN IN PARIS

By
GEORGE GERSHWIN

Allegretto grazioso

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*mp*) dynamic and includes a *mf* dynamic marking. The second system features a *f* dynamic in the treble clef and a *p* dynamic in the bass clef. The third system starts with a *f* dynamic in the treble clef and a *p* dynamic in the bass clef. The fourth system begins with a *mf* dynamic in the treble clef. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vigorouso

The first system of music features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a complex, rapid passage. The bass staff is marked *f* and includes labels for the right hand (*R.H.*) and left hand (*L.H.*). The system concludes with a mezzo-forte (*mf*) dynamic and a key signature change to two flats.

The second system continues the piece with intricate rhythmic patterns in both hands. The treble staff features a series of chords and eighth notes, while the bass staff has a steady eighth-note accompaniment. The system ends with a mezzo-forte (*mf*) dynamic.

The third system is characterized by complex chordal textures and rapid sixteenth-note passages. The treble staff has a melodic line with many accidentals, and the bass staff provides a harmonic foundation. The system concludes with a mezzo-forte (*mf*) dynamic.

The fourth system features rhythmic patterns with eighth and sixteenth notes. The treble staff has a melodic line with many accidentals, and the bass staff provides a harmonic foundation. The system concludes with a mezzo-forte (*mf*) dynamic.

The fifth system includes triplet markings (*3*) over several chords. The treble staff has a melodic line with many accidentals, and the bass staff provides a harmonic foundation. The system concludes with a mezzo-piano (*mp*) dynamic and the instruction *molto rit. e dim.* (very ritardando and decrescendo).

Blues tempo
Andante ma con ritmo deciso

mf

poco rubato

poco rubato

poco rubato

p

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the treble with many accidentals and a more rhythmic accompaniment in the bass. Performance markings include *poco rit.* (poco ritardando), *P più mosso* (Piano più mosso), and *a tempo* (al tempo).

Second system of musical notation. It continues the piece with similar notation. The treble staff has a triplet of eighth notes marked with a '3' above it. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The bass staff continues with a steady accompaniment.

Third system of musical notation. The melodic line in the treble staff becomes more active with slurs and ties. The bass staff provides harmonic support with chords and moving lines.

Fourth system of musical notation. The treble staff features a *mf* (mezzo-forte) dynamic marking. The music is characterized by dense textures and frequent accidentals in both staves.

Fifth system of musical notation. The piece concludes with a *mp* (mezzo-piano) dynamic marking. The final measures show a resolution of the melodic and harmonic tensions.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains a supporting accompaniment. Dynamics include *f* (forte) and *mp* (mezzo-piano). A tempo marking *allarg.* (allargando) is present. The key signature has four flats.

Second system of musical notation. The treble clef staff features a prominent melodic line with a slur and a triplet of notes. The bass clef staff continues the accompaniment. Dynamics include *ff* (fortissimo) and *a tempo*. The key signature has four flats.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of notes. The bass clef staff has a steady accompaniment. Dynamics include *mp* (mezzo-piano). The key signature has four flats.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a steady accompaniment. Dynamics include *ff* (fortissimo). The key signature has four flats.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a steady accompaniment. Dynamics include *espress.* (espressivo), *mp* (mezzo-piano), and *molto rall.* (molto rallentando). The key signature has four flats.

Allegretto grazioso

p

Musical score for the first system, featuring a treble and bass clef. The tempo is **Allegretto grazioso**. The dynamic marking is *p*. The music consists of eighth and sixteenth notes with various accidentals.

Vigoroso

f

Musical score for the second system, featuring a treble and bass clef. The tempo is **Vigoroso**. The dynamic marking is *f*. The music features more complex rhythmic patterns and slurs.

L.H.

rit.

Allegro

mf con anima

Musical score for the third system, featuring a treble and bass clef. The tempo is **Allegro**. The dynamic marking is *mf con anima*. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical score for the fourth system, featuring a treble and bass clef. The music continues with eighth-note accompaniment and melodic lines, ending with a final chord.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various rhythmic values and slurs. The bass staff features a steady accompaniment with chords and eighth notes.

Third system of musical notation, including the dynamic marking *tr* (trill) above the treble staff. The treble staff has a melodic line with trills and slurs. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation, featuring the dynamic marking *mp* (mezzo-piano) in the bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation, including the dynamic marking *f* (forte) in the bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment with chords and eighth notes.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *rit.* (ritardando).

Andante

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *mf espress.*, *f*, *allarg.*, and *ff*. The tempo marking **Maestoso** is positioned above the right-hand staff.

Third system of musical notation, featuring a treble and bass clef. It includes triplets and various musical notations.

Presto 8

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ff con fuoco* and a tempo change to **Presto** marked with a dotted line and the number 8.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *allarg.* and *a tempo*. The right-hand staff is labeled **R.H.** and the left-hand staff is labeled **L.H.** in two locations.

DO, DO, DO

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato grazioso

Fm7
p *Bb7*

He: I re - mem - ber the
She: Sweets we've tast - ed be -

mf *p* *un poco rit.* *p a tempo*

Eb *Fm7* *Bb7* *Eb* *Fm7* *Bb7*

bliss Of that won - der - ful kiss. I knew that a
fore, Can - not stand an en - core. You know that a

Eb *Cm7* *Fm7* *Eb*

boy Could nev - er have more joy From an - y lit - tle miss.
miss Who al - ways gives a kiss Would soon be - come a bore.

Fm7 Bb7 Eb Gm *poco cresc.* C7

She: I re - mem - ber it quite, 'Twas a won - der - ful night!
He: I can't see that at all True love nev - er should pall.

poco cresc.

Bb mf G7+5 G7 C7 Bb p Bb° Fm7 *un poco rit.* Bb7 Bb7+5

He: Oh, how I'd a - dore it, If you would en - core it. Oh,
She: I was on - ly teas - ing What you did was pleas - ing. Oh,

un poco rit.

Refrain: Eb6 *p-f a tempo* Fm7 C7 Cm7 F7

do, do, do what you've done, done, done be - fore,

p-f a tempo

Bb7 Bb+ Eb6 Fm7 C7

ba - by. Do, do, do what I do, do, do a -

Cm7 F7 Bb7 Bb+ Eb Bb Cm Gm

dore, ba - by. Let's try a - gain, Sigh a - gain,

poco espressivo

Ab Fm7 Bb7 Eb F Bb Gm Cm F7

Fly a - gain to heav - en. Ba - by, see, It's A, B, C,

mf

Bb Fm7-5 Bb7+5 Eb6 Fm7

I love you and you love me. I know, know, know what a
He: You dear, dear, dear lit - tle

deciso *p*

C7 Cm7 F7 Bb7 Bb+

beau, beau, beau should do, ba - by. So
 dear, dear, dear come here snap - py And

Eb6 Eb7 Ab

don't, don't, don't say it won't, won't, won't come true,
 see, see, see lit - tle me, me, me make you

Fm7-5 mf Bb+ Eb Gm Cm Ebmaj7 Ab C7+5

ba - by. My heart be - gins to hum:
 hap - py. *She:* My heart be - gins to sigh Dum - de - dum - de -
 Di - de - di - de -

Fm Fm7-5 Bb7 Bb7+5 p Eb C7 Fm7 Bb7

dum - dum - dum, So do, do, do what you've done, done, done be -
 di - di - di, So do, do, do what you've done, done, done be -

1. *Eb Cb Bb7* 2. *Eb Cb Bb Eb*

fore. Oh, fore.

LORELEI

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Dm F Am C

Back in the days of

G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ F Am⁷ Dm⁷ Am B^b A⁷

Knights in ar-mor There once lived a love-ly charm-er; Swim-ming in the Rhine, Her

Dm Fmaj⁷ B^bmaj⁷ Dm⁷ G⁷ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C

fig-ure was di-vine. She had a yen for all the sail-ors, Fish-er-men and

Gm⁶ A⁻⁹ A⁷ Dm⁷ G⁶ C Dm⁷ G⁶ C

gobs and whal-ers; She had a most im-mor-al eye They called her Lor-e-lei;

Gm Gm7 C9 Fmaj.7 F7 Gm7 C7 F F7 Dm F7

She cre-a-ted quite a stir And I want to be like her.

mf

REFRAIN

B \flat E \flat maj.7 B \flat E \flat

I want to be like that gal on the riv-er, Who sang her

p - mf

B \flat B \flat 7 E \flat maj.7 E \flat 6 B \flat +E \flat m6 B \flat Cm Dm E \flat

song to the ships pass-ing by; She had the goods and how she could de-

cresc.

