George Gershwin's

SONG BOOK

18 of George Gershwin's most famous songs, including his own special arrangements for the piano.

EDITED AND REVISED BY HERMAN WASSERMAN

SWANEE

NOBODY BUT YOU

I'LL BUILD A STAIRWAY TO PARADISE

DO IT AGAIN

FASCINATING RHYTHM

OH, LADY BE GOOD

SOMEBODY LOVES ME

SWEET AND LOW DOWN

THAT CERTAIN FEELING

THE MAN I LOVE

CLAP YO' HANDS

DO DO DO

MY ONE AND ONLY

'S WONDERFUL

STRIKE UP THE BAND

LIZA

I GOT RHYTHM

WHO CARES?

THIS volume contains eighteen George Gershwin songs which were his own favorites. In each case the words and music in their original form appear, and then the song is followed by special piano arrangements which Gershwin made for the purpose of playing for his friends.

This book was published originally in de luxe form in 1932. The edition was quickly sold out, but it was felt that during the depression the public would not wish to buy more copies of a high-priced volume of this sort. During the past years there has been an insistent demand that this book be reissued in a popular-price edition. It now appears in this form.

A special word about Mr. Gershwin's piano arrangements: ever since the original de luxe volume appeared these arrangements have become famous and many piano teachers have taught them to their pupils. Mr. Herman Wasserman, the renowned piano teacher of New York City (who was Mr. Gershwin's piano teacher), has for this special edition refingered the arrangements and eliminated a few typographical errors that appeared in the original edition. For these arrangements especially the book is recommended to piano teachers and students.

The Dayton Company
SCIENCE
AND RECORDS
Minneapolis

Feb 10, 1940

To Rosemary,

With best wishes always

and many, many more

happy birthdays!!

Love,

Matuko Inc

GEORGE GERSHWIN'S

Song-book

Special Piano Arrangements Edited and Revised by
HERMAN WASSERMAN

SIMON AND SCHUSTER · INC ·
NEW YORK

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INTRODUCTION BY GEORGE GERSHWIN

AMERICA, in the last twenty years, has become a veritable hot-bed of popular music. During this same fruitful period it has mothered some of the best music to be found in the musical comedy of the time. The way had been prepared, of course, as long ago as the epoch before the Civil War, when the minstrel show was in its palmy days and we already had truly popular songs and popular composers, not to speak of the faint beginnings of jazz bands and Tin Pan Alley methods long before the pavement of Tin Pan Alley was laid.

American popular music, since its origin, has been steadily gaining in originality; today it may truly lay claim to being the most vital of contemporary popular music. Unfortunately, however, most songs die at an early age and are soon completely forgotten by the selfsame public that once sang them with such gusto. The reason for this is that they are sung and played too much when they are alive, and cannot stand the strain of their very popularity. This is especially true since the invention of the phonograph, and more so since the widespread conquest of the radio.

When the publishers asked me to gather a group of my songs for publication I took up the idea enthusiastically, because I thought that this might be a means of prolonging their life. It also occurred to me that the idea might be taken up by other composers of popular music.

Sheet music, as ordinarily printed for mass sales, is arranged with an eye to simplicity. The publishers cannot be blamed for getting out simplified versions of songs, since the majority of the purchasers of popular music are little girls with little hands, who have not progressed very far in their study of the piano. At that, if you have the patience to compare the arrangements of our old-time popular music with those of our latter-day hits, the latter-day arrangements, simple as they are, will appear complicated by contrast.

Gradually, with the general increase of technical skill at the piano, there has arisen a demand for arrangements that shall consider that skill. Playing my songs as frequently as I do at private parties, I have naturally been led to compose numerous variations upon them, and to indulge the desire for complication and variety that every composer feels when he manipulates the same material over and over again. It was this habit of mine that led to the original suggestion to publish a group of songs not only in the simplified arrangements that the public knew, but also in the variations that I had devised.

Hence, in this book, the transcriptions for solo piano of each chorus, after its appearance in the regular sheet-music form. Some of these are very difficult; they have been put in for those good pianists, of whom there is a growing number, who enjoy popular music but who rebel at the too-simple arrangements issued by the publishers with the average pianist in view.

In a country that spends so much money on its dance music it was inevitable that there should be a radical development in the playing of its most important instrument—the piano. The evolution of our popular pianistic style really began with the introduction of ragtime, just before the Spanish-American War, and came to its culminating point in the jazz era that followed upon the Great War. A number of names come crowding into my memory: Mike Bernard, Les Copeland, Melville Ellis, Lucky

Roberts, Zez Confrey, Arden and Ohman, and others. Each of these was responsible for the popularization of a new technique, or a new wrinkle in playing. Some of my readers will recall various of these procedures, of which a number were really but stunts. There was the habit Les Copeland had of thumping his left hand onto a blurred group of notes, from which he would slide into a regular chord; it made a rather interesting pulse in the bass, a sort of happy-go-lucky *sforzando* effect. Then there was Bernard's habit of playing the melody in the left hand, while he wove a filigree of counterpoint with the right; for a time this was all the rage, as it sounded pretty well to ears that were not accustomed to the higher musical processes. Confrey's contribution has been of a more permanent nature, as some of his piano figures found their way into serious American composition.

To all of these predecessors I am indebted; some of the effects I use in my transcriptions derive from their style of playing the piano.

Now, the American piano player of popular songs has managed to keep pace with the progress of the song that he plays. As the American popular song has grown richer in harmony and rhythm, so has the player grown more subtle and incisive in his performance of it.

One chief hint as to the style best adapted to performance of these pieces is in order. To play American popular music most effectively one must guard against the natural tendency to make too frequent use of the sustaining pedal. Our study of the great romantic composers has trained us in the method of the *legato*, whereas our popular music asks for *staccato* effects, for almost a stencilled style. The rhythms of American popular music are more or less brittle; they should be made to snap, and at times to cackle. The more sharply the music is played, the more effective it sounds.

Most pianists with a classical training fail lamentably in the playing of our ragtime or jazz because they use the pedaling of Chopin when interpreting the blues of Handy. The romantic touch is very good in a sentimental ballad, but in a tune of strict rhythm it is somewhat out of place.

I wish to thank B. G. De Sylva, Irving Caesar, Ballard MacDonald, Gus Kahn, and my brother, Ira Gershwin (Arthur Francis), for their permission to use their lyrics in this volume.

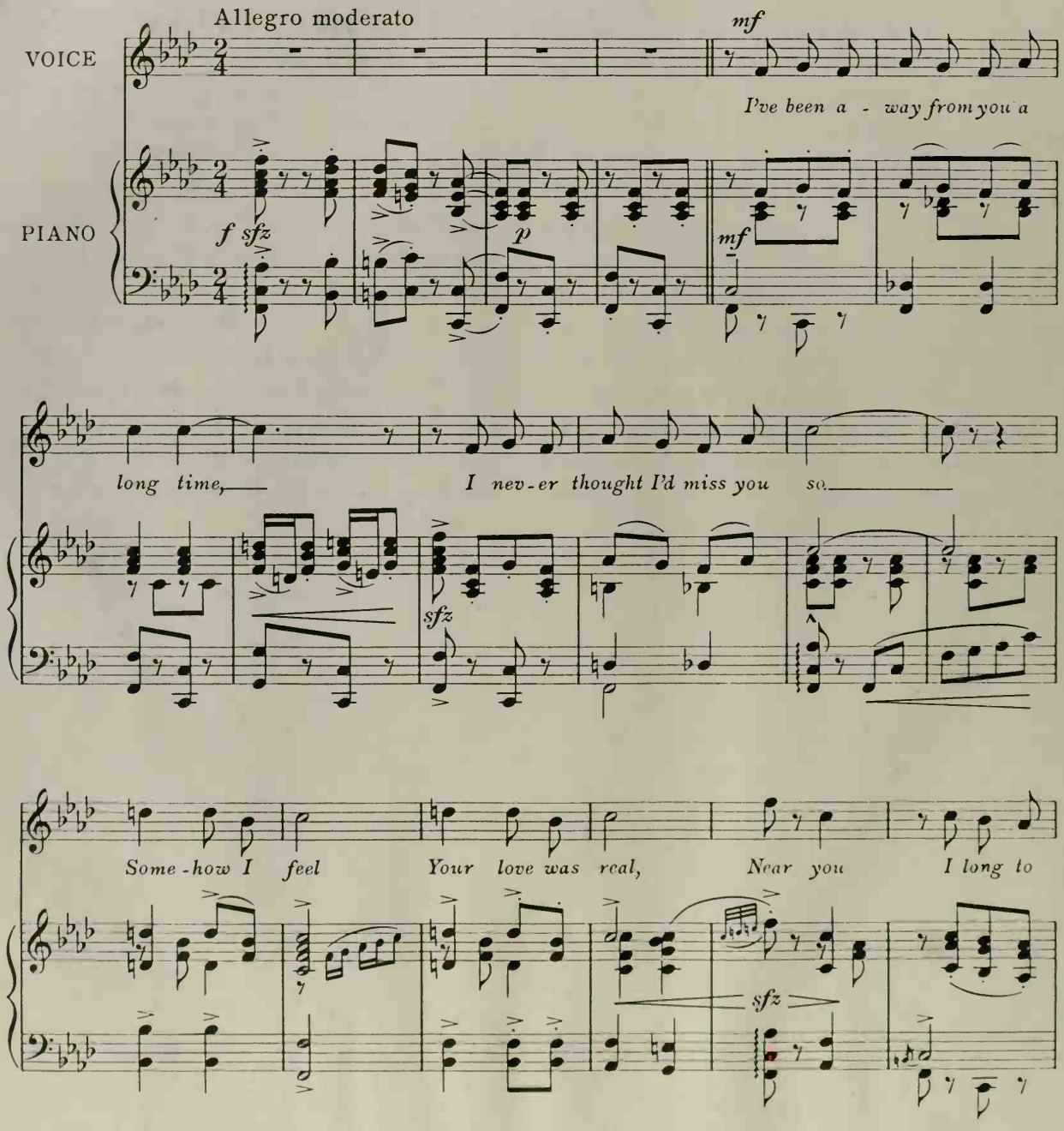
I also wish to thank Dr. Albert Sirmai for his assistance in helping me with the proofs and the preparation of this material in book form; and also Mr. Constantin Alajalov, whose splendid drawings have so well caught the spirit of the songs.

GEORGE GERSHWIN

GEORGE GERSHWIN'S SONG-BOOK

SWANEE

WORDS BY IRVING CAESAR



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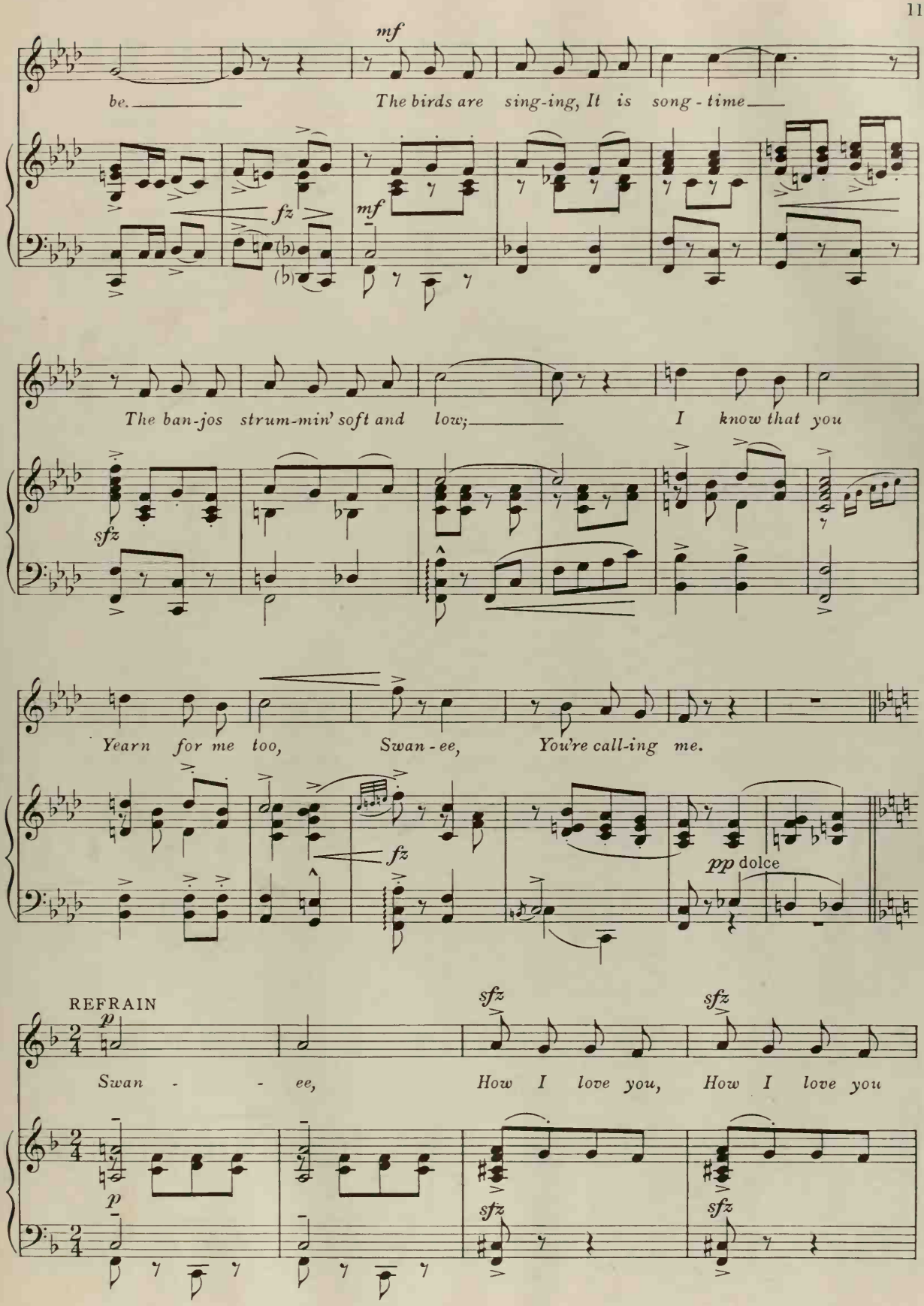
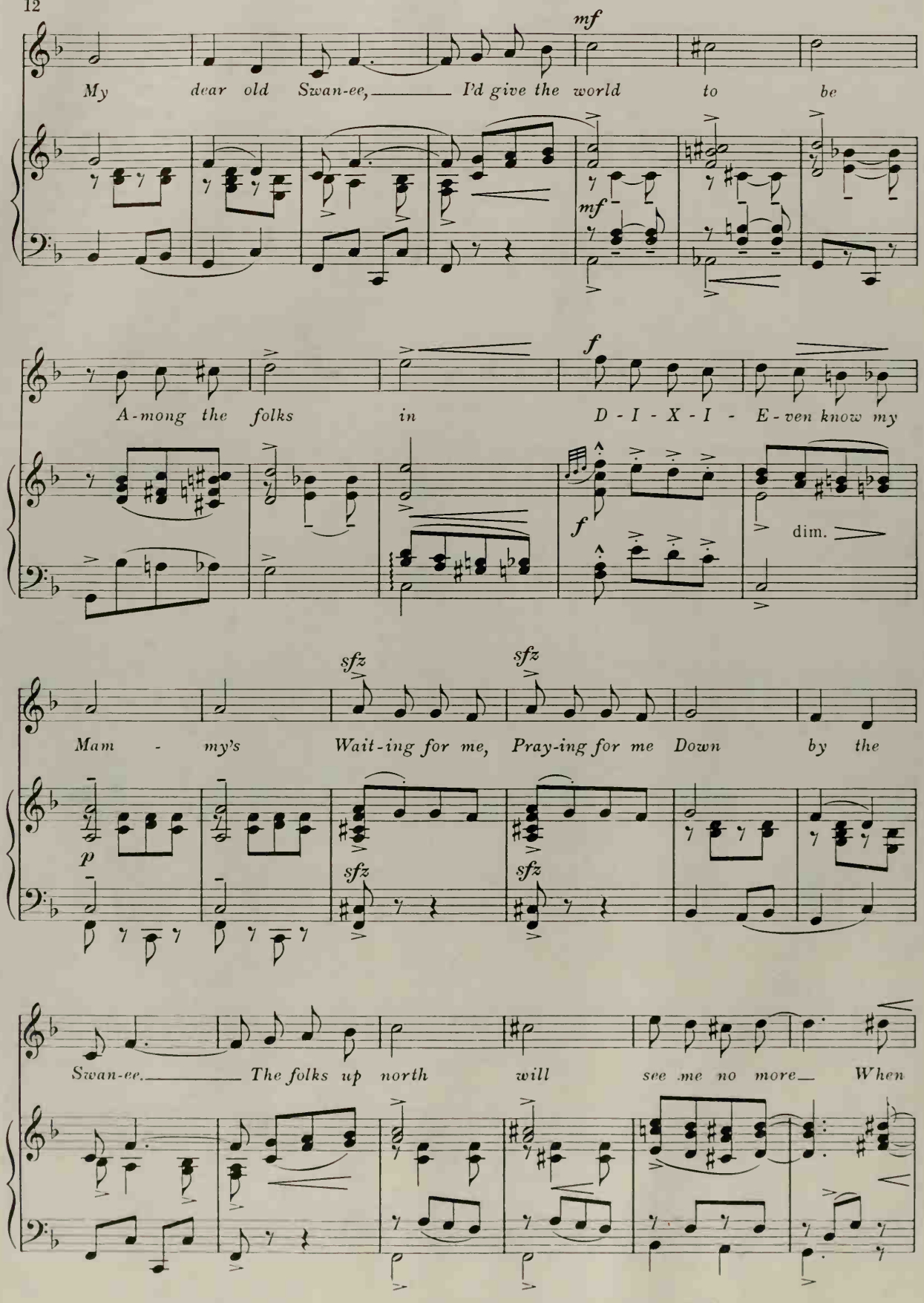
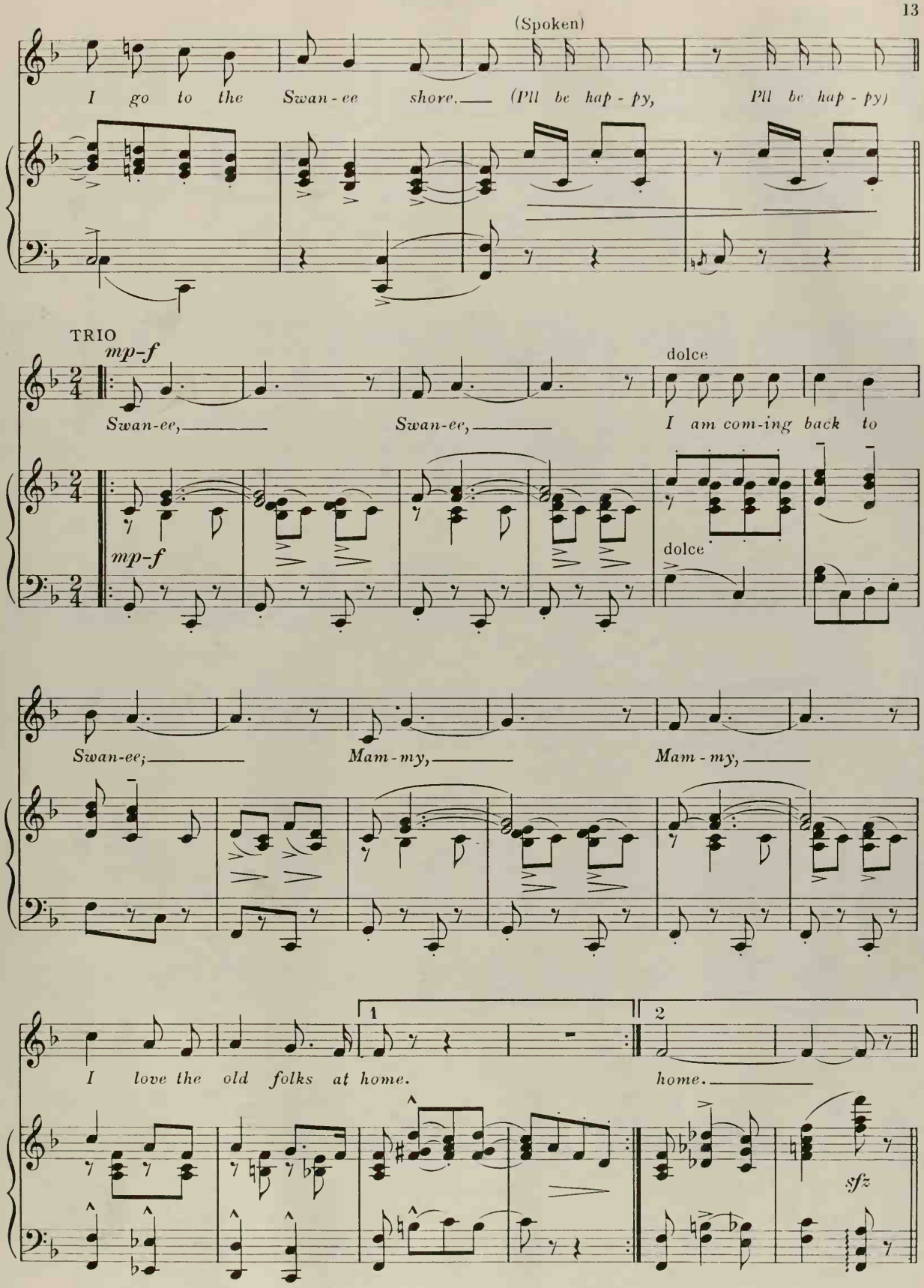
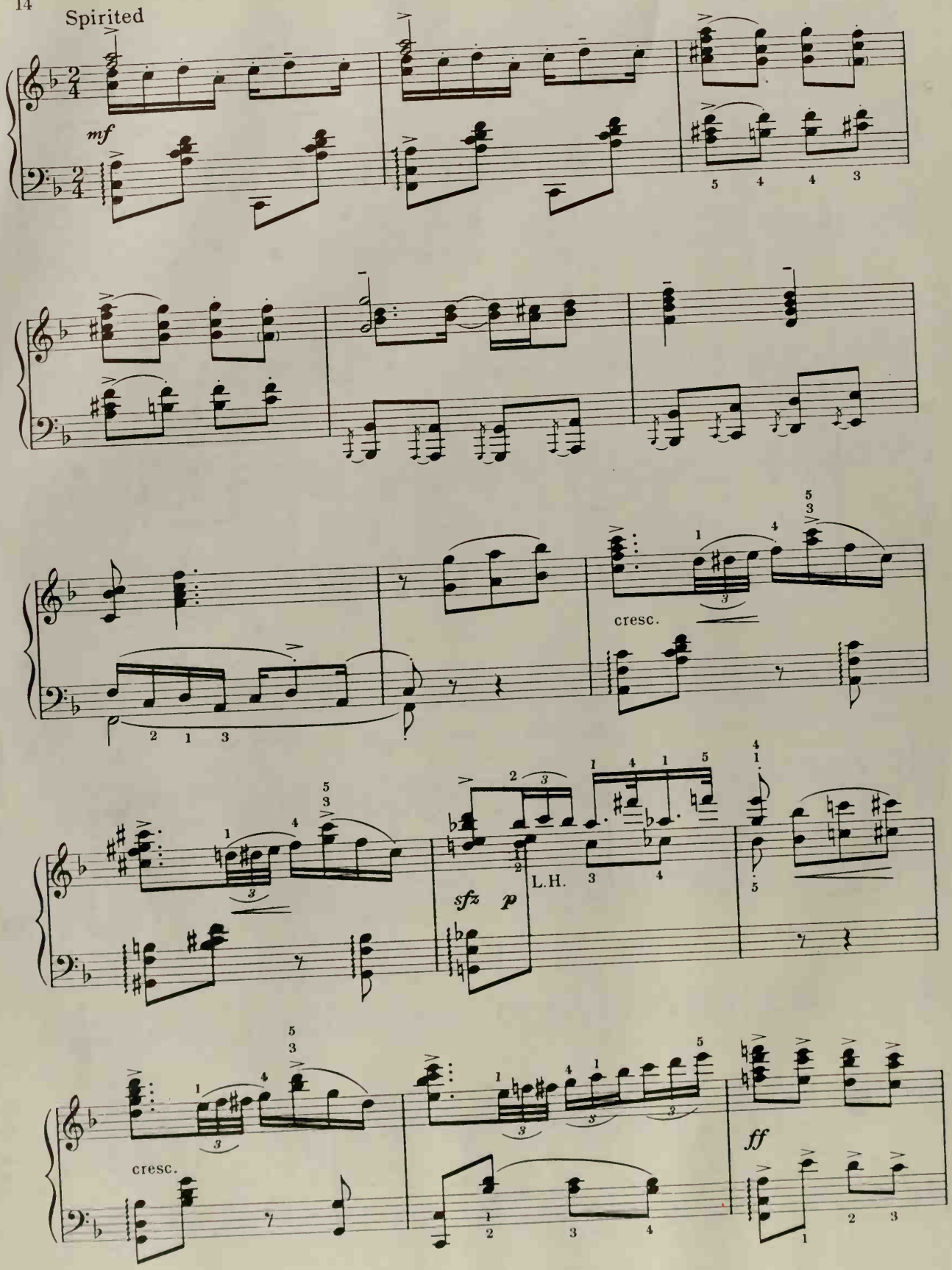
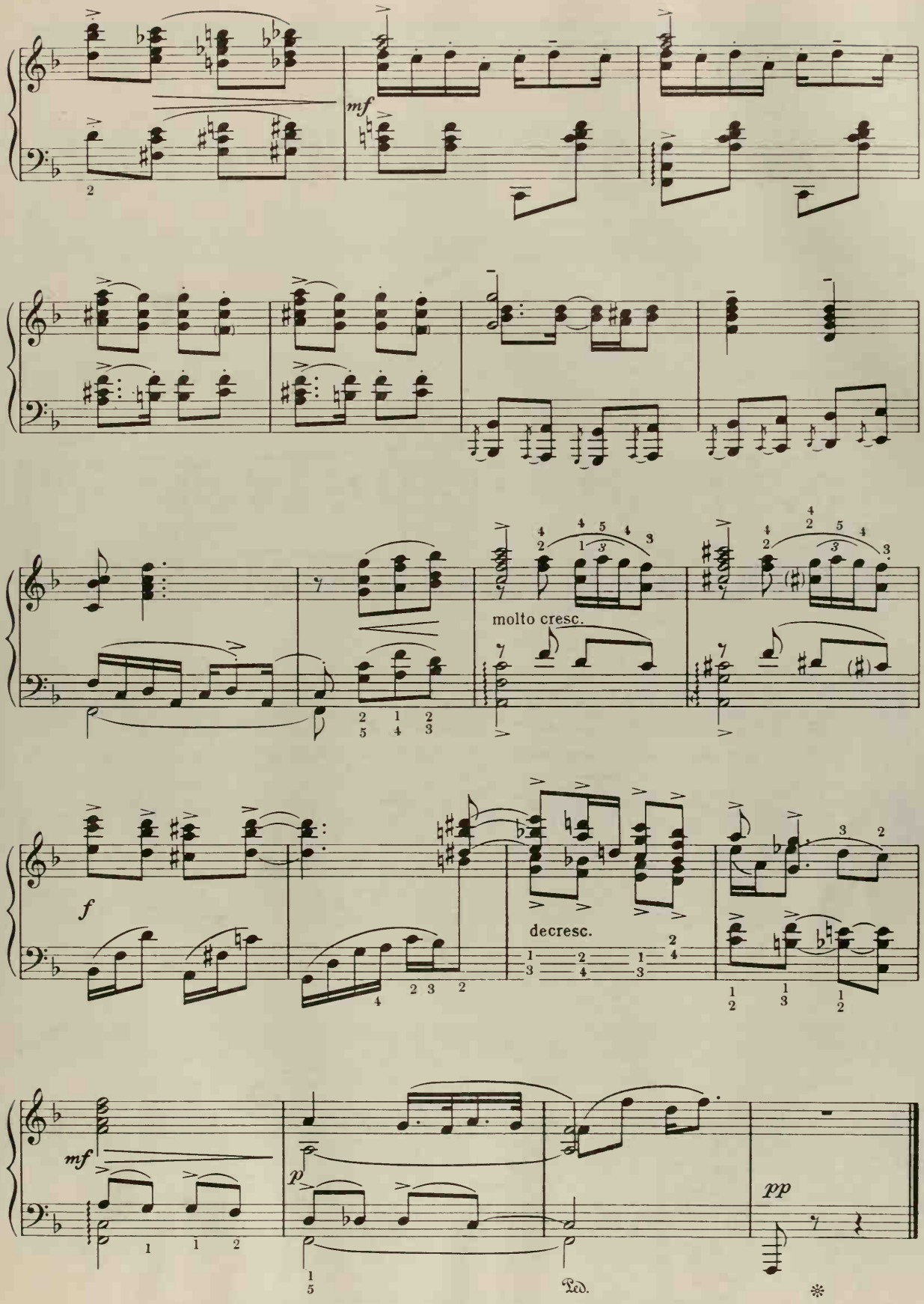

mf
be.
The birds are sing-ing, It is song - time
fz
mf
The ban-jos strum-min' soft and low;
I know that you
sfz
Yearn for me too,
Swan - ee,
You're call-ing me.
fz
pp dolce
REFRAIN
p
sfz
sfz
Swan - - ee,
How I love you,
How I love you
p
sfz
sfz


mf
My dear old Swan-ee, I'd give the world to be
mf
f
A-mong the folks in D - I - X - I - E-ven know my
f
dim.
sfz
sfz
Mam - my's Wait-ing for me, Pray-ing for me Down by the
p
sfz
sfz
Swan-ee. The folks up north will see me no more When

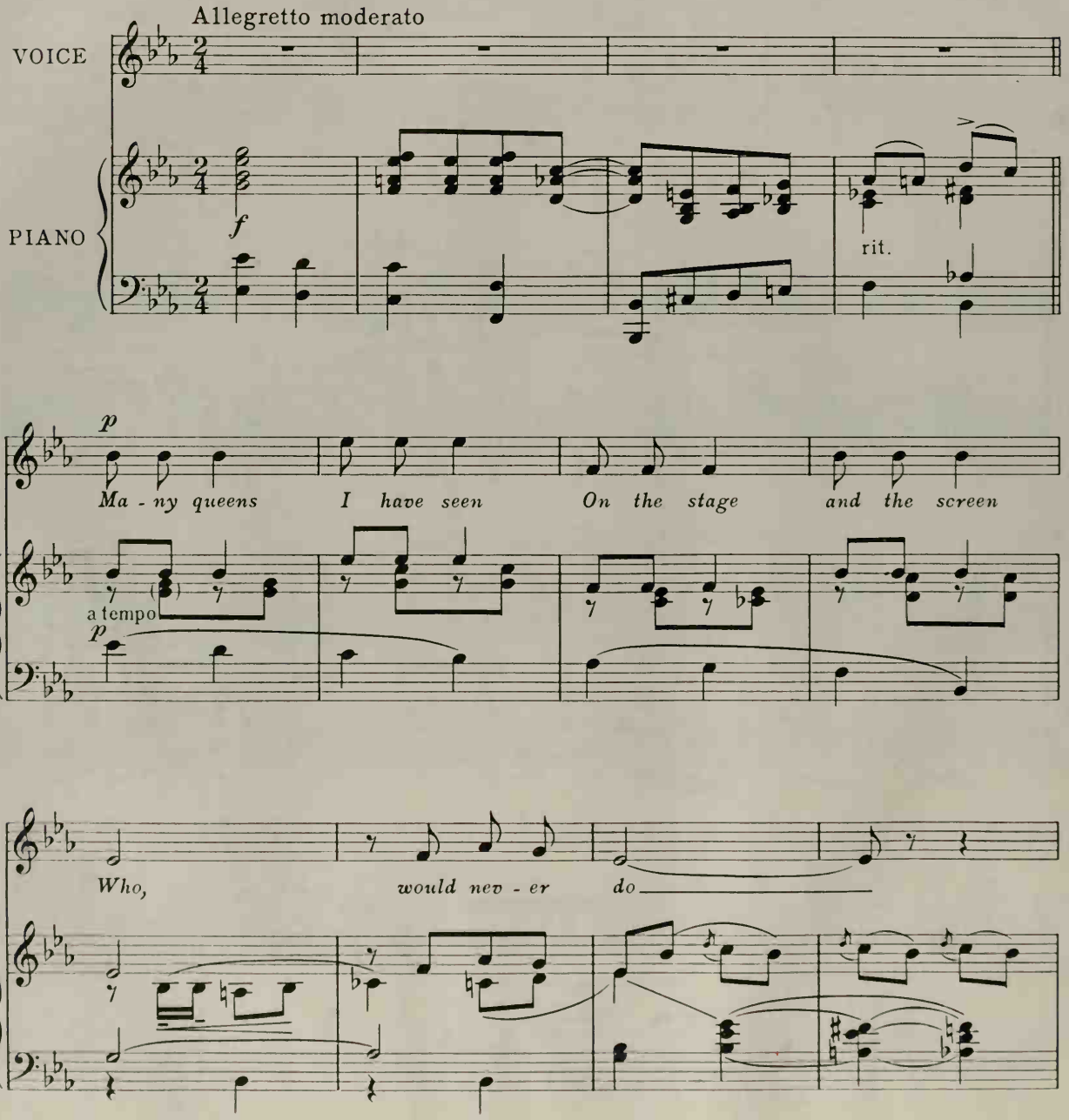

(Spoken)
I go to the Swan-ee shore. (I'll be hap-py, I'll be hap-py)
TRIO
mp-f
Swan-ee,
Swan-ee,
dolce
I am com-ing back to
mp-f
dolce
Swan-ee;
Mam-my,
Mam-my,
1
2
I love the old folks at home.
home.
sfz


Spirited
mf
cresc.
sfz
p
L.H.
cresc.
ff


mf
molto cresc.
f
decresc.
mf
p
pp
Ped.
*

NOBODY BUT YOU

WORDS BY B. G. DE SYLVA



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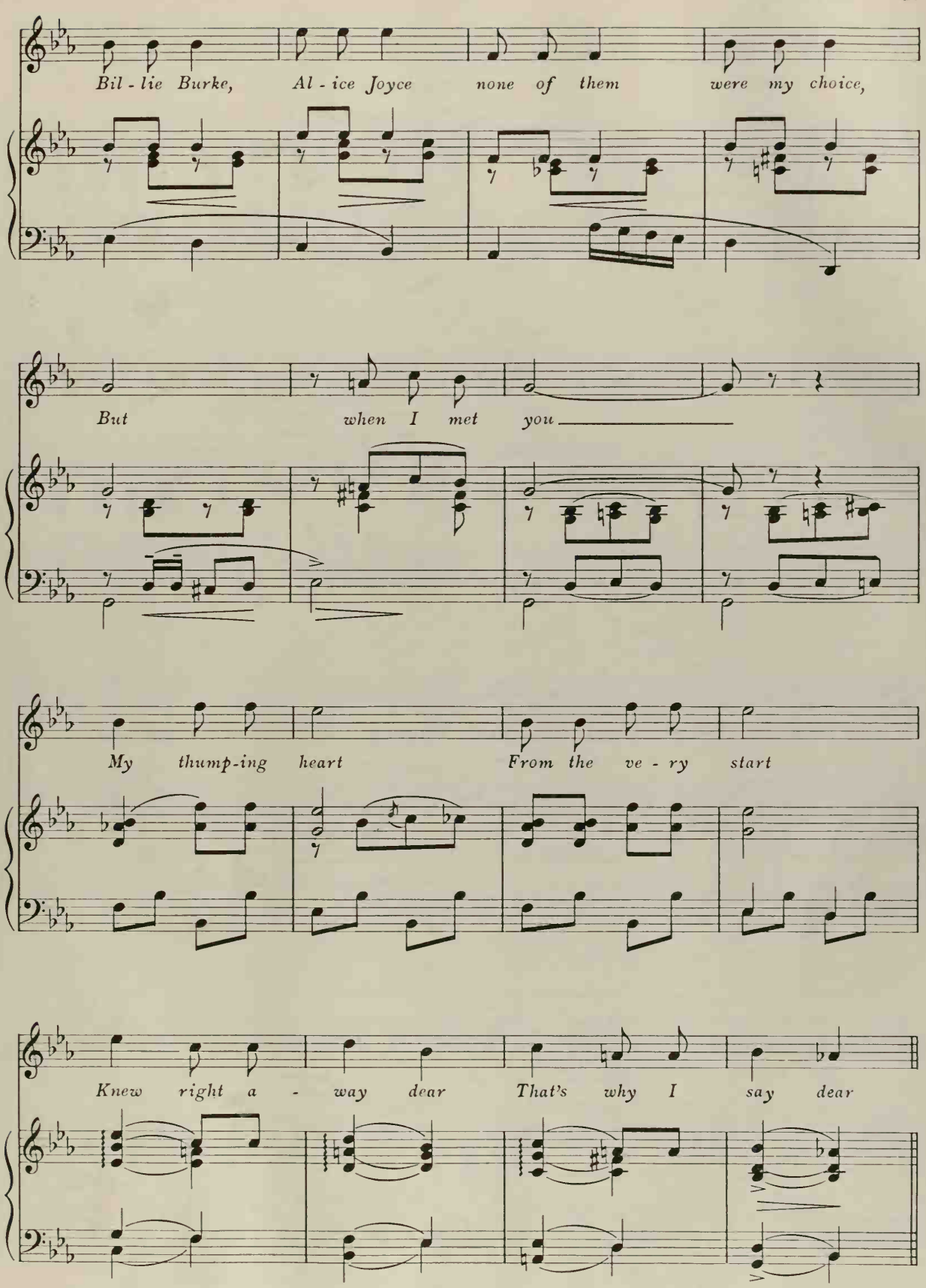
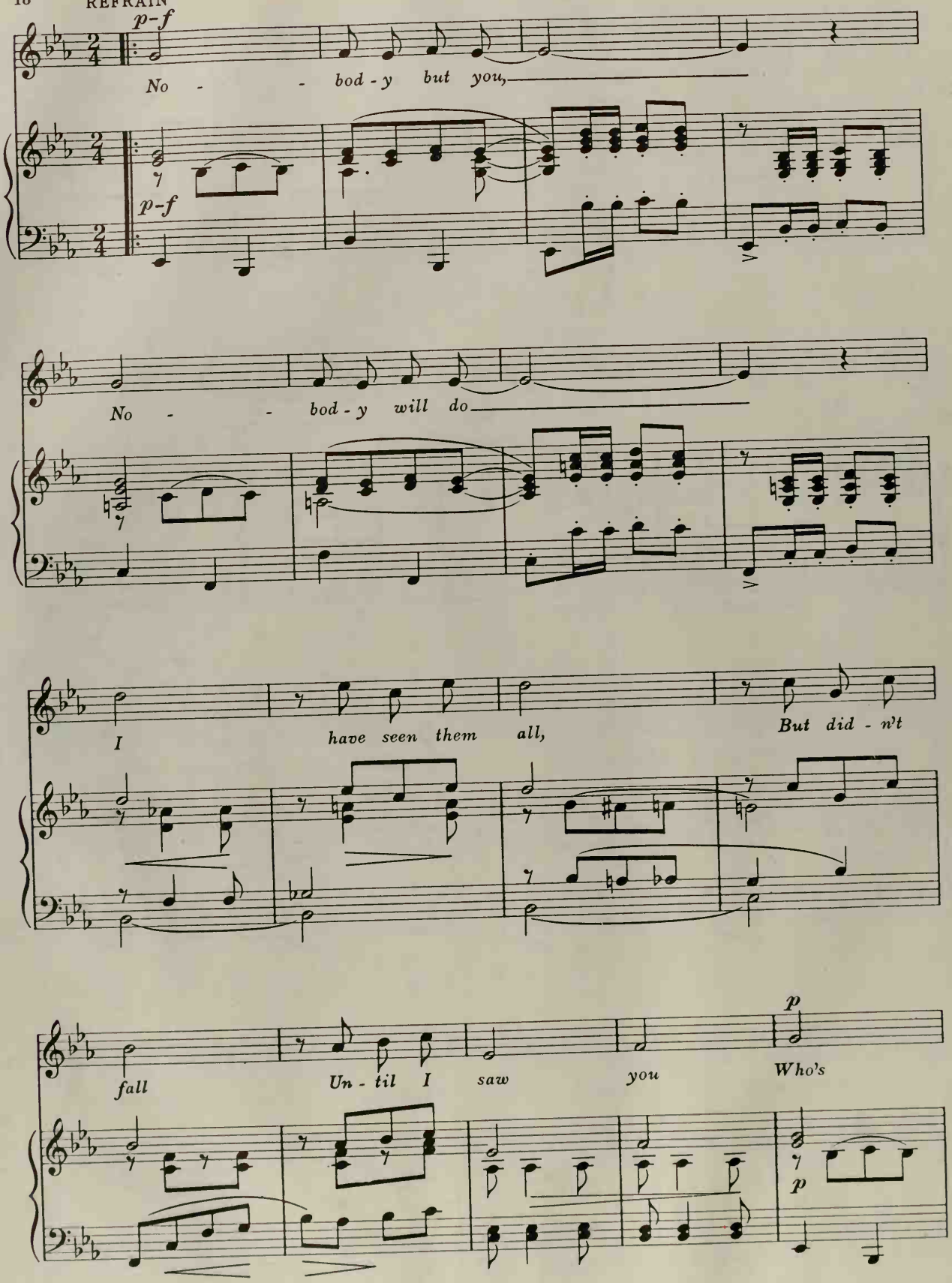
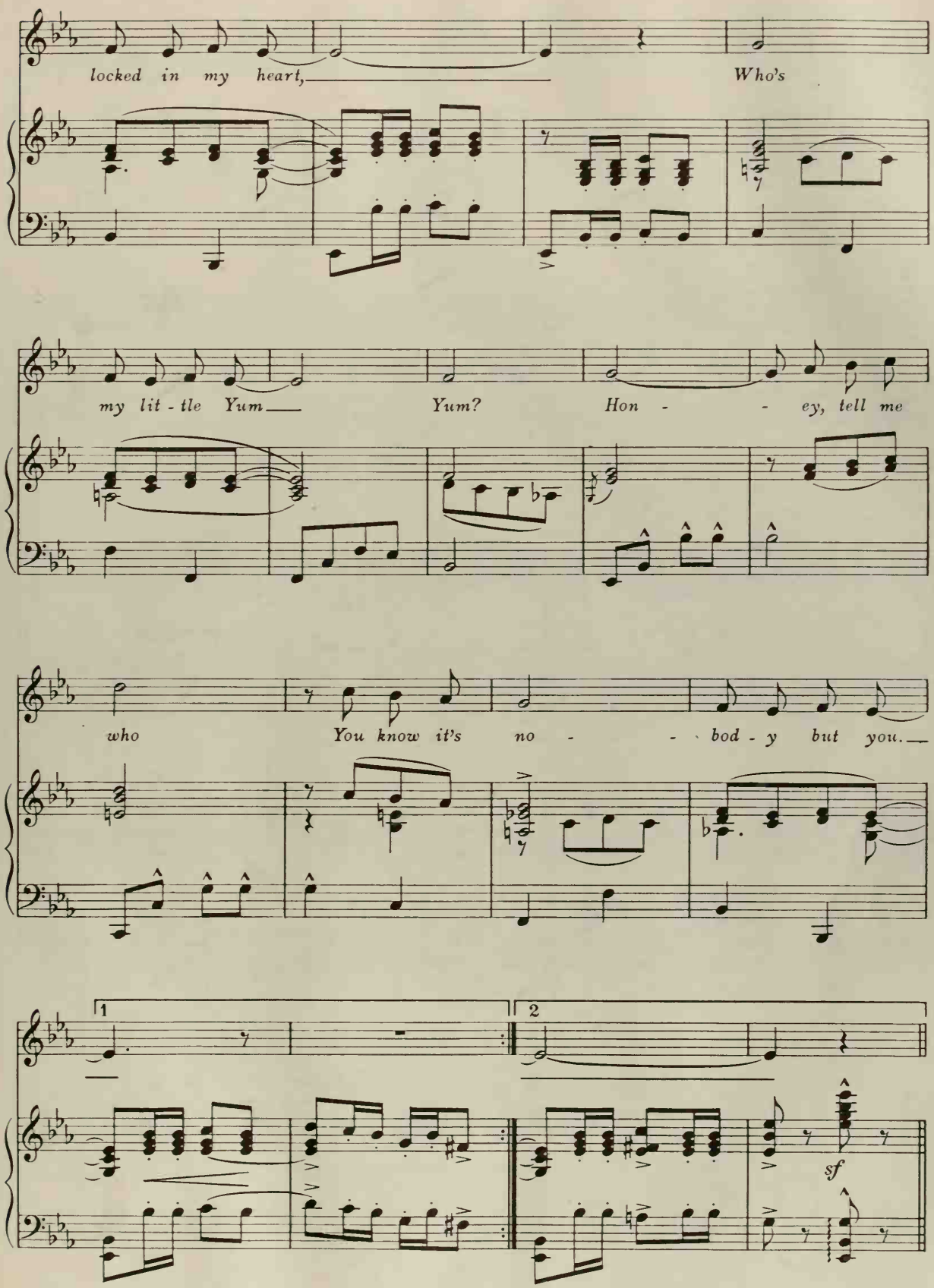
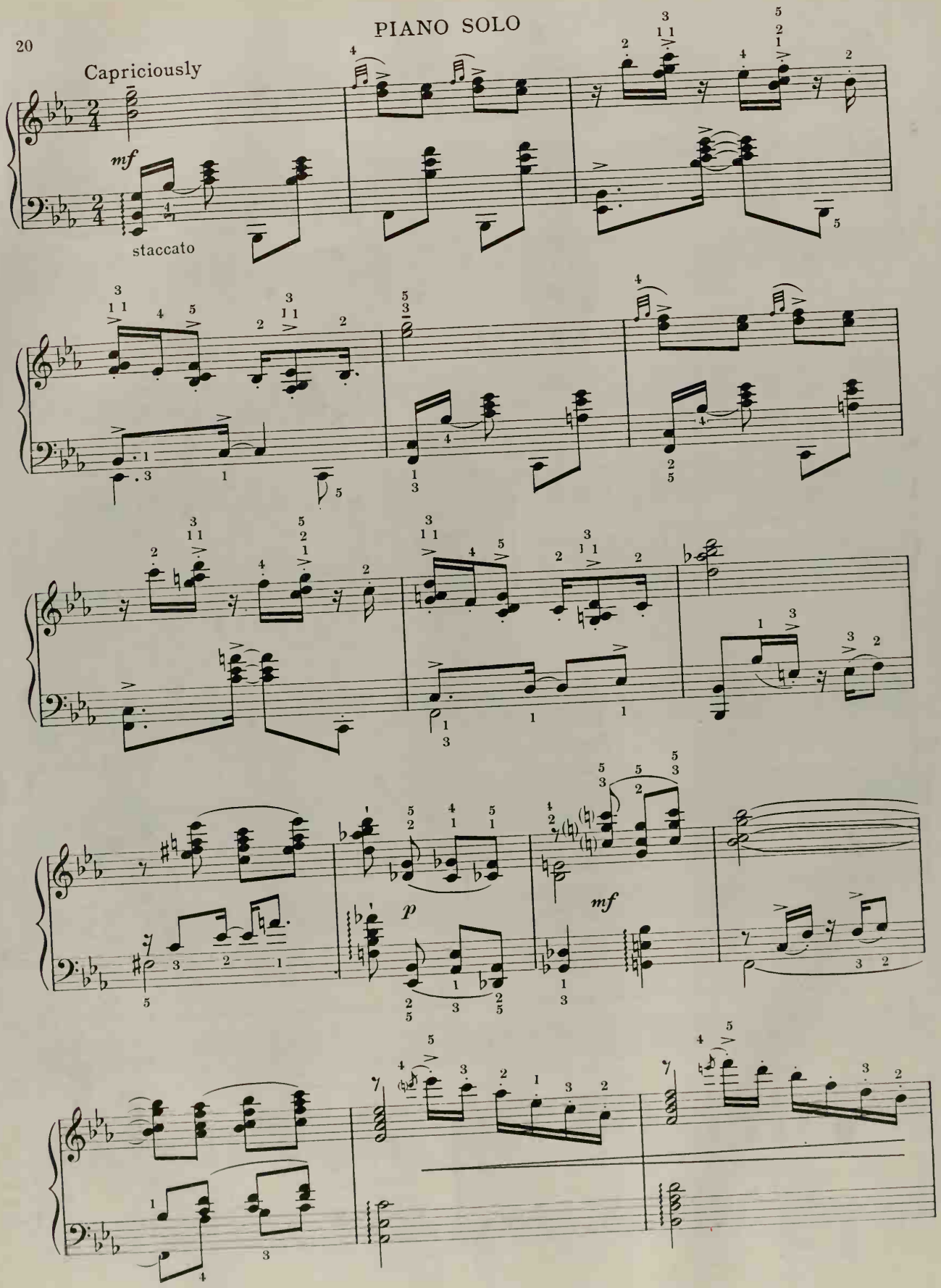
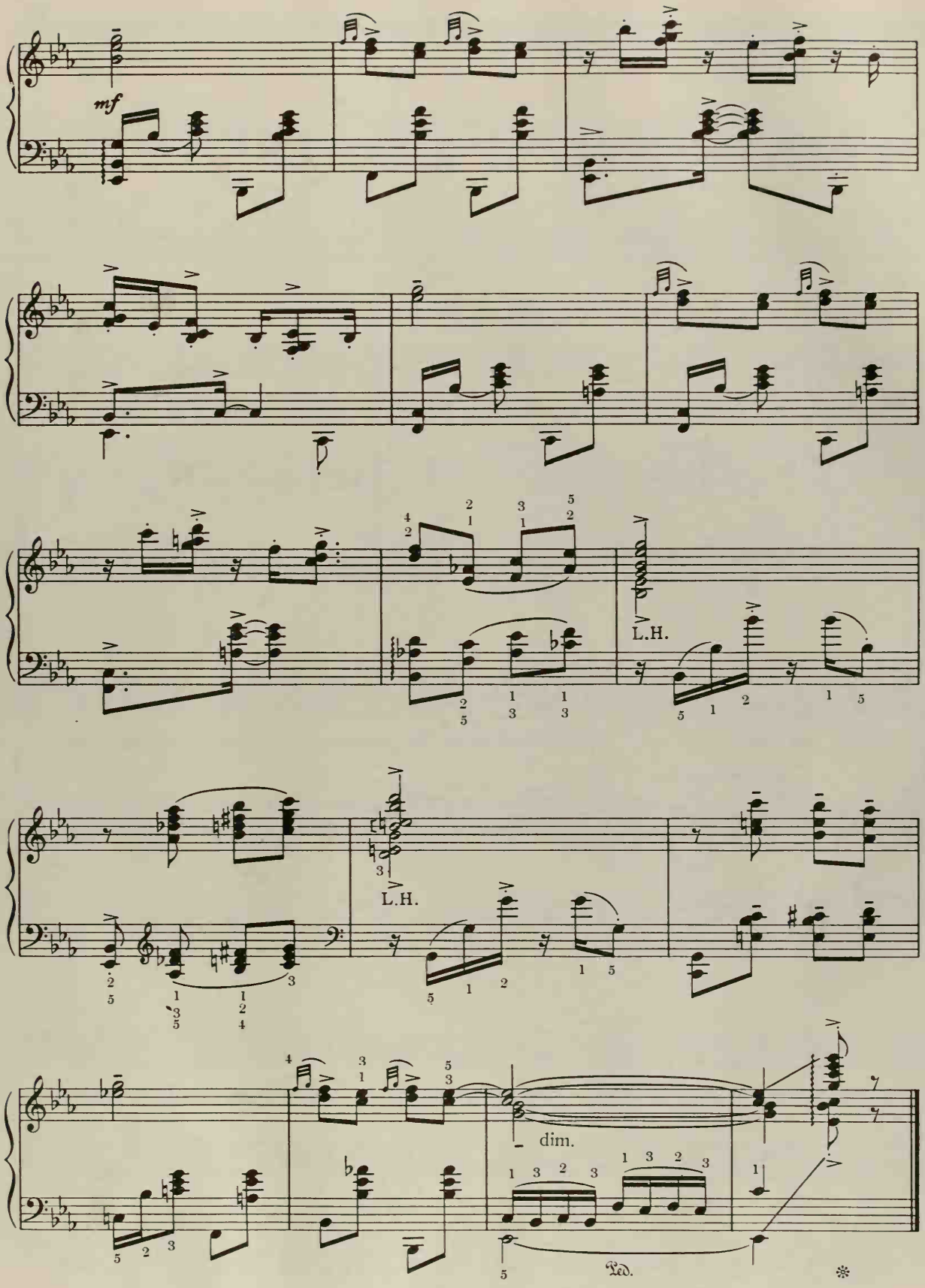

Bil - lie Burke, Al - ice Joyce none of them were my choice,
But when I met you
My thump-ing heart From the ve - ry start
Knew right a - way dear That's why I say dear

REFRAIN


p-f
No - - bod - y but you,
p-f
No - - bod - y will do
I have seen them all,
But did - n't
fall
Un - til I saw you
Who's
p
p

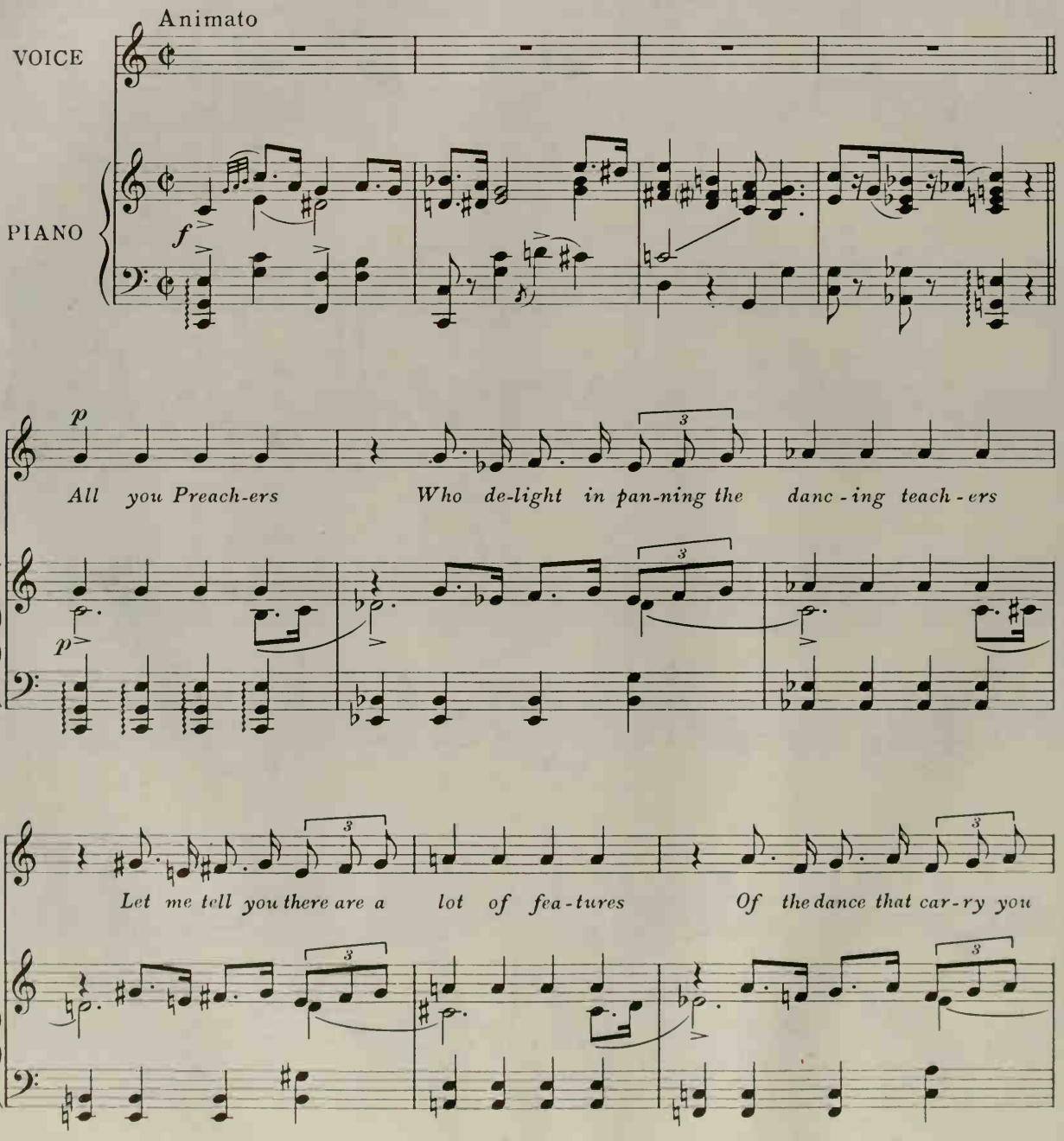

locked in my heart,
Who's
my lit - tle Yum
Yum?
Hon - - ey, tell me
who
You know it's no - - bod - y but you.
1
2
sf


Capriciously
mf
staccato
p
mf


mf
L.H.
L.H.
dim.
Ped.

