

First system of musical notation. The upper staff (treble clef) features a melodic line with trills and triplets. The lower staff (bass clef) provides harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the second measure. The system concludes with a trill in the upper staff.

Second system of musical notation. The upper staff continues the melodic development with trills and slurs. The lower staff maintains the accompaniment. A dynamic marking of *mf* is present in the second measure. The system ends with a trill in the upper staff.

Third system of musical notation. The upper staff consists of chords and rests. The lower staff features a rhythmic accompaniment with eighth notes and slurs. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The upper staff has a melodic line with slurs and trills. The lower staff has a steady accompaniment. A dynamic marking of *mp* is present in the first measure. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. The upper staff features a melodic line with slurs and trills. The lower staff provides accompaniment. A dynamic marking of *mp* is present in the first measure. The system concludes with a double bar line and repeat dots.

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

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

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

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

Fifth system of musical notation. The treble staff features a triplet of eighth notes and a *tr* (trill) marking. The bass staff continues with chords and a moving bass line.

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

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note triplets. The bass clef staff features chords and a melodic line. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The treble clef staff features a melodic line with eighth-note triplets. The bass clef staff provides harmonic support with chords and a melodic line.

Fourth system of musical notation. The treble clef staff features chords with accents. The bass clef staff features chords with accents.

Fifth system of musical notation. The treble clef staff features chords with accents. The bass clef staff features chords with accents. Dynamics include *dim.* (diminuendo) and *p* (piano).

SHALL WE DANCE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

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

C Em F6 G7 C Em F6 G7

mp

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

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

C C6 G F6 G7 Cmaj7 Dm C Dm

Why_ keep nurs - ing_ the Blues?

R.H.

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

C Em F6 G7 C Em B7sus4 B7

If you want this old world on a string,

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

Em B7 F#7sus4 B7 Em Em6 C⁹ B⁹ Em B7

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

The second system continues the musical score. The vocal line lyrics are "Put on your danc-ing shoes, Stop wast-ing time! Put on your". The piano accompaniment continues with chords in the right hand and bass line in the left hand. The chords indicated above the staff are Em, B7, F#7sus4, B7, Em, Em6, C⁹, B⁹, Em, and B7.

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

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

The third system continues the musical score. The vocal line lyrics are "danc-ing shoes, Watch your spir-its climb.". The piano accompaniment continues with chords in the right hand and bass line in the left hand. The chords indicated above the staff are F#7sus4, B7, Em, Am6, Em, G6, F6, G7, C, Db, D, and Eb. Dynamic markings include *mf* and *mp*.

F maj7

Refrain (*brightly and rhythmically*) E7 Bb6

p-f Shall we dance, Or keep on

The fourth system is the beginning of a refrain. The vocal line lyrics are "Shall we dance, Or keep on". The piano accompaniment continues with chords in the right hand and bass line in the left hand. The chords indicated above the staff are F maj7, E7, and Bb6. The dynamic marking is *p-f*.

C+ Fmaj7 E7 Bb6

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

C7 C+ F7 Bbmaj7 Eb7 Eb7(b9) Abmaj7

air? Shall_ we give in_ to des -

Db7 Gb Gbmaj7 Bb6 C7

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

G7 C9 Fmaj7 E7 Bb6

- Life_ is short We're grow- ing

C+ Fmaj7 E7 Bb6

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'old - er,' followed by a quarter note 'Don't - you' and a quarter note 'be' in the first measure, and a quarter note 'an' and a half note 'al - so,' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C+, Fmaj7, E7, and Bb6 are placed above the vocal line.

C7 C+ F F7 D7

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

Detailed description: This system contains the next four measures. The vocal line begins with a half note 'ran!' followed by a quarter note 'You'd' and a quarter note 'bet - ter' in the first measure, and a quarter note 'dance,' a quarter note 'lit - tle' and a half note 'la - dy,' in the second measure. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols C7, C+, F, F7, and D7 are placed above the vocal line.

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

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

Detailed description: This system contains the next four measures. The vocal line starts with a half note 'Dance lit - tle man!' followed by a quarter note 'Dance' and a quarter note 'when - ev - er, you' in the first measure, and a quarter note 'Dance' and a half note 'when - ev - er, you' in the second measure. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols G7, G+, F, G7(b9), Bb7, Bb, and Db7 are placed above the vocal line. Dynamics include *cresc.* and *mf*.

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

can! can!

