

First system of musical notation. The right hand (treble clef) features a melodic line with several triplet markings. The left hand (bass clef) provides a harmonic accompaniment. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. This system features a more complex texture with multiple notes beamed together in both hands, suggesting a more intricate harmonic or rhythmic pattern.

Fourth system of musical notation. The right hand has a melodic line with a *mp* dynamic marking. The left hand accompaniment consists of a steady rhythmic pattern.

Fifth system of musical notation. The right hand features a melodic line with a *mp* dynamic marking. The left hand accompaniment continues with a steady rhythmic pattern. A signature is visible in the bottom right corner of this system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features similar melodic and bass line patterns. The key signature changes to two flats (Bb, Eb).

Third system of musical notation. The treble staff begins with a dynamic marking of *f* (forte). The music includes a *dim.* (diminuendo) marking. The bass line continues with quarter notes.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *mf* (mezzo-forte). It features a triplet of eighth notes in the treble and a bass line with chords. A *b* (basso) marking is present in the bass line.

Fifth system of musical notation, the final system on the page. It features triplet markings in the treble staff and continues the bass line. The key signature has two flats.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and triplets, starting with a key signature change to B-flat major. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present.

Second system of musical notation. The right hand continues with melodic patterns, including triplets. The left hand features a more active bass line with chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present.

Third system of musical notation. The right hand has a more complex melodic line with slurs and ties. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. This system is characterized by a high density of chords in both hands, with many notes beamed together. The right hand has a more active melodic line with slurs and ties. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation. The right hand features a melodic line with slurs and ties, ending with a dynamic marking of *p* (piano). The left hand continues with a steady accompaniment. A dynamic marking of *dim.* (diminuendo) is present.

# SHALL WE DANCE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction consists of four measures. The first measure starts with a piano (*p*) dynamic. The second measure introduces a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

*mp*

C Em F6 G7 C Em F6 G7

Drop\_ that long face!\_ Come on, have\_ your fling!

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 a grand staff. The dynamics are mezzo-piano (*mp*). The chords are C, Em, F6, G7, C, Em, F6, G7.

C C6 G F6 G7 Cmaj7 Dm C Dm

Why\_ keep nurs - ing\_ the Blues?

*R.H.*

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 a grand staff. The dynamics are mezzo-piano (*mp*). The chords are C, C6, G, F6, G7, Cmaj7, Dm, C, Dm. The right hand (*R.H.*) has a specific rhythmic pattern in the final two measures.



C Em F6 G7 C Em B7sus4 B7

If you want this old world on a string,



Em B7 F#7sus4 B7 Em Em6 C9 7 B9 7 Em B7

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



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

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



F maj7

Refrain (*brightly and rhythmically*) E7 Bb6

Shall we dance, Or keep on



C+ Fmaj7 E7 Bb6

mop- ing?\_ Shall\_ we dance, and walk on

C7 C+ F7 Bbmaj7 Eb7 Eb7(b9) Abmaj7

air? Shall\_ we give in\_ to des -

Db7 Gb Gbmaj7 Bb6 C7

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

G7 C9 Fmaj7 E7 Bb6

Life\_ is short We're grow- ing

C+ Fmaj7 E7 Bb6

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



C7 C+ F F7 D7

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



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

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



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

can! can!





82 Any-notes.com **THEY ALL LAUGHED**

Lyrics by **IRA GERSHWIN**

Music by **GEORGE GERSHWIN**

Moderato (*gracefully*) E7(b9)  
*p simply*

The

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

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

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

world thought the heights were too high to climb. But



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

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment includes chords and a bass line with a triplet of eighth notes in the final measure.

Gm6 D E#dim G6 A7

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

The second system continues the vocal line with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment features a bass line with a triplet of eighth notes in the final measure.

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

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

The third system continues the vocal line with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment includes chords and a bass line.

D A7sus4 A7 D7 D+

worm had turned.

The fourth system concludes the vocal line with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment includes chords and a bass line.

G Em  
Refrain (*happily*)  
*p-mf*

Am D7 Am Cm6 G

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

Bb7 A7 D+ G Em Am D7

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

G6 G Em

They all laughed at  
They all laughed at

Am D7 C#7 F#7

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

Bm E7 D6 D Bm6 A7

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

D7 E7 F7 E7 D7 Dmaj7 D7 mf G<sup>9</sup> G

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

G7 G6 G7 B7 E7

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

A7 Am C6 Eb7 D7

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



G Em Am D7 B7 E<sup>9</sup>7

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 E<sup>9</sup>7 C6 D7

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

1. G Bdim B7 A#dim Bdim F#dim D+ 2. Eb Bb D7

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

G E<sup>9</sup>7 C6 D7 G

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



# A FOGGY DAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

*mf*

The piano introduction consists of two staves. The right hand starts with a series of chords in the left hand, followed by a melodic line in the right hand. The tempo is marked 'Moderato' and the dynamic is 'mf'.

*(rather freely)*

F Gm7 Fmaj7 F7 Gm7 C9

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked '(rather freely)'. The piano accompaniment is marked 'mp'. The lyrics are: 'I was a strang-er in the cit-y. — Out of town were the peo-ple I knew.' The chords above the vocal line are F, Gm7, Fmaj7, F7, Gm7, and C9.

F E7 Am Am7 D9 *Guitar tacet*

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

The second system of the song features a vocal line and piano accompaniment. The vocal line is marked 'Guitar tacet'. The lyrics are: 'I had that feel-ing of self - pi-ty, — What to do? What to do? What to do? The'. The chords above the vocal line are F, E7, Am, Am7, and D9.

