

THEY ALL LAUGHED

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (*gracefully*) E7
b5
p simply

The

mf *p*

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. 9#
E7

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

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

G E mi.
Refrain (*happily*)
p-mf

Ami. D7 Ami. Am 7-5 D7

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

Bb7 A7 D+ G E mi. Ami. D7

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

G8 G E mi.

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 E^b7 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

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

BY STRAUSS

Music and Lyrics by
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and IRA GERSHWIN

Tempo di Valse Viennoise

Piano introduction in 3/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The key signature has one flat (B-flat).

A - way with the mu - sic of

p

Chords: Dm6, E7

Vocal line: A - way with the mu - sic of

Piano accompaniment: The piano part continues with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *p*. Chords Dm6 and E7 are indicated above the vocal line.

Broad-way! Be off with your Irv - ing Ber - lin!

Chords: Am, Dm6, E7, Am

Vocal line: Broad-way! Be off with your Irv - ing Ber - lin!

Piano accompaniment: The piano part continues with a melodic line in the right hand and a bass line in the left hand. Chords Am, Dm6, E7, and Am are indicated above the vocal line.

Dm6 E7 Cm6 D7

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

Bb m6 C9 F Gm

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

Fmaj7 Gm

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

Dm6 Bb m6 F Fmaj7 F6 E9

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

Am7 Am6 C D9 C

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

G7 C

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

Bb Bbm C7 Bb

Ya, ya, ya! Give me

mp *grazioso*

Am Abm C7

oom - pah - pah!

f *marcato*

Refrain :

Gm7 C9 F

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

mp - mf a tempo

Gm7 C7 C9+5 F6 Dm6

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

E7 Em7 A7 Am7 D7 Gm Dm7

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

G7 G7-5 C7 Gm7 C9 Bbm

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

fp *a tempo*

F Gm7 C7 C9+5 F6

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note 'maus!" followed by a half note rest, then a quarter note 'Keep', an eighth note 'the', a quarter note 'wine', an eighth note 'and', a quarter note 'give', an eighth note 'me', a quarter note 'song', a half note rest, a quarter note 'By', an eighth note 'Strauss!', and a half note rest. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines. Chords are indicated above the vocal staff: F, Gm7, C7, C9+5, and F6.

F7 Bb Db Eb F Fdim

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

mf animato *mp calmo* 3

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a half note rest, a quarter note 'By', an eighth note 'Jo!', a quarter note 'By', an eighth note 'Jing!', a quarter note '"By Strauss"', a quarter note 'is the thing!', a quarter note 'So I say to', and a half note rest. The piano accompaniment includes dynamic markings: *mf animato* and *mp calmo*, and a triplet of eighth notes. Chords are indicated above the vocal staff: F7, Bb, Db, Eb, F, and Fdim.

Gm7 C9 C7+5 F F7 D7 Gm

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

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a quarter note 'ha-cha-cha', a half note rest, a quarter note 'Her - aus!', a half note rest, a quarter note 'Just give me a', and a half note 'oom-pah-pah'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the vocal staff: Gm7, C9, C7+5, F, F7, D7, and Gm.

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

By Strauss. When I want a Strauss.

mf *sf*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a half note rest, a quarter note 'By Strauss.', a half note rest, a quarter note 'When I want a', and a half note 'Strauss.'. The piano accompaniment includes first and second endings, dynamic markings *mf* and *sf*, and a triplet. Chords are indicated above the vocal staff: C7, C11, F, Db7, C7, F, C9, and F.

BUT NOT FOR ME

Music and Lyrics by
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Moderato

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system has a treble clef staff with a melodic line starting on a half note, followed by quarter notes, and a bass clef staff with a piano accompaniment. Dynamics include *mf* and *rit.* (ritardando).

p (*pessimistically*)

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

p *l. h.*

The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The lyrics are: "Old Man Sun - shine lis - ten, you! Nev - er tell me,". The piano part includes a *p* dynamic and *l. h.* (left hand) marking.

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

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

The vocal line continues with the lyrics: "Dreams come true!" Just try it And I'll start a ri - ot.". The piano accompaniment features a complex chord progression: A7, A+, Fm, Bb7, Eb, Cm7, Bb7, Eb, Cm7, Am7, D7. The piano part includes various chord voicings and dynamics.

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

The first system of music features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of quarter notes and half notes. The piano accompaniment includes a left-hand part with chords and a right-hand part with a melodic line. Chord symbols are placed above the vocal line: G, D+, Dm, C+, Eb+, Bm, Db+, Am, and D7.

Em7 D7 G F# G Eo

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

The second system continues the musical piece. The vocal line has a half note followed by quarter notes. The piano accompaniment features a steady bass line and chords in the right hand. Chord symbols are: Em7, D7, G, F#, G, and Eo.

Fm7 Bb7 Ab Bb7 Cm6

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

The third system shows the vocal line with a half note and quarter notes. The piano accompaniment has a consistent bass line and chords. Chord symbols are: Fm7, Bb7, Ab, Bb7, and Cm6.

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)

The fourth system concludes the page. The vocal line includes a final phrase in parentheses. The piano accompaniment maintains the same style. Chord symbols are: Fm7, Bb7, Cm7, Bb7, Eb, and Bb7.

Refrain: *Rather slow (smoothly)*
p-mf Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

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

F7 Bb7 Eb7

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

Eb+ Ab Fm7 F#° Eb Cm Bb7 Eb

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

Eb+ Fm7 Fm6 F7-5 Bb7 Eb Bb7

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

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#° 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♭ D° E♭

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

ISN'T IT A PITY

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Moderato

mf

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

Am6

Dm7-5

p

Michael: Why did I wan - der, Here and there and yon - der,
Ilse: While you were flit - ting I was bus - y knit - ting,

mp

p

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes chords and a bass line. Dynamics range from 'p' to 'mp'.

C

Dm9

G7

C

Wast - ing pre - cious time, For no rea - son or
 hop - ing I'd sur - vive, Hop - ing you'd ar -

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and a bass line. Dynamics are consistent with the previous section.

F G7 G7/F C/E B7 Bb7 A7

cresc.

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

cresc.

D9 . Dm7-5

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

C F#m7-5/A B7 Em Am

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

Em7 A7 D7sus4 D7 G7 G7+5

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

C

Em7

F

B7+5

Em

A7

p - mf not fast, with expression

It's a fun-ny thing, I look at you — I get a thrill

p - mf con calore

Dm G7 C C9/E F C/E Dm7 G11

I nev-er knew, — Is - n't it a pit - y we nev-er met — be -

C/E A07 G7 C Em7

fore? Here we are at last!

F B7+5 Em A7 Dm7 G7

It's like a dream! The two of us — A per-fect team!

C

C9/E

C/E

F

Dm7 G11

C

Dm7 G7

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

C Dm9 Am6 Em/B Em F#11 B7

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

Em A7 G6/D G

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

Am7 D7 G7 F9+11 F7

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

C

Em7

F

B7+5

p

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

Em A7 Dm G7

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

C C9+5 Fmaj7 Em7 Dm7 G9

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

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

fore." fore."

mf

NICE WORK IF YOU CAN GET IT

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Moderato

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. The tempo is marked 'Moderato' and the dynamic is 'mf'.

G Em7 Em6 Am7 D7 G

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

p

The vocal line is set against a piano accompaniment. The right hand has a steady eighth-note accompaniment, and the left hand has a more melodic line. The dynamic is 'p'.

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

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

The second system of the piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of chords in the left hand. The dynamic remains 'p'.

D Fdim Em7 A7 D9

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

D9+5 D7+5 G Em7 Em6 Am7 D7

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

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

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

Bm E7-9 Am9 Cm6 D7 G6 Am6

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

Refrain: (smoothly)

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

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

p - mf

G G6 Am7 G C6 G Edim D11 G

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

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

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

p - mf

G G6 Am7 G C6 G Edim D11 G

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

Em C9+11 C9 Em Em7 A9

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

mp

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

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

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

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

p

G G6 Am7 G F7-5 E7 Am9 D11 C7

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

f

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

how? how?

mf

THE MAN I LOVE

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Andantino semplice

mp *dim. e rall.*

The piano introduction is in 4/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andantino semplice'. Dynamics include mezzo-piano (mp) and a decrescendo leading to a ritardando (rall.).

E^b B^b7 E^b E^baug. A^b6 B^b9

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

p molto semplice

The first vocal line is accompanied by piano accompaniment. The key signature remains two flats. The tempo is 'Andantino semplice'. The piano accompaniment is marked piano (p) and 'molto semplice'. Chords are indicated above the vocal line: E^b, B^b7, E^b, E^baug., A^b6, and B^b9.

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

And of course Prince Charm-ing is the theme, The he for me. A1 -

The second vocal line continues the melody. The piano accompaniment continues with the same harmonic support. Chords are indicated above the vocal line: E^b, C7, Fm7, B^b7aug5, E^b, C^{aug.}, F9, and B^b7.

E^b *B^b7* *Gm* *Cm6* *Cdim*

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

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

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

dim. *poco rall.*

Refrain (slowly)

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

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

p molto semplice e dolce

C7aug5 *Fm7-5* *B^b7*

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

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

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

p

E^bm B^bm C7aug5 C7

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

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

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

E^b A^b dim A^b7 G7 Cm Cm7 D7 D dim Cm

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

mf poco espr.

G7 Cm Cm7 D7 Ddim Cm Gdim

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

poco rit.

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

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

dim. *p a tempo*

B^bm C7aug5 C7 Fm7-5

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

B^b7 Fm7 B^b7 E^b A^b6 1. E^b B^b7 2. E^b

I'm wait - ing for the man I love. love. — 8 —

mp *p*

Ed. *

CLAP YO' HANDS

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Moderato

Dm A+5 Dm7 G

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

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

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

Dm Bb7 A7 Dm A+5 Dm7 G

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

Dm7 G A7+5 Dm Bb7

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

f *p* *mf marcato*

Gm7 C7 F Bm7-5

with the dance that you do. —

mf
marcato

Am E7 Am Fdim. A E7 A A7

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

mp

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

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

p

REFRAIN F C7 F

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

p-f

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

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

F+5 F C7 F

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

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

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

G7 C Fm F Fm C C7

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

Fmaj.7 B♭ B♭m C+5 C7+5 Fm

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

C7 F C7 F

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

C7 F7 B♭ B♭7 C7

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

1. F D♭7 C7 2. F B♭ F

lee. lee.

HE LOVES AND SHE LOVES

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Moderato

F#m7-5 F7 E7 pAm

Now ——— that I have found you

mf *rall.* *p a tempo*

Bell

D9 Gm7 C7 Gm7 C7

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

Fmaj9 F6 Bbm7 Eb7 Bbm7 Eb7

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

Abmaj7 Ab6 Abmaj7 A°7 C F7-5

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

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

all love That won - drous thing they call love.

colla voce

Slowly, with sentiment

Refrain: F *p - mf* C9 Am7-5

He loves and she loves and they love, So

p - mf

D+ D7 Gm7 Gm7-5 C C7 F Dm7

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

scherzando

Gm7 C7 F C9 Am7-5

Birds love and bees love and whis - per - ing

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

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

Am7 Abm6 Gm7 C7 F7 C7 F9

Oh, I al - ways knew, some day

Bb6 F7 Bb Bb6 D7

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

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

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

rit.

