

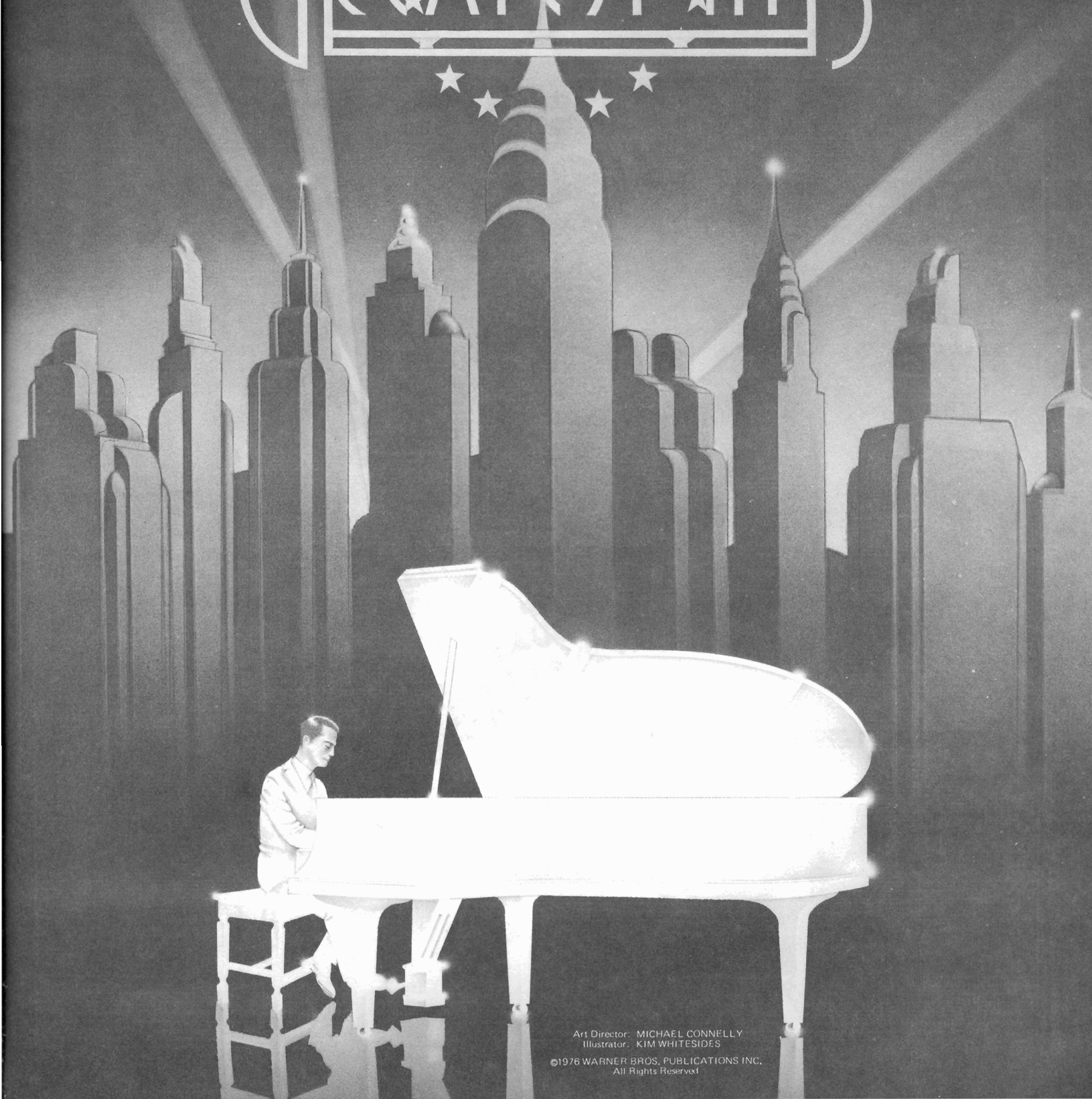
GEORGE GERSHWIN

GREATEST HITS



GEORGE GERSHWIN'S

GREATEST HITS



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IRA & GEORGE GERSHWIN

STRIKE UP THE BAND

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

In slow march time

mf F B \flat m E \flat m
We fought in nine-teen

ff *sf* *sf* *pesante* *mf*

B \flat 7 E \flat m B \flat m Cm7 B \flat m Fm C7-5 F7 B \flat m E \flat m
sev - en - teen, Rum - ta - ta - tum - tum - tum! And drove the ty-rant

B \flat 7 E \flat m B \flat m Cm7 B \flat m Fm C7-9 C7 Fm E \flat
from the scene, Rum - ta - ta - tum - tum - tum! We hope there'll be no

$A\flat$ $B\flat m$ Fm $C7$ Fm $C7$ F $C7$
 oth-er war But if we are forced in - to one The flag that we'll be

F $B\flat$ F $C7$ F $F7$ $B\flat m$ $E\flat m$
 fight-ing for, Is the Red and White and Blue One! We do not fa - vor

molto marcato

$B\flat 7$ $E\flat m$ $B\flat m$ $Cm7$ $B\flat m$ Fm $C7-5$ $F7$ $B\flat m$
rall.
 war a - larms Rum-ta - ta - tum-tum - tum! But if we hear the

rall.

$Cm7$ $B\flat m$ $E\flat 9$ $B\flat m$ Fm $G\flat ma 7$ F
 call to arms Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum - tum!

Refrain *very marked*

F7 Bb Bb6 Bb Bbdim (imitation of Trpt.)

Let the drums roll out! (spoken) Let the trum-pet call! (Ta-ta - ra - ta-ta-ta!) While the

(Boom boom boom!)

mf - f

F7 Bb Ab Bb7 Cm

peo-ple shout! (shouted) Strike up the band! Hear the cym-bals ring!

(Hoo - ray!)

Eb Ebdim Bb7

(spoken) Call-ing one and all (Ta-ta - ra - ta-ta-ta!) To the mar-tial swing (shouted)

(Tszing-tszing-tszing!) (Trpt.) (Left,

Eb Ebm6 Bb Bb6

right!) Strike up the band! There is work to be done, to be Yank-ee Doo, Doo-dle - oo, Doo-dle -

B \flat E \flat ma7 Am D9 Am D7 Gm C9

done! There's a war to be won, to be won! Come, you son of a son of a
oo, We'll come through, Doodle-oo, Doo-dle - oo, For the red, white and blue, Doo-dle-

Gm C7 F7 B \flat

gun! Take your stand! _____ Fall in line, yea bo! _____ Come a-
oo, Lend a hand! _____ With our flag un-furled, _____ For a

Dm7 G9 G7 Cm7 Gm E \flat 6 Gm6 F7 sus.4 F7

long, let's got _____ Hey, lead - er! Strike up the
brave, new world! _____ Hey, lead - er! Strike up the

1. B \flat G C F7 2. B \flat

band! Let the band!

L.H. R.H.

SUMMERTIME

(Lullaby)

Lyric by
DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Allegretto semplice

mf espr. *p*

mp *R.H.* *tranquillo* *gva.....*

pE+ *Am6 E7* *Moderato (with expression)* *Am6* *E7*

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

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

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Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

Fmaj7 *mp poco rit* D#dim E *a tempo* B7 E Em6 E7(b5)

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

poco rit *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry.

poco animato

gva

D9 C+ Am6 E7 Am6 E7

poco rit *a tempo*

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

gva

poco rit *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in, Then you'll spread yo' wings

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

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

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

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

by.

Am Am6

ton. morendo *sva.* *pp*

BUT NOT FOR ME

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

The piano introduction consists of four measures. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides harmonic support with chords: G4-Bb4 (mf), G4-Bb4 (p), and G4-Bb4 (p). The piece concludes with a fermata over a G4-Bb4 chord.