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

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

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

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

C7 F Ebm6

Refrain (brighter but warmly)

A fog-gy day — in Lon-don town —

Gm7 C9

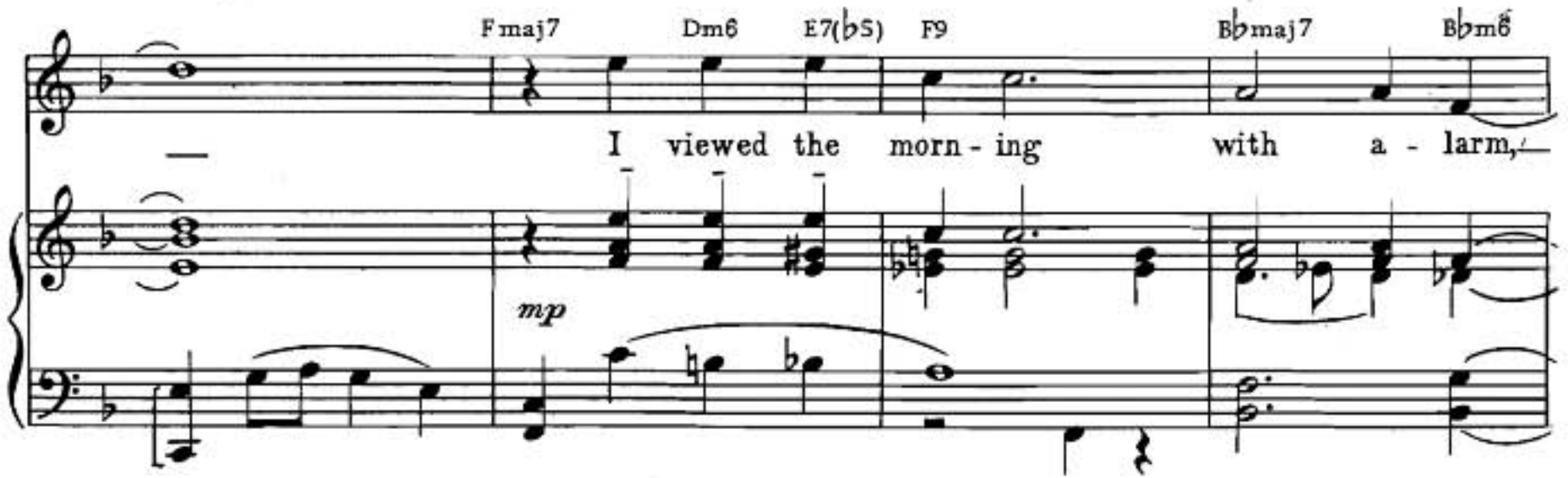
C7(b9) F Fm7 Fm6 G7(6) G7+ C9

Had me low — and had me down. —

Fmaj7 Dm6 E7(b5) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,

*mp*



Fmaj7 D9 G9(6) G9+ C9


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



C7 F Ebm6 Gm7 C9

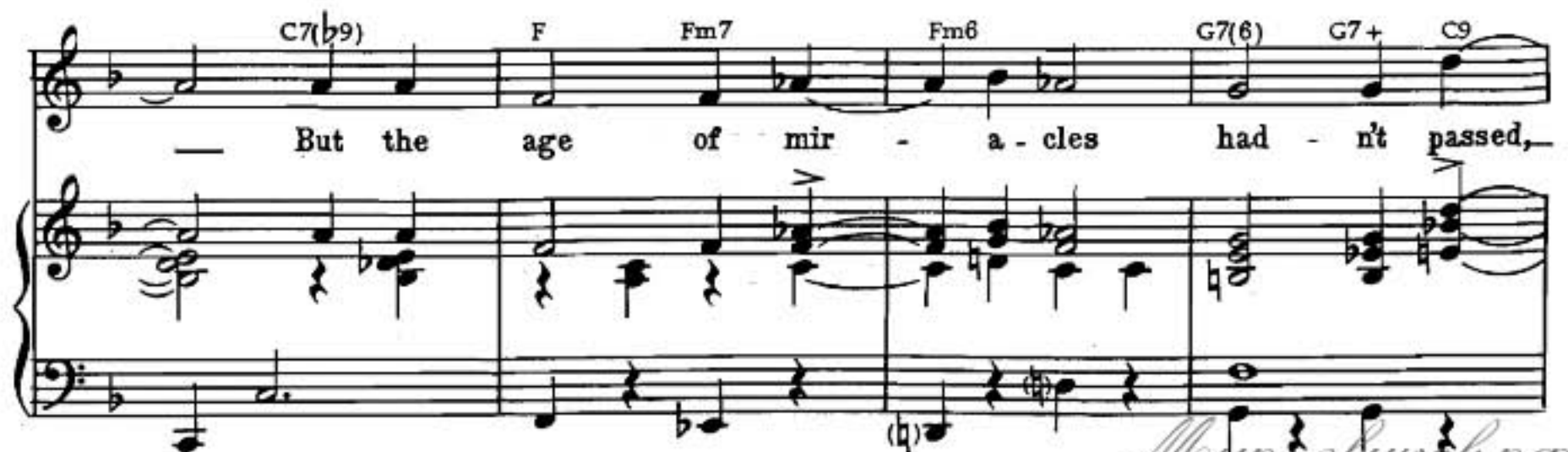
How long, I won - dered, could this thing last?

*p*



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

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





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

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

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

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

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

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.