I'LL BUILD A STAIRWAY TO PARADISE

WORDS BY B. G. DE SYLVA AND ARTHUR FRANCIS



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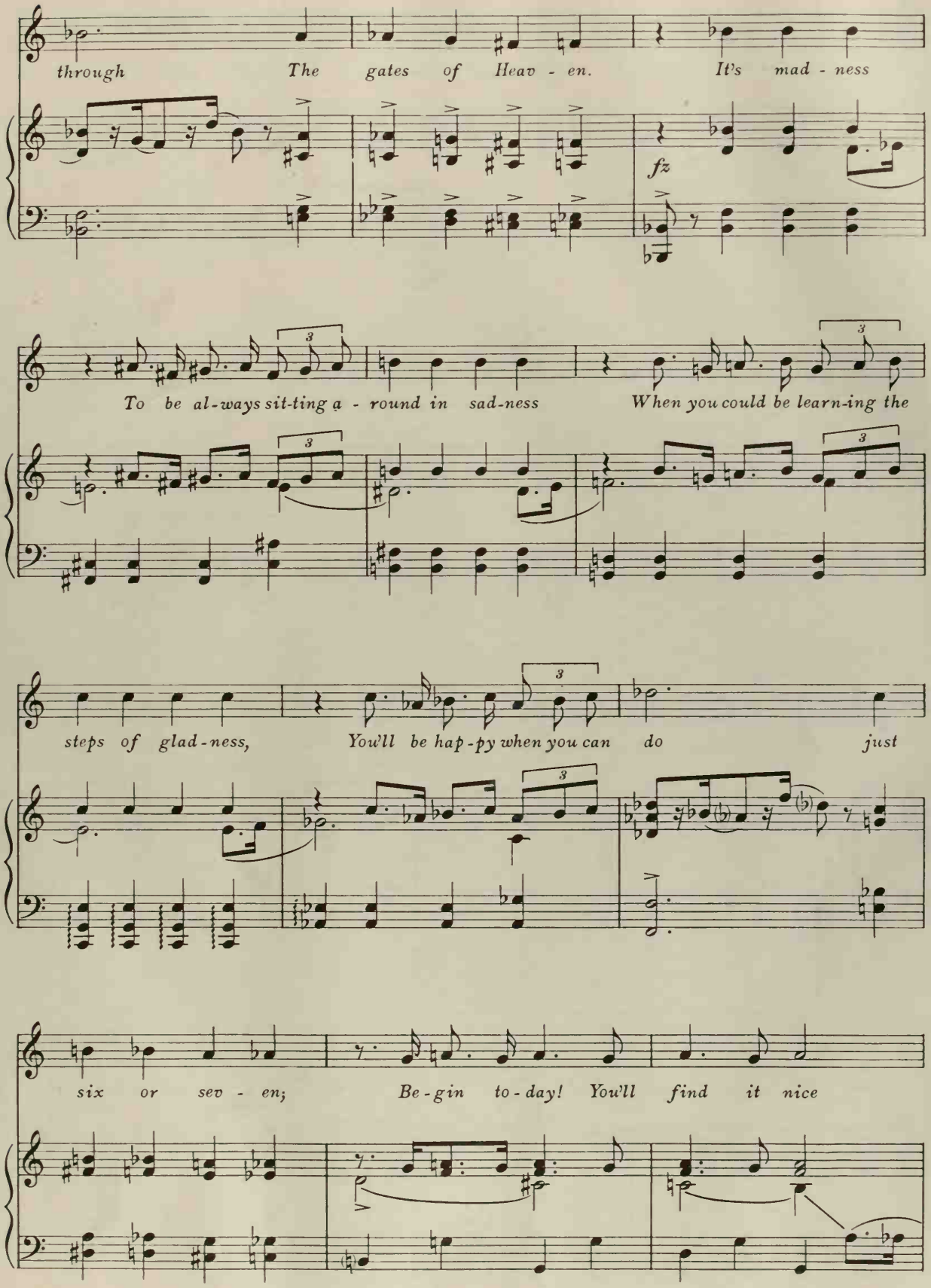
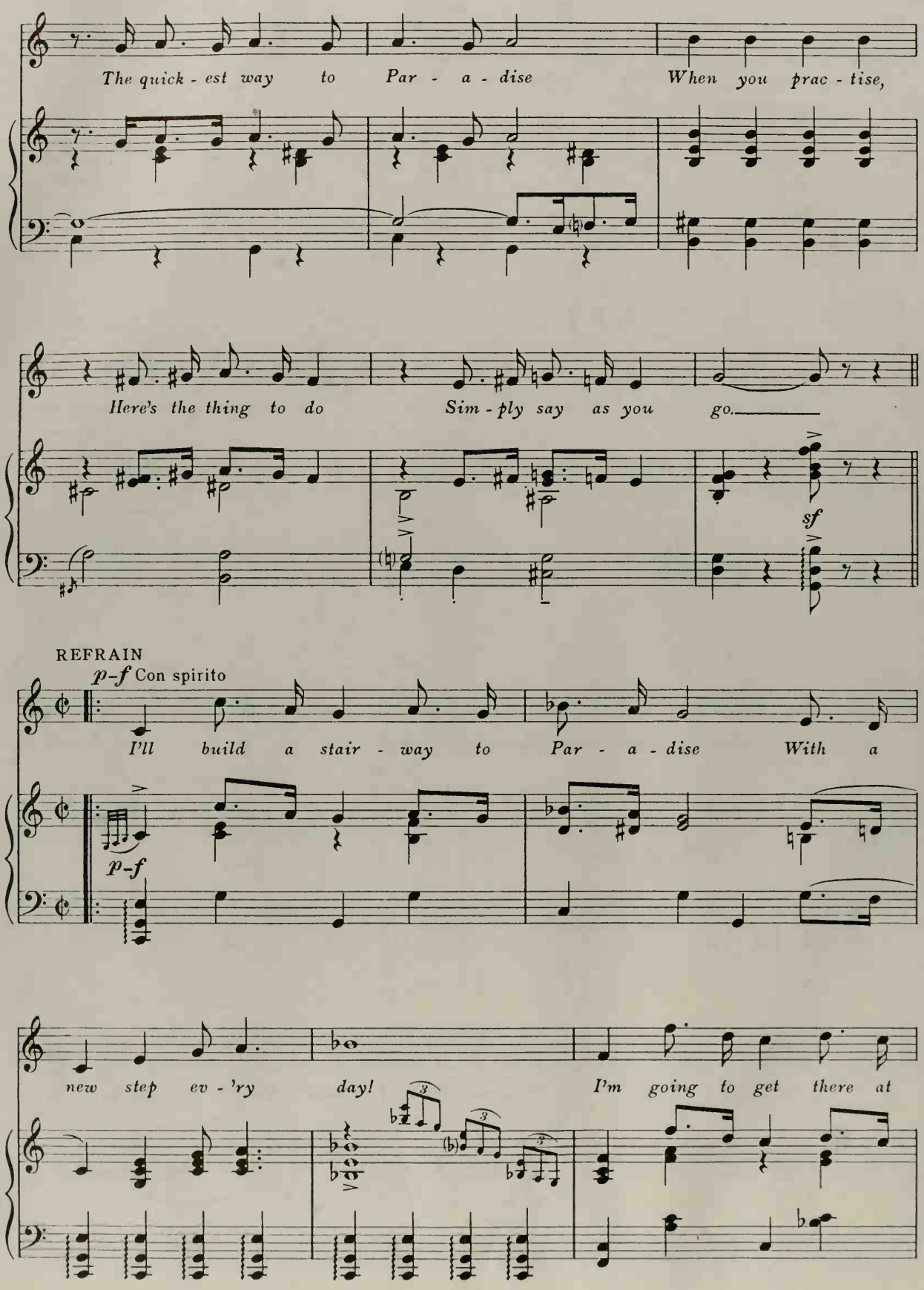
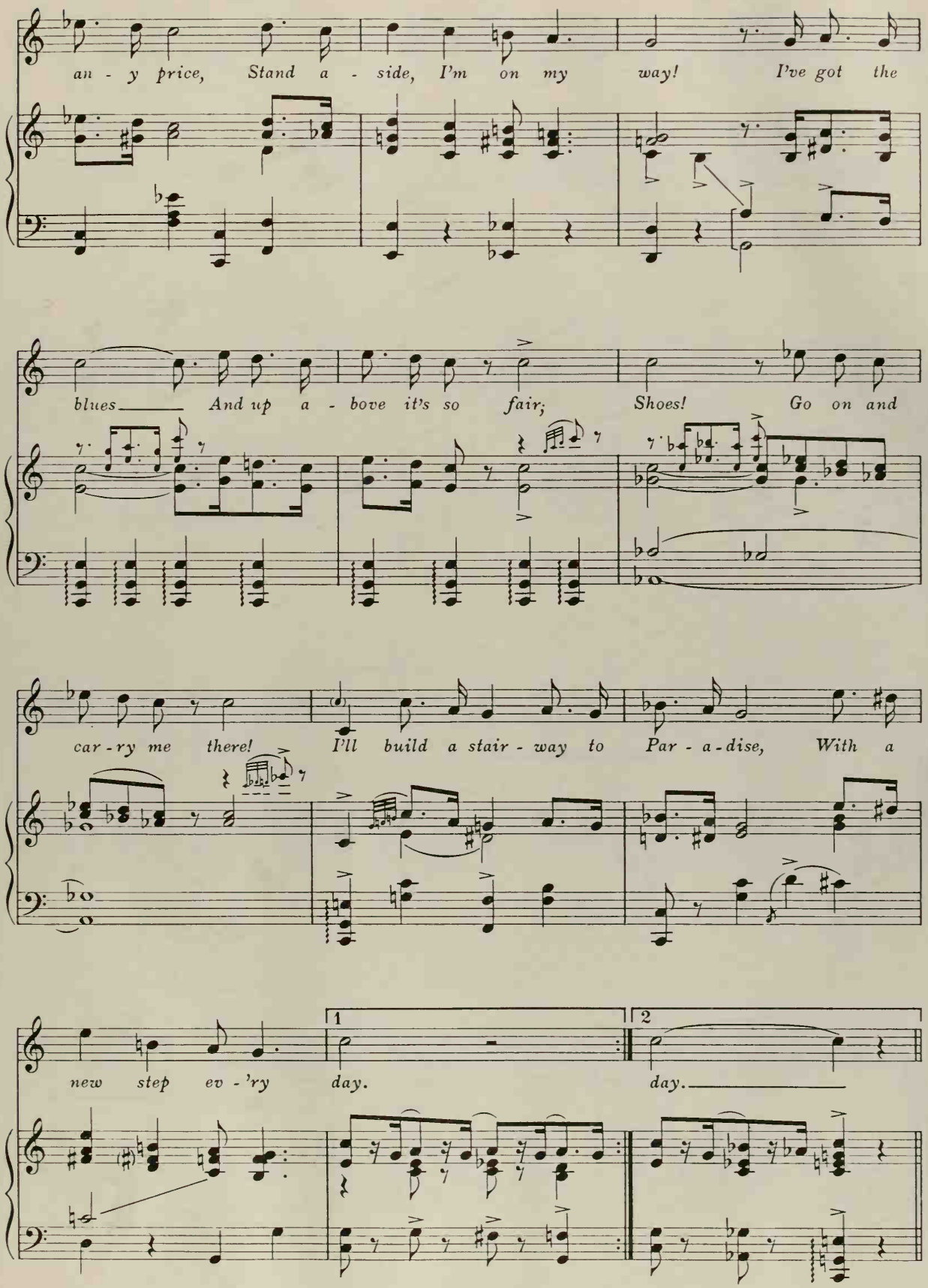
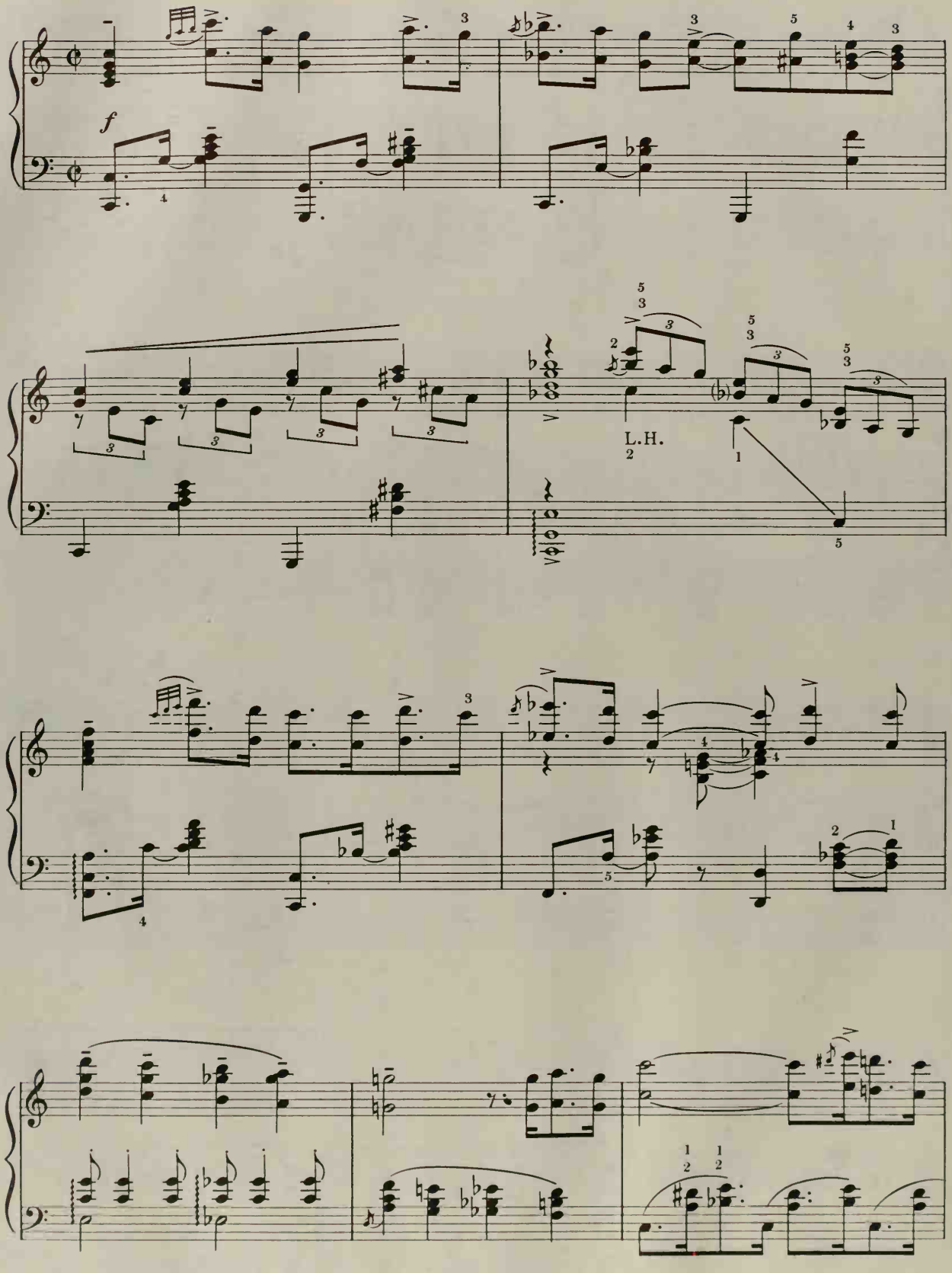
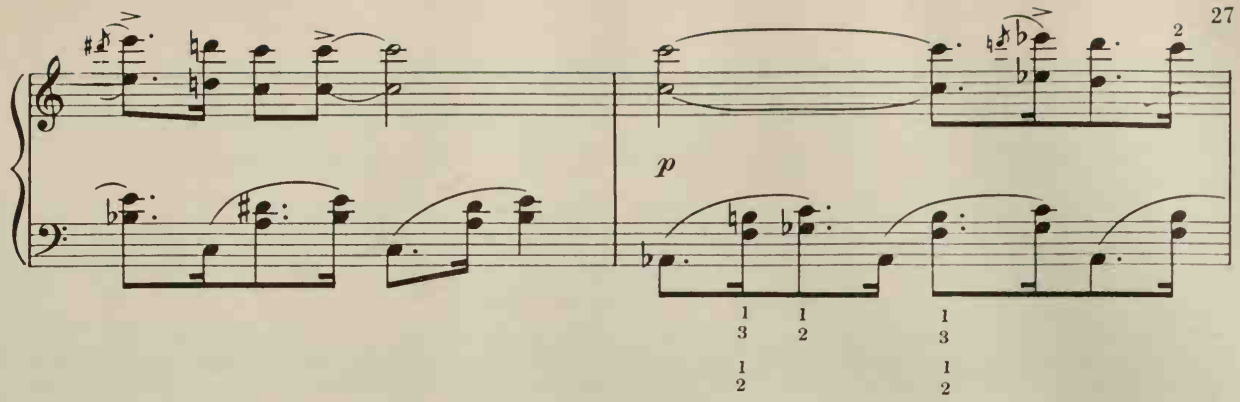

through The gates of Heav - en. It's mad - ness
fz
To be al-ways sit-ting a - round in sad-ness When you could be learn-ing the
steps of glad-ness, You'll be hap-py when you can do just
six or sev - en; Be-gin to-day! You'll find it nice

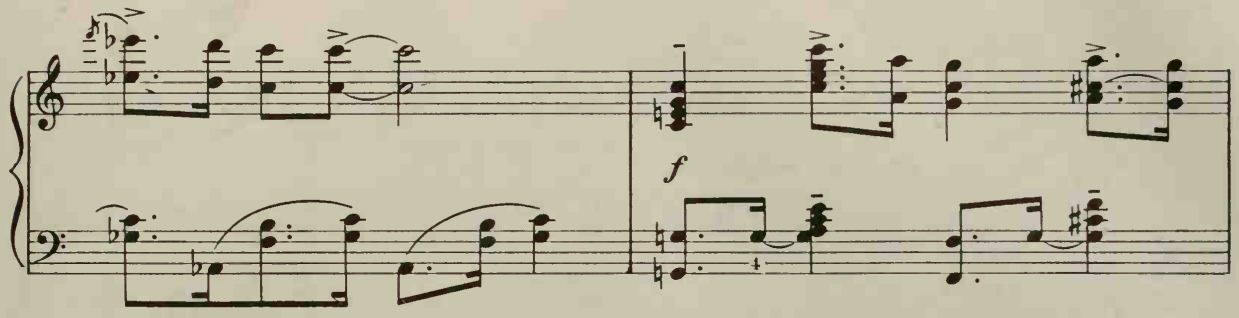

The quick - est way to Par - a - dise When you prac - tise,
Here's the thing to do Sim - ply say as you go.
sf
REFRAIN
p-f Con spirito
I'll build a stair - way to Par - a - dise With a
p-f
new step ev - 'ry day! I'm going to get there at

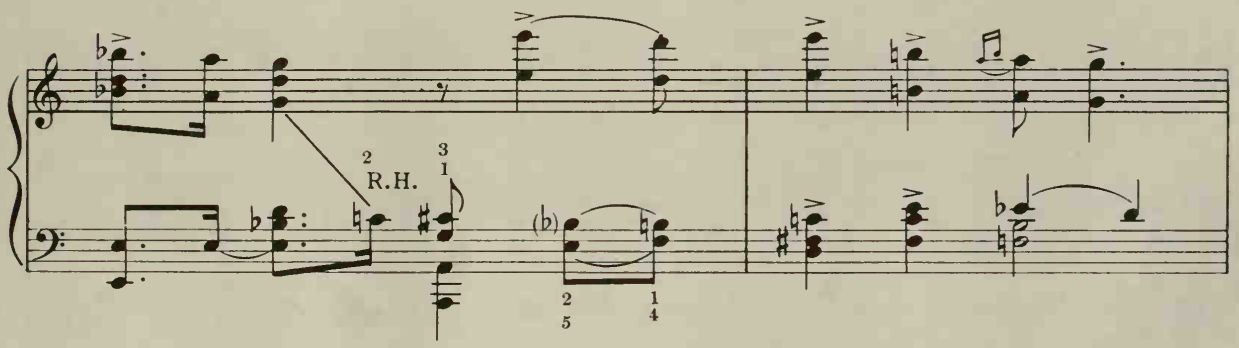

an - y price, Stand a - side, I'm on my way! I've got the
blues And up a - bove it's so fair; Shoes! Go on and
car - ry me there! I'll build a stair - way to Par - a - dise, With a
new step ev - 'ry day.
1
2
day.

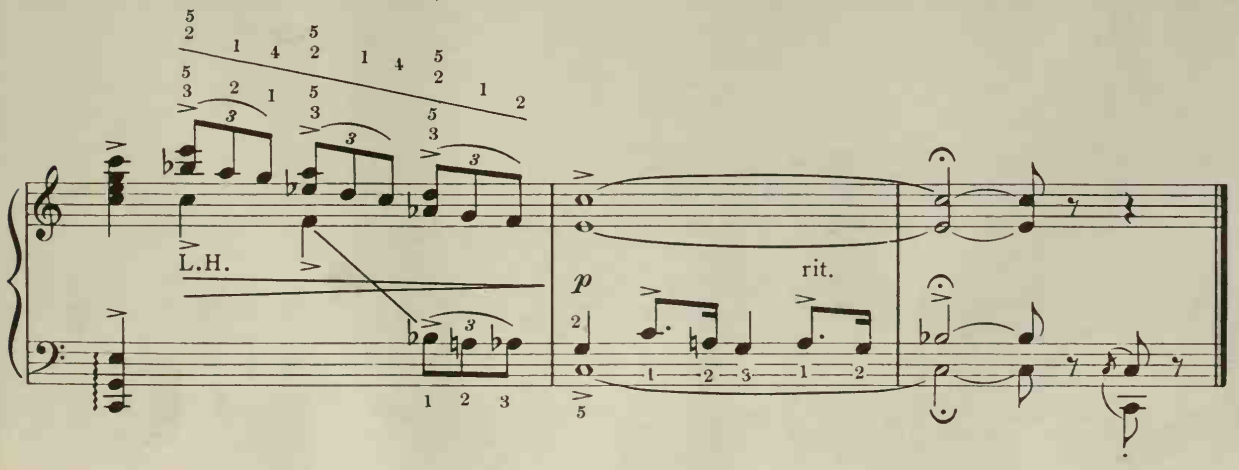
Vigorously




p

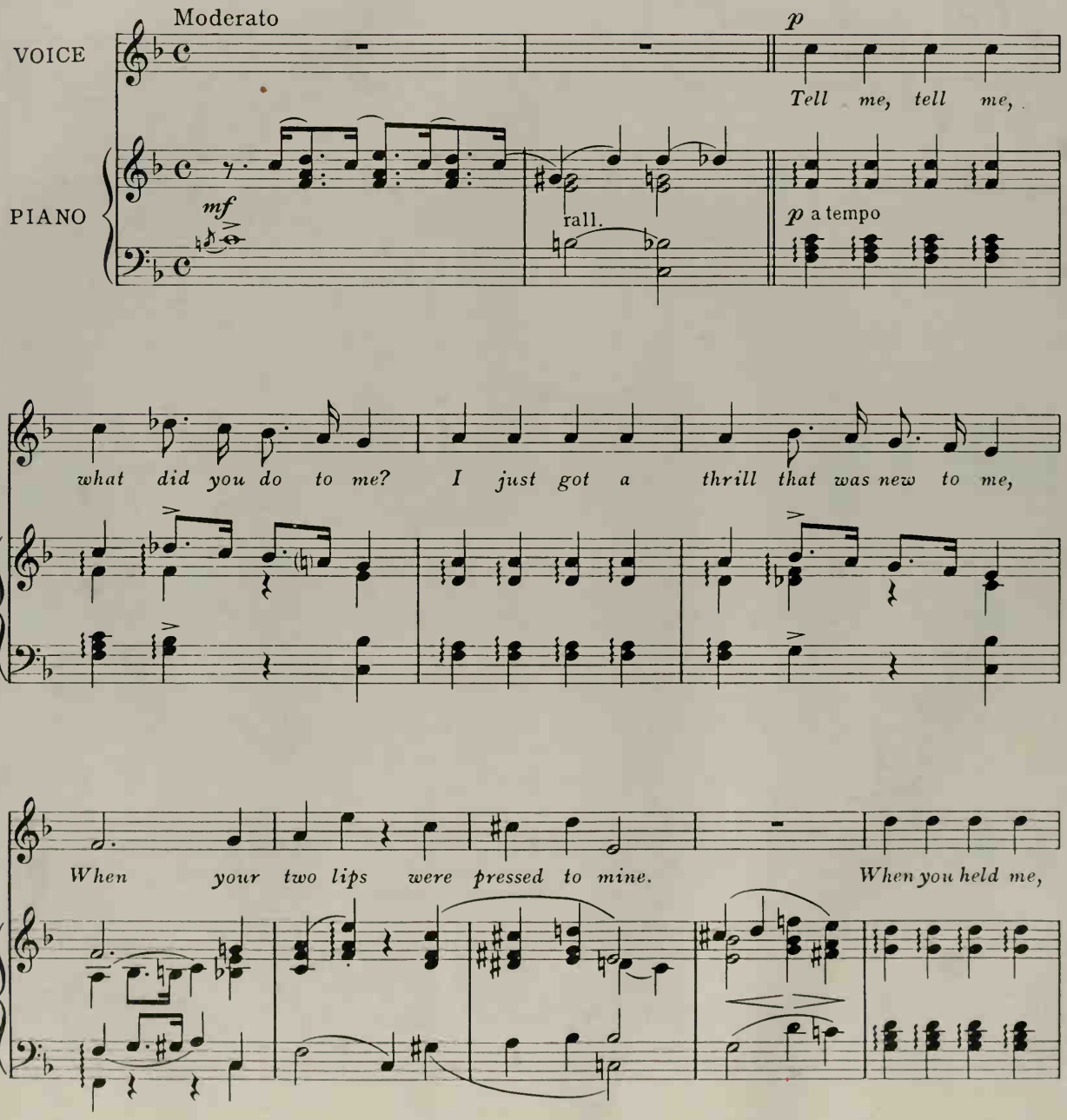

f


R.H.
(b)


L.H.
p
rit.

DO IT AGAIN

WORDS BY B. G. DE SYLVA



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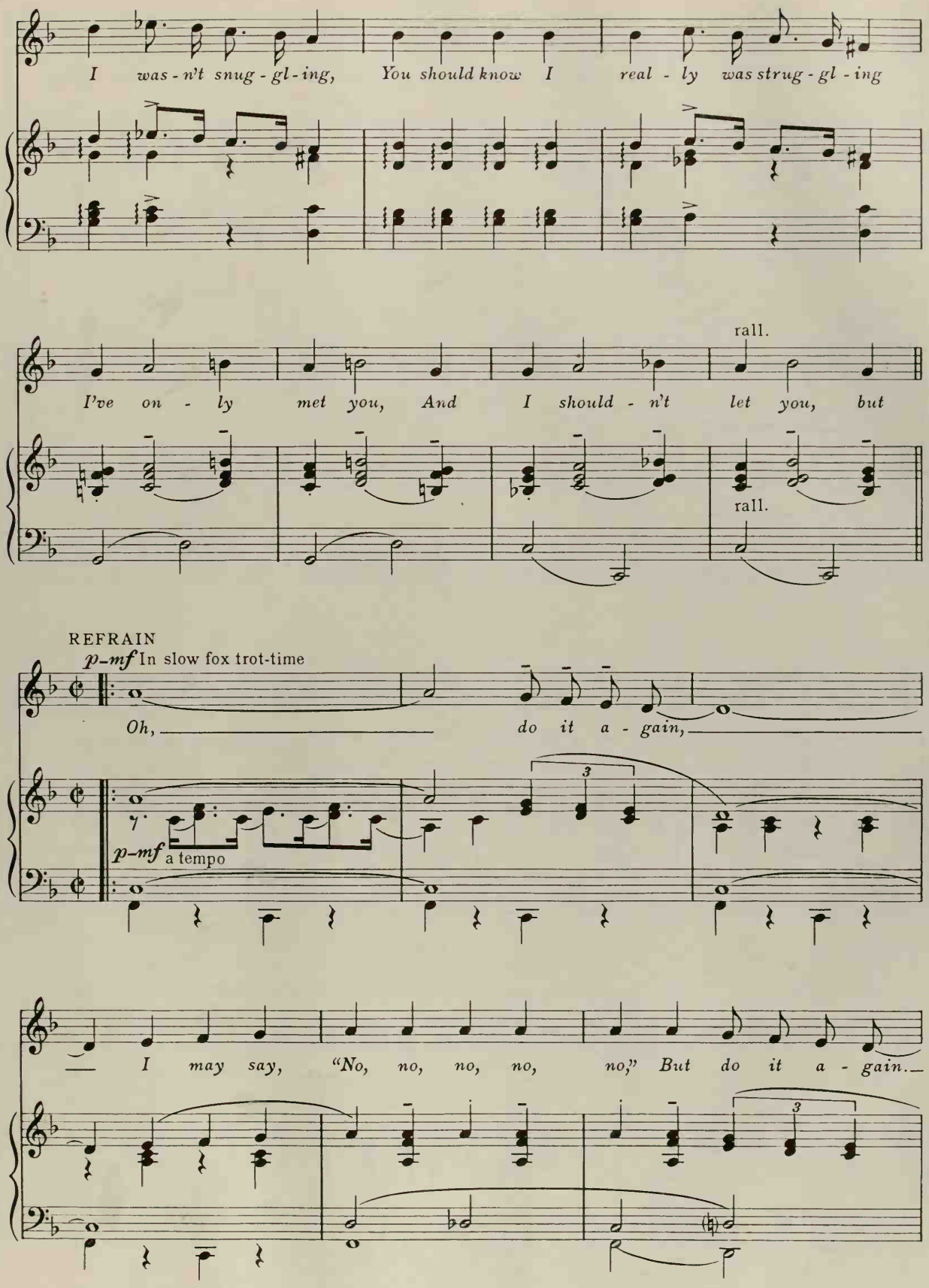
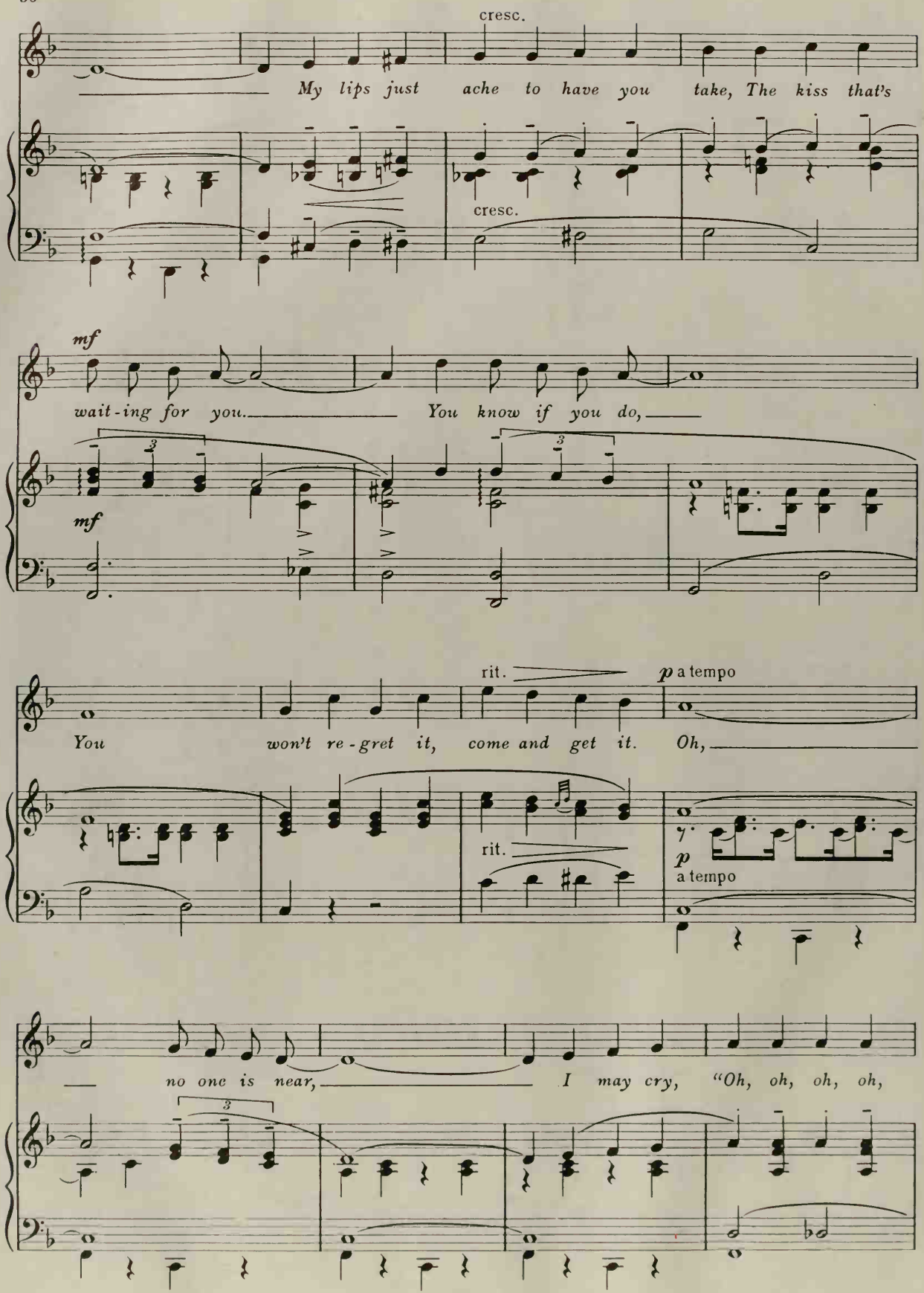
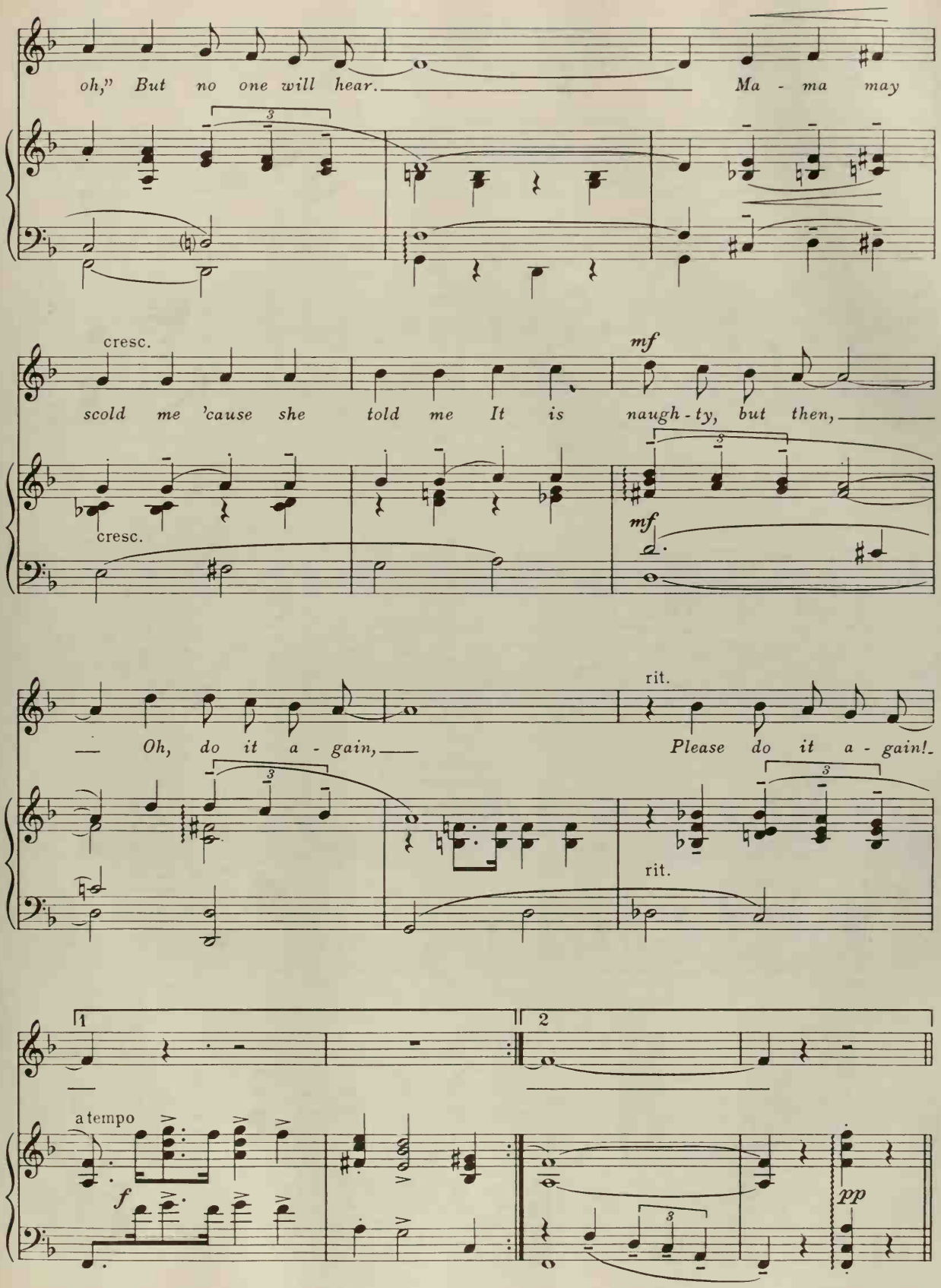
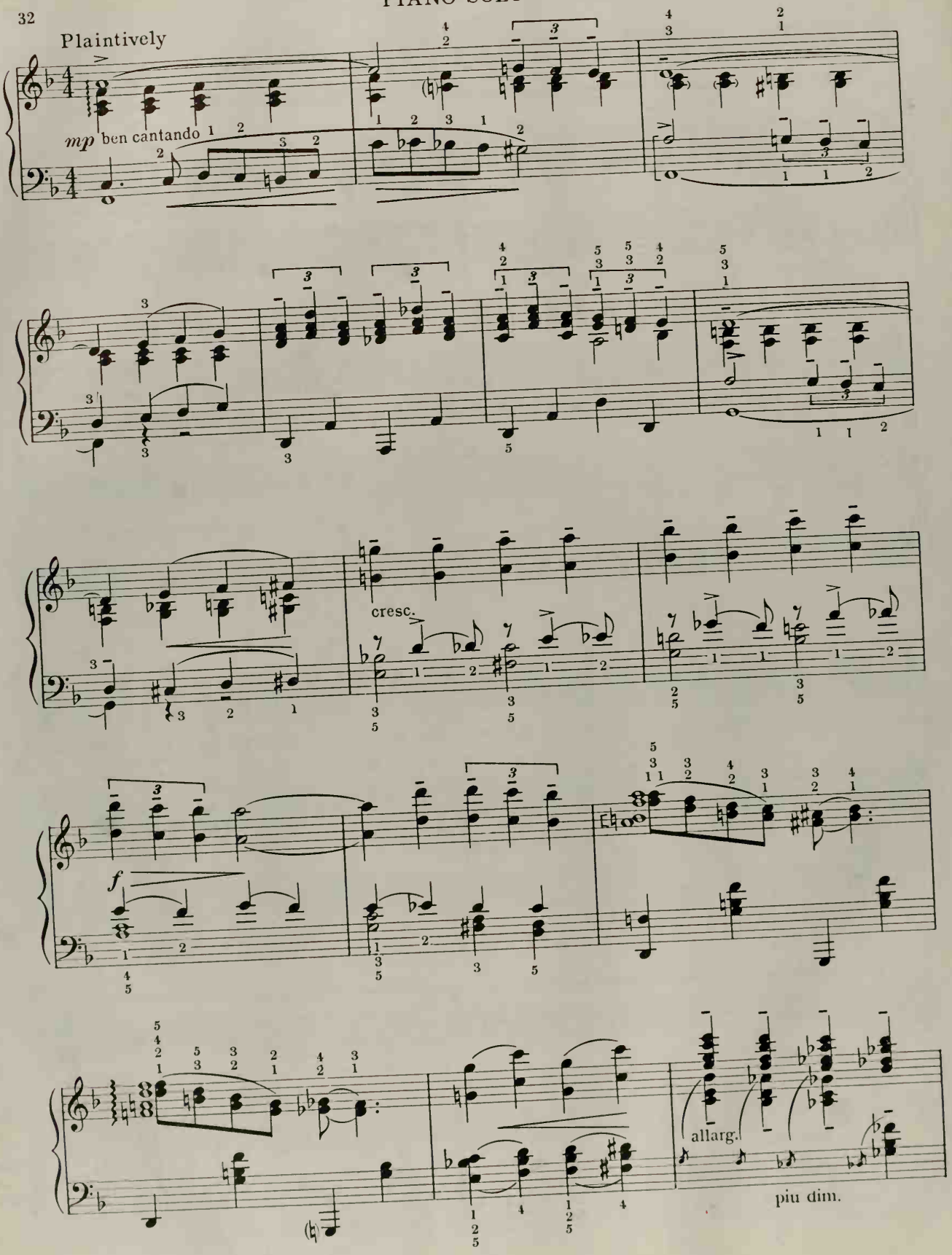
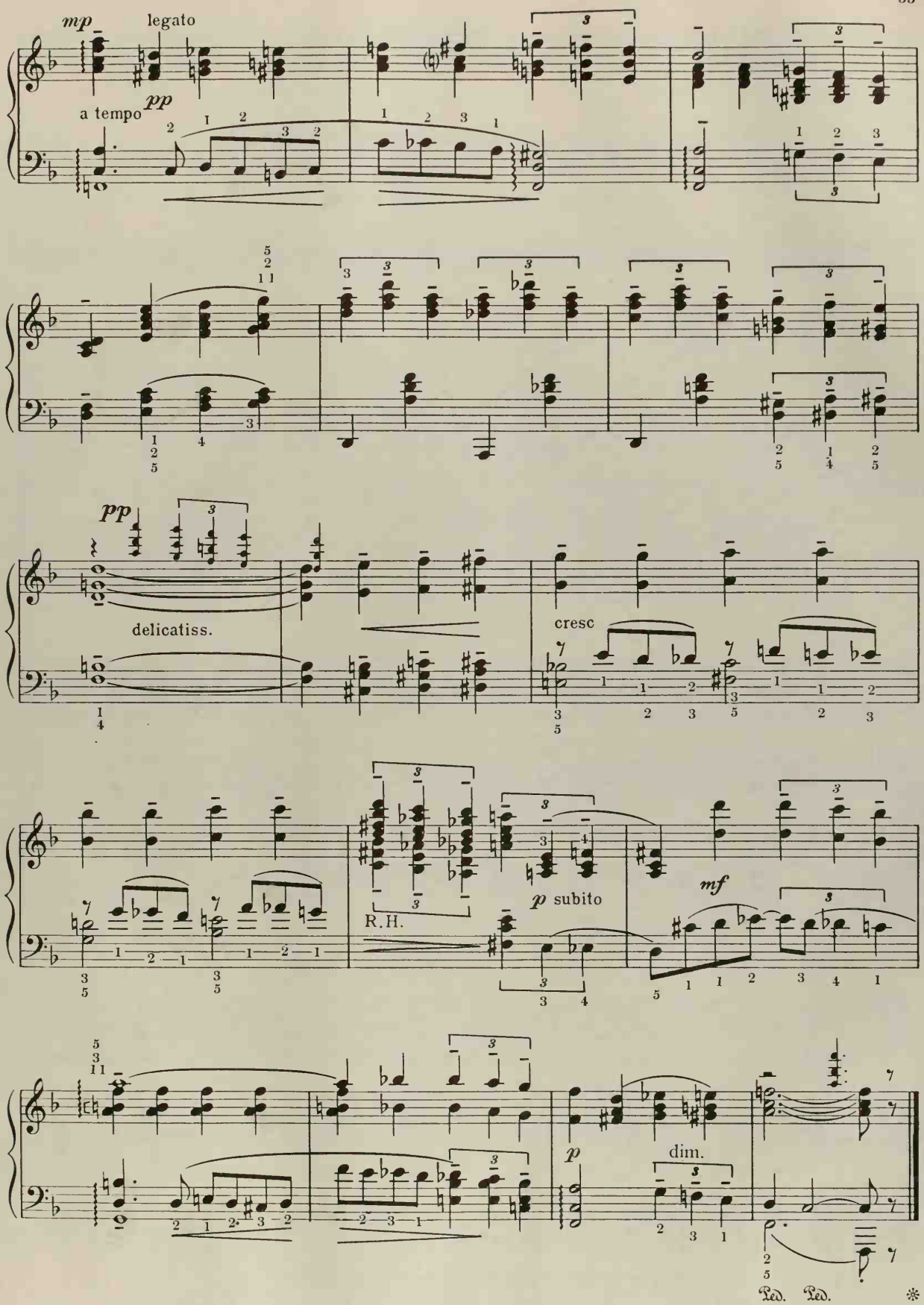

I was-n't snug-gl-ing, You should know I real-ly was strug-gl-ing
rall.
I've on-ly met you, And I should-n't let you, but
rall.
REFRAIN
p–mf In slow fox trot-time
Oh, do it a-gain,
p–mf a tempo
3
I may say, "No, no, no, no, no," But do it a-gain.
3


cresc.
My lips just ache to have you take, The kiss that's
cresc.
mf
wait-ing for you. You know if you do,
mf
rit.
p a tempo
You won't re-gret it, come and get it. Oh,
rit.
p
a tempo
no one is near, I may cry, "Oh, oh, oh, oh,

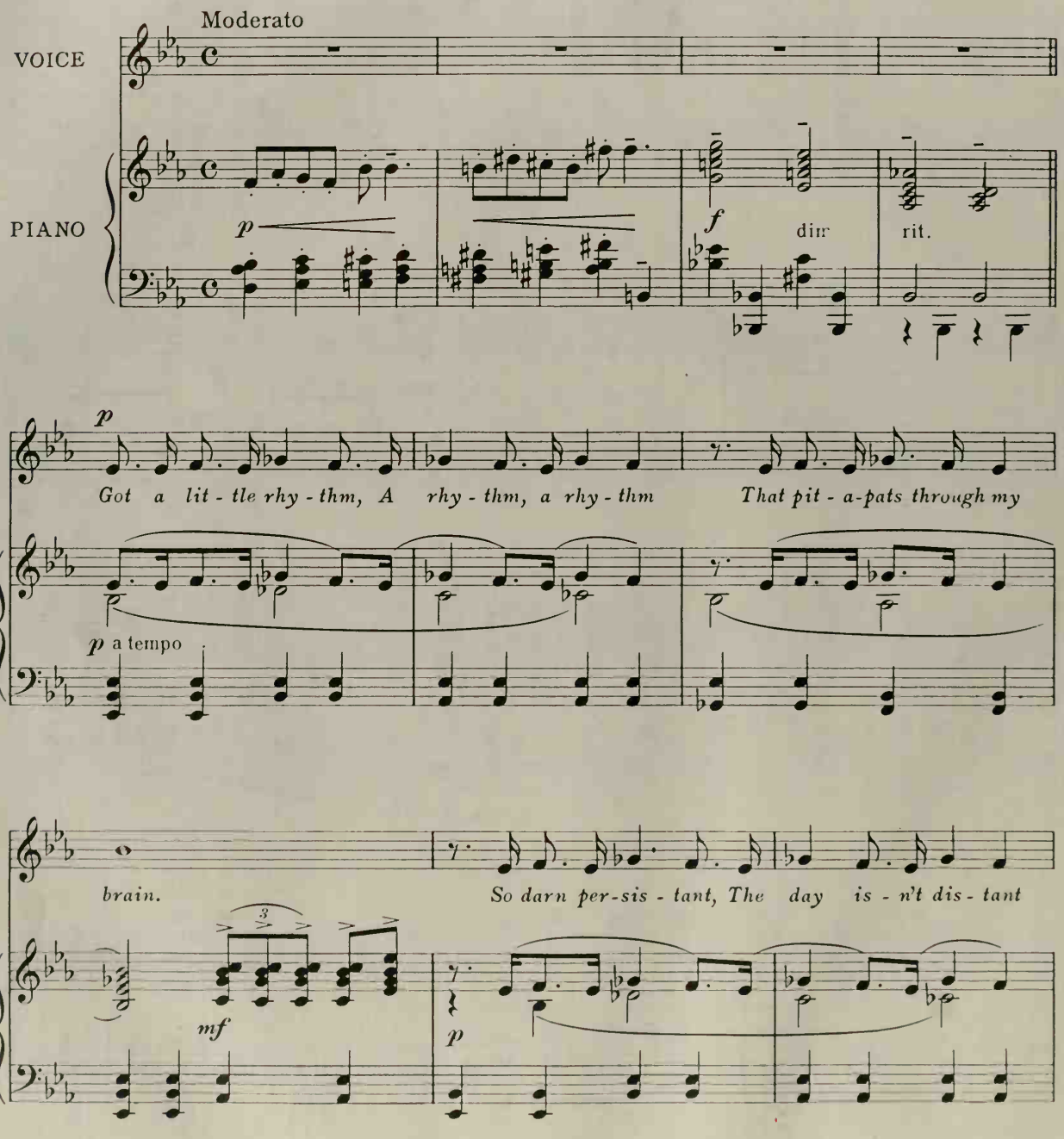

oh," But no one will hear. Ma - ma may
cresc.
scold me 'cause she told me It is
mf
naugh - ty, but then,
cresc.
mf
— Oh, do it a - gain,
rit.
Please do it a - gain!
rit.
1
2
a tempo
f
pp


Plaintively
mp ben cantando
cresc.
f
allarg.
piu dim.


mp
legato
a tempo
pp
pp
delicatiss.
cresc
p subito
R.H.
mf
p
dim.
Ped. Ped.

FASCINATING RHYTHM

WORDS BY IRA GERSHWIN



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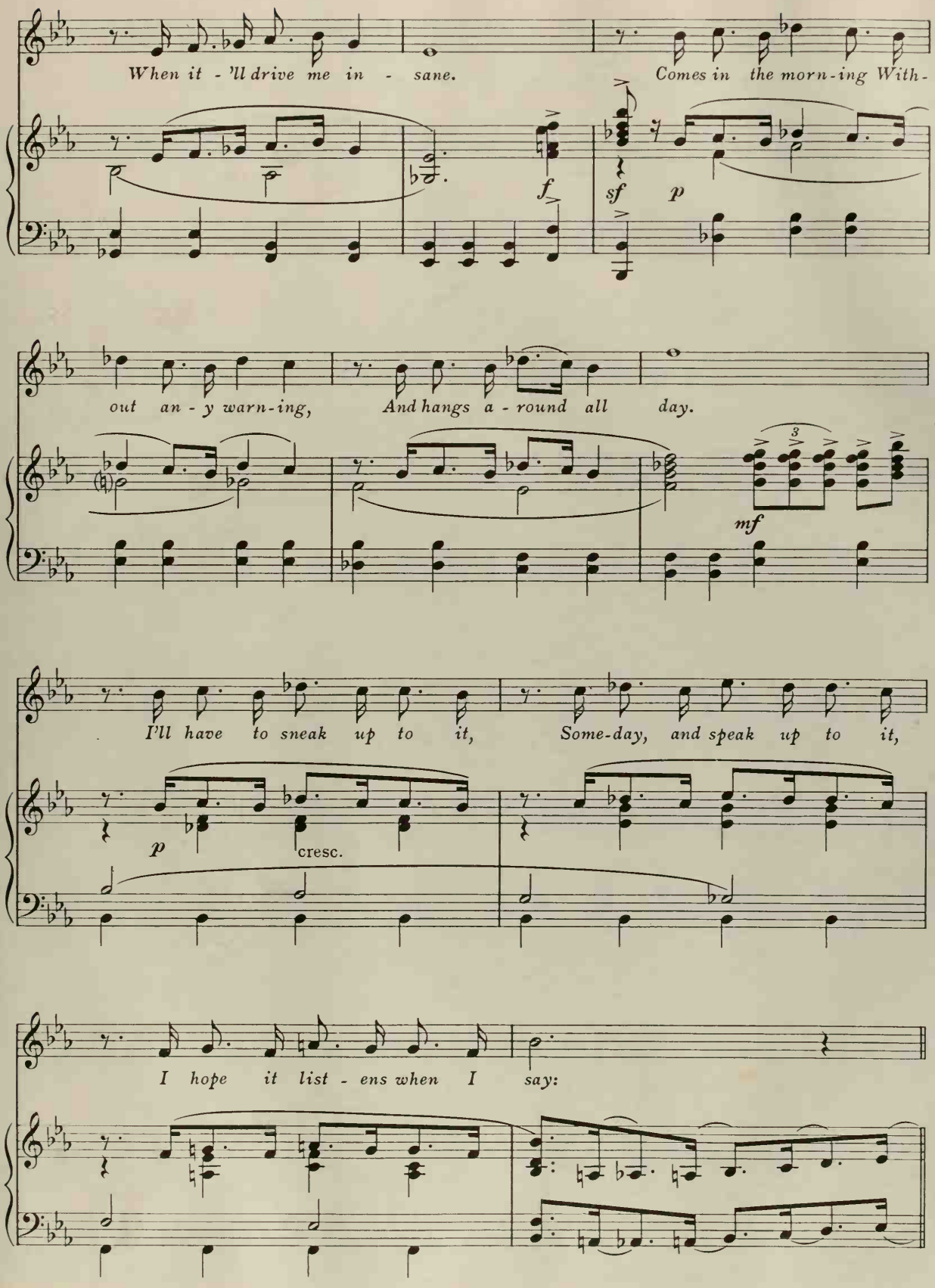
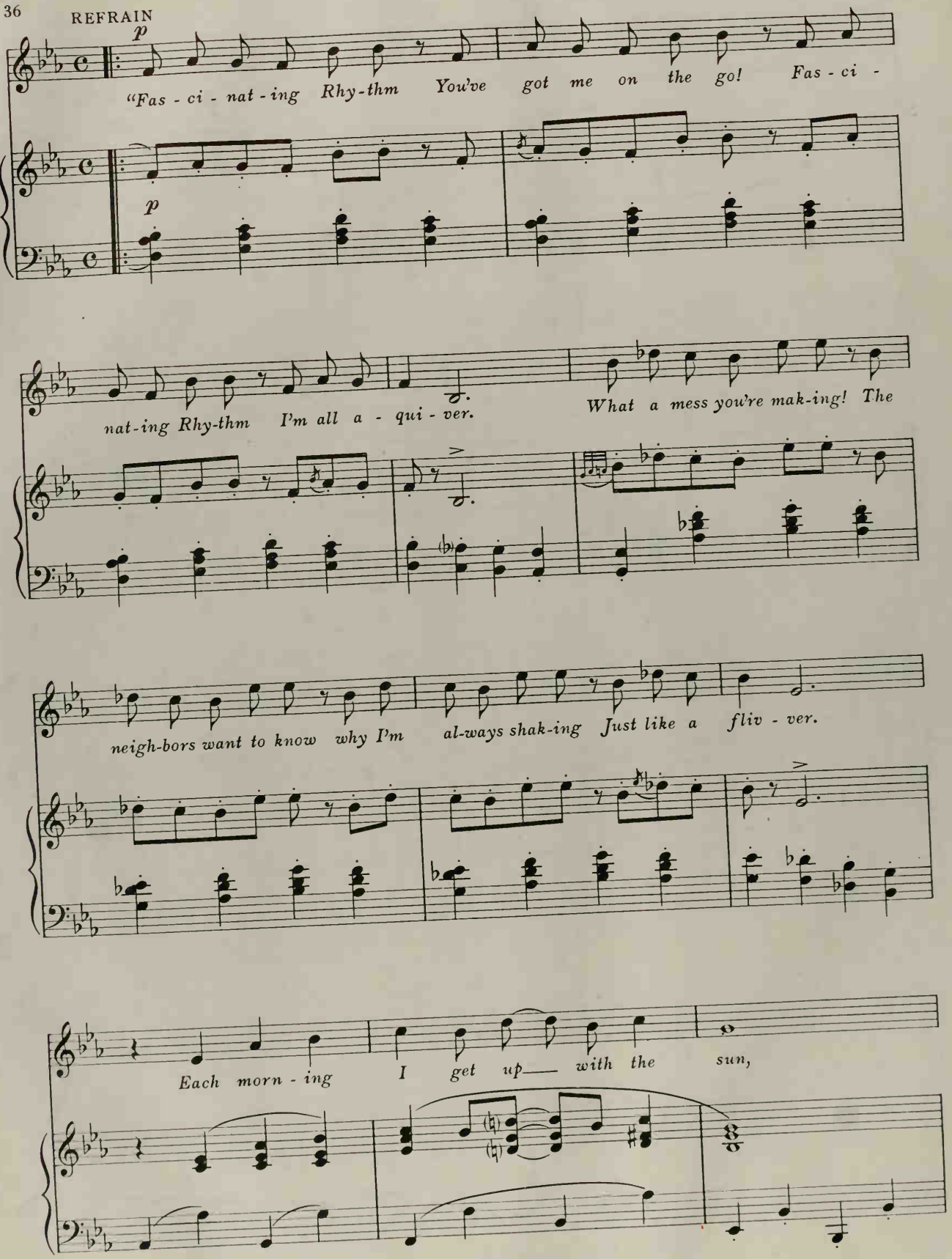
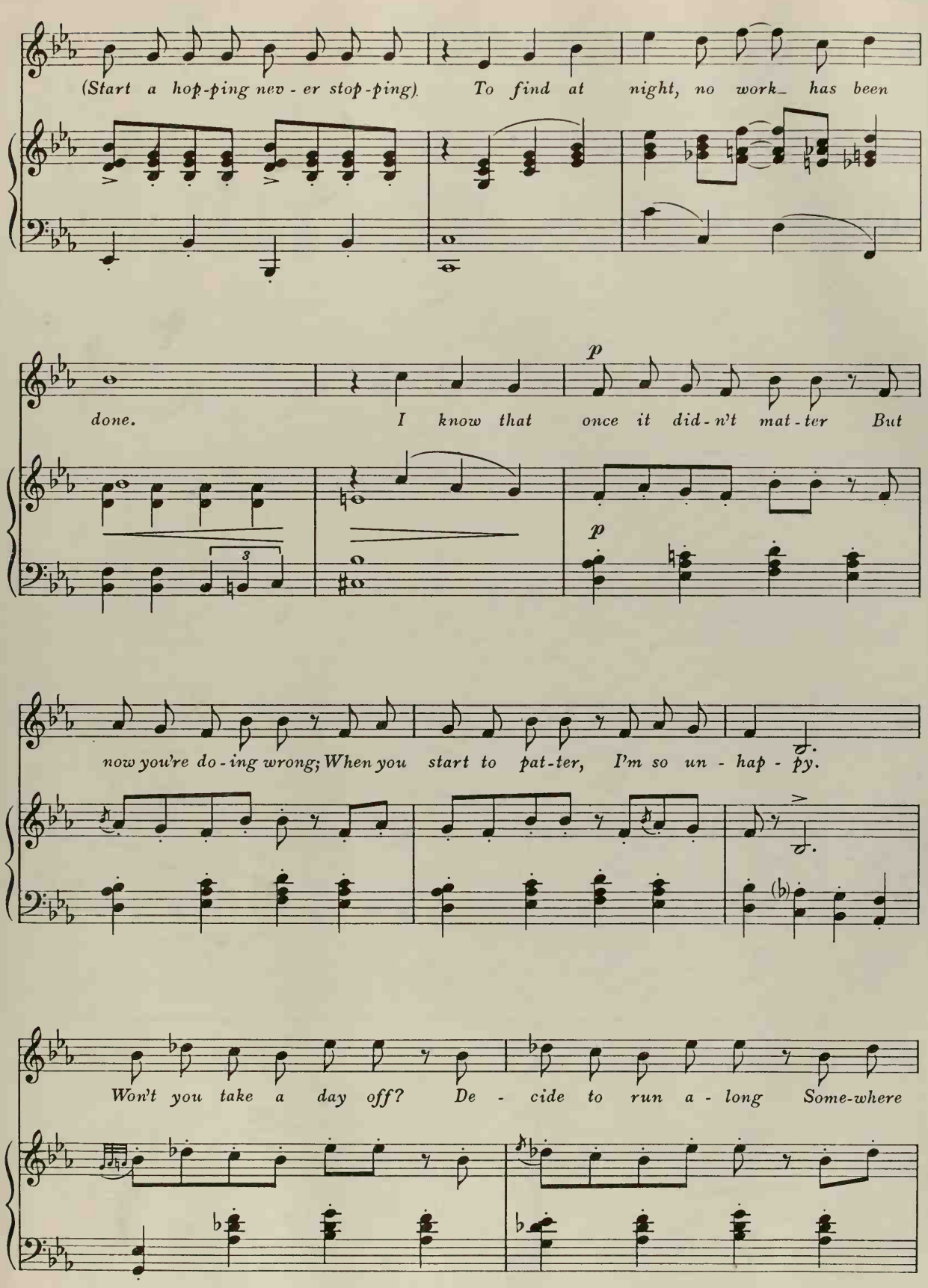
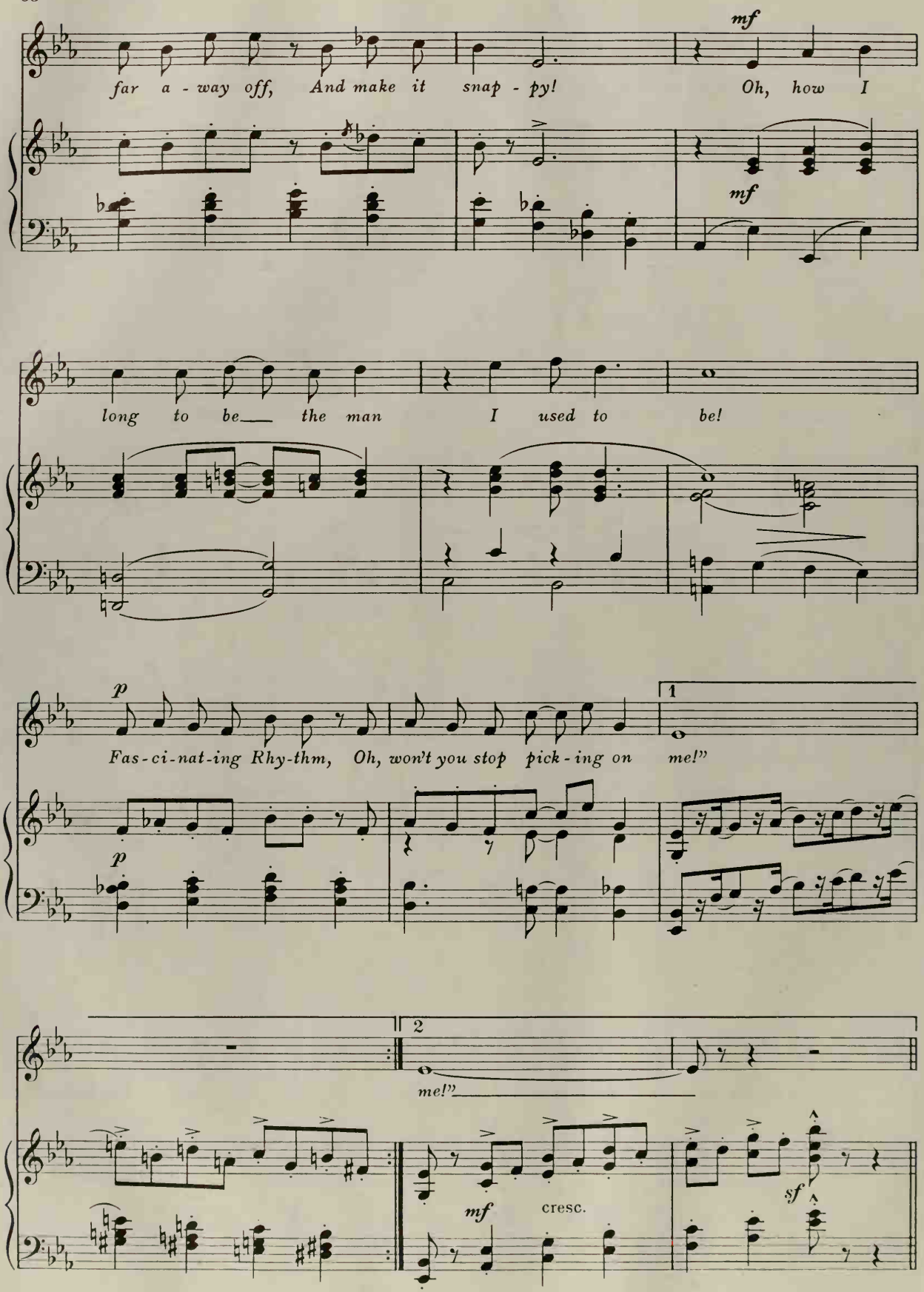