F *a tempo* C9 Am7-5

He loves and she loves and they love, So

a tempo

D+ D7 Gm7 Gm7-5 C C7

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

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

you. too? _____

I'VE GOT A CRUSH ON YOU

Music and Lyrics by
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Allegretto giocoso (gaily)

mf

He: How
She: How

Bb

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

F7 *Bb* *Fdim* *F7* *Bb*

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

D A7 D

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics "wore down my re - sist - ance: I fell, _____ and it was swell. _____". The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, the chords D, A7, and D are indicated.

Cm7 F7(6) Bb Bbdim Cm7 F7 Bb6 Cm7 F7

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

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "She: You're my big and brave and hand - some Ro - me - o. How I". The piano accompaniment features a more complex harmonic structure with various chords. Above the vocal staff, the chords Cm7, F7(6), Bb, Bbdim, Cm7, F7, Bb6, Cm7, and F7 are indicated.

Bb Bmaj7 Bb6 C7(6) F7 Bb

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "won you I shall nev - er, nev - er know. He: It's not that you're at - trac - tive, But". The piano accompaniment continues with its harmonic accompaniment. Above the vocal staff, the chords Bb, Bmaj7, Bb6, C7(6), F7, and Bb are indicated.

Gm7 C7

F9 Cm7-5 F7

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

Refrain

Bbmaj.7

Bbdim

Cm7

F7

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

Bbmaj.7

Bbdim

Cm7

F7

Bb

Bbmaj.7

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

Gm7

C9

C7

Gm7

C9

C7

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

LOVE IS SWEEPING THE COUNTRY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

G° $Bb7$ G° $Bb7$ C°

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

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

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

E \flat 6 G $^{\circ}$ B \flat 7 G $^{\circ}$ B \flat 7

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Rich man, poor man, thief, Doc - tor, law - yer, chief,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. Chord symbols E \flat 6, G $^{\circ}$, B \flat 7, G $^{\circ}$, and B \flat 7 are placed above the vocal line.

C $^{\circ}$ E \flat B9

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

The second system continues the musical score. The vocal line has the lyrics "Feel a feel - ing that they can't ig - nore; It plays a". The piano accompaniment continues with the right-hand melody and left-hand bass line. The key signature remains two flats. Chord symbols C $^{\circ}$, E \flat , and B9 are placed above the vocal line.

E F7

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

mf

The third system of the musical score features the vocal line with lyrics "part In ev - 'ry heart, And ev - 'ry". The piano accompaniment continues. The key signature remains two flats. Chord symbols E and F7 are placed above the vocal line. The dynamic marking *mf* is written below the piano part.

Fm7 B \flat 7 Fm7 B \flat 7

heart is shout - ing "En - core!"

The fourth system concludes the musical score. The vocal line has the lyrics "heart is shout - ing 'En - core!'". The piano accompaniment continues. The key signature remains two flats. Chord symbols Fm7, B \flat 7, Fm7, and B \flat 7 are placed above the vocal line.

Refrain:

Eb
Bb^o

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

Bb⁹ Bb^o Bb⁹
Bb⁷ Bb^o C^o D^o Bb^o Cm⁶ D^o Bb^o

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

Cm⁶ F7-5 Eb
C^o Ab Bb⁹

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

Eb
Eb⁹ Eb⁷ Ab

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

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

Ab+ F9 Abm Eb G7

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

C7 F7 Bb7 Eb G7 C7 F7

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

Bb7 Eb Ab+ F9

nev - er was so much love. love.

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

MY ONE AND ONLY (What Am I Gonna Do)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *fit.*

F *p* Bb7 F Bb7

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

p a tempo

F Dm7 Gm9 C7 F C7 F C9

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

F Bb7 F Bm7-5 E7

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

Am C C+ Am Em7 Am F#07

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

C7 F F+ Dm F#07

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

C7 F Gbmaj7 G7 F7

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

rall.

Refrain: Cm7-5 F7 Cm7-5 F7

p-mf a tempo

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

p-mf a tempo

Cm7-5 Eb7 F7 Bb6 Bb Bbm

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

espressivo *mf*

Cm7-5 F Cm7-5 F

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

p *mf*

Cm7-5 Eb7 F7 Bb6 F Bb F7

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

espressivo

Bb Bbmaj7 Bb7sus4 Eb7

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

mf

Ebm Bb Bbmaj7 Bb7sus4

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

Eb7 Gb9 F7 Cm7-5 p F

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

Cm7-5 3 F Cm7-5 Eb7 F7

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

1. Bb Bb F7 2. Bb Ebm Bb

you! you!

PRELUDE I

By
GEORGE GERSHWIN

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

The musical score is written for piano and consists of four systems of two staves each. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro ben ritmato e deciso' with a metronome marking of quarter note = 100 (M.M. ♩-100).

System 1: The first staff begins with a treble clef and a bass clef. The right hand starts with a melodic line marked *f con licenza*. The left hand has a simple accompaniment. At the end of the system, the tempo changes to *a tempo* and the dynamics to *ff*. The left hand has a complex rhythmic pattern with markings like *col 8...* and *∞*.

System 2: Continues the *a tempo* section. The right hand has a melodic line with some chromaticism. The left hand continues with its rhythmic accompaniment.

System 3: The right hand features a more active melodic line with slurs and ties. The left hand accompaniment remains consistent.

System 4: The final system concludes with a *decresc.* (decrescendo) marking. The right hand has a melodic line that tapers off, and the left hand accompaniment also tapers.

First system of musical notation. The treble clef staff contains a melodic line with a *pp* dynamic marking and a *cresc.* marking. The bass clef staff contains a rhythmic accompaniment. A small asterisk is placed below the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with triplets and a *mf* dynamic marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a *decresc.* marking and a *p* dynamic marking. The bass clef staff continues the accompaniment. Two small asterisks are placed below the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking and a *p* dynamic marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a *mf* dynamic marking. The bass clef staff continues the accompaniment with a *p* dynamic marking.

First system of musical notation, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The system contains four measures. The first measure features a melodic line in the upper staff with eighth notes and a bass line with chords. The second measure has a melodic line with a fermata and a bass line with chords. The third measure has a melodic line with a fermata and a bass line with chords. The fourth measure has a melodic line with a fermata and a bass line with chords. Dynamics include *f* and *p*.

Second system of musical notation, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The system contains four measures. The first measure features a melodic line in the upper staff with eighth notes and a bass line with chords. The second measure has a melodic line with a fermata and a bass line with chords. The third measure has a melodic line with a fermata and a bass line with chords. The fourth measure has a melodic line with a fermata and a bass line with chords. Dynamics include *f* and *p*.

Third system of musical notation, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The system contains four measures. The first measure features a melodic line in the upper staff with eighth notes and a bass line with chords. The second measure has a melodic line with a fermata and a bass line with chords. The third measure has a melodic line with a fermata and a bass line with chords. The fourth measure has a melodic line with a fermata and a bass line with chords. Dynamics include *f*.

Fourth system of musical notation, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The system contains four measures. The first measure features a melodic line in the upper staff with eighth notes and a bass line with chords. The second measure has a melodic line with a fermata and a bass line with chords. The third measure has a melodic line with a fermata and a bass line with chords. The fourth measure has a melodic line with a fermata and a bass line with chords. Dynamics include *poco a poco cresc.* and *ad.*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass clef staff features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the second measure. A first ending bracket with a repeat sign is located at the beginning of the system.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff has a more active accompaniment with many chords. A dynamic marking of *ff* is present in the second measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* is present in the second measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. A dynamic marking of *p* is present in the second measure, and a dynamic marking of *ff* is present in the third measure. A first ending bracket with a repeat sign is located at the beginning of the system.

PRELUDE II

By
GEORGE GERSHWIN

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

p legato

p

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

3

mf

L.H.

4 3 1 5

legato

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of notes, including a triplet of eighth notes marked with a '3' and a fermata. The bass staff starts with a bass clef and contains a sequence of notes, including a triplet of eighth notes marked with a '3'.

The second system of music consists of two staves. The treble staff features a series of notes with a fermata over a half note. The bass staff contains a sequence of notes with a fermata over a half note.

The third system of music consists of two staves. The treble staff has notes with a fermata and a '7' marking. The bass staff has notes with a fermata and a '5' marking. The system concludes with the instruction 'L.H.' and 'rit.'.

* Optional Version: Reverse Hands
a tempo

The optional version consists of two staves. The treble staff contains a series of chords. The bass staff contains a series of notes. The dynamic marking 'p' is present, and the tempo instruction is 'Largamente con moto'. A 'mf' marking is located at the bottom left of the system.

The final system of music consists of two staves. The treble staff contains a series of chords. The bass staff contains a series of notes with a triplet of eighth notes marked with a '3'.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *pp rit.* is present in the second measure.

Tempo I

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *p legato* is present in the first measure.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bass clef staff contains a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment. Dynamic markings of *f* and *p subito* are present.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment. Dynamic markings of *dim.* and *L.H.* are present. A measure rest of 8 measures is indicated above the staff.

PRELUDE III

By
GEORGE GERSHWIN

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

The first system of musical notation features a grand staff with treble and bass clefs. The right hand (R.H.) is marked with a forte *f* dynamic and contains a series of eighth-note chords with accents. The left hand provides a steady accompaniment of eighth notes. The system concludes with a *meno* marking and a fermata over the final note.

The second system continues the piece with a *mf a tempo* marking. The right hand features a triplet of eighth notes, which is repeated in the following measure. The left hand continues with eighth-note accompaniment.

The third system maintains the triplet motif in the right hand and the eighth-note accompaniment in the left hand. The notation includes various accidentals and articulation marks.

The fourth system concludes the piece with a final melodic phrase in the right hand and a corresponding accompaniment in the left hand. The system ends with a fermata.

First system of musical notation. The right hand (R.H.) plays a melodic line with slurs and accents, featuring a 7th fingering. The left hand (L.H.) plays a bass line with slurs and accents.

Second system of musical notation. The right hand (R.H.) features a triplet of eighth notes. The left hand (L.H.) continues with a bass line, including slurs and accents.

Third system of musical notation. The right hand (R.H.) includes a triplet and a *ten.* (tension) marking. The left hand (L.H.) starts with a *p* (piano) dynamic marking and includes slurs and accents.

Fourth system of musical notation. The right hand (R.H.) features a complex melodic line with slurs and accents. The left hand (L.H.) provides a bass line with slurs and accents.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' in a circle) and accents (marked with a 'v'). The lower staff is in bass clef and contains a bass line with some rests and notes. The label 'L.H.' is written between the staves in the second measure.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with notes and rests.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with notes and rests.

The fourth system of musical notation consists of two staves. The upper staff features several triplet markings and accents. The lower staff continues the bass line. The instruction *sempre stacc.* is written above the upper staff in the final measure.

First system of musical notation. The right hand (RH) features a melodic line with eighth-note patterns and a trill-like figure. The left hand (LH) provides a steady accompaniment with eighth notes. A trill-like figure is marked with a '3' in the final measure of the system.