E \flat B \flat +

p (pessimistically)

B \flat m

A \flat +

E \flat +

Gm

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

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *p* (pessimistically) and includes the lyrics "Old Man Sun - shine lis - ten, you! Nev - er tell me,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The right hand chords are E \flat , B \flat +, B \flat m, A \flat +, E \flat +, and Gm. The left hand starts with a *p* dynamic and includes the instruction "l. h.".

A7 A+ Fm B \flat 7 E \flat Cm7

B \flat 7

E \flat Cm7

Am7

Am7 D7

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

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Dreams come true!" Just try it And I'll start a ri - ot.". The piano accompaniment features a variety of chords in the right hand and a bass line in the left hand. The right hand chords are A7, A+, Fm, B \flat 7, E \flat , Cm7, B \flat 7, E \flat , Cm7, Am7, and Am7 D7.

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 Edim

cer-tain It's the fin - al 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 $E\flat$ $B\flat 7$ $Cm 7$

Rather slow (smoothly)

 $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

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

 $F 7$ $B\flat 7$ $E\flat 7$

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

 $E\flat + 5$ $A\flat$ $Fm 7$ $F\sharp dim$ $E\flat$ Cm $B\flat 7$ $E\flat$

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

 $E\flat + 5$ $Fm 7$ $Fm 6$ $F 7 - 5$ $B\flat 7$ $E\flat$ $B\flat 7$

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

E♭ B♭7 Cm7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 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 -

B♭7 E♭7 A♭+ E♭7 E♭+ A♭

- 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♯dim E♭ 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

B♭7 1. E♭ Am6 Fm A7 B♭ 2. E♭ B♭7 E♭ Ddim E♭

for for me. He's knock - ing me. —

I'VE GOT A CRUSH ON YOU

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto giocoso (*gayly*)

p

Timothy: How

mf

p

$B\flat$ $E\flat$ $B\flat$ $E\flat$ $B\flat$

glad the man - y mil-lions of An-na-belles and Lill-ians would be

p

$F7$ $B\flat$ $Fdim$ $F7$ $B\flat$ $E\flat$ $B\flat$

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

E \flat B \flat D A7 D

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "wore down my re - sist-ance: I fell, _____ and it was swell. _____". The piano accompaniment is on grand staff notation (treble and bass clefs). Above the vocal staff, the chords E \flat , B \flat , D, A7, and D are indicated.

Cm7 F7 B \flat B \flat dim Cm7 F7 B \flat 6 Cm7 F7

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

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Ann: You're my big and brave and hand-some Ro - me - o. How I". The piano accompaniment continues. Above the vocal staff, the chords Cm7, F7, B \flat , B \flat dim, Cm7, F7, B \flat 6, Cm7, and F7 are indicated.

B \flat ma7 B \flat 6 C7 F7 B \flat E \flat B \flat

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

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "won you I shall nev-er, nev-er know. Timothy: It's not that you're at - trac-tive, but,". The piano accompaniment continues. Above the vocal staff, the chords B \flat , ma7, B \flat 6, C7, F7, B \flat , E \flat , and B \flat are indicated.

E \flat Gm7 C7 F7 E \flat m6 F7

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

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "oh my heart grew ac-tive, when you _____ came in - to view. _____". The piano accompaniment continues. Above the vocal staff, the chords E \flat , Gm7, C7, F7, E \flat m6, and F7 are indicated.

REFRAIN

p-mf *p-mf*

B♭ma7 A9 E♭ Cm7 F7

I've got a crush on you, — sweet-ie pie, —

B♭ma7 A7 E♭ Cm7 F7

All the day and night-time hear me sigh. — I

B♭ Gm7 C7 B7 Cm7 Gm7

nev - er had — the least no - tion — that I could

C9 B7 C7 F7 C+ F7 Cm7 C+ B♭ma7 A7

fall with — so much e - mo - tion. — Could you coo?

p

Cm7 F7 Bbma7 A7

Could you care — for a cun-ning cot-tage

Cm7 D7+5 D7 Gm7 Am Gm7 C9

we could share? — The world will par - don my

F6 Bbma7 Bb6 C9 A6 F7

mush, 'cause I've got a crush, my ba - by, on

fz *mf*

Red. *

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb

you. I've got a you.

mf *mf* *fz*

Red. *

MAYBE

Words by
IRA GERSHWIN

Music by
GEORGE 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 moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderato'. Dynamic markings 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 first line of the song features a vocal melody and piano accompaniment. The right hand has a vocal line with lyrics, and the left hand has a piano accompaniment. The tempo is marked 'Moderato'. The key signature is one flat (B-flat major). The first line of lyrics is 'Though to-day is a blue day Still to-mor-row is'. The piano accompaniment includes a *P* *a tempo.* marking.

C9 F Gm7 C9

near, And per-haps with the new day

The second line of the song continues the vocal melody and piano accompaniment. The right hand has a vocal line with lyrics, and the left hand has a piano accompaniment. The tempo is marked 'Moderato'. The key signature is one flat (B-flat major). The second line of lyrics is 'near, And per-haps with the new day'. The piano accompaniment continues with chords and moving lines.

F Cm6 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 Dm6 E7

Some kind fate, ————— may - be, —————

Am Dm6 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*

2a. *

RHAPSODY IN BLUE

By GEORGE GERSHWIN
Paraphrased and arranged by
HENRY LEVINE

Moderately slow, with expression

mp
Tea Tea Tea Tea Tea

Tea Tea

Tea Tea Tea Tea Tea Tea Tea

mf
Tea Tea Tea Tea Tea

First system of musical notation. The upper staff is in treble clef with a 4/4 time signature. It features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The lower staff is in bass clef with a similar melodic line. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff begins with a *p* dynamic marking and a *rit.* (ritardando) instruction. It features a melodic line with ornaments and fingerings. The lower staff has a corresponding bass line. The system concludes with a fermata over the final notes.

Third system of musical notation. The upper staff features a melodic line with ornaments and fingerings. The lower staff has a corresponding bass line. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff features a melodic line with ornaments and fingerings. The lower staff has a corresponding bass line. The system concludes with a fermata over the final notes.

5
cresc. ed accel.
3 1 b 1 1
Ped

This system shows the first two measures of the piece. The right hand features a melodic line with a five-finger pattern (5, 4, 3, 2, 1) and a triplet of eighth notes. The left hand provides a bass accompaniment with a triplet of eighth notes. The instruction *cresc. ed accel.* is written above the first measure.

ff allargando
3 3 3 3 3
Ped Ped Ped Ped

This system covers measures three through six. The right hand continues with a melodic line, including a triplet of eighth notes and a sixteenth-note triplet. The left hand features a steady accompaniment of eighth notes. The instruction *ff allargando* is written above the first measure.

mp
3 4 b 5 1 2 1 2 3 b 4 5 1 2 3 5 1 2
*
Ped

This system covers measures seven through ten. The right hand has a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand consists of a series of chords. The instruction *mp* is written above the first measure. A star symbol (*) is placed above the final measure.

3 2 3 1 1 1 4 3 1 2 3
pp
rit. L.H.
Ped Ped Ped Ped Ped Ped Ped

This system covers measures eleven through fourteen. The right hand has a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand features a series of chords. The instruction *pp* is written above the final measure, and *rit.* is written below the final measure. The text *L.H.* is written below the final measure.

*Ending by arranger

OH, LADY BE GOOD!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto grazioso

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *sostenuto* section and a *rit.* (ritardando) ending.

Em *p (calmly)* F#m7 B7 Em Am Em Am6 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 vocal line is written in treble clef with lyrics underneath. The piano accompaniment is in two staves (treble and bass clefs). Dynamics include *p* and *mf*.

G Am7 D7 G Cma7 C G Am7 D7 G6

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

The vocal line is written in treble clef with lyrics underneath. The piano accompaniment is in two staves (treble and bass clefs). Dynamics include *p*.

#pp D7 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 vocal line is written in treble clef with lyrics underneath. The piano accompaniment is in two staves (treble and bass clefs). Dynamics include *pp*.