Am G+ Gm7 C7 F Cm F C7+5 F9 E \flat B \flat E \flat maj.7

liv-er — The Lor - e - lei! — She used to love in a strange kind of

B \flat E \flat B \flat B \flat 7 E \flat maj 7 E \flat 6 B \flat + E \flat m 6

fash-ion, With lots of hey! ho-de-ho! hi-de-hi! And

B \flat Cm Dm B \flat 7 C 9 C 9 -5 F7 B \flat Cm

I can guar-an-tee I'm full of pas-sion — Like the Lor - e - lei. —

B \flat Em 7 A- 9 Dm Gm 6 B \flat A 7

I'm treach-er-ous Ja! Ja! Oh, I just can't hold my -

mp

Dm A 7 A- 9 D Em 7 E 7

self in check. I'm lech-er-ous Ja! Ja! I want to

A G F^{#m} Em D Edim F7 F⁹ B^b E^bmaj.7

bite my in-i-tials on a sail-or's neck! Each af-fair has a kick and a

mp

B^b E^b B^b B^b7 E^bmaj.7 E^b6 B^b+ E^bm6

wal-lop, For what they crave I can al-ways sup-ply I

B^b Cm Dm B^b7 C⁹ C⁹⁻⁵ F7 1. B^b E^b B^b C⁷⁻⁵ F7 E^b

want to be just like that oth-er trol-lop The Lor - e-leil I want to

2. B^b E^b B^b C7 G^b7 F7+ B^b

Lor - e - leil!

mf *sf*

I'LL BUILD A STAIRWAY TO PARADISE

Words by
B.G. DeSYLVA and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Animato

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 chords and single notes. The tempo is marked *Animato*.

p ^C ^{E7} *s*

All you Preach-ers Who de-light in pan-ning the

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat). The first measure is marked *p* (piano). Chord symbols ^C and ^{E7} are placed above the staff. A slur with a fermata-like symbol (*s*) covers the final three notes of the phrase.

^{A^b} ^{E7} *s* ^A

danc-ing teach-ers Let me tell you there are a lot of fea-tures

The second line of the song continues the vocal melody and piano accompaniment. Chord symbols ^{A^b}, ^{E7}, and ^A are placed above the staff. A slur with a fermata-like symbol (*s*) covers the final three notes of the phrase.

F7 Bb A7 Ab7 G7 F#7 F7

Of the dance that car - ry you through The gates of Heav - en

Bb F#7 B

It's mad - ness To be al - ways sit - ting a - round in sad - ness

G7 C Ab7

When you could be learn - ing the steps of glad - ness You'll be hap - py when you can

Db C7 B7 Bb7 A7 Ab7 G G7-5

do just six or sev - en Be - gin to - day! You'll

G7sus4 G9 C G+5 C G+

find it nice The quick - est way to Par - a - dise

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 "find it nice The quick - est way to Par - a - dise". The piano accompaniment is written in a grand staff (treble and bass clefs). The chords indicated above the staff are G7sus4, G9, C, G+5, C, and G+.

E A B7 Em C°7 G7

When you prac-tice Here's the thing to do Sim-ply say as you go. —

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "When you prac-tice Here's the thing to do Sim-ply say as you go. —". The piano accompaniment includes dynamic markings like *p* and *f*. The chords indicated above the staff are E, A, B7, Em, C°7, and G7.

Refrain *Con spirito*

p-f C G7 C7 G

I'll build a stair-way to Par - a - dise With a new step ev - 'ry

The third system of the musical score begins the Refrain section, marked *Con spirito*. The lyrics are "I'll build a stair-way to Par - a - dise With a new step ev - 'ry". The piano accompaniment includes dynamic markings like *p-f*. The chords indicated above the staff are C, G7, C7, and G.

C7 F C7 F7

day! I'm going to get there at a - ny price Stand a -

The fourth system of the musical score continues the Refrain section. The lyrics are "day! I'm going to get there at a - ny price Stand a -". The piano accompaniment includes dynamic markings like *p* and *f*. The chords indicated above the staff are C7, F, C7, and F7.

Em7 C F#°7 G7sus4 G7 C

-side I'm on my way! I've got the blues And up a -

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics '-side I'm on my way! I've got the blues And up a -'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols Em7, C, F#°7, G7sus4, G7, and C are placed above the vocal staff. The piano part includes various rhythmic patterns and articulation marks like accents and slurs.

Ab7

-bove it's so fair Shoes! Go on and car-ry me there!

The second system continues the musical score. The vocal line has the lyrics '-bove it's so fair Shoes! Go on and car-ry me there!'. The piano accompaniment continues with chords and moving lines. A chord symbol Ab7 is placed above the vocal staff. The piano part features more complex rhythmic patterns and articulation marks.

C G7+5 C7 C#°7

I'll build a stair-way to Par - a - dise, With a

The third system of the musical score has the vocal line with lyrics 'I'll build a stair-way to Par - a - dise, With a'. The piano accompaniment continues. Chord symbols C, G7+5, C7, and C#°7 are placed above the vocal staff. The piano part includes various rhythmic patterns and articulation marks.

D7 G7sus4 G7 1 C F#°7 G7 2 C Ab7 C

new step ev - 'ry day. day.

The fourth system concludes the musical score. The vocal line has the lyrics 'new step ev - 'ry day. day.'. The piano accompaniment continues. Chord symbols D7, G7sus4, G7, C, F#°7, G7, C, Ab7, and C are placed above the vocal staff. The piano part includes various rhythmic patterns and articulation marks.

HIGH HAT

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

f *pesante*

p

p

He: When a fel - low feels he's got to win a girl - ie's hand - ie,
he will send her loads of flow - ers, books and tons of can - dy. *Chorus:* The
o - ver - head is big; oh, how they make us dig!

F C7 F Em7-5 C7

Gm Gm7 F Fmaj7 Gm Gm7 F C

Dm7 G7 Cmaj7 Fmaj7 B^o7 E7 Am C7

F

C7

F

Em7-5

C7

He: No use step - ping out that way, the thing to do is lay low;

Gm Gm7 F Fmaj7 Gm Gm7 F E7+5

you can't win by treat - ing her as if she wore a ha - lo.

Am E9 Am E7sus4 E7

Chorus:
What is your so - lu - tion? Tell us if you can.

Am E9 Am Dm7 Gm9

He: Here's my con - tri - bu - tion to man: High

F

B \flat C7

Refrain:

p-f

hat! You've got to treat them high hat!—

F

B \flat C7

Don't let them know that you care;—

F7

B \flat

Gm9

C9

F

D7

but act like a frig - id - aire, — you'll win —

ad lib.

C $\frac{7}{6}$

F

Gm7

B \flat 7

F7

B \flat

E \flat

F7

— them like that. — Stand pat! —

Bb

Gm7-5

Put on your gay - est cra - vat,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb). The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Fmaj9

Bb C7

but keep your feet on the ground.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment includes a forte (*fz*) dynamic marking and an accent (^) over the final note of the vocal line.

F

D9

C7

Oh boy! How they'll come a - round! Just treat them high

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment includes accents (^) over several notes.

1. F Dm7 G9 C7	2. F C7+5 F
----------------	-------------

hat! High hat!

The fourth system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment includes a sforzando (*sfz*) dynamic marking and an accent (^) over the final note of the vocal line.

A FOGGY DAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

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.

mp

The first system of the vocal and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves. The dynamic is 'mp'. The key signature has one flat (B-flat major/F major).

F E7 Am Am7 D9

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

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues in two staves. The dynamic is 'mp'. The key signature has one flat.

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(b9) F Gm7 F

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

C7 F Cm7-5

Refrain (*brighter but warmly*)

A fog-gy day ————— in Lon-don town —————

p

Gm7 C9

C7(b9) F Fm7 Dm7-5 G7(b9) G7+ C9

— Had me low ————— and had me down. —————

Fmaj7 Bm7-5 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 Cm7-5 Gm7 C9

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

p

C7(b9) F Fm7 Dm7-5 G7(6) G7+ C9

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

Cm7 F9(6) F7(b9) Bbmaj7 G9(5)

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

Dm Gm7-5 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 Gm7-5 D#+ C7

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.

mf *dim.* *gva.* *pp*

SOMEONE TO WATCH OVER ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Scherzando

Moderato

E \flat

E \flat maj7

E \flat 9

E \flat 7

A \flat maj7

Cm

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and

F7

Fm7

Gm

B \flat 7

E \flat

Fm7

E \circ

Fm7-5

B \flat 7

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

E_b **E_bmaj7** **E_b9** **E_b7** **A_bmaj7** **Cm**

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

F7 **Fm7** **Gm** **B_b7** **E_b** **A_b**

not for - get. On - ly man I ev - er Think of with re - gret.