# I CAN'T BE BOTHERED NOW

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a quarter note G, followed by a half note A, and a quarter note B. The left hand provides a rhythmic accompaniment with chords and single notes.

**G**  
Simply

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

D7 Gmaj7 G6 A+ D7

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

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

G G6 Em6 D7 G6 F6 Eb6 F6 G

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

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

D7 Gmaj7 G6 A+ D7 Bb7 Eb F Eb F

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

Bb F# C#7 F# C#7 C#7 F# A E7 A E7

*cresc.*

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

E7 A<sup>9</sup>7 D7 f C Fm D7 Cmaj7 Cmaj7 D7 Cmaj7 D7

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

D7 G6 C#dim7 D<sup>9</sup>7 D7 G6 Em6 D<sup>9</sup>7 D7

*mf-f*

**Refrain (well marked)**

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

*mf-f*

*staccato*

G6 Dm6 C6 Cm6 G G6 A7 D<sup>9</sup>7 D7(b5)

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

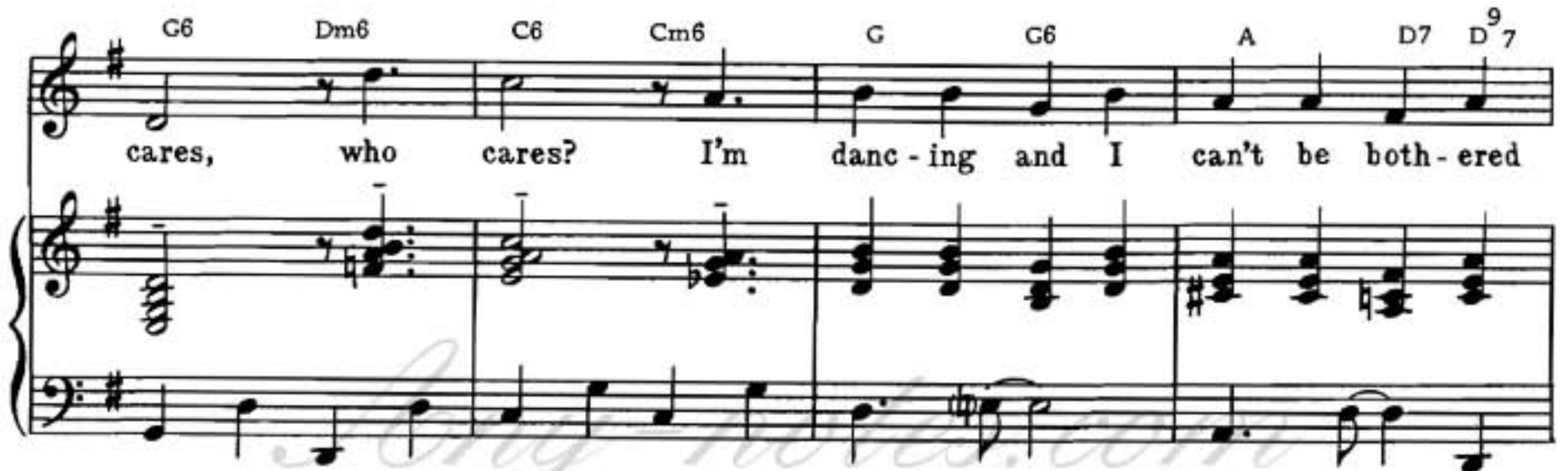
G6 C#dim7 D<sup>9</sup>7 D7 G6 Em6 D<sup>9</sup>7 D7

bonds and shares May fall down - stairs, Who



G6 Dm6 C6 Cm6 G G6 A D7 D<sup>9</sup>7

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



G D<sup>9</sup>7 G6 G7 C D7 G G6 G G6

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



C D7 G G6 G G6 C C6 Dm6 E7

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





G6 A7 D<sup>9</sup>7 D7 *mf* G6 C<sup>#</sup>dim7 D<sup>9</sup>7 D7

down. I'll pay the pi - per When

G Em6 D<sup>9</sup>7 D7 G6 Dm6 C6 Cm6

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

G G6 D<sup>9</sup>7 Bm C D6 A<sup>9</sup> A7(b5) D7 D<sup>9</sup>7

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

1. G Eb7(bb5) D7(b5) D7 2. G Eb7(bb5) D7(b5) C6

now! Bad now!



# THE JOLLY TAR AND THE MILK MAID <sup>95</sup>

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto scherzando

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a melody that includes a trill and a grace note. The left hand plays a steady eighth-note accompaniment. The music is marked *mf* and includes dynamic markings like *z* (zest) and *sf* (sforzando).

Am D Am D *mp* Am Am6 C6 Am6

There was a Jol - ly Brit - ish Tar who  
The Jol - ly Tar, he laughed a laugh. 'Tis

*(Vamp)*

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Vamp' section with a melodic line in the right hand and a bass line in the left hand. The music is marked *p* (piano).

E7 sus4 E7 Am Am6

met a milk maid bon - ny. He said, "How beau - ti -  
for the best, my bon - ny, That you won't be my

The second system continues the vocal and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

C6 D6 E7 Am *mf*

ful you are!" With a hey and a non - ny, With a  
bet - ter half." With a hey and a non - ny, With a

The third system concludes the vocal and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The music is marked *mf*.