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-pond, I'm go-ing to end it all, so,

p *mf* *rit.*

REFRAIN

G D7 G C7

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 awf' - ly
to me! — I am so awf' - ly

G G#dim. 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 Bm 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

C7 G G#dim. 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!

me!
me!

*Red. **

EMBRACEABLE YOU

Words by
IRA GERSHWIN
French version by EMELIA RENAUD
Spanish version by JOHNNIE CAMACHO

Music by
GEORGE GERSHWIN

Whimsically **G**
Leisurely

Doz-ens of girls would storm
Fr. Les bel - les me pour - sui -
Span. Cuan - do tú me - nos pien -

D 7

— up; I had to lock my door.
vent, Ja - mais je n'ai o - sé
ses, Es - ta - ré jun - to a tí.

F#m D 7 Eb 9 D 7 G Am7 D 7

Some-how I could-n't warm — up To one be - fore.
D'un - e d'el - les m'en - ti - - cher Dans le pas - sé.
Pa - ra ver si tú sien - tes, a - mor, por mi.

G F#7

What was it that con - trolled — me? What kept my love - life
 Qu'est - ce qui m'a con - tro - - lé? Et gar - dé mon a -
 Que - ro que tú me ex - pli - ques, Qué es lo que de - bo ha -

B F#7 B

lean? My in - tu - i - tion told — me You'd come
 mour? Si ce n'est que la pen - - sée De te
 cer? Cuan - do yo quie - ro ver - - te, No me

Am7 D7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my
 voir un jour. De mon cœur é - cou - tes les bat - te - ments
 quie - res ver, Cuan - do no tea - bra - zo, quie - res que tea -

Em Em6 Em A7 Am D Am D Am D

heart - beat, And you'll get just what I mean.
 ryth - més, Qui t'ap - pel - lent bien ai - mée.
 bra - ze; ¡Qué ma - ne - ra de que - rer!

rall. e dim.

REFRAIN *Rhythmically*

G C#dim D7 Am11 F#m6 D7

Em-brace me, My sweet em-brace - a - ble you! _____
 Un bai - ser, mon a - do - ra - ble pou - pée! _____
 Te - bra - zo con to - da mi de - vo - ción. _____

p-mf

Am F7 D7 G D7sus4 G

Em-brace me, You ir-re-pace - a - ble you! _____
 Un bai - ser, Ir - rè - sis - ti - ble beau - té! _____
 Te - bra - zo yen - tre - go mi co - ra - són. _____

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me; _____
 Un re - gard de toi peut faire cha - vi - rer mon cœur, _____
 Te - mo tan - to que no me co - rres - pon - de - rás, _____

D D#dim A7 D7

You and you a - lone bring out the gyp - sy in me! _____
 Je sais que toi sen - le peut fai - re mon bon - heur! _____
 Que mis an - sias nun - ca, nun - ca com - pren - de - rás. _____

G C|dim D7 C Fm6 D7

I love all the man-y charms a-bout you; —
 J'ai - me tout ce qui me par - le de toi; —
 Me a - bra - zas sin de - mos - trar e - mo - ción. —

A m F7 D7 G7 D7 sus 4 Bbm6 G7 C

A - bove all I want my arms a-bout you. — Don't be a
 En - core plus je te veux tout pres de moi. — Ne sois pas
 Me be - sas con tan es - ca - sa - i - lú - sión. — No sé si

A m6 B7 E m Eb +5 G E m6 G

naugh - ty ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -
 si mé - chan - te, Viens mon chou - chou, viens mon chou - chou, viens! Mon a - do -
 de - boa - mar - te, Pe - ro pa - ra de - mos - trar mi a - mor, Tea - bra - za -

L.H.

Cm6 D 1. G Eb A D7 2. G

brace - a - ble you! you!
 ra - ble pou - pée! pée!
 ré por los dos. dos.

I GOT RHYTHM

Words by
IRA GERSHWIN

Music by
GEORGE 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

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

REFRAIN (with abandon)

p-mf B \flat B \flat 6 Cm7 F7 B \flat 6 Edim 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 Edim 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 B \flat D7 Am7

my man Who could ask for an - y - thing more? Old — Man

Fm6 D7 G Daug 5 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?

SOMEONE TO WATCH OVER ME

Words by
IRA GERSHWIN
French version by EMELIA RENAUD

Music by
GEORGE GERSHWIN

Scherzando

mf *un poco rit.*

Moderato

p a tempo

E \flat E \flat ma7 E \flat 9 E \flat 7 Abma7 Cm

There's a say-ing old Says that love is blind, Still we're of-ten told, "Seek and
Un pro-ver-be dit l'a-mour a-veu-glé, On nous dit aus-si: "Cher-chez

F7 Fm7 Gm B \flat 7 E \flat Fm7 E \flat dim. A \flat m6 B \flat 7

ye shall find." So I'm going to seek A cer-tain lad I've had in mind.
pour trou-ver." Je cher-che ce gail-lard qui m'est res-té dans l'i-dée,

E♭ *E♭ma7* *E♭9* *E♭7* *A♭ma7* *Cm*

Look-ing ev-'ry-where, Have-n't found him yet; He's the big af-fair I can-
 Re-gar-dant par-tout sans le ren-con-trer; C'est un gars que je ne puis

F7 *Fm7* *Gm* *B♭7* *E♭* *A♭*

not for-get. On-ly man I ev-er Think of with re-gret.
 ou-bli-er. Le seul homme à qui je pense a-vec re-gret.

E♭ *D-9* *mp* *Gm* *C* *Gm*

I'd like to add his in-i-tial to my mon-o-gram.
 Mon nom pour ses i-ni-tia-les, je le chan-ge-rai.

C7 *mf* *B♭* *B♭6* *Cm7* *F7* *B♭* *A♭* *Gm* *B♭7* *un poco rall.*

Tell me, where is the shep-herd for this lost lamb.
 Pour la bre-bis per-due, où est le ber-ger?

un poco rall.

REFRAIN

p a tempo $E\flat$ $E\flat 7$ $A\flat 6$ $A\flat \dim.$ $E\flat$ $E\flat \dim.$ $B\flat 7$ $B\flat \dim.$

There's a some-bod-y I'm long-ing to see. I hope that he Turns out to be
 Il est un quel-qu'un que je veux re-voir Cha-que ma-tin et cha-que soir,

p a tempo

Fm $C7$ Fm $Cm6$ $Fm7 B\flat 7$ $E\flat$ $G7+5$ $A\flat$ $B\flat 7$ $E\flat$ *p* $E\flat 7$

Some-one who'll watch o-ver me. I'm a lit-tle lamb who's
 Et qui me pro-té-ge-ra. Je suis la bre-bis per-

p

$A\flat 6$ $A\flat \dim.$ $E\flat$ $E\flat \dim.$ $B\flat 7$ $B\flat \dim.$ Fm $C7$ Fm

lost in the wood. I know I could Al-ways be good To one who'll
 due dans le bois. Je don-ne-rai Tou-te ma foi A qui me

$Cm6$ $Fm7 B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ $B\flat 7$ $E\flat$ $A\flat$

watch o-ver me. Al-though he may not be the
 pro-té-ge-ra. Quoi-qu'il ne soit pas un hom-

mf

man some Girls think of as hand-some. To my heart he car-ries the
 me pos - sé - dant gran - de beau - té De mon cœur il por - te la,

Fb *D7 +5* *D7* *G7*

key. _____ Won't you tell him please to put on some speed,
 clef. _____ Qu'on lui di - se donc de bien se hâ - ter

C *C7* *F7* *Bb7* *Eb p* *Eb7* *Ab 6* *Ab dim.*

Fol - low my lead, Oh, how I need Some - one to watch o - ver
 J'ai tant be - soin De ce quel-qu'un, Quel-qu'un pour me pro - té -

Eb *Eb dim.* *Bb7* *Bb dim.* *Fm* *C7* *Fm* *Cm 6* *Fm7 Bb7*

1. *Eb* *Eb7* *Ab* *G7+5* *Fm7* *Bb7+5* 2. *Eb* *Eb7* *Ab* *Abm* *Eb*

me. _____ me. _____
 ger. _____ ger. _____

mf *mf*

THEY CAN'T TAKE THAT AWAY FROM ME

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato (*lightly*)

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

with feeling
mp

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

mp a tempo

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

Vocal line: The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets in the final two measures.