Detailed description: This system contains the final four measures. The vocal line starts with a half note 'can!' followed by a quarter note 'can!' in the first measure, and a quarter note 'can!' and a half note 'can!' in the second measure. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols F6, Am, Bb, C7(9b), F6, C7, and F are placed above the vocal line. The system concludes with a double bar line.

THEY ALL LAUGHED

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

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

The

mf *p*

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

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

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

world thought the heights were too high to climb. But

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

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are triplets in both parts.

Gm6 D E#dim G6 A7

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment continues with chords and a bass line.

D Dm G#dim G6 A7 F#7 Bm Bb7 D G6

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment continues with chords and a bass line.

D A7sus4 A7 D7 D+

worm had turned.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The piano accompaniment continues with chords and a bass line.

G Em
Refrain (*happily*)
p-mf

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

Bb7 A7 D+ G Em Am D7

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

G6 G Em

They all laughed at
They all laughed at

Am D7 C#7 F#7

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

Bm E7 D6 D Bm6 A7

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

D7 E7 F7 E7 D7 Dmaj7 D7 *mf* G⁹ G

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

G7 G6 G7 B7 E7

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

A7 Am C6 Eb7 D7

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

G Em Am D7 B7 E⁹7

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

A7 *mf* G E⁹7 C6 D7

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

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

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

G E⁹7 C6 D7 G

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

A FOGGY DAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mf

The piano introduction consists of four measures. The right hand features a series of chords and a melodic line starting with a quarter rest. The left hand provides a steady accompaniment with chords and a bass line.

F (rather freely) Gm7 Fmaj7 F7 Gm7 C9

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

mp

The first system of the vocal and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The piano part features a rhythmic accompaniment with chords and a bass line. The lyrics are: "I was a strang-er in the cit-y. — Out of town were the peo-ple I knew."

F E7 Am Am7 D9 *Guitar tacet*

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

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. The lyrics are: "I had that feel-ing of self - pi - ty, — What to do? What to do? What to do? The".

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

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

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

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

C7 F Ebm6 Gm7 C9

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

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

Had me low — and had me down. —

Fmaj7 Dm6 E7(b9) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,

mp

Fmaj7 D9 G9(6) G9+ C9

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

C7 F Ebm6 Gm7 C9

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

p

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

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

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

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

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

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

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

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.

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

I CAN'T BE BOTHERED NOW

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

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

G Simply D7 Gmaj7 G6 A+ D7

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

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

G G6 Em6 D7 G6 F6 Eb6 F6 G

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

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

D7 Gmaj7 G6 A+ D7 Bb7 Eb F Eb F

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

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

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

cresc.

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

E7 A 9 D7 C Fm D7 Cmaj7 Cmaj7 D7 Cmaj7 D7

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

D7 G6 C \sharp dim7 D 9 D7 G6 Em6 D 9 D7

mf-f

Refrain (well marked)

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

mf-f

staccato

G6 Dm6 C6 Cm6 G G6 A7 D 9 D7(b5)

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

G6 C#dim7 D⁹7 D7 G6 Em6 D⁹7 D7

bonds and shares May fall down - stairs, Who

G6 Dm6 C6 Cm6 G G6 A D7 D⁹7

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

G D⁹7 G6 G7 C D7 G G6 G G6

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

C D7 G G6 G G6 C C6 Dm6 E7

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

G6 A7 D⁹7 D7 *mf* G6 C[#]dim7 D⁹7 D7

down. I'll pay the pi - per When

G Em6 D⁹7 D7 G6 Dm6 C6 Cm6

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

G G6 D⁹7 Bm C D6 A⁹7 A7(b5) D7 D⁹7

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

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

now! Bad now!

THE JOLLY TAR AND THE MILK MAID

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto scherzando

Musical score for the piano introduction, featuring treble and bass clefs with a 6/8 time signature. The piece begins with a *mf* dynamic and includes various musical notations such as slurs and accents.

First system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics: "There was a Jol-ly Brit-ish Tar who The Jol-ly Tar, he laughed a laugh." 'Tis". The piano accompaniment is in bass clef with a *p* dynamic and includes a *Vamp* section. Chord symbols above the vocal line include Am, D, Am, D, mp, Am, Am6, C6, and Am6.

Second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "met a milk maid bon-ny. He said, 'How beau-ti- for the best, my bon-ny, That you won't be my". The piano accompaniment continues in bass clef. Chord symbols above the vocal line include E7 sus4, E7, Am, and Am6.