D6 E7 A Bb6 C6

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

C6 F6 Gm6 A7 Dm Db+

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

F Dm6 C7 F D6 E7 C6 Am

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

Refrain

D6 E7 A A6 Bb6 C7 C+

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

F C<sup>9</sup>7 C+ F

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

C7 F F6 Dm6 C7 F6

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

C7 F6 F7 Bb6 F7 Bb6

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

F7 Bb6 F7 Bb F7 Bb6 A

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



Dm *cresc.* Db+ F F+ Bb6 Dm

three, of three, of three, of three, of three, of three,  
three, of three, of three, of three, of three, of three,

*cresc.*

1. Bb6 C7 F E7 **Dal Segno**

The moth-er of three!

*mf* *dim.* **Dal Segno**

2. Bb6 C7 F *a tempo*

The hus-band of three!

*a tempo* *mf*

Db F C7 F

# NICE WORK IF YOU CAN GET IT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

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

*G* *G6 A7 C6 D7 G*

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

The first line of lyrics is set to a piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is marked 'p'.

*G6 C6 D7 G+ Em D7 sus4 D7 Gmaj7 G6*

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

The second line of lyrics continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a bass line with chords. The dynamic is 'p'.

*D Bdim7 G6 A7 D9*

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

The third line of lyrics concludes the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is 'p'.

Gm6 D+ G G6 A7 C6 D7

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

G Gmaj7 Em6 A6 Bm D6 C#dim7 Em6

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

Bm E7(9b) C6 Cm6 D7 G6 Am6

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

B7 B7(9b) E<sup>9</sup> A7 D<sup>9</sup>7 G7 C<sup>9</sup> A<sup>9</sup>7 A7(9b)

**Refrain (smoothly)**

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



G G6 C6 G C6 G Edim7 C6 G

Nice work\_ if you can get it, And you can get it if you try.\_

B7 B7(9b) E<sup>9</sup> A7 D<sup>9</sup> G7 C<sup>9</sup> A<sup>9</sup> A7(9b)

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

G C6 C6 G C6 G Edim7 C6 G

Nice work\_ if you can get it, And you can get it if you try.\_

Em D+ Gm6 Em G6 A<sup>9</sup>

*mp* Just im-ag-ine some one\_ Wait-ing at the cot-tage door,

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

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

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

1. how? 2. how?

# I LOVE TO RHYME

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato con spirito

The piano introduction is in G major, 4/4 time, and begins with a mezzo-forte (mf) dynamic. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and melodic lines in the right hand.

C6 D7 G D+ D7 G

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

The first line of lyrics is accompanied by piano accompaniment. The right hand plays chords and single notes, while the left hand plays a steady bass line. The dynamic is piano (p).

C9 C6 C D7<sup>9b</sup> G Bm

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

The second line of lyrics continues the musical theme. The piano accompaniment maintains the same rhythmic structure.

G<sup>9</sup> G7 C7 F7 B7 E7

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

The third line of lyrics concludes the musical phrase. The piano accompaniment features some longer note values in the left hand.



A7 D7 G Gm D G#dim7 G6 A7

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



D D6 G6 A<sup>9</sup>7 A7 Bb+ D7

thing I do is much more fun.