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

Chords: Eb Abma.7 Eb Eb6 C E dim. Fmi. Bb7 Eb Eb6

Vocal line: The melody continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the eighth-note bass line and chord accompaniment, with triplets in the right hand.

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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. Ab C+ C7 Edim. Fmi. Bb Eb dim. F7 F7 b5 Bb7

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

poco marcato

Ab Bb7⁹ Eb6 Gmi. Eb Gb dim. Bb7 sus.4 Bb7

Refrain (not fast)

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

mp-mf

slowly with warmth

Ab6 Bb7⁹ Bbmi. Eb Bb7 Bbmi.6 Cmi. D7 b5 Bbmi.6 Ab Fmi. C7⁹ F7

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

mf

mp A^b B^b9 E^b6 $Gmi.$ E^b $G^b dim.$ $B^b7 sus.4$ B^b7

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

A^b6 B^b9 $B^bmi.$ E^b B^b7 $B^bmi.6$ $Cmi.$ $D7$ $B^bmi.6$ A^b $Fmi.$ $B^b7 sus.4$ B^b7

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

E^b6 E^b *warmly* $Gmi.$ $C7$ $A dim.$ $Gmi.$ $C7$ $D7$ $Gmi.$ $Gmi.6$ $A7$

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

con calore

$D7 sus.4$ $D7$ $Gmi.$ $C7$ $A dim.$ $Gmi.$ $B^bmi.$ $C7$ $F7$ $A^bmi.$ B^b7

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

Ab *mp* Abma.7 Ab6 Eb6 Gmi. Eb Gbdim.

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

mp

Bb7 sus.4 Bb7 Ab6 Bb7⁹ Eb7 D7^{b5} Bbmi.6 Db Cmi. Eb7

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

Ab Fmi. Bb7 sus.4 Bb7 Cmi. *mp* Abmi.6 Eb Ab Eb Gmi. Ab6 Bb7

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

mf *mp*

1. Eb Ebma.7 Bb Eb Bb7 Bb7⁹ Ab Bb7⁹ *mf*

me! The way you wear your hat me!

2. Eb Ebma.7 Ebmi.6 Ab+ Eb Eb6

mf *p* *pp*

LIZA

(All The Clouds'll Roll Away)

Words by
GUS KAHN and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Introduction for piano. The piece begins with a *f* (forte) dynamic. The tempo is marked *Moderato*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a *poco rall.* (slightly slower) marking.

p Eb Gm Cm Gm Cm Gm Cm Gm

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

p a tempo.

Vocal and piano accompaniment for the first line of lyrics. The piano part provides harmonic support with chords corresponding to the notes above. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Cm6 Bb7 Eb Gm Cm Gm

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

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with chords corresponding to the notes above. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Cm Gm Cm Gm F7 Bb7 Ab Abm6

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

Vocal and piano accompaniment for the third line of lyrics. The piano part continues with chords corresponding to the notes above. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

E♭ *E♭ dim* *Fm7* *A♭m6* *B♭7* *Gm7* *C7*

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

A♭6 *Am6* *E♭* *F7-9*

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

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

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

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

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

a 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'

G dim Eb7 Ab Fm Bbm7 Eb7

down; We should make a date with

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'down;' followed by a half note 'We', and then a series of eighth notes: 'should', 'make', 'a', 'date', 'with'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

Ab6 Ab Ebm6 Bb7 Eb Bb7 Cdim C7

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

The second system continues the musical score. The vocal line has a half note 'Par - son Brown.', followed by a half note 'So,', and then eighth notes 'Li - za, Li - za,'. The piano accompaniment includes a dynamic marking of *fp* and features a fermata over the final chord.

Abm6 Cdim Bbm6 Eb9 Ab Fm7 Gm C9

name the day When you be - long to me

The third system shows the vocal line with a half note 'name the day' and a half note 'When you be - long to me'. The piano accompaniment continues with chords and moving lines, ending with a fermata.

Fm Bb7

And the clouds-'ll roll a - way.

1 Eb Db Bm7 Bb7 2 Eb

The fourth system features a vocal line with a half note 'And the clouds-'ll roll a - way.' followed by a repeat sign and a second ending. The piano accompaniment includes a first ending and a second ending, with a fermata over the final chord.

SOMEBODY LOVES ME

Words by
BALLARD MACDONALD and B. G. DE SYLVA
French version by EMELIA RENAUD

Music by
GEORGE GERSHWIN

Allegro moderato

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked *Allegro moderato* and the dynamics are *mf*.

Em *mp (con moto)* F#m Bm Em6 Em 7#m Bm Em6

When this world be - gan It was Heav - en's plan,
Tout dès le dé - but Il fut en - ten - du

The first system of the song features a vocal line with lyrics in English and French. The piano accompaniment is shown in two staves. The right hand has chords and some melodic lines, while the left hand provides a steady bass line. The dynamics are *mp*.

F#m7 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 continues the vocal and piano accompaniment. The piano part includes some more complex chordal textures and melodic lines in the right hand.

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 concludes the vocal and piano accompaniment. The piano part features a final chordal progression in the right hand.

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 - ra 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 I wish I knew,
 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.*



IRA GERSHWIN



GEORGE GERSHWIN

OF THEE I SING

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Assai moderato

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

$E\flat$ $B\flat 7$
 sus.4 $E\flat$ Fm $E\flat$ $B\flat 7$ $E\flat$
 sus.4

tranquillo (smoothly)

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

p tranquillo a tempo

Vocal line with piano accompaniment for the first line of lyrics. The piano part is marked *p tranquillo a tempo*.

$B\flat 7$ $B\flat 7$ $E\flat ma.7$ $A\flat$ $B\flat 7$ $E\flat ma.7$ $D7$
 sus.4

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

Vocal line with piano accompaniment for the second line of lyrics. The piano part continues with a similar accompaniment style.

G Am7 G Am7 G D7 sus.4

mp

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

G D7 sus.4 D7 Gma.7

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

The second system continues the melody. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a more active right hand with eighth notes and a steady left hand.

C7 sus.4 C7 F B7

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

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern, using chords that support the vocal melody.

Em Am7 D7 Dm G7

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

poco rit

The final system concludes the phrase. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment ends with a final chord and a *poco rit* marking. The system ends with a double bar line.

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

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.

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

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

mf *più f ed espr.* *pesante*

1. C 2. C

sing. sing.

A FOGGY DAY

Words by
IRA GERSHWIN

Music by
GEORGE 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 vocal line is accompanied by piano accompaniment. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment. The dynamic is 'mp'.

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 vocal line continues the melody. The piano accompaniment remains consistent with the first line.

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

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

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

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

C7 F Ebm6 Gm7 C9

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

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

Had me low — and had me down.—

Fmaj7 Dm6 E7(b5) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,—

mp

Fmaj7 D9 G9(6) G9+ C9

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

C7 F Ebm6 Gm7 C9

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

p

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

But the age of mir - a - cles had - nt passed,—

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

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

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

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

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

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

-where.