Second system of musical notation. The RH continues with eighth-note patterns. The LH has a trill-like figure marked with a '3' and a 'ten.' (tension) marking. A dotted line above the RH indicates an 8-measure phrase.

Third system of musical notation. The RH and LH parts are clearly labeled 'R.H.' and 'L.H.' respectively. The RH has a trill-like figure marked with a '3'. A dotted line above the RH indicates an 8-measure phrase.

Fourth system of musical notation. The RH and LH parts are labeled 'R.H.' and 'L.H.'. The RH has a trill-like figure marked with a '3'. A dotted line above the RH indicates an 8-measure phrase. The system concludes with a final measure in the RH.

SWANEE

Words by
IRVING CAESAR

Music by
GEORGE GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords and melodic fragments, including a half note chord with a fermata. The left hand provides a steady bass line with eighth notes. The dynamic marking *sf* (sforzando) is present.

Fm Bbm Fm Gm7 C7 Fm G7 Bbm7

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

The first vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. The right hand has chords and some melodic lines, while the left hand has a bass line. The dynamic marking *mf* (mezzo-forte) is used.

Fm Bb Fm Bb Fm C7 Fm

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

The second vocal line continues the melody with lyrics. The piano accompaniment continues with chords and bass line. A dynamic marking *sfz* (sforzando) is present.

C C7 Fm Bbm Fm

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

The third vocal line concludes the phrase with lyrics. The piano accompaniment continues with chords and bass line. A dynamic marking *mf* is present.

Gm7 C7 Fm G7 Bbm7 Fm Bb

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

mf

Fm Bb Fm C7 Fm C7 Fm Fm7 G7 Dbm6

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

sfz

REFRAIN

F F+ Bb Gm7 C9 F Gm7

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

mp-mf

F C F C7 F Db7 C9 Gm D7 Db7 C9

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

F C9 Am E C7 F F+ Bb

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

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

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

Am C7 F 1. Bdim C7 Cdim C7 C9+ 2. To Trio spoken D7 B7 F

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

TRIO

C7 F C7

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

Bb F C7 F

Swan- ee — Mam- my — Mam- my —

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

I love the old folks at home. home.

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

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato *Brightly*

mf *poco cresc.*

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

p C9 C C9 C Ab7 Db

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are 'Let it rain and thun-der! Let a mil-lion'. The piano accompaniment includes chords and a bass line. Dynamics include 'p'.

Dm G7 Am7 Dm Am7 Dm C9 C C9 C Ab7

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

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are 'firms go un-der! I am not con-cerned with'. The piano accompaniment includes chords and a bass line. Dynamics include 'p'.

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

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

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

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

Refrain $c7$

p-mf (in a lilting manner)

p-mf melody well pronounced

cares If the sky cares to

fall in the sea? Who Who

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

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

$G+5$ $C+5$ $E7$

$F+5$ $A7$ Fm Fm

C Dm Em $C^{\circ}7$ $Dm7$ Em $G7$

C $G7$ $Am7$ $E7$ Am $Ab7$ $D+5$ $G7$

mp ^{C7} ^{G+5} ^{C+5} ^{E7}

Why should I care? Life is

mp ben cantando

^{Am} ^{D7} ^{Ab7 *mf* C}

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

mf

^{C°7} ^{Dm7} ^{Em} ^{A7} ^{Dm} ^{G7 2nd time optional}

— for you — And you care — for

1 ^C ^{G7} 2 ^C

me. — Who me. —

G Am7 G Am7 G D7 sus.4

mp

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

G D7 sus.4 D7 Gma.7

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

C7 sus.4 C7 F B7

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

Em Am7 D7 Dm G7

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

poco rit

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

Of thee I sing, ba-by,

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

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

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

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

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

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

C C7+5 F Dm G7 C

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

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.

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

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 in the left hand with quarter notes. Dynamics include *mf* and *un poco rit.*

G Em7 Am7 D7 D9 G Em7 G

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

pa tempo

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

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

Am Am7 B7 E7 Am Dm6 Am

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

A7 *mf* Em7 A7 Am D7

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

G *p* Em7 Am7 D7 G Em7 G

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

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

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

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

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

G G^o Am7 D7 G7 C D7

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

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

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

C7 Cm7 G G^o Am7 D7 G7

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

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

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

Cmaj7 F7 Cmaj7 Em6 Bm Em6 Bm Em6

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

Bm Em6 Dm Bb+ D7 D°7 Bb

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

D7 D7+5 G7 C7 Cm7 G G° Am7 D7 G7

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

C D7 1. G G° 2. C C6 G

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

MAYBE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

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

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment. 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 piano accompaniment for the first line of lyrics features a steady rhythmic pattern in the left hand and chordal accompaniment in the right hand. The tempo is marked *p* *a tempo*.

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

The piano accompaniment for the second line of lyrics continues the rhythmic and harmonic pattern established in the first line.

F Am7-5 D7-9 Gm

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

C9 F Fmaj7 Dm7

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

G9 G7-5 C7

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

poco rit

Refrain

F Gm7 C7 Gm7 C7

Soon or late, — may - be, —

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

F F7 D Gm C7 Cm7 Gm C7

If you wait, ————— may - be, —————

F Bm7-5 E7

Some kind fate, ————— may - be, —————

Am Bm7-5 E7 Am7 D7-9

Will help you dis - cov - er Where to find

p molto gentile

Gm7 C7 F

your lov - er. You will hear —————

Gm7 C7 Gm7 C7 F F7 D

You - hoo, He'll be near

Gm C7 Cm7 Gm C7 F F7

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

mf *molto cresc.*

Bb G7 F F° C7

May - be soon, May - be

p

1. F Gm7 C7 2. F Db7 F

late. late.

mf *poco smorzando*

BIDIN' MY TIME

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

mf L.H. mp

The piano introduction consists of two staves. The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (L.H.) provides a steady accompaniment of quarter notes. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

^{E♭} Gracefully ^{C min.} ^{F min. 7} ^{B♭ 7} ^{E♭} ^{E♭ 7} ^{F min. 7} ^{B♭ 7}

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

The first vocal line is marked 'Gracefully' and begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

^{E♭} ^{C min.} ^{F min. 7} ^{E♭} ^{F min. 7} ^{F 7} ^{F min. 7 add F} ^{A♭ min.} ^{B♭ 7}

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

The second vocal line continues the melody. The piano accompaniment includes some chordal textures and a consistent bass line.

^{E♭} ^{C min.} ^{F min. 7} ^{B♭ 7} ^{E♭} ^{E♭ 7} ^{D 7}

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

The third vocal line concludes the phrase. The piano accompaniment maintains the same rhythmic and harmonic structure.

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

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

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

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

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

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

Eb Bb7 Eb mp G7 C G7 C

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

G7 F C *mf* Bb7 Eb Bb7 Eb

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

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

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

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

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

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

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

OH, LADY BE GOOD!

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto grazioso

mf sostenuto rit.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf*, *sostenuto*, and *rit.*

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

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked *p* (calmly). The piano accompaniment includes chords and a bass line. Dynamics include *p* and *mf*.

G Am7 D7 G Cmaj7 C G Am7 D7 G6

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

The second system continues the vocal and piano accompaniment. The vocal line is marked *p*. The piano accompaniment includes chords and a bass line. Dynamics include *p*.

D7 *pp* G D7 G F#m7 B7

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

The third system concludes the vocal and piano accompaniment. The vocal line is marked *pp*. The piano accompaniment includes chords and a bass line. 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 - spond, I'm go - ing to end it all, so,

p *mf* *rit.*

Refrain: G D7 G C7 G G#° D7

p - mf *slow and gracefully*

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

p - mf

G D7 G C7

to me! I am so aw - f'ly
 to me! I am so aw - f'ly

G G#° D7 G

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

G7 C D7 C G D7

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

mf molto espress.

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

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

p

C7 G G#° D7

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

1. G D7 Am7 D7 2. G C7 G

me! me!

SWEET AND LOW-DOWN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Gm Gm 7 Eb 7 D 7 Gm *p*

There's a cab - a - ret in

mp *p*

A 7 F# 0 7 Gm

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

A 7 F# 0 7

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

G Cm *mf* F 7 Bb 7 Eb 6

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

mf

Am7-5 *dim.* D7 Gm7 D9 Gm

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

dim. *p*

Cm A7 D7 *rit.* C Fm11 D7

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

molto cresc. *rit.*

Refrain: G *p-f a tempo* *cresc.*

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

p-f a tempo *cresc.*

G#°7 D Eb E

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

mf

Dm7 D7+5 G6 Eb7 G *p*

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "that Sweet and Low-Down!". The piano accompaniment provides harmonic support with chords Dm7, D7+5, G6, Eb7, and G. The dynamic marking is *p* (piano).

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

The second system continues the vocal line with the lyrics "dance un - til you tot - ter; You're sure to get the fe - ver For". The piano accompaniment continues with a steady rhythmic pattern.

G#°7 D Eb E Dm7 *mf* D7+5 G6

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

The third system features a vocal line with the lyrics "noth - ing could be hot - ter, Oh, ——— that Sweet and Low - Down! ———". The piano accompaniment includes chords G#°7, D, Eb, E, Dm7, D7+5, and G6. The dynamic marking is *mf* (mezzo-forte).

B7 *mp*

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

The fourth system features a vocal line with the lyrics "Phi - los - o - pher or dea - con, You sim - ply have to weak - en.". The piano accompaniment includes a B7 chord. The dynamic marking is *mp* (mezzo-piano).

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

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

Am9 C9 G p

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

G#°7 D Eb E Dm7 Am7 D7

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

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

Low - Down!" — Low - Down!" —

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Allegretto

mf

poco rit.

Brightly

D B7-9 Em D A7sus4 A7 D

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

mp leggiero a tempo

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

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

mf

Detailed description: This block contains the musical score for the song. It starts with a piano introduction in D major, marked 'Allegretto' and 'mf'. The introduction features a melody in the right hand and a bass line in the left hand. The piano part concludes with a 'poco rit.' marking. The vocal entry is marked 'Brightly' and begins with the lyrics 'Things have come to a pretty pass, - Our romance is grow - ing'. The piano accompaniment for the vocal part is marked 'mp leggiero a tempo'. The score includes guitar chords: D, B7-9, Em, D, A7sus4, A7, D, G9, C#7+5, F#9, B7(6), and B7+5. The lyrics continue: 'flat, For you like this and the oth - er - While'. The piano accompaniment for this section is marked 'mf'.

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

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

mf *mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics "I go for this and that. Good - ness knows what the". The bottom two lines are the piano accompaniment in bass and treble clefs. The piano part features a steady eighth-note accompaniment in the bass and more complex chordal textures in the treble, including some grace notes. Chord symbols E11, E9, E7-9, A7, A7+5, D, and B7-9 are placed above the vocal line. Dynamics markings *mf* and *mp* are present.

Em D A7sus4 A7 D G9

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

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics "end will be; — Oh, I don't know where I'm at.... It". The piano accompaniment continues with similar textures. Chord symbols Em, D, A7sus4, A7, D, and G9 are placed above the vocal line.

A6 F#m6 E7-9 A6

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

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics "looks as if we two will nev - er be one,". The piano accompaniment continues. Chord symbols A6, F#m6, E7-9, and A6 are placed above the vocal line.