When it - 'll drive me in - sane.
Comes in the morn-ing With-
f
sf
p
out an - y warn-ing,
And hangs a - round all day.
3
mf
I'll have to sneak up to it,
Some-day, and speak up to it,
p
cresc.
I hope it list - ens when I say:

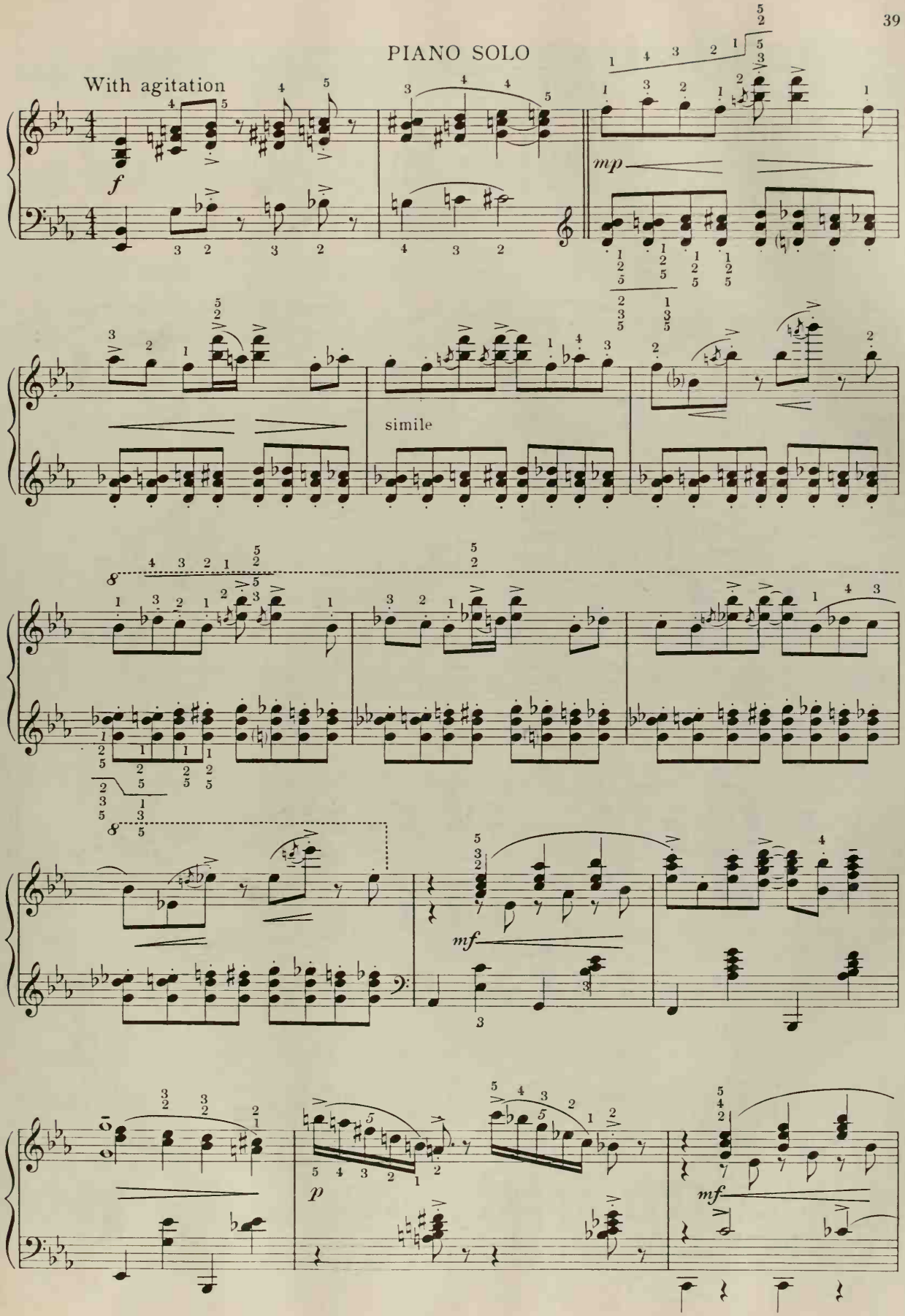
REFRAIN

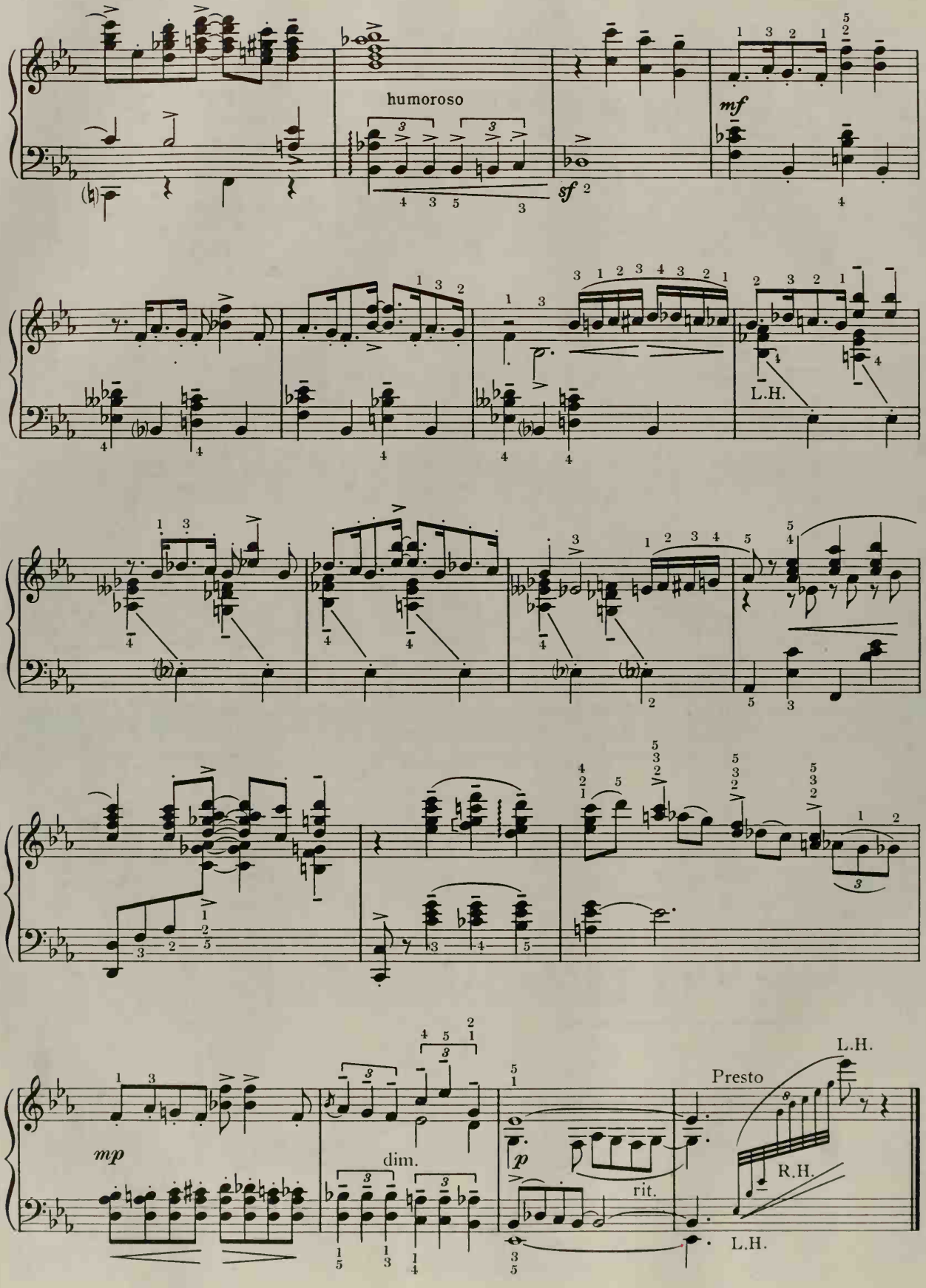

p
"Fas - ci - nat - ing Rhy-thm You've got me on the go! Fas - ci -
p
nat-ing Rhy-thm I'm all a - qui - ver.
What a mess you're mak-ing! The
neigh-bors want to know why I'm al-ways shak-ing Just like a fliv - ver.
Each morn - ing I get up— with the sun,


(Start a hop-ping nev - er stop-ping) To find at night, no work has been
done. I know that once it did-n't mat-ter But
p
p
now you're do-ing wrong; When you start to pat-ter, I'm so un - hap - py.
Won't you take a day off? De - cide to run a - long Some-where


mf
far a - way off, And make it snap - py! Oh, how I
mf
long to be the man I used to be!
p
Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!"
1
p
2
me!"
mf
cresc.
sf

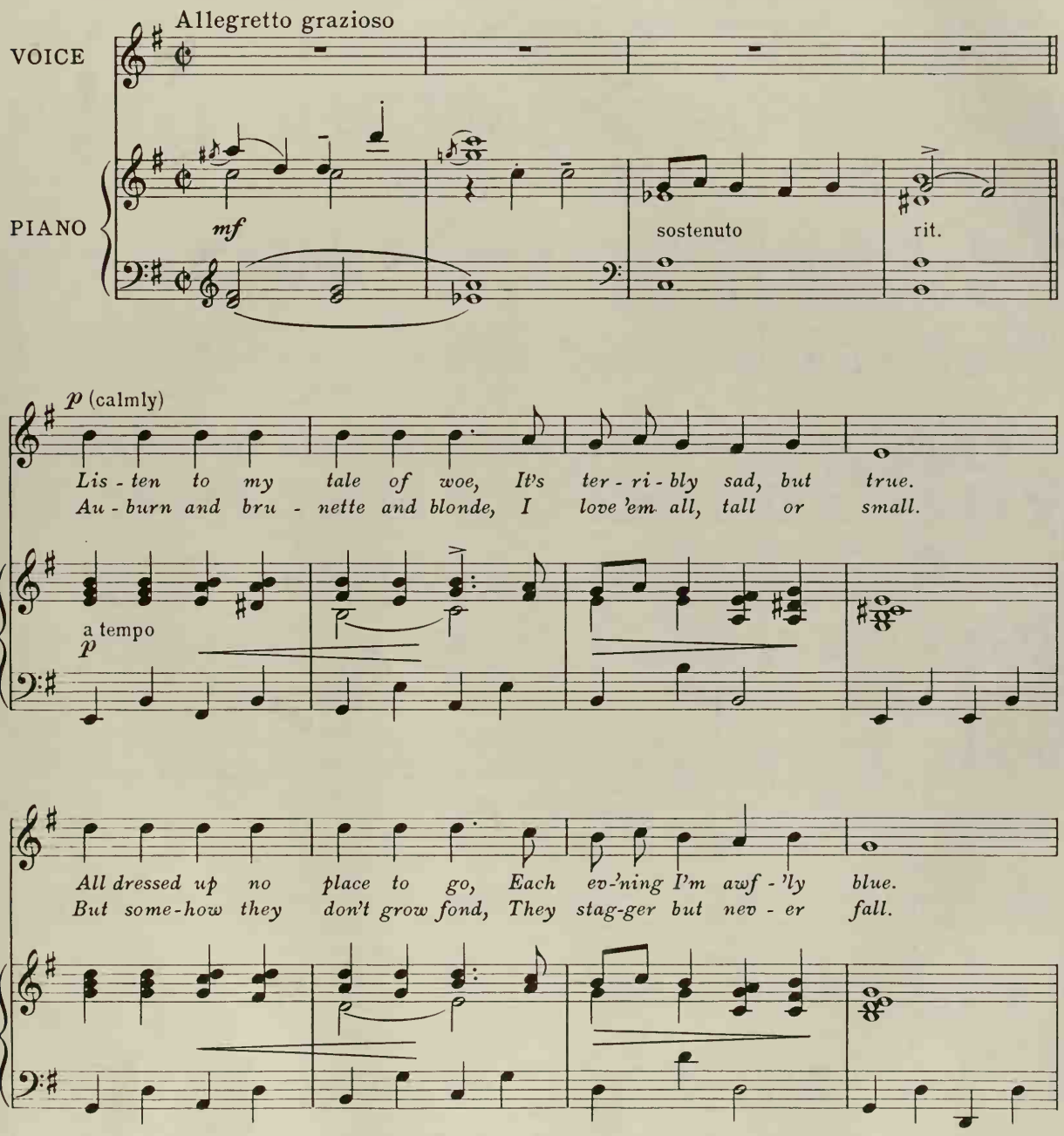
PIANO SOLO




humoroso
mf
sf
L.H.
mp
dim.
p
rit.
Presto
R.H.
L.H.

OH, LADY BE GOOD

WORDS BY IRA GERSHWIN



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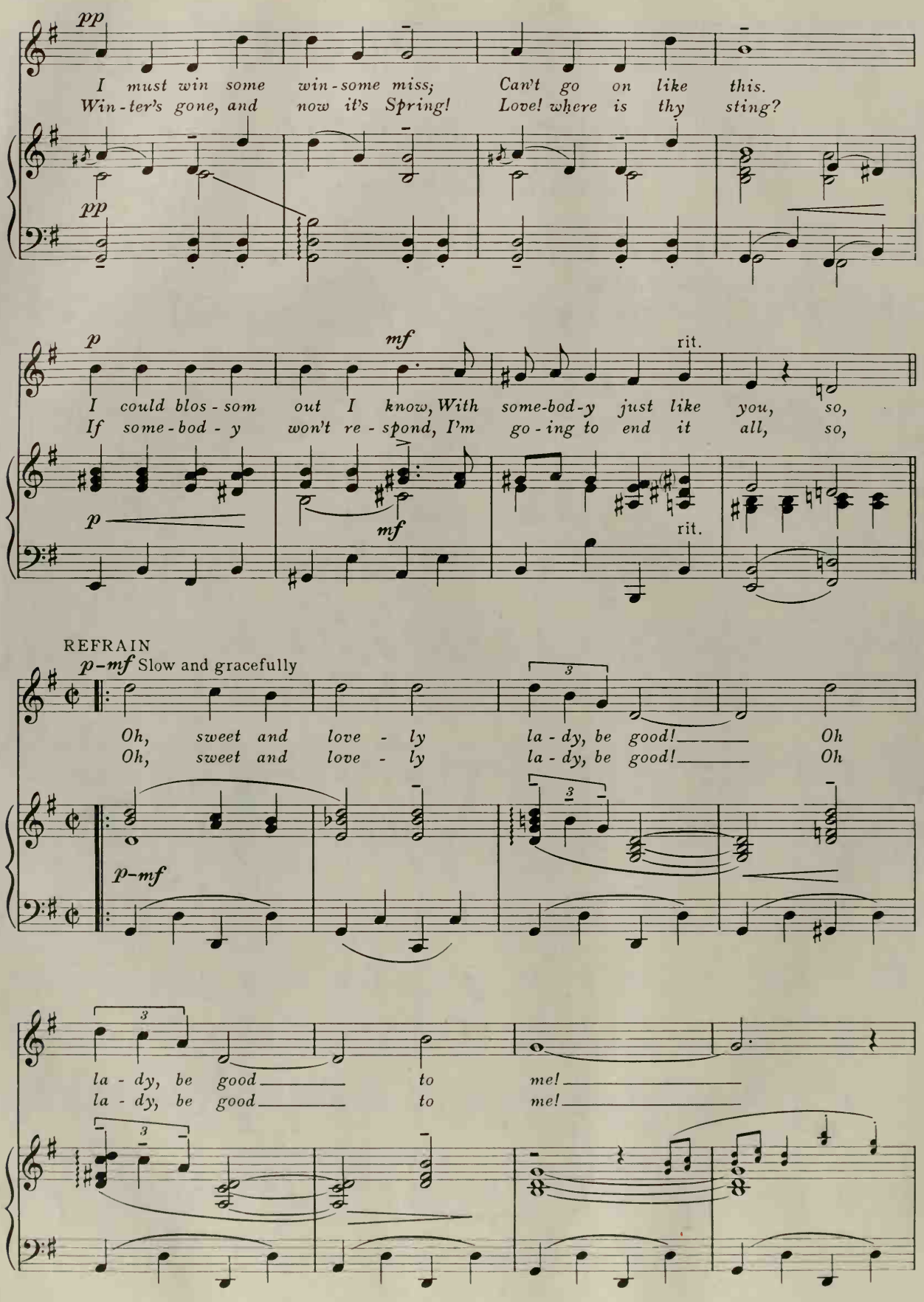
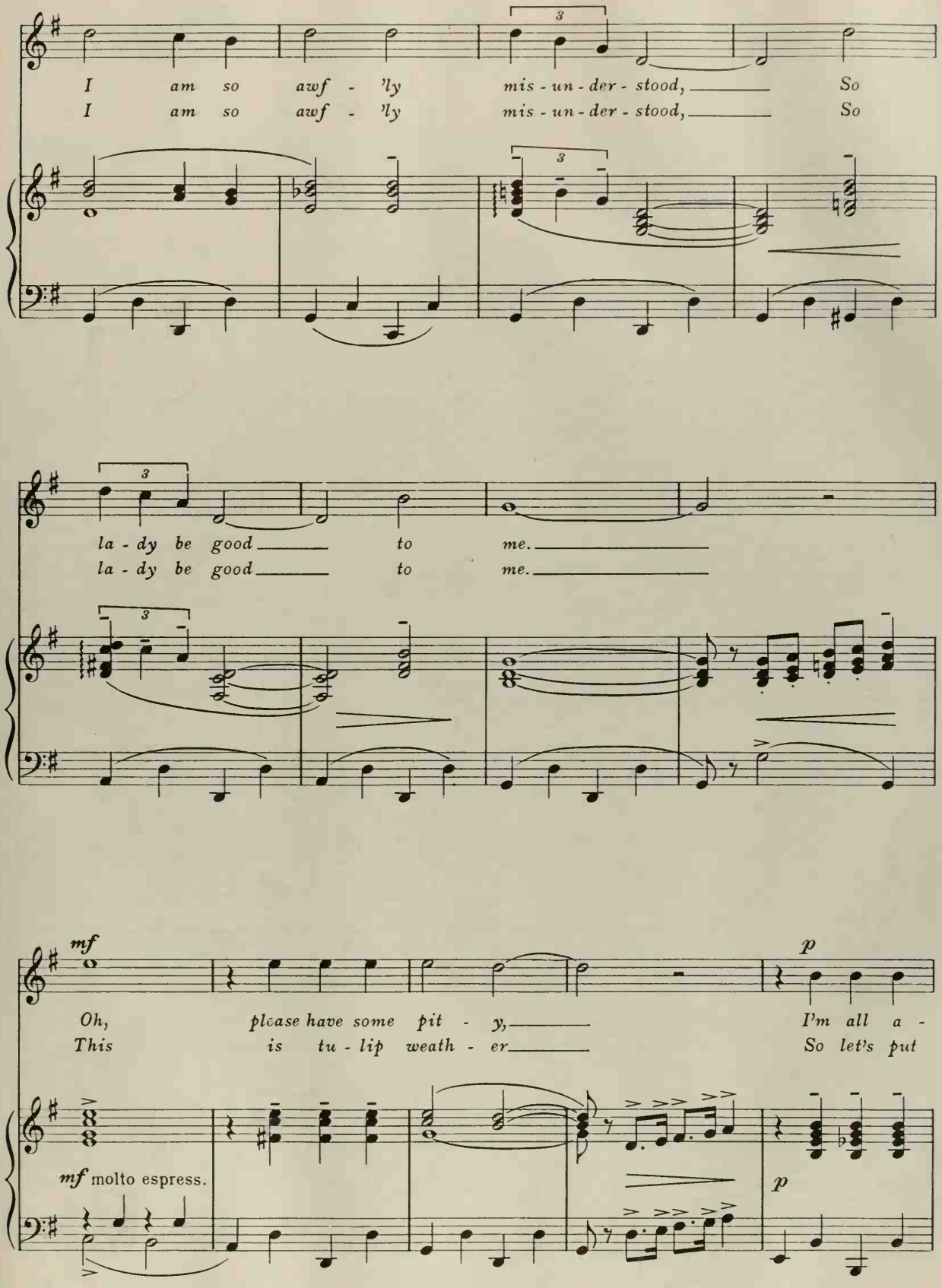
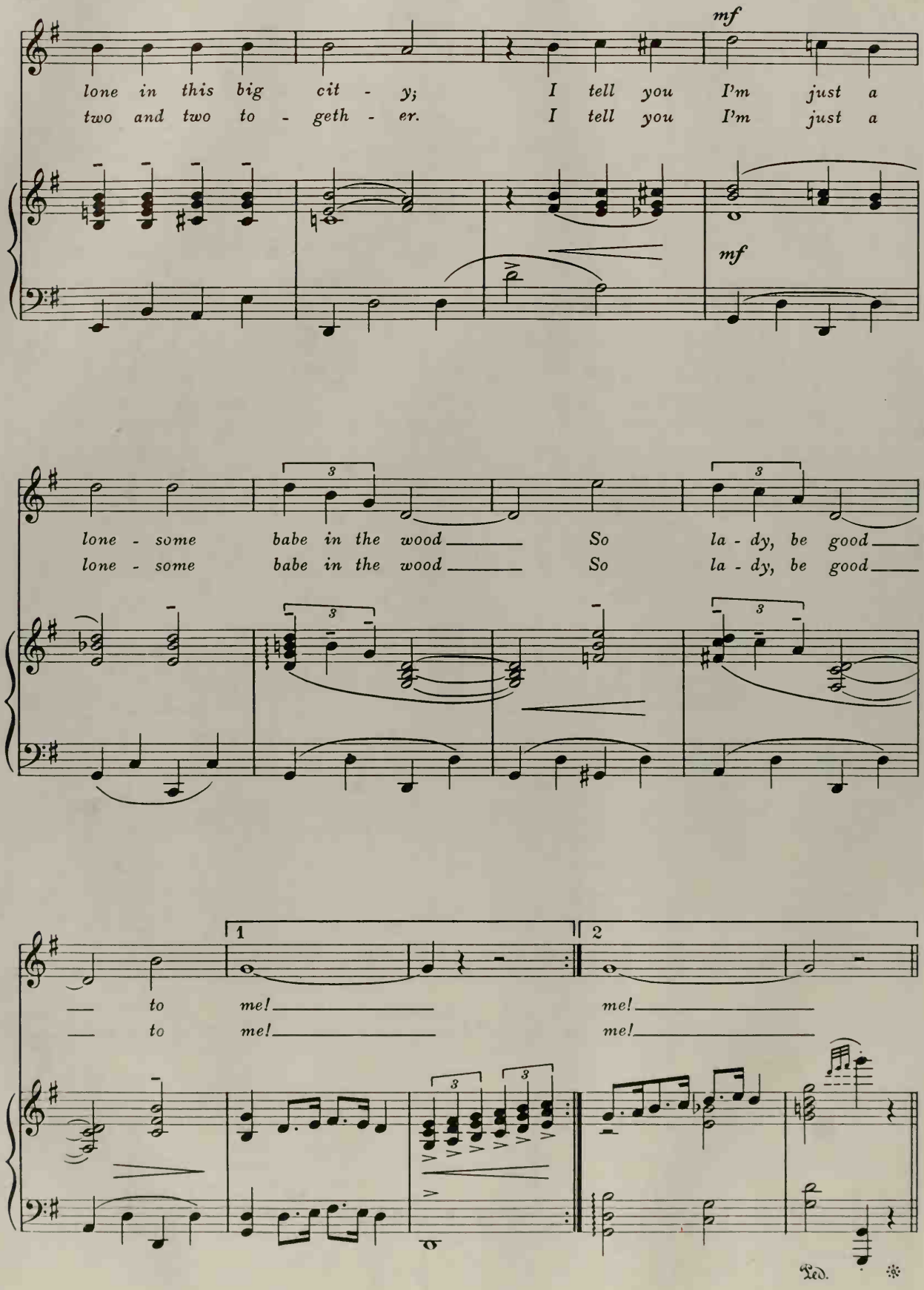
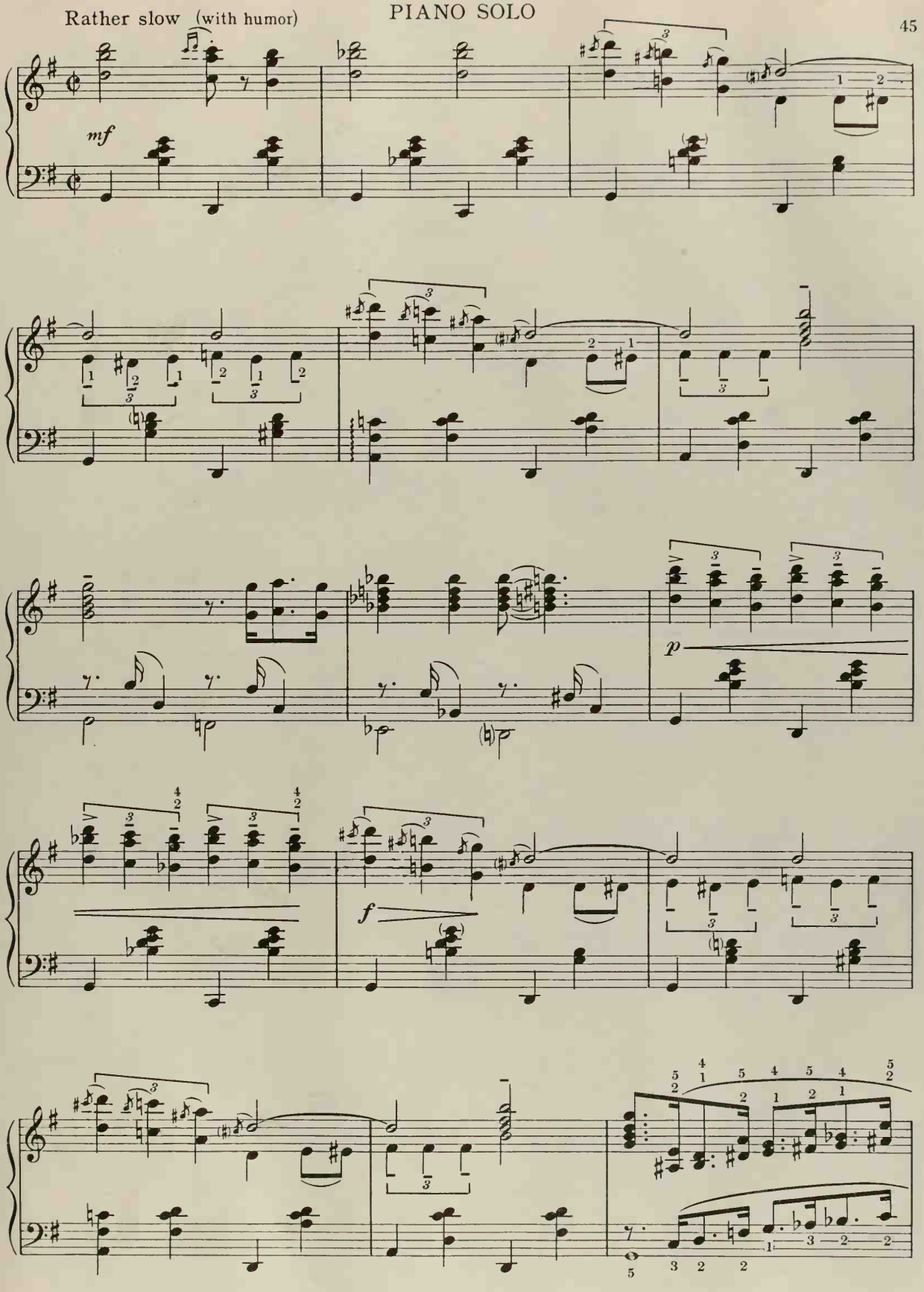
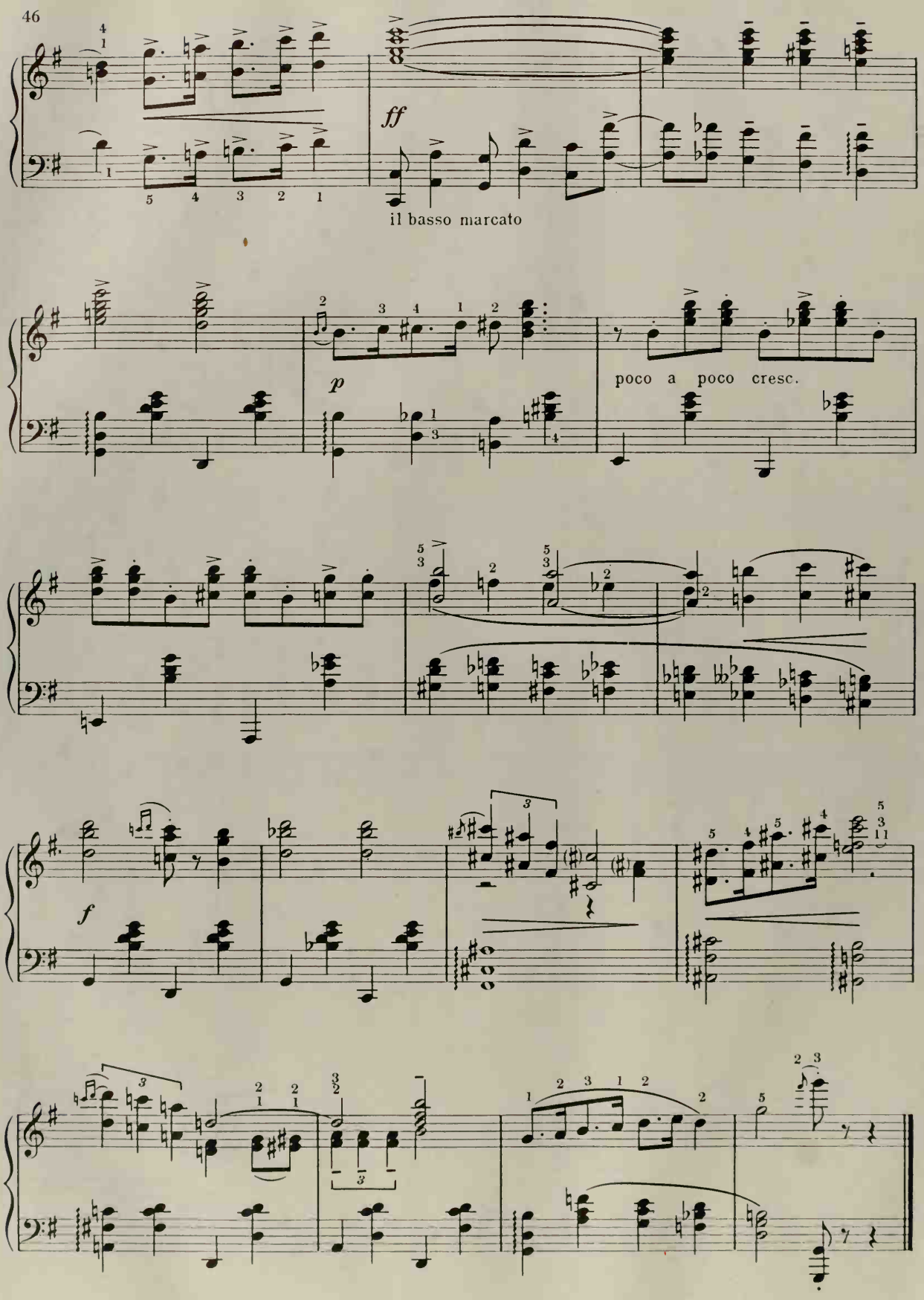

pp
I must win some win-some miss; Can't go on like this.
Win-ter's gone, and now it's Spring! Love! where is thy sting?
pp
p
mf
rit.
I could blos-som out I know, With some-bod-y just like you, so,
If some-bod-y won't re-spond, I'm go-ing to end it all, so,
p
mf
rit.
REFRAIN
p-mf Slow and gracefully
Oh, sweet and love-ly la-dy, be good! Oh
Oh, sweet and love-ly la-dy, be good! Oh
p-mf
la-dy, be good to me!
la-dy, be good to me!


I am so awf - 'ly mis - un - der - stood, So
I am so awf - 'ly mis - un - der - stood, So
la - dy be good to me.
la - dy be good to me.
mf
Oh, please have some pit - y,
This is tu - lip weath - er
p
I'm all a -
So let's put
mf molto espress.
p

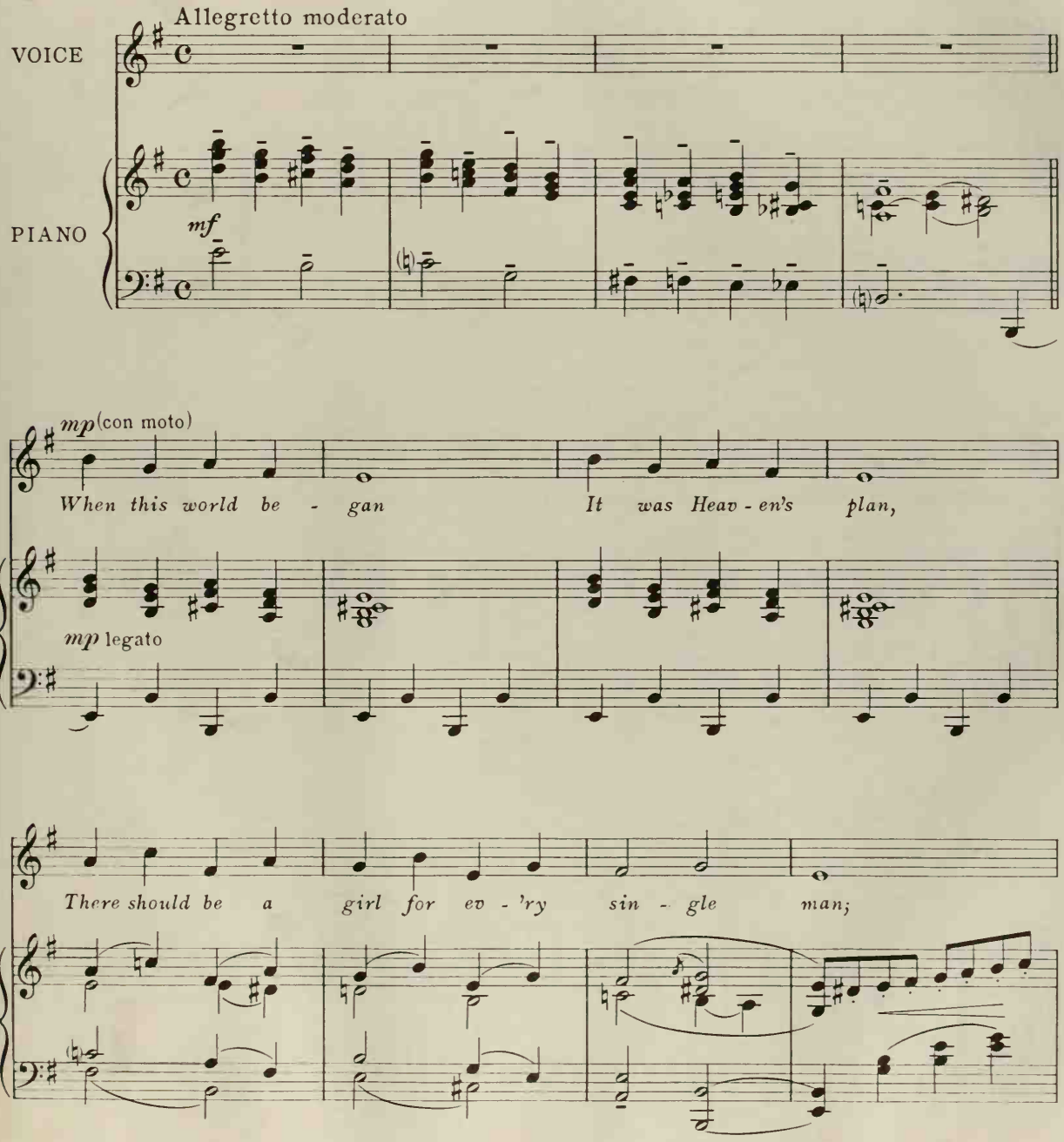

mf
lone in this big cit - y; I tell you I'm just a
two and two to - geth - er. I tell you I'm just a
mf
lone - some babe in the wood So la - dy, be good
lone - some babe in the wood So la - dy, be good
1
2
to me! me!
to me! me!
Ped.


mf
p
f


ff
il basso marcato
p
poco a poco cresc.
f

SOMEBODY LOVES ME

WORDS BY B. G. DE SYLVA AND BALLARD MACDONALD



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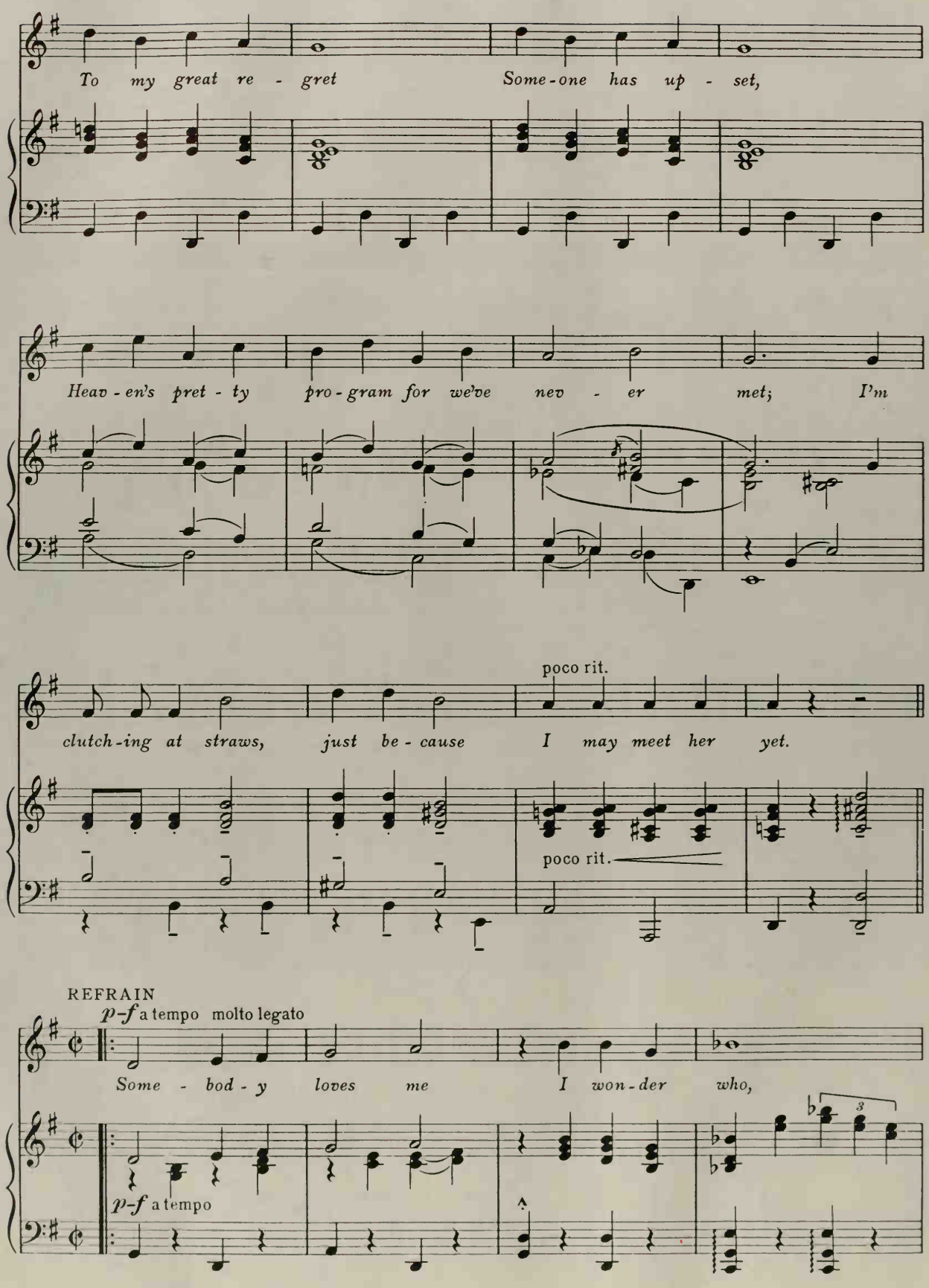
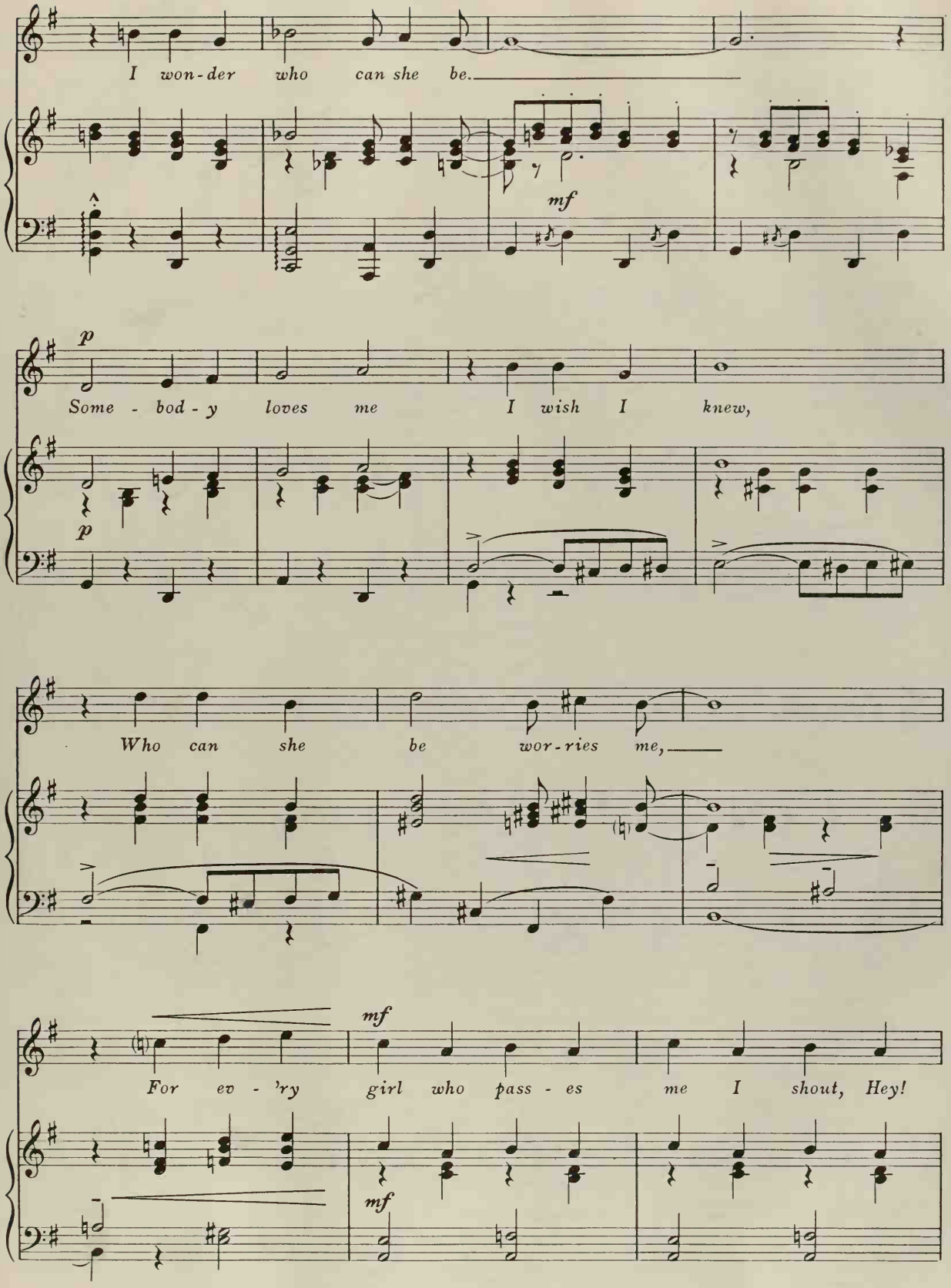
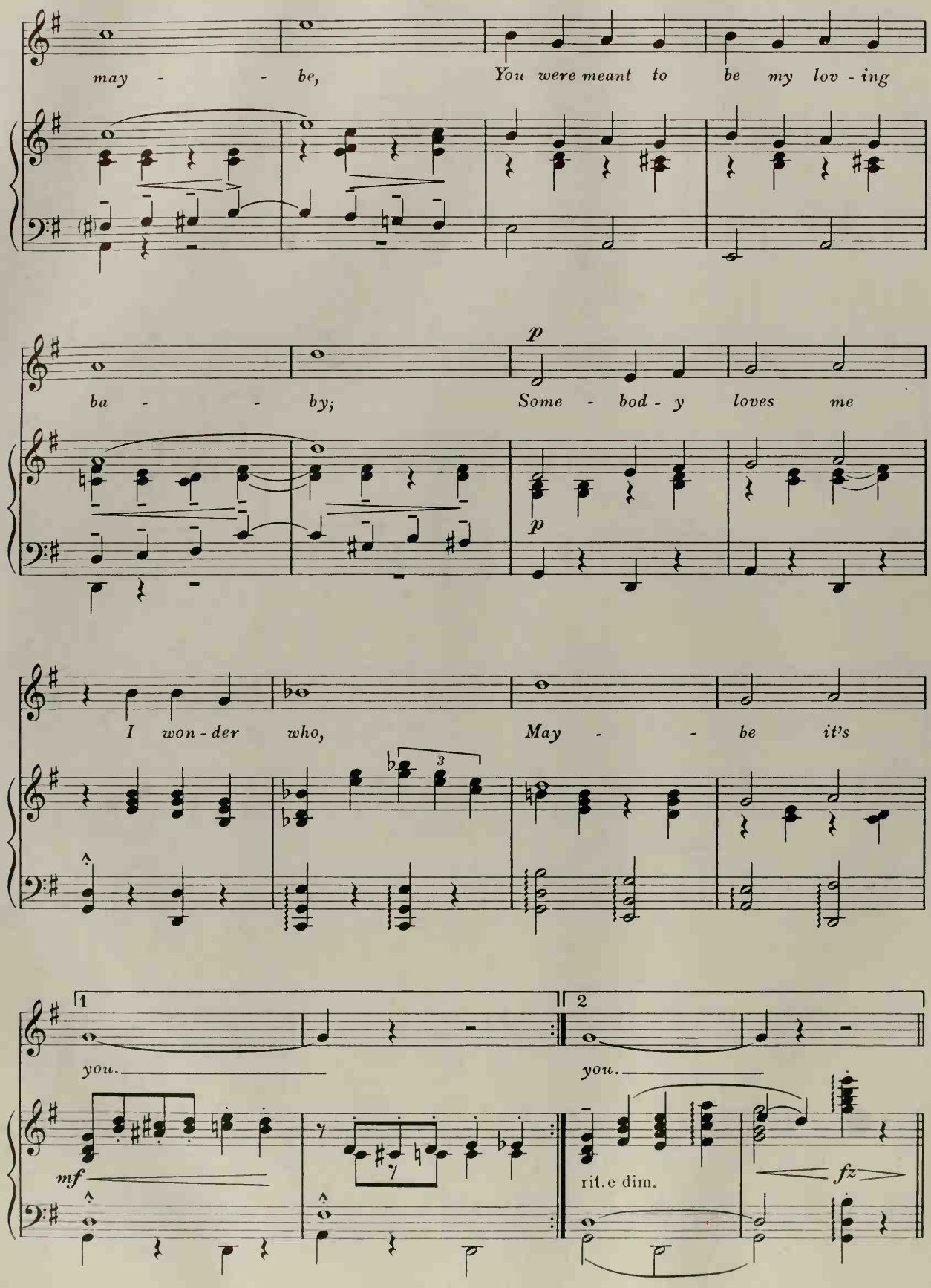
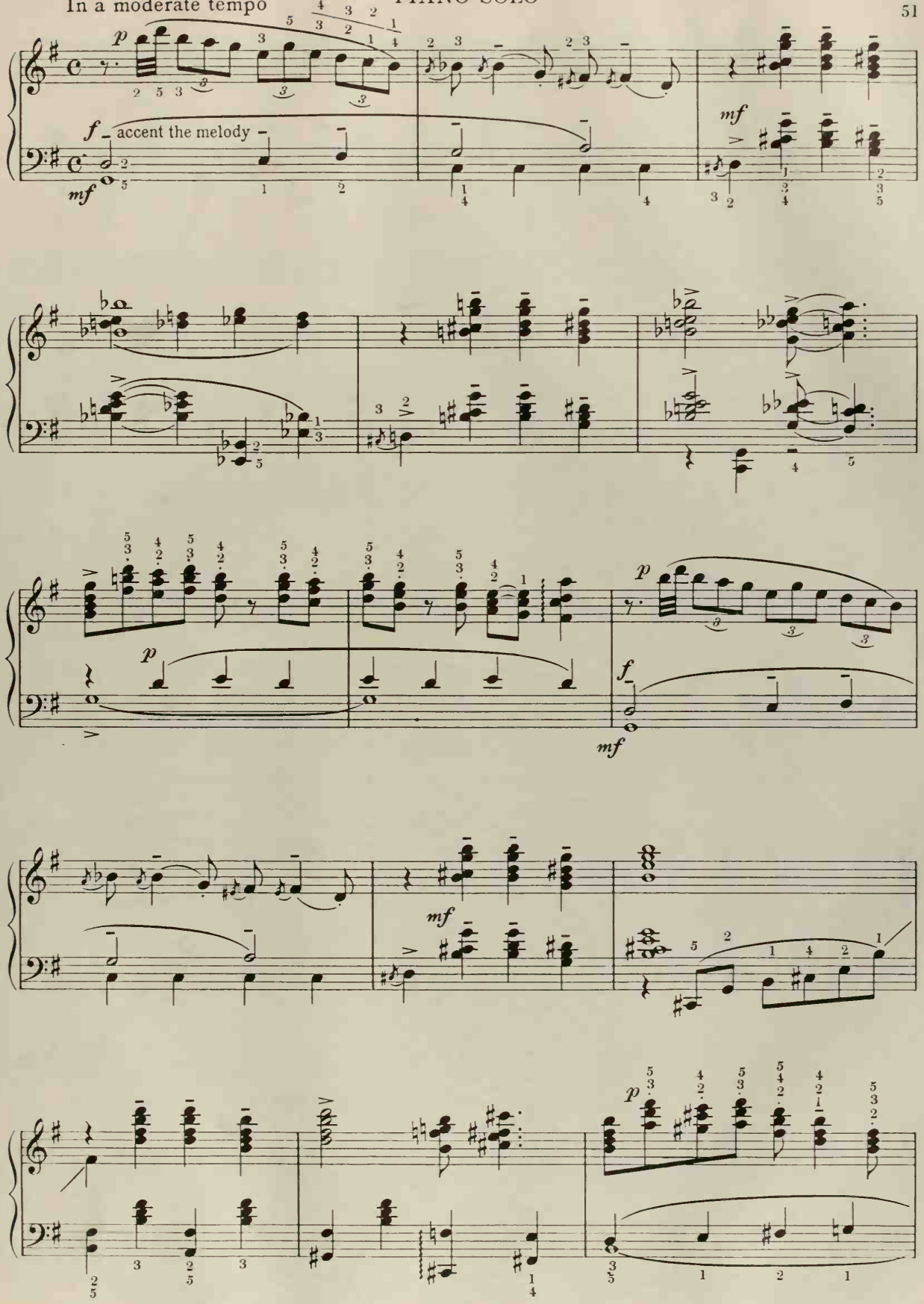
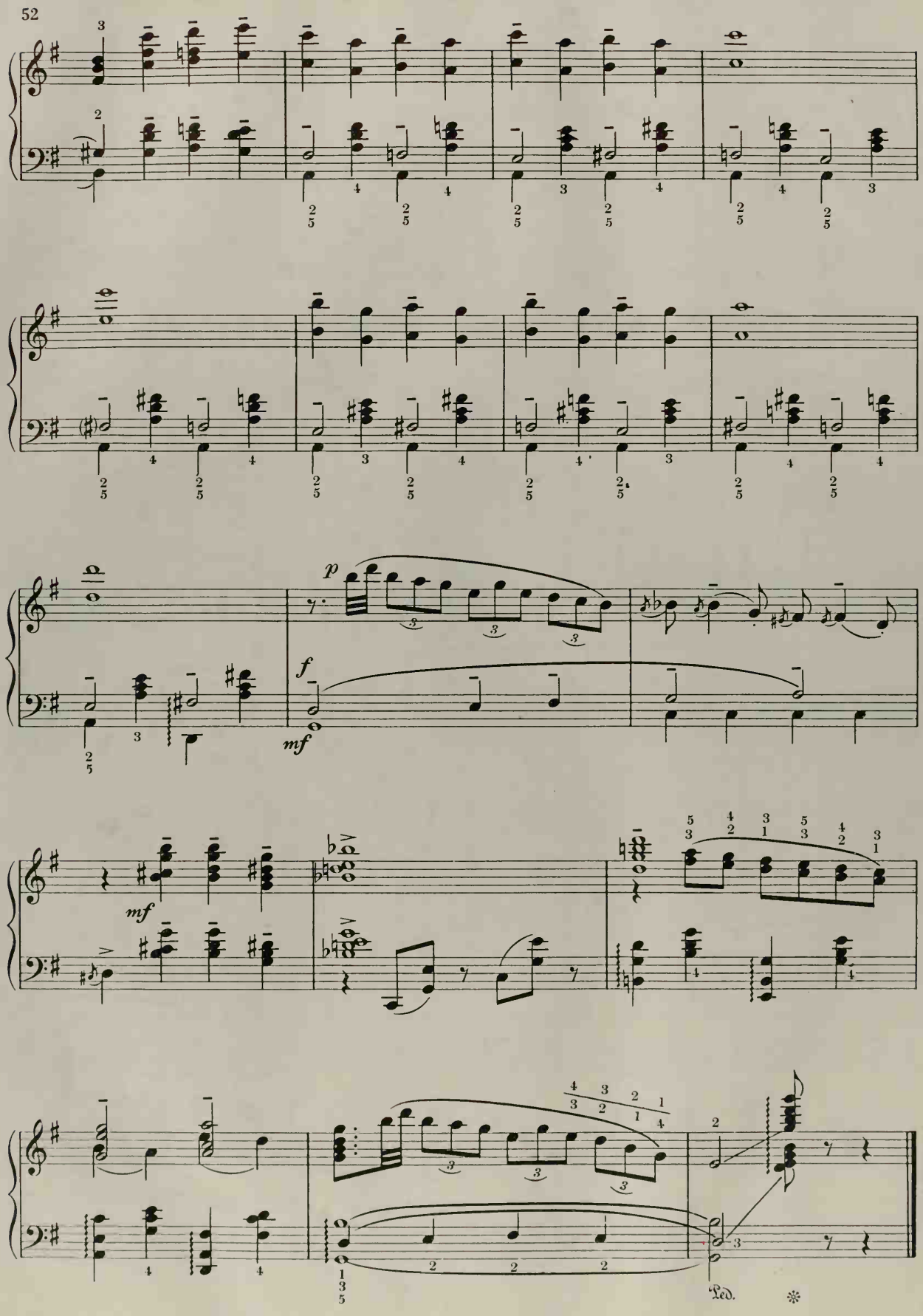

To my great re - gret
Some-one has up - set,
Heav - en's pret - ty
pro - gram for we've
nev - er
met;
I'm
clutch - ing at straws,
just be - cause
I may meet her
yet.
poco rit.
poco rit.
REFRAIN
p-f a tempo molto legato
Some - bod - y
loves me
I won - der
who,
p-f a tempo
3


I won-der who can she be.
mf
p
Some - bod - y loves me I wish I knew,
p
Who can she be wor-ries me,
mf
For ev - 'ry girl who pass - es me I shout, Hey!
mf


may - - be, You were meant to be my lov - ing
ba - - by; Some - bod - y loves me
p
p
I won - der who, May - - be it's
1
2
you.
you.
mf
rit.e dim.
fz

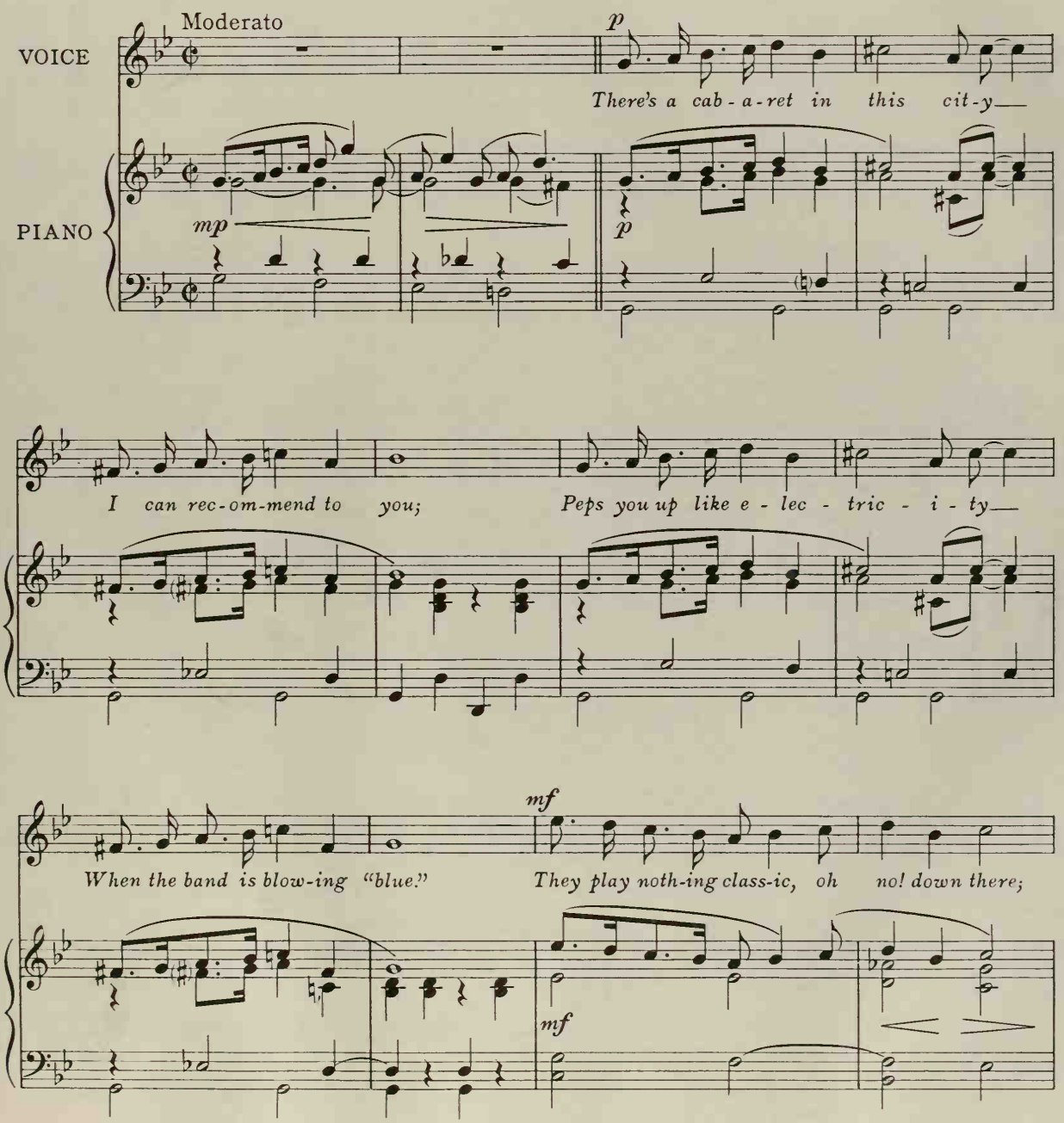
In a moderate tempo




p
f
mf
mf
Ped.