Third system of the vocal and piano accompaniment. The vocal line concludes with lyrics: "ful you are!' With a hey and a non-ny, With a bet-ter half.' With a hey and a non-ny, With a". The piano accompaniment continues in bass clef with a *mf* dynamic. Chord symbols above the vocal line include C6, D6, E7, and Am.

D6 E7 A Bb6 G6

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

C6 F6 Gm6 A7 Dm Db+

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

F Dm6 C7 F D6 E7 C6 Am

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

Refrain

D6 E7 A A6 Bb6 C7 C+

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

F C⁹ C+ F

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

C7 F F6 Dm6 C7 F6

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

C7 F6 F7 Bb6 F7 Bb6

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

F7 Bb6 F7 Bb F7 Bb6 A

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

Dm cresc. *Db+* *F* *F+* *Bb6* *Dm*
 three, of three, of three, of three, of three, of three,
 three, of three, of three, of three, of three, of three,
cresc.

1. *Bb6* *C7* *F* *E7* *Dal Segno* %
 — The moth-er of three! —
mf *dim.* *Dal Segno* %

2. *Bb6* *C7* *F a tempo*
 — The hus - band of three! —
f *a tempo* *mf*

Db *F* *C7* *F*

NICE WORK IF YOU CAN GET IT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

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

G G6 A7 C6 D7 G

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't". The piano part includes chords and a melodic line in the right hand.

G6 C6 D7 G+ Em D7sus4 D7 Gmaj7 G6

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

The second system continues the vocal and piano accompaniment. The lyrics are: "nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,". The piano part includes a triplet of eighth notes in the right hand.

D Bdim7 G6 A7 D⁹

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

The third system concludes the vocal and piano accompaniment. The lyrics are: "There's no guar - an - tee that time won't e - rase his name." The piano part includes chords and a melodic line in the right hand.

Gm6 D+ G G6 A7 C6 D7

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

Detailed description: This system contains the first two lines of the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "The fact is, the on - ly work that real - ly brings en - joy - ment". The piano accompaniment is on grand staff (treble and bass clefs). The chords are Gm6, D+, G, G6, A7, C6, and D7.

G Gmaj7 Em6 A6 Bm D6 G#dim7 Em6

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

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics "Is the kind that is for girl and boy meant, Fall in love you won't re-gret it,". The piano accompaniment continues. The chords are G, Gmaj7, Em6, A6, Bm, D6, G#dim7, and Em6.

Bm E7(9b) C6 Cm6 D7 G6 Am6

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

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line concludes with the lyrics "That's the best work of all if you can get it." followed by a long horizontal line. The piano accompaniment concludes. The chords are Bm, E7(9b), C6, Cm6, D7, G6, and Am6.

B7 B7(9b) E⁹ A7 D⁹ G7 C⁹ A⁹ A7(9b)

Refrain (smoothly)

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

Detailed description: This system contains the Refrain section. The vocal line starts with the lyrics "Hold - ing hands at mid - night 'Neath a star - ry sky,". The piano accompaniment starts with a double bar line. The chords are B7, B7(9b), E⁹, A7, D⁹, G7, C⁹, A⁹, and A7(9b). The dynamic marking is *p-mf*.

G G6 C6 G C6 G Edim7 C6 G

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

B7 B7(9♯) E⁹ A7 D⁹ G7 C⁹ A⁹ A7(9♭)

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

G G6 C6 G C6 G Edim7 C6 G

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

Em D+ Gm6 Em G6 A⁹

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

Dm G6 A7 D G C7(b9)

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

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

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

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

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

G G6 C6 G F7 E⁹7 A⁹7(3♯) C6 C7

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

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

1. G G6 Am6 C+ 2. G F+ E♭7 D7 G6

how? how?

The fourth system contains a first and second ending. The vocal line has a quarter rest followed by a quarter note. The piano accompaniment includes a first ending with a repeat sign and a second ending. The dynamic marking *mf* is present.

I LOVE TO RHYME

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

The piano introduction consists of two staves of music in G major. The right hand features a melody of eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays a bass line of eighth notes: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The tempo is marked 'Moderato con spirito' and the dynamics are 'mf'.

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

The vocal line is on a treble clef staff in G major. The lyrics are written below the notes. The piano accompaniment is on two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a bass line. Chords are labeled as C6, D7, G, D+, D7, and G.

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

The vocal line continues with the lyrics 'There are oth - ers who get plea - sure When they play back -'. The piano accompaniment continues with chords labeled C9, C6, C, D^{9b}, G, and Bm.

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

The vocal line concludes with the lyrics 'gam - mon. Gen - er - al Grant loved to smoke;'. The piano accompaniment continues with chords labeled G⁹, G7, C7, F7, B7, and E7.