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

THE MAN I LOVE

Words by
IRA GERSHWIN

French version by EMELIA RENAUD
Spanish version by JOHNNIE CAMACHO

Music by
GEORGE GERSHWIN

Andantino semplice

mp *dim. e rall.*

E \flat B \flat E \flat +5

When the mel - low moon be - gins to beam, Ev - 'ry night I
Fr. Quand la lu - ne mon - te dcu - ce - ment, Cha - que soir je
Sp. Mien - tras bri - llen en el cie - lo a - zul Las es - tre - llas

p molto semplice

A \flat 6 B \flat 7 E \flat C7 Fm7 B \flat 7+

dream a lit - tle dream, And of course Prince Charm - ing is the theme The
rê - ve d'oi - seaux bleus; D'un Prin - ce Char - mant tout ray - on - nant Com -
y la lu - na gris, Pa - sa - ré las no - ches, sin dor - mir, Por

E \flat C+ F7 B \flat 7 E \flat B \flat 7

he for me. Al - though I re - al - ize as well as you,
blant mes vœux. Quoi - que je sache tout aus - si bien que vous
la se - ñal. Puis sé que un di - a tic - ne que re - nir,

Gm Cm C dim. Bb

It is sel - dom that a dream comes true, To me it's
 Qu'un beau rê - ve n'est qu'un dé - sir fou C'est j'en suis
 E - se gran a - mor que yo , so - ñé; ¡Mi sue - ño á -

F7 Bb Bb dim. Ab Bb7

clear That he'll ap - pear.
 sûre De bon au - gure.
 zull ¡Mi gran que - rer!

dim. poco rall.

REFRAIN (slow)

Eb p Eb7 Ebm7 Bbm

Some-day he'll come a - long The man I love; And he'll be big and strong,
 Il me vien - dra un jour Mon seul a - mour Il se - ra beau et fort
 Un di - a lle - ga - rá, mi gran a - mor, Y an - sio - so le da - ré

p molto semplice e dolce

C7 Ab m6 Bb7

The man I love; And when he comes my way, I'll do my best to
 Un vrai gail - lard, Et quand sur mon che - min, Il vou - dra me ten -
 Mi tier - no a - mor... Y lo - co de an - sie - dad, Mi ser, al fin, le en -

Eb Abma7 Gm Bb7 Eb Eb7
 make him stay. He'll look at me and smile,
 dre la main, Ses yeux me sou-ri-ront
 tre - ga - ré. Qui - zás en su mi - rar,

p

Ebm7 Bbm C7+5 C7
 I'll un-der-stand; And in a lit-tle while He'll take my hand;
 Je com-pren-drai Et sans hé-si-ta-tion Je ré-pon-drai.
 a-pren-da yo, Por-qué fué ques-pe-ré por es - te a - mor;

Abm6 Bb7 sus.4 Bb7 Eb Ab
 And though it seems ab-surd, I know we both won't say a
 Bien que ce soit fo - lie, En-tre nous pas un mot n'est
 Vi - rien-do sin a - mor, So-ñan-do siem-pre por los

Eb Adim. Ab7 G7 Cm Cm7 D7 Ddim. Cm
 word. — May-be I shall meet him Sun-day, May-be Mon-day may-be
 dit — Le ver-rai - je lun - di, mar - di? Ou peut être en - core jeu -
 dos. — Pue-de ser que lle - gue un lu - nes, Pue-de ser que no se -

mp 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
 di? J'ai la cer-ti-tu-de qu'un jour mon Prin-ce me di-ra
 ra... Pe-roes-toy se-gu-ro el di-a Ó el mo-men-to no me

A♭ B♭7 E♭ E♭7 E♭m7

my good news day. He'll build a lit-tle home, Just meant for two,
 tout son a-mour. Dans un foy-er pour deux, Nous res-te-rons,
 sor-pren-de-ra. Un di-a lle-ga-ra, mi gran a-mor,

B♭m C7+5 C7 A♭m6

From which I'll nev-er roam, Who would, would you? And so all else a-bove,
 Tou-jours au coin du feu, Il fe-ra bon. Par des-sus tout j'at-tends
 Y an-sio-so le da-ré, mi tier-no a-mor... Y lo-co de an-sie-dad

B♭7 Fm7 B♭7 E♭ A♭6 1. E♭ B♭7 2. E♭

I'm wait-ing for the man I love. love.
 La re-nue de mon Prince Char-mant. mant.
 Mi ser, al fin, le en-tre-ga-ré. re.

'S WONDERFUL

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

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

p A^b A^bm Fm6 B^b7 Gm B^b7 E^bma7 E^b

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords and a bass line. The dynamic marking is *p*.

Fm Cdim Fm7 B^b7 E^bma7 B^b7+5 E^bma7 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 line of the song continues the vocal melody and piano accompaniment. The piano part consists of chords and a bass line. The dynamic marking is *p*.

Cm Eb Cm6 D7 Gm Bb7+5 Bbm6 C7

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

Fm C Abm6 Bb Eb Bb Bbdim C7

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

Bb F9 F7 Bb Dbm6 Gb7

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

Bb F9 F7 Fm7 Abm Bb7 *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 *allegretto*

p-mf *allegretto*

'S won - der - ful! 'S mar - ve - lous!

Bb7 add 6 *Bb7* *Eb6* *Eb* *Eb6* *Eb* *Eb* *Eb6*

You should care for me! 'Saw - ful nice

Eb *Eb6* *C7* *C#dim* *C7* *C#dim* *Bb add 6* *Bb7*

'Spar - a - dise! 'S what I love to

Eb6 *Cm6* *G* *D*

see! You've made my life so
My dear, its four-leaf

mf

G D7 Dm,6 *cresc.* C7

glam - o - rous ——— You can't blame me for feel - ing
 clo - ver time ——— From now on my heart's work - ing

F7 Bb7 *p* Eb Eb 6 Eb Eb 6

a - mor - ous ——— Oh! 'Swon - der - ful ———
 ov - er time ———

mf Cm F Fm7 *p* Edim Fm7 Bb7

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

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

me! me!

BIDIN' MY TIME

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano introduction in E-flat major, 4/4 time. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, starting with a mezzo-forte (*mf*) dynamic. The left hand (L.H.) provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked Moderato.

Gracefully $E\flat$ C min. F min. 7 B \flat 7 $E\flat$ $E\flat$ 7 F min. 7 B \flat 7

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

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

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that support the vocal melody.

$E\flat$ C min. F min. 7 $E\flat$ F min. 7 F 7 F min. 7 add F $A\flat$ min. B \flat 7

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

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

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that support the vocal melody.

$E\flat$ C min. F min. 7 B \flat 7 $E\flat$ $E\flat$ 7 D 7

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

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

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that support the vocal melody.

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-thing'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. - - -
 How the day flies, Bid - in' My Time. - - -

WHO CARES?

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Brightly

VERSE, *Freely*.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by the lyrics "Let it rain and". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and consists of eighth-note chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat major/D minor).

The second system continues the musical score. The vocal line has the lyrics "thun - der! Let a mil - lion firms go un - der!". Above the vocal line, the following chords are indicated: A^b7, D^b, Dm⁷, G⁹, C⁶, Dm⁷, C⁶, and Dm⁷. The piano accompaniment continues with similar rhythmic patterns and chordal support.

The third system concludes the musical score. The vocal line has the lyrics "I am not con - cerned with stocks and bonds that I've been burned with.". Above the vocal line, the following chords are indicated: C, A^b, D^b, Dm⁷, G⁹, C⁶, Dm⁷, C⁶, and B⁷. The piano accompaniment continues with similar rhythmic patterns and chordal support.

Em Am Em⁷ Am Gmaj.⁷

I love you and you love me And that's how it will al-ways be, And noth-ing else can

Am⁷ D⁷ Dm⁷ G⁷ C A^{b7} D⁷₅

ev-er mean a thing. Who cares what the pub-lic

G B^bm Cm G⁷ G A^{b7} D⁷₅ G G⁷ Em

chat-ters? Love's the on-ly thing that mat-ters.

rit.