SWEET AND LOW DOWN

WORDS BY IRA GERSHWIN



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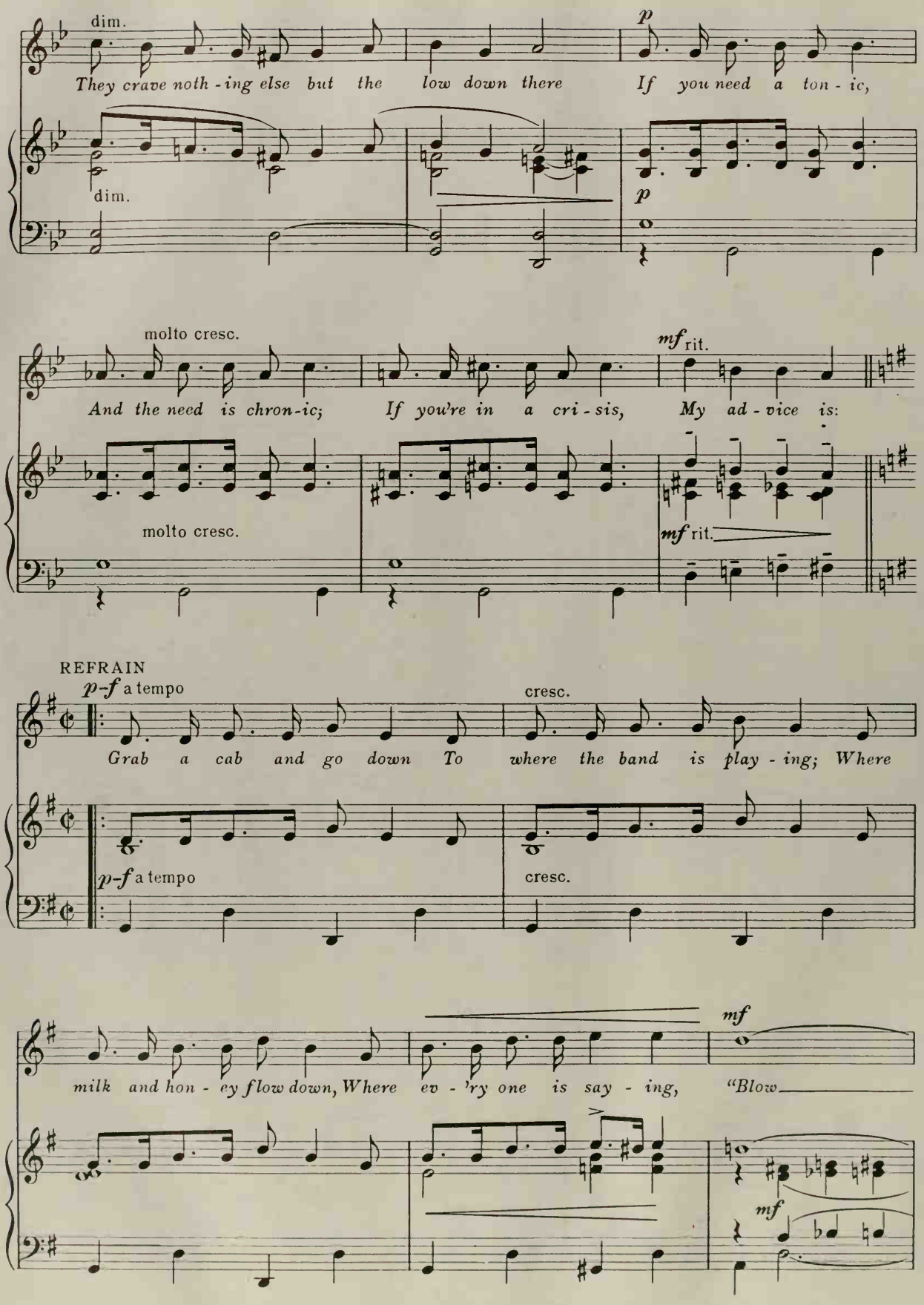
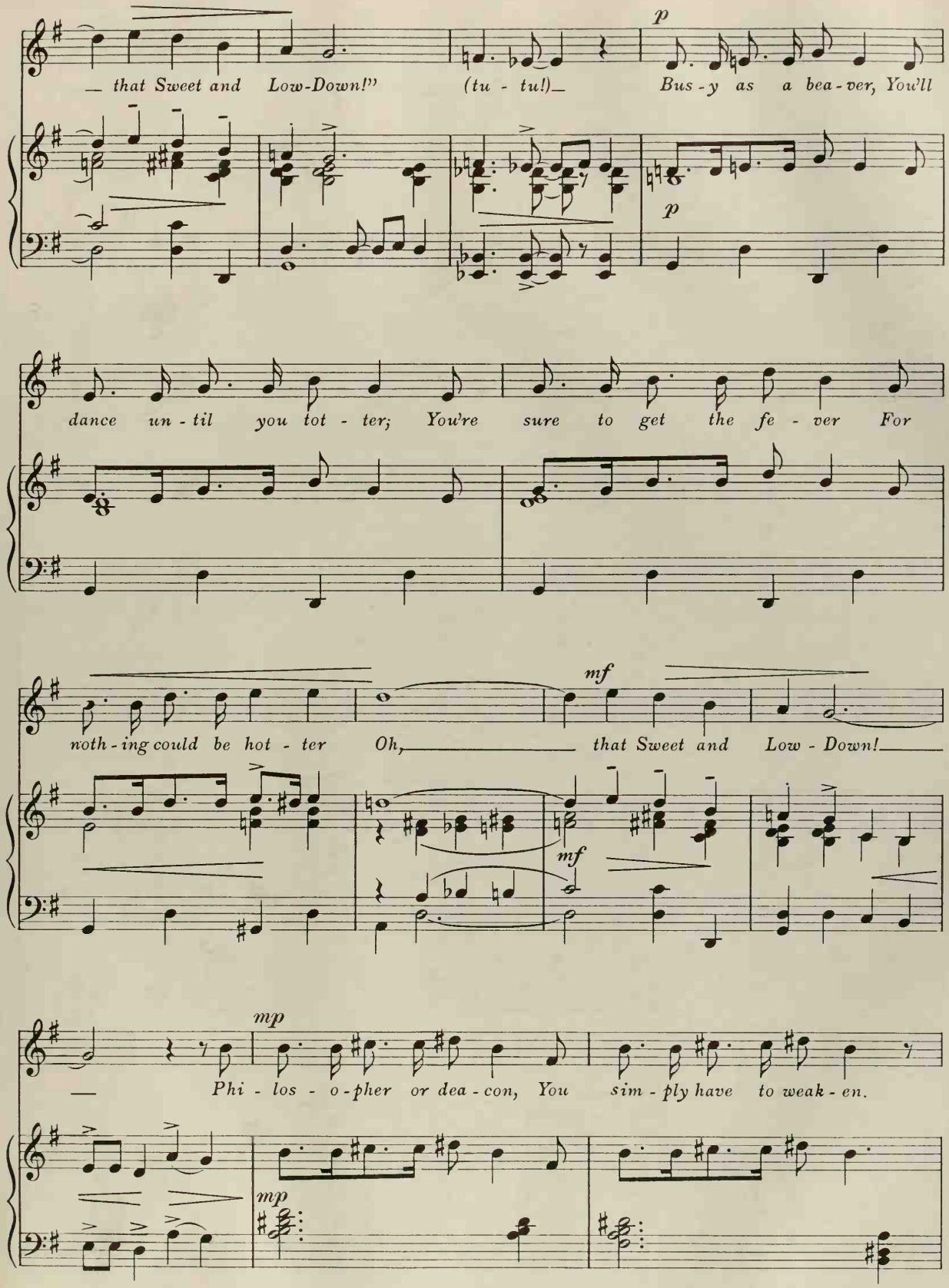
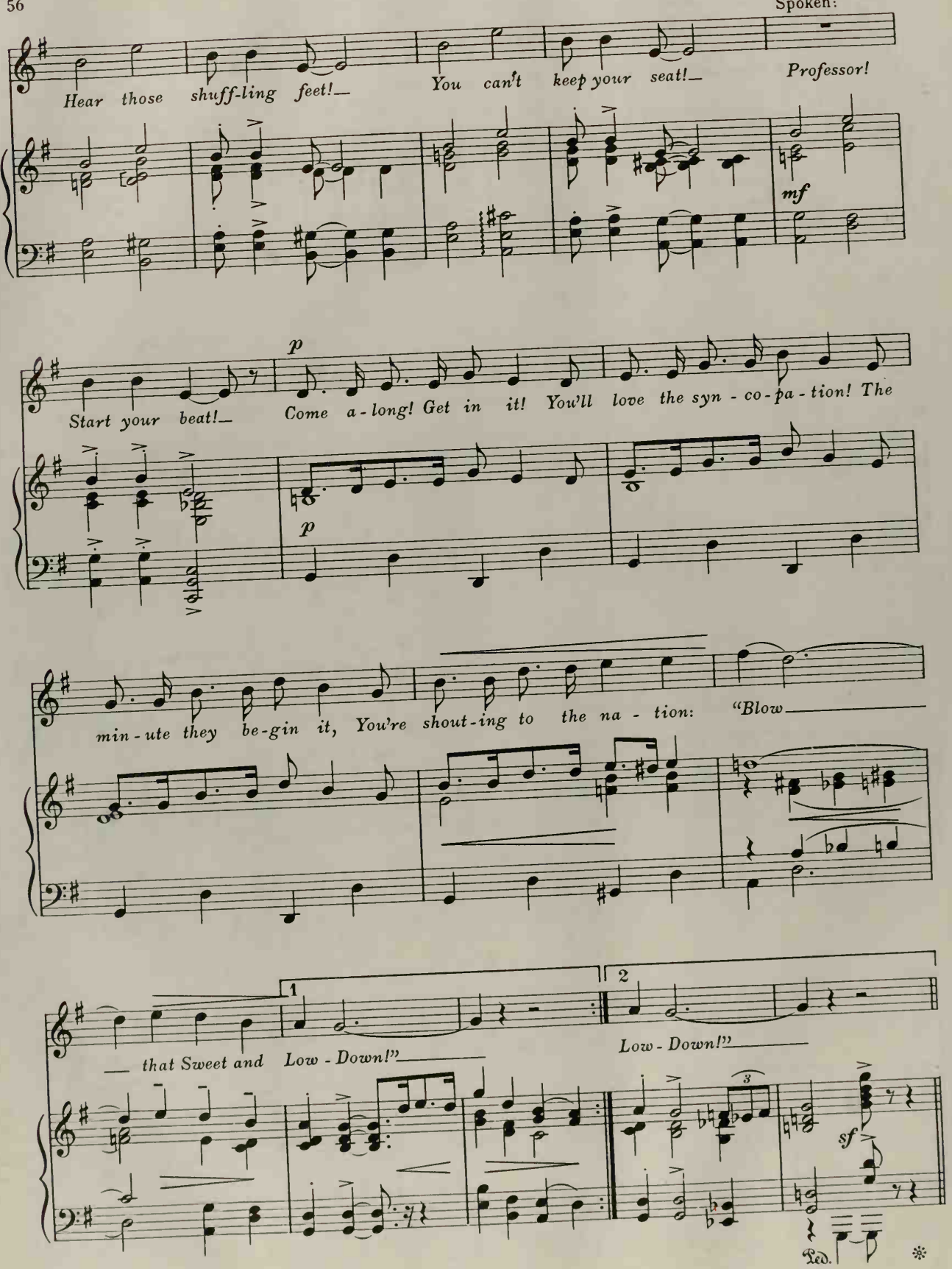
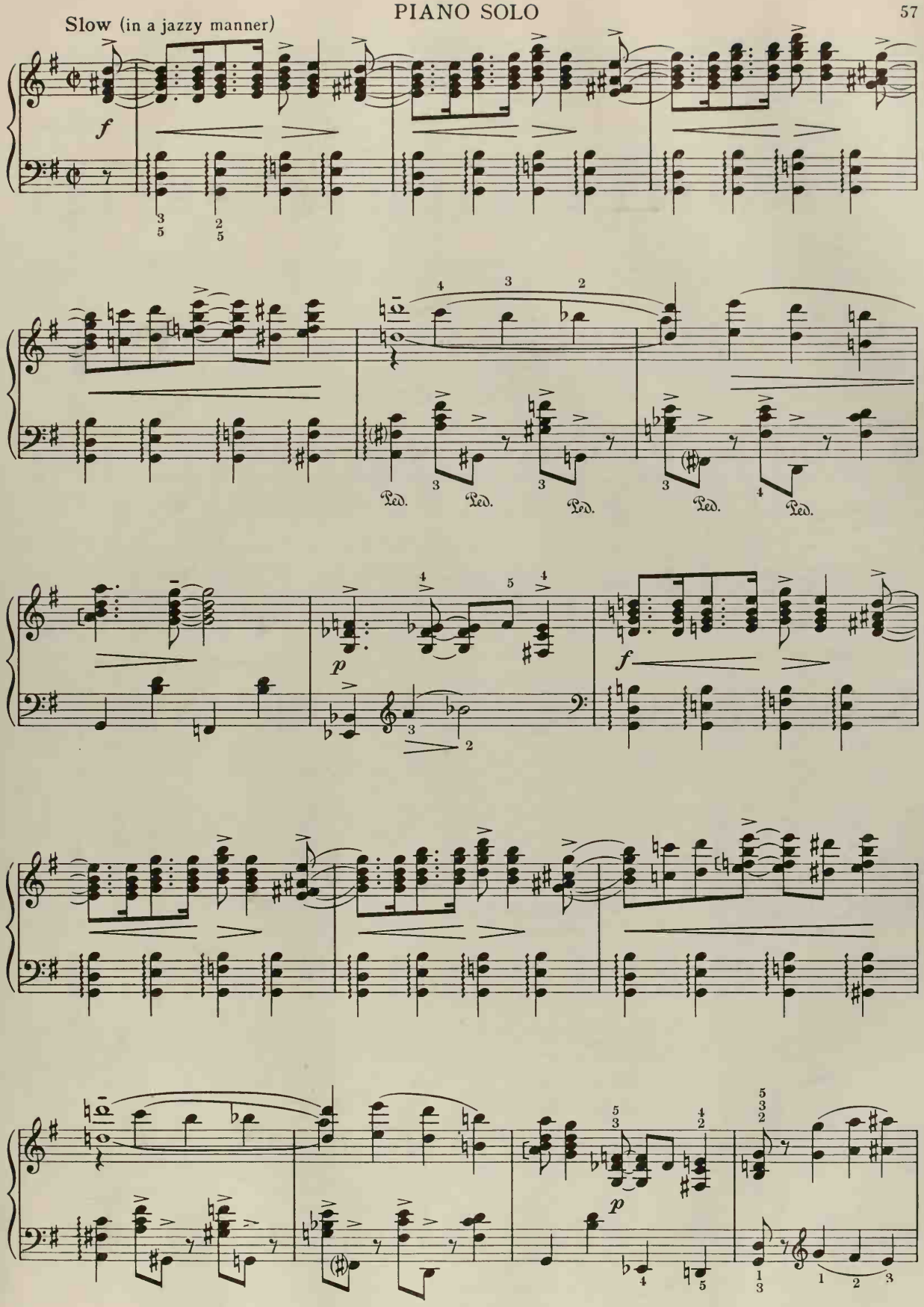
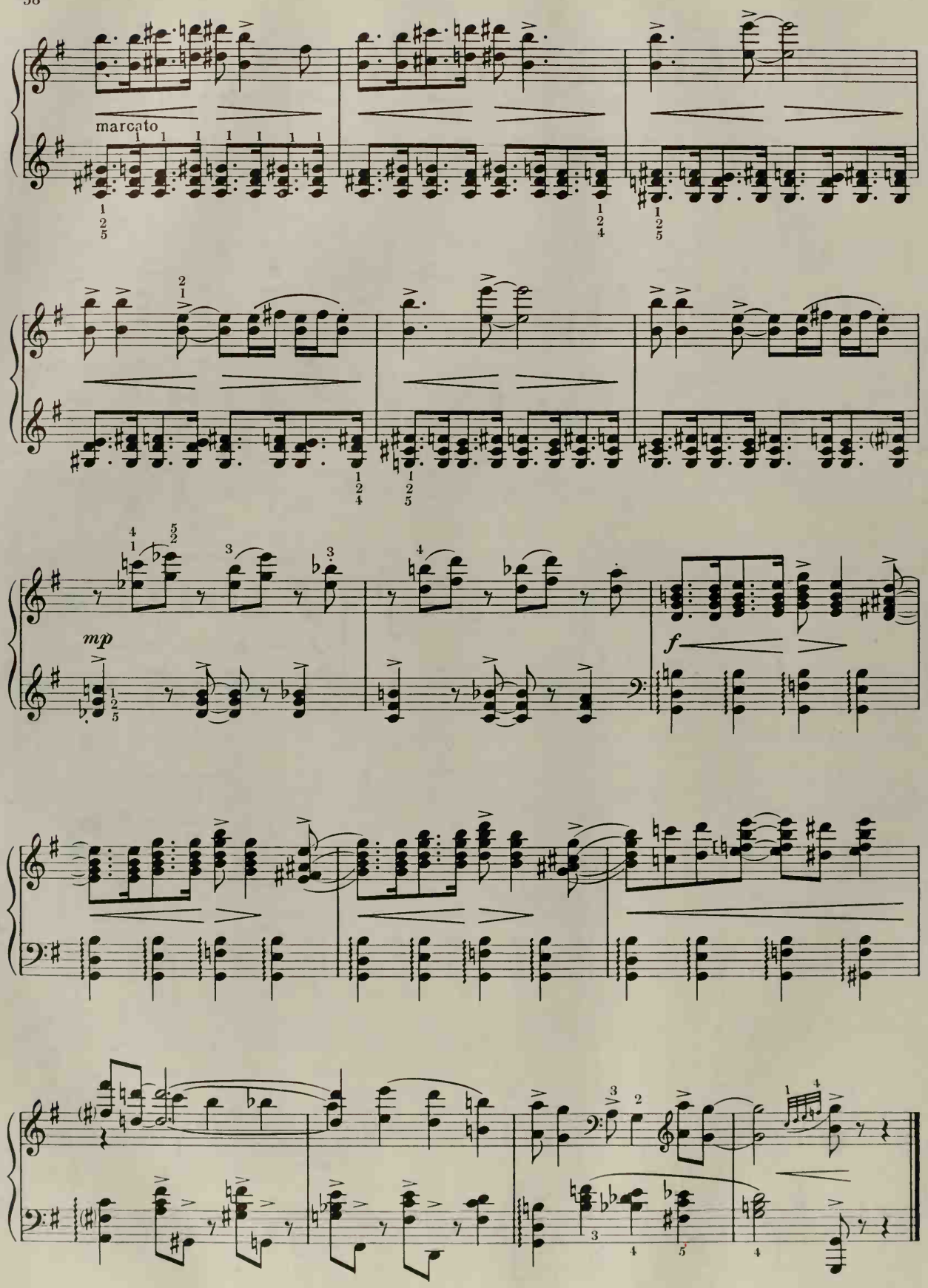

dim.
They crave noth - ing else but the low down there
If you need a ton - ic,
p
molto cresc.
And the need is chron-ic;
If you're in a cri - sis,
mf rit.
My ad - vice is:
REFRAIN
p-f a tempo
cresc.
Grab a cab and go down To where the band is play - ing; Where
milk and hon - ey flow down, Where ev - 'ry one is say - ing,
mf
"Blow


— that Sweet and Low-Down!"
(tu - tu!)—
Bus - y as a bea - ver, You'll
dance un - til you tot - ter; You're sure to get the fe - ver For
noth - ing could be hot - ter
Oh,
that Sweet and Low - Down!
Phi - los - o - pher or dea - con, You sim - ply have to weak - en.
p
mf
mp

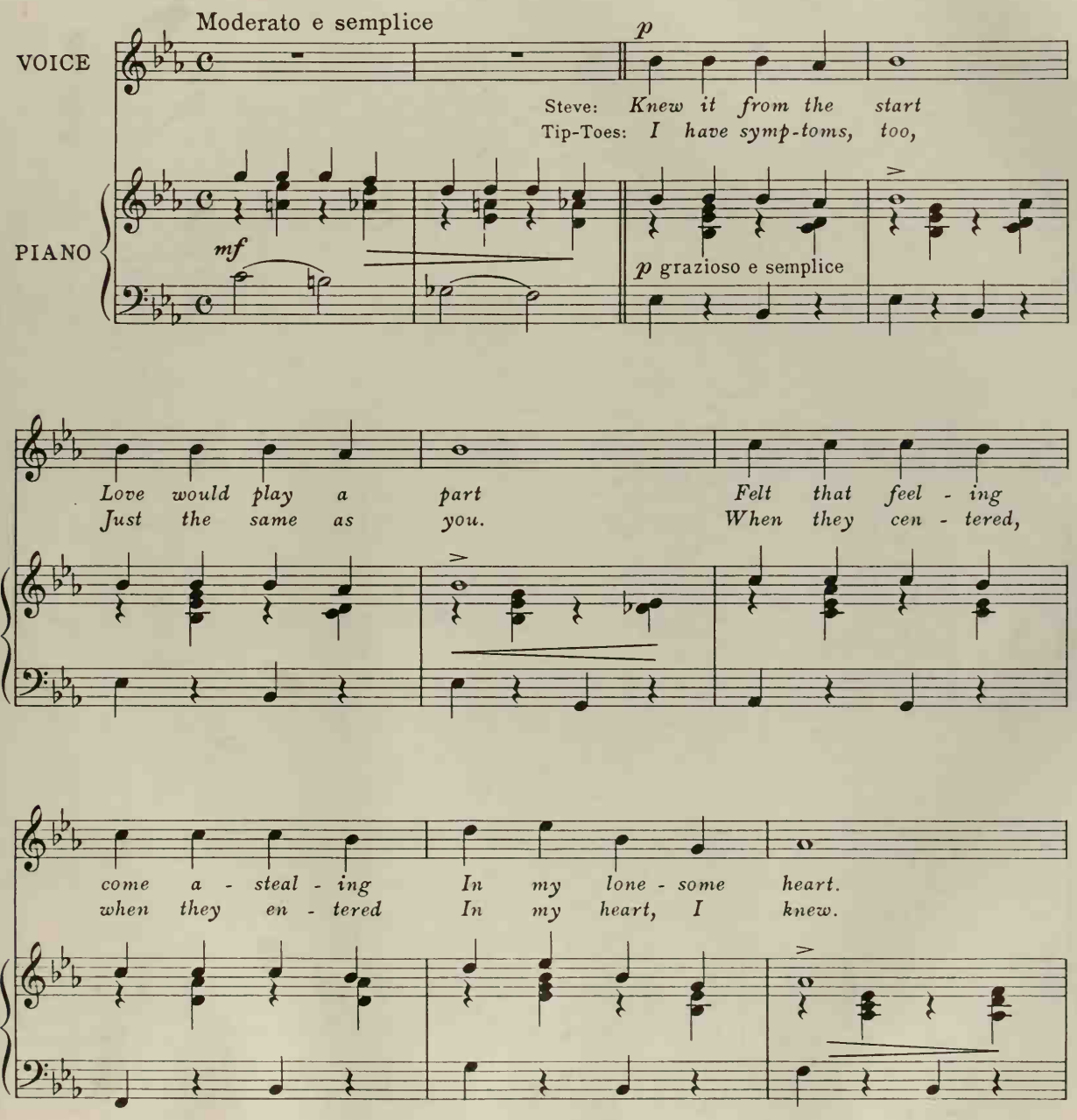

Spoken:
Hear those shuff-ling feet!— You can't keep your seat!— Professor!
mf
p
Start your beat!— Come a-long! Get in it! You'll love the syn-co-pa-tion! The
p
min-ute they be-gin it, You're shout-ing to the na-tion: "Blow
1
2
— that Sweet and Low-Down!" Low-Down!"
3
sf
Ped.


Slow (in a jazzy manner)
f
Ped.
Ped.
Ped.
Ped.
Ped.
p
f
p


marcato
mp
f

THAT CERTAIN FEELING

WORDS BY IRA GERSHWIN



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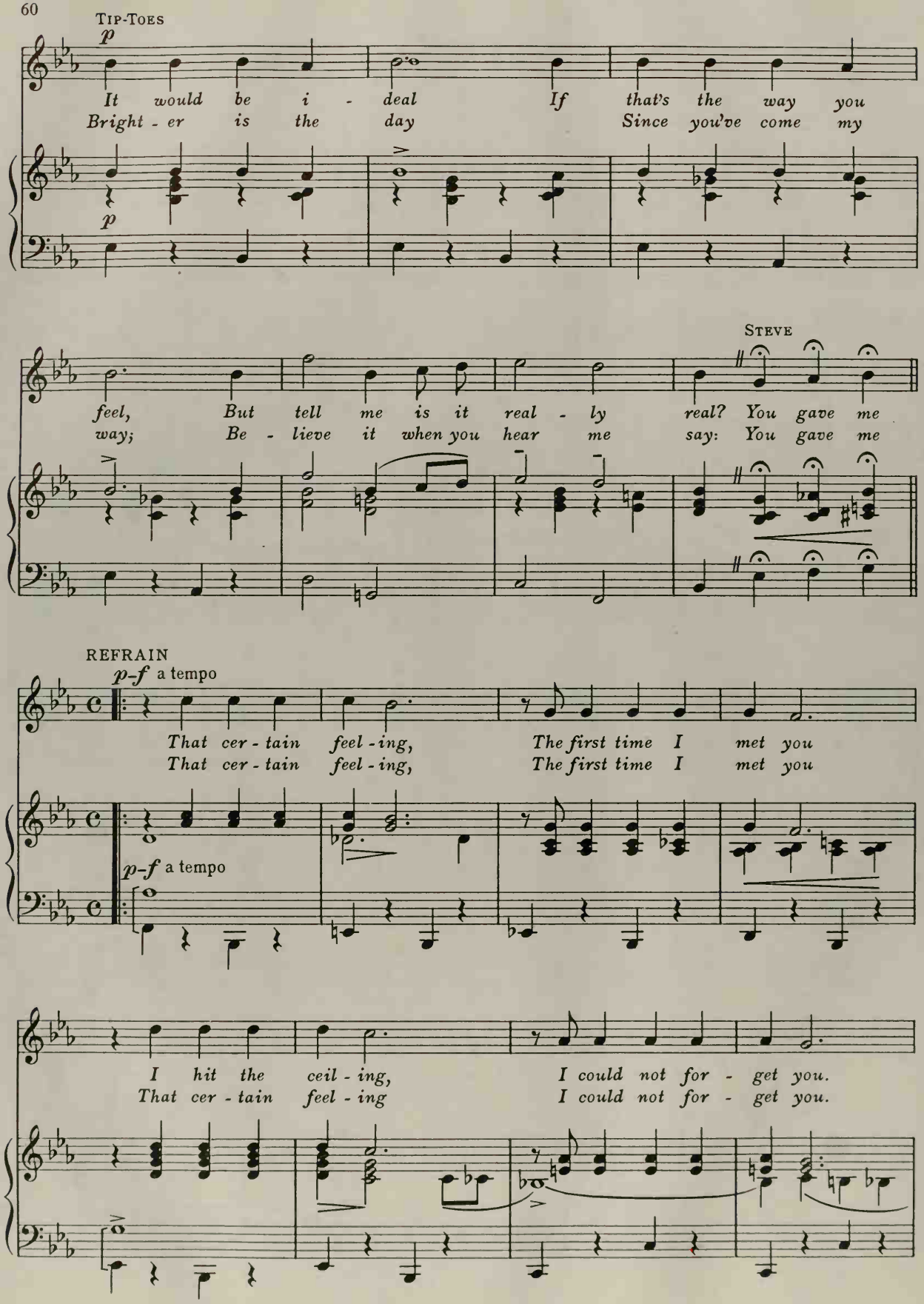
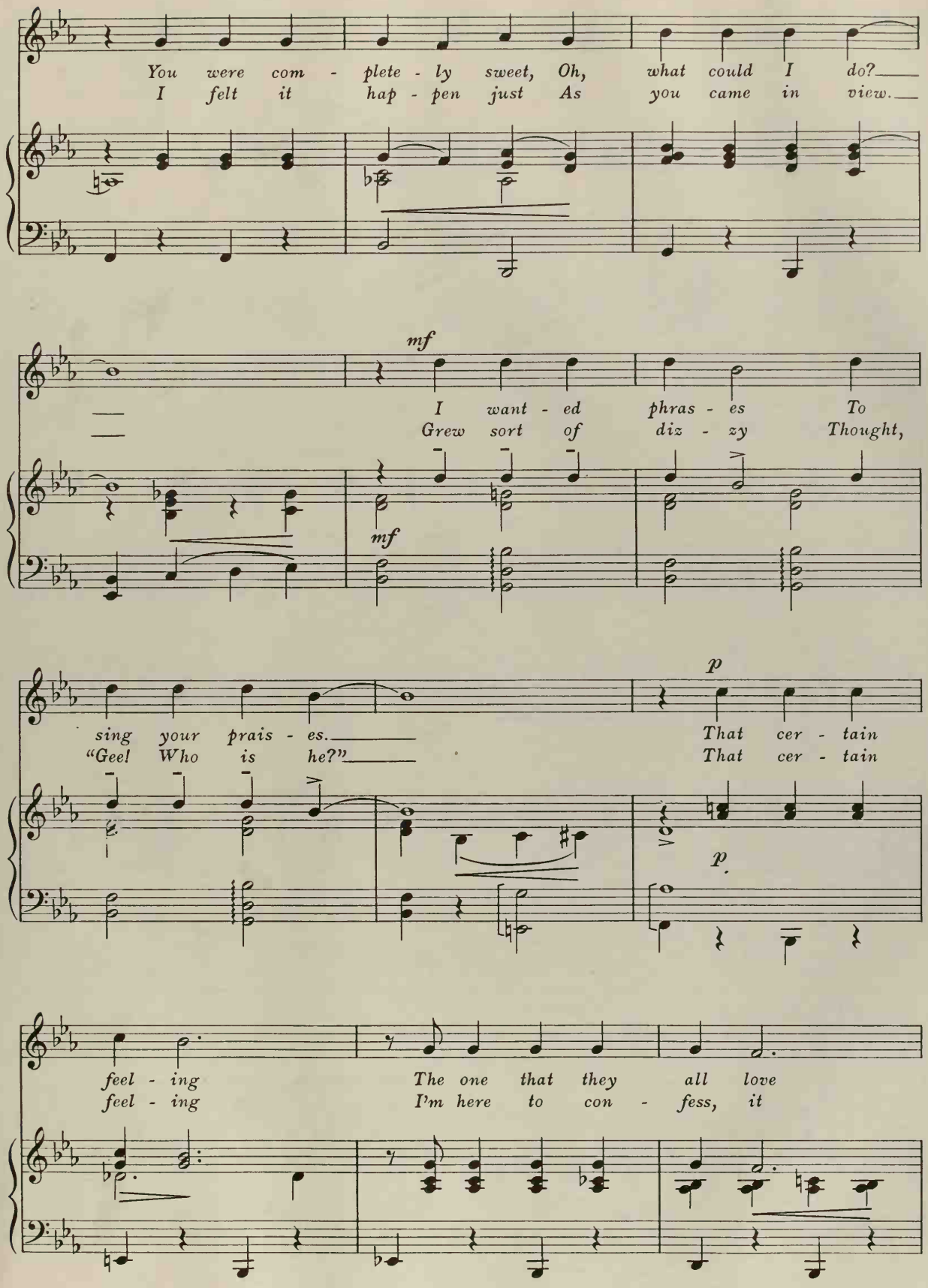
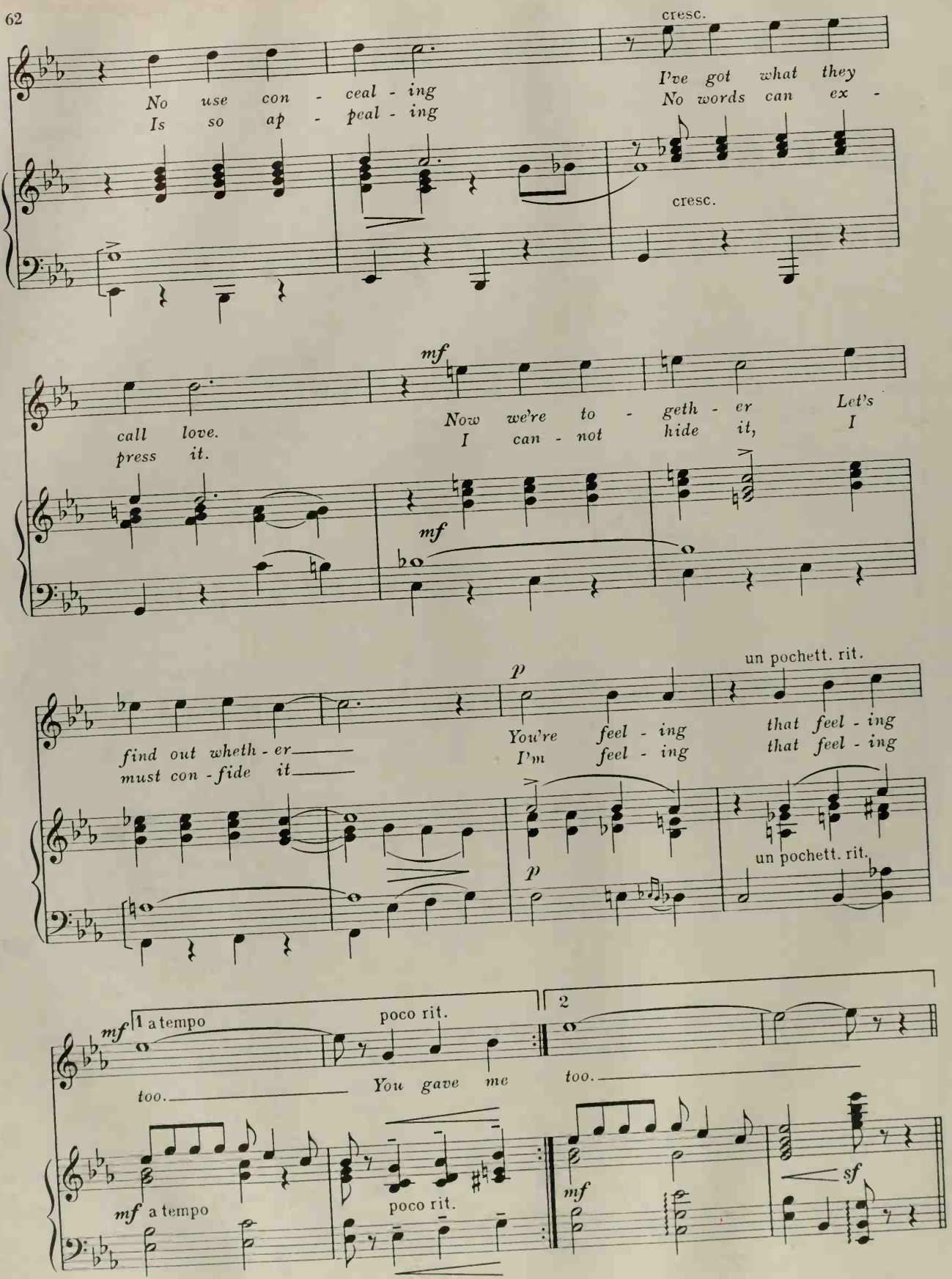
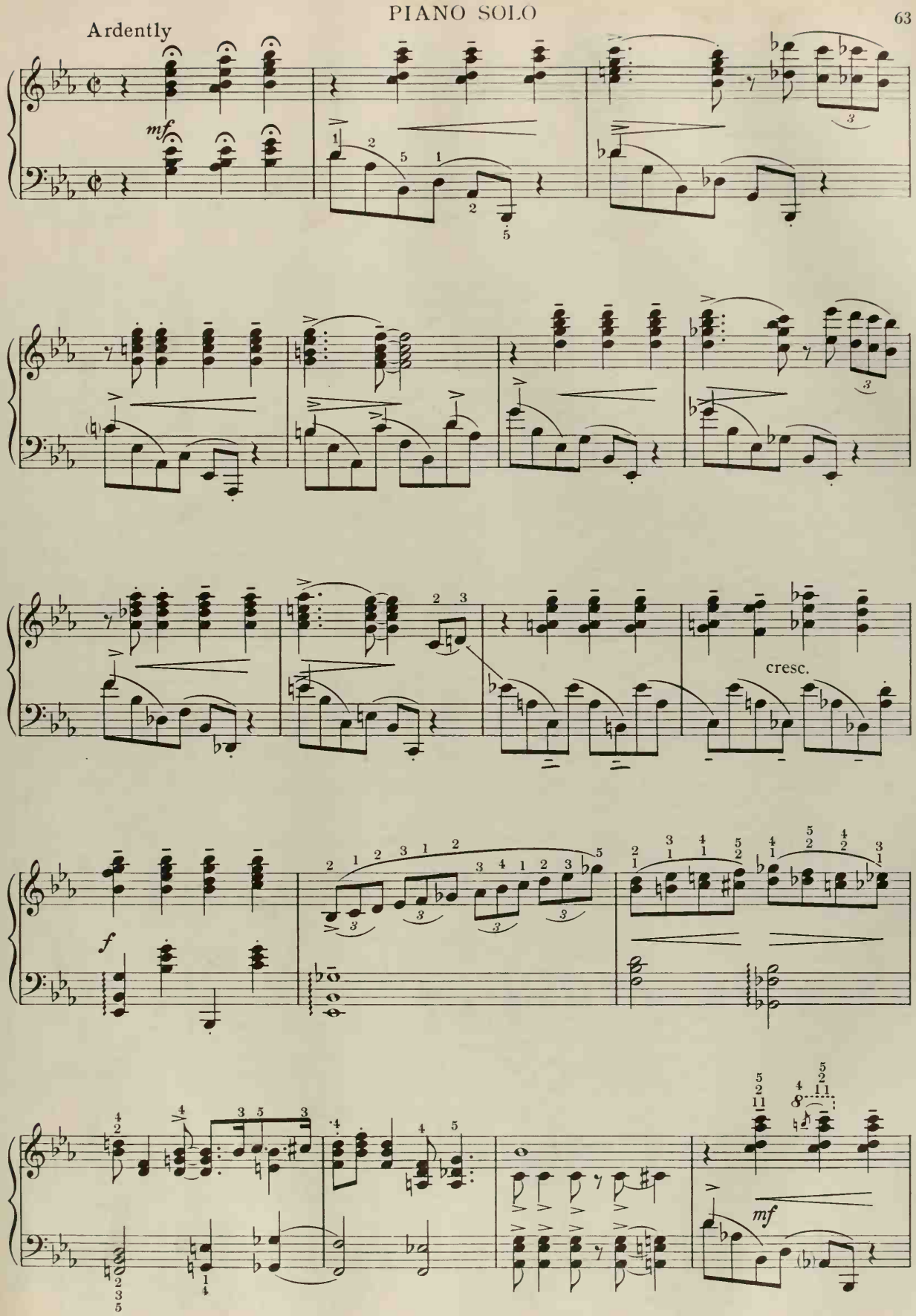
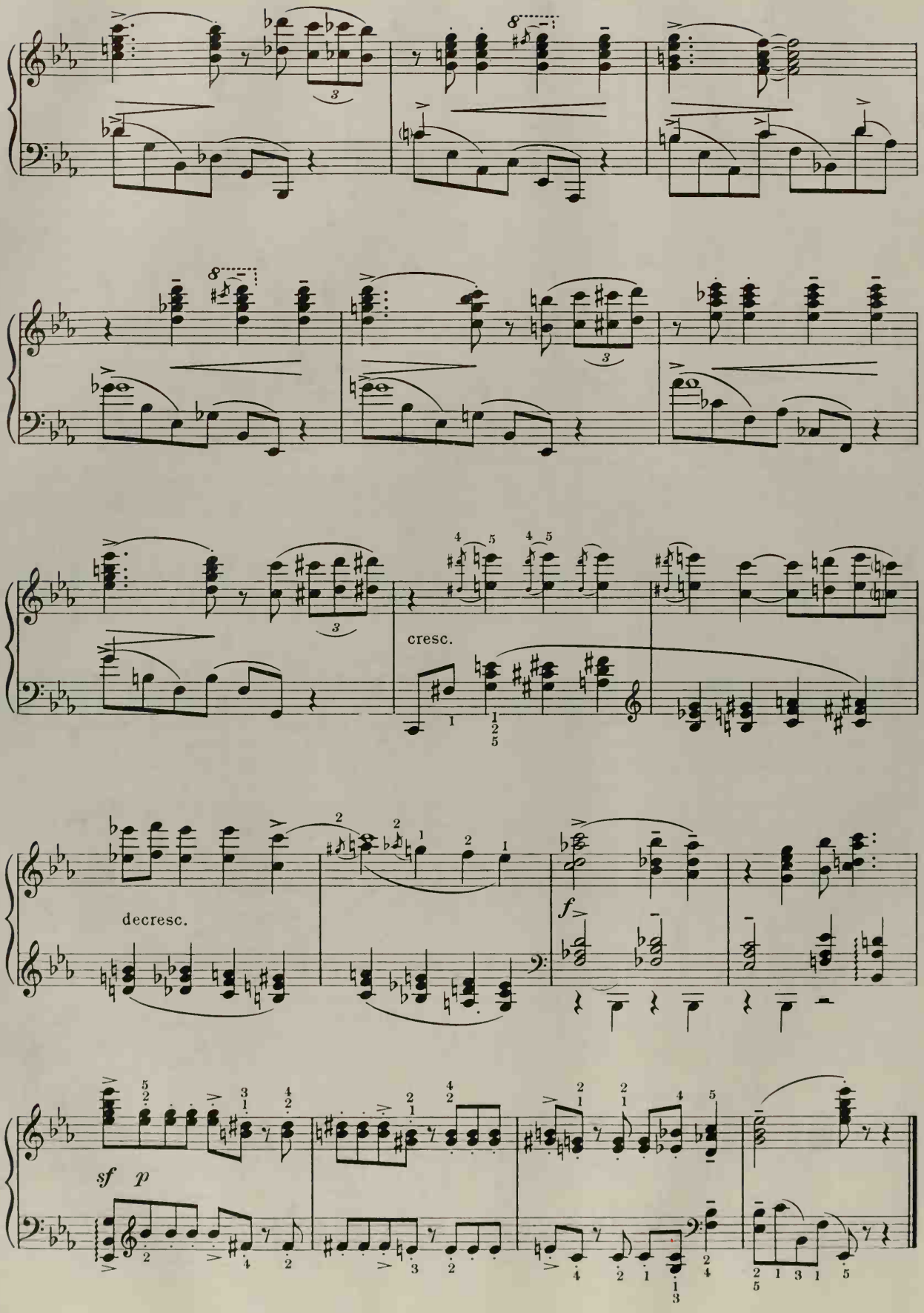

TIP-TOES
p
It would be i - deal If that's the way you
Bright - er is the day Since you've come my
p
feel, But tell me is it real - ly real? You gave me
way; Be - lieve it when you hear me say: You gave me
STEVE
REFRAIN
p-f a tempo
That cer - tain feel - ing, The first time I met you
That cer - tain feel - ing, The first time I met you
p-f a tempo
I hit the ceil - ing, I could not for - get you.
That cer - tain feel - ing I could not for - get you.


You were com - plete - ly sweet, Oh, what could I do?
I felt it hap - pen just As you came in view.
mf
I want - ed phras - es To
Grew sort of diz - zy Thought,
mf
sing your prais - es.
"Gee! Who is he?"
That cer - tain
That cer - tain
p
p
feel - ing
feel - ing
The one that they all love
I'm here to con - fess, it

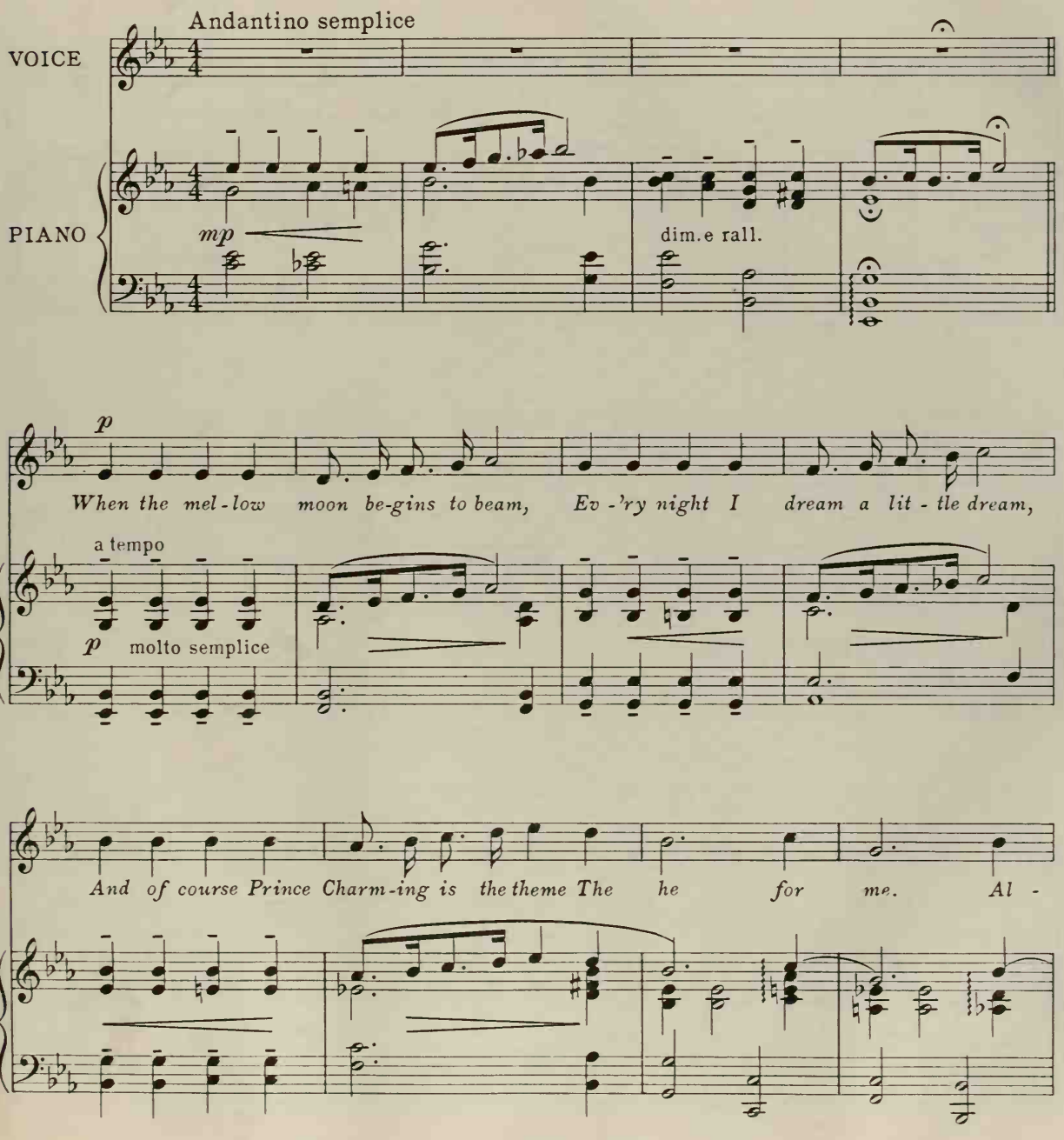

cresc.
No use con - ceal - ing
Is so ap - peal - ing
I've got what they
No words can ex -
cresc.
mf
call love.
press it.
Now we're to - geth - er
I can - not hide it,
Let's
I
mf
p
find out wheth - er
must con - fide it
You're feel - ing
I'm feel - ing
that feel - ing
that feel - ing
un pochett. rit.
p
un pochett. rit.
mf
1 a tempo
poco rit.
too.
You gave me
2
too.
mf a tempo
poco rit.
mf
sf