Refrain G6

*p-mf spiritedly*

C6 D7 G

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



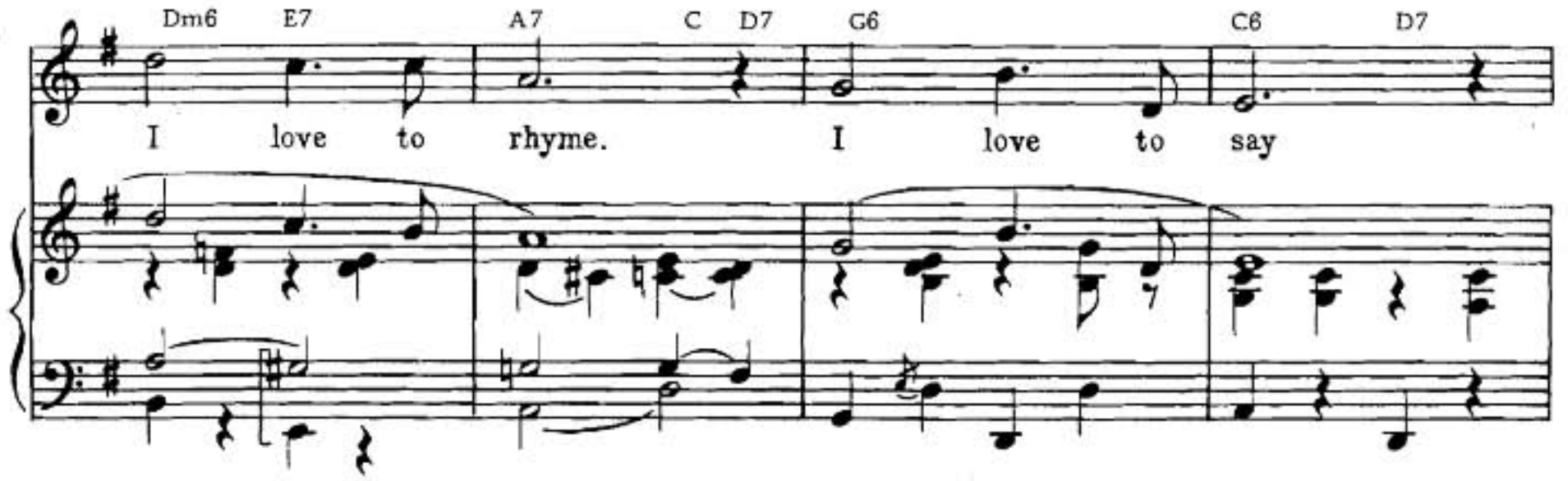
C6 D7 G Em G C6 D<sup>9</sup>7

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



Dm6 E7 A7 C D7 G6 C6 D7

I love to rhyme. I love to say



G C#dim7 C6 D7 G G+

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



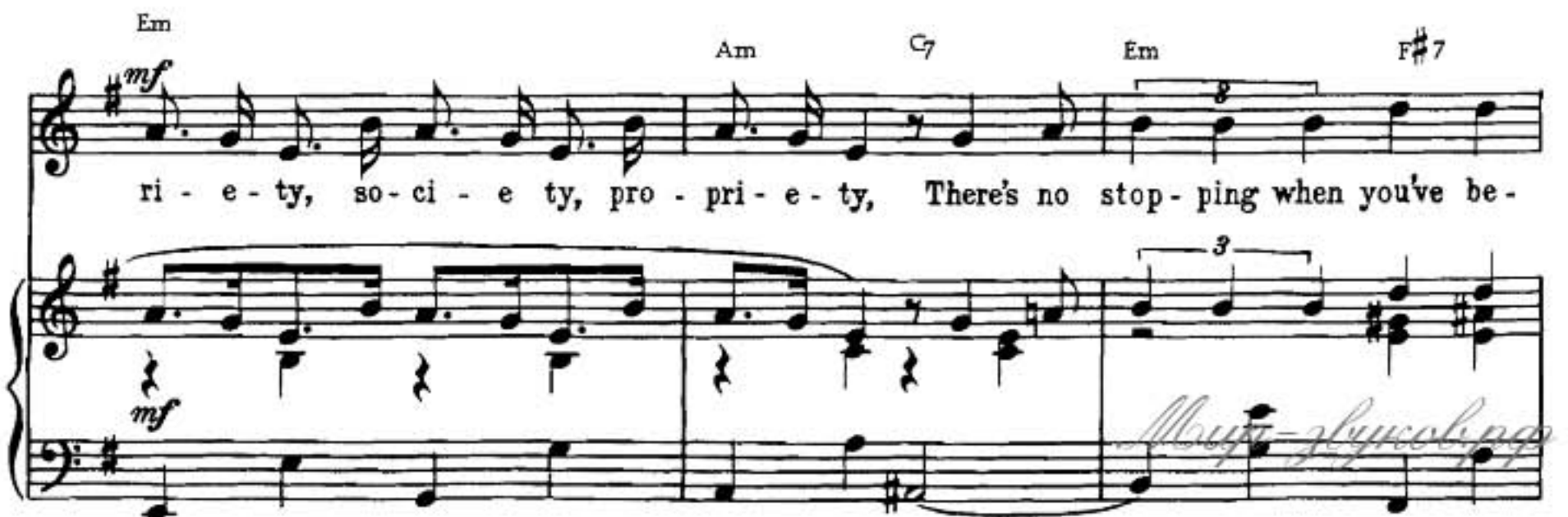
C C6 G C D7 G6 B7

pick - le! I love to rhyme! Va -



Em Am G7 Em F#7

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



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B7 Em Am Cm

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords and moving lines in both hands.

G Em6 C D7 G6 C6 D7

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

The second system continues the melody. The vocal line has quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes a dynamic marking of *p* (piano).

G C6 D7 G G

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

The third system continues the melody. The vocal line has quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a dynamic marking of *p* (piano).

A7 Cmaj7 C6 1. G6 2. G6

be That you rhyme with me? me?

The fourth system concludes the piece. The vocal line has quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *mf* (mezzo-forte), and a final cadence with a double bar line.



# I WAS DOING ALL RIGHT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Animato*

*f marcato*

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

*mp* <sup>G</sup> <sup>F</sup> <sup>D7</sup> <sup>G6</sup>

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

*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. The tempo is 'mp' and the dynamics are 'mp leggiero'. Chord symbols G, F, D7, and G6 are placed above the vocal line.

<sup>Bm</sup> <sup>G</sup> <sup>Gm</sup> <sup>C#dim7</sup> <sup>D7</sup> <sup>Bm</sup> <sup>G</sup>

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

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. The tempo is 'mp' and the dynamics are 'mp leggiero'. Chord symbols Bm, G, Gm, C#dim7, D7, Bm, and G are placed above the vocal line.

C D7 F G7 F G7 G7+

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

*mf*

E<sup>9</sup>7 A<sup>9</sup>7 D<sup>9</sup>7

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

Refrain Moderately *p-mf*

G<sup>6</sup> G<sup>#dim7</sup> C<sup>6</sup> D<sup>7</sup> G<sup>6</sup> G<sup>#dim7</sup> C<sup>6</sup> D<sup>7</sup>

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

*p-mf legato*

Gmaj7 G7 G6 C6 G D7 G6

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

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

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

Detailed description: This system contains the first two lines of the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The first line of music features a vocal melody with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The second line continues the melody and accompaniment. Chord symbols G6, G#dim7, C6, and D7 are placed above the vocal staff. The piano part includes a 'p' (piano) dynamic marking.

Gmaj7 G7 G6 C6 G D7 G6 B7

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

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics 'Nev - er no - ticed the rain Till you came by. But'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols Gmaj7, G7, G6, C6, G, D7, G6, and B7 are placed above the vocal staff. The piano part includes a 'mf poco' (mezzo-forte poco) dynamic marking.