E_b **D7(b9)** **Gm** **C** **Gm**

I'd like to add his i - ni - tial to my mon - o - gram.

mp

C7 **B_b** **B_b6** **Cm7** **F7** **B_b** **A_b** **Gm** **B_b7**

Tell me, where is the shep - herd for this lost lamb?

mf *un poco rall.*

E_b
a tempo
p

E_b7 *A_b6* *A_b°* *E_b* *E_b°* *B_b7* *B_b°*

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

p a tempo

F_m *C7* *F_m* *A_m7-5* *F_m7* *B_b7* *E_b* *G7+5* *A_b* *B_b7* *E_b* *p* *E_b7*

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

p

A_b6 *A_b°* *E_b* *E_b°* *B_b7* *B_b°* *F_m* *C7* *F_m*

lost in the wood. I know I could Al-ways be good To one who'll

A_m7-5 *F_m7* *B_b7* *E_b* *E_b7* *A_b* *B_b7* *E_b* *A_b*

watch o - ver me. Al - though he may not be the

mf

man some Girls think of as hand - some. To my heart he car - ries the

Eb *D7 D7+5* *D7* *G7*

key. _____ Won't you tell him please to put on some speed,

C *C7* *F7* *Bb7* *Eb* *p* *Eb7* *Ab6* *Ab°*

Fol - low my lead, Oh, how I need Some - one to watch o - ver

Eb *Eb°* *Bb7* *Bb°* *Fm* *C7* *Fm* *Am7-5* *Fm7* *Bb7*

1. me. _____ 2. me. _____

Eb *Eb7* *Ab* *G7+5* *Fm7* *Bb7+5* *Eb* *Eb7* *Ab* *Abm* *Eb*

DELISHIOUS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf delicato

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 quarter and eighth notes. The tempo is marked 'Moderato' and the dynamics are 'mf delicato'.

B \flat 7 **A \flat** **B \flat 7** **A \flat** **B \flat 7**

What can I say ——— To sing my praise of you? — I must re-

poco rit *P a tempo*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The tempo changes from 'Moderato' to 'poco rit' and then back to 'P a tempo'. Chord symbols are placed above the vocal line.

Cm7 **E \flat 7** **B \flat m7** **E \flat 7**

veal ——— The things I feel. ——— What can I say? ——— Each love-ly

The second system of the vocal and piano accompaniment, continuing the lyrics and piano accompaniment from the previous system. Chord symbols are placed above the vocal line.

B♭m7 Eb7 Ab Fm7 Abm Eb C7+5

phase of you — Just seems to baf- fle my de- scrip- tive powers Four and twenty hours of ev-'ry

Fm B♭7 Fm B♭7 B♭m7 Eb7

day. — What can I say? — What is the thing — I'd love to

Ab Ebma7 Cm6 B♭7

sing? — I've said you're mar- vel- ous; — I've said you're won- der- ful; — And yet that's

Cm7 Edim Fm Edim Fm7 B♭7

not it, — Now let me see, I think I've got it!

Refrain (*gracefully*)

B \flat 7 Cm Bm6 E \flat *p-mfa tempo* B \flat + E \flat 6 B \flat 7 Am6 C7 +5 C7

You're so de - lish-i - ous _____ And so cap-rish-i - ous; I grow am-

Fm B \flat 7 E \flat Cm Bm6 E \flat B \flat +

bish-i - ous To have you care for me. _____ In that con - nec-shi-on _____

E \flat 6 B \flat 7 Am6 C7 +5 C7 Fm7 B \flat 7

— You're my se - lec-shi-on For true af - fec-shi-on For all the time to

E \flat *mf* D7

be. _____ Oh, I've had one, two, three, four, five, Six, sev - en, eight,

mf

Gm D7 Gm D7

nine, ten girls be - fore; But now there's one, and you're the one, The

G Eb Cm Bm6 Eb a tempo Bb+ Eb 6

one girl I a - dore, 'Cause you're de - lish - i - ous, And so cap -

p *a tempo*

Bb7 C7 Fm7 Bb7 Abm

ish - i - ous, If I'm re - pe - tish - i - ous, It's 'cause you're so de -

1. Eb Fm7 Bb7 Cm Bm6 2. Eb Fm7 Eb

lish - i - ous! You're so de - lish - i - ous!

mf

FUNNY FACE

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

The musical score is written in B-flat major and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord symbols are placed above the vocal line. The piano part includes dynamic markings such as *p* (piano) and *mf appassionato* (mezzo-forte, passionately).

System 1:

- Chords: C_6^7 , Fm7, Fm7-5
- Lyrics: He: Frank - ie, dear, your birth - day gift re - / She: Need - n't tell me that I'm not so
- Dynamic: *p*

System 2:

- Chords: B \flat 9, Fm, Gm, Dm, C_6^7 , Fm7, B \flat 9
- Lyrics: veals to me _____ that at heart you're real - ly not so / pret - ty, dear, _____ when my look - ing glass and I a -
- Dynamic: *mf appassionato*, *p*

System 3:

- Chords: Gm, E \flat 6, Am7-5, D7sus4 D+, D7sus4 D+
- Lyrics: bad. _____ If I add your fun - ny face ap - / gree. _____ In the con - test at At - lan - tic

Gsus4 Gm Dm Gm Em7-5 C9 Cm7-5 Bb F7

peals to me, please, don't think I've sud - den - ly gone
 Cit - y, dear, Miss A - mer - i - ca I'd nev - er

Bb Bb7 Gb Db6 Gb

mad. You have all the qual - i - ties of Pe - ter Pan,
 be. Truth to tell, though, you're not such a lot your - self,

Db7 Gb Bb7 Eb Am7-5

I'd go far be - fore I'd find a sweet - er pan. I
 as a Paul Swan you are not so hot your - self. And yet I

Refrain: p-mf Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

love love your your fun fun - ny ny face, your
 love love your your fun fun - ny ny face, your

Eb Ab7 Eb Cm
 sun - ny fun - ny face, for
 sun - ny fun - ny face. You

F7 Fm7 Bb7₆ Bb7+5
 you're a cu - tie with more than beau - ty, you've
 can't re - pair it, so I de - clare it is

Eb Bbmaj13 Bb7+5 Gm7-5 C9 F7
 got quite a all right. He: Like per - son - al - i - ty N. T. A
 quite all right. He: Like Ron - ald Col - man? She: So's your ol' man!
dolce

Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5
 thou sand laughs I've found, in
 Yet it's ver - y clear, I'm

E \flat 7 Dm7-5 E \flat 7 A \flat 7

hav - ing you a - round.
glad - when you are near.

E \flat maj7 B \flat 7 Gm7-5 E \flat

Though you're no Glo - ria Swan - son, for
Though you're no hand - some Har - ry, for

A \flat Cm7 F7 B \flat 7 Am7-5 B \flat 7 B \flat 7+5

worlds I'd not re - place your sun - ny fun - ny
worlds I'd not re - place your sun - ny fun - ny

1. 2.

E \flat Cm9 B11 B \flat 11 E \flat B7 B \flat 11 F9 E \flat A \flat m E \flat A \flat 9 E \flat

face. _____ | I face. _____

FOR YOU, FOR ME, FOREVERMORE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately'.

smoothly

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on grand staff notation. Chord symbols Eb, F#dim, Fm7, Bb9, Eb, and F#dim are placed above the vocal line. The piano part includes a dynamic marking 'p'.

Par - a - dise can - not re - fuse us, Nev - er such a hap - py

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and accompaniment. Chord symbols Fm7, Bb7, Eb maj7, Eb7, Ab, and G7 are placed above the vocal line.

pair! Ev - 'ry - bod - y must ex - cuse us

Cm F9 Bb11 Bb7 Eb Ebdim Fm7 Bb9

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

Eb11 Eb7 Ab6 G7 Cm G+5 Cm7

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

F9 Fm7 Bb9

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

poco rit.

Chorus: (not fast)

Bb7 Eb F7 Bb11 Bb7 Fm7 Bb7

For You, For Me, For Ev - er - more, ——— It's

p - mf

Eb F7 Bb11 Bb7 Fm7 Bb7
 bound to be for ev - er - more. _____ It's

Bb m9 Bb m7 Eb7 Bb m9 Eb9
 plain to see, we found by find - ing each

Ab maj9 Ab6 Ab Cm9 Cm7 F7 B7
 oth - er, The love we wait - ed for. _____

Bb7+5 Bb7 Eb F7 Bb11 Bb7
 I'm yours, you're mine, and in our hearts _____

Fm7 Bb7 Bbm9 Bbm7 Eb7 Abadd9 Ab

The hap - py end - ing starts.