Ardently
mf
cresc.
f
mf


cresc.
decresc.
f
sf
p

THE MAN I LOVE

WORDS BY IRA GERSHWIN



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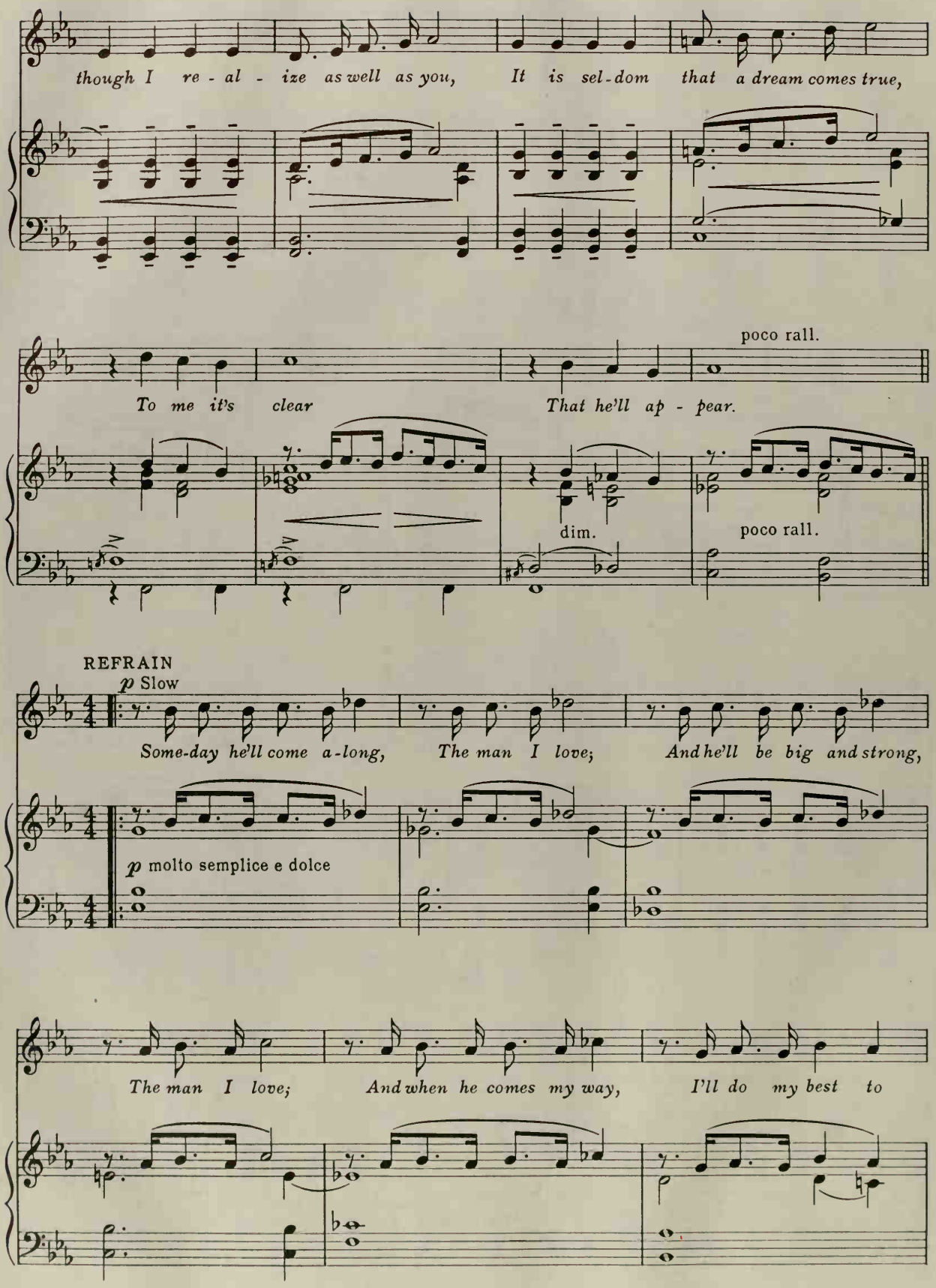
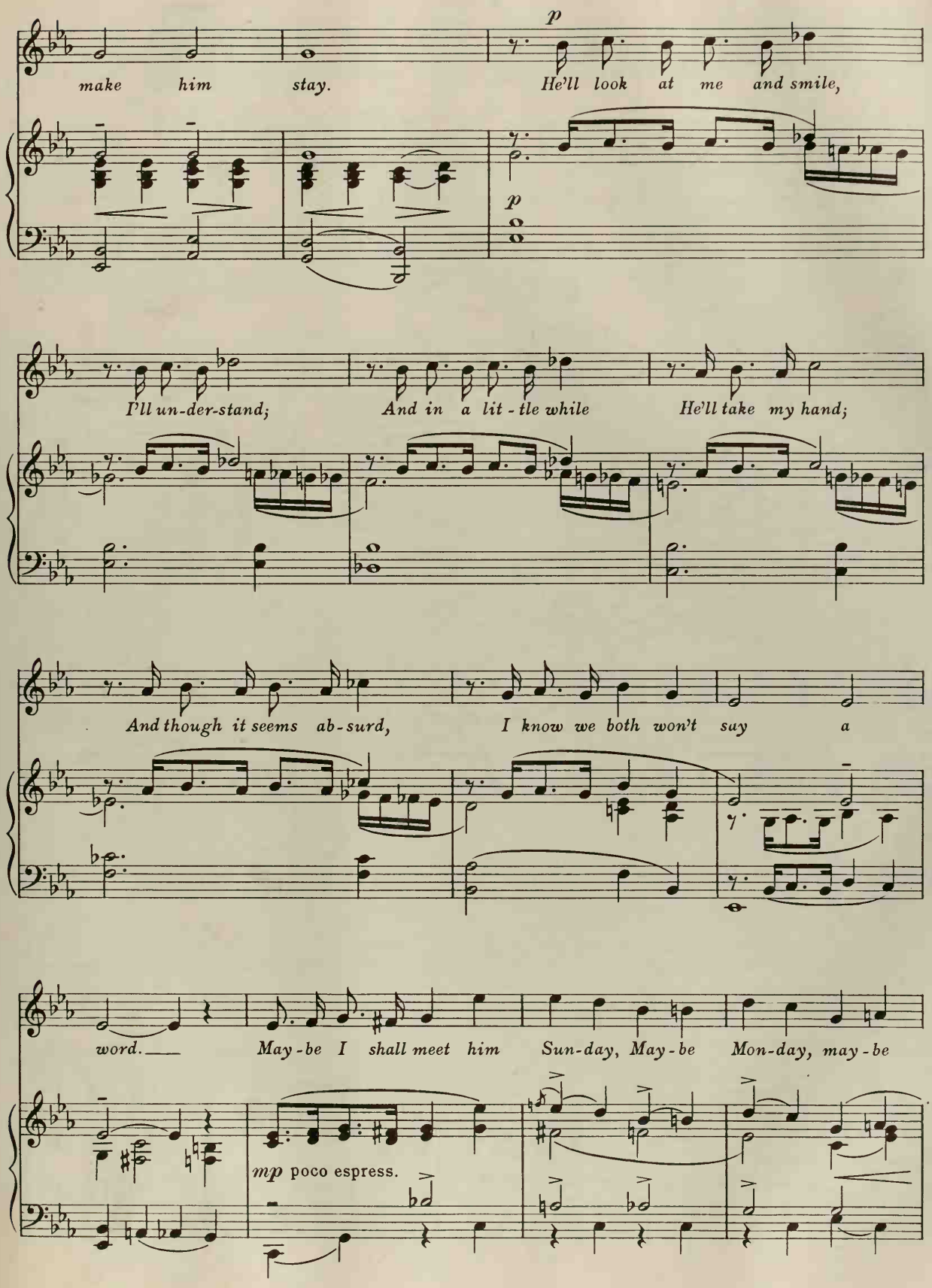
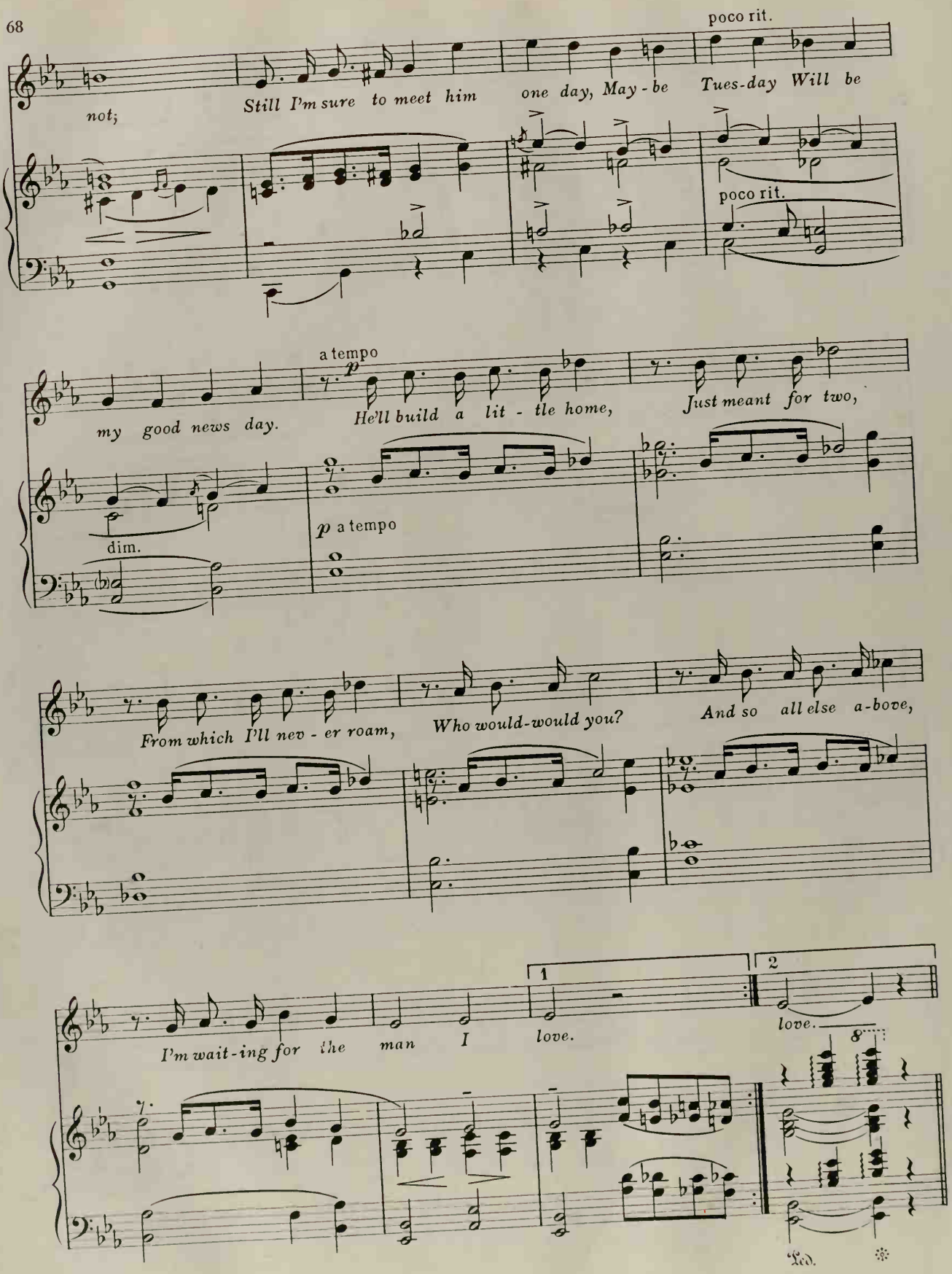
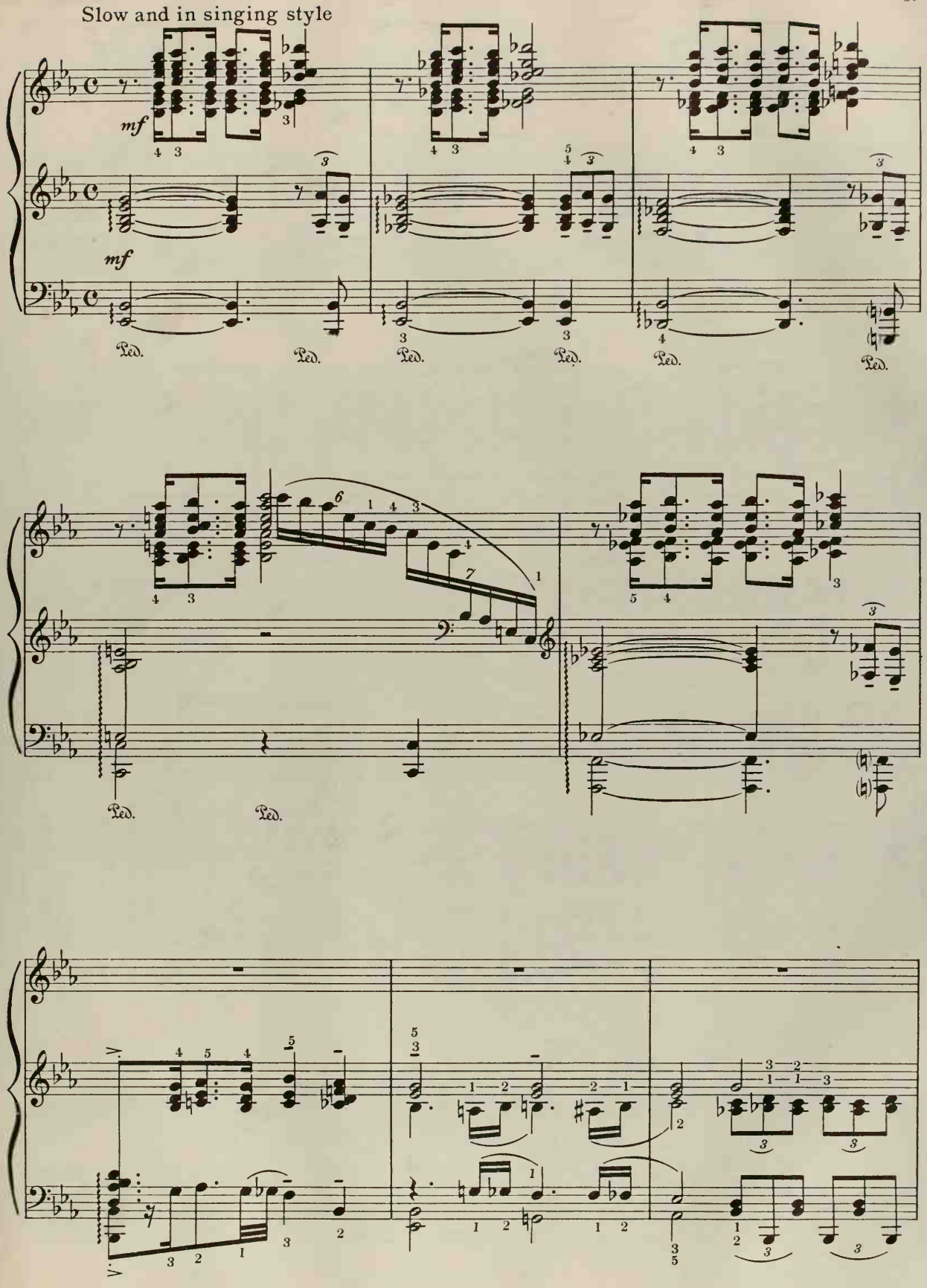
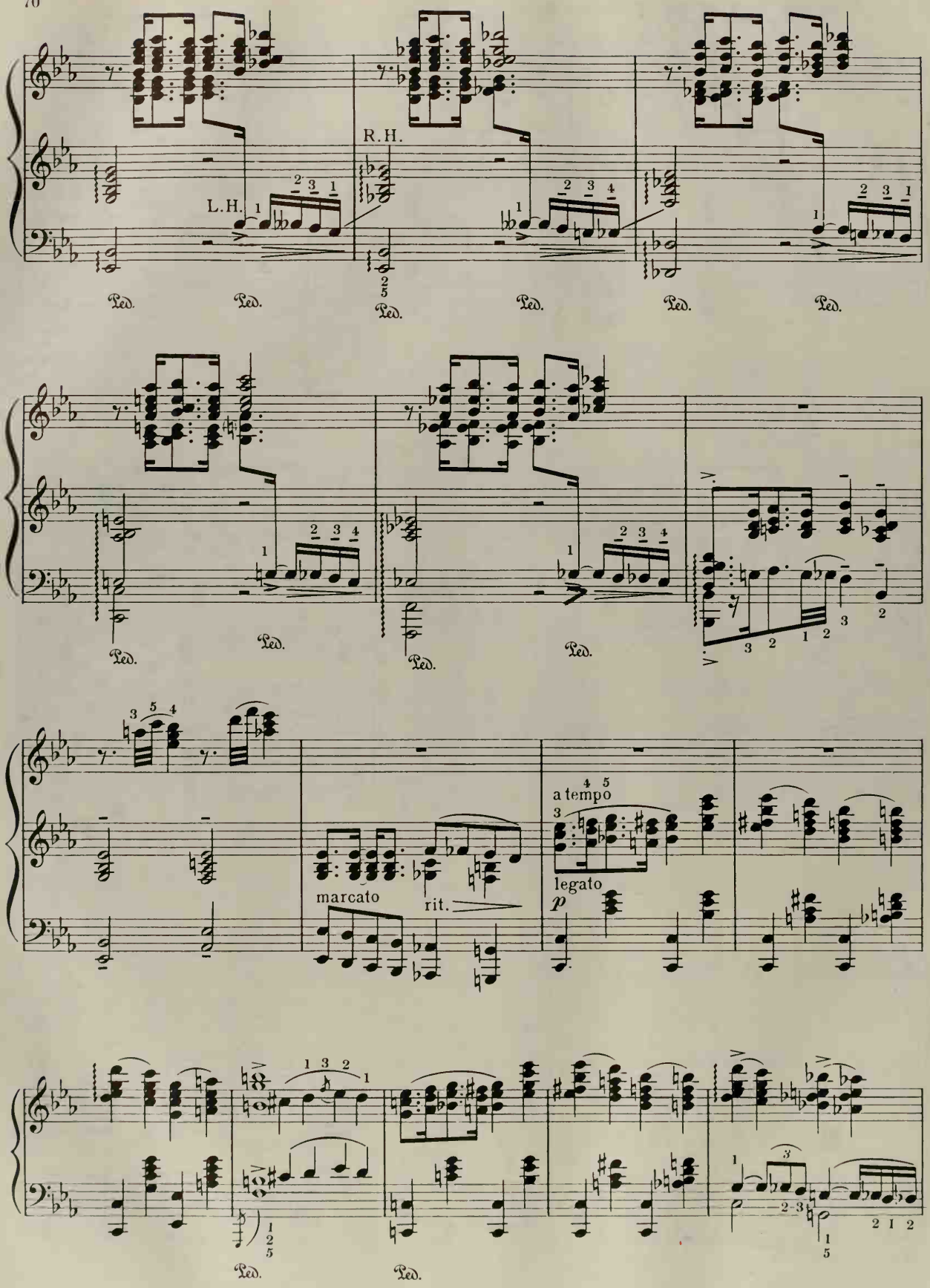
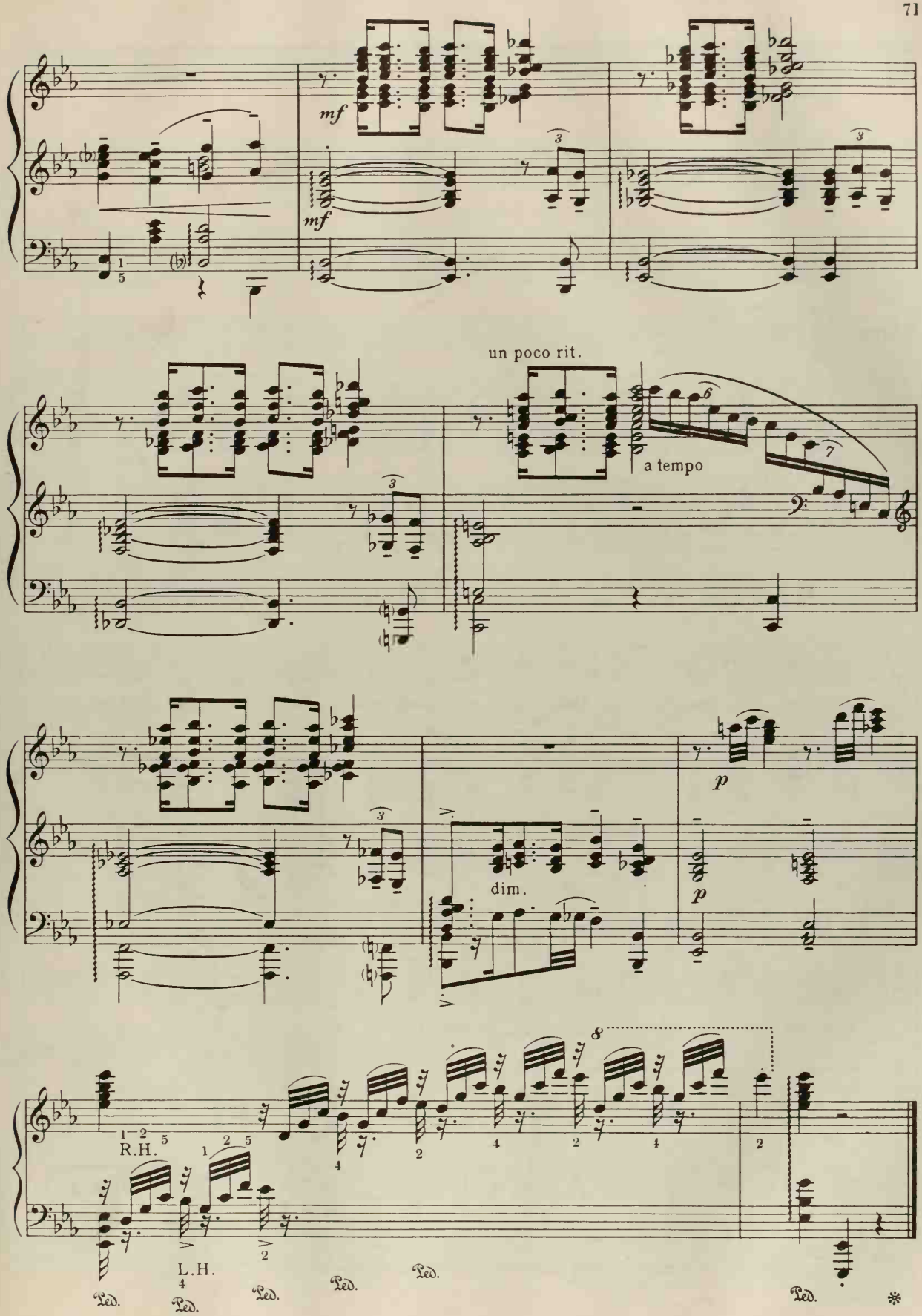

though I re - al - ize as well as you, It is sel - dom that a dream comes true,
poco rall.
To me it's clear That he'll ap - pear.
dim.
poco rall.
REFRAIN
p Slow
Some-day he'll come a-long, The man I love; And he'll be big and strong,
p molto semplice e dolce
The man I love; And when he comes my way, I'll do my best to


p
make him stay.
He'll look at me and smile,
p
I'll un-der-stand;
And in a lit-tle while
He'll take my hand;
And though it seems ab-surd,
I know we both won't say a
word.
May-be I shall meet him
Sun-day, May-be Mon-day, may-be
mp poco espress.


poco rit.
not;
Still I'm sure to meet him one day, May-be Tues-day Will be
poco rit.
a tempo
p
my good news day.
He'll build a lit - tle home,
Just meant for two,
dim.
p a tempo
From which I'll nev - er roam,
Who would-would you?
And so all else a-bove,
1
2
I'm wait-ing for the man I love.
love.
8
Ped.

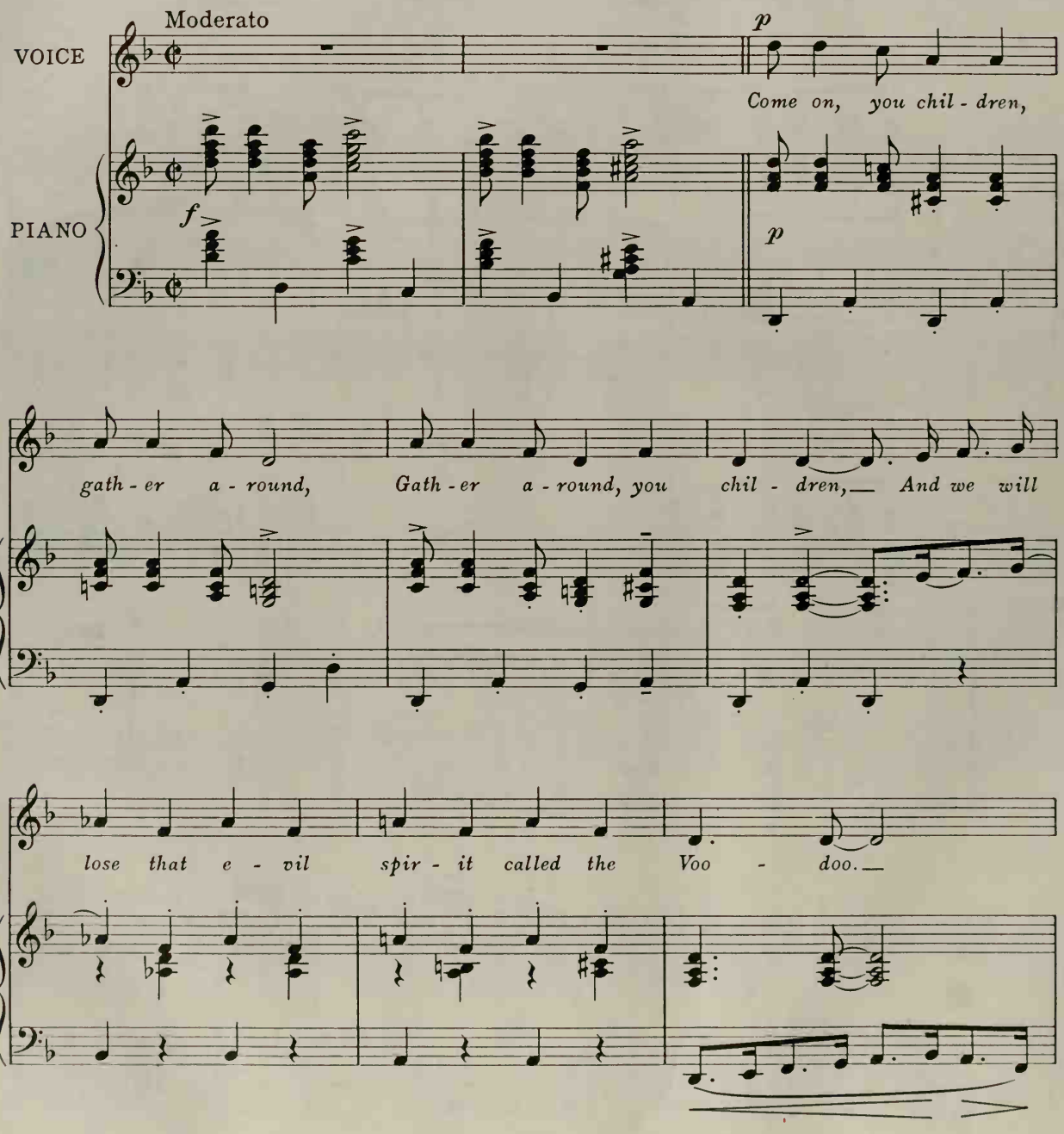

Slow and in singing style
mf
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


L.H.
R.H.
Ped.
marcato
rit.
a tempo
legato
p


mf
mf
un poco rit.
a tempo
dim.
p
p
R.H.
L.H.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
*

CLAP YO' HANDS

WORDS BY IRA GERSHWIN



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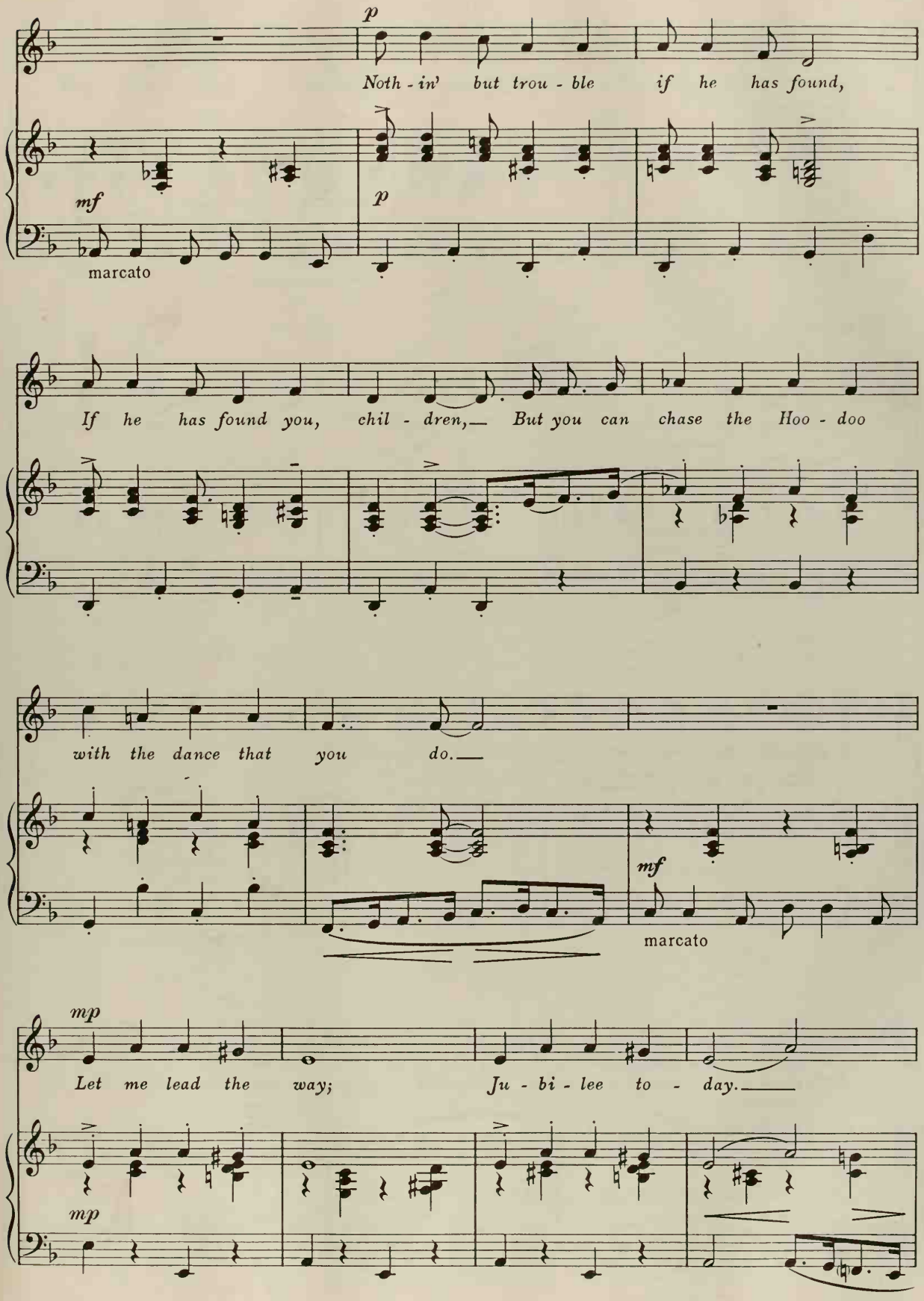
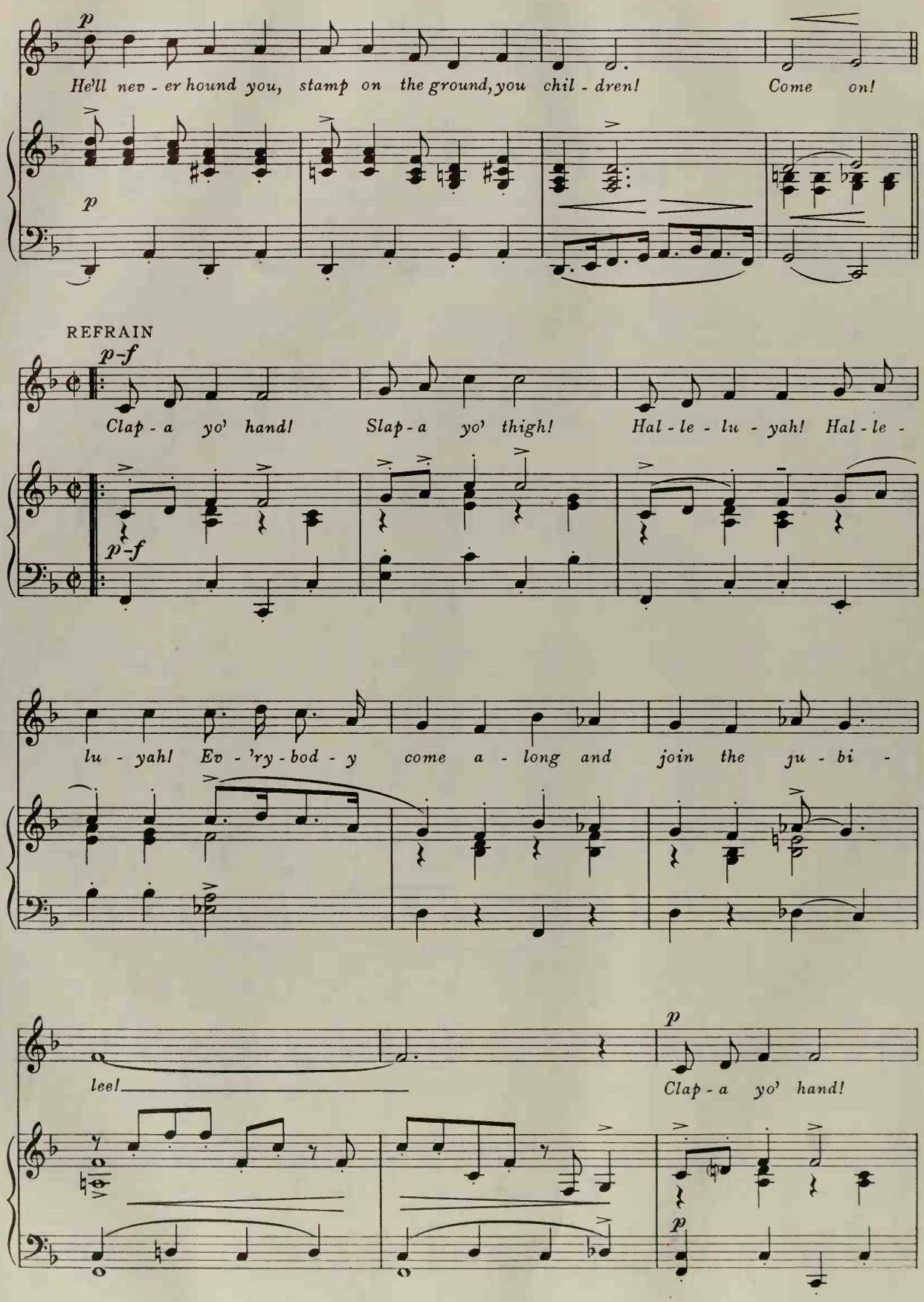
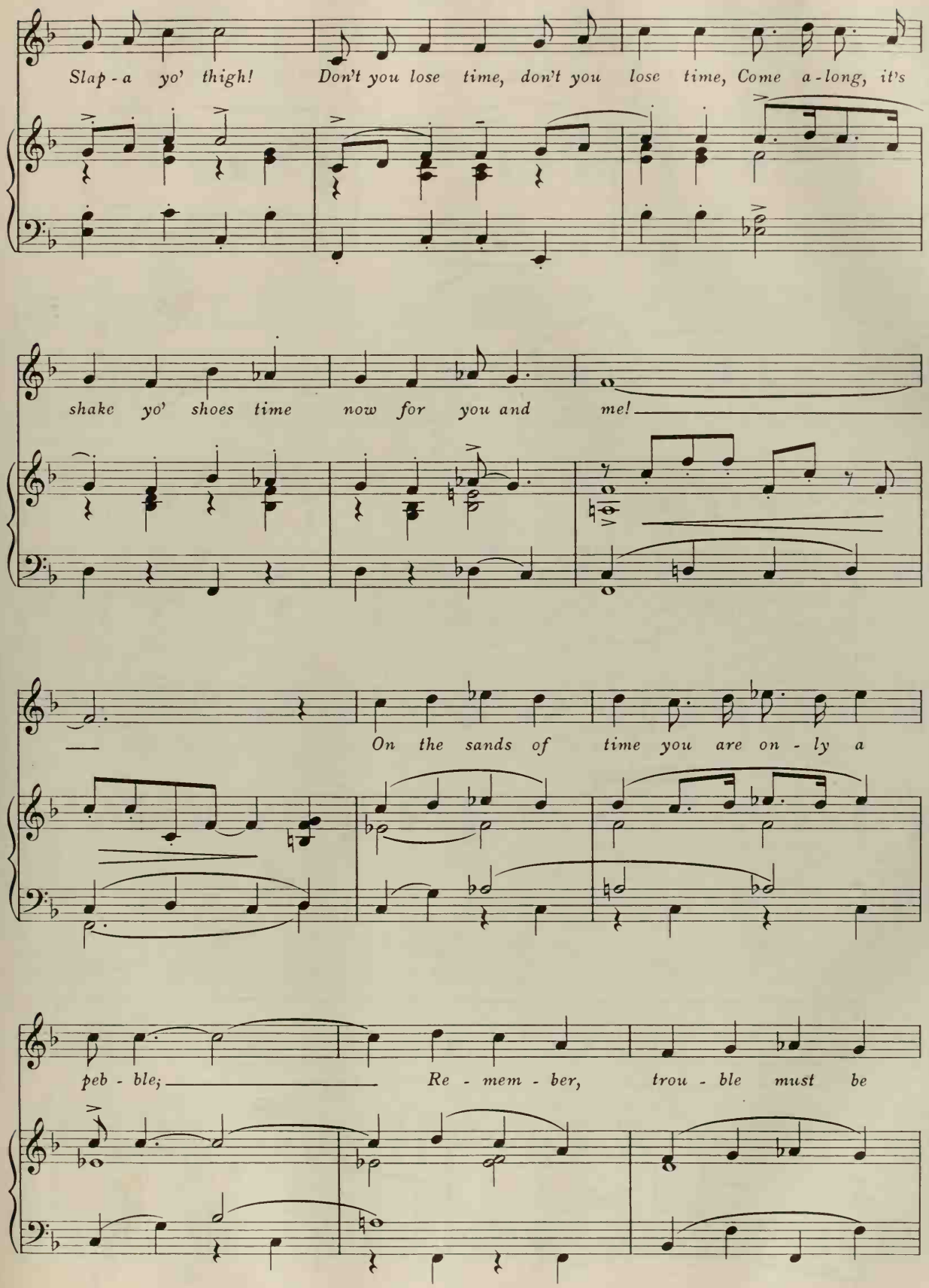
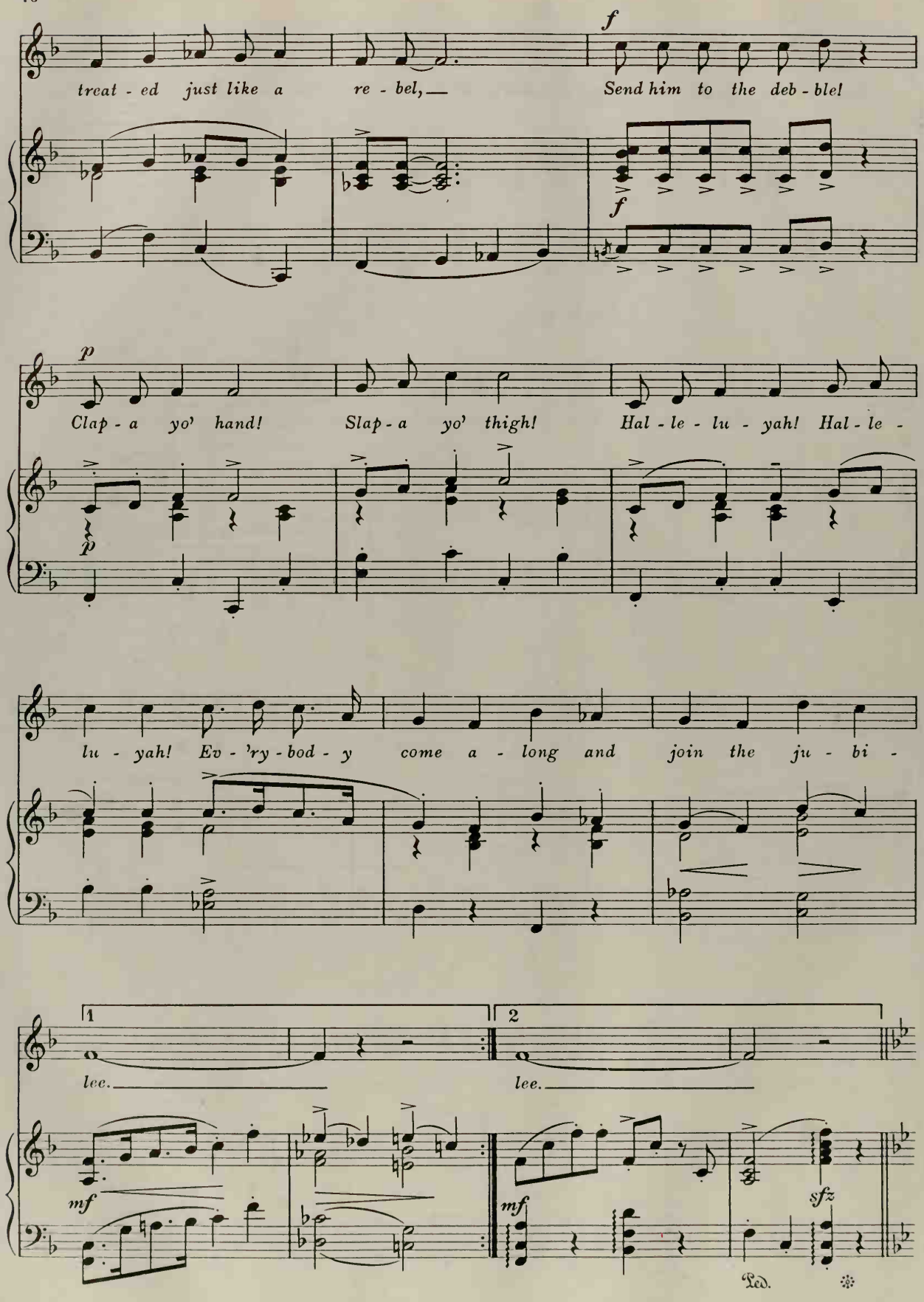
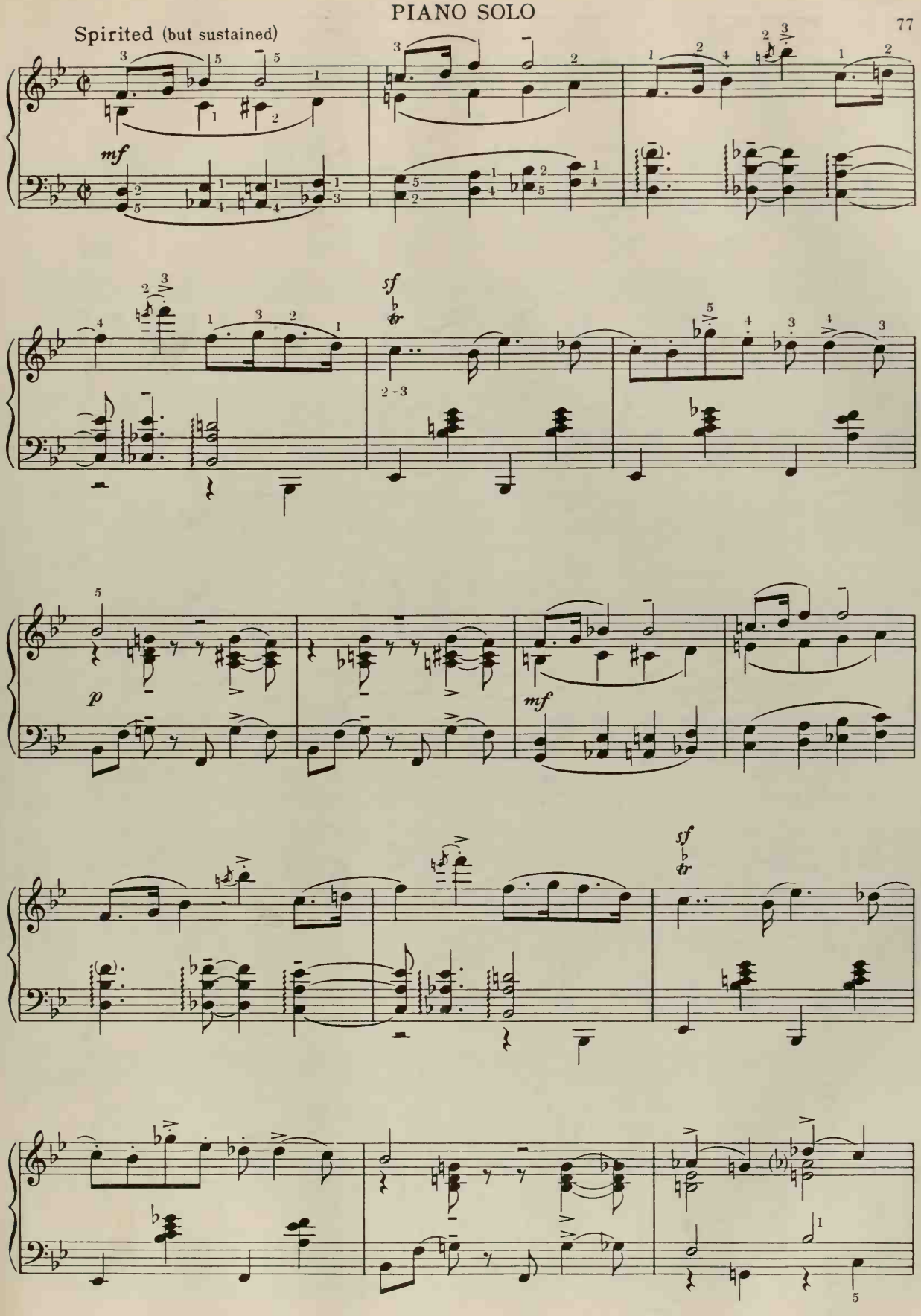
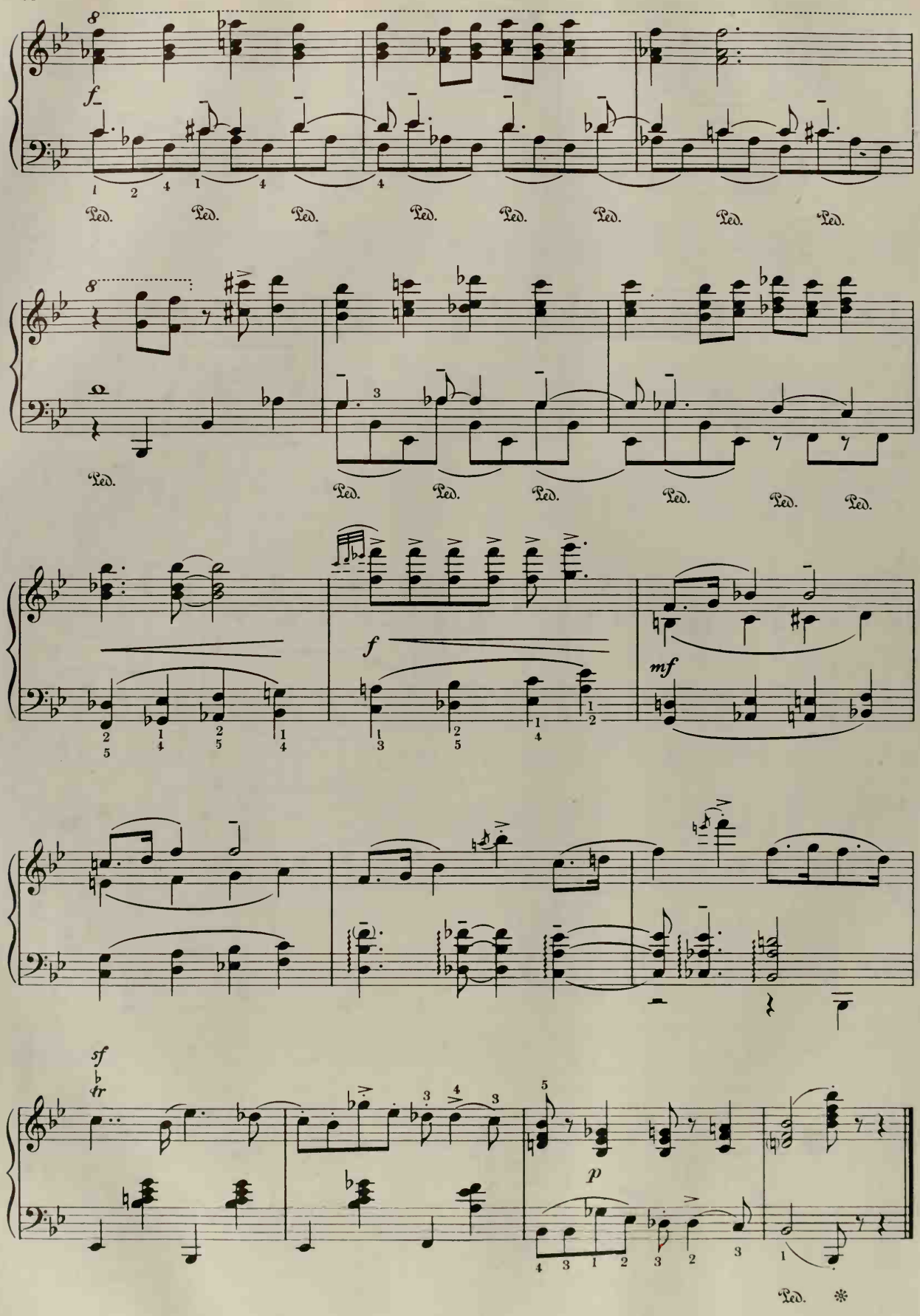

p
Noth - in' but trou - ble if he has found,
mf
marcato
p
If he has found you, chil - dren,— But you can chase the Hoo - doo
with the dance that you do.—
mf
marcato
mp
Let me lead the way; Ju - bi - lee to - day.—
mp


p
He'll nev - er hound you, stamp on the ground, you chil - dren! Come on!
p
REFRAIN
p-f
Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -
p-f
lu - yah! Ev - 'ry - bod - y come a - long and join the ju - bi -
lee!
p
Clap - a yo' hand!
p


Slap - a yo' thigh! Don't you lose time, don't you lose time, Come a - long, it's
shake yo' shoes time now for you and me!
On the sands of time you are on - ly a
peb - ble; Re - mem - ber, trou - ble must be

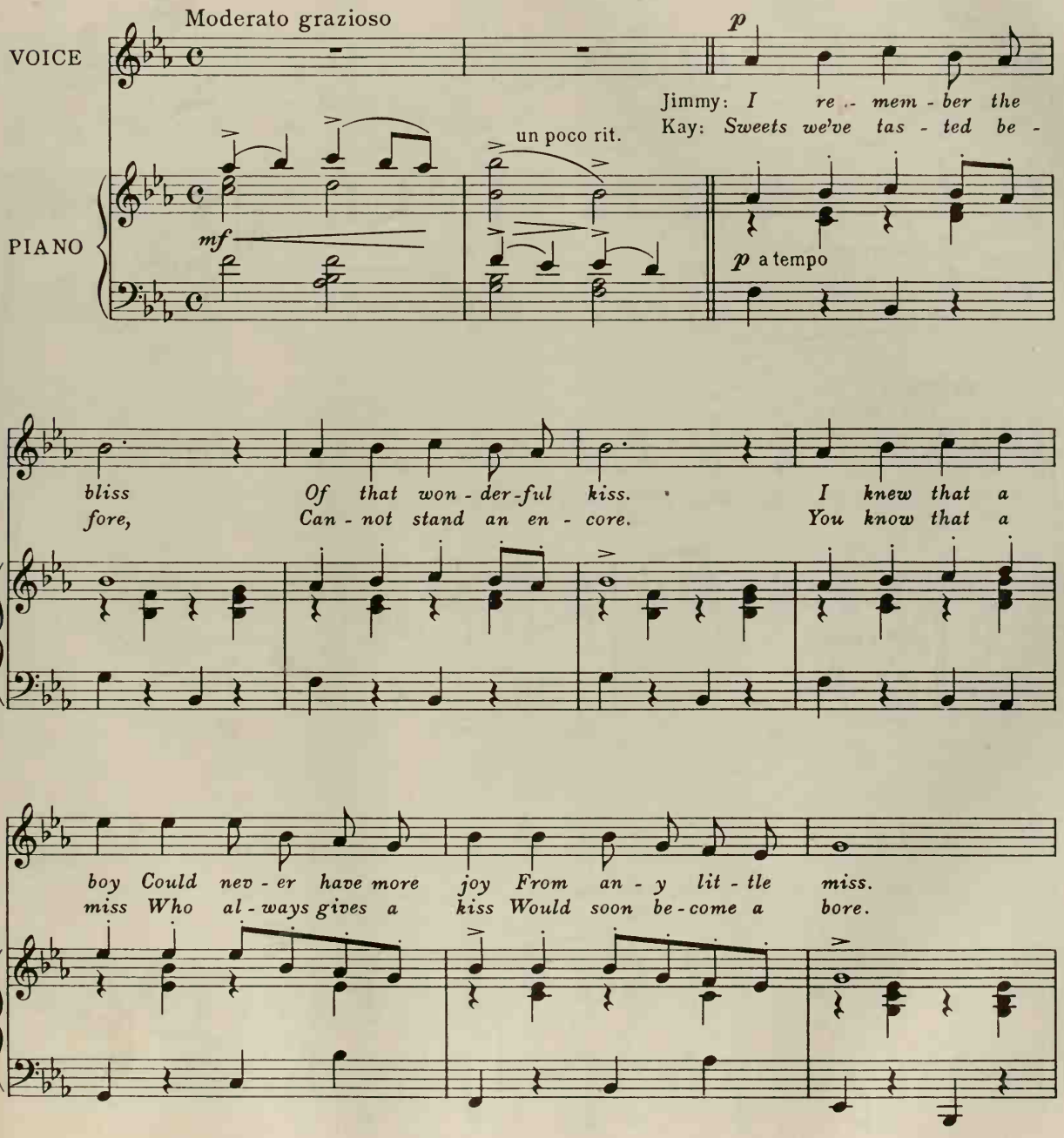

f
treat - ed just like a re - bel,
Send him to the deb - ble!
f
p
Clap - a yo' hand!
Slap - a yo' thigh!
Hal - le - lu - yah! Hal - le -
p
lu - yah! Ev - 'ry - bod - y come a - long and join the ju - bi -
1
2
lee.
lee.
mf
mf
sfz
Led.