Em7-5 A7 D D7 Bm D7

Some-thing must be done.

Refrain: G Em9 Am7 D7-9 G Em9

You say ee - ther And I say eye - ther, You say nee - ther And
 You say laugh - ter And I say lawf - ter, You say af - ter And

p - mf

Am7 D7-9 G G7 C Cm

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

mf

G Em A7 D7 G Em9

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

Am7 Cm D7 G Em9 Am7 Cm D7

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

G G7 C Am7-5 G C D7 C

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

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

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

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

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

D9 D7 G Em9 Am7 Cm D7

heart! { So, if you like pa - ja - mas And I like pa - jah - mas,
So, if you go for oyst - ers And I go for erst - ers,

G Em9 Am7 Cm D7 G G7

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

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Chord symbols G, Em9, Am7, Cm, D7, G, and G7 are placed above the vocal line. The lyrics are: "I'll wear pa - ja - mas and give up pa - jah - mas. } I'll or - der oyst - ers and can - cel the erst - ers. } For we know we".

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

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

Detailed description: This system contains the next two measures. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Chord symbols C, Am7-5, G, C, G, C6, B7+5, B7, E7-9, and E7 are placed above the vocal line. The lyrics are: "need each oth - er, So we bet - ter call the call - ing off off.".

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

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

Detailed description: This system contains the final two measures, which are a double bar line section. The vocal line is in treble clef. The piano accompaniment is in grand staff. Chord symbols Am7, Bm, Cmaj7, D7, G, Eb7, D9+5, G, F#7, and G6(9) are placed above the vocal line. The lyrics are: "Let's Call The Whole Thing Off! _____ Off! _____".

LIZA (All The Clouds'll Roll Away)

Words by
GUS KAHN and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

f *poco rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from *f* to *poco rall.*

p Eb Gm Cm Gm Cm Gm Cm Gm

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

p a tempo.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef with lyrics: "Moon shin - in' on the riv - er Come a - long, my". The piano accompaniment is in a grand staff with lyrics: "*p* Eb Gm Cm Gm Cm Gm Cm Gm". The tempo is marked "*p a tempo.*"

Cm6 Bb7 Eb Gm Cm Gm

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

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "Li - za! Breeze sing - in' through the tree - tops". The piano accompaniment has lyrics: "Cm6 Bb7 Eb Gm Cm Gm".

Cm Gm Cm Gm F7 Bb7 Ab Abm6

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

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: "Come a - long, my Li - za! Some - thin' might - y sweet I want to". The piano accompaniment has lyrics: "Cm Gm Cm Gm F7 Bb7 Ab Abm6".

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

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

A \flat 6 Am6 Eb F7-9

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

B \flat Eb Ebm B \flat C7 Ebm6 B \flat Gm7 Cm7 F9 B \flat *rall.* Fm7 Gm B \flat 7

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

Refrain E \flat *p-mf a tempo.* B \flat 7 Cdim C7 A \flat m6 Cdim B \flat m6 Eb9

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

du tempo. p-mf

Ab Fm7 Gm C9 Fm Bb7

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'But' on a G4, followed by a quarter note 'if' on an A4, a quarter note 'you'll' on a Bb4, a quarter note 'smile' on a C5, a quarter note 'on' on a Bb4, a quarter note 'me' on an A4, a quarter rest, a quarter note 'All' on a G4, a quarter note 'the' on an A4, a quarter note 'clouds-'ll' on a Bb4, a quarter note 'roll' on a C5, and a quarter note 'a -' on a Bb4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A crescendo hairpin is present over the first four measures.

Eb Ab Eb Fm7 Eb Bb7 Cdim C7 Ab Cdim

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'way.' on a G4, a half note 'Li - za,' on an A4, a half note 'Li - za,' on a Bb4, a half note 'don't' on a C5, and a half note 'de -' on a Bb4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Bbm6 Eb9 Ab Fm7 Gm C9 Fm Bb7

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'lay,' on a G4, a half note 'Come, keep me' on an A4, a half note 'com - pa - ny,' on a Bb4, and a half note 'And the clouds-'ll roll a -' on a C5. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Eb G7+5 G7 mf C C7 Cdim G7 Cm

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'way.' on a G4, a half note 'See' on an A4, a half note 'the hon - ey - moon' on a Bb4, a half note 'a - shin - in'' on a C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present in the piano part.

Gdim Eb7 Ab Fm Bbm7 Eb7

down; We should make a date with

Ab6 Ab Ebm6 Bb7 Eb Bb7 Cdim C7

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

fp

Abm6 Cdim Bbm6 Eb9 Ab Fm7 Gm C9

name the day When you be - long to me

Fm Bb7

1 Eb Db Bm7 Bb7 2 Eb

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

Red *

MY COUSIN IN MILWAUKEE

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

Once I vis-i-ted My

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

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

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

Dynamics: mf, p

E \flat Am7-5 D7 Gm Em7-5 A7+5

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

D7sus4 D7 Gm Em7-5 A7+5

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

D7sus4 D7 G C9 B9 B \flat 9 A9

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

D7+5 D7 G7 Em7-5 F9(6) F9+5

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

Refrain:

Tacet Ab Gm Fm Gm Ab Gm Fm Gm

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

p-f poco pesante

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

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

mf

Db Cm Bbm Ab9 Bb+5 Eb6 Cm7 F7sus4

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

Ab Gm Fm Gm Ab Gm Fm Gm

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

p

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

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

Db Cm Bbm Ab9 Bb+5 Eb6 G7

_____ Nine times out of ten. _____ When

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

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

mf

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

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

C9 F9(6) Ab Gm Fm Gm

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a half note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. Chords are indicated above the staff.

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

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. Chords are indicated above the staff.

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

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a half note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. Chords are indicated above the staff. A *cresc.* marking is present in the piano part.

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

how! how!

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a half note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. Chords are indicated above the staff. A *più f* marking is present in the piano part.

SLAP THAT BASS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

f marcato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'f marcato'.

mp

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

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and a bass line. The dynamics are marked 'mp'. The lyrics are: "Zoom - zoom! zoom-zoom! The world is in a mess! With".

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

The second system continues the vocal and piano accompaniment. The piano part features chords and a bass line. The lyrics are: "pol - i - tics and tax - es And peo - ple grind - ing ax - es, There's no hap - pi -".

Bb7
Eb m
Gb6
Ab m6
Bb7
Eb m
Gb

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

F7(b9)
Gb6
A dim
Cb6
Db7⁹

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

Cb6
Bb+
Eb
Eb7
Bb7

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

Eb
Eb7
Bb7
Eb *cresc.*
Eb7
Cm
Eb7

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

cresc.

Ab7 Bb7 Ab7 F⁹7 Ab7 B7 Ab7 F⁹7

f *molto marc.*

Refrain Ab7 *mp-f* Fm B7 B⁹7 Ab7 Fm

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

mp-f

F7 F Eb Ebm Bbm Ab Bb7

Keep the rhy - thm bus - y! Zoom!zoom! zoom! Mis - e - ry you got to go! —

Eb6 Bb7 Bb+ Eb7 Ab7 Fm

Slap that bass,

f *mp-f*

B7 B⁹7 Ab7 Fm F7 F

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

Eb Ebm Bbm Ab Bb7 Eb7

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

Bbm6 Dbmaj7 Eb7^{mf} Ab Abmaj7 Ab Bb7

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

Eb Fm6 Ddim Eb7⁹ Eb7 Ab Abmaj7

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

Ab6 Bb7 Ebmaj7 Eb6 Bb7 Fm6 Abmaj7 Bb7

- that the hap - pi - est men All got rhy - thm!

Ab7 Fm B7 B⁹7 Ab7 Fm

mp In which case If you want to bub-ble, Slap that bass,

F7 F Eb6 Eb Bb7 Eb6 Gb Bb7

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

1. Eb Eb7 Bbm6 F#7 F#m6 2. Eb Eb7 B⁹7 Ab⁹7 Ab Eb

bass! bass!

mf *molto marc.* *f* *ff*

AN AMERICAN IN PARIS

By
GEORGE GERSHWIN

Allegretto grazioso

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mp*. The second system features a complex texture with many beamed notes in the treble clef. The third system includes dynamic markings of *f* and *p*. The fourth system includes a dynamic marking of *mf*. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

Vigorouso

The first system of music features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a complex, rhythmic melody with many beamed notes. The bass staff provides a steady accompaniment. Labels "R.H." and "L.H." are placed above and below the staves respectively, indicating right and left hand parts. A mezzo-forte (*mf*) dynamic marking appears towards the end of the system.

The second system continues the piece with similar rhythmic patterns in both hands. The treble staff has several slurs and accents. The bass staff features a consistent eighth-note accompaniment. The key signature changes to two flats (B-flat and E-flat).

The third system shows further development of the musical themes. The treble staff has a more melodic line with slurs, while the bass staff continues with rhythmic accompaniment. The key signature remains two flats.

The fourth system features a change in dynamics, with a forte (*f*) marking in the bass staff. The treble staff has a more active melodic line with many slurs and accents. The bass staff accompaniment remains consistent.

The fifth system concludes the page with a mezzo-forte (*mf*) dynamic. It features several triplet markings in both hands. The piece ends with a *mp molto rit. e dim.* (mezzo-piano, very ritardando, and diminuendo) instruction, leading to a final cadence.

Blues tempo
Andante ma con ritmo deciso

mf

poco rubato

poco rubato

poco rubato

p

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Performance markings include *poco rit.*, *P più mosso*, and *a tempo*. The key signature has two flats.

Second system of musical notation. The upper staff features a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords. Performance markings include *f* and *mp*. The key signature has two flats.

Third system of musical notation. The upper staff contains a melodic line with eighth notes and a half note. The lower staff has a bass line with chords. The key signature has two flats.

Fourth system of musical notation. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a bass line with chords. Performance marking includes *mf*. The key signature has two flats.

Fifth system of musical notation. The upper staff contains a melodic line with eighth notes and a half note. The lower staff has a bass line with chords. Performance marking includes *mp*. The key signature has two flats.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mp* (mezzo-piano). A tempo marking *allarg.* (allargando) is present.

Second system of musical notation. The treble clef staff continues the melodic development with slurs and ties. The bass clef staff has a steady accompaniment. Dynamics include *ff a tempo* (fortissimo a tempo).

Third system of musical notation. The treble clef staff features a triplet of notes marked with a '3' and a slur. The bass clef staff continues the accompaniment. Dynamics include *ff* (fortissimo).

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active accompaniment. Dynamics include *espress.* (espressivo), *mp* (mezzo-piano), and *molto rall.* (molto rallentando).

Allegretto grazioso

p

Musical score for the first system, featuring a treble and bass clef with piano (*p*) dynamics. The music is in 3/4 time and includes various note values and rests.

Vigoroso

f

Musical score for the second system, featuring a treble and bass clef with forte (*f*) dynamics. The music is in 3/4 time and includes various note values and rests.

L.H. *rit.*

Musical score for the third system, featuring a treble and bass clef. The left hand part is marked *L.H.* and the right hand part includes a *rit.* (ritardando) marking. The music is in 3/4 time and includes various note values and rests.