A7 D7 G Gm D G#dim7 G6 A7

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

D D6 G6 A⁹7 A7 Bb+ D7

thing I do is much more fun.

Refrain G6

p-mf spiritedly

C6 D7 G

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

C6 D7 G Em G C6 D⁹7

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

Dm6 E7 A7 C D7 G6 C6 D7

I love to rhyme. I love to say

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

G C#dim7 C6 D7 G G+

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

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

C C6 G C D7 G6 B7

pick - le! — I love to rhyme! Va -

The third system shows the vocal line with a long note and a fermata. The piano accompaniment has a more active bass line with eighth notes.

Em Am G7 Em F#7

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

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

B7 Em Am Cm

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

G Em6 C D7 G6 C6 D7

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

G C6 D7 G G

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

A7 Cmaj7 C6 1. G6 2. G6

mf be That you rhyme with me? me?

mf Red. * 8...

I WAS DOING ALL RIGHT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Animato

f marcato

mp

mp leggiero

G F D7 G6

Bm G Gm C#dim7 D7 Bm G

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

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

C D7 F G7 F G7 G7+

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

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

E⁹7 A⁹7 D⁹7

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "look at me now, I don't know where I'm at." followed by a long horizontal line. The piano accompaniment features more complex chordal textures and melodic lines.

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

p-mf

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

p-mf legato

The third system is the start of a refrain, marked "Moderately". The vocal line has the lyrics "I was do-ing all right, Noth-ing but rain-bows in my sky,". The piano accompaniment includes triplets and a mezzo-forte (p-mf) dynamic marking. The word "legato" is written below the piano part.

Gmaj7 G7 G6 C6 G D7 G6

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

The fourth system continues the refrain. The vocal line has the lyrics "I was do-ing all right Till you came by." The piano accompaniment features triplets and various chord voicings.

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

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

Gmaj7 G7 G6 C6 G D7 G6 B7

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

mf poco

E6 B7 A⁹7

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

marcato

A7 E6 Emaj7 C#m C#m

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

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

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

C6 D7 G6 G#dim7 C6 D7 Gmaj7 G7 G7

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

C9 C6 G G6 C6 C

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

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

now. now.

mf

Red. *

LOVE IS HERE TO STAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Con anima

mp *mf*

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Con anima' and 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. Chords F6, E7, F, D7, G7, and D7 are indicated above the vocal line. The piano part is marked 'mp leggiero'.

Gm7 C dim C9 F6 F dim Gm7 C7 Bb

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

This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues on two staves. Chords Gm7, C dim, C9, F6, F dim, Gm7, C7, and Bb are indicated above the vocal line.

F G7 C7 Bb

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

Gm6 A7 D G7 C9

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

Refrain

C7 G9 Gm7 C7 F

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

Gm7 C7 G7 Gm7 C7 Eb9 D9

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

G7 C7 D7 Gm7 C7

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

Fmaj7 Bb Gm6 A7 Dm

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

G7 Gm7 C7 G9

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

Gm7 C7 F Gm7 C7

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

G7 Gm7 C7 Eb9 D9

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

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

G7 C7 D7 Gm7 C7

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

The second system continues the vocal line with lyrics "In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,". The piano accompaniment includes dynamic markings like *mp* and *mf*. Chords are indicated above the staff: G7, C7, D7, Gm7, and C7.

Eb9 D7 Bb Ddim F Gm7 C9

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

The third system continues the vocal line with lyrics "They're on - ly made of clay, But ^{*gna...*} our love is here to". The piano accompaniment includes dynamic markings like *mp* and *dim.*. Chords are indicated above the staff: Eb9, D7, Bb, Ddim, F, Gm7, and C9.

1. F6 C7 2. F6

stay. It's ver - y stay.

The fourth system features a first ending (1. F6 C7) and a second ending (2. F6). The vocal line has lyrics "stay. It's ver - y stay." The piano accompaniment includes dynamic markings like *p*, *mf*, *pp delicato*, and *pp*. Chords are indicated above the staff: F6, C7, and F6. The system ends with a *Red.* marking and an asterisk.