G7+5(Fbass) Fm7-5 Eb(Bbbass) 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. Eb6	Cm6 Bb7	2. Eb6	Eb
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More! For More.

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato (*lightly*)

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment. Dynamics include *p* (piano) and *rit* (ritardando).

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 Cmi. C Eb dim. Fmi. Bb7 Eb6 B7 Bb7

The first system shows the vocal melody and piano accompaniment. The vocal line starts with a piano (*mp*) dynamic and includes the instruction "with feeling". The piano accompaniment is marked "mp a tempo". Chords are indicated above the vocal line.

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

Chords: Eb Ab ma.7 Eb Eb6 C E dim. Fmi. Bb7 Eb Eb6

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "gone; The song is end - ed, but as the song - writ - er wrote, The". The piano accompaniment continues with the same style as the first system. Chords are indicated above the vocal line.

C6 D7 G6 C6 D7 Gma.7 G6 G C6 D7

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

Gmi. A^b C+ C7 Edim. Fmi. B^b Edim. F7 F^b₅ B^b7

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

poco marcato

Refrain (not fast) A^b B^b9 E^b6 Gmi. E^b G^b dim. B^b7 sus. 4 B^b7

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

slowly with warmth *mp-mf*

A^b6 B^b9 B^bmi. E^b B^b7 B^bmi. 6 Cmi. D7 Gm7-5 A^b Fmi. C^b9 F7

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

mf

A^b B^b7^9 E^b6 $Gmi.$ E^b $G^b dim.$ $B^b7_{sus.4}$ B^b7

mp

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

A^b6 B^b7^9 $B^bmi.$ E^b B^b7 $Gm7-5$ $Cmi.$ $D7_{b5}$ $Gm7-5$ A^b $Fmi.$ $B^b7_{sus.4}$ B^b7

mf

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

E^b6 E^b *warmly* $Gmi.$ $C7$ $Adim.$ $Gmi.$ $C7$ $D7$ $Gmi.$ $Em7-5$ $A7$

con calore

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

$D7_{sus.4}$ $D7$ $Gmi.$ $C7$ $Adim.$ $Gmi.$ $B^bmi.$ $C7$ $F7$ $A^bmi.$ B^b7

mf *f*

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

mp A^b $A^bma.7$ A^b6 E^b6 $Gmi.$ E^b $G^bdim.$

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mp* and *G^bdim.*

$B^b7_{sus.4}$ B^b7 A^b6 B^b7^9 E^b7 $D7_{b5}$ $Gm7-5$ D^b Cmi E^b7

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

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment has a more active eighth-note bass line. Dynamics include *mp* and *p*.

A^b $Fmi.$ $B^b7_{sus.4}$ B^b7 Cmi mp $Fm7-5$ E^b A^b E^b $Gmi.$ A^b6 B^b7

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

Detailed description: This system contains measures 5 and 6. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Dynamics include *mf* and *mp*.

1. E^b $E^bma.7$ B^b E^b B^b7 B^b7^9 A^b B^b7^9 | 2. E^b $E^bma.7$ $E^bmi.6$ A^b+ E^b E^b6

me! — The way you wear your hat me! —

Detailed description: This system contains the final two measures, including first and second endings. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Dynamics include *mf*, *p*, and *pp*.

'S WONDERFUL

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

p A^b $A^b m$ $Dm7-5$ $B^b 7$ Gm $B^b 7$ $E^b maj7$ E^b

He: Life has just be - gun. Jack has found his Jill,
 She: Don't mind tell - ing you, In my hum - ble fash,

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble staff with chords and a bass staff with a steady eighth-note line. The dynamic is 'p'.

Fm C° $Fm7$ $B^b 7$ $E^b maj7$ $B^b 7+5$ $E^b maj7$ E^b

Don't know what you've done, But I'm all a - thrill.
 That you thrill me through With a ten - der pash.

The second system continues the vocal and piano accompaniment. The piano part includes a treble staff with chords and a bass staff with a steady eighth-note line. The dynamic is 'p'.

Cm F \flat Am7-5 D7 Gm B \flat 7-5 G \flat 7-5 C7

How can words ex - press
When you said you care,
Your di - vine ap - peal?
'Mag - ine my e - mosh;

Fm C Fm7-5 B \flat E \flat B \flat B \flat ^o C7

You can nev - er guess
I swore then and there
All the love I feel.
Per - ma - nent de - vosh.

B \flat F9 F7 B \flat D \flat m6 G \flat 7

From now on la - dy I in - sist,
You made all oth - er boys seem blah;

B \flat F9 F7 Fm7 Abm B \flat 7
un poco rit.

For me no oth - er girls ex - ist.
Just you a - lone filled me with Aah!

Refrain:

p - mf a tempo

E_b Eb6 Eb Eb6 C7 C#^o C7 C#^o

'Swon - der - ful! _____ 'Smar - vel - ous! _____

p - mf a tempo

B_b7(add6) B_b7 Eb6 Eb Eb6 Eb Eb Eb6

You should care _____ for me! _____ 'Saw - ful nice _____

E_b Eb6 C7 C#^o C7 C#^o B_b(add6) B_b7

_____ 'S par - a - dise! _____ 'S what I love _____ to

E_b6 Am7-5 G D

see! _____ { You've made my life so
My dear, it's four - leaf

mf

G D7 Dm6 *cresc.* C7

glam - or - ous _____ You can't blame me for feel - ing
 clo - ver time, _____ From now on my heart's work - ing

cresc.

F7 Bb7 pEb Eb6 Eb Eb6

am - o - rous. _____ Oh! 'S won - der - ful! _____
 o - ver - time. _____

p

mf Cm F Fm7 *p* E° Fm7 Bb7

'Smar - vel - ous! _____ That you should care _____ for

mf *p*

1. Eb Gm Fm Ab Gm Cm Fm7 Bb 2. Eb Ab Eb

me! _____ me! _____

mf *mf*

SOON

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Bb

F7

He: I'm mak - ing up for all the

mp *rit.* *p a tempo*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a half note G4, quarter notes A4 and Bb4, and eighth notes C5 and Bb4. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp*, *rit.*, and *p a tempo*. Chords Bb and F7 are indicated above the vocal staff.

Gm

Dm

Eb

Bb

C7

years that I wait - ed, I'm com - pen - sat - ed at last.

Detailed description: This system contains the second two staves of music. The vocal line continues with quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with a similar melodic and bass line. Chords Gm, Dm, Eb, Bb, and C7 are indicated above the vocal staff.

Cm7

F7

Bb6

F9

Bbmaj7

Eb6

My heart is through with shirk - ing, dear, through you it's work - ing

Detailed description: This system contains the final two staves of music. The vocal line starts with a quarter rest followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with a similar melodic and bass line. Dynamics include *p*. Chords Cm7, F7, Bb6, F9, Bbmaj7, and Eb6 are indicated above the vocal staff.

Cm7-5

F9

Bb

F7

Gm

Dm

fast.

The man - y lone - ly nights and

days when this duf - fer

Eb

Bb

C7

Bb

just had to suf - fer, are past.

She: Life will be a

F9-5

F9

Bb

Bb7

Bb7+5

poco rit.

dream song,

love will be the theme

song.

poco rit.

Not fast with tender expression

Refrain:

Eb

Cm7-5

Gm7-5

He: Soon _____ the lone - ly nights will be
She: Soon, _____ my dear, you'll nev - er be

p-f

C7+5 C7 Fm C7 Fm7-5

end - ed, soon, two hearts as one will be
 lone - ly, soon, you'll find I live for you

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "end - ed, soon, two hearts as one will be / lone - ly, soon, you'll find I live for you".

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Cm Eb7+5 Ab6

blend - ed. I've found the hap - pi - ness I've wait - ed for;
 on - ly. When I'm with you who cares what time it is,

L.H. *poco rit.* *a tempo*

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "blend - ed. I've found the hap - pi - ness I've wait - ed for; / on - ly. When I'm with you who cares what time it is,". The piano accompaniment includes a left-hand section marked "L.H. poco rit." and a right-hand section marked "a tempo".

Fm C7 Fm Dm7-5 G7 Cm7

the on - ly girl that I was fat - ed for.
 or what the place or what the cli - mate is?

poco rit. *a tempo*

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics are: "the on - ly girl that I was fat - ed for. / or what the place or what the cli - mate is?". The piano accompaniment includes a left-hand section marked "poco rit." and a right-hand section marked "a tempo".

Fm7 Bb7 Eb Cm7-5 Gm7-5

Oh, soon a lit - tle cot - tage will
 Oh, soon our lit - tle ship will come

mp

The fourth system of the musical score shows the vocal line and piano accompaniment. The lyrics are: "Oh, soon a lit - tle cot - tage will / Oh, soon our lit - tle ship will come". The piano accompaniment includes a left-hand section marked "mp".