REFRAIN, (in a lilting manner)

G⁷ Cmaj.⁷ B⁷+ E⁷+ E⁷ A⁷+ Fm

WHO CARES If the sky cares to fall in the sea?

mp-mf

C Dm C Cdim. Dm⁷ Em G⁷ C G⁷ Am⁷

WHO CARES How his - to - ry rates me? Long as your -

A^{b9} D⁷₉ G⁷ Cmaj.⁷ B⁷+ E⁷+ E⁷

- kiss in - tox - i - cates me! Why should I care? Life is

Am D⁹ D⁷₅ A^{b7} C Cdim. Dm⁷ G⁶

one long ju - bi - lee, So long as I care for you

G⁷ A⁷+ Dm⁷ G⁷ 2nd time Opt. 1. C A⁷₅ A^{b9} Dm⁷ G⁷ 2. C A^{b9} G⁹ C

And you care for me. WHO me.

LOVE IS SWEEPING THE COUNTRY

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three measures. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a steady bass line with quarter notes. The piece concludes with a final chord in the right hand.

Gdim B \flat 7 Gdim B \flat 7 Cdim

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Why are peo - ple gay All the night and day, Feel - ing as they". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

E \flat F9 Fm7 B \flat 7 E \flat maj.7

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "nev - er felt be - fore? What is the thing That makes them sing?". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

E \flat 6 Gdim B \flat 7 Gdim B \flat 7

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

Cdim E \flat B9

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

E F7

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

mf

Fm7 B \flat 7 Fm7 B \flat 7

heart is shout - ing "En - core!"

REFRAIN

*E**B*^bdim

LOVE IS SWEEP - ING THE COUN - TRY, _____ Waves are hug -

sfz *sfz*

B^b9 *B*^bdim *B*^b9 *B*^b7 *B*^bdim *C*dim *D*dim *B*^bdim *C*m6 *D*dim *B*^bdim

- ing the shore, _____ All the sex - es From Maine to Tex -

*C*m6 *F*⁷₅ *E*^b *C*dim *A*^b *B*^b9

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

E^b *E*^b9 *E*^b7 *A*^b

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

sfz *sfz*

Ab+ F9 Abm Eb G7

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

This system contains the first two lines of music. The vocal line starts with a half note 'ies' followed by a quarter note 'a', a half note 'bove', a quarter rest, a quarter note 'Each', a quarter note 'girl', a quarter note 'and', a quarter note 'boy', a quarter rest, and a quarter note 'a'. The piano accompaniment features a bass line with a half note 'ies', a quarter note 'a', a half note 'bove', a quarter rest, a quarter note 'Each', a quarter note 'girl', a quarter note 'and', a quarter note 'boy', a quarter rest, and a quarter note 'a'. The right hand of the piano accompaniment has a complex chordal texture with many beamed notes.

C7 F7 Bb7 Eb G7 C7 F7

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

This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'Shar', a quarter note 'ing', a quarter note 'joy', a quarter rest, a quarter note 'a', a quarter note 'like', a quarter rest, a quarter note 'Feels', a quarter note 'that', a quarter note 'pas', a quarter note 'sion', a quarter note '-', a quarter note 'll', a quarter rest, a quarter note 'Soon', a quarter note 'be', and a quarter note 'na'. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

Bb7 Eb Ab+ F9

- tion - al. LOVE IS SWEEP - ING THE COUN - TRY, There

This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, a quarter note 'tion', a quarter note 'al.', a quarter rest, a quarter note 'LOVE', a quarter note 'IS', a quarter note 'SWEEP', a quarter note 'ING', a quarter note 'THE', a quarter note 'COUN', a quarter note 'TRY', a quarter rest, and a quarter note 'There'. The piano accompaniment continues with complex chordal accompaniment.

Abm Bb7 1. Eb 2. Eb E9 Eb

nev - er was so much love. love.

This system contains the seventh and eighth lines of music. The vocal line has a quarter rest, a quarter note 'nev', a quarter note 'er', a quarter note 'was', a quarter note 'so', a quarter note 'much', a quarter note 'love.', a quarter rest, a quarter note 'love.', and a quarter rest. The piano accompaniment includes a first ending bracket over the final two measures, with a second ending bracket over the final two measures. The piano part ends with a double bar line and a repeat sign.

LOVE IS HERE TO STAY

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Con anima

mp *mf*

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. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

F6 E7 F D7 G7 D7

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

mp leggiero

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord symbols (F6, E7, F, D7, G7, D7) are placed above the vocal staff. The piano part includes a *mp leggiero* marking.

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

This system contains the second line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord symbols (Gm7, Cdim, C9, F6, Fdim, Gm7, C7, Bb) are placed above the vocal staff.

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F G7 C7 Bb

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

Gm6 A7 D G7 C9

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

Refrain

C7 G9 Gm7 C7 F

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

p - mf

Gm7 C7 G7 Gm7 C7 Eb9 D9

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

G7 C7 D7 Gm7 C7

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

Fmaj.7 Bb Gm6 A7 Dm

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

G7 Gm7 C7 G9

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

Gm7 C7 F Gm7 C7

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

G7 Gm7 C7 Eb9 D9

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

G7 C7 D7 Gm7 C7

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

Eb9 D7 Bb Ddim F Gm7 C9

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

1. F6 C7 2. F6

stay. It's ver - y stay.

LET'S CALL THE WHOLE THING OFF

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto

The piano introduction is in D major, 2/4 time, and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *poco rit* (slightly slower) section.

Brightly

mp *leggiero* *a tempo* *mf*

D B7 Emi. D A7 D G⁹₇

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

The first line of the song features a vocal melody in D major with lyrics: "Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For". The piano accompaniment is marked *mp* *leggiero* *a tempo*. Chords indicated above the staff include D, B7, Emi., D, A7, D, and G⁹₇. The dynamic shifts to *mf* at the end of the line.

C#⁺ F#⁹ B7 D E7 A7 A⁺

mf *mf*

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

The second line of the song features a vocal melody in D major with lyrics: "you like this and the oth-er While I go for this and that.". The piano accompaniment continues with a *mf* dynamic. Chords indicated above the staff include C#⁺, F#⁹, B7, D, E7, A7, and A⁺. The dynamic remains *mf* throughout this section.

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D *mp* B7 Emi. D A7 D D⁹ G7 A F#mi.6

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

E7 A6 Gmi.6 A7 D D7 Emi. D7

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

Refrain G Emi. *p-mf* G C6 Ami. D7 G Emi. G

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

C6 Ami. D7 *mf* G G7 C Cmi. G Emi.

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

A7 D7 G Emi. C6 D7 G Emi.

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

C6 D7 G G7 C G Cmi.6

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

G C D7 C G *mf* Emi.6 F#7 Bmi. D6

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

E7 C6 D7 *mf* Emi.6 F#7 Bmi. D6

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

E7 C6 D7 G Emi. C6 D7

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

G Emi. C6 D7 G G7

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

C G Cmi.6 G C G C6 B7 E7

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

mf C6 Bmi. Cma.7 D7 | 1. G Eb7 D+ || 2. G A#dim. G6.

Let's call the whole thing off! off!

I GOT PLENTY O' NUTTIN'

Lyric by
IRA GERSHWIN and DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Allegretto

mf poco cresc.

Moderato

G Ami.7 Bmi. D7 G Ami.7 Bmi. Ami.7 G Ami.7

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

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

G B7 E A E A E A E C#

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

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D G Ami.7 Bmi. Ami.7 G Ami.7

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

G B7 E A E A E A E

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

C# D G Ami.7 Bmi. G Bmi. E mi.7 sus.4

more. What for? I got no lock on de

G#mi.7 5 E mi. B mi. E mi.7 sus.4 G#mi.7 5 E mi. B mi. E mi.7 sus.4

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

G#mi.7₄₅ Emi. Bmi. Ami.7 *cresc.* D Ami.7 D7

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

marcato e cresc.

G Ami.7 Bmi. Ami.7 G Ami.7 G B7

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

E A E A E A E C#

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

(Spoken in high voice)

D G Ami.7 G Dmi.7 G Ami.7

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

G C G Emi.7 D7 G Ami.7

got my song.