Allegro

mf con anima

Musical score for the fourth system, featuring a treble and bass clef with mezzo-forte (*mf*) dynamics and the instruction *con anima*. The music is in 3/4 time and includes various note values and rests.

Musical score for the fifth system, featuring a treble and bass clef. The music is in 3/4 time and includes various note values and rests.

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

Second system of musical notation. The treble clef staff continues the melodic development with various rhythmic patterns. The bass clef staff maintains a steady accompaniment.

Third system of musical notation. The treble clef staff includes markings for *tr* (trills) above several notes. The bass clef staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble clef staff shows more complex melodic passages. The bass clef staff includes a dynamic marking of *mp* (mezzo-piano).

Fifth system of musical notation. The treble clef staff features a highly technical passage with many beamed notes. The bass clef staff includes a dynamic marking of *f* (forte).

Musical notation for the first system, featuring piano accompaniment with various articulations and a 'rit.' marking.

Andante

Maestoso

Musical notation for the second system, including dynamics like 'mf espress.', 'f', and 'ff', and tempo markings 'allarg.' and 'Maestoso'.

Musical notation for the third system, featuring complex rhythmic patterns and triplets.

Presto 8

Musical notation for the fourth system, marked 'Presto 8' and 'ff con fuoco'.

Musical notation for the fifth system, including 'a tempo', 'allarg.', and 'R.H.' 'L.H.' markings.

DO, DO, DO

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato grazioso

Fm7
p

Bb7

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

un poco rit.

p a tempo

Eb

Fm7

Bb7

Eb

Fm7

Bb7

bliss
 fore,

Of that won - der - ful kiss.
 Can - not stand an en - core.

I knew that a
 You know that a

Eb

Cm7

Fm7

Eb

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

Fm7 Bb7 Eb Gm *poco cresc.* C7

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

poco cresc.

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

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

mf *p* *un poco rit.*

Refrain: Eb6 Fm7 C7 Cm7 F7

p-f a tempo

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

p-f a tempo

Bb7 Bb+ Eb6 Fm7 C7

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

Cm7 F7 Bb7 Bb+ Eb Bb Cm Gm

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

poco espressivo

Ab Fm7 Bb7 Eb F Bb Gm Cm F7

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

mf

Bb Fm7-5 Bb7+5 Eb6 Fm7

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

deciso *p*

C7 Cm7 F7 Bb7 Bb+

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

E_b6 *E_b7* *A_b*

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

Fm7-5 *B_b+ E_b* *Gm Cm* *E_bmaj7 A_b* *C7+5*

mf *mf*

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

Fm Fm7-5 B_b7 B_b7+5 *p* *E_b* *C7* *Fm7* *B_b7*

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

1. *E_b* *C_b* *B_b7* 2. *E_b* *C_b* *B_b* *E_b*

fore. Oh, fore.

mf *mf* 3

LORELEI

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Dm F Am C

Back in the days of

mp *p*

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

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

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

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

Gm⁶ A⁻⁹ A⁷ Dm⁷ G⁶ C Dm⁷ G⁶ C

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

Gm Gm⁷ C⁹ Fmaj⁷ F⁷ Gm⁷ C⁷ F F⁷ Dm F⁷

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

mf

REFRAIN

B^b E^bmaj⁷ B^b E^b

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

p - mf

B^b B^b⁷ E^bmaj⁷ E^b⁶ B^b+E^bm⁶ B^b Cm Dm E^b

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

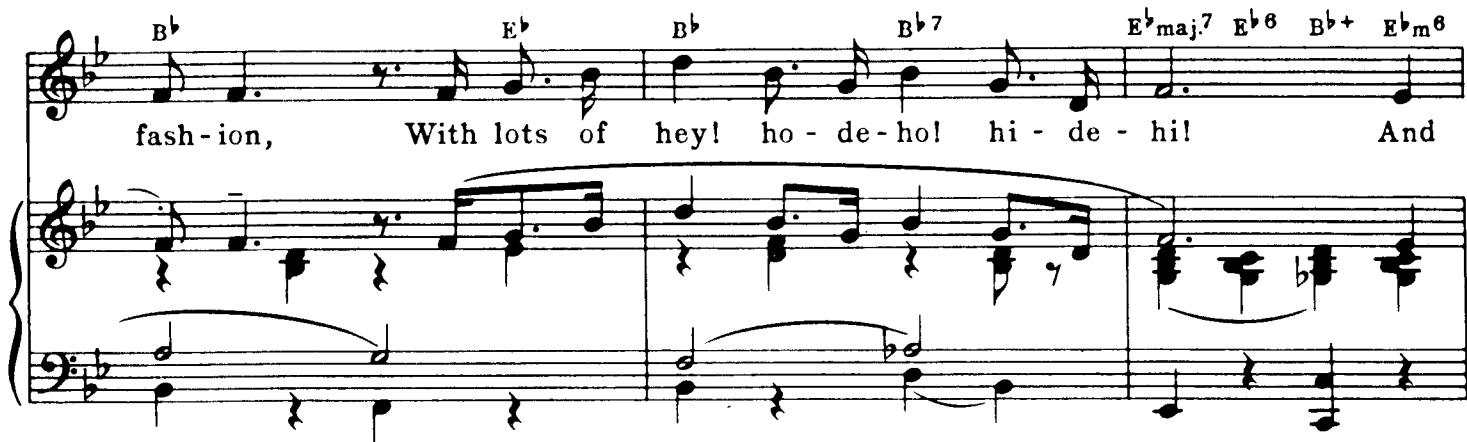
cresc.

Am G⁺ Gm⁷ C⁷ F Cm F C⁷+₅ F⁹ E^b B^b E^bmaj⁷

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

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

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



B^b Cm Dm B^b7 C⁹ C⁹-5 F7 B^b Cm

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



B^b Em7 A-9 Dm Gm6 B^b A7

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

mp



Dm A7 A-9 D Em7 E7

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



A G F#m Em D Edim F7 F9 Bb Ebmaj.7

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

mp

Bb Eb Bb Eb7 Ebmaj.7 Eb6 Bb+ Ebm6

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

Bb Cm Dm Bb7 C9 C9-5 F7 1. Bb Eb Bb C7-5 F7 Eb

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

2. Bb Eb Bb C7 Gb7 F7+ Bb

Lor - e-leil

mf sf

I'LL BUILD A STAIRWAY TO PARADISE

Words by
B.G. DeSYLVA and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Animato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *Animato*.

p ^C ^{E^b7} ⁹

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

p ⁹

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand has a melodic line with a slur over the final two notes. The left hand has a rhythmic accompaniment. Chords C and E^b7 are indicated above the vocal line. Dynamics *p* and *p* are marked. A slur with a '9' is present over the final notes of both vocal and piano parts.

^{A^b} ^{E7} ⁹ ^A

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

⁹

The second system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand has a melodic line with a slur over the final two notes. The left hand has a rhythmic accompaniment. Chords A^b, E7, and A are indicated above the vocal line. A slur with a '9' is present over the final notes of both vocal and piano parts.

F7 Bb A7 Ab G7 F#7 F7

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

Bb F#7 B

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

G7 C Ab

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

Db C7 B7 Bb7 A7 Ab7 G G7-5

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

G7sus4 G9 C G+5 C G+

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of six measures with the lyrics 'find it nice The quick - est way to Par - a - dise'. The piano accompaniment is in a 4/4 time signature and features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G7sus4, G9, C, G+5, C, and G+ are placed above the vocal line.

E A B7 Em C°7 G7

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

The second system continues the musical score. The vocal line has six measures with the lyrics 'When you prac-tice Here's the thing to do Sim-ply say as you go. —'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols E, A, B7, Em, C°7, and G7 are placed above the vocal line.

Refrain *Con spirito* G7 C7 G

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

The third system begins the 'Refrain' section, marked 'Con spirito' and 'p-f'. The vocal line has six measures with the lyrics 'I'll build a stair-way to Par - a - dise With a new step ev - 'ry'. The piano accompaniment features a more active eighth-note bass line. Chord symbols G7, C7, and G are placed above the vocal line.

C7 F C7 F7

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

The fourth system continues the refrain. The vocal line has six measures with the lyrics 'day! I'm going to get there at a - ny price Stand a -'. The piano accompaniment maintains the eighth-note bass line. Chord symbols C7, F, C7, and F7 are placed above the vocal line.

Em7 C F#°7 G7sus4 G7 C

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

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'side' on a G4, followed by a quarter note 'I'm' on an A4, a quarter note 'on' on a B4, a quarter note 'my' on a C5, a quarter note 'way!' on a B4, a quarter note 'I've' on an A4, a quarter note 'got' on a G4, a quarter note 'the' on a G4, a quarter note 'blues' on a G4, a quarter note 'And' on a G4, a quarter note 'up' on a G4, and a quarter note 'a -' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including Em7, C, F#°7, G7sus4, G7, and C.

Ab7

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'bove' on a G4, a quarter note 'it's' on a G4, a quarter note 'so' on a G4, a quarter note 'fair' on a G4, a quarter note 'Shoes!' on a G4, a quarter note 'Go' on a G4, a quarter note 'on' on a G4, a quarter note 'and' on a G4, a quarter note 'car-ry' on a G4, a quarter note 'me' on a G4, and a quarter note 'there!' on a G4. The piano accompaniment includes chords such as Ab7 and continues with eighth-note accompaniment.

C G7+5 C7 C#°7

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note 'I'll' on a G4, a quarter note 'build' on a G4, a quarter note 'a' on a G4, a quarter note 'stair-way' on a G4, a quarter note 'to' on a G4, a quarter note 'Par -' on a G4, a quarter note 'a -' on a G4, a quarter note 'dise,' on a G4, a quarter note 'With' on a G4, and a quarter note 'a' on a G4. The piano accompaniment features chords C, G7+5, C7, and C#°7.

D7 G7sus4 G7 1 C F#°7 G7 2 C A°7 C

new step ev - 'ry day. day.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note 'new' on a G4, a quarter note 'step' on a G4, a quarter note 'ev -' on a G4, a quarter note ''ry' on a G4, a quarter note 'day.' on a G4, a quarter note 'day.' on a G4, and a quarter note 'day.' on a G4. The piano accompaniment includes chords D7, G7sus4, G7, C, F#°7, G7, C, A°7, and C, and concludes with a double bar line.

HIGH HAT

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Allegro moderato

The piano introduction is in 2/4 time, starting with a forte (*f*) dynamic and a *pesante* (heavy) feel. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with a prominent bass clef and a low register. A fermata is placed over the final chord in the first system.

F C7 F Em7-5 C7

The first system of the vocal and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "He: When a fel - low feels he's got to win a girl - ie's hand - ie,". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

Gm Gm7 F Fmaj7 Gm Gm7 F C

The second system of the vocal and piano accompaniment. The lyrics are: "he will send her loads of flow - ers, books and tons of can - dy. Chorus: The". The piano accompaniment continues with the same rhythmic pattern, including a fermata over the final chord.

Dm7 G7 Cmaj7 Fmaj7 B^o7 E7 Am C7

The third system of the vocal and piano accompaniment. The lyrics are: "o - ver - head is big; oh, how they make us dig!". The piano accompaniment concludes with a final chord marked with a fermata.