LOVE WALKED IN

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

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

p *a tempo*

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

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords and moving lines in both hands. The lyrics are: "Noth - ing seemed to mat - ter a - ny more,"

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

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

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

Bbm7 Eb7 Abmaj9 Ab6 Am7 D7 Gmaj7 Bb9

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

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

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

Refrain ^{Eb}
slowly, with much expression

F7

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

Bb7(sus4) Bb7 Eb F7

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

Bb7 Eb Eb+ Ab Ab6

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

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note on 'day.' followed by a half note on 'One' and a quarter note on 'ma-gic'. The piano accompaniment features a bass line with a half note on 'day.' and a treble line with a half note on 'day.' and a quarter note on 'ma-gic'. The key signature has two flats (Bb and Eb).

C7+ Fm C7 Fm7 Eb Ab Bb

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

mp

Detailed description: This system contains the next two measures. The vocal line has a whole note on 'know', a half note on 'That', and a quarter note on 'love'. The piano accompaniment continues with a bass line and treble line. The key signature remains two flats.

F9 Fm7 Bb7 Eb

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

poco rit *p a tempo*

Detailed description: This system contains the next two measures. The vocal line has a whole note on 'word', a half note on 'was', and a quarter note on 'spok - en.'. The piano accompaniment includes a *poco rit* marking and a *p a tempo* marking. The key signature remains two flats.

F7 Bb7(sus4) Bb7 Eb

got the gloom of the past; One

Detailed description: This system contains the final two measures. The vocal line has a whole note on 'got', a half note on 'the', and a quarter note on 'gloom'. The piano accompaniment concludes with a bass line and treble line. The key signature remains two flats.

F7 Bb7

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

Eb Eb+ Ab Abmaj7

One look and I had found a

mf

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

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

dim.

1. Eb B9 Bb7 2. Eb Cb Bb7 Eb

you. you.

p *pp*

Red. *

THE BACK BAY POLKA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano introduction in 2/4 time, marked Moderato. The melody is in the right hand, featuring eighth and sixteenth notes with accents. The bass line is in the left hand, consisting of a steady eighth-note accompaniment.

Refrain (*with humorous emphasis*)

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

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

Piano accompaniment for the first verse of the refrain. The right hand features chords and moving lines, while the left hand provides a rhythmic accompaniment. Dynamics include *mp-f*.

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

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

Piano accompaniment for the second verse of the refrain. The right hand features chords and moving lines, while the left hand provides a rhythmic accompaniment. Chords are indicated above the staff: G, Am, D7, C, A7, F, G7.

C G7 C G7

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

C Am D7 C G7 C

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

Em A7 Em A7

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

mp

Dm Am B7

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

C G7 C

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

mp

G7 C Am D7

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

C G7 C Am6

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

G7 A7 Dm7 G7 C

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

C Optional Interlude G7 VC7 G7

f

C7 F#m7 Ab7 G7 C

FOR YOU, FOR ME, FOR EVERMORE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked *Moderato* and *mf*. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a half note chord, followed by quarter notes, and ends with a half note chord.

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

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *smoothly* and includes the lyrics: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano accompaniment is marked *p* and provides harmonic support for the vocal line.

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

The second line of the song features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano accompaniment continues to provide harmonic support for the vocal line.

Cm F9 Ab Bb7 Eb Ebdim Fm7 Bb7

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

Db Eb7 Ab G7 Cm G+ Cm7

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

F9 Fm7 *poco rit* Bb9

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

poco rit

Refrain (not fast)

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

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

p-mf

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

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

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

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

Fm7 Bb7 Bbm7 Eb7 Ab

The hap - py end - ing starts.

Abm Eb Gm Fm7 Bb7

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

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

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

1. Eb Cm6 Bb7 2. Eb

more! For more!

THEY CAN'T TAKE THAT AWAY FROM ME*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*lightly*)

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

with feeling
mp

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

mp a tempo

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

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.

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

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

Vocal line: The melody continues with a half note Eb4, followed by quarter notes F4, G4, and A4. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

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

C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

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

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

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

poco marcato

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

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

slowly with warmth

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

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

mf

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

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

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

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

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

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

con calore

D7sus4 D7 Gm C7 Adim Gm Bbm C7 F7 Abm Bb7

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

Ab *mp* Abmaj7 Ab6 Eb6 Gm Eb Gbdim

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

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

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

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

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

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

me! — The way you wear your hat me! —

BY STRAUSS*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di Valse Viennoise

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

Vocal line and piano accompaniment for the first phrase. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is 'Tempo di Valse Viennoise'. The key signature has one flat (B-flat major). The lyrics are: "A - way with the mu - sic of". The piano accompaniment includes a dynamic marking of *p* (piano).