Spirited (but sustained)
mf
sf
tr
2-3
p
mf
sf
tr


8
f
Ped.
mf
sf
tr
p

DO DO DO

WORDS BY IRA GERSHWIN



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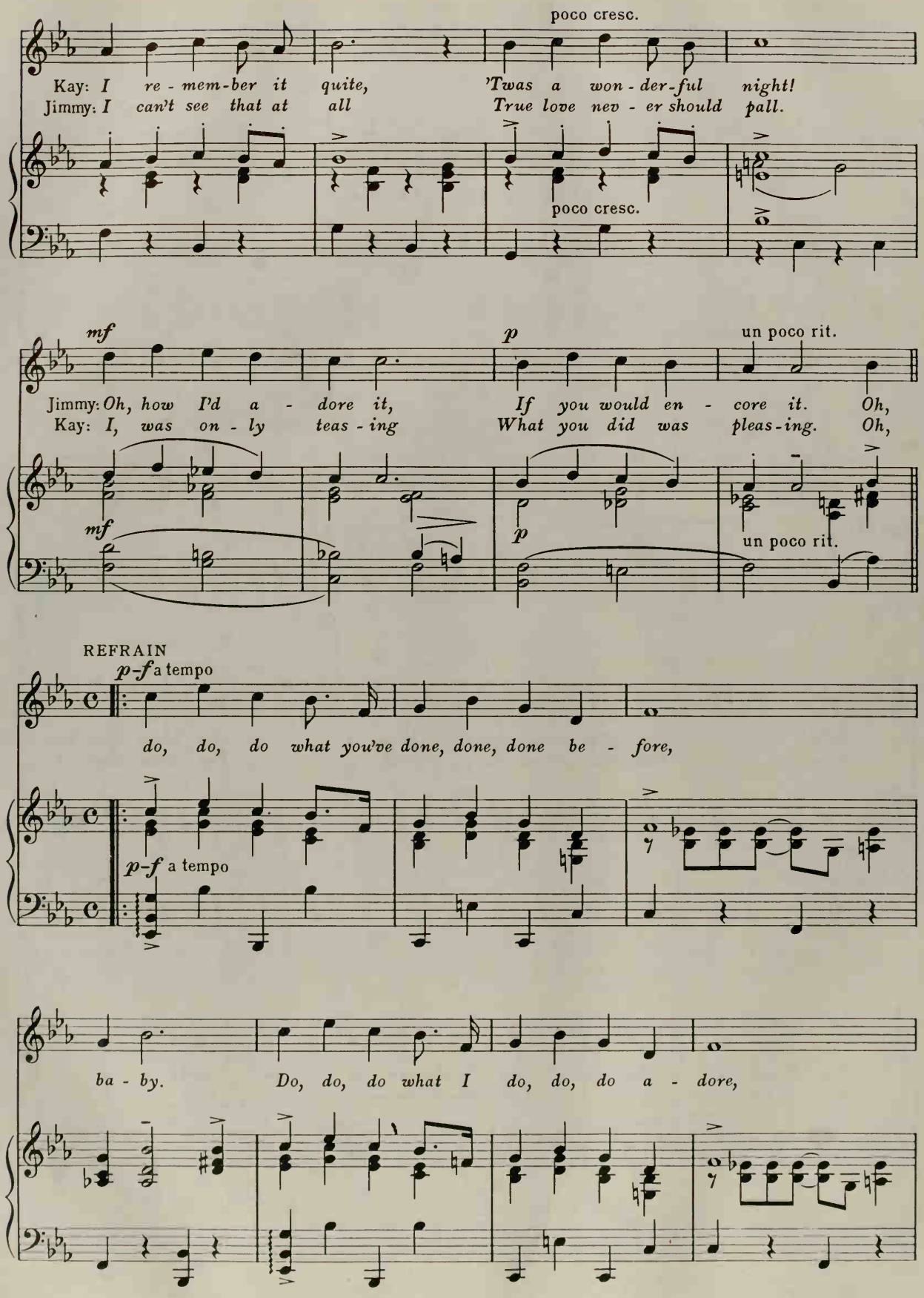
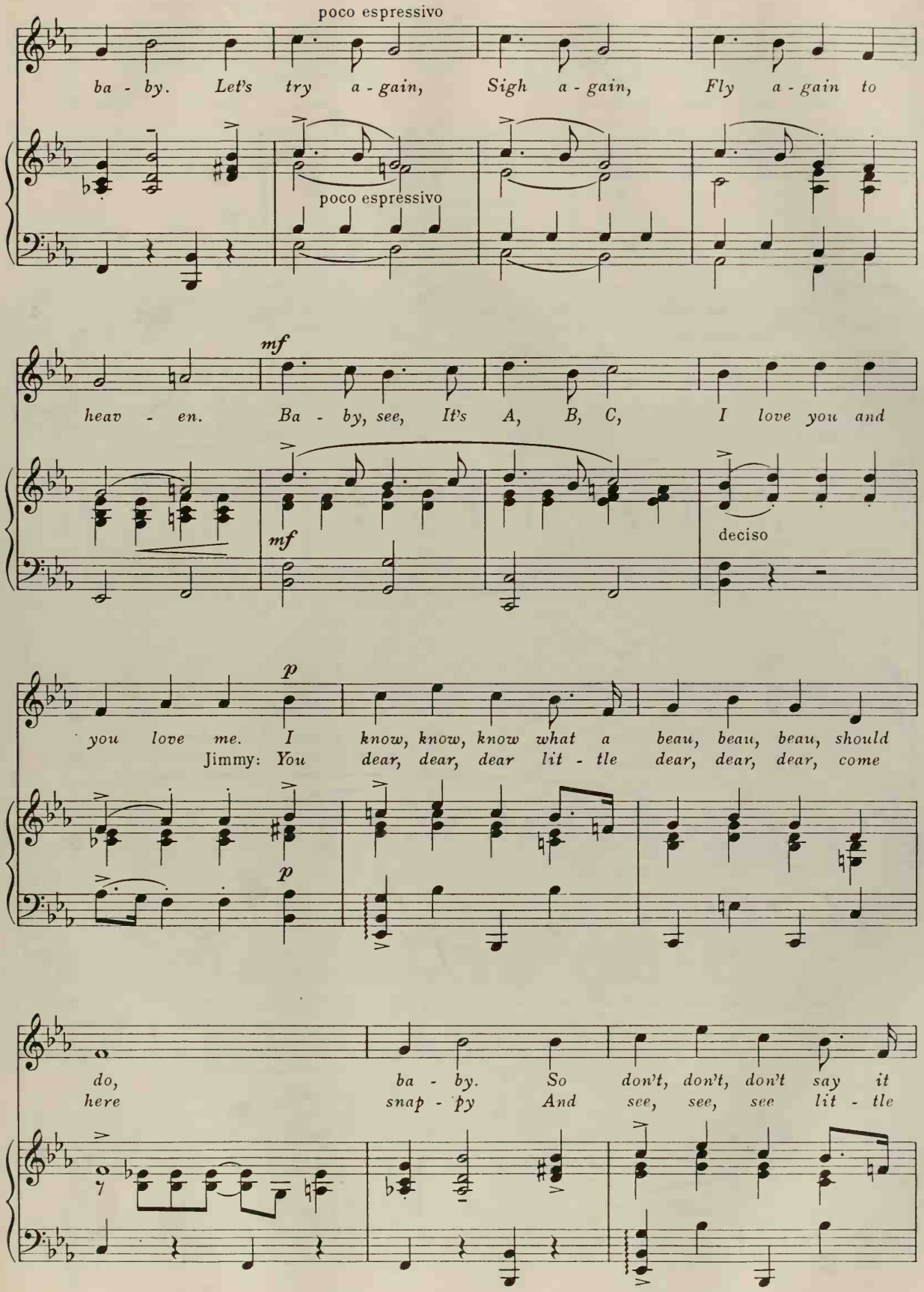
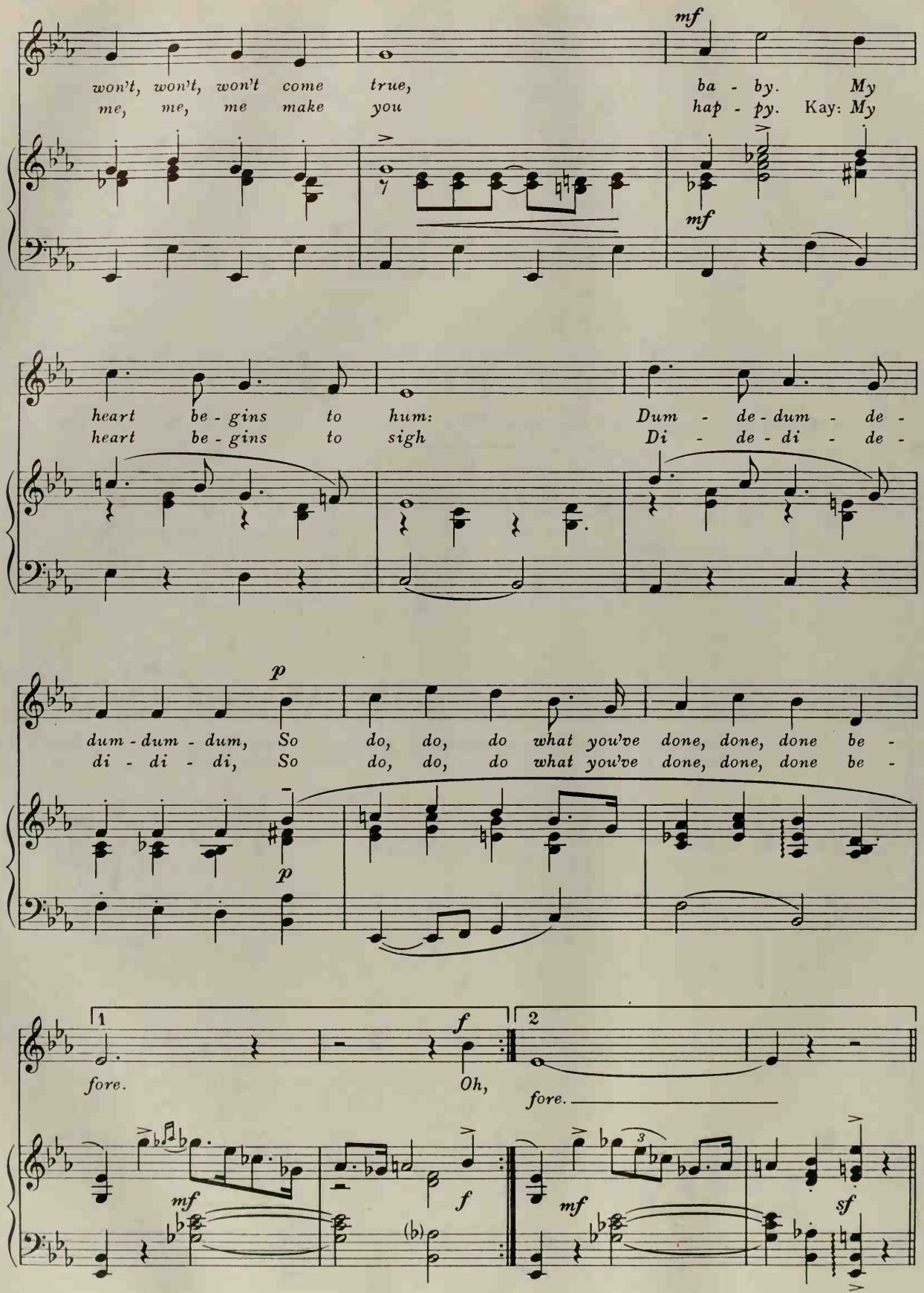
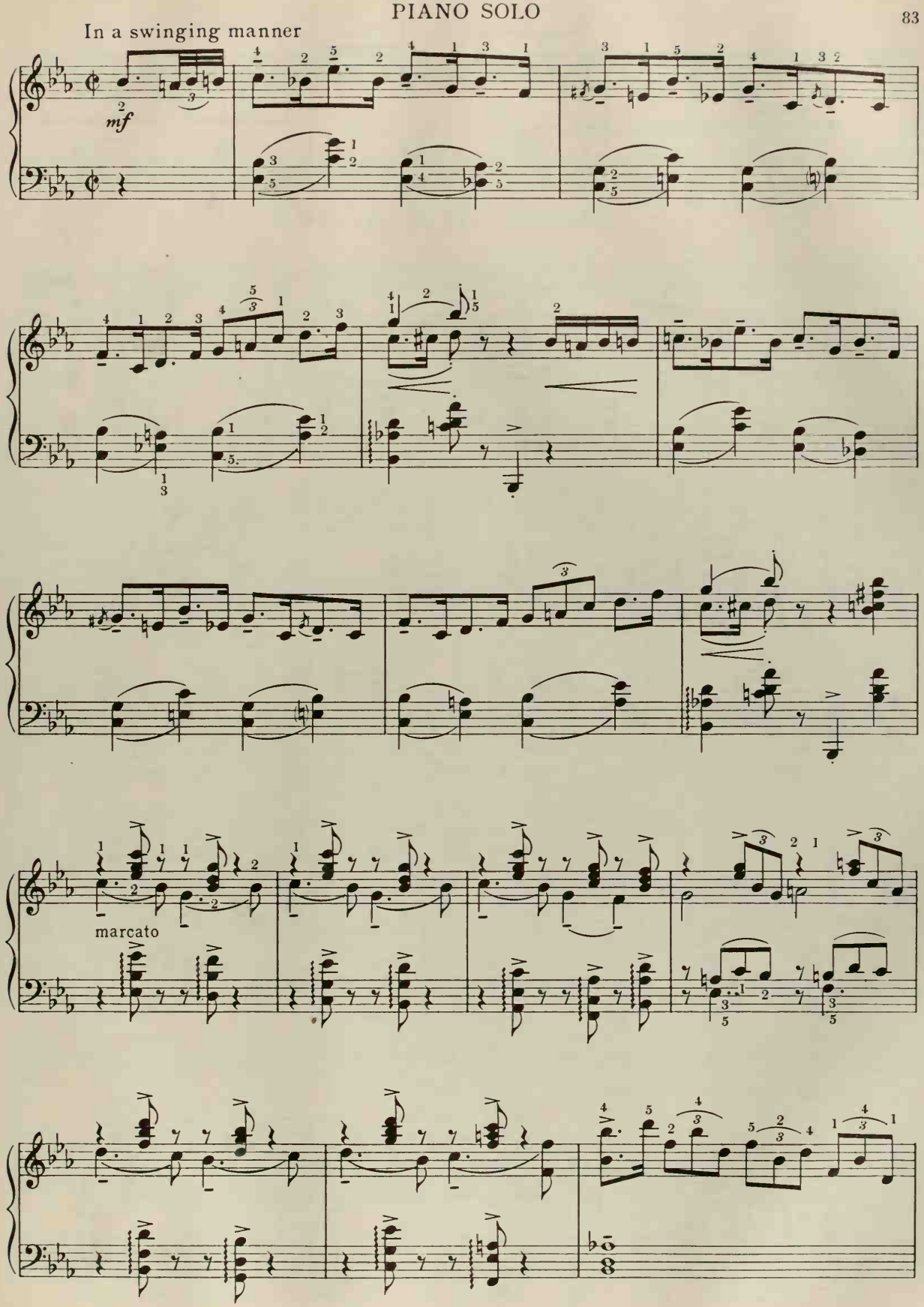
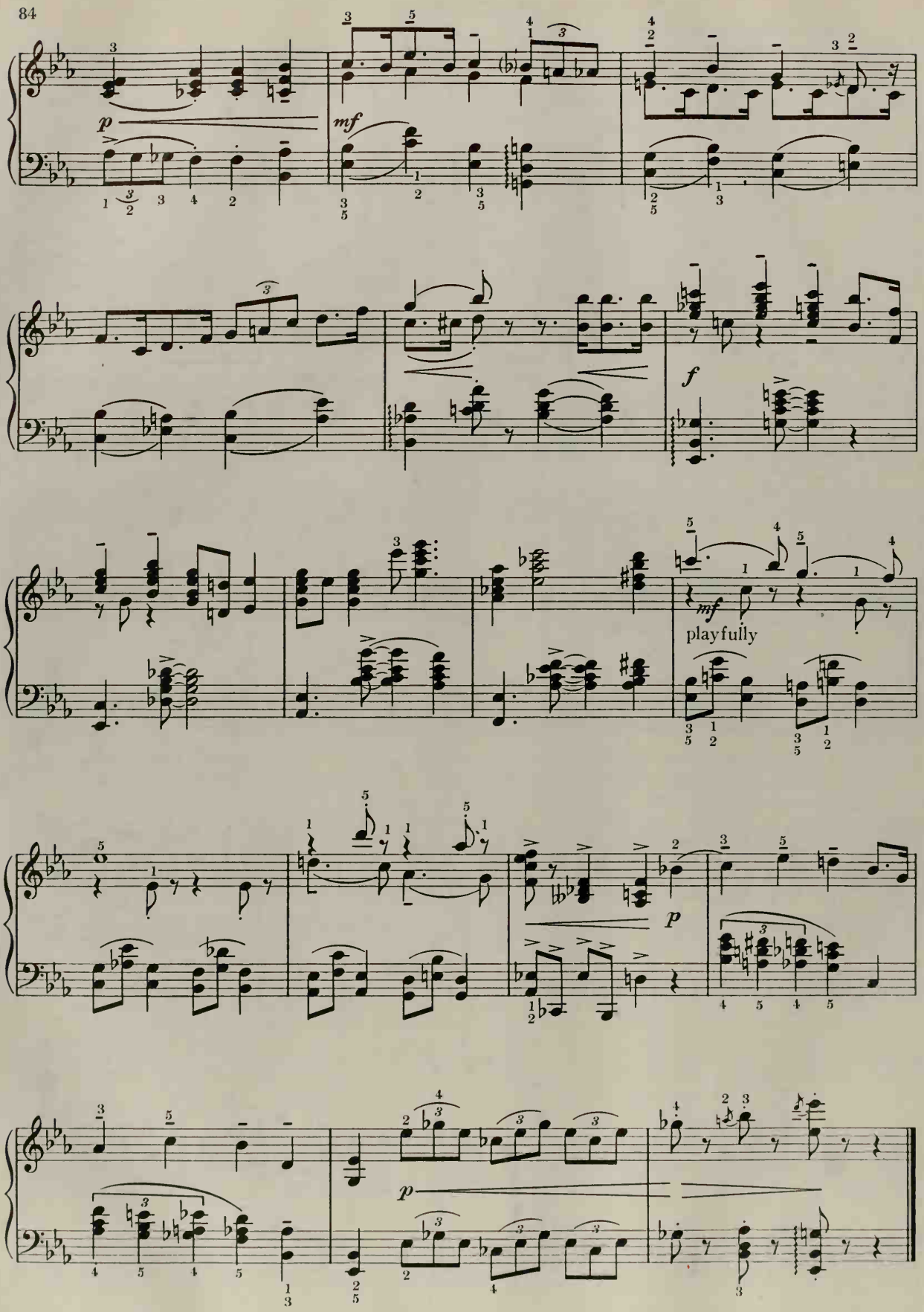

poco cresc.
Kay: I re - mem-ber it quite, 'Twas a won - der-ful night!
Jimmy: I can't see that at all True love nev - er should pall.
poco cresc.
mf
p
un poco rit.
Jimmy: Oh, how I'd a - dore it, If you would en - core it. Oh,
Kay: I, was on - ly teas - ing What you did was pleas-ing. Oh,
mf
p
un poco rit.
REFRAIN
p-f a tempo
do, do, do what you've done, done, done be - fore,
p-f a tempo
ba - by. Do, do, do what I do, do, do a - dore,


poco espressivo
ba - by. Let's try a - gain, Sigh a - gain, Fly a - gain to
poco espressivo
mf
heav - en. Ba - by, see, It's A, B, C, I love you and
mf
deciso
p
you love me. I know, know, know what a beau, beau, beau, should
Jimmy: You dear, dear, dear lit - tle dear, dear, dear, come
p
do, ba - by. So don't, don't, don't say it
here snap - py And see, see, see lit - tle

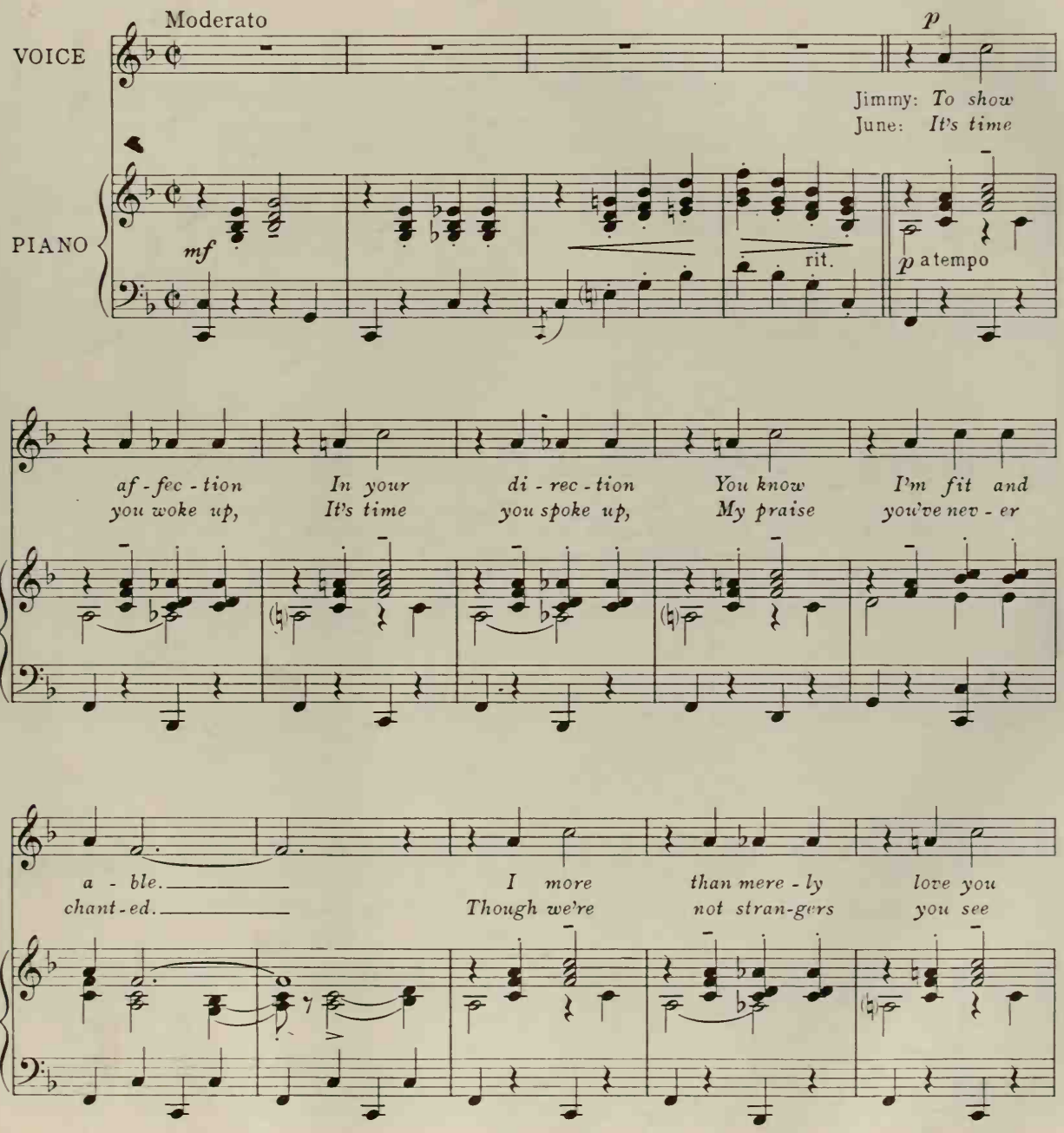

mf
won't, won't, won't come true, ba - by. My
me, me, me make you hap - py. Kay: My
mf
heart be - gins to hum: Dum - de - dum - de -
heart be - gins to sigh Di - de - di - de -
p
dum - dum - dum, So do, do, do what you've done, done, done be -
di - di - di, So do, do, do what you've done, done, done be -
p
1
f
fore.
Oh,
2
fore.
mf
f
mf
sf


In a swinging manner
mf
marcato


p
mf
f
mf
playfully
p
p

MY ONE AND ONLY

WORDS BY IRA GERSHWIN



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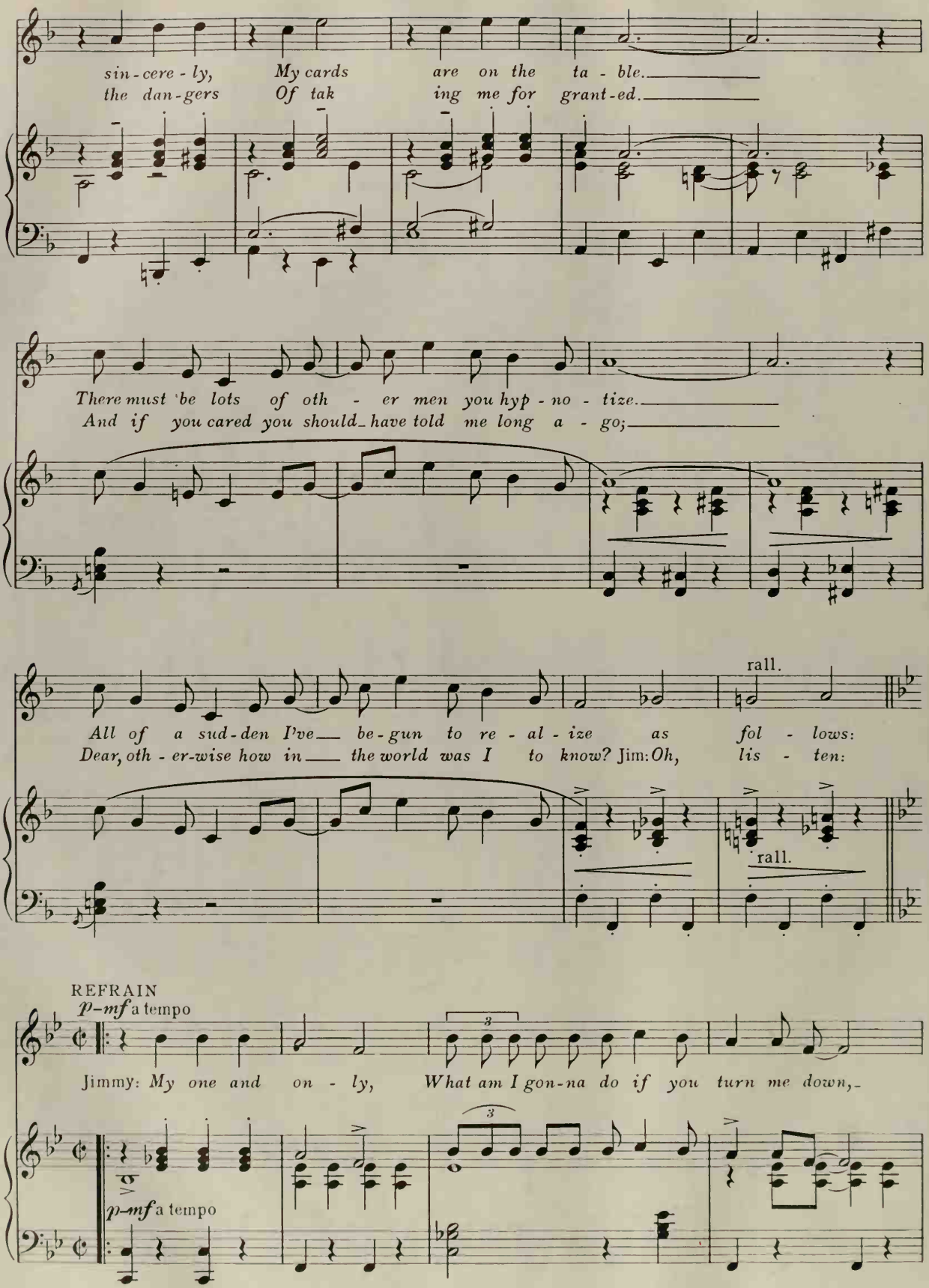
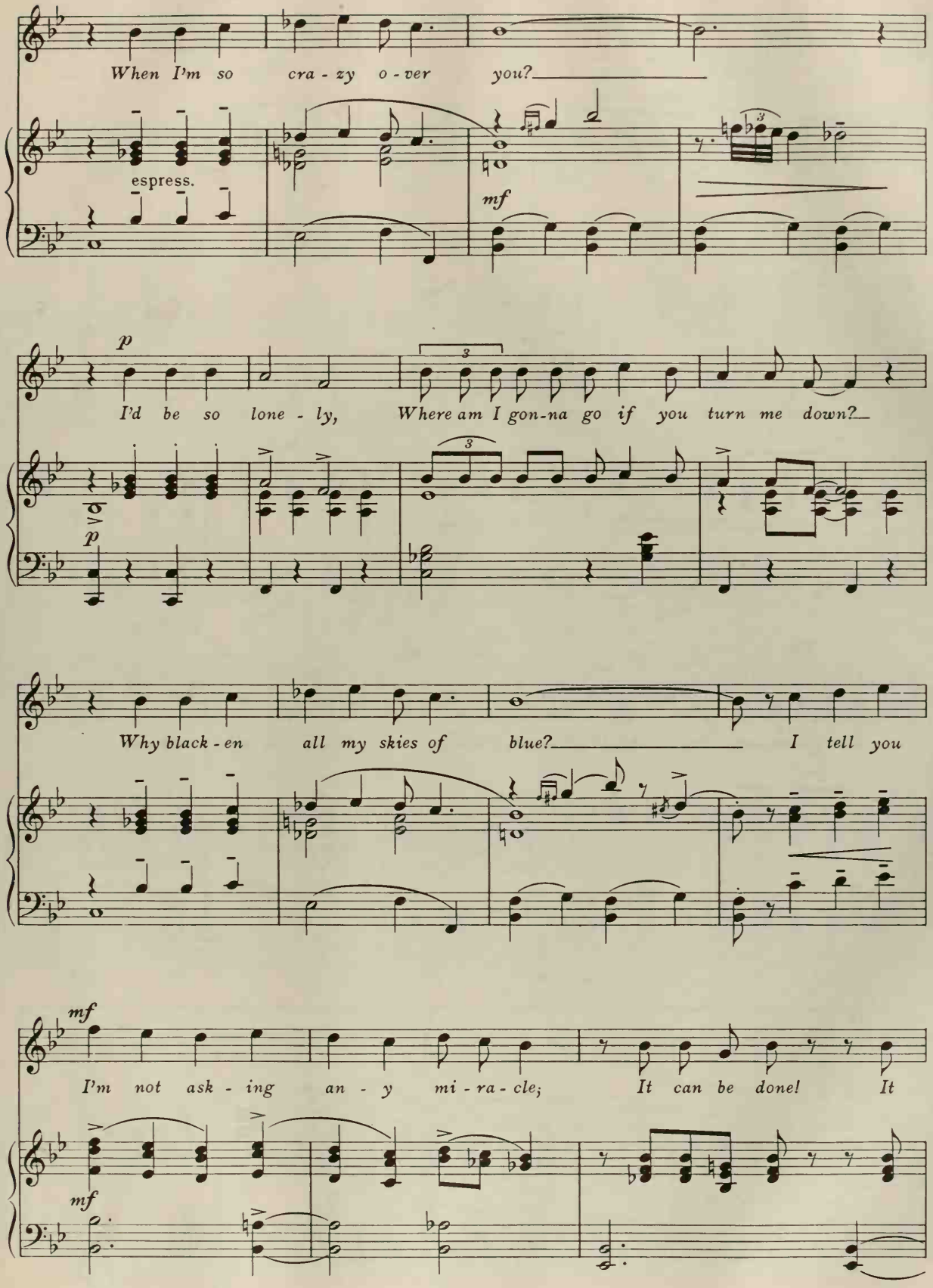
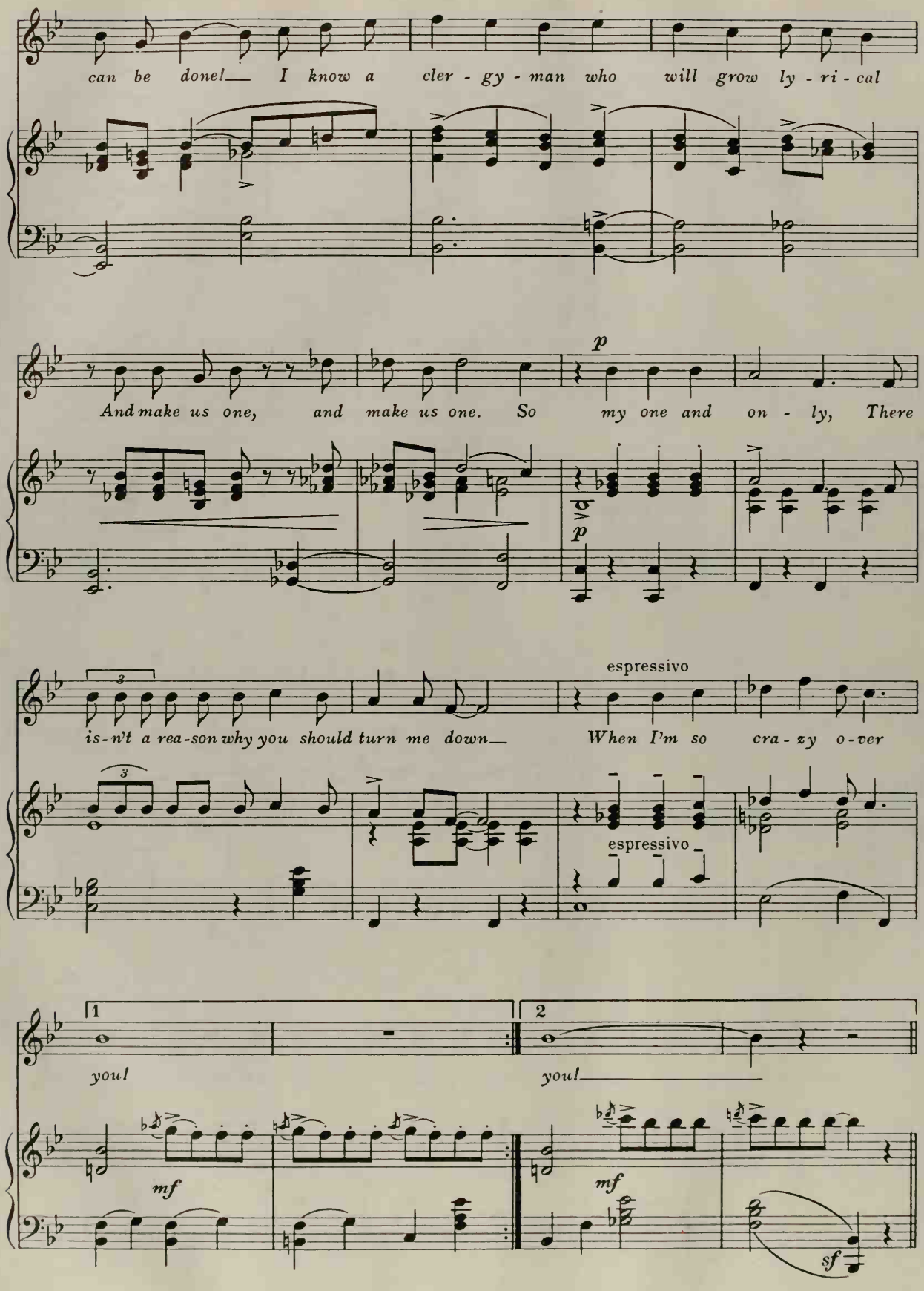
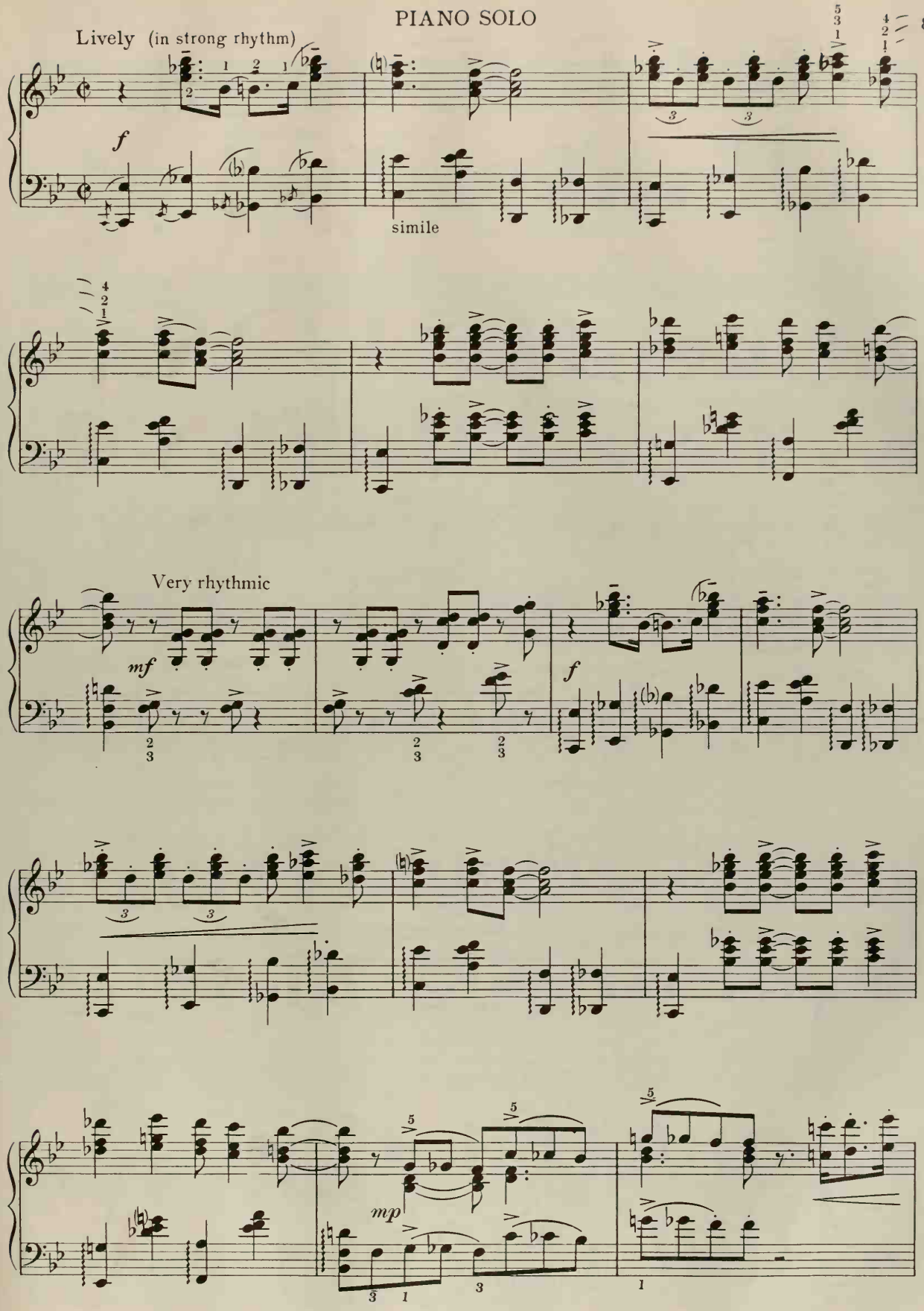
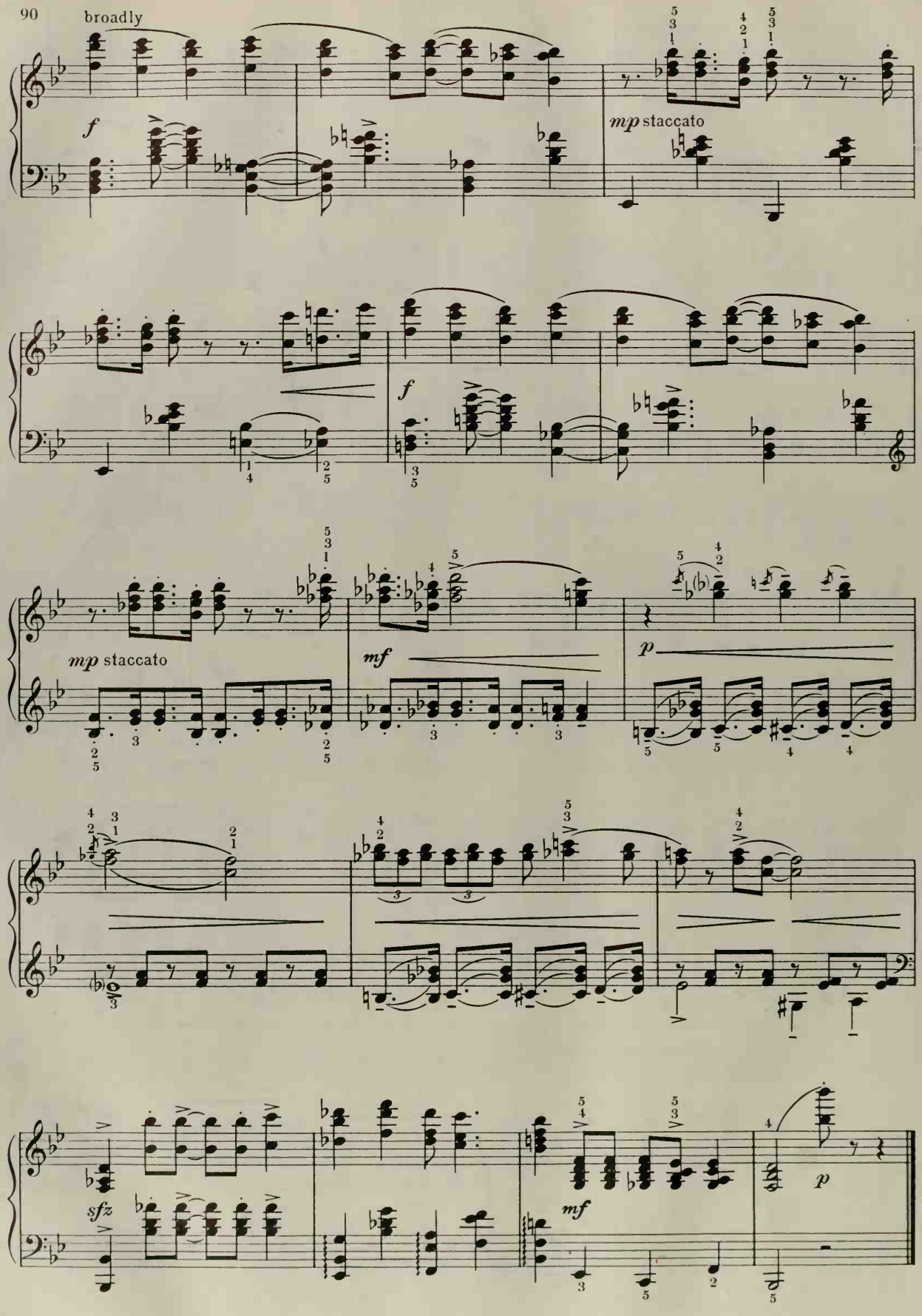

sin - cere - ly, My cards are on the ta - ble.
the dan - gers Of tak ing me for grant - ed.
There must be lots of oth - er men you hyp - no - tize.
And if you cared you should have told me long a - go;
All of a sud - den I've be - gun to re - al - ize as fol - lows:
Dear, oth - er-wise how in the world was I to know? Jim: Oh, lis - ten:
rall.
rall.
REFRAIN
p–mf a tempo
Jimmy: My one and on - ly, What am I gon - na do if you turn me down,
p–mf a tempo


When I'm so cra - zy o - ver you?
espress.
mf
p
I'd be so lone - ly, Where am I gon-na go if you turn me down?
p
Why black - en all my skies of blue? I tell you
mf
I'm not ask - ing an - y mi - ra - cle; It can be done! It
mf

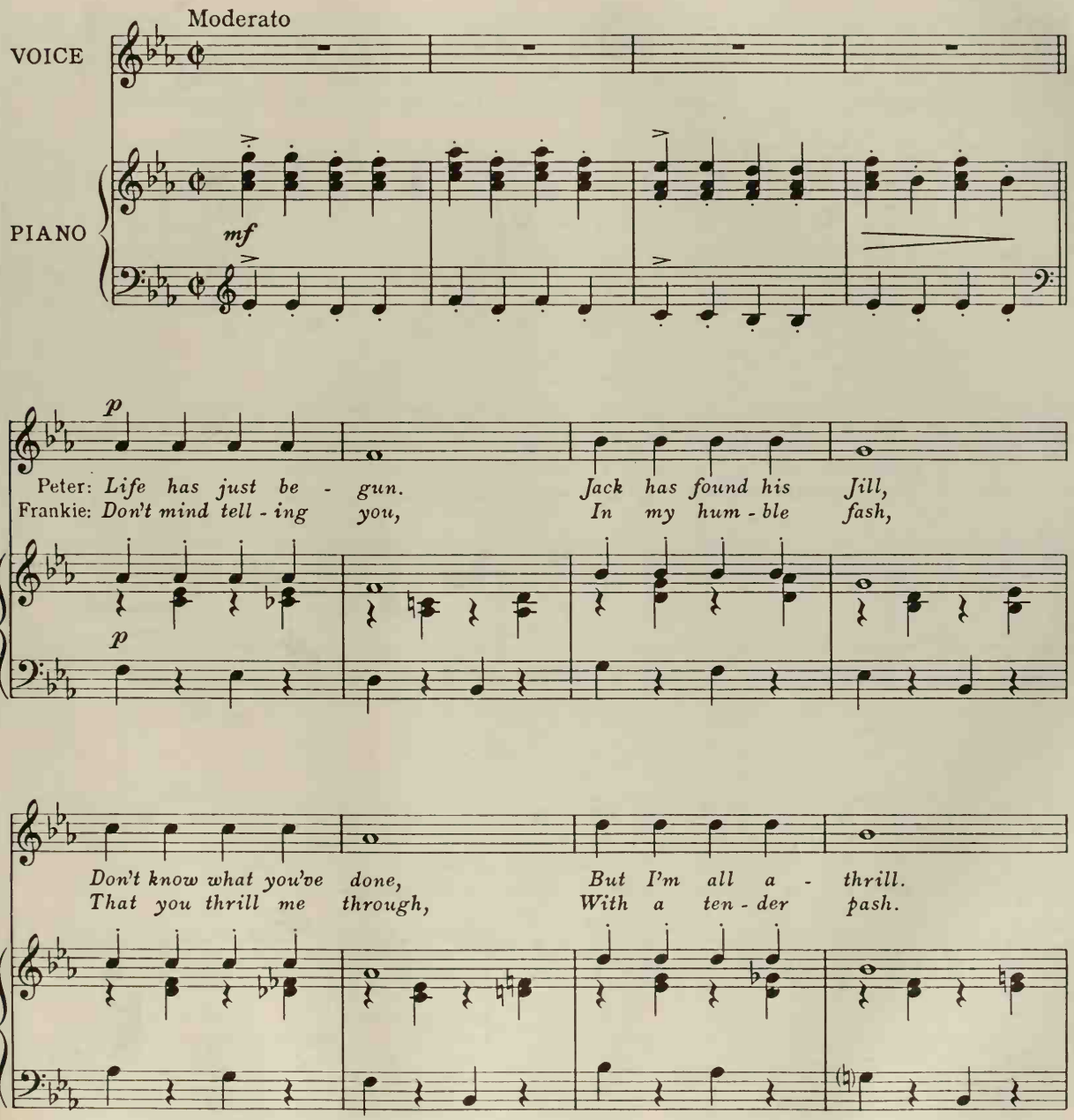

can be done! I know a cler - gy - man who will grow ly - ri - cal
And make us one, and make us one. So my one and on - ly, There
p
p
is - n't a rea - son why you should turn me down
espressivo
When I'm so cra - zy o - ver
espressivo
1
2
you!
you!
mf
mf
sf


Lively (in strong rhythm)
f
simile
Very rhythmic
mf
f
mp


broadly
f
mp staccato
f
mp staccato
mf
p
p
sfz
mf

'S WONDERFUL

WORDS BY IRA GERSHWIN



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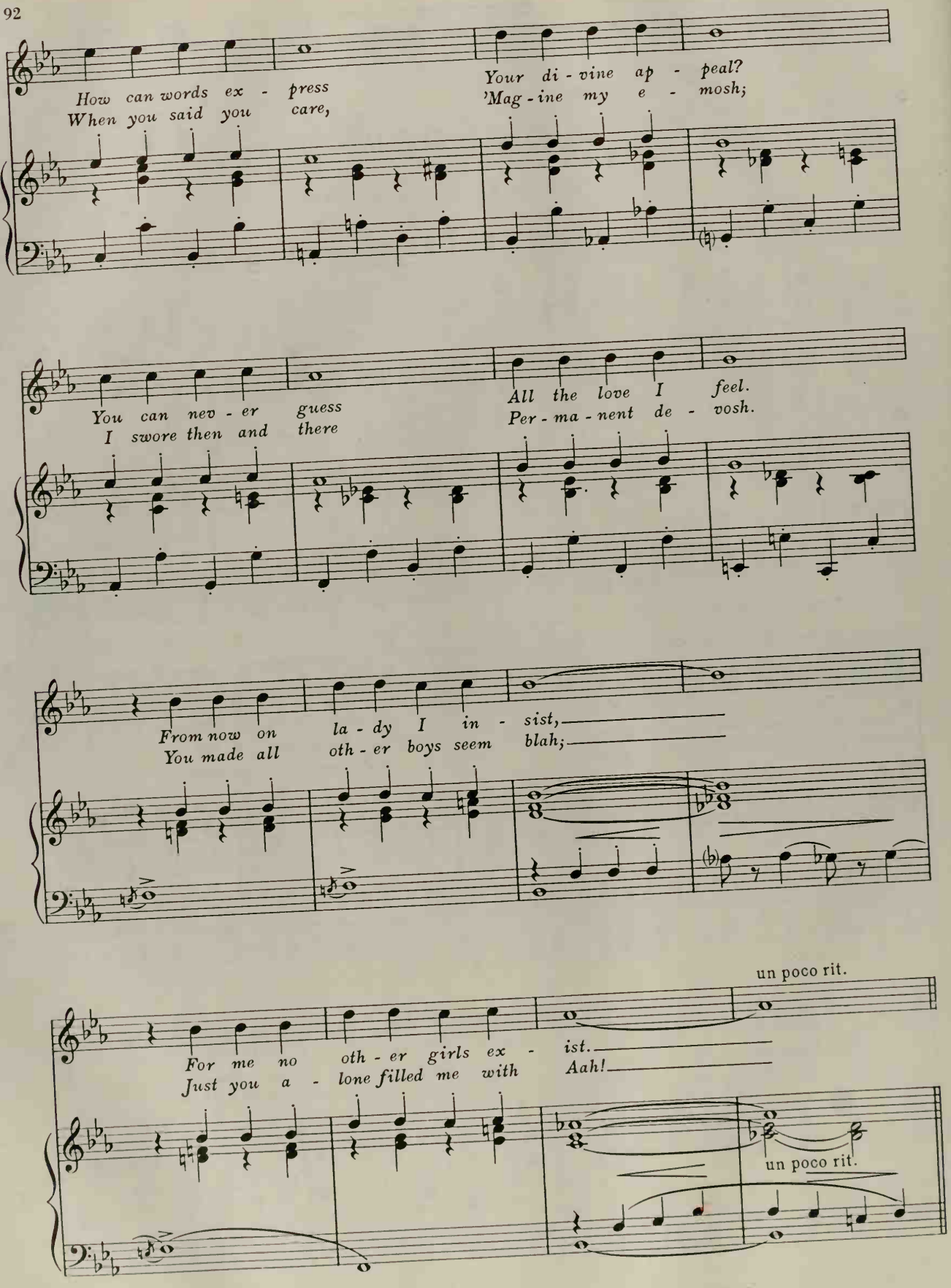
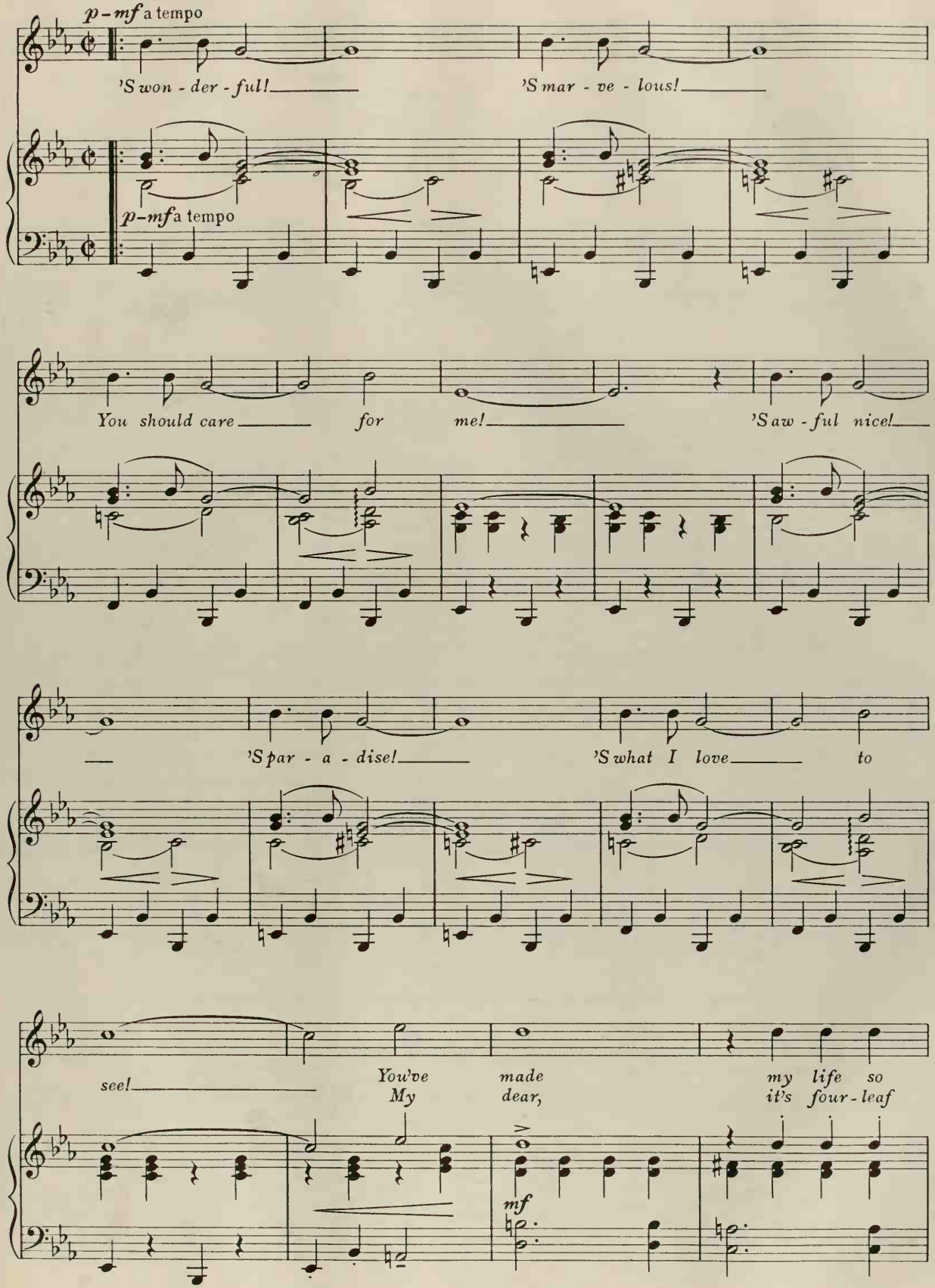
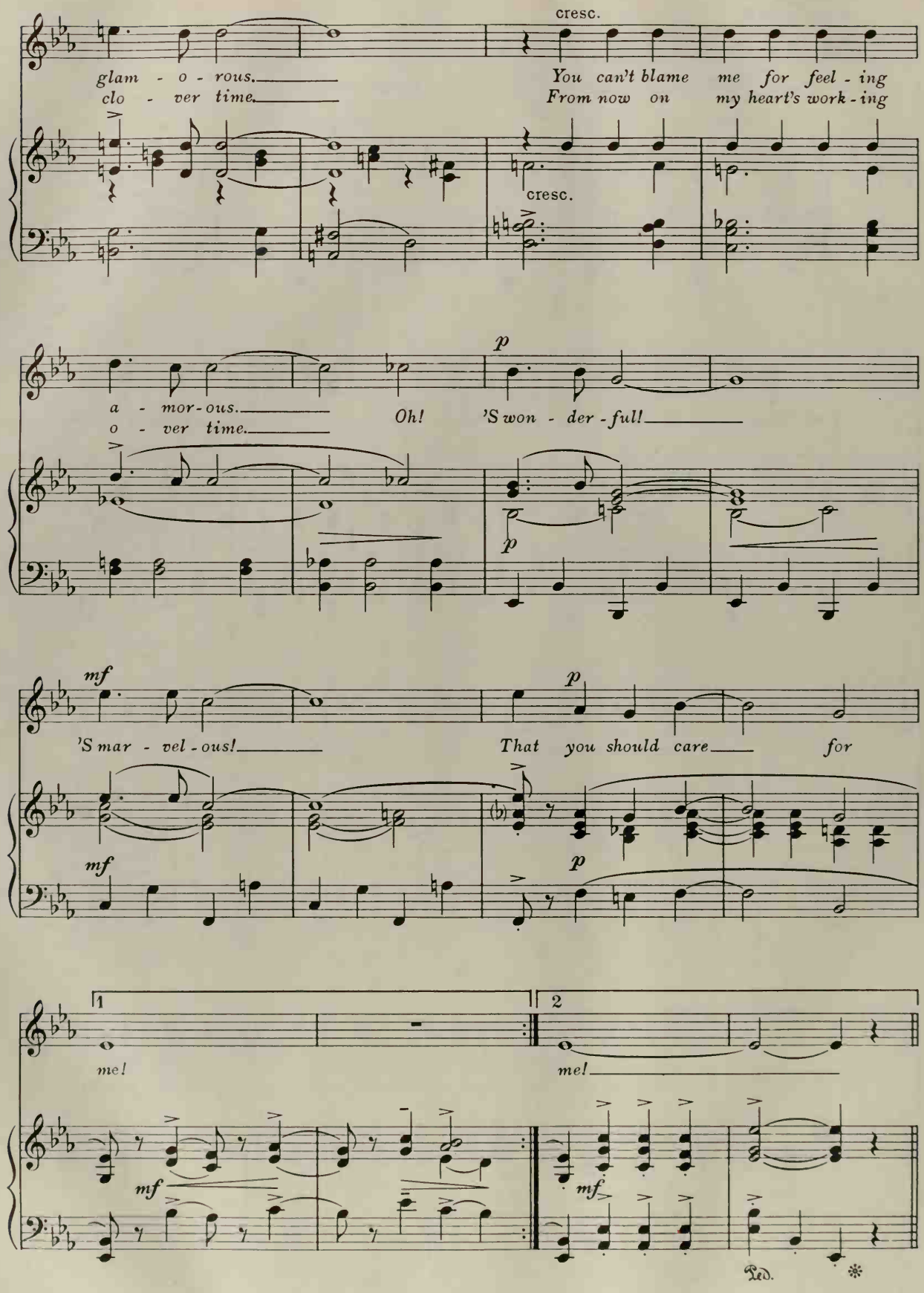
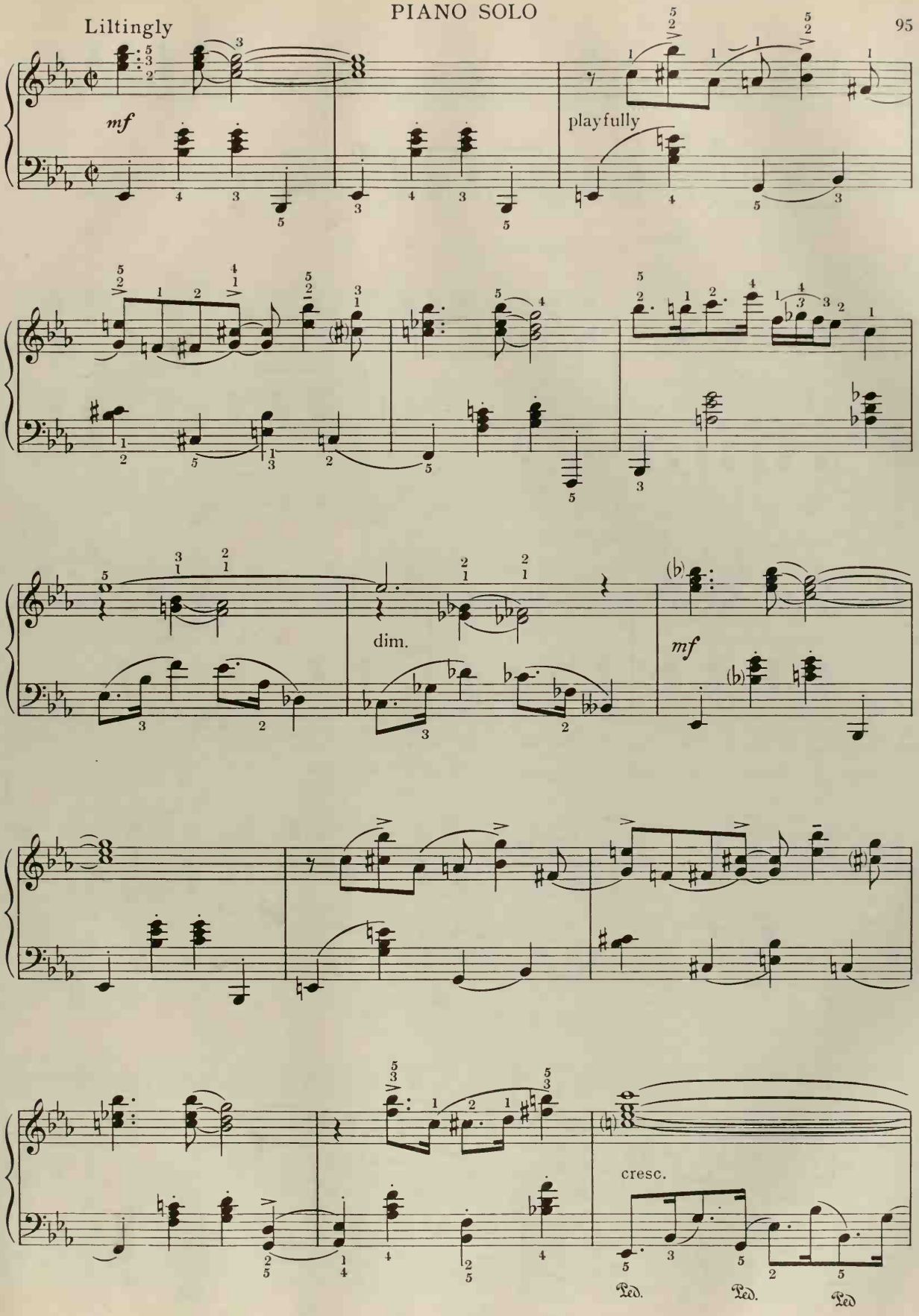
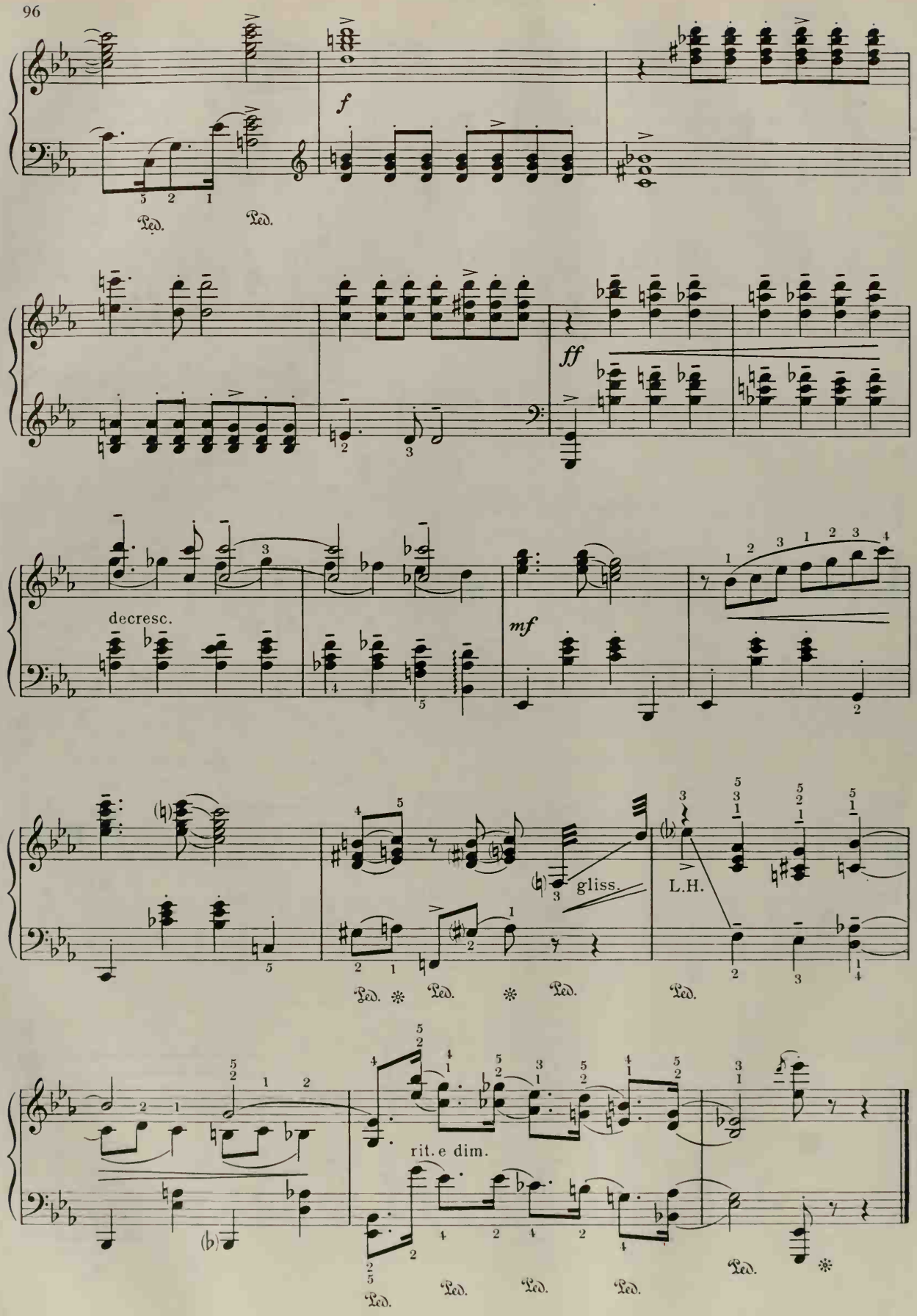

How can words ex - press
When you said you care,
Your di - vine ap - peal?
'Mag - ine my e - mosh;
You can nev - er guess
I swore then and there
All the love I feel.
Per - ma - nent de - vosh.
From now on la - dy I in - sist,
You made all oth - er boys seem blah;
un poco rit.
For me no oth - er girls ex - ist.
Just you a - lone filled me with Aah!
un poco rit.