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

Bmi. Ami.7 G Ami.7 Bmi. D7 G Ami.7 G B7

mp

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

E A E A E A E C# D

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

G Ami.7 Bmi. Ami.7 G Ami.7 G B7

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

E A E A E A E C#

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

D G Ami.7 Bmi. G Bmi. E mi.7 sus.4 G#mi.7 E mi.

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

Bmi. E mi.7 sus.4 G#mi.7 E mi. Bmi. E mi.7 sus.4 G#mi.7 E mi.

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

Bmi. Ami.7 cresc. D Ami.7 D7

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

marcato e cresc.

G *p* Ami.7 Bmi. Ami.7 G Ami.7 G B7 E A

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

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

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

G Ami.7 G Dmi.7 G Ami.7 G C

gal, — got my Lawd, — Got my

G C7 *mf cresc. ed animato* Gmi. C7_{b5} B_b D7 G Emi. G

song. —

mf cresc. ed animato

SWANEE

Words by
IRVING CAESAR

Music by
GEORGE GERSHWIN

Moderato

Piano introduction in D minor, 4/4 time, marked Moderato. The piece begins with a forte (f) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment.

Dm Gm Dm Em7 A7 Dm E7 Gm7

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

Piano accompaniment for the first vocal line, marked mezzo-forte (mf). The right hand continues the melodic development with grace notes and slurs, while the left hand maintains the bass accompaniment.

Dm G Dm G Dm A7 Dm

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

Piano accompaniment for the second vocal line, marked mezzo-forte (mf). The right hand features a melodic line with grace notes and slurs, while the left hand maintains the bass accompaniment. A sforzando (sfz) dynamic is indicated at the end of the phrase.

A A7 Dm Gm Dm

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

Piano accompaniment for the third vocal line, marked mezzo-forte (mf). The right hand features a melodic line with grace notes and slurs, while the left hand maintains the bass accompaniment.

Em7 A7 Dm E7 Gm7 Dm G

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

mf

Dm G Dm A7 Dm A7 Dm Dm7 E7 Bbm6

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

sfz

REFRAIN

D D+ G Em7 A9 D Em7

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

mp mf R.H.

D A D A7 D Bb7 A9 Em B7 Bb7 A9

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

D A9 F#m C# A7 D D+ G

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

Em7 A9 D Em7 D A D A7 D D+ G D+ Em E1° A7 Bm A G

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

R.H.

1. F#m A7 D G#° A7 A°A7 A9+ 2. To Trio spoken Bb7 G7 D

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

TRIO A7 D A7

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

mp mf

G D A7 D

Swan - ee — Mam - my — Mam - my —

1. D D7 E9 A7 2. D Bb7 G7 D

I love the old folks at home. home.

THEY ALL LAUGHED

Words by
IRA GERSHWIN

Music by
GEORGE 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^{9b}

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

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C6 Bmi. Ami. G D#dim. G+ B7 Emi. Bmi.

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*)

p-mf G Emi. Ami. D7 Ami. Cmi.6 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 Emi. Ami. D7

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

G6 G Emi.

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?

IT AIN'T NECESSARILY SO

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato scherzoso

SPORTING LIFE

Gmi.

C

Gmi.

C

Gmi.

C

(happily, with humor)

Gmi.

C7

D^b7

C7

D^b7

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A7 D7 Gmi. C7 Eb7 D11

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

Eb7 Db F#mi.

Gmi. Gm7 Allegro giocoso Like a savage outburst ALL Eb7

2. my! Wa - doo, - Wa - doo, -

Ab Eb7 Bdim. Ab D7 Emi.7

SPL. ALL SPL. L.

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

Fm6 D7 Gmi. D

ALL SPL. L. ALL SPL. L. mf

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

subito rit

Tempo I

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

mf

Gmi. C7 Db7 C7 Db7

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

A7 D7

1. Jo - nah, he lived in de whale. (repeat!)^{2.} Li'l
 fished him, she says, from that stream.

Gmi. C7 Eb7 D11 Gmi. Gm7

Eb7 Db F#mi. Eb7 Ab

Allegro *mf* Wa - doo, Wa - doo, Zim bam bod - dle - oo,

ALL SP.L.

mf

Eb7 Db Eb7 Eb7

Bdim.

D7

Fm6

D7

A^b

E^mi.7

ALL

SP. L.

ALL

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

Gmi. D

SP. L.

ALL

SP. L.

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

Gmi. C Gmi. C Gmi. C Gmi.

subito rit. *mp*

Tempo I

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

a tempo

C7 D^b7 C7 D^b7 A7 D7

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

Gmi.

E \flat 7

A \flat

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

A m7

D7

G6

C7

F

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

A7(sus4) A7(\flat 5)

B \flat +7

Gmi.

C

Gmi.

C

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

Gmi.

C

Gmi.

C7

D \flat 7

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

C7

D \flat 7

A7

D7

Gmi.

C

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

Cm6

F#7

E \flat 7

G

D7

mp un poco meno
I'm preach - in' dis ser - mon to show, It

poco a poco cresc.

rall.

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

G

mf a tempo

so.

mf a tempo

Golden Standard Series

ABOUT A QUARTER TO NINE
 AH SWEET MYSTERY OF LIFE
 AIN'T WE GOT FUN
 AL-DI-LA
 ALL THIS & HEAVEN TOO
 ALL THROUGH THE NIGHT
 ALONE TOGETHER
 ALONG THE SANTA FE TRAIL
 AM I BLUE
 AM I IN LOVE
 AN AMERICAN IN PARIS
 ANYTHING GOES
 APRIL IN PARIS
 APRIL SHOWERS
 AS TIME GOES BY
 AUF WIEDERSEHEN MY DEAR
 AUTUMN IN NEW YORK
 AUTUMN NOCTURNE
 AVALON
 BABY FACE
 BAND PLAYED ON, THE
 BEGIN THE BEGUINE
 BEI MIR BIST DU SCHÖN
 BE MY LITTLE BABY BUMBLE BEE
 BICYCLETTES DE BELSIZE, LES
 BIDIN' MY TIME
 BIRTH OF THE BLUES, THE
 BLUES IN THE NIGHT
 BOB WHITE
 BODY AND SOUL
 BOULEVARD OF BROKEN DREAMS
 BREEZIN' ALONG WITH THE BREEZE
 BROTHER CAN YOU SPARE A DIME
 BUT NOT FOR ME
 BYE BYE BLACKBIRD
 BY THE LIGHT OF THE SILVERY MOON
 CALIFORNIA HERE I COME
 CANADIAN CAPERS
 CAN'T YO' HEAR ME CALLIN CAROLINE
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 CRAZY RHYTHM
 CRYIN FOR THE CAROLINES
 DANCING IN THE DARK
 DANCING ON THE CEILING
 DANCING TAMBOURINE
 DANCING WITH TEARS IN MY EYES
 DARKTOWN POKER CLUB, THE
 DAYS OF WINE AND ROSES
 DEEP IN A DREAM
 DEEP IN MY HEART
 DEEP NIGHT
 DELICADO
 DESERT SONG, THE
 DON'T CRY BABY
 DON'T CRY JOE
 DON'T FENCE ME IN
 DON'T GIVE UP THE SHIP
 DON'T SWEETHEART ME
 EADIE WAS A LADY
 EMBRACEABLE YOU
 ESPANHARLEM
 EV'RY DAY
 EVERYDAY IS LADIES DAY WITH ME
 FASCINATING RHYTHM
 FINE AND DANDY
 FIVE O'CLOCK WHISTLE
 FLIRTATION WALK
 FORTY SECOND STREET
 FOR YOU
 FUNNY FACE
 GAUCHO SERENADE, THE
 GET HAPPY
 GIRL FRIEND, THE
 GLAD RAG DOLL
 GOLD DIGGERS SONG
 (WE'RE IN THE MONEY)
 GONE WITH THE WIND
 (TARA'S THEME)
 HALLELUJAH
 HAPPY DAYS & LONELY NIGHTS
 HAPPY DAYS ARE HERE AGAIN