Vocal line and piano accompaniment for the second phrase. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is 'Tempo di Valse Viennoise'. The key signature has one flat (B-flat major). The lyrics are: "Broad - way! Be off with your Irv - ing Ber - lin!". The piano accompaniment includes a dynamic marking of *p* (piano).

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

Dm6 E7 Cm6 D7

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

Bbm6 C9 F Gm

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

Fmaj7 Gm

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

Dm6 Bbm6 F E9

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

Am7 Am6 C D9 C

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

G7 C

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

Bb Bbm C7

Ya, ya, ya! Give me

mp grazioso

Am *rall.* Abm C7

oom - pah - pah!

rall. *f marcato*

Refrain

Gm7 C9 F

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

mp - mf a tempo

Gm7 C7 C+7 F Dm6

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

E7 Em7 A7 Am7 D7 Gm Dm7

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

8va basso ad lib....

G7 G7(b5) C7 Gm7 C9

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

fp *a tempo*

F Gm7 C7 C+7 F

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

F7 Bb Db Eb7 F *mp calmo* F dim

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

mf animato *mp calmo*

Gm7, C9 C+7 F F7 D7 Gm

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

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

By Strauss. When I want a Strauss.

mf *sf*

SOPHIA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di valse moderato

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

mp

C C7 G7

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

The first system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The tempo is *mp*. The chords are C, C7, and G7.

C6 Ab7 G7(6) C

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

The second system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The tempo is *mp*. The chords are C6, Ab7, G7(6), and C.

C7 G7 C6

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

The third system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The tempo is *mp*. The chords are C7, G7, and C6.

Ab7 C6 B7

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

Em Eb+ Em7 Dm7 G7 C Db C Db

ser - e - nade you?

rit. *a tempo*

Refrain

C Dm7 G7

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

mp

Dm7 G7 Cmaj7 C6 Bb Dm7

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

G7 Dm7 G7 C Ab7 Bb

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

C Dm7 G7

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

Dm7 Gdim G9 F C

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

Bb Dm7

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

G7 Dm7 G7 C C7

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

Ab7 C maj7 C6

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

Ab7 Dm7 G7

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

C Dm7 (alt) G7

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

Dm7 G7 E9 Am7 C+

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

C Cmaj7 Cdim Dm7 G7 1. C Eb G7

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

2. C Db C Cmaj7 Cdim Dm7 G7

mine! Oh, So - phi - a, be

rit.

C Db C6

mine!

a tempo *f*

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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano

mf

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

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

mp

The first line of the song features a vocal melody in G major. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic is mezzo-piano (mp).

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

The second line continues the vocal melody and piano accompaniment. The piano part includes chords G6 and G7. The dynamic remains mezzo-piano (mp).

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

The third line concludes the vocal phrase. The piano accompaniment features chords Am7, D7, G, G maj7, G7, and Bm. The dynamic is mezzo-forte (mf).

Bm7 E9 D6 E7

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

A7 D7 Cm D7

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

Refrain (*Leisurely*)

G Gmaj7 G7 C6 Cm G Am7 D7

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

G6 Ddim D9

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

D7 G Gmaj7 G7 C6 Cm6 G Am7 D7

Felt this way the first time you came in sight.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Felt this way the first time you came in sight." The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a dynamic marking of *mp* (mezzo-piano). The chords indicated above the staff are D7, G, Gmaj7, G7, C6, Cm6, G, Am7, and D7.

G6 Ddim D7 G Am7

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Sud - den - ly my gloom - y old sky turned ma - gic - 'ly bright." The piano accompaniment includes a dynamic marking of *p.* (piano). The chords indicated above the staff are G6, Ddim, D7, G, and Am7.

G Dm6 F E7 Dm E7

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

mf più espr.

The third system of the musical score features two vocal lines and piano accompaniment. The lyrics are "1. You'll find I'm per - fect cast - ing" and "2. No chance you're tak - ing chanc - es". The piano accompaniment includes a dynamic marking of *mf più espr.* (mezzo-forte, more expressive). The chords indicated above the staff are G, Dm6, F, E7, Dm, and E7.

A7 Am7 A7

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

The fourth system of the musical score features two vocal lines and piano accompaniment. The lyrics are "op - po - site you. You'll find love ev - er - last - ing:" and "tak - ing me on. Be - lieve me when this man says:". The chords indicated above the staff are A7, Am7, and A7.

Am7 D+

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

G Gmaj7 G7 C6 Cm G D+

All I live for now is to hold you tight,

Dm E7 Am7 G Am7 D7(b9)

All the live - long day and the long, long

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

night. night.

8va
p



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