C7+5 C7 Fm C7+5 Fm7-5

find us safe with all our cares storm, far be-
 sail - ing home through ev - 'ry storm, nev - er

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Eb7+5

hind us; the day your mine this world will
 fail ing; the day your mine this world will

L.H. *poco rit.*

Ab Fm7-5 Eb Ab6 Bb7

be in tune, let's make that day come
 be in tune, let's make that day come

mf *a tempo* *p*

1. 2.
 Eb B7 Bb7 Eb
 soon. soon.

mf *dim.*

DO IT AGAIN!

Words by
B.G. DeSYLVA

Music by
GEORGE GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *rall.* marking is present in the second measure of the right hand.

P F *B♭m6* *C7* *Dm*

Tell me, tell me, what did you do to me? I just got a

P a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a piano (*P*) and forte (*F*) dynamic. The piano accompaniment is marked *a tempo*. The lyrics are: "Tell me, tell me, what did you do to me? I just got a".

B♭m6 *C7* *F* *C7* *F* *Fm6*

thrill that was new to me, When your two lips were

The second system continues the vocal and piano accompaniment. The lyrics are: "thrill that was new to me, When your two lips were".

F#m6 *Gm6* *C7* *Gm7* *Am6* *Gm*

pressed to mine. When you held me,

The third system concludes the vocal and piano accompaniment. The lyrics are: "pressed to mine. When you held me,".

Cm6 D7 Gm Cm6 D7

I was-nt snug-gl-ing, You should know I real-ly was strug-gl-ing

G7 Dm7 G7 Dm7 G7 C7 *rall.*

I've on-ly met you, And I should-n't let you, but

Refrain
In slow fox-trot time

p-mf F F6

Oh, do it a-gain,

Fma7 F F6 F+ F Dm

I may say, "No, no, no, no, no," But do it a-gain...

G7 Edim G7 Cdim C7 D7 Gm7 C7

My lips just ache to have you take, The kiss that's

cresc.

Bb F Cm6 D7 G7

wait-ing for you. ——— You know if you do, —

C rit. C Gm Cdim C7 a tempo F

You won't re-gret it, come and get it. Oh,

rit. *a tempo*

F6 Fma7 F F6 F+

no one is near, ——— I may cry, "Oh, oh, oh, oh,

F Dm G7 Edim G7 Cdim

oh," But no one will hear. — Ma - ma may

C7 D7 Gm7 Cm6 D7

scold me 'cause she told me It is naugh-ty, but then, —

cresc.

G7 rit. Bbm C7

— Oh, do it a - gain, — Please do it a - gain! —

rit.

1. F D9 C9 C7+5 2. F

a tempo

f *pp*

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Lively

p Gm
Days can be

Cm Gm6 Eb7 Gm Eb
sun - ny, With nev - er a sigh; Don't need what

Gm6 Ebm6 Gm Dm7 Gm Dm7 Gm
mon - ey can buy. _____ Birds in the

Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'tree' on a G4, followed by a quarter note 'sing' on an A4, a quarter note 'Their' on a B4, a quarter note 'day - ful' on a C5, a quarter note 'of' on a B4, a quarter note 'song,' on an A4, a quarter note 'Why' on a G4, a quarter note 'should - n't' on an F4. The piano accompaniment consists of chords and moving lines in both hands.

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

The second system continues the piece. The vocal line has a half note 'we' on a G4, a quarter note 'sing' on an A4, a quarter note 'a - long?' on a B4, a quarter note 'I'm' on a G4, and a quarter note 'chip - per' on an F4. The piano accompaniment includes a dynamic marking of 'sf' (sforzando) under the final chord.

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

The third system features a vocal line with a half note 'all' on a G4, a quarter note 'the' on an A4, a quarter note 'day,' on a B4, a quarter note 'Hap - py' on a C5, a quarter note 'with' on a B4, a quarter note 'my' on an A4, a quarter note 'lot.' on a G4, a quarter note 'How' on a G4, and a quarter note 'do I' on an F4. The piano accompaniment includes a dynamic marking of 'sf'.

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

The fourth system concludes the piece. The vocal line has a half note 'get' on a G4, a quarter note 'that' on an A4, a quarter note 'way?' on a B4, a quarter note 'Look' on a C5, a quarter note 'at' on a B4, a quarter note 'what' on an A4, a quarter note 'I've' on a G4, and a quarter note 'got:' on an F4. The piano accompaniment includes a dynamic marking of 'sf'.

REFRAIN (with abandon)

p-mf $B\flat$ $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $E\dim$ $Cm7$ $F7$

I — got rhy - thm, I — got mu - sic, —

$B\flat$ $B\flat 6$ $Cm7$ $F7$ $E\flat m6$ $B\flat$ $F7$ $B\flat$ $C\sharp\dim$ $F7$

I — got my man — Who could ask for an - y - thing more?

$B\flat$ $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $E\dim$ $Cm7$ $F7$ $B\flat$ $B\flat 6$

I — got dais - ies — In — green pas - tures, — I — got

$Cm7$ $F7$ $E\flat m6$ $B\flat$ $F7$ $P:$ $D7$ $A m7$

my man Who could ask for an - y - thing more? Old — Man

Fm6 D7 G Daug5 Dm G7 C7 Gm7 Ebm6 C9

Troub - le, - I - don't mind him, - You - won't find him -

C7-5 F7 C7 F7 Bb Bb6 Cm7 F7 Bb6 Edim

'Round my door. I - got star - light, I - got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm

sweet dreams, I - got my man - Who could ask for an - y - thing

G7 C7 F7

1. Bb Ab Gb Db 2. Bb

more, Who could ask for an - y - thing more? more?

LOVE WALKED IN

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

mp *mf* *poco rit.*

E^b E^bmaj.7 E^dim Fm Fm7 G7 D^bm6 F7sus.4 F7 Cm F7

Noth - ing seemed to mat - ter an - y more, _____

P a tempo legato

A^b6 Dm7-5 G7^b5 C7aug5 F7^b5 B^b7 E^b

Did - n't care what I was head - ed for; _____

Bbm7 Eb7 Abmaj.9 Ab6 Am7 Gmaj.7 Bb9

Time was stand - ing still, Noth - ing count - ed till There

mf

Eb Ebmaj.7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb9aug5

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

Refrain (*slowly, with much expression*)

Eb F7

Love walked right in and drove the shad - ows a -

p

Bb7sus.4 Bb7 Eb F7

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

Bb7 Eb Eb aug. Ab Ab6

day. One mag - ic mo - ment and my heart seemed to

C7aug5 Fm C7 Fm7 Eb Bb7sus.4 Bb7

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

F9 Fm7 Bb7 Eb F7

word was spo - ken. One look and I for - got the gloom of the

poco rit. *p a tempo*

Bb7sus.4 Bb7 Eb F7

past; One look and I had found my fu - ture at

Bb7 Eb Ebaug. Ab Abmaj.7

last. One look and I had found a

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

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

1. Eb B9 Bb7 2. Eb Gb Bb9 Eb

you. you.

SOMEBODY LOVES ME

Words by
BALLARD MACDONALD and B.G. DeSYLVA
French version by EMELIA RENAUD

Music by
GEORGE GERSHWIN

Allegro moderato

mf

The piano introduction consists of two staves of music in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line in the left hand starts with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. The piece is marked *mf* (mezzo-forte).

Em *mp (con moto)* F1m Bm Em6 Em 71m Bm Em6

When this world be - gan It was Heav - en's plan,
Tout dès le dé - but Il fut en - ten - du

mp

The first system of the vocal melody is in G major, 4/4 time. The notes are: G4 (Em), A4 (F1m), B4 (Bm), C5 (Em6), B4 (Em), A4 (71m), G4 (Bm), F#4 (Em6). The piano accompaniment is in G major, 4/4 time, with a melody in the right hand and bass line in the left hand. The piece is marked *mp* (mezzo-piano).

F1m7 B7 sus4 B7 Em7 Em6 Am6 B7 Em

There should be a girl for ev - 'ry sin - gle man;
Qu'il y au - rait pour chaque hom - me u - ne femme;

The second system of the vocal melody is in G major, 4/4 time. The notes are: F#4 (F1m7), G4 (B7), A4 (sus4), B4 (B7), C5 (Em7), B4 (Em6), A4 (Am6), G4 (B7), F#4 (Em). The piano accompaniment continues in G major, 4/4 time.