HEAVEN CAN WAIT
 HIGH & THE MIGHTY, THE
 HONEY BABE
 HOORAY FOR HOLLYWOOD
 I COVER THE WATERFRONT
 IF I COULD BE WITH YOU
 (ONE HOUR TONIGHT)
 I FOUND A MILLION DOLLAR BABY
 IF YOU WERE THE ONLY GIRL
 IN THE WORLD
 I GET A KICK OUT OF YOU
 I GOT RHYTHM
 I GOTTA RIGHT TO SING THE BLUES
 I LIKE MOUNTAIN MUSIC
 I'LL BUILD A STAIRWAY TO PARADISE
 I'LL SEE YOU AGAIN
 I'LL SING YOU A THOUSAND LOVE SONGS
 I'LL STRING ALONG WITH YOU
 I LOVE A PARADE
 I LOVE YOU, I LOVE YOU, I LOVE YOU
 I MAY BE WRONG (BUT I THINK
 YOU'RE WONDERFUL)
 I'M FOREVER BLOWING BUBBLES
 I'M JUST WILD ABOUT HARRY
 I'M LOOKING OVER A FOUR LEAF CLOVER
 IN A MONASTERY GARDEN
 IN A OLD DUTCH GARDEN
 IN A SHANTY IN OLD SHANTY TOWN
 INDIAN LOVE CALL
 INDIAN SUMMER
 I ONLY HAVE EYES FOR YOU
 ITALIAN STREET SONG
 IT HAD TO BE YOU
 IT'S ALL IN THE GAME
 IT'S MAGIC
 IT'S ONLY A PAPER MOON
 I'VE GOT AN INVITATION TO A DANCE
 I WANT TO BE HAPPY
 I WONDER WHATS BECOME OF SALLY
 JEALOUSIE (JEALOUSY)
 JAPANESE SANDMAN
 JAVA JIVE
 JEEPERS CREEPERS
 JOSEPH JOSEPH
 JUST ONE OF THOSE THINGS
 KISS IN THE DARK, A
 KISS ME AGAIN
 LADY IN RED, THE
 LADY PLAY YOUR MANDOLIN
 L'AMOUR-TOUJOURS-L'AMOUR
 LA VIE EN ROSE
 LET'S DO IT
 LET'S PUT OUT THE LIGHTS
 AND GO TO SLEEP
 LET THE REST OF THE WORLD GO BY
 LIMEHOUSE BLUES
 LITTLE KISS EACH MORNING, A
 LITTLE ON THE LONELY SIDE, A
 LIZA
 LONELY TOWN
 LOUISIANA HAYRIDE
 LOVE IS SWEEPING THE COUNTRY
 LOVE IS THE SWEETEST THING
 LOVER COME BACK TO ME
 LULLABY OF BROADWAY
 LULU'S BACK IN TOWN
 MACK THE KNIFE
 MAD DOGS & ENGLISHMAN
 MAN I LOVE, THE
 MARCH OF THE TOYS
 MEMORIES
 MERRY-GO-ROUND BROKE DOWN
 MOONLIGHT BAY
 MORNINGSIDE OF THE MOUNTAIN, THE
 MOUNTAIN GREENERY
 MY BUDDY
 MY HEART STOOD STILL
 MY OWN TRUE LOVE
 MY TIME IS YOUR TIME
 MY TWO FRONT TEETH
 MY WILD IRISH ROSE
 NAGASAKI
 NEAPOLITAN LOVE SONG
 NIGHT & DAY
 OF THEE I SING
 OH, LADY BE GOOD

OH YOU BEAUTIFUL DOLL
 OH YOU CRAZY MOON
 ONE ALONE
 ONE KISS
 PLAY GYPSIES, DANCE GYPSIES
 PLEASE DON'T TALK ABOUT ME
 WHEN I'M GONE
 POOR BUTTERFLY
 PRETTY BABY
 QUANDO, QUANDO, QUANDO
 REMEMBER ME
 RHAPSODY IN BLUE
 RISE AND SHINE
 RIVER SEINE, THE
 ROMANCE
 ROSE MARIE
 'ROUND MIDNIGHT
 RUMBA RHAPSODY
 SECRET LOVE
 SEPTEMBER IN THE RAIN
 SERENADE
 SHE'S A LATIN FROM MANHATTAN
 SHINE ON HARVEST MOON
 SHUFFLE OFF TO BUFFALO
 SIDEWALKS OF NEW YORK, THE
 SILVER MOON
 SMILES
 SOFTLY AS IN A MORNING SUNRISE
 SOMEBODY LOVES ME
 SOMEONE ROCKING MY DREAMBOAT
 SOMEONE TO WATCH OVER ME
 SOMETHING TO REMEMBER YOU BY
 SOMETIMES I'M HAPPY
 SOON
 SOUTH AMERICAN WAY
 SOUTH AMERICA, TAKE IT AWAY
 STREETS OF NEW YORK (IN OLD N. Y.)
 STRIKE UP THE BAND
 SUNSHINE OF YOUR SMILE, THE
 SWANEE
 SWEET ADELINE
 SWEET DREAMS SWEETHEART
 SWEET GEORGIA BROWN
 S'WONDERFUL
 TEA FOR TWO
 TEDDY BEAR'S PICNIC, THE
 THERE IS A TAVERN IN THE TOWN
 THEY'RE EITHER TOO YOUNG OR TOO OLD
 THEY SAY
 THINE ALONE
 THINKING OF YOU
 THOU SWELL
 THREE LITTLE WORDS
 TILL WE MEET AGAIN
 TIME WAITS FOR NO ONE
 TIP TOE THROUGH THE TULIPS
 TRADE WINDS
 TRUST IN ME
 UMBRELLA MAN, THE
 VALENCIA
 VERY THOUGHT OF YOU, THE
 VIENI, VIENI
 VIENNA, MY CITY OF DREAMS
 WANTING YOU
 WHAT IS THIS THING CALLED LOVE
 WHAT'S NEW
 WHEN DAY IS DONE
 WHEN IRISH EYES ARE SMILING
 WHEN MY DREAMBOAT COMES HOME
 WHEN YOUR LOVER HAS GONE
 WHO CARES
 WINTERGREEN FOR PRESIDENT
 WITH A SONG IN MY HEART
 WOULD YOU LIKE TO TAKE A WALK
 YOU AND THE NIGHT AND THE MUSIC
 YOU ARE TOO BEAUTIFUL
 YOU DO SOMETHING TO ME
 YOU GO TO MY HEAD
 YOU MUST HAVE BEEN A BEAUTIFUL BABY
 YOU OUGHTA BE IN PICTURES
 YOU'RE GETTING TO BE A HABIT WITH ME
 YOU'RE THE TOP
 YOUR EYES HAVE TOLD ME SO
 YOURS IS MY HEART ALONE
 ZIGEUNER
 ZING WENT THE STRINGS OF MY HEART

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BIDIN' MY TIME
BUT NOT FOR ME
EMBRACEABLE YOU
A FOGGY DAY
I GOT PLENTY O' NUTTIN'
I GOT RHYTHM
IT AIN'T NECESSARILY SO
I'VE GOT A CRUSH ON YOU
LET'S CALL THE WHOLE THING OFF
LIZA
LOVE IS HERE TO STAY
LOVE IS SWEEPING THE COUNTRY
THE MAN I LOVE
MAYBE
OF THEE I SING
OH, LADY BE GOOD
RHAPSODY IN BLUE
SOMEBODY LOVES ME
SOMEONE TO WATCH OVER ME
STRIKE UP THE BAND
SUMMERTIME
SWANEE
'S WONDERFUL
THEY ALL LAUGHED
THEY CAN'T TAKE THAT AWAY FROM ME
WHO CARES?