REFRAIN


p–mf a tempo
'S won - der - ful!
'S mar - ve - lous!
p–mf a tempo
You should care for me!
'S aw - ful nice!
'S par - a - dise!
'S what I love to
see!
You've made my life so
My dear, it's four - leaf
mf

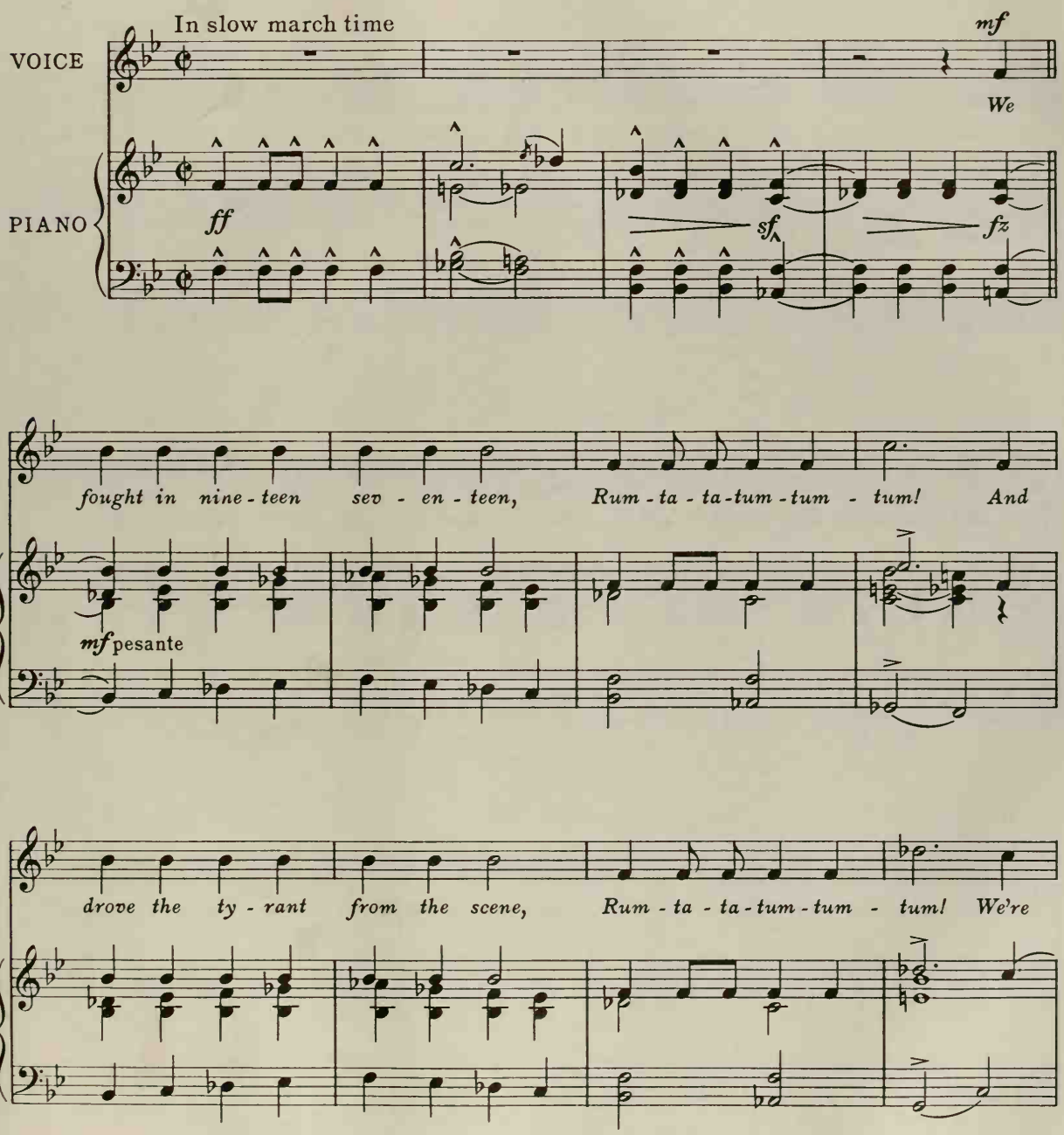

cresc.
glam - o - rous.
clo - ver time.
You can't blame me for feel - ing
From now on my heart's work - ing
cresc.
p
a - mor - ous.
o - ver time.
Oh!
'S won - der - ful!
p
mf
'S mar - vel - ous!
That you should care for
p
mf
p
1
2
me!
me!
mf
mf
Ped.


Liltingly
mf
playfully
dim.
mf
cresc.
Ped.
Ped.
Ped


f
Ped.
Ped.
ff
decresc.
mf
gliss.
L.H.
Ped.
Ped.
Ped.
Ped.
rit.e dim.
Ped.
Ped.
Ped.
Ped.

STRIKE UP THE BAND

WORDS BY IRA GERSHWIN



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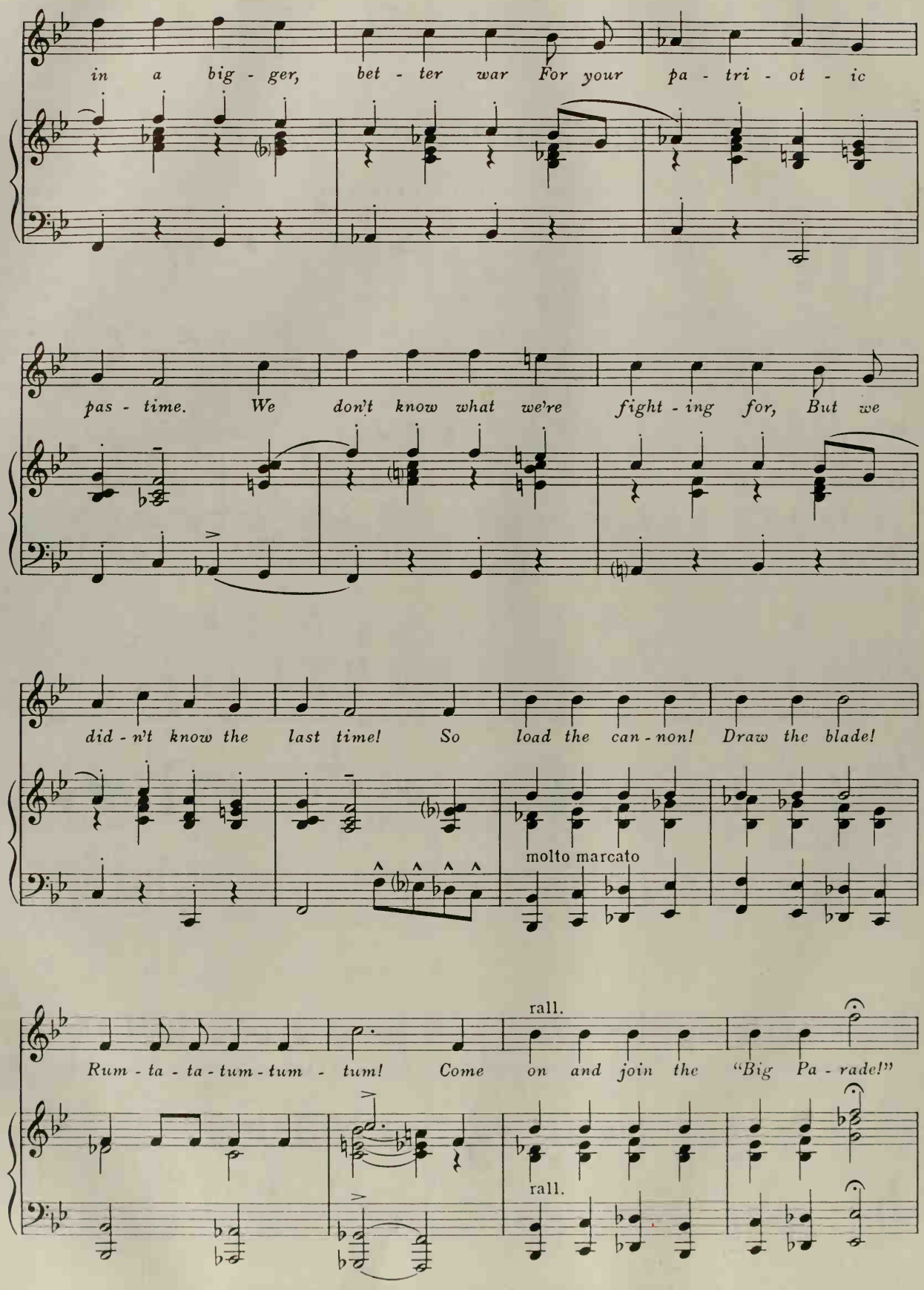
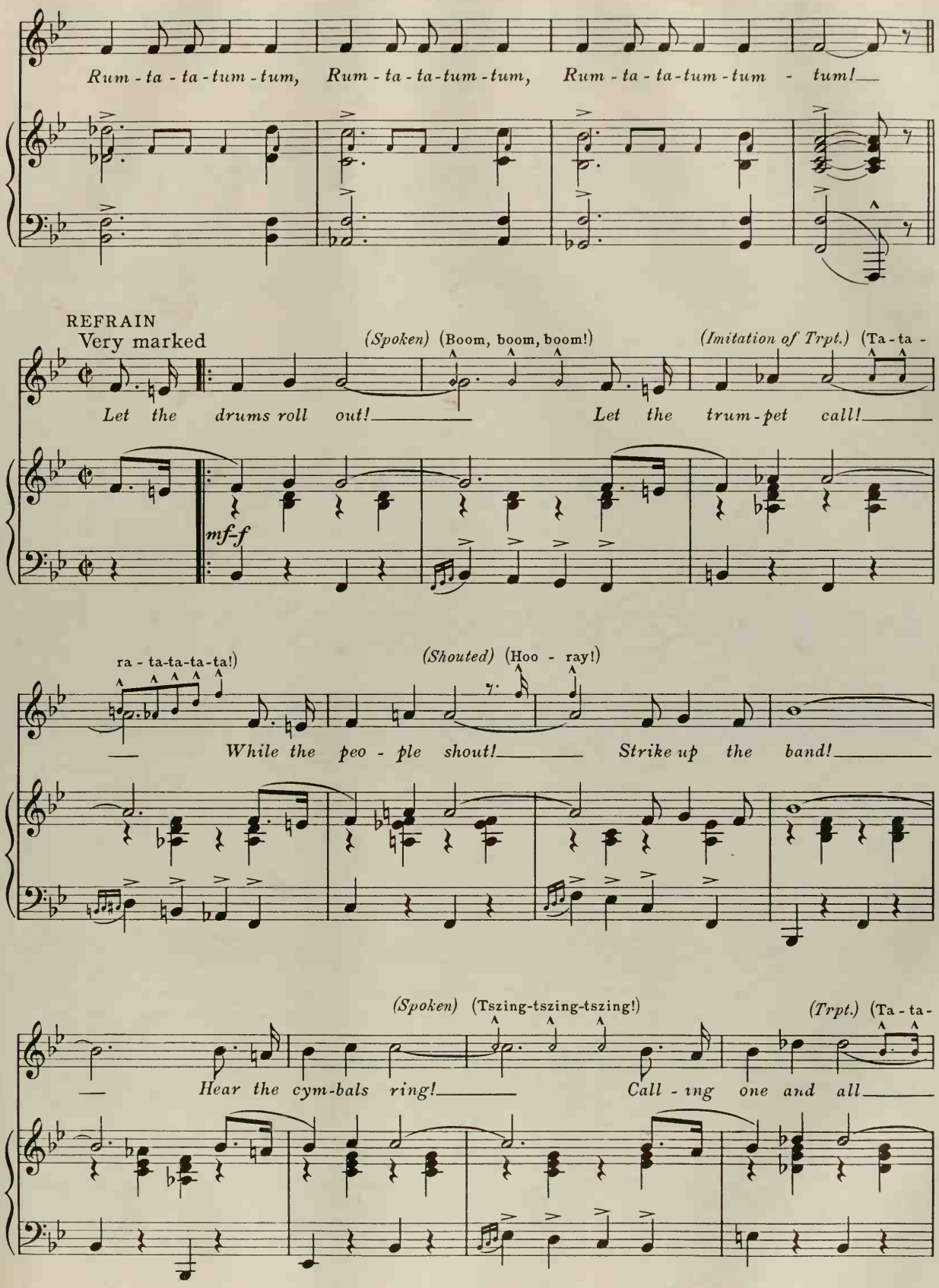
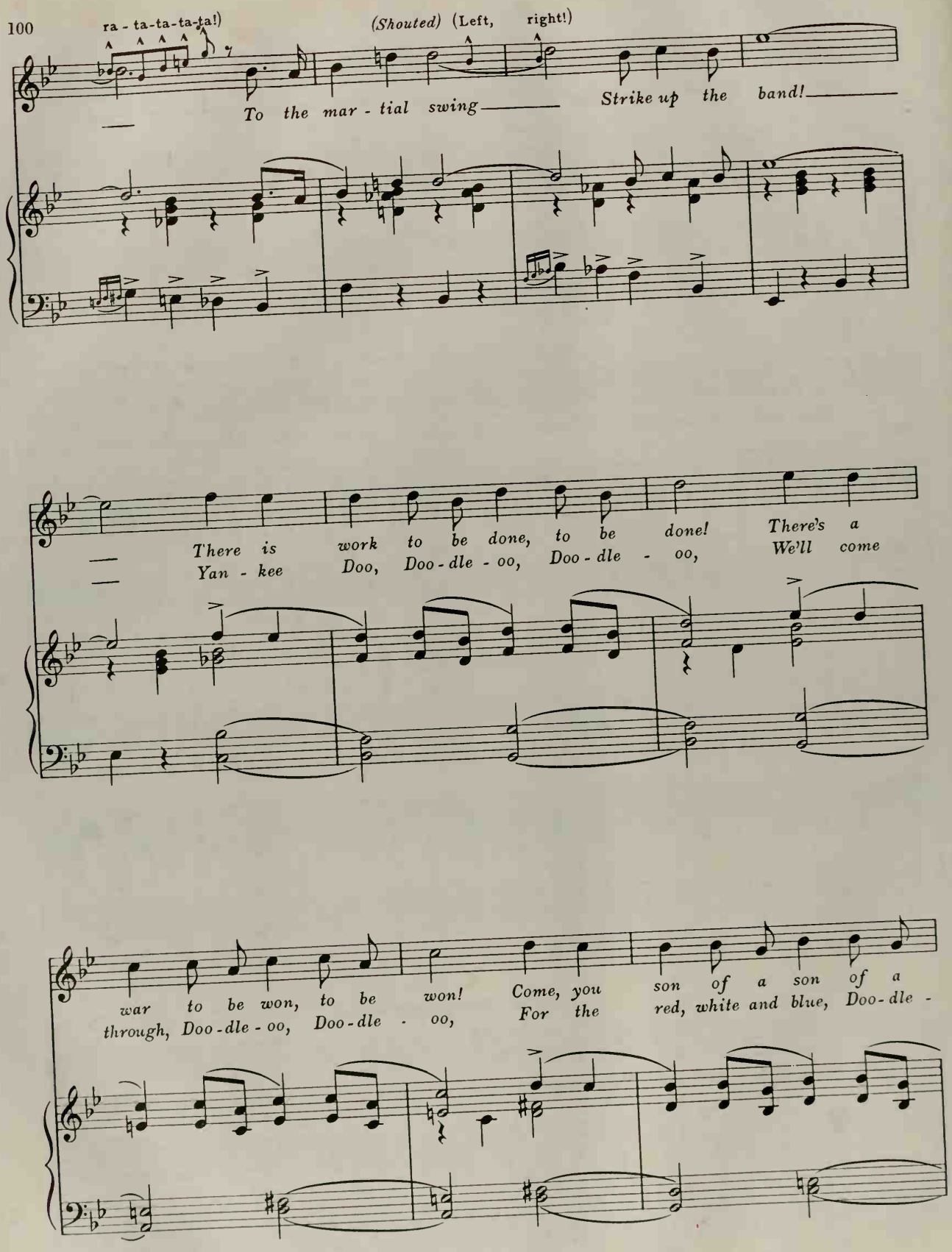
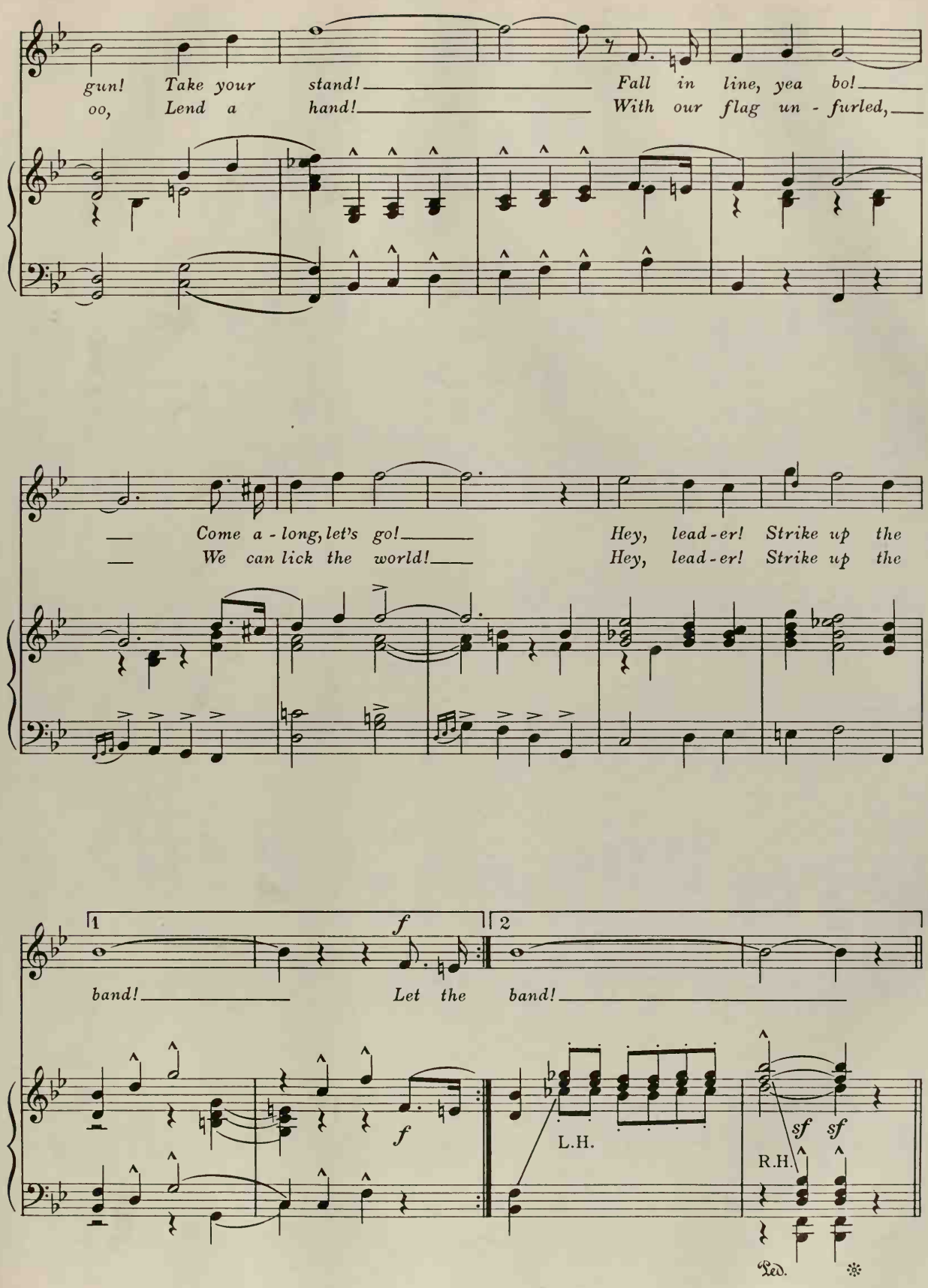
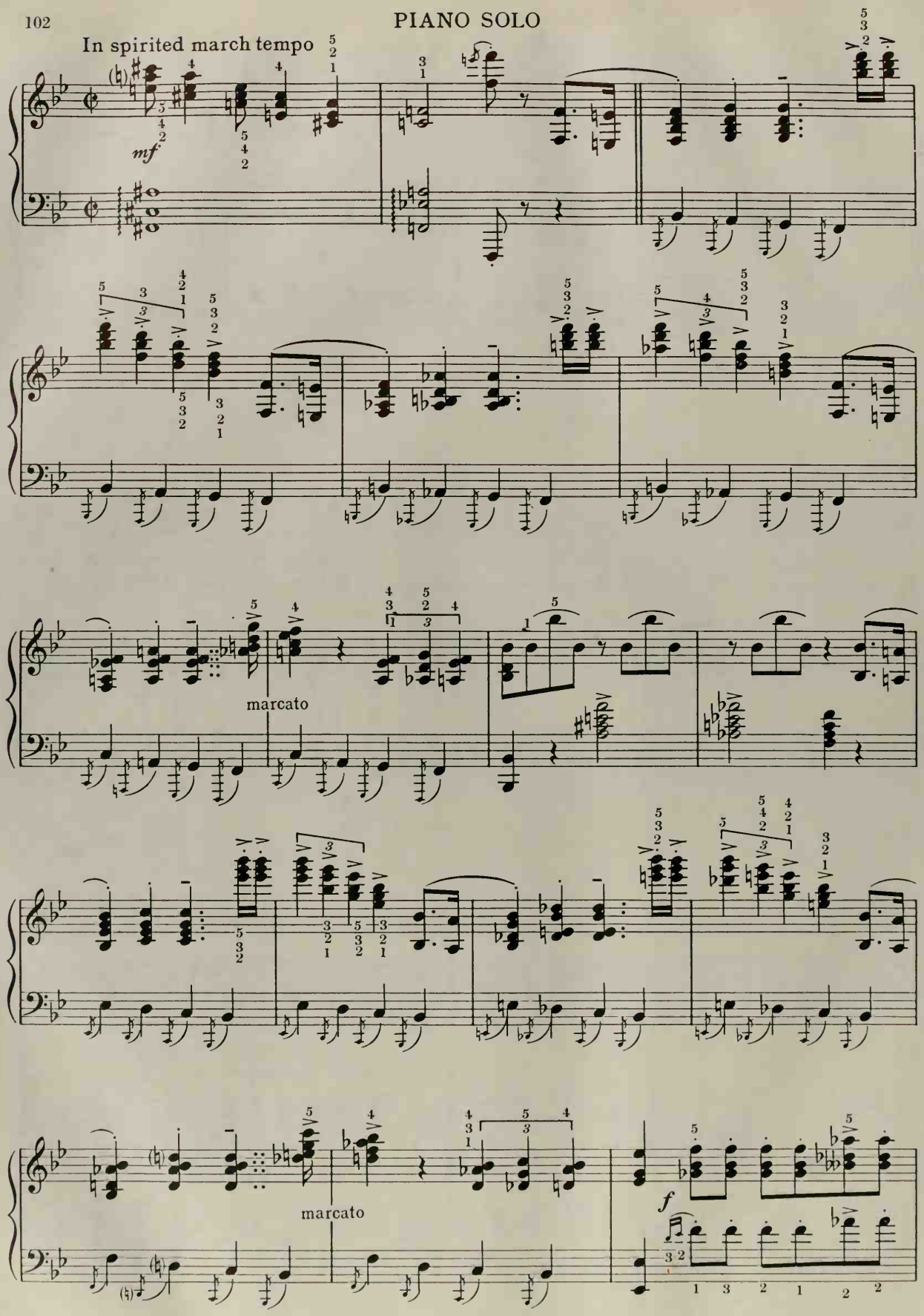
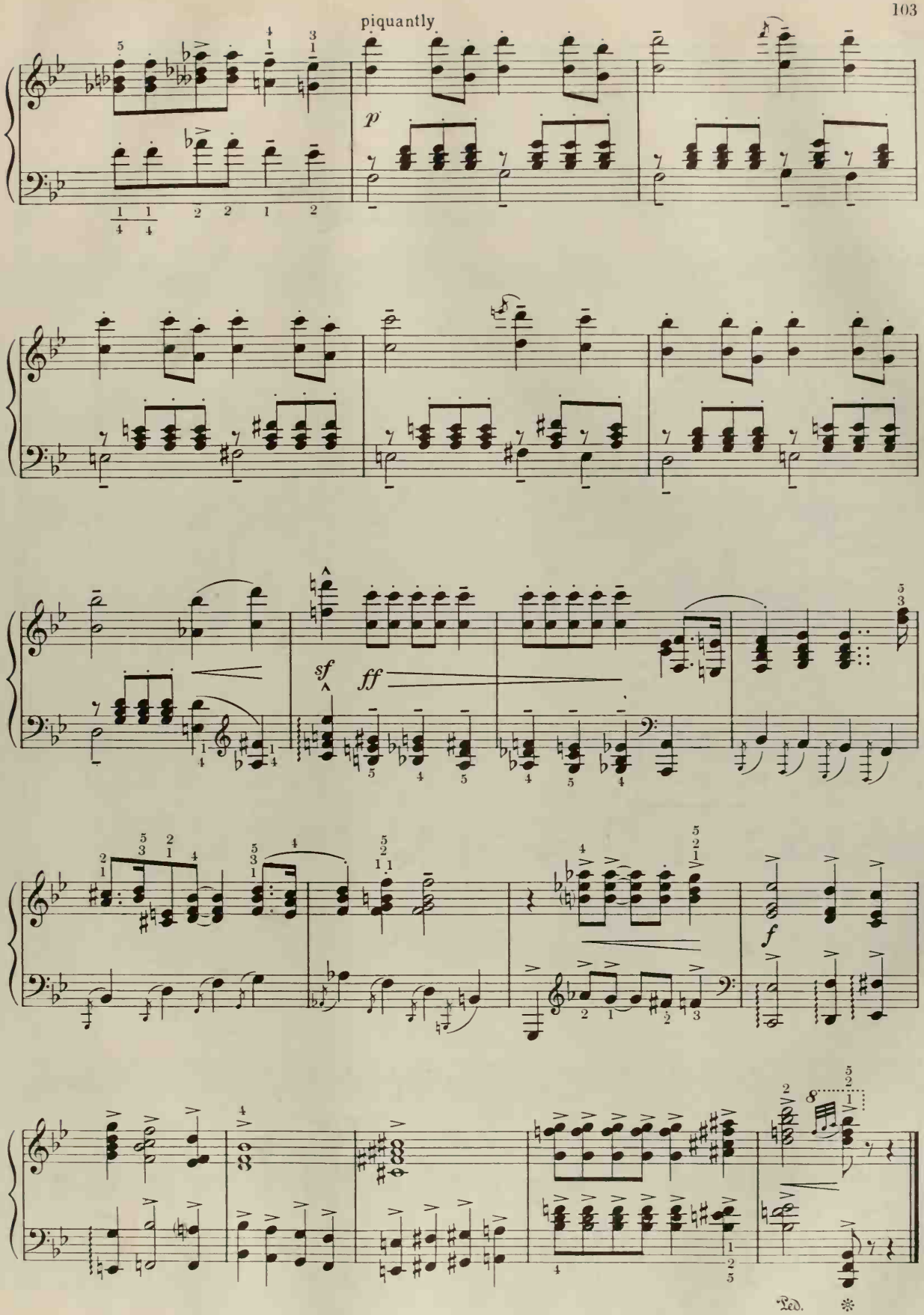

in a big - ger, bet - ter war For your pa - tri - ot - ic
pas - time. We don't know what we're fight - ing for, But we
did - n't know the last time! So load the can - non! Draw the blade!
molto marcato
rall.
Rum - ta - ta - tum - tum - tum! Come on and join the "Big Pa - rade!"
rall.


Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum - tum!
REFRAIN
Very marked
(Spoken) (Boom, boom, boom!)
(Imitation of Trpt.) (Ta - ta -
Let the drums roll out! Let the trum - pet call!
mf-f
ra - ta - ta - ta - ta!)
(Shouted) (Hoo - ray!)
While the peo - ple shout! Strike up the band!
(Spoken) (Tszing-tszing-tszing!)
(Trpt.) (Ta - ta -
Hear the cym - bals ring! Call - ing one and all


ra - ta-ta-ta-ta!)
(Shouted) (Left, right!)
To the mar - tial swing
Strike up the band!
There is work to be done, to be done! There's a
Yan - kee Doo, Doo - dle - oo, Doo - dle - oo, We'll come
war to be won, to be won! Come, you son of a son of a
through, Doo - dle - oo, Doo - dle - oo, For the red, white and blue, Doo - dle -

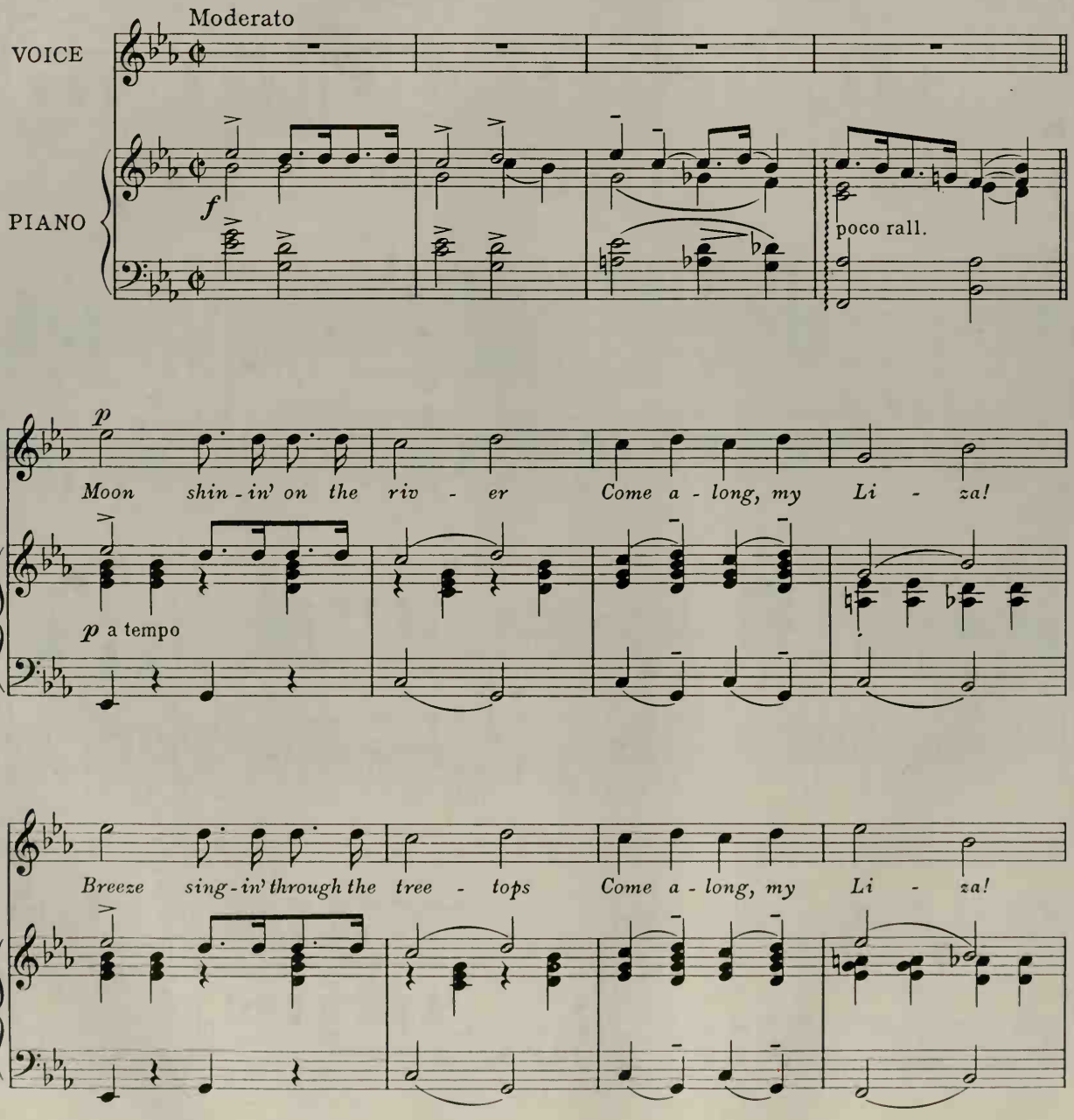

gun! Take your stand! Fall in line, yea bo!
oo, Lend a hand! With our flag un - furled,
Come a - long, let's go! Hey, lead - er! Strike up the
We can lick the world! Hey, lead - er! Strike up the
1
2
f
band! Let the band!
f
L.H.
sf sf
R.H.
Ped.


In spirited march tempo
mf
marcato
marcato
f


piquantly
p
sf
ff
f
Ped.

LIZA

WORDS BY IRA GERSHWIN AND GUS KAHN



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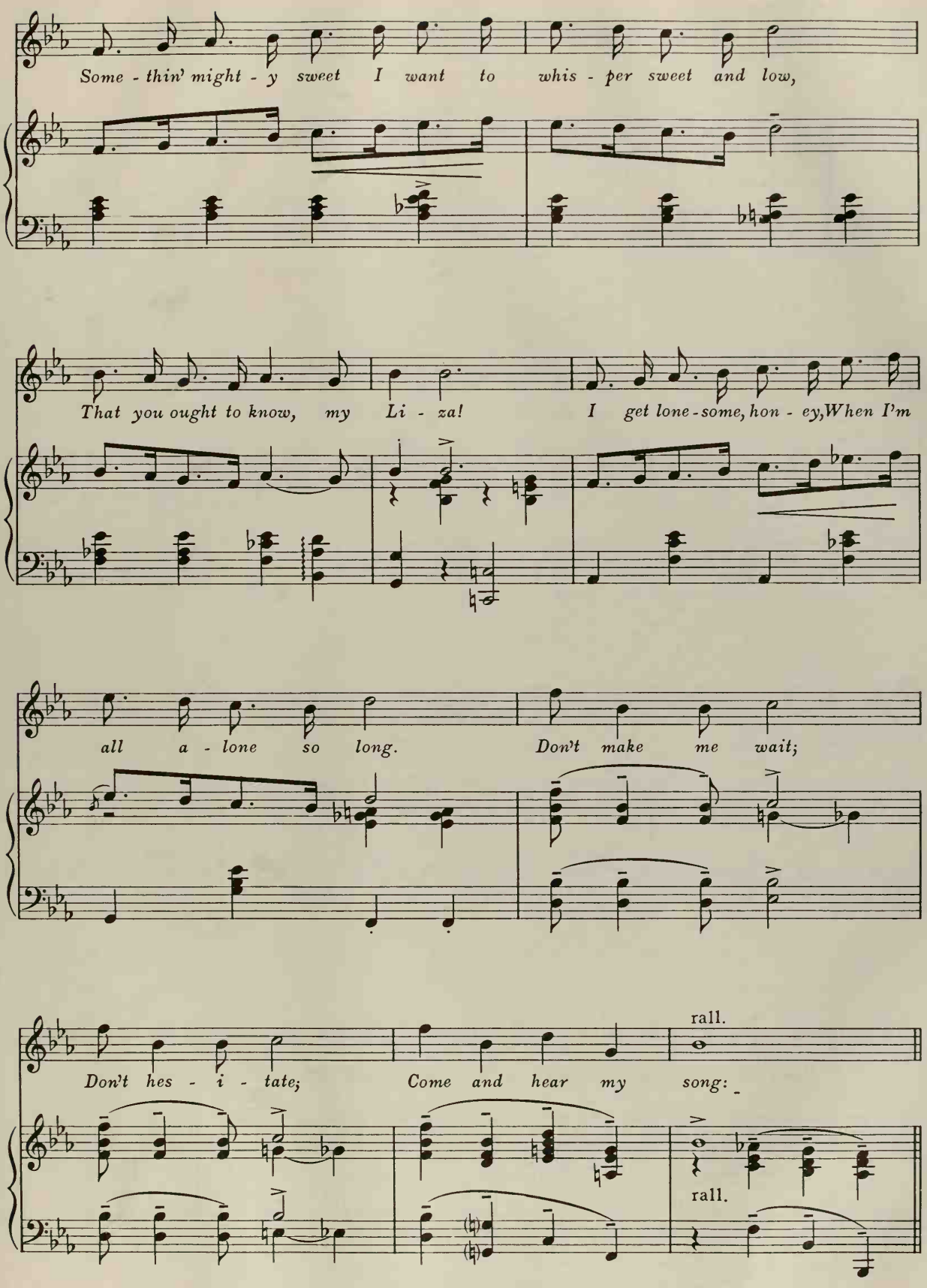
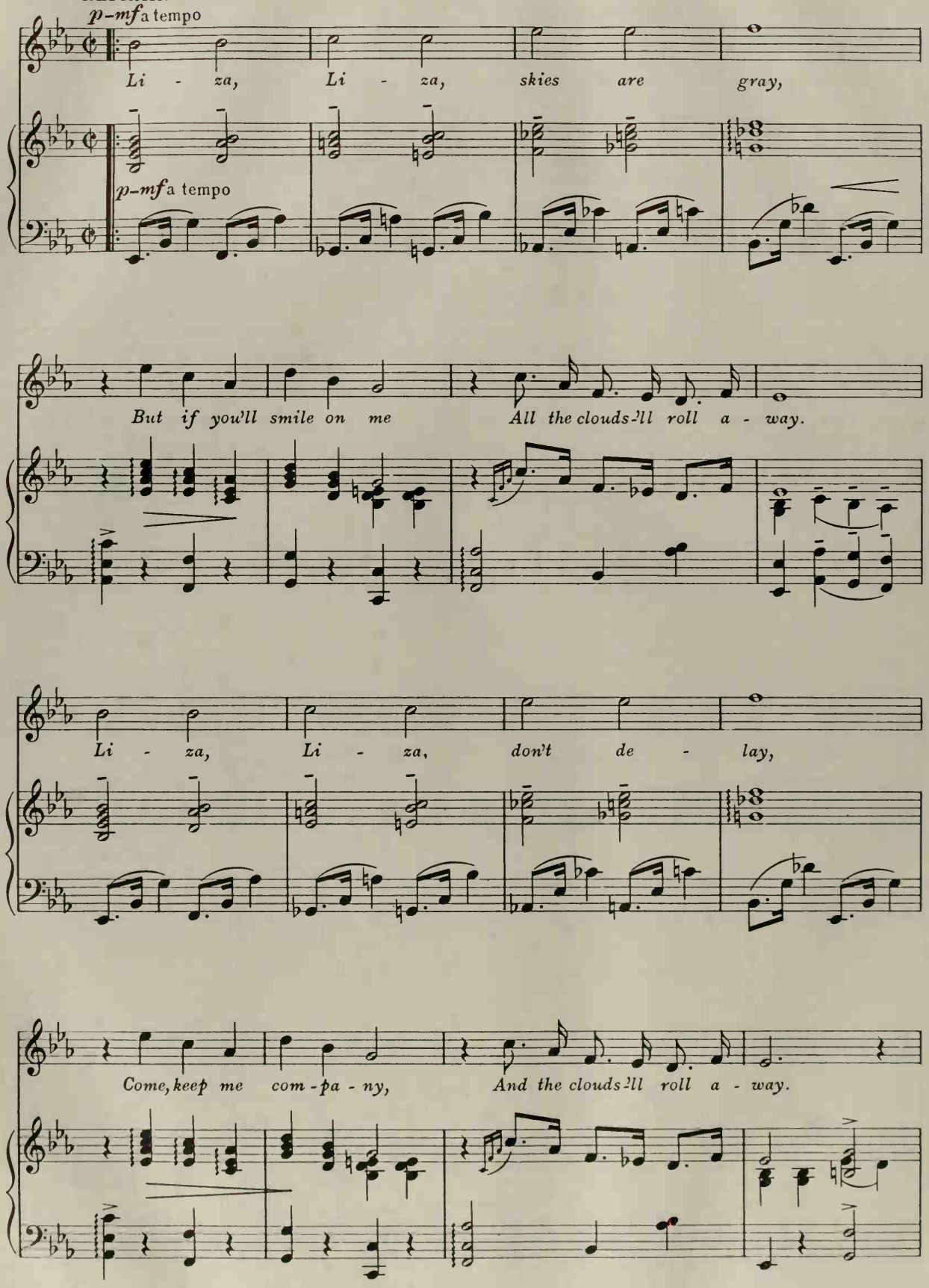
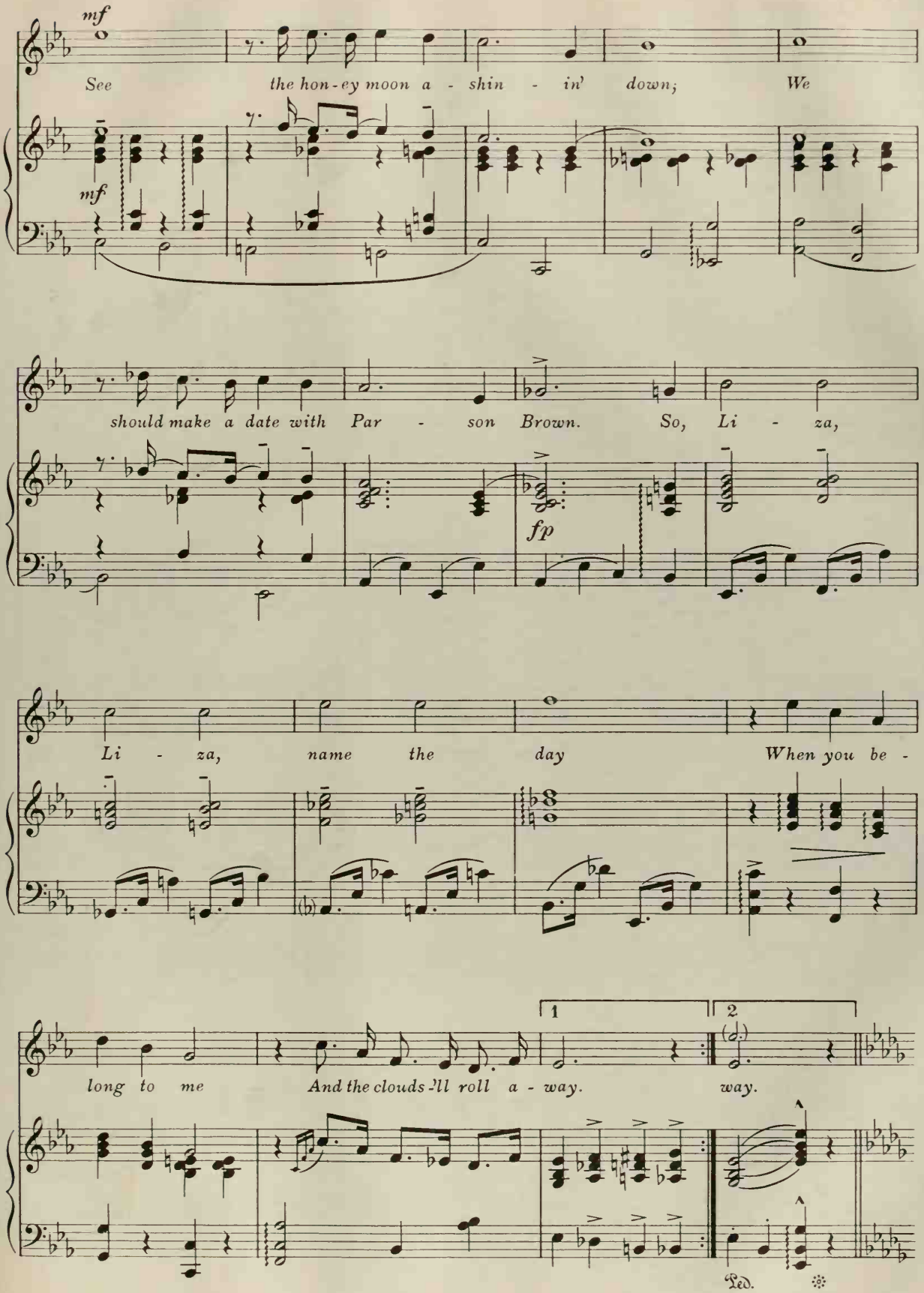
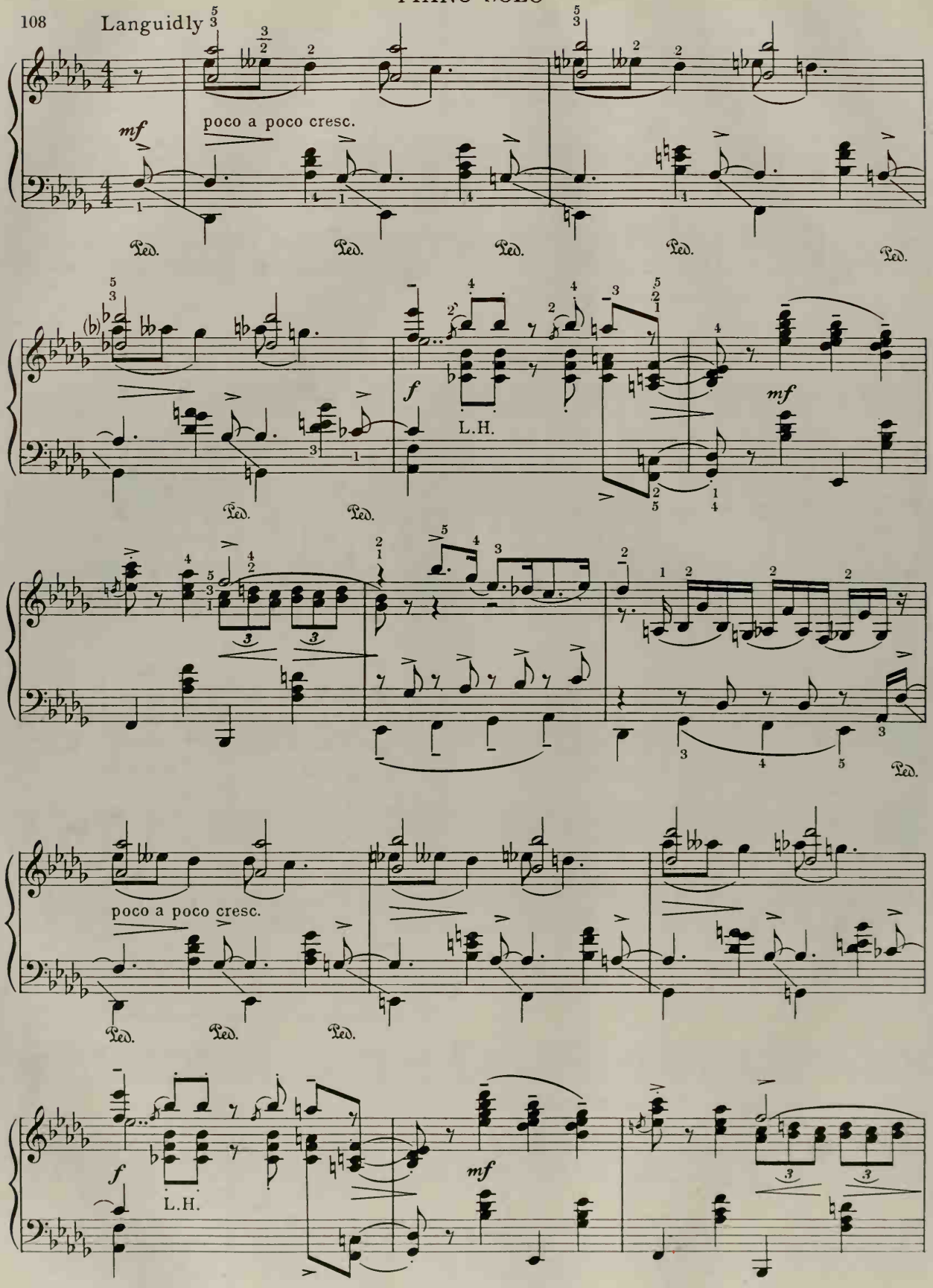
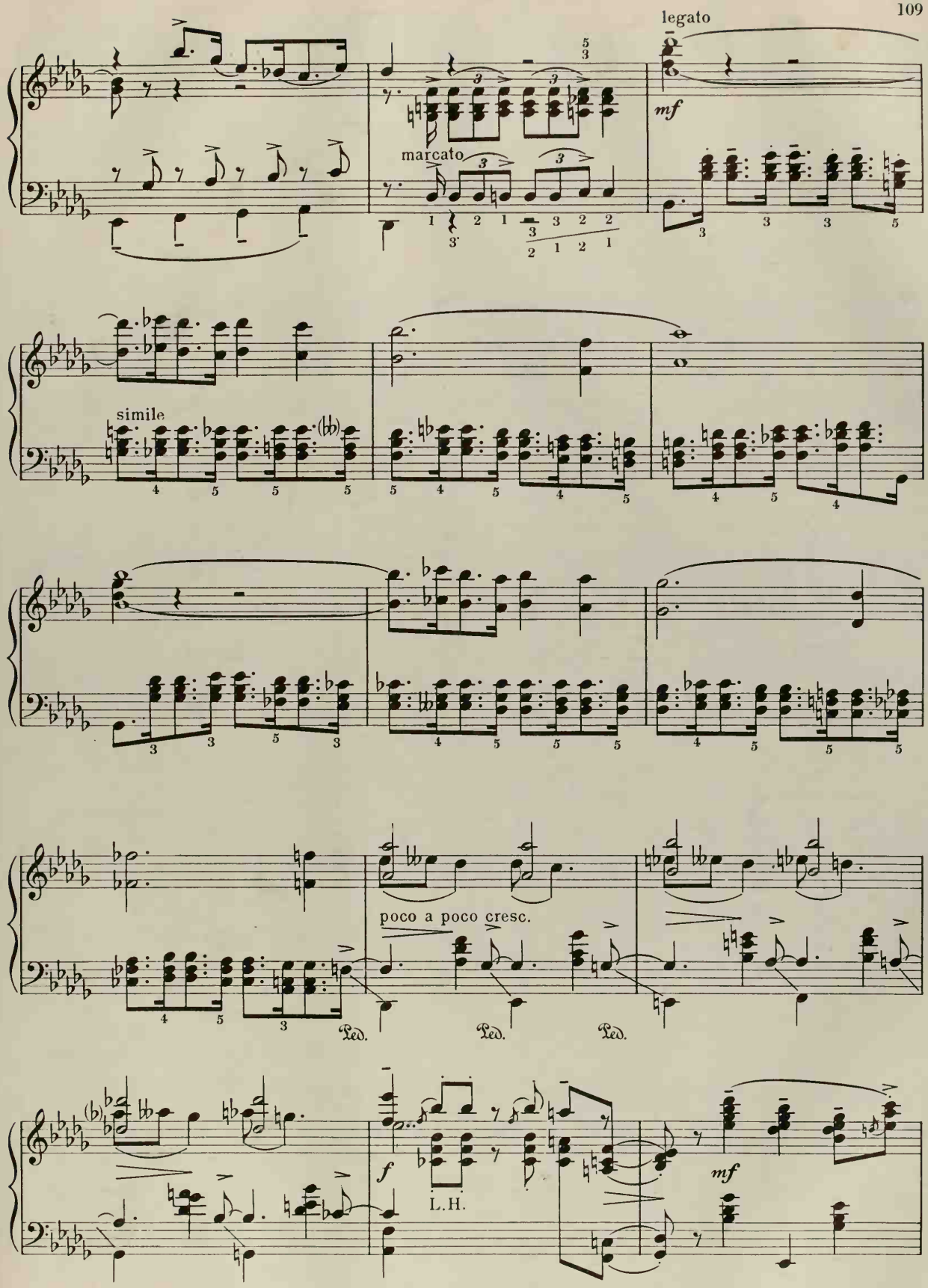

Some - thin' might - y sweet I want to whis - per sweet and low,
That you ought to know, my Li - za! I get lone-some, hon - ey, When I'm
all a - lone so long. Don't make me wait;
Don't hes - i - tate; Come and hear my song:
rall.
rall.

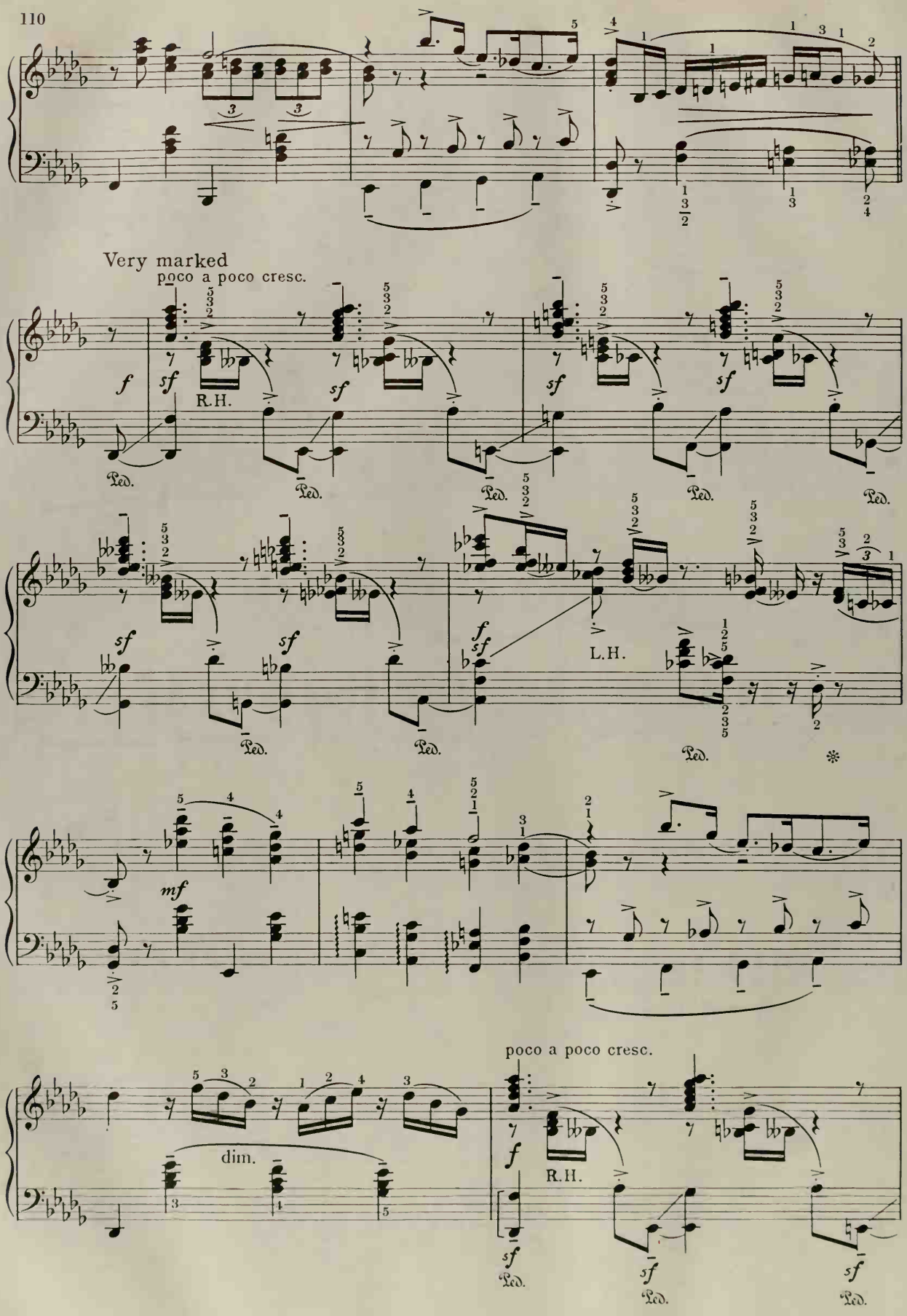
REFRAIN

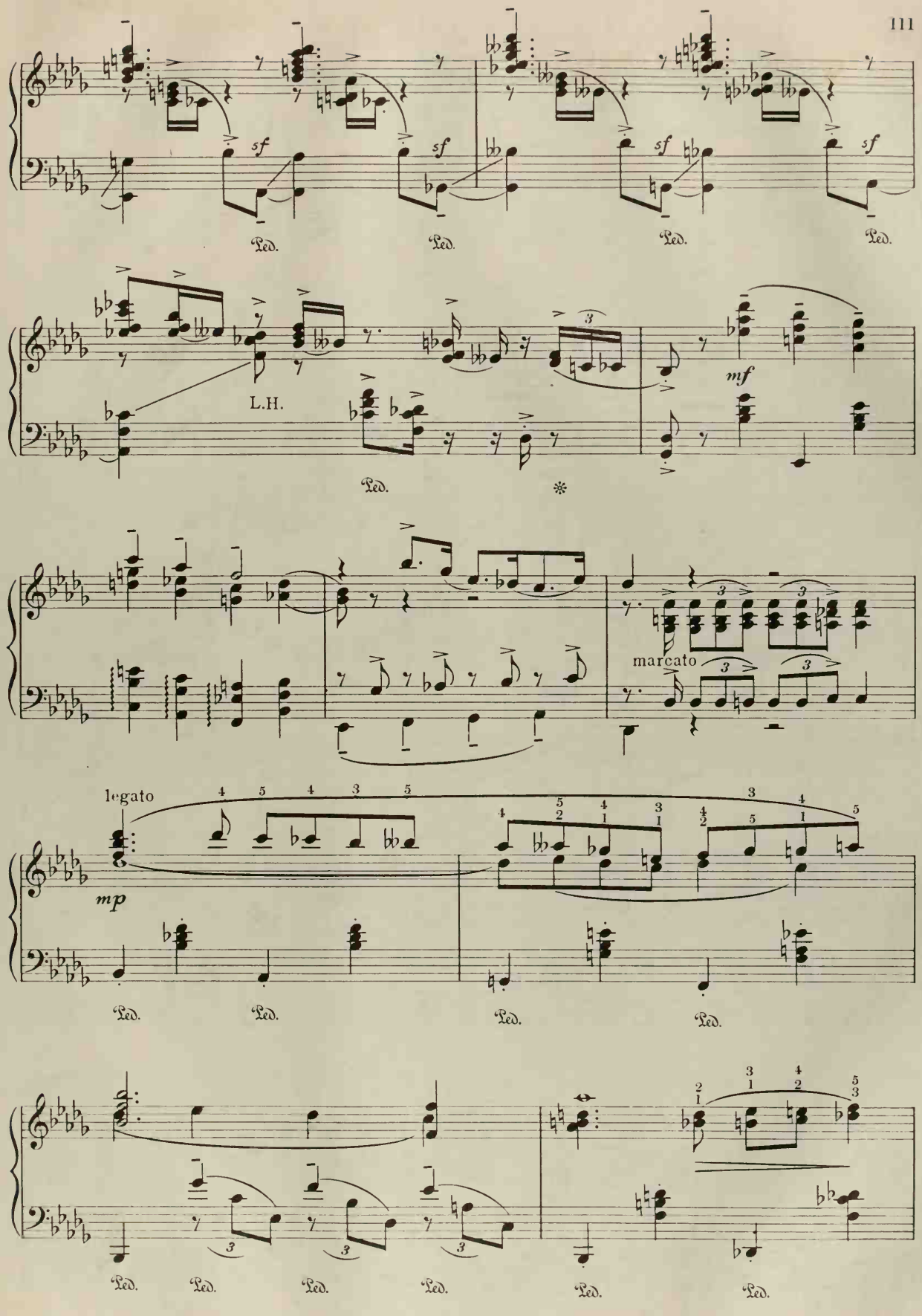

p–mf a tempo
Li - za, Li - za, skies are gray,
p–mf a tempo
But if you'll smile on me All the clouds'll roll a - way.
Li - za, Li - za, don't de - lay,
Come, keep me com - pa - ny, And the clouds'll roll a - way.