E6 B7 A<sup>9</sup> 7

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

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line starts with 'now' followed by a long dash, then 'When - ev - er you're a - way, Can't sleep nights and'. The piano accompaniment features a 'marcato' (marked) dynamic marking. Chord symbols E6, B7, and A<sup>9</sup> 7 are placed above the vocal staff.

A7 E6 Emaj7 C#m G#m

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

Detailed description: This system contains the seventh and eighth lines of the song. The vocal line continues with 'suf - fer all the day; I just sit and won - der If'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols A7, E6, Emaj7, C#m, and G#m are placed above the vocal staff. The piano part includes a 'p' (piano) dynamic marking.



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

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

C6 D7 G6 G#dim7 C6 D7 Gmaj7 G7 G7

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

C9 C6 G G6 C6 C

right — But I'm do - ing bet - ter than ev - er

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

now. now.

# LOVE IS HERE TO STAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Con anima*

*mp* *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

F6 E7 F D7 G7 D7

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

*mp leggiero*

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

Gm7 C dim 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, C dim, C9, F6, Fdim, Gm7, C7, and Bb are placed above the vocal staff.

F G7 C7 Bb

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

Gm6 A7 D G7 C9

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

## Refrain

C7 G9 Gm7 C7 F

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

Gm7 C7 G7 Gm7 C7 Eb9 D9

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



G7 C7 D7 Gm7 C7

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

Fmaj7 Bb Gm6 A7 Dm

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

G7 Gm7 C7 G9

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

*mf* *p*

Gm7 C7 F Gm7 C7

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

G7 Gm7 C7 Eb9 D9

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



G7 C7 D7 Gm7 C7

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



Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But *gva...* our love is here to

*mp* *dim.*



1. F6 C7 2. F6

stay. It's ver - y stay.

*p* *mf* *pp delicato* *pp*

*Ed.* \*



# LOVE WALKED IN

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

*mp* *mf* *poco rit*

The piano introduction consists of five measures. The right hand plays a melodic line with a slur over the first four measures, while the left hand provides harmonic support with chords. The dynamics are marked *mp*, *mf*, and *poco rit*.

*P a tempo*

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

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

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

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

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;"



*Bb*m7      *Eb*7      *Ab*maj9 *Ab*6      *Am*7      D7      *G*maj7      *Bb*9

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

*Eb*      *Eb*maj7      *E*dim      *F*m7      *Db*7(*b*5) *F*7      *Bb*7 *Eb*      *F*m7      *Bb*9 *Bb*+9

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

Refrain *Eb*  
*slowly, with much expression*

*F*7

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

*Bb*7(sus4)      *Bb*7      *Eb*      *F*7

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

Bb7 Eb Eb+ Ab Ab6

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with a whole note chord of Bb7, followed by a half note Eb, and then a series of eighth notes: Eb, Gb, Ab, Bb, Cb, D. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

C7+ Fm C7 Fm7 Eb Ab Bb

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

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of C7+, followed by a half note Fm, a quarter note C7, a quarter note Fm7, and then a half note Eb, a quarter note Ab, and a quarter note Bb. The piano accompaniment includes a dynamic marking of *mp*.

F9 Fm7 Bb7 Eb

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of F9, followed by a half note Fm7, a quarter note Bb7, and a quarter note Eb. The piano accompaniment includes dynamic markings of *poco rit* and *p a tempo*.

F7 Bb7(sus4) Bb7 Eb

got the gloom of the past; One

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note chord of F7, followed by a whole note Bb7(sus4), a whole note Bb7, and a whole note Eb. The piano accompaniment includes a dynamic marking of *p*.

F7 Bb7

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

Eb Eb+ Ab Abmaj7

One look and I had found a

*mf*

Fm7 Abm8 Eb Eb7 C7 Fm Bb9

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

*dim.*

1. Eb B9 Bb7 2. Eb Cb Bb7 Eb

you. you.

*p* *pp*



# THE BACK BAY POLKA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano introduction in 2/4 time, Moderato. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both with a steady pulse.

Refrain (with humorous emphasis)

Chords: C, G7, C, G7

Give up the fond em - brace, Pass up that pret - ty face,  
 Don't speak the nak - ed truth. What's nak - ed is un - couth.  
 Some - where the fair - er sex Has curves that are con - vex,  
 On Bos - ton beans you dine, Then go to bed at nine.

*mp - f*

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

Chords: G, Am, D7, C, A7, F, G7

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

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

C G7 C G7

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

C Am D7 C G7 C

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

Em A7 Em A7

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

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Dm Am B7

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

C G7 C

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

*mp*

G7 C Am D7

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



C G7 C Am6

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

G7 A7 Dm7 G7 C

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

C Optional Interlude G7 C7 G7

C7 Ab7 G7 C

# FOR YOU, FOR ME, FOR EVERMORE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked *Moderato*. It begins with a treble clef and a key signature of two flats (B-flat major). The melody starts with a half note chord of E-flat major (E-flat, G, B-flat) and continues with a series of eighth notes: E-flat, G, B-flat, A, G, F, E-flat. The bass line consists of a steady eighth-note accompaniment: E-flat, G, B-flat, A, G, F, E-flat. The piece concludes with a half note chord of E-flat major (E-flat, G, B-flat).

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time, marked *smoothly*. The lyrics are: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano accompaniment is in 4/4 time, marked *p*. The melody is a half note chord of E-flat major (E-flat, G, B-flat) followed by a series of eighth notes: E-flat, G, B-flat, A, G, F, E-flat. The bass line consists of a steady eighth-note accompaniment: E-flat, G, B-flat, A, G, F, E-flat.