G Am D7 G6 G Am D7 G6

To my great re - gret Some - one has up - set,
Mais à mon re - gret Fut chan - gé l'as - pect

The third system of the vocal melody is in G major, 4/4 time. The notes are: G4 (G), A4 (Am), B4 (D7), C5 (G6), G4 (G), A4 (Am), B4 (D7), C5 (G6). The piano accompaniment continues in G major, 4/4 time.

Am7 D7 sus G D7 G7' Em Cm6 D7 Em Em6

Heav - en's pret - ty pro - gram for we've nev - er met; I'm
 Du des - sein des cieux car je ne l'ai trou - vée; Je

Bm Bm6 E7 Em7 poco rit. A7 D7 D+

clutch - ing at straws, just be - cause I may meet her yet.
 veux es - pé - rer qu'un jour je la ren - con - tre - rai.

poco rit.

Refrain G (molto legato) a tempo

Some - bod - y loves me I won - der
 Quel - qu'un m'ai - me Je ne sais

p-f a tempo

C7 G C7 Am7 D7

who, I won - der who she can be;
 qui Mais c'est un fait é - ta - bli

G D7-9 G

Some - bod - y
 Quel - qu'un m'ai -

Am7 Am D7 G A7

loves me - ra Je wish I knew,
 me - ra Je veux sa - voir,

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me,
 C'est ce qui fait mon sou - ci,

E7 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, Hey!
 Pour cha - que bel - le qui pas - se je cris Oh!

Am Em7 A7 Em7 A7

may - be, You were meant to be my lov - ing
 la! la! Se - rait el - le par ha - zard mon

D7 D+ G Am7 Am D7

ba - by; Some - bod - y loves me
 a - mie? Quel - qu'un m'ai - me - ra

G C7 G Em Am7 D7

I won - der who, May - be it's
 Je ne sais qui, Peut - ê - tre

1. G D7 2. G Am G

you. you.
 vous. vous.

mf *rit. e dim.*

FASCINATING RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a piano (*p*) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a *dim.* (diminuendo) and *rit.* (ritardando) marking.

p a tempo E^b $E^b m^7$ $A^b 7$ $A^b m$ $E^b m$ $B^b 7 \text{ sus. } 4$

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

The vocal line is in 4/4 time, starting with a piano (*p*) dynamic and a tempo marking of *a tempo*. The piano accompaniment features a steady eighth-note bass line. The first line of lyrics is: "Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my".

$E^b m$ $A^b 7$ E^b $B^b m^7$ $A^b 7$ $A^b m$

brain. So darn per - sis - tent, The day is - n't dis - tant

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment includes a triplet of eighth notes in the right hand. The second line of lyrics is: "brain. So darn per - sis - tent, The day is - n't dis - tant".

$E^b m$ $B^b 7$ $B^b 7 \text{ 5}$ $E^b m$ $F 7$ $B^b m$

When it - 'll drive me in - sane. Comes in the morn - ing With -

The vocal line concludes with a piano (*p*) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand. The third line of lyrics is: "When it - 'll drive me in - sane. Comes in the morn - ing With -".

E^b7 E^bm B^bm F⁷ sus.⁴ B^bm E^b7 B^bm B^bm⁷

out an-y warn-ing, And hangs a-round-all day. I'll have to sneak up to it,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G^b (B^b4) on 'out', followed by quarter notes G^b and F^b (E^b4) on 'an-y warn-ing,'. A quarter rest follows, then quarter notes G^b and F^b on 'And hangs a-round-all day.' A quarter rest follows, then quarter notes G^b and F^b on 'I'll have to sneak up to it,'. The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter notes. Dynamics include *mf* and *cresc.*

E^b E^bm F⁷ B^b

Some-day, and speak up to it, I hope it list-ens when I say:

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then quarter notes G^b and F^b on 'Some-day, and speak up to it,', followed by quarter notes G^b and F^b on 'I hope it list-ens when I say:'. The piano accompaniment continues with similar rhythmic patterns.

REFRAIN

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b

"Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci - nat-ing Rhy-thm I'm all a -

The refrain section features a vocal line and piano accompaniment. The vocal line has a quarter rest, then quarter notes G^b and F^b on '"Fas-ci-nat-ing Rhy-thm You've got me on the go!', followed by quarter notes G^b and F^b on 'Fas-ci - nat-ing Rhy-thm I'm all a -'. The piano accompaniment consists of a right-hand melody with eighth notes and a left-hand bass line with quarter notes. Dynamics include *p*.

B^b7 E^b D^b E^b7 D^b E^b7 D^b E^b7 D^b

qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm

The final system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then quarter notes G^b and F^b on 'qui - ver.', followed by quarter notes G^b and F^b on 'What a mess you're mak-ing!', then quarter notes G^b and F^b on 'The neigh-bors want to know why I'm'. The piano accompaniment continues with similar rhythmic patterns.

$E^{\flat 7}$ D^{\flat} $E^{\flat 7}$ D^{\flat} $E^{\flat 7}$ A^{\flat} $Fm7$ Gm $B^{\flat} + \frac{9}{5}$
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the". The chords are: E-flat 7, D-flat, E-flat 7, D-flat, E-flat 7, A-flat, Fm7, Gm, and B-flat + 9/5.

E^{\flat} $E^{\flat 7}$ Cm $E^{\flat 6}$ $B^{\flat} +$ F $E^{\flat} \text{dim.}$
 sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been". The chords are: E-flat, E-flat 7, Cm, E-flat 6, B-flat +, F, and E-flat dim.

$B^{\flat 7}$ $C^{\flat} \text{dim.}$ $B^{\flat 7}$ A^{\flat} $B^{\flat 7}$ A^{\flat}
 done. I know that once it did - n't mat - ter But

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "done. I know that once it did - n't mat - ter But". The chords are: B-flat 7, C-flat dim., B-flat 7, A-flat, B-flat 7, and A-flat.

$B^{\flat 7}$ A^{\flat} $B^{\flat 7}$ A^{\flat} $B^{\flat 7}$ A^{\flat} $B^{\flat 7}$ A^{\flat} $B^{\flat 7}$
 now you're do-ing wrong; When you start to pat-ter, I'm so un - hap - py.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "now you're do-ing wrong; When you start to pat-ter, I'm so un - hap - py.". The chords are: B-flat 7, A-flat, B-flat 7, A-flat, B-flat 7, A-flat, B-flat 7, A-flat, and B-flat 7.

E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b

Won't you take a day off? De - cide to run a-long Some-where far a-way off, And make it

E^b7 A^b Fm⁶ G⁷ Cm B^b E^bma.⁷ F⁷

snap-py! Oh, how I long to be - the man I used to bel

mf

B^b7 A^b B^b7 A^b B^b F⁷ B^b 1. E^b

Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!"

p

E D C B 2. E^b A^b Cm E^b Fm A^b E^b

me!"

mf *cresc.* *sf*

THE HALF OF IT, DEARIE, BLUES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf p poco rit

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 lines. Dynamics range from mezzo-forte (mf) to piano (p), ending with a *poco rit.* marking.

p

(He) Each time you trill a song with Bill, or look at Will, I get a chill— I'm
(She) You dare as- sert that you were hurt eachtime I'd flirt with Bill or Bert— You

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves. The music is in a 4/4 time signature with a key signature of one flat. Dynamics include piano (p).

p

gloom - y. I won't re- call the names of all the men who fall— it's all ap-
brute, you! Well I'm re- paid; I felt be- trayed when an - y maid whom you sur-

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown in two staves. Dynamics include piano (p).

mf

- pal - ling to me. Of course I real - ly can - not blame them a bit,—
- veyed would suit you. Com- pared to you, I've been as good as could be —

The third system concludes the vocal and piano accompaniment. The vocal line and piano accompaniment are shown in two staves. Dynamics include mezzo-forte (mf).

For you're a hit,— wher - e'er you flit.— I know it's so, but dear - ie,
 Yet here you are,— lec - tur - ing me! — You're just a guy who makes me

oh! you'll nev - er know the blues that go Right through me.
 cry, yet though I try to "cut" you I Sa - lute you.

poco rit.

Refrain *p smoothly*

I've got the "You don't know the half of it, dear - ie," blues! —
 I've got the "You don't know the half of it, dear - ie," blues! —

p

The troub - le is you have so
 Oh, how I wish you'd drop an

man-y from whom to choose.
an-chor and end your cruise.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "man-y from whom to choose. an-chor and end your cruise."

If you should mar-ry Tom, Dick or Har-ry, Life would be—the bunk-
You're just a duf-fer Who makes me suf-fer; All the young-er set

The second system continues the vocal line and piano accompaniment. The lyrics are: "If you should mar-ry Tom, Dick or Har-ry, Life would be—the bunk- You're just a duf-fer Who makes me suf-fer; All the young-er set". The piano part includes a dynamic marking of *mf*.