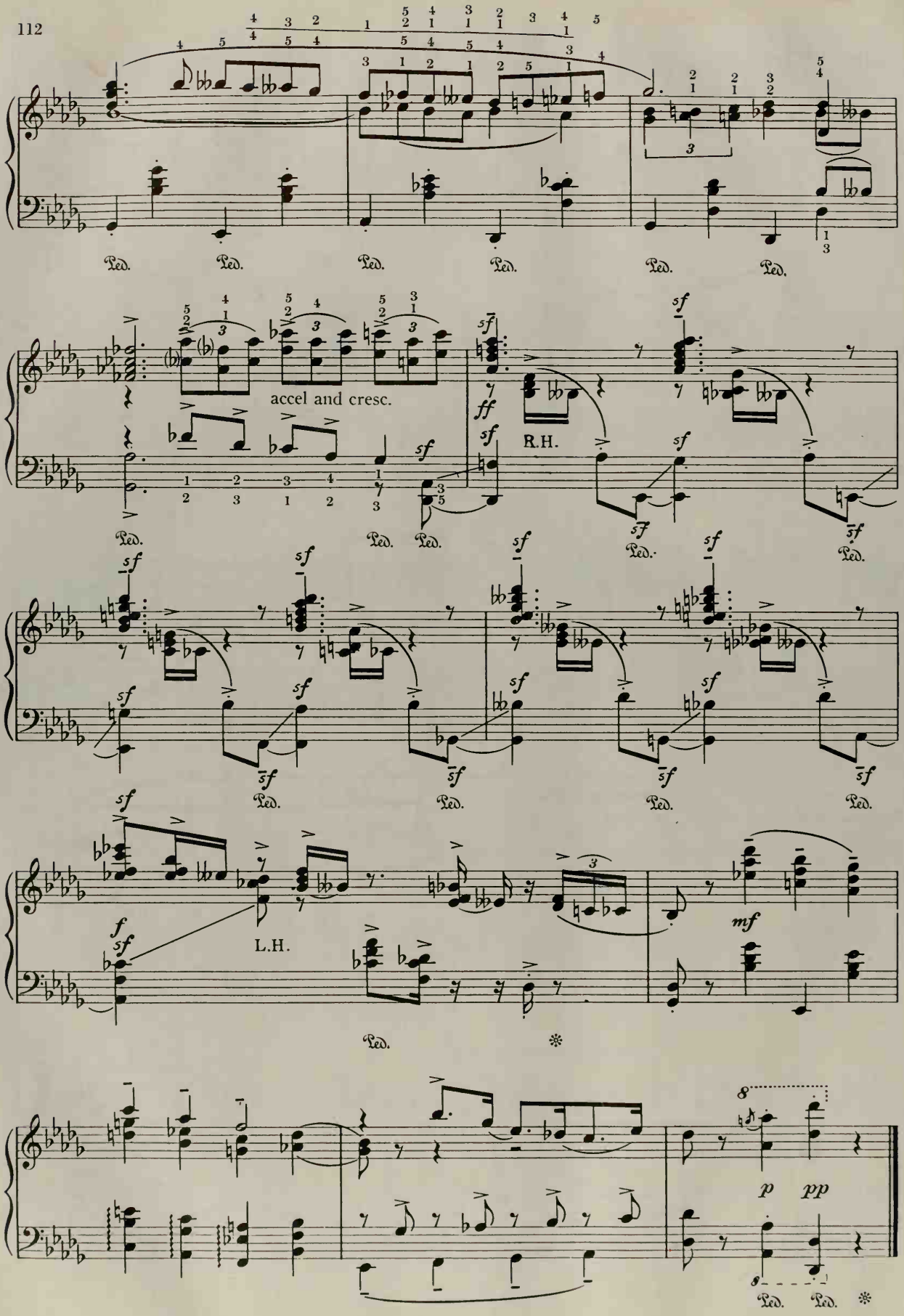

mf
See the hon-ey moon a - shin - in' down; We
mf
should make a date with Par - son Brown. So, Li - za,
fp
Li - za, name the day When you be -
long to me And the clouds-'ll roll a - way.
1
2
way.
Ped.


108
Languidly
mf
poco a poco cresc.
Ped.
f
L.H.
mf
poco a poco cresc.
Ped.
f
L.H.
mf


legato
mf
marcato
simile
poco a poco cresc.
Ped.
Ped.
Ped.
f
L.H.
mf

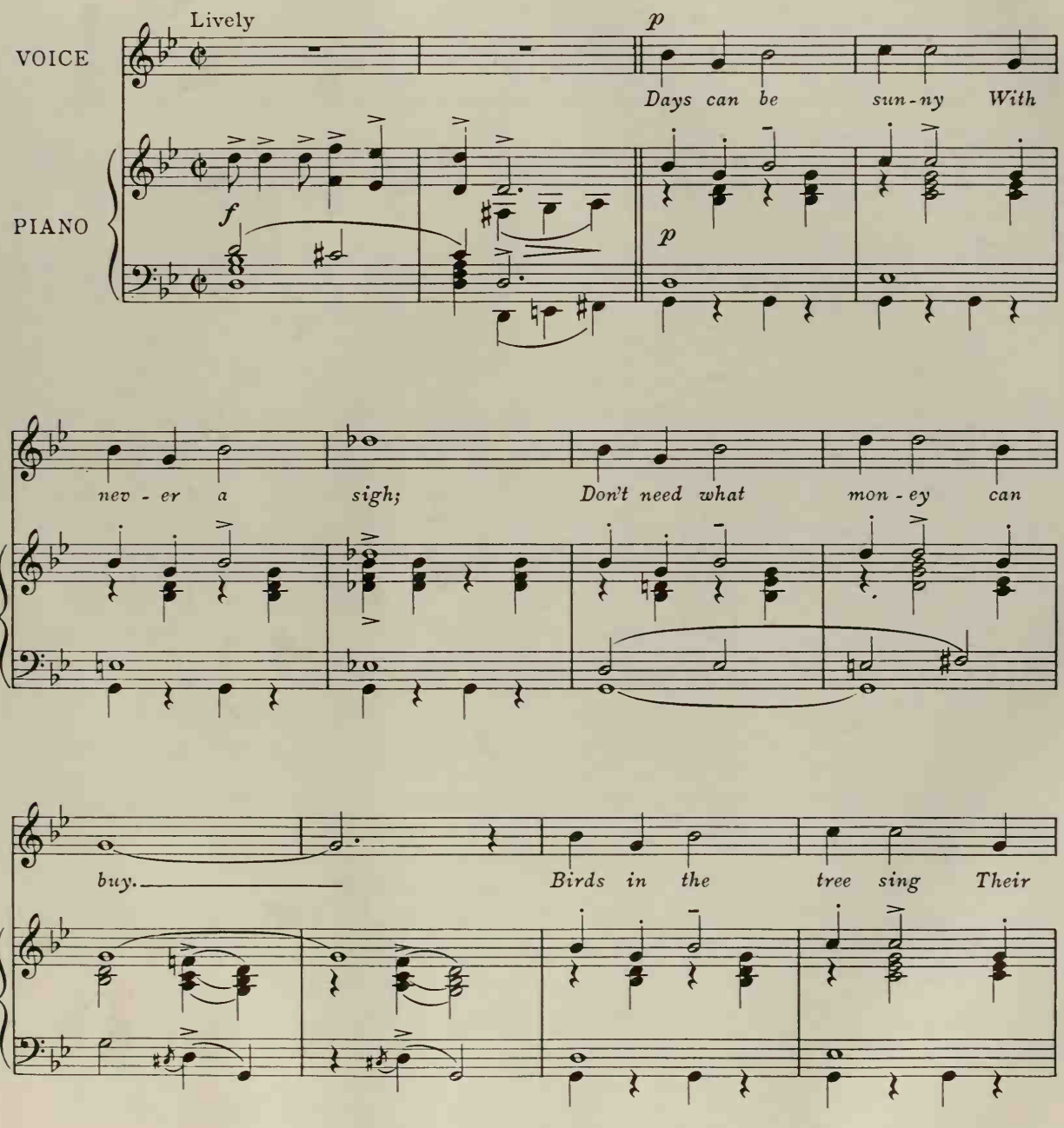

Very marked
poco a poco cresc.
R.H.
L.H.
dim.
poco a poco cresc.
R.H.


sf
Ped.
L.H.
mf
marcato
legato
mp


accel and cresc.
R.H.
L.H.
Ped.

I GOT RHYTHM

WORDS BY IRA GERSHWIN



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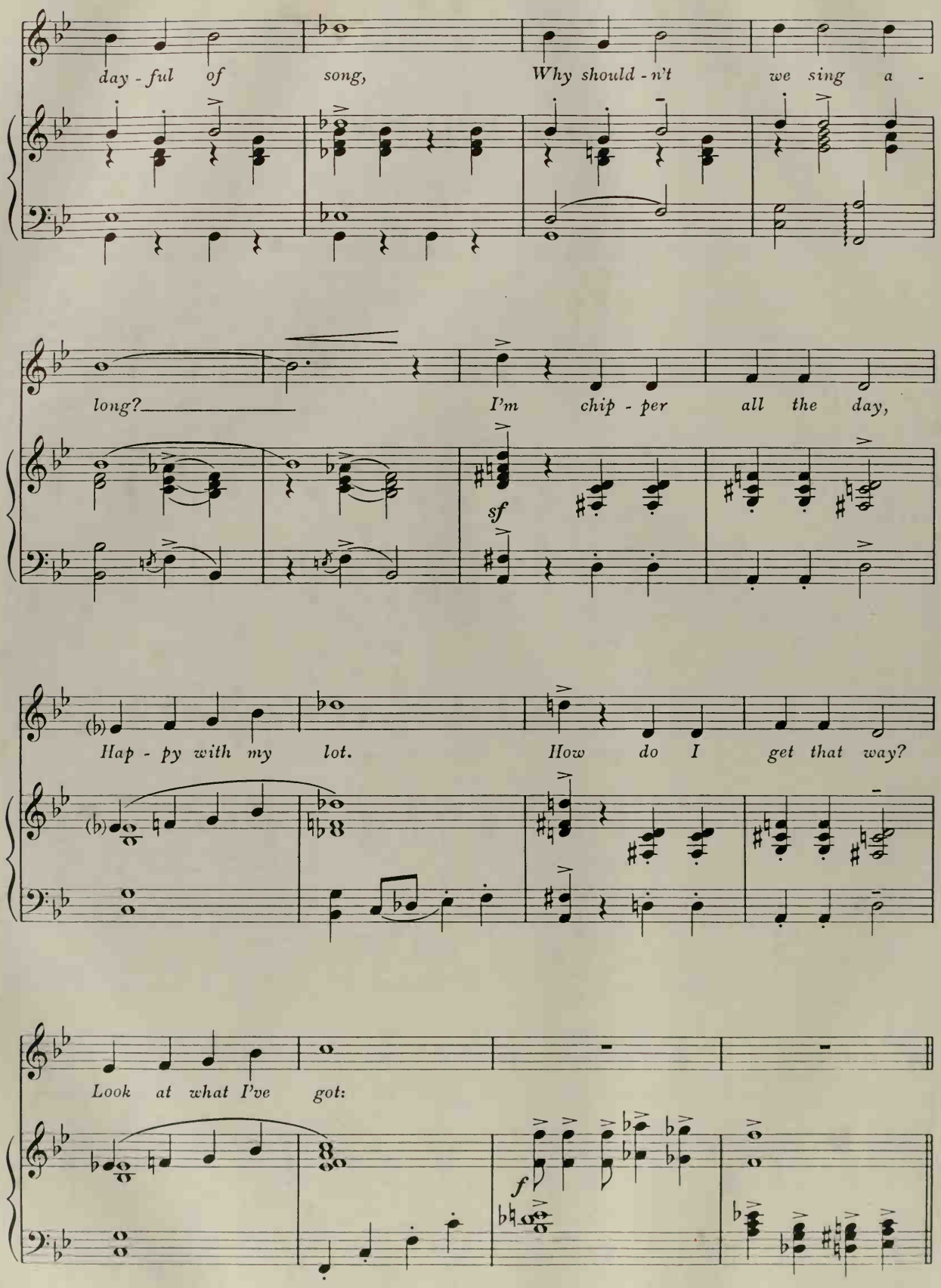
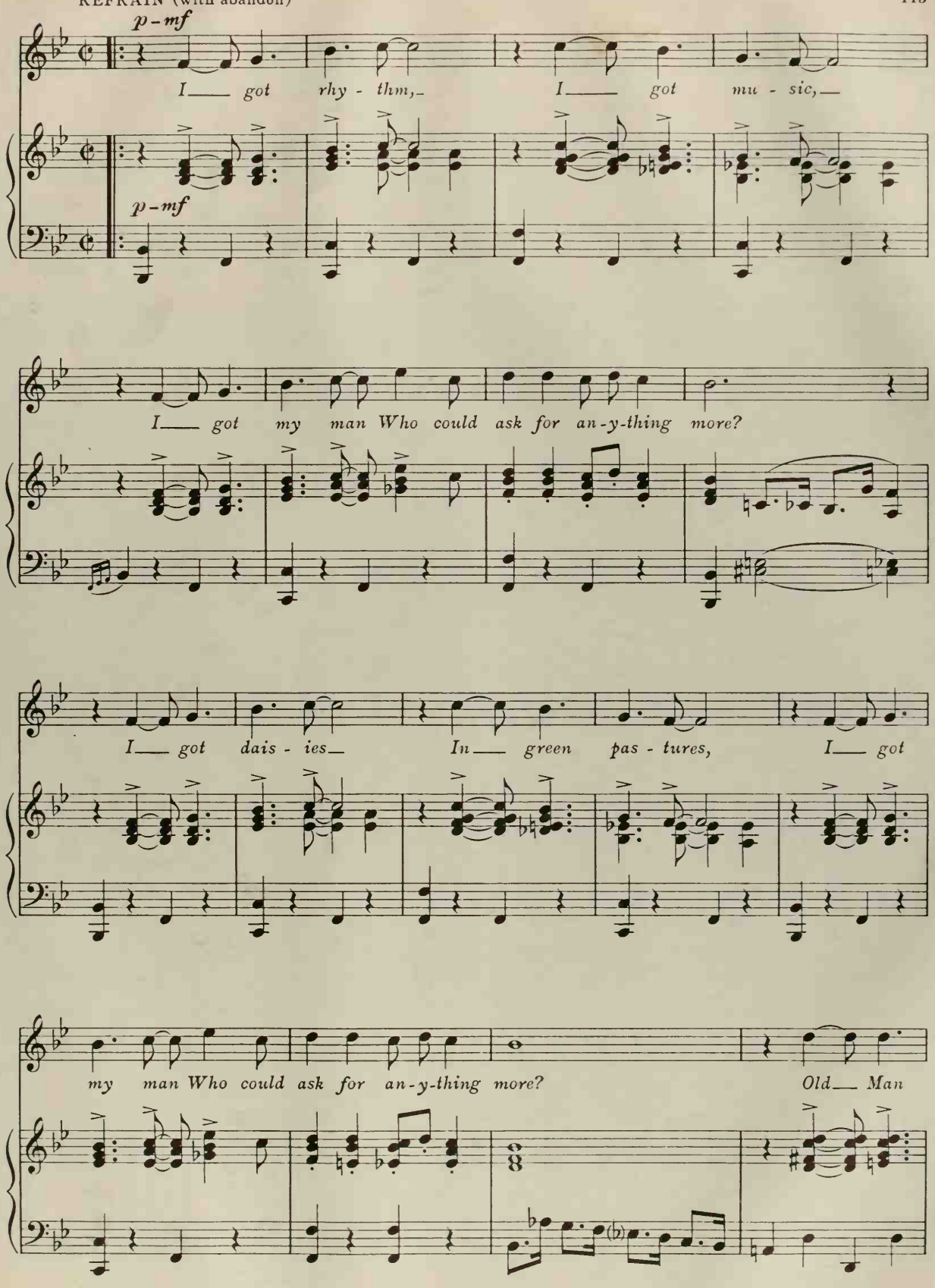
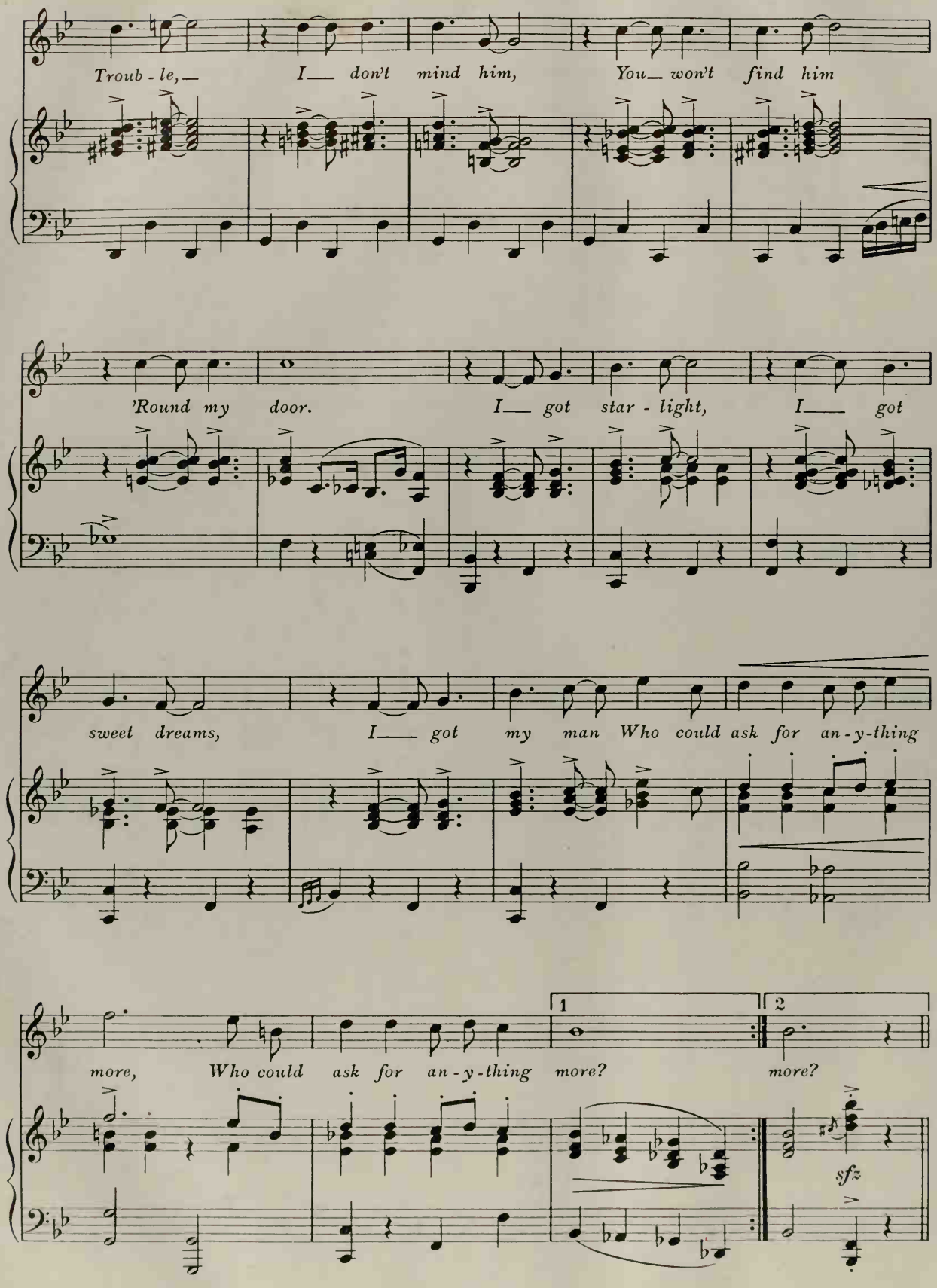
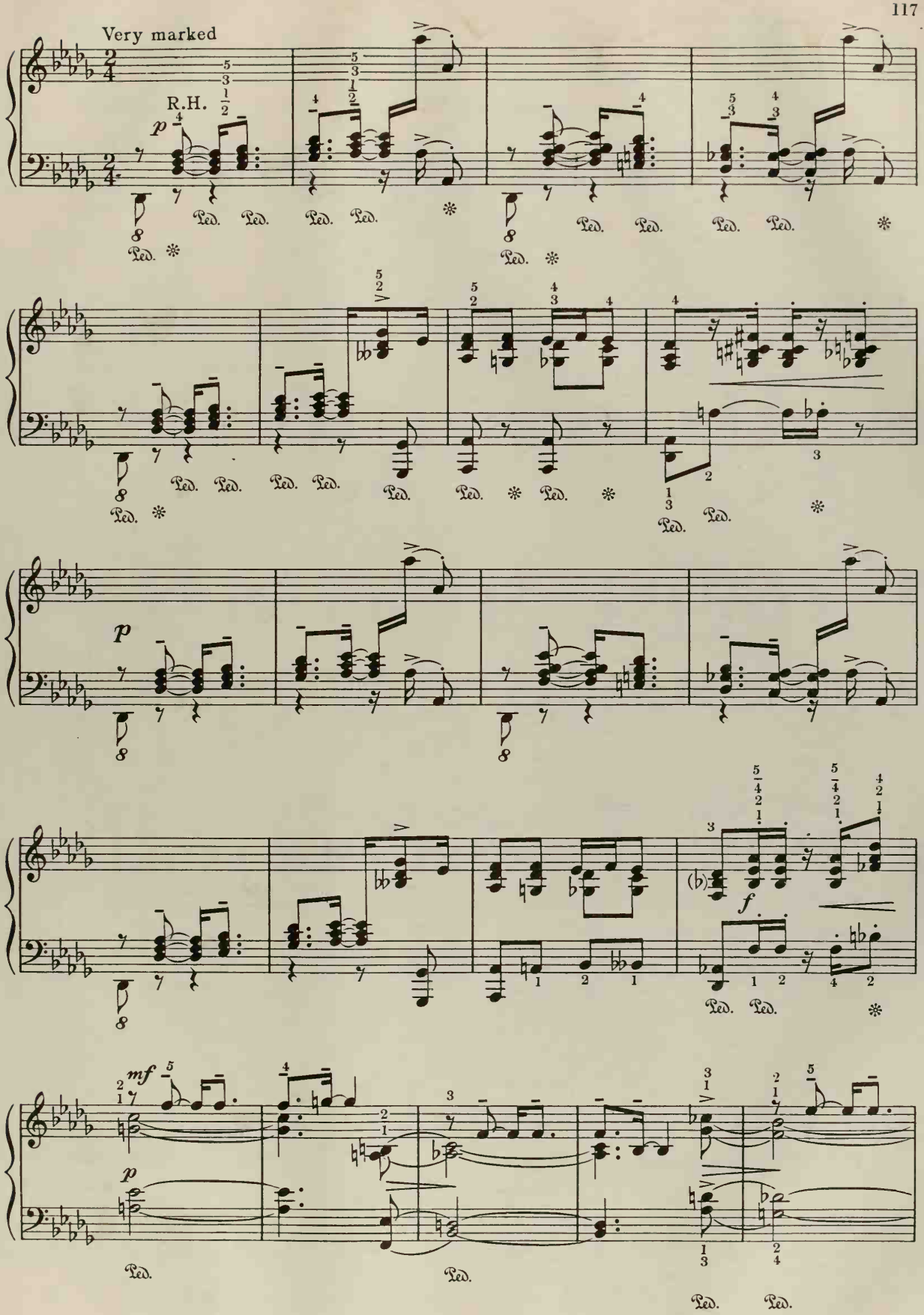
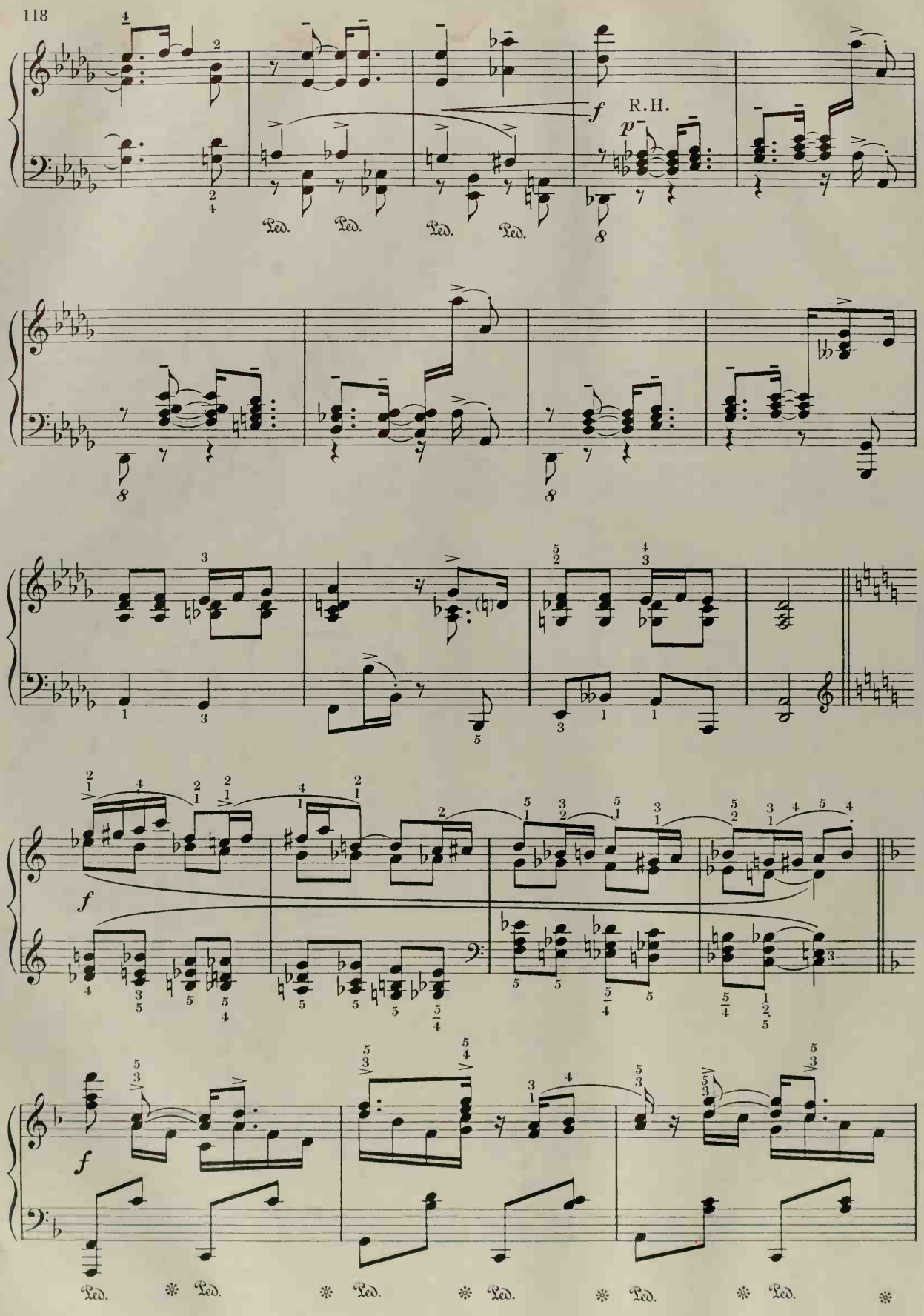

day - ful of song, Why should - n't we sing a -
long? I'm chip - per all the day,
sf
Hap - py with my lot. How do I get that way?
Look at what I've got:
f

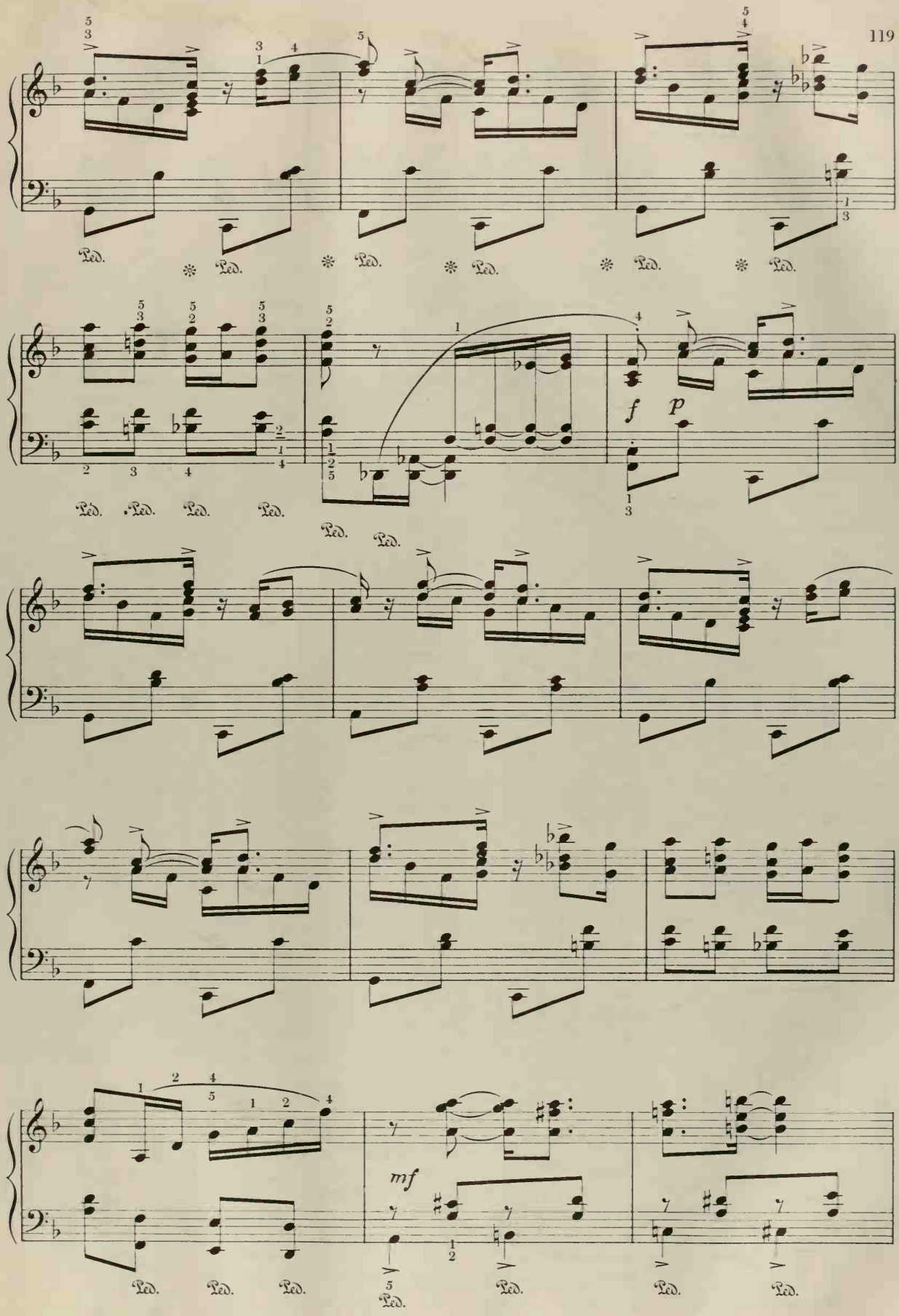
REFRAIN (with abandon)

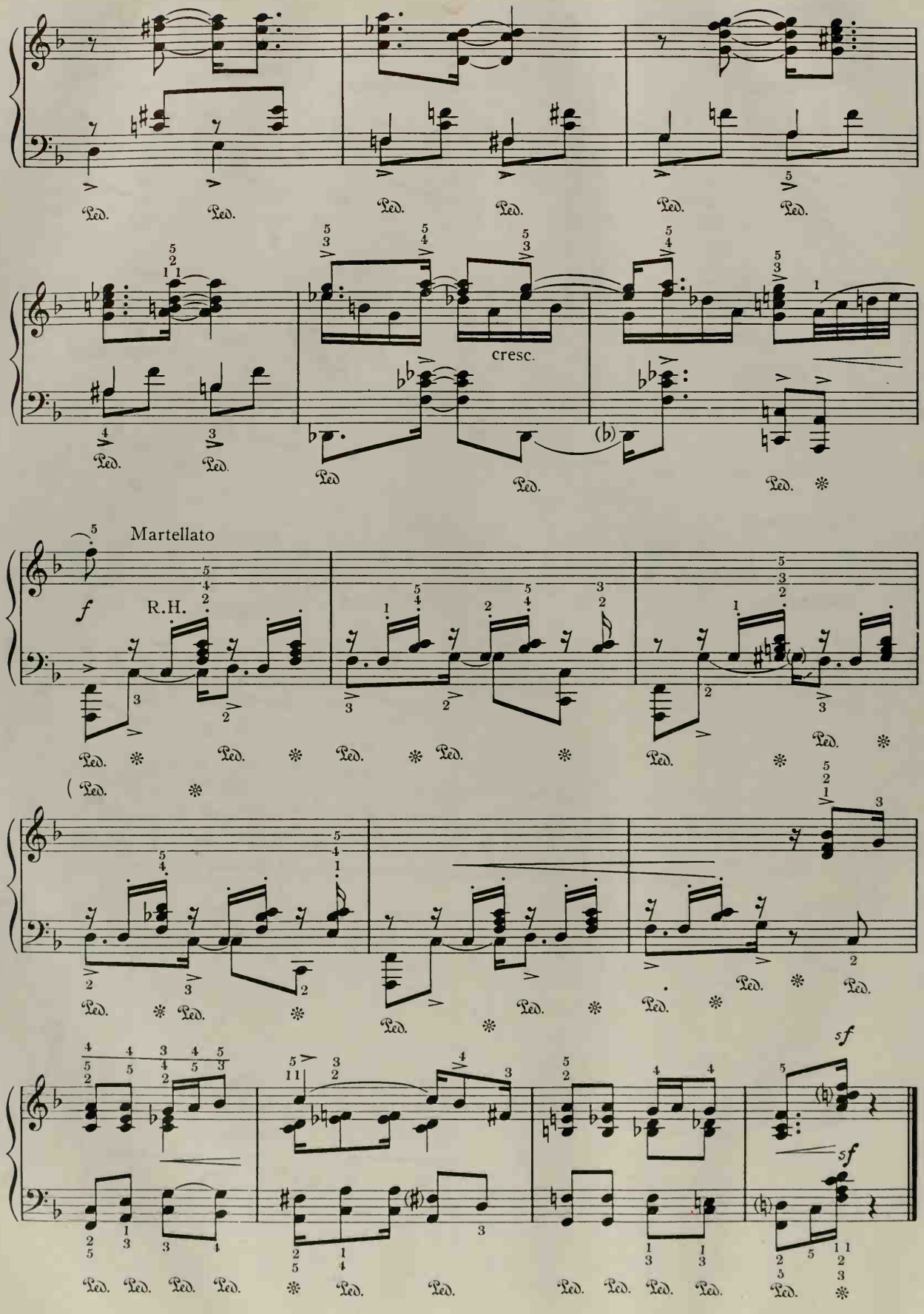



Troub - le,— I— don't mind him, You— won't find him
'Round my door. I— got star - light, I— got
sweet dreams, I— got my man Who could ask for an - y - thing
more, Who could ask for an - y - thing more? more?
1
2
sfz


Very marked
R.H.
p
Ped.
mf
f
(b)

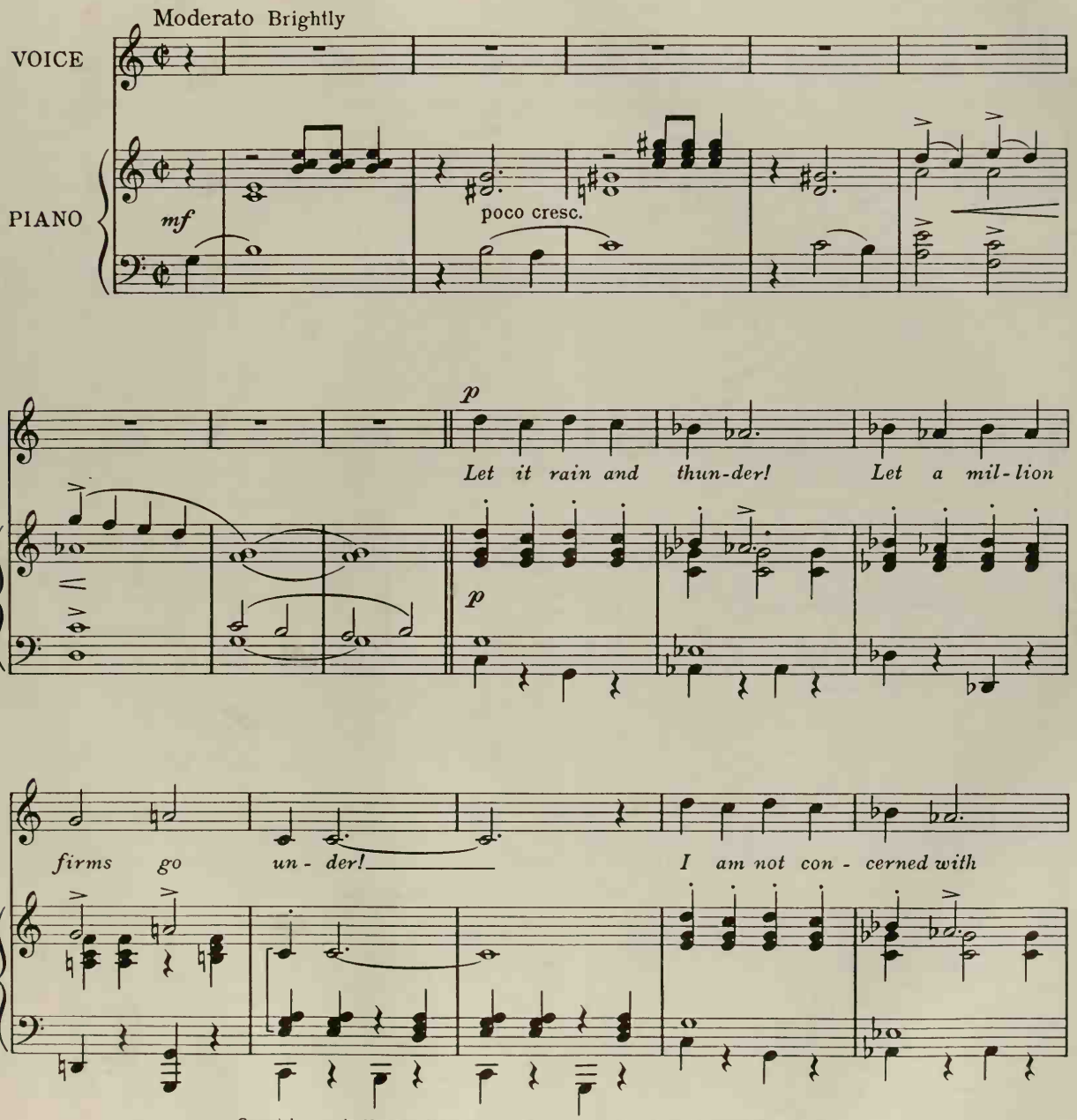

R.H.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
f
p
mf


cresc.
Martellato
f
R.H.
sf
sf

WHO CARES?

WORDS BY IRA GERSHWIN



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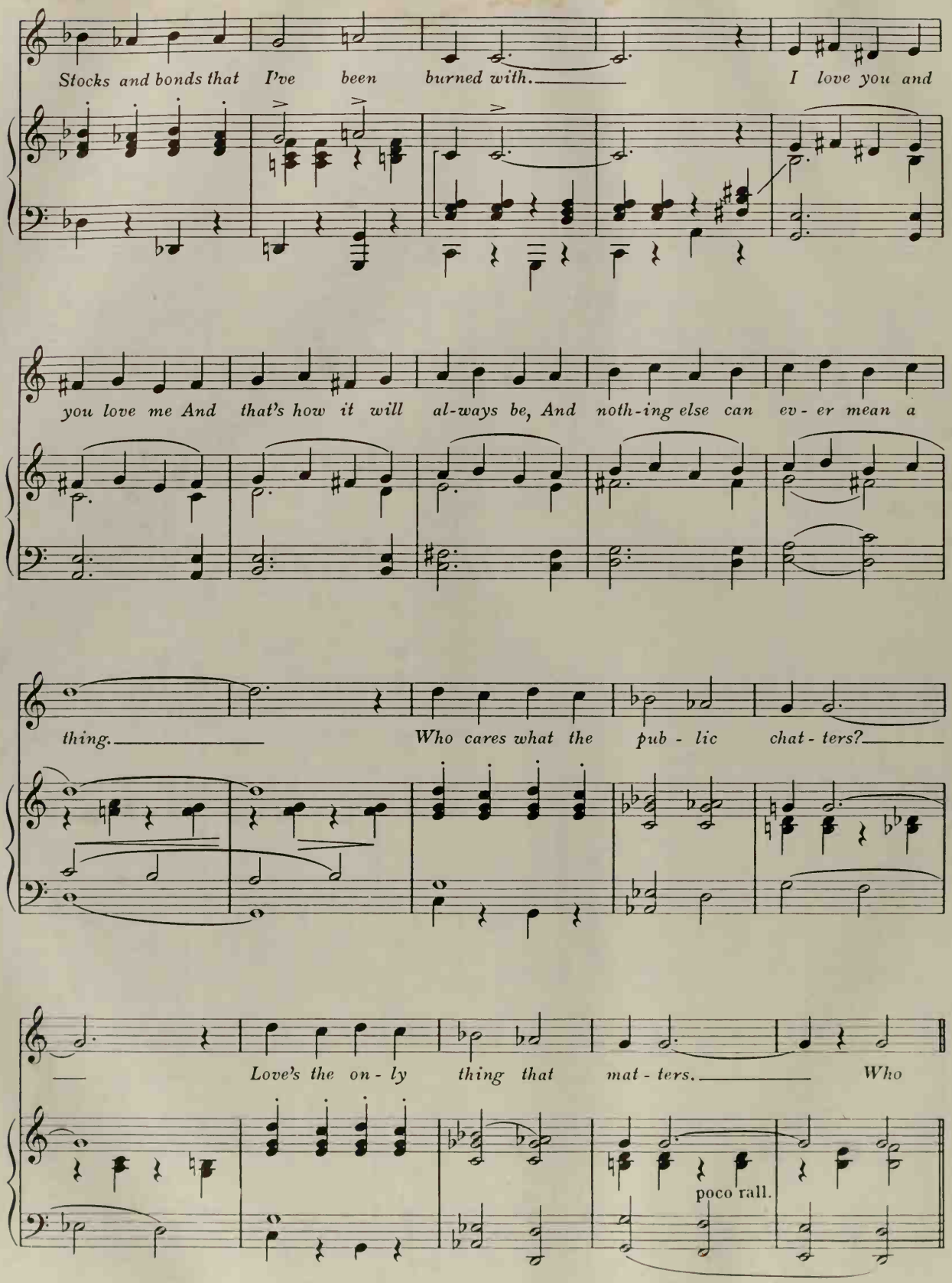
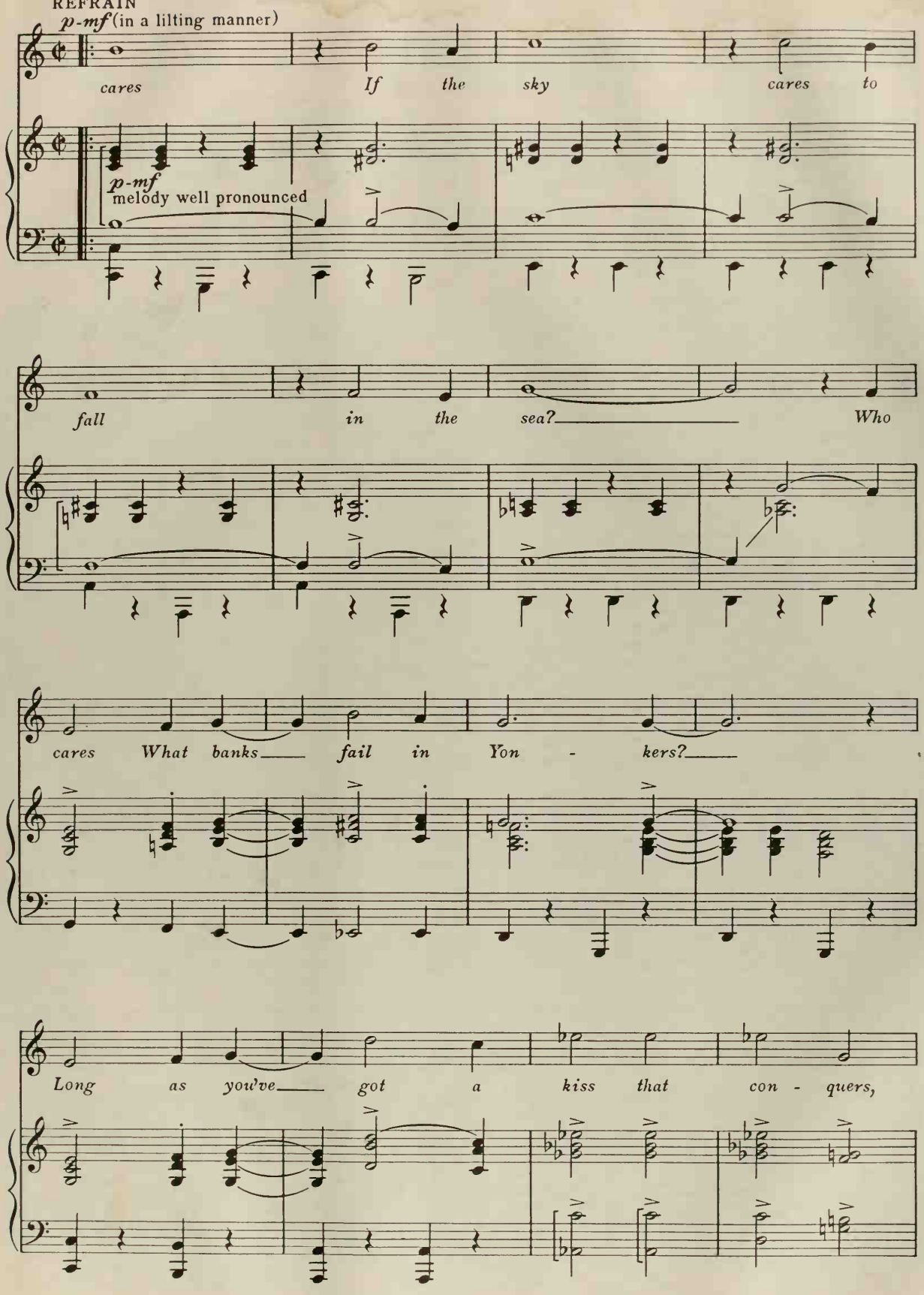
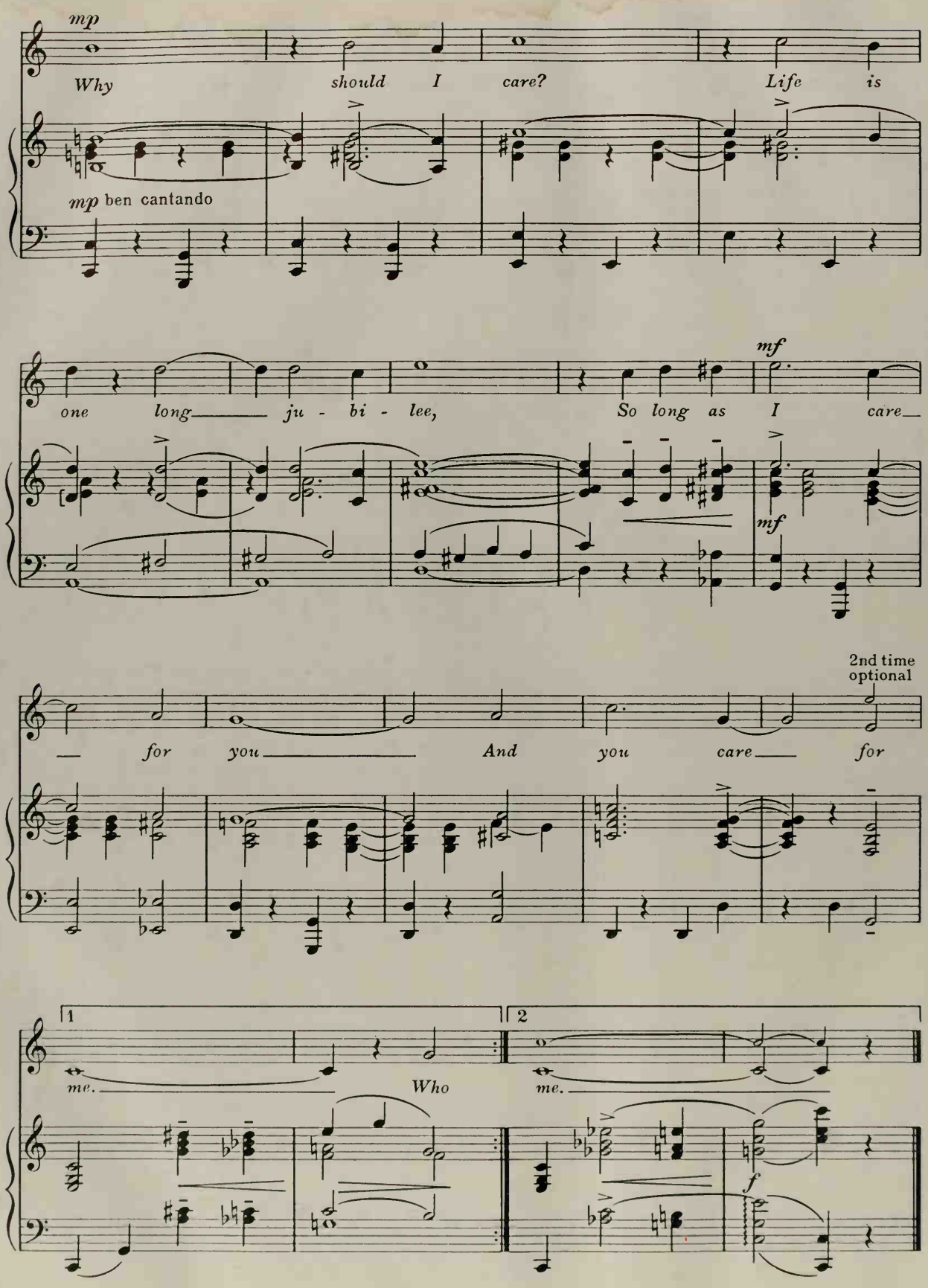
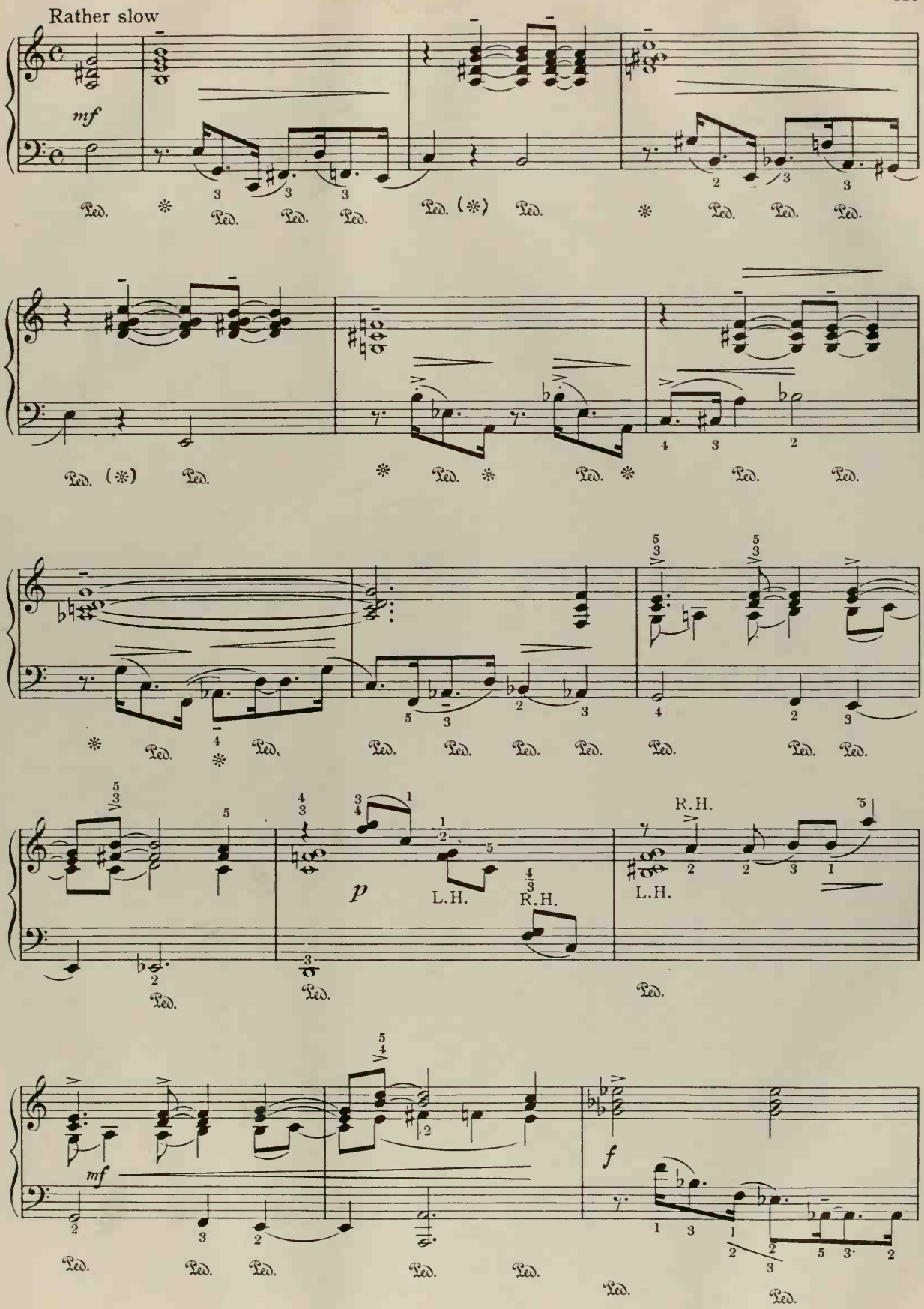
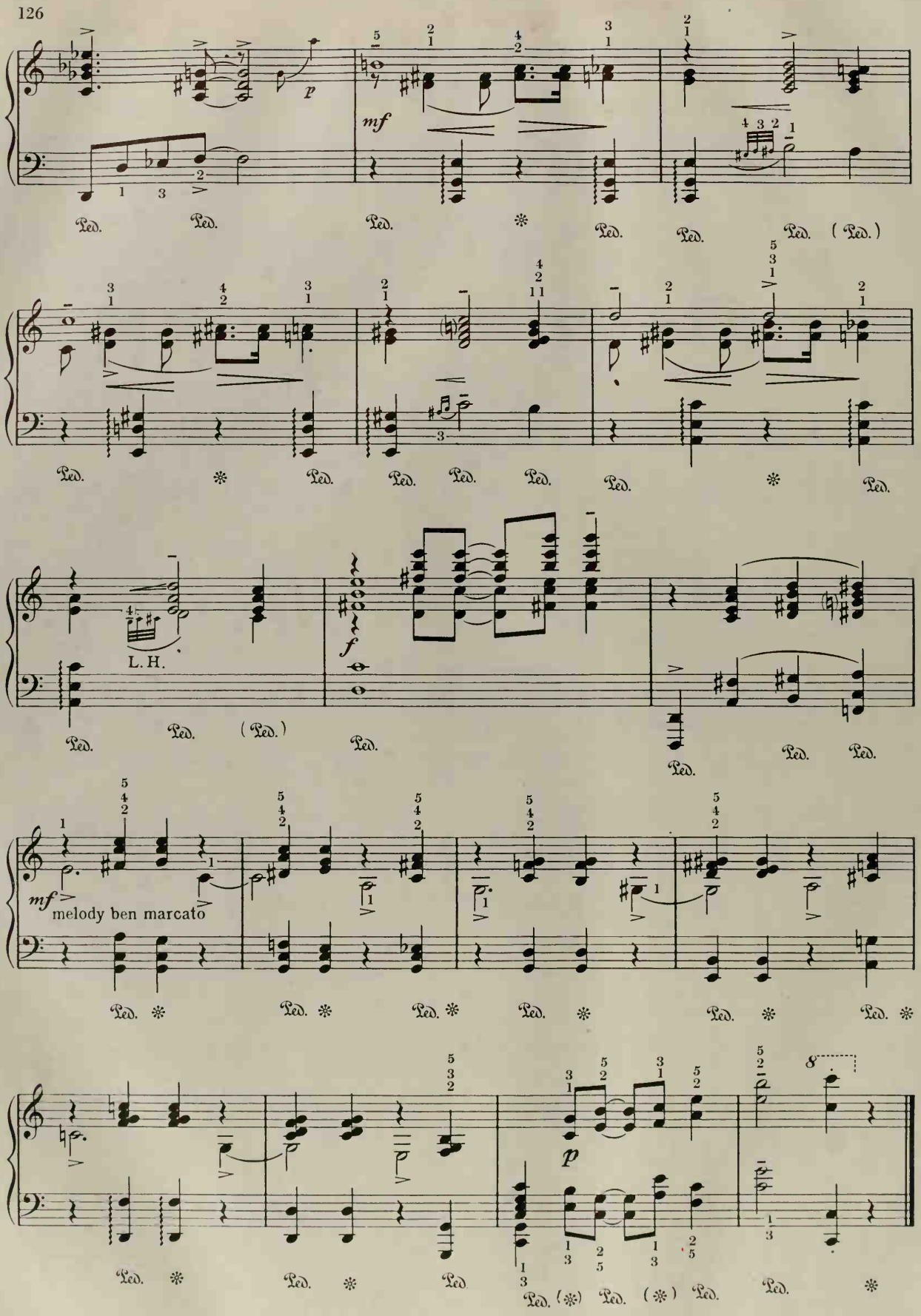

Stocks and bonds that I've been burned with. I love you and
you love me And that's how it will al-ways be, And noth-ing else can ev-er mean a
thing. Who cares what the pub-lic chat-ters?
Love's the on-ly thing that mat-ters. Who
poco rall.

REFRAIN


p-mf (in a lilting manner)
cares If the sky cares to
p-mf
melody well pronounced
fall in the sea? Who
cares What banks fail in Yon - kers?
Long as you've got a kiss that con - quers,


mp
Why should I care? Life is
mp ben cantando
one long ju - bi - lee, So long as I care
mf
mf
— for you And you care for
2nd time optional
1
2
me. Who me.
f


Rather slow
mf
Ped.
(*)
p
L.H.
R.H.
f


p
mf
Ped.
(Ped.)
L. H.
f
mf melody ben marcato
p

A Tribute To

GEORGE GERSHWIN'S SONG BOOK

"The real gold of the book is to be found in the inimitable treatments of his best songs, his uncanny mastery of the piano, especially in matters of rhythm and modern color, all of which have evolved into a brilliant and radically individual style which at once becomes identified with Gershwin and with no one else. In these pages any pianist of average ability will find several evenings of entertainment for himself and his friends."

—*The New York Times*