The second system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time, marked *smoothly*. The lyrics are: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano accompaniment is in 4/4 time, marked *p*. The melody is a half note chord of E-flat major (E-flat, G, B-flat) followed by a series of eighth notes: E-flat, G, B-flat, A, G, F, E-flat. The bass line consists of a steady eighth-note accompaniment: E-flat, G, B-flat, A, G, F, E-flat.

Cm F9 Ab Bb7 Eb Ebdim Fm7 Bb7

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

Db Eb7 Ab G7 Cm G+ Cm7

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

F9 Fm7 *poco rit* Bb9

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

*poco rit*

Refrain (*not fast*)

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

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

*p-mf*



*E<sub>b</sub>* *F7* *Fm7* *B<sub>b</sub>7* *Fm7* *B<sub>b</sub>7*

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



*B<sub>b</sub>m7* *E<sub>b</sub>7* *B<sub>b</sub>m7* *E<sub>b</sub>7*

plain to see, we found by find - ing each



*A<sub>b</sub>* *Cm7* *F7* *B<sub>b</sub>7*

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



*B<sub>b</sub>+* *B<sub>b</sub>7* *E<sub>b</sub>* *F7* *Fm7* *B<sub>b</sub>7*

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



*Fm7 Bb7 Bbm7 Eb7 Ab*

The hap - py end - ing starts.

*Abm Eb Gm Fm7 Bb7*

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

*Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7*

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

*1. Eb Cm6 Bb7 2. Eb*

more! For more!

# THEY CAN'T TAKE THAT AWAY FROM ME\*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*lightly*)

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

*with feeling*  
*mp*

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

*mp a tempo*

Chords: Eb Cm C Edim Fm Bb7 Eb6 B7 Bb7

Vocal line and piano accompaniment for the first line of the song. The vocal line is marked *with feeling* and *mp*. The piano accompaniment is marked *mp a tempo*. The lyrics are: "Our romance won't end on a sorrowful note, Though by tomorrow you're".

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

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

Vocal line and piano accompaniment for the second line of the song. The lyrics are: "gone; The song is ended, but as the songwriter wrote, The".

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



C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

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

Gm Ab C+ C7 Edim Fm Bb Eb dim F7 F7(b6) Bb7

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

*poco marcato*

Ab Bb<sup>9</sup>7 Eb<sup>6</sup> mp-mf Gm Eb Gbdim Bb7 sus4 Bb7

Refrain (not fast)

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

*slowly with warmth*

Ab6 Bb<sup>9</sup>7 Bbm Eb Bb7 Bbm6 Cm D7(b6) Bbm6 Ab Fm C<sup>9</sup>7 F7

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

Ab *mp* Bb<sup>9</sup>7 Eb6 Gm Eb Gbdim Bb7 sus4 Bb7

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

The first system of the musical score. The vocal line is on a treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The lyrics are "The way your smile just beams, — The way you sing off key, —". The piano accompaniment is on grand staff notation (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. The dynamic marking is *mp*.

Ab6 Bb<sup>9</sup>7 Bbm Eb Bb7 Bbm6 Cm D7(b6) Bbm6 Ab Fm Bb7 sus4 Bb7

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 harmonic support. The dynamic marking is *mf*.

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

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

*con calore*

The third system of the musical score. The vocal line has 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 dynamic marking is *con calore*.

D7sus4 D7 Gm C7 Adim Gm Bbm C7 F7 Abm Bb7

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

The fourth system of the musical score. The vocal line has the lyrics "love, Still I'll al - ways, al - ways keep the mem - 'ry of". The piano accompaniment concludes the phrase. The dynamic marking is *f*.



Ab *mp* Abmaj7 Ab6 Eb6 Gm Eb Gbdim

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

Bb7sus4 Bb7 Ab6 Bb9 Eb7 D7(b5) Bbm6 Db Cm Eb7

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

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

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

1. Eb Ebmaj7 Bb Eb Bb7 Bb9 *mf* Ab Bb9 2. Eb Ebmaj7 Ebm6 Ab+ Eb Eb6

me! — The way you wear your hat me!



# BY STRAUSS\*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di Valse Viennoise

The piano introduction is in 3/4 time and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand. The music is marked with accents and slurs.

The vocal line begins with the lyrics "A - way with the mu - sic of". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The music is marked with a piano (*p*) dynamic and includes a watermark "Amy-notes.com".The vocal line continues with the lyrics "Broad - way! Be off with your Irv - ing Ber - lin!". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The music is marked with a piano (*p*) dynamic and includes a watermark "Amy-notes.com".

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

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

Chords: Dm6, E7, Cm6, D7

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

Chords: Bbm6, C9, F, Gm

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

Chords: Fmaj7, Gm

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

Chords: Dm6, Bbm6, F, E9

Am7 Am6 C D9 C

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



G7 C

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



Bb Bbm C7

Ya, ya, ya! Give me

*mp grazioso*



Am rall Abm C7

oom - pah - pah!

*rall* *f marcato*





Refrain

Gm7 C9 F

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

*mp - mf a tempo*

Gm7 C7 C+7 F Dm6

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

E7 Em7 A7 Am7 D7 Gm Dm7

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

*8va basso ad lib....*

G7 G7(b5) C7 Gm7 C9

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

*fp a tempo*

F Gm7 C7 C+7 F

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



F7 Bb Db Eb7 F *mp calmo* F dim

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

*mf animato* *mp calmo*



Gm7, C9 C+7 F F7 D7 Gm

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



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

— By Strauss. When I want a Strauss.