F

C7

F

Em7-5

C7

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

Gm Gm7 F Fmaj7 Gm Gm7 F E7+5

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

Am E9 Am E7sus4 E7

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

Am E9 Am Dm7 Gm9

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

F

B \flat C7

Refrain:

p-f

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

F B \flat C7

Don't let them know that you care; —

F7 B \flat Gm9 C9 F D7

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

ad lib.

C \flat 7 F Gm7 B \flat 7 F7 B \flat E \flat F7

— them like that. ————— Stand pat! —

Bb

Gm7-5

Put on your gay - est cra - vat,

Fmaj9

Bb C7

but keep your feet on the ground.

F

D9

C7₆

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

1. F Dm7 G9 C7

2. F C7+5 F

hat! High hat!

A FOGGY DAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic 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 werethe peo-ple I knew.

mp

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The piano part includes a dynamic marking of *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 system of the vocal and piano accompaniment, continuing the melody and accompaniment from the first system.

Gm7 C7(b9) C7+(b9) Fmaj7 F8 F Am Am8 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 Cm7-5

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

Gm7 C9

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

— Had me low — and had me down. —

Fmaj7 Bm7-5 E7(b5) F9 Bbmaj7 Bbm6

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

mp

Fmaj7 D9 G9(6) G9+ C9

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

C7 F Cm7-5 Gm7 C9

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

p

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

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

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

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

Dm Gm7-5 F Bb6 Fmaj7 Bb6 Dm7 G9

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

Gm7 C7 1. F Fmaj7 C7 F7 Bb7 Gm7-5 Db+ C7

ev - 'ry - where.

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

-where.

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

SOMEONE TO WATCH OVER ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Scherzando

mf

un poco rit.

Moderato

p a tempo

E_b Ebmaj7 Eb9 Eb7 Abmaj7 Cm

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

F7 Fm7 Gm B_b7 E_b Fm7 E^o Fm7-5 B_b7

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

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

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

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

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

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

mp

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

C7 *mf* *B_b* *B_b6* *Cm7* *F7* *B_b* *A_b* *Gm* *B_b7* *un poco rall.*

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

mf *un poco rall.*

Eb
a tempo
p

Eb7 *Ab6* *Ab°* *Eb* *Eb°* *Bb7* *Bb°*

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

p a tempo

Fm *C7* *Fm* *Am7-5* *Fm7* *Bb7* *Eb* *G7+5* *Ab* *Bb7* *Eb* *p* *Eb7*

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

Ab6 *Ab°* *Eb* *Eb°* *Bb7* *Bb°* *Fm* *C7* *Fm*

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

Am7-5 *Fm7* *Bb7* *Eb* *Eb7* *Ab* *Bb7* *Eb* *Ab*

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

mf

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

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

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

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

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

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

1. me. _____ 2. me. _____

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

DELISHIOUS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf delicato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

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

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

poco rit *P a tempo*

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

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

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

The second system of the vocal and piano accompaniment, continuing the melody and accompaniment from the previous system.

B♭m7 Eb7 A♭ Fm7 A♭m Eb C7+5

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

Fm B♭7 Fm B♭7 B♭m7 Eb7

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

A♭ Ebma7 Cm6 B♭7

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

Cm7 Edim Fm Edim Fm7 B♭7

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

Refrain (gracefully)

Bb7 Cm Bm6 Eb *p-mfa tempo* Bb+ Eb6 Bb7 Am6 C7 +5 C7

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

Fm Bb7 Eb Cm Bm6 Eb Bb+

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

Eb6 Bb7 Am6 C7 +5 C7 Fm7 Bb7

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

Eb *mf* D7

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

mf

Gm D7 Gm D7

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

G Eb Cm Bm6 Eb a tempo Bb+ Eb6

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

Bb7 C7 Fm7 Bb7 Abm

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

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

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

FUNNY FACE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

p C⁷₆ Fm7 Fm7-5

He: Frank - ie, dear, your birth - day gift re -
She: Need - n't tell me that I'm not so

mf appassionato

p

B^b9 Fm Gm Dm C⁷₆ Fm7 B^b9

veals to me _____ that at heart you're real - ly not so
pret - ty, dear, _____ when my look - ing glass and I a -

Gm E^b6 Am7-5 D7sus4 D+ D7sus4 D+

bad. _____ If I add your fun - ny face ap -
gree. _____ In the con - test at At - lan - tic

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

peals to me, _____
 Cit - y, dear, _____

please, don't think I've sud - den - ly gone
 Miss A - mer - i - ca I'd nev - er

Bb Bb7 Gb Db6 Gb

mad. _____
 be. _____

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

Db7 Gb Bb7 Eb Am7-5

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

Refrain:

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

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

Chords: Eb Ab7 Eb Cm

sun - ny fun - ny face, for
 sun - ny fun - ny face. You

Chords: F7 Fm7 Bb7 Bb7+5

you're a cu - tie with more than beau - ty, you've
 can't re - pair it, so I de - clare it is

Chords: Eb Bbmaj13 Bb7+5 Gm7-5 C9 F7

got quite a lot right. of per - son - al - i - ty N. T. A
 He: Like Ron - ald Col - man? She: So's your ol' man!

dolce

Chords: Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

thou sand laughs I've found, in
 Yet it's ver - y clear, I'm

Eb7 Dm7-5 Eb7 Ab7

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

Ebmaj7 Bb7 Gm7-5 Eb

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

Ab Cm7 F7 Bb7 Am7-5 Bb7 Bb7+5

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

1. 2.

Eb Cm9 B11 Bb11 Eb B7 Bb11 F9 Eb Abm Eb Ab9 Eb

face. I face.

FOR YOU, FOR ME, FOREVERMORE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderately

Musical notation for the first system, featuring a piano accompaniment with a melody line and a bass line. The tempo is marked "Moderately".

smoothly

E_b F#dim Fm7 B_b9 E_b F#dim

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

Musical notation for the second system, including piano accompaniment and vocal melody. The piano part is marked "p" for piano.

Fm7 B_b7 E_bmaj7 E_b7 A_b G7

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

Musical notation for the third system, including piano accompaniment and vocal melody.

Cm F9 Bb11 Bb7 Eb Ebdim Fm7 Bb9

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

Eb11 Eb7 Ab6 G7 Cm G+5 Cm7

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

F9 Fm7 Bb9

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

poco rit.

Chorus: (not fast)

Bb7 Eb F7 Bb11 Bb7 Fm7 Bb7

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

p - mf

E \flat F7 B \flat 11 B \flat 7 Fm7 B \flat 7

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B \flat major/E \flat minor). The vocal line consists of quarter notes: bound, to, be, for, ev, er, more, followed by a half note rest and the word 'It's'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

B \flat m9 B \flat m7 E \flat 7 B \flat m9 E \flat 9

plain to see, we found by find - ing each

The second system continues the piece. The vocal line has quarter notes: plain, to, see, we, found, by, find, ing, each. The piano accompaniment features more complex chords, including m9 and 9 chords, and continues with fluid accompaniment.

A \flat maj9 A \flat 6 A \flat Cm9 Cm7 F7 B7

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

The third system shows the vocal line with quarter notes: oth, er, The, love, we, wait, ed, for. The piano accompaniment includes a variety of chord voicings, such as maj9 and 6 chords, and maintains a steady accompaniment.

B \flat 7+5 B \flat 7 E \flat F7 B \flat 11 B \flat 7

I'm yours, you're mine, and in our hearts

The final system on the page. The vocal line has quarter notes: I'm, yours, you're, mine, and, in, our, hearts. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and concludes with sustained chords and moving lines.

Fm7 Bb7 Bbm9 Bbm7 Eb7 Abadd9 Ab

The hap - py end - ing starts.

G7+5(Fbass) Fm7-5 Eb(Bbbass) Gm Fm7 Bb7

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

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

world of love in store For You, For Me, For Ev - er -

| | | | |
|-----------|---------|-----------|----|
| 1. Eb6 | Cm6 Bb7 | 2. Eb6 | Eb |
|-----------|---------|-----------|----|

More! For More.

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato (*lightly*)

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

with feeling
mp

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

mp a tempo

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

The first system shows the vocal melody and piano accompaniment for the first line. The vocal line includes triplets and is marked with dynamics *mp* and *with feeling*. The piano accompaniment is marked *mp a tempo* and features triplets in the right hand.

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

The second system shows the vocal melody and piano accompaniment for the second line. The vocal line continues with triplets and is marked with dynamics *mp* and *with feeling*. The piano accompaniment is marked *mp a tempo* and features triplets in the right hand.

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 Edim. F7 F7 B5 Bb7

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

poco marcato

Ab Bb7 Eb6 Gmi. Eb Gbdim. Bb7 sus. 4 Bb7

Refrain (not fast) *mp-mf*

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

slowly with warmth

Ab6 Bb7 Bbmi. Eb Bb7 Bbmi.6 Cmi. D7 Gm7-5 Ab Fmi. C7 F7

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

mp A^b $B^b 9$ $E^b 6$ $Gmi.$ E^b $G^b dim.$ $B^b 7 sus.4$ $B^b 7$

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

The first system of the musical score. The vocal line is in a B-flat major key signature with a 9/8 time signature. The lyrics are "The way your smile just beams, — The way you sing off key, —". The piano accompaniment features a steady eighth-note bass line and a more active treble line. Chord symbols are placed above the vocal line.

$A^b 6$ $B^b 9$ $B^b mi.$ E^b $B^b 7$ $Gm 7-5$ $Cmi.$ $D 7$ $b 5$ $Gm 7-5$ A^b $Fmi.$ $B^b 7 sus.4$ $B^b 7$

mf

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

The second system of the musical score. The vocal line continues with the lyrics "The way you haunt my dreams, — No, no! They can't take that a-way from me! —". The piano accompaniment continues with similar rhythmic patterns. Chord symbols are placed above the vocal line.

$E^b 6$ E^b *warmly* $Gmi.$ $C 7$ $A dim.$ $Gmi.$ $C 7$ $D 7$ $Gmi.$ $Em 7-5$ $A 7$

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

con calore

The third system of the musical score. The vocal line begins with the lyrics "We may nev - er, nev - er meet a - gain On the bump - y road to". The piano accompaniment features a more active bass line. The instruction "con calore" is written below the piano part. Chord symbols are placed above the vocal line.

$D 7 sus.4$ $D 7$ $Gmi.$ $C 7$ $A dim.$ $Gmi.$ $B^b mi.$ $C 7$ $F 7$ $A^b mi.$ $B^b 7$

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

mf *f*

The fourth system of the musical score. The vocal line continues with the lyrics "love, Still I'll al - ways, al - ways keep the mem - 'ry of". The piano accompaniment concludes with a final chord. Chord symbols are placed above the vocal line.

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

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

mp

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

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

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

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

mf *mp*

1. E^b $E^bma.7$ B^b E^b B^b7 B^b7^9 A^b B^b7^9 *mf*

me! — The way you wear your hat

2. E^b $E^bma.7$ $E^bmi.6$ A^b+ E^b E^b6

me! —

mf *p* *pp*

'S WONDERFUL

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

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

p A^b $A^b m$ $Dm7-5$ B^b7 Gm B^b7 $E^b maj7$ E^b

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

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols above the staff and a dynamic marking of 'p'. The lyrics are: 'He: Life has just begun. Jack has found his Jill, She: Don't mind telling you, In my humble fash,'

Fm C^o $Fm7$ B^b7 $E^b maj7$ B^b7+5 $E^b maj7$ E^b

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

The second system continues the vocal and piano accompaniment. The piano part includes chord symbols above the staff. The lyrics are: 'Don't know what you've done, But I'm all a thrill. That you thrill me through With a tender pash.'