I'd be-come a monk. I've got the "You don't know the half of it, dear-ie," blues!
Says your heart's to let. I've got the "You don't know the half of it, dear-ie," blues!

The third system continues the vocal line and piano accompaniment. The lyrics are: "I'd be-come a monk. I've got the 'You don't know the half of it, dear-ie,' blues! Says your heart's to let. I've got the 'You don't know the half of it, dear-ie,' blues!". The piano part includes dynamic markings of *dim.* and *p*.

The fourth system shows the vocal line and piano accompaniment. The lyrics are not present in this system. The piano part includes dynamic markings of *mf* and *rit.* (ritardando). The system concludes with a double bar line and repeat signs.

RHAPSODY IN BLUE

By
GEORGE GERSHWIN
Paraphrased and Arranged by
HENRY LEVINE

Moderately slow, with expression

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a piano (*mp*) dynamic. The right hand features a series of chords and melodic lines with fingerings: 5-3, 4-2, 5-2, 2-1, 3. The left hand plays a bass line with fingerings: 2, 1-3, 1-3. Below the staff, there are five 'ped' markings indicating pedal points.

The second system continues the piece. The right hand has fingerings: 5, 1-3, 3, 3. The left hand has fingerings: 3, 3. Below the staff, there are two 'ped' markings.

The third system continues the piece. The right hand has fingerings: 5, 4-2, 5-3, 2-1, 3-1. The left hand has fingerings: 3, 1-3, 1-3. Below the staff, there are six 'ped' markings.

The fourth system continues the piece. The right hand has fingerings: 5, 3, 4-2, 5-3, 4, 3-2, 3-1. The left hand has fingerings: 2, 3, 2, 1, 1, 1. The dynamic changes to mezzo-forte (*mf*) in the second measure. Below the staff, there are seven 'ped' markings.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 3, 2, 1). The lower staff (bass clef) contains a bass line with notes and rests. Below the staves, there are six vocal syllables: *Tea*, *Tea*, *Tea*, *Tea*, *Tea*, *Tea*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 3, 2, 3, 5, 4, 5, 4, 3, 2, 3, 4). The lower staff (bass clef) contains a bass line with notes and rests. Below the staves, there are six vocal syllables: *Tea*, *Tea*, *Tea*, *Tea*, *Tea*, *Tea*. Dynamic markings include *p rit.* and *f a tempo*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with ornaments and fingerings (4, 3, 2, 4, 3, 2, 3, 2, 3, 4, 5, 3, 2, 3, 4, 5). The lower staff (bass clef) contains a bass line with notes and rests. Below the staves, there are two vocal syllables: *Tea*, *Tea*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 3, 2, 3, 4, 5, 4, 3, 2, 3, 4, 5). The lower staff (bass clef) contains a bass line with notes and rests. Below the staves, there are five vocal syllables: *Tea*, *Tea*, *Tea*, *Tea*, *Tea*. A dynamic marking of *f* is present.

EMBRACEABLE YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Whimsically

p leisurely **G**

Doz - ens of girls would storm—

mf

p smoothly

D7

— up; I had to lock my door.

F#m **D7** **Eb9** **D7** **G** **Am7 D7**

Some - how I could - n't warm— up To one be - fore.

G F#7

What was it that con - trolled me? What kept my love - life

B F#7 B

lean? My in - tu - i - tion told me You'd come

Am7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my

Em Em6 Em A7 Am D Am D Am D Am D

heart - beat, And you'll get just what I mean.

rall. e dim.

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7

Em-brace me, My sweet em-brace - a-ble you! —

Am F7 D7 G D7sus4 G

Em-brace me, You ir-re-place - a-ble you! —

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me; —

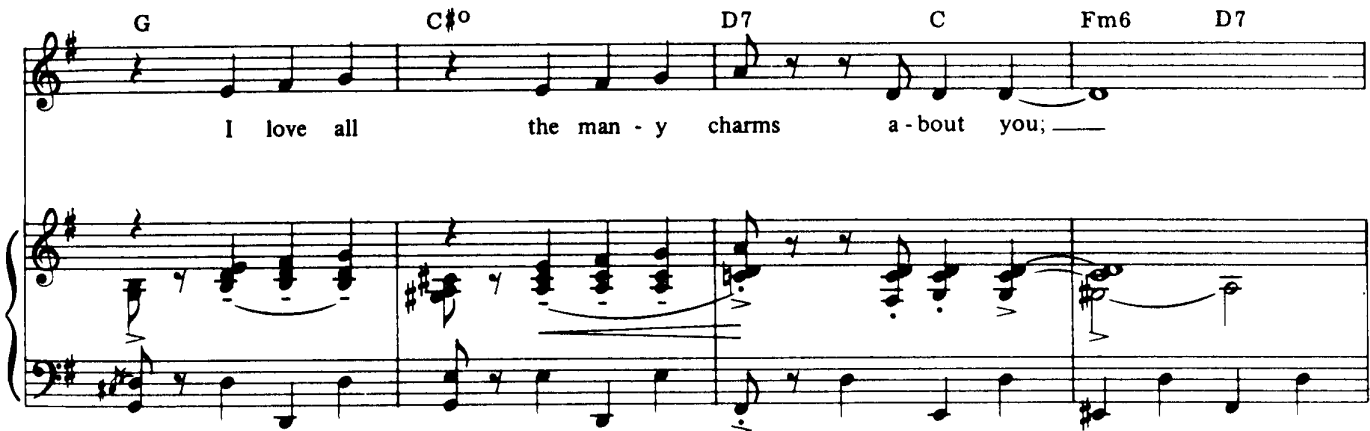
D D#° A7 D7

You and you a-lone bring out the gyp - sy in me! —

p-mf

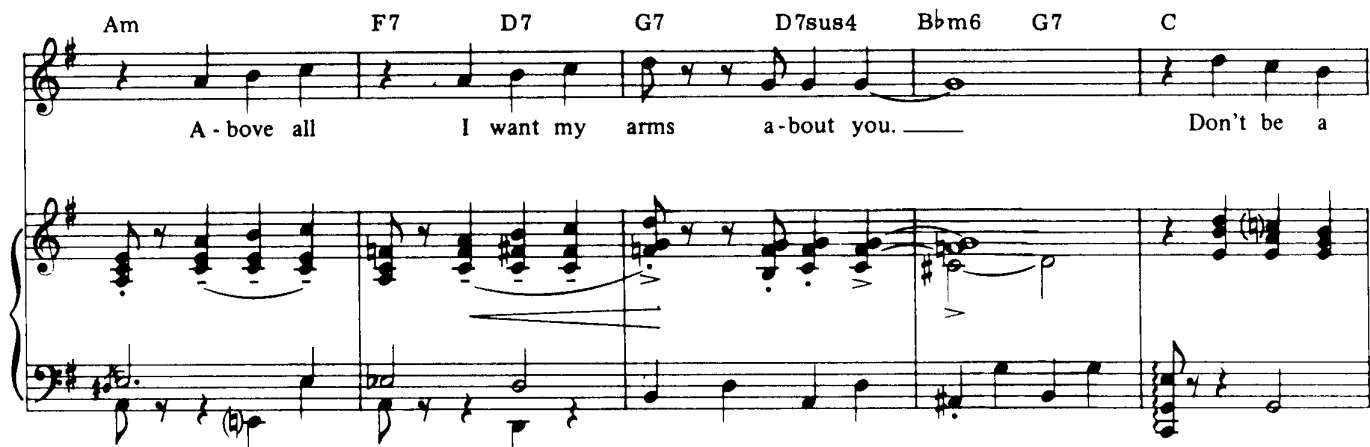
G C#° D7 C Fm6 D7

I love all the man - y charms a - bout you; —



Am F7 D7 G7 D7sus4 Bbm6 G7 C

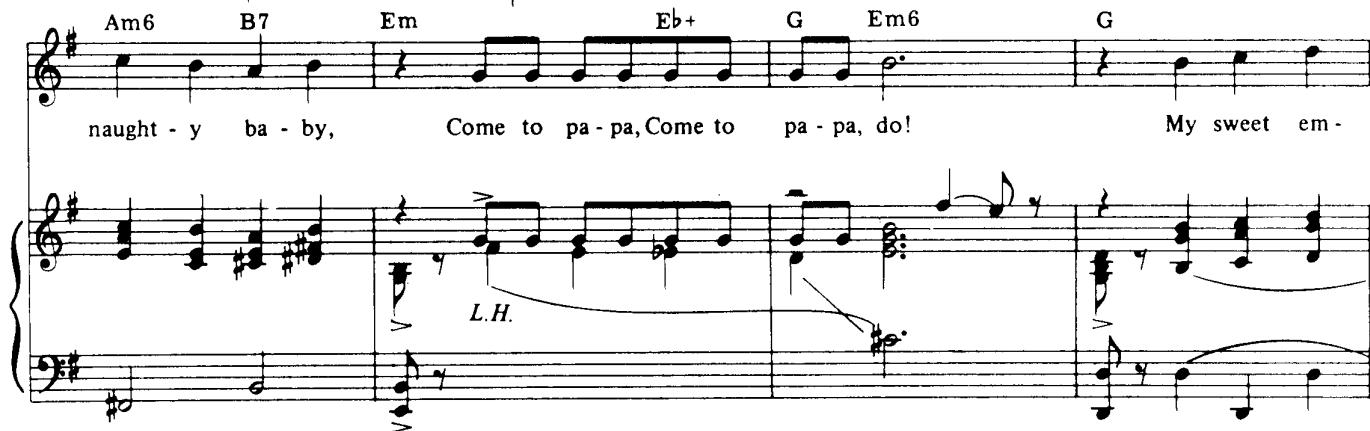
A - bove all I want my arms a - bout you. — Don't be a



Am6 B7 Em Eb+ G Em6 G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

L.H.