*mf* *sf*



## SOPHIA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di valse moderato

The piano introduction is in 3/4 time, marked *mf*. It features a melody in the right hand with a descending line and a bass line in the left hand with a steady eighth-note accompaniment.

Chords: C, C7, G7

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

The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

Chords: C8, Ab7, G7(6), C

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

The piano accompaniment features a more complex harmonic texture with some chromaticism in the right hand.

Chords: C7, G7, C8

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

The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.



Ab7 C6 B7

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

Em Eb+ Em7 Dm7 G7 C Db C Db

ser - e - nade you?

*rit.* *a tempo*

Refrain

C Dm7 G7

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

*mp*

Dm7 G7 Cmaj7 C6 Bb Dm7

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

G7 Dm7 G7 C Ab7 Bb

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

C Dm7 G7

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

Dm7 G dim G9 F C

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

Bb Dm7

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

G7 Dm7 G7 C C7

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

Ab7 Cmaj7 C6

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

Ab7 Dm7 G7

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

C Dm7 (alt) G7

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



Chords: Dm7, G7, E9, Am7, C+

Or from earth I re - sign.  
Let our heart's in - ter - twine.



Chords: C, Cmaj7, Cdim, Dm7, G7, 1. C, Eb, G7

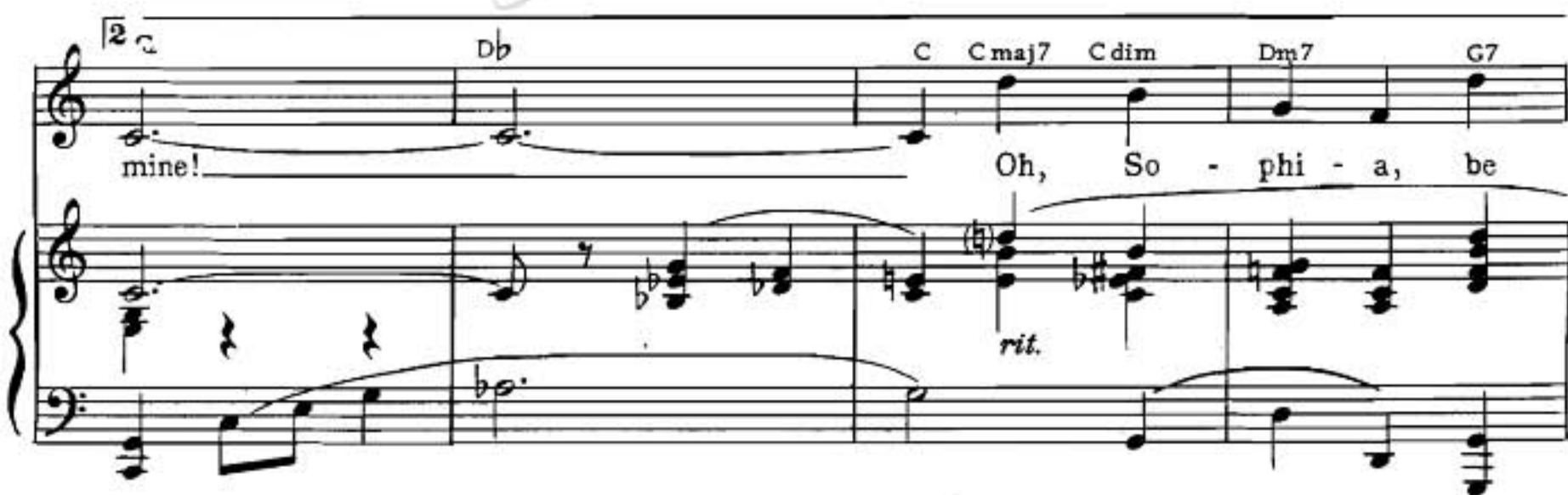
Oh, So - phi - a, be mine!  
Oh, So - phi - a, be



Chords: Db, C, Cmaj7, Cdim, Dm7, G7

mine! Oh, So - phi - a, be

*rit.*



Chords: C, Db, C8

mine!

*a tempo*



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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves in G major, 4/4 time. The tempo is marked 'Moderato'. The music features a rhythmic pattern of eighth notes with accents, moving from the tonic G in the right hand to the bass line in the left hand. The dynamic is marked 'mf'.

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

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff in G major. The piano accompaniment is on two staves. The dynamic is marked 'mp'. Chord symbols G and G+ are placed above the vocal line.

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

This system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a single staff. The piano accompaniment is on two staves. Chord symbols G6, G7, and C6 are placed above the vocal line.

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

This system contains the third line of the vocal melody and piano accompaniment. The vocal line is on a single staff. The piano accompaniment is on two staves. Chord symbols Am7, D7, G, G maj7, G7, and Bm are placed above the vocal line. The dynamic is marked 'mf'.

Bm7 E9 D6 E7

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

A7 D7 Cm D7

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

Refrain (Leisurely)

G Gmaj7 G7 C6 Cm G Am7 D7

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

G6 Ddim D9

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



D7 G Gmaj7 G7 C6 Cm6 G Am7 D7

Felt this way the first time you came in sight.

G6 Ddim D7 G Am7

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

G Dm6 F E7 Dm E7

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

*mf più espr.*

A7 Am7 A7

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

Am7 D+

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

G Gmaj7 G7 C6 Cm G D+

All I live for now is to hold you tight,

Dm E7 Am7 G Am7 D7(b9)

All the live - long day and the long, long

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

night. night.

*8va*  
*p*