Cm Eb Am7-5 D7 Gm Bb7-5 Cm7-5 C7

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

Fm C Fm7-5 Bb Eb Bb Bb° 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! _____

Refrain:

p - mf a tempo Eb Eb6 Eb Eb6 C7 C#° C7 C#°

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

p - mf a tempo

Bb7(add6) Bb7 Eb6 Eb Eb6 Eb Eb Eb Eb6

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

Eb Eb6 C7 C#° C7 C#° Bb(add6) Bb7

_____ 'Spar - a - dise! _____ 'Swhat I love _____ to

Eb6 Am7-5 G D

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

mf

G D7 Dm6 *cresc.* C7

glam - or - ous _____
 clo - ver - time, _____

You can't blame me for feel - ing
 From now on my heart's work - ing

cresc.

F7 Bb7 pEb Eb6 Eb Eb6

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

p

mf Cm F Fm7 p E° Fm7 Bb7

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

mf *p*

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

me! me! _____

mf *mf*

SOON

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

B \flat F7

p

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

mp *rit.* *p a tempo*

Gm Dm Eb B \flat C7

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

Cm7 F7 B \flat 6 F9 B \flat maj7 Eb6

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

Cm7-5 F9 Bb F7 Gm Dm

fast. The man - y lone - ly nights and days when this duf - fer

Eb Bb C7 Bb

just had to suf - fer, are past. She: Life will be a

F9-5 F9 Bb Bb7 Bb7+5

dream song, love will be the theme song. *poco rit.*

Not fast with tender expression

Refrain: Eb Cm7-5 Gm7-5

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

C7+5 C7 Fm C7 Fm7-5

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

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

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

L.H. poco rit. *a tempo*

Fm C7 Fm Dm7-5 G7 Cm7

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

poco rit. *a tempo*

Fm7 Bb7 Eb Cm7-5 Gm7-5

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

mp

C7+5 C7 Fm C7+5 Fm7-5

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

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Eb7+5

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

L.H. poco rit.

Ab Fm7-5 Eb Ab6 Bb7

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

mf *a tempo* *p*

1. 2.

Eb B7 Bb7 Eb

soon. soon.

mf *dim.*

DO IT AGAIN!

Words by
B.G. DeSYLVA

Music by
GEORGE GERSHWIN

Moderato

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

p f *B♭m6* *C7* *Dm*

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

p a tempo

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

B♭m6 *C7* *F* *C7* *F* *Fm6*

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

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

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

pressed to mine. When you held me,

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

Cm6 D7 Gm Cm6 D7

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

G7 Dm7 G7 Dm7 G7 C7

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

rall.

Refrain
In slow fox-trot time

p-mf F F6

Oh, _____ do it a - gain, _____

p-mf

Fma7 F F6 F+ F Dm

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

G7 Edim G7 Cdim C7 D7 Gm7 C7

My lips just ache to have you take, The kiss that's

cresc.

Bb F Cm6 D7 G7

wait-ing for you. ————— You know if you do, —

C rit. C Gm Cdim C7 a tempo F

You won't re-gret it, come and get it. Oh,

rit. *a tempo*

F6 Fma7 F F6 F+

no one is near, ————— I may cry, "Oh, oh, oh, oh,

F Dm G7 Edim G7 Cdim

oh," But no one will hear. ————— Ma - ma may

C7 D7 Gm7 Cm6 D7

scold me 'cause she told me It is naugh - ty, but then, —————

cresc.

G7 rit. Bbm C7

— Oh, do it a - gain, — Please do it a - gain! —

rit.

1. F D9 C9 C7+5 2. F

a tempo *f* *pp*

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Lively

Days can be

sun - ny, With nev - er a sigh, Don't need what

mon - ey can buy. _____ Birds in the

Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'tree' on a G4, followed by a quarter note 'sing' on an A4, a quarter note 'Their' on a B4, a quarter note 'day - ful' on a C5, a quarter note 'of' on a B4, a quarter note 'song,' on an A4, a quarter note 'Why' on a G4, a quarter note 'should - n't' on an A4, and a quarter note on a B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are Cm, Gm6, Eb7, Gm, and Gm7.

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'we' on a G4, a quarter note 'sing' on an A4, a quarter note 'a - long?' on a B4, a quarter note on a C5, a quarter note on a B4, a quarter note on an A4, a quarter note on a G4, a quarter note 'I'm' on an A4, a quarter note 'chip - per' on a B4, and a quarter note on a C5. The piano accompaniment includes chords Cm7, F7, Bb, Fm7 Bb, Fm7 Bb, D, and D7.

Faug5 D7 Cm7 Eb7 D D7

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'all' on a G4, a quarter note 'the' on an A4, a quarter note 'day,' on a B4, a quarter note 'Hap - py' on a C5, a quarter note 'with' on a B4, a quarter note 'my' on an A4, a quarter note 'lot.' on a G4, a quarter note 'How' on an A4, a quarter note 'do' on a B4, and a quarter note 'I' on a C5. The piano accompaniment includes chords Faug5, D7, Cm7, Eb7, D, and D7.

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'get' on a G4, a quarter note 'that' on an A4, a quarter note 'way?' on a B4, a quarter note 'Look' on a C5, a quarter note 'at' on a B4, a quarter note 'what' on an A4, a quarter note 'I've' on a G4, a quarter note 'got:' on an A4, and a quarter note on a B4. The piano accompaniment includes chords Faug5, D7, Cm7, F7, Edim, Gb7, F7 Bbm6, and Ddim F7.

REFRAIN (with abandon)

p-mf $B\flat$ $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $E\dim$ $Cm7$ $F7$

I — got rhy - thm, I — got mu - sic, —

$B\flat$ $B\flat 6$ $Cm7$ $F7$ $E\flat m6$ $B\flat$ $F7$ $B\flat$ $C\dim$ $F7$

I — got my man Who could ask for an - y - thing more?

$B\flat$ $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $E\dim$ $Cm7$ $F7$ $B\flat$ $B\flat 6$

I — got dais - ies — In — green pas - tures, — I — got

$Cm7$ $F7$ $E\flat m6$ $B\flat$ $F7$ $P:$ $D7$ $Am7$

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

Fm6 D7 G Daug5 Dm G7 C7 Gm7 Ebm6 C9

Troub - le, I don't mind him, You won't find him

C7-5 F7 C7 F7 Bb Bb6 Cm7 F7 Bb6 Edim

'Round my door. I got star - light, I got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm

sweet dreams, I got my man Who could ask for an - y-thing

G7 C7 F7 1. Bb Ab Gb Db 2. Bb

more, Who could ask for an - y-thing more? more?

LOVE WALKED IN

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with a dynamic marking of *mp* (mezzo-piano) and a *poco rit.* (slightly ritardando) marking towards the end. The left hand provides a harmonic accompaniment with chords and moving bass lines.

E^b E^bmaj.7 E^dim F^m F^m7 G7 D^bm6 F7sus.4 F7 C^m F7

Noth - ing seemed to mat - ter an - y more, _____

P a tempo legato

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *P a tempo legato* marking. The lyrics are: "Noth - ing seemed to mat - ter an - y more, _____".

A^b6 D^m7-5 G⁷b5 C⁷aug5 F⁷b5 B^b7 E^b

Did - n't care what I was head - ed for; _____

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Did - n't care what I was head - ed for; _____".

Bbm7 Eb7 Abmaj.9 Ab6 Am7 Gmaj.7 Bb9

Time was stand - ing still, Noth - ing count - ed till There

mf

Eb Ebmaj.7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb9aug5

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

Refrain (*slowly, with much expression*)

Eb F7

Love walked right in and drove the shad - ows a -

p

Bb7sus.4 Bb7 Eb F7

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord of Bb7sus.4, followed by a half note of Bb7, and then a series of quarter notes: Eb, F, G, Ab, Bb, C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the first two chords.

Bb7 Eb Ebaug. Ab Ab6

day. One mag - ic mo - ment and my heart seemed to

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of Bb7, followed by a half note of Eb, and then quarter notes: Eb, F, G, Ab, Bb, C. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) under the first two chords.

C7aug5 Fm C7 Fm7 Eb Bb7sus.4 Bb7

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of C7aug5, followed by a half note of Fm, and then quarter notes: C, D, Eb, F, G, Ab. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) under the first two chords.

F9 Fm7 Bb7 Eb F7

word was spo - ken. One look and I for - got the gloom of the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of F9, followed by a half note of Fm7, and then quarter notes: Bb, C, D, Eb, F, G. The piano accompaniment includes dynamic markings of *poco rit.* (poco ritardando) and *p a tempo* (piano a tempo).

Bb7sus.4 Bb7 Eb F7

past; One look and I had found my fu - ture at

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord of Bb7sus.4, followed by a half note Bb7, and then a series of eighth notes: Eb, F, G, Ab, Bb, C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand that mirror the vocal line's harmony.

Bb7 Eb Ebaug. Ab Abmaj.7

last. One look and I had found a

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note Bb7, followed by a half note Eb, and then eighth notes: Eb, F, G, Ab, Bb, C. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with similar harmonic support.

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

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

The third system features a vocal line with eighth notes: Eb, F, G, Ab, Bb, C, D, Eb. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) and continues with the harmonic accompaniment.

1. Eb B9 Bb7 2. Eb Gb Bb9 Eb

you. you.

The fourth system shows a first ending (1.) and a second ending (2.). The vocal line has a whole note Eb, followed by a half note Bb7, and then eighth notes: Eb, F, G, Ab, Bb, C. The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo).

SOMEBODY LOVES ME

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

Music by
GEORGE GERSHWIN

Allegro moderato

mf

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

mp con moto

Em F#m Bm Em6 Em F#m Bm Em6

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

mp

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics in English and French. The piano accompaniment is in G major and 4/4 time, with a dynamic of '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 of the vocal and piano accompaniment. The vocal line continues with lyrics in English and French. The piano accompaniment features more complex chordal textures and melodic lines.

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 final system of the vocal and piano accompaniment. The vocal line concludes with lyrics in English and French. The piano accompaniment provides a final harmonic setting.

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 p-f

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 Je wish I knew,
 me - ra Je veux sa - voir,

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me,
 C'est ce qui fait mon sou - ci,

E7 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, Hey!
 Pour cha - que bel - le qui pas - se je cris Oh!

Am Em7 A7 Em7 A7

may be, You were meant to be my lov - ing
 la! la! Se - rait el - le par ha - zard mon

D7 D+ G Am7 Am D7

ba - by; Some - bod - y loves me
 a - mie? Quel - qu'un m'ai - me - ra

G C7 G Em Am7 D7

I won - der who, May be it's
 Je ne sais qui Peut ê - tre

1. G D7 2. G Am G

you. you.
 vous. vous.

mf *rit. e dim.*

FASCINATING RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction 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 single notes. Dynamics include *p* (piano) and *dim.* (diminuendo), ending with a *rit.* (ritardando) marking.

p a tempo E^b $E^b m^7$ $A^b 7$ $A^b m$ $E^b m$ $B^b 7 \text{ sus. } 4$

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano).