Cm6 D 1. G Eb A D7 2. G

brace - a - ble you! you! —



LOVE IS HERE TO STAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Con anima

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mp*. The left hand provides a harmonic accompaniment. The piece concludes with a *mf* dynamic marking.

F6 E7 F D7 G7 D7

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

The vocal line is in F major. The piano accompaniment is marked *mp leggiero*. The right hand features a melodic line with some chromaticism, while the left hand provides a steady harmonic accompaniment.

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

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

The vocal line continues in F major. The piano accompaniment continues with the same *mp leggiero* character. The right hand has a more active melodic line, and the left hand provides a consistent harmonic support.

F G7 C7 B \flat

last - ing, But that is - nt our af - fair; We've got some - thing

Em7-5 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

Fmaj.7 Bb Em7-5 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,

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.

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "we're go - ing a long, long way." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chord symbols G7, Gm7, C7, Eb9, and D9 are placed above the vocal staff.

G7 C7 D7 Gm7 C7

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

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,". The piano accompaniment continues with chords and moving lines. Chord symbols G7, C7, D7, Gm7, and C7 are placed above the vocal staff.

Eb9 D7 Bb Ddim F Gm7 C9

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

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "They're on - ly made of clay, But ^{gva...} our love is here to". The piano accompaniment includes dynamic markings *mp* and *dim.*. Chord symbols Eb9, D7, Bb, Ddim, F, Gm7, and C9 are placed above the vocal staff.

1. F6 C7 2. F6

stay. It's ver - y stay.

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "stay. It's ver - y stay." and includes a first ending bracket labeled "1. F6" and a second ending bracket labeled "2. F6". The piano accompaniment includes dynamic markings *mf*, *pp delicato*, and *pp*. A double bar line with repeat dots is present at the end of the system.

CONCERTO IN F (SECOND MOVEMENT)

By
GEORGE GERSHWIN

Adagio **Andante con moto**

p *pp* *pp* *poco accel.*

a tempo *R.H.*

mp *mf*

p *pp* *mf*

p *dolce* *dim. e rit.* *pp a tempo*

marcato il tema

1 3 1

This system contains the first three measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 3, 1). The left hand provides a harmonic accompaniment. The tempo/mood is marked 'marcato il tema'.

p dolce

6

This system contains measures 4 and 5. The right hand has a melodic line with a slur and a dynamic marking of 'p' (piano) and 'dolce' (softly). The left hand has a bass line with a slur and a dynamic marking of 'p'. A finger number '6' is shown in the right hand.

p molto legato

p pp

5 1 5 5 1 3

This system contains measures 6 and 7. The right hand has a melodic line with slurs and fingerings (5, 1, 5, 5, 1, 3). The left hand has a bass line with slurs and fingerings (5, 1, 5). Dynamics include 'p molto legato', 'p', and 'pp'.

ten.

p pp

5 1 5 3 2 5 2

This system contains measures 8 and 9. The right hand has a melodic line with slurs and fingerings (5, 1, 5, 3, 2, 5, 2). The left hand has a bass line with slurs and fingerings (5, 1, 5, 3, 2, 5, 2). Dynamics include 'ten.' (tenuis), 'p', and 'pp'.

mf dim.

rit. e dim.

ff

1

This system contains measures 10 and 11. The right hand has a melodic line with slurs and a dynamic marking of 'mf' (mezzo-forte) and 'dim.' (diminuendo). The left hand has a bass line with slurs and a dynamic marking of 'rit. e dim.' (ritardando e diminuendo). A dynamic marking of 'ff' (fortissimo) appears in the right hand. A finger number '1' is shown in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff contains a bass line with chords and single notes. The key signature has two flats.

Second system of musical notation. The treble clef staff has a slur over the first four measures and a fermata over the fifth. The bass clef staff has a slur over the first four measures and a fermata over the fifth. Fingerings are indicated with numbers 1-5. Dynamics include *p* and *pp*. The key signature has two flats.

Tempo I

Third system of musical notation. The treble clef staff has a slur over the first four measures and a fermata over the fifth. The bass clef staff has a slur over the first four measures and a fermata over the fifth. Dynamics include *p dolce* and *R. H.*. The key signature has two flats.

Fourth system of musical notation. The treble clef staff has a slur over the first four measures and a fermata over the fifth. The bass clef staff has a slur over the first four measures and a fermata over the fifth. Fingerings are indicated with numbers 1-5. Dynamics include *p*. The key signature has two flats.

Fifth system of musical notation. The treble clef staff has a slur over the first four measures and a fermata over the fifth. The bass clef staff has a slur over the first four measures and a fermata over the fifth. Dynamics include *pp*, *rit.*, and *ppp*. The key signature has two flats.

IN THE MANDARIN'S ORCHID GARDEN

Music and Lyrics
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

mf

The piano introduction consists of two measures. The first measure features a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, with a slur over the last three notes. The bass clef has a bass line starting on G2, moving up to A2, B2, and C3, with a slur over the last three notes. The second measure continues the melodic line in the treble clef, starting on B4, moving to A4, G4, and F4, with a slur and a triplet of eighth notes (G4, A4, B4) at the end. The bass clef continues the bass line, starting on B1, moving to A1, G1, and F1, with a slur and a triplet of eighth notes (B1, A1, G1) at the end.

p

Some - how by fate mis - guid - ed A but - ter - cup re - sid - ed

p
R.H.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a piano (*p*) dynamic and a slur over the first four notes (G4, A4, B4, C5). The piano accompaniment in the right hand (*p*, R.H.) consists of a series of chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3, with a slur over the first two chords. The bass clef continues the bass line from the introduction.

In the Man - da - rin's orch - id gar - den, — A but - ter - cup that did not

p
R.H.

mf

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a slur over the first four notes (G4, A4, B4, C5) and then has a dash after the eighth note (D5). The piano accompaniment in the right hand (*p*, R.H.) consists of a series of chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3, with a slur over the first two chords. The bass clef continues the bass line from the introduction.

poco accel.

grace The love-li-ness of such a place.

poco accel.

a tempo

And so it sim-ply shriv-eled up And begged each or-chid's par-don.

P a tempo

R. H.

animato

Poor lit-tle but-ter-cup In the orch-id gar-den.

animato

R.H.

mf

Poco piu mosso

mf

The bees came buz-zing dai-ly, And kissed the or-chids

mf

gai - ly In the Man - da - rin's or - chid - gar - den.

p rall.

mf

p rall.

R. H.

The but - ter - cup sighed long - ing - ly,

a tempo

mf

a tempo

mf

but love was not for such as she,

ten.

colla voce

accel.

L. H.

And so one day it shriv - eled up and died, still beg - ging par - don,

meno mosso

molto cresc.

meno mosso

R. H.

molto cresc.

poor lone-ly but-ter-cup In the or-chid gar-den.

rit mp

f

L.H.

rit mp

Tempo I

p sempre legato

I too, have been mis-guid-ed,

f

L.H. mf

p sempre legato

Too long have I re-sid-ed In the Man-da-rin's or-chid gar-den.

And though for friend-li-ness I

yearn, I do not know which way to

p

turn. How long must I keep shriv'ling

accelerando *rit.*

f *accelerando* *rit.* *p*

up To beg each la - dy's par - don?

R.H.

A lone-ly but-ter-cup In the or-chid gar-den.

allarg.

mf *p* *f* *allarg. ten.* *ten.* *mp a tempo* *mf*