$E^b m$ $A^b 7$ E^b $B^b m^7$ $A^b 7$ $A^b m$

brain. So darn per - sis - tent, The day is - n't dis - tant

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

$E^b m$ $B^b 7$ $B^b 7_5$ $E^b m$ $F 7$ $B^b m$

When it - 'll drive me in - sane. Comes in the morn - ing With -

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

E^b7 E^bm B^bm F⁷ sus.⁴ B^bm E^b7 B^bm B^bm⁷

out an-y warn-ing, And hangs a-round-all day. I'll have to sneak up to it,

mf 3 *cresc.*

E^b E^bm F⁷ B^b

Some-day, and speak up to it, I hope it list-ens when I say:

REFRAIN

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b

"Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci - nat-ing Rhy-thm I'm all a -

p

B^b7 E^b D^b E^b7 D^b E^b7 D^b E^b7 D^b

qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm

E^b7 D^b E^b7 D^b E^b7 A^b $Fm7$ Gm B^b+9
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the". The chords indicated above the vocal line are E^b7, D^b, E^b7, D^b, E^b7, A^b, Fm7, Gm, and B^b+9.

E^b E^b7 Cm E^b6 B^b+ F E^b dim.
 sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been". The chords indicated above the vocal line are E^b, E^b7, Cm, E^b6, B^b+, F, and E^b dim.

B^b7 C^b dim. B^b7 A^b B^b7 A^b
 done. I know that once it did - n't mat - ter But

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "done. I know that once it did - n't mat - ter But". The chords indicated above the vocal line are B^b7, C^b dim., B^b7, A^b, B^b7, and A^b.

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7
 now you're do-ing wrong; When you start to pat-ter, I'm so un - hap - py.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "now you're do-ing wrong; When you start to pat-ter, I'm so un - hap - py.". The chords indicated above the vocal line are B^b7, A^b, B^b7, A^b, B^b7, A^b, B^b7, A^b, and B^b7.

E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b

Won't you take a day off? De - cide to run a-long Some-where far a-way off, And make it

E^b7 A^b Fm⁶ G⁷ Cm B^b E^bma⁷ F⁷

snap-py! Oh, how I long to be - the man I used to bel

B^b7 A^b B^b7 A^b B^b7 F⁷ B^b7 1. E^b

Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!"

E D C B 2. E^b A^b Cm E^b Fm A^b E^b

me!"

THE HALF OF IT, DEARIE, BLUES

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *p*, and *poco rit.*

p

(He) Each time you trill a song with Bill, or look at Will, I get a chill— I'm
 (She) You dare as- sert that you were hurt eachtime I'd flirt with Bill or Bert— You

The first system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment is shown on two staves below. Dynamics include *p*.

gloom - y. I won't re-call the names of all the men who fall— it's all ap-
 brute, you! Well I'm re-paid; I felt be-trayed when an - y maid whom you sur-

The second system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment is shown on two staves below.

- pal - ling to me. Of course I real - ly can-not blame them a bit,—
 -veyed would suit you. Com-pared to you, I've been as good as could be —

The third system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment is shown on two staves below. Dynamics include *mf*.

For you're a hit, — wher - e'er you flit. — I know it's so, but dear - ie,
 Yet here you are, — lec - tur - ing me! — You're just a guy who makes me

oh! you'll nev - er know the blues that go Right through me.
 cry, yet though I try to "cut" you I Sa - lute you.

poco rit.

Refrain *smoothly*

I've got the "You don't know the half of it, dear - ie," blues! —
 I've got the "You don't know the half of it, dear - ie," blues! —

The troub - le is you have so
 Oh, how I wish you'd drop an

man-y from whom to choose.
 an-chor and end your cruise.

If you should mar-ry Tom, Dick or Har-ry, Life would be—the bunk—
 You're just a duf-fer Who makes me suf-fer; All the young-er set

mf

I'd be-come a monk. I've got the "You don't know the half of it, dear-ie," blues!
 Says your hearts to let. I've got the "You don't know the half of it, dear-ie," blues!

dim. *p*

1 2

mf *rit.* *sf*

RHAPSODY IN BLUE

By
GEORGE GERSHWIN
Paraphrased and Arranged by
HENRY LEVINE

Moderately slow, with expression

mp

Ped Ped Ped Ped Ped

Ped Ped

Ped Ped Ped Ped Ped Ped

mf

Ped Ped Ped Ped Ped

First system of a piano score. The right hand features a melodic line with a trill-like figure and a triplet. The left hand provides a rhythmic accompaniment with a triplet. The system concludes with a fermata over the final notes.

Tea Tea Tea Tea Tea Tea

Second system of a piano score. It begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The right hand has a melodic line with a trill-like figure. The left hand has a rhythmic accompaniment. The system ends with a fortissimo (*f*) dynamic and a tempo marking (*a tempo*).

Tea Tea Tea Tea Tea Tea

Third system of a piano score. The right hand has a melodic line with a trill-like figure. The left hand has a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Tea Tea

Fourth system of a piano score. It begins with a piano (*p*) dynamic. The right hand has a melodic line with a trill-like figure. The left hand has a rhythmic accompaniment. The system ends with a fortissimo (*f*) dynamic and a tempo marking (*a tempo*).

Tea Tea Tea

5
cresc. ed accel.
2 3
Ped

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand provides a harmonic accompaniment with triplets and single notes. The tempo and dynamics are marked 'cresc. ed accel.'. Pedal markings are present under the first and third measures.

ff allargando
3 3
Ped

Detailed description: This system contains measures 5 through 8. The right hand has a more complex melodic line with slurs and accents. The left hand continues with a steady accompaniment. The tempo is marked 'allargando' and the dynamics 'ff'. Pedal markings are present under measures 5, 6, 7, and 8.

mp
3 4 5 1 2 3 5 1 2 3 5 1 2
Ped

Detailed description: This system contains measures 9 through 12. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with chords. The dynamics are marked 'mp'. A star symbol is located below the first measure, and a 'Ped' marking is at the end of the system.

pp
rit. L.H.
Ped

Detailed description: This system contains measures 13 through 16. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. The dynamics are marked 'pp' and 'rit.'. The left hand is specifically marked 'L.H.'. Pedal markings are present under measures 13, 14, 15, and 16. A star symbol is located at the bottom right of the system.

EMBRACEABLE YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Whimsically

p leisurely **G**

Doz - ens of girls would storm...

mf *p* smoothly

D7

— up; I had to lock my door.

F#m **D7** **Eb9** **D7** **G** **Am7 D7**

Some - how I could - n't warm — up To one be - fore.

G F#7

What was it that con - trolled — me? What kept my love - life

B F#7 B

lean? My in - tu - i - tion told — me You'd come

Am7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my

Em Em6 Em A7 Am D Am D Am D Am D

heart - beat, And you'll get just what I mean.

rall. e dim.

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7
 Em-brace me, My sweet em-brace - a-ble you! —

Am F7 D7 G D7sus4 G
 Em-brace me, You ir-re-place - a-ble you! —

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7
 Just one look at you, my heart grew tip - sy in me; —

D D#° A7 D7
 You and you a-lone bring out the gyp - sy in me! —

p-mf

G C#° D7 C Fm6 D7

I love all the man - y charms a - bout you; —

Am F7 D7 G7 D7sus4 Bbm6 G7 C

A - bove all I want my arms a - bout you. — Don't be a

Am6 B7 Em Eb+ G Em6 G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

L.H.

Cm6 D 1. G Eb A D7 2. G

brace - a - ble you! you! —

LOVE IS HERE TO STAY

Music and Lyrics by
 GEORGE GERSHWIN
 and IRA GERSHWIN

Con anima

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 steady bass line with quarter notes. 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 is marked *mp leggiero*.

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.

F G7 C7 B^b

last - ing, But that is - nt our af - fair; We've got some - thing

Em7-5 A7 D G7 C9

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

Refrain

C7 G9 Gm7 C7 F

Its 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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G7, C7, D7, Gm7, and C7 are placed above the staff.

Fmaj.7 Bb Em7-5 A7 Dm

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

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes D5, E5, F5, G5, A5, Bb5, and C6. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Fmaj.7, Bb, Em7-5, A7, and Dm are placed above the staff.

G7 Gm7 C7 G9

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment includes dynamic markings: *mf* and *p*. Chord symbols G7, Gm7, C7, and G9 are placed above the staff.

Gm7 C7 F Gm7 C7

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

Detailed description: This system contains the final two measures. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment concludes with sustained chords. Chord symbols Gm7, C7, F, Gm7, and C7 are placed above the staff.

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 ^{gva...} our love is here to

mp *dim.*

1. F6 C7 2. F6

stay. It's ver - y stay.

p *mf* *pp delicato* *pp*

Red. *

IN THE MANDARIN'S ORCHID GARDEN

Music and Lyrics
 GEORGE GERSHWIN
 and IRA GERSHWIN

Allegro moderato

The piano introduction consists of two measures. The first measure is marked *mf* and features a melodic line in the right hand and a supporting bass line in the left hand. The second measure continues the melodic and harmonic development, ending with a triplet of eighth notes in both hands.

Some - how by fate mis - guid - ed A but - ter - cup re - sid - ed

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part is marked *p* and includes the instruction *R.H.* (Right Hand) in the bass clef. The melody is in 4/4 time and ends with a sharp sign on the final note.

In the Man - da - rin's orch - id gar - den, — A but - ter - cup that did not

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings *mf* and *p*, and the instruction *R.H.* in the bass clef. The melody concludes with a dash, indicating a continuation or a specific performance instruction.

poco accel.

grace The love-li-ness of such a place.

poco accel.

a tempo

And so it sim-ply shriv-eled up And begged each or-chid's par-don.

p a tempo

R. H.

animato

Poor lit-tle but-ter-cup In the orch-id gar-den.

animato

mf

R.H.

Poco piu mosso

mf

The bees came buz-zing dai-ly, And kissed the or-chids

mf

gai - ly *p rall.*
 In the Man - da - rin's or - chid - gar - den.

mf *p rall.* R.H.

a tempo
 The but - ter - cup sighed long - ing - ly,

a tempo
mf

ten.
 but love was not for such as she,

colla voce *accel.* L.H.

meno mosso *molto cresc.*
 And so one day it shriv - eled up and died, still begging par - don,

meno mosso R.H. *molto cresc.*

f poor lone-ly but-ter-cup *rit mp* In the or-chid gar-den.

f *L.H.* *rit mp*

Tempo I *p* *sempre legato* I too, have been mis-guid-ed,

f *L.H.* *mf* *p* *sempre legato*

Too long have I re-sid-ed In the Man-da-rin's or-chid gar-den.

And though for friend-li-ness I

yearn, I do not know which way to

turn. How long must I keep shriv'ling

accelerando *rit*

f *accelerando* *rit* *p*

up To beg each la - dy's par - don?

R. H.

A lone-ly but-ter-cup In the or-chid gar-den.

mf *p* *f* *allarg. ten.* *ten.* *mp a tempo* *mf*