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**THE REAL AMERICAN FOLK SONG**  
 (Is A Rag)\*

Lyrics by **IRA GERSHWIN**

Music by **GEORGE GERSHWIN**

Allegretto

mf

C G7+ C G7+ C Fm6

Near Bar - ce - lo - na the peas - ant croons The old tra - di - tion - al  
 You may dis - like, or you may a - dore, The na - tive songs from a

mp

C Fm6 C Cmaj7 Am7 Cdim

Span - ish tunes; The Ne - a - pol - i - tan Street Song sighs, You  
 for - eign shore; They may be songs that you can't for - get, They

Em B7 Em G7 C G7+

think of I - tal - ian skies. Each na - tion has a cre -  
 may be dis - tinc - tive, yet They lack a some - thing, a

Written for "Ladies First" (1918)  
 The first George and Ira Gershwin collaboration used in a Broadway show

C G7+ C E7(b5) A7 D9 G7 C Cmaj7

a - tive vein O - rig - i - nat - ing a na - tive strain, With folk songs plain-tive and cer-tain snap, The tem-po tick-lish that makes you tap; The in - vi - ta - tion to

Am7 D9 C G7 C G7

oth-ers gay, In their own pe-cu - liar way. A - mer - i - can folk songs, I ag - i - tate And leave the rest to fate. A rag-gy re - frain an - y -

Ab7 A7 Dm7 G7

feel, Have a much strong - er ap - peal. — time Sends me a mes - sage sub - lime. —

C G7 C7 Fm6

Refrain-Tempo di Fox Trot

The real A - mer - i - can folk song is a rag,



C D9 G7

A men - tal jag, A rhyth - mic

F7 C B G7 C

ton - ic for the chron - ic blues. The crit - ics called it a

Eb7 Ab Eb7

joke song, but now They've

Ab D7 G Am6 G Am6

changed their tune and they like it some - how.



G F Cmaj7 Cdim Dm7 A7

For it's in - oc - u - lat - ed with a syn - co - pat - ed sort of

D7 G Dm7

me - ter, Sweet - er Than a class - ic strain...

C A7 D7 G7 G7+

Boy! You can't re - main Still and qui - et, For it's a ri - ot! The

C G7 C7 F

real A - mer - i - can folk song is like a Foun - tain of

D9 Cdim C Cdim G7 Gdim Cm6

Youth; You taste, and it e-lates— you, And

E7 E7(b5) A7(sus) A7 F6

then in-vig-or-ates— you. The real A-mer-i-can

C B F6 Dm G7+ 1. C G7

folk song, A mas-ter stroke song, is a rag.

2. C G7 C

The rag.

# BESS YOU IS MY WOMAN

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato, poco allargando

Piano

*mf espr.*

The first system of piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato, poco allargando' and the dynamics are 'mf espr.'.

*mp calmato*

*mf PORGY*

*mf con calore*

*Guitar tacet*

*Bb F7 Eb Dm7(b5) Eb Ebm*

Bess, you is my wo - man now, — You is, — You is! An'

The second system includes the vocal line and piano accompaniment. The vocal line is marked 'Andantino cantabile' and 'mf PORGY'. The piano accompaniment is marked 'mf con calore'. The guitar part is marked 'Guitar tacet'. Chord symbols are provided above the vocal line: Bb, F7, Eb, Dm7(b5), Eb, and Ebm. The lyrics are: 'Bess, you is my wo - man now, — You is, — You is! An''.

*Gm Gm7 Em7 sus 5 Eb7 Bb Ab7*

you mus' laugh an' sing an' dance for two in - stead of one.

The third system continues the piano accompaniment and includes the final part of the vocal line. The piano accompaniment is marked 'mf con calore'. Chord symbols are provided above the vocal line: Gm, Gm7, Em7 sus 5, Eb7, Bb, and Ab7. The lyrics are: 'you mus' laugh an' sing an' dance for two in - stead of one.'



Db Am7(b5) F7 Bb F7 Bb Dm Gm7

Want no wrin - kle on yo' brow no -

This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'Want no wrin - kle on yo' brow no -'. The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and a more active melody in the right hand.

A7 Em7(b5) A7 Bm D G7

how, be - cause de sor - row of the past is all done,

This system contains the next two measures. The vocal line continues with 'how, be - cause de sor - row of the past is all done,'. The piano accompaniment continues with a similar texture, featuring chords and moving lines in both hands.

D G#m7(b5) C#7 F#mf

done. Oh, Bess, my Bess! De real -

This system contains the next two measures. The vocal line begins with 'done.' followed by 'Oh, Bess, my Bess! De real -'. The piano accompaniment includes a dynamic marking of *mf* and features a more complex harmonic structure with chromaticism.

B7 C#7 F# F#m A7 poco rit

hap - pi - ness is jes' be - gun.

This system contains the final two measures. The vocal line concludes with 'hap - pi - ness is jes' be - gun.'. The piano accompaniment features a *poco rit* marking and ends with a triplet of eighth notes in the right hand.

*mf* **BESS** **Tempo I** *molto cantabile* **D** **A7** **C#m7** **C** **C#m7** **D** **F** **D7** **Gsus4** **G-** **Em7 (b5)**

Por - gy, Is yo' wo-man now, I is, I is! An'

*mf più espr.*

**D** **C#m7(b5)** **G7** **F#m** **C7**

I ain' nev-er go-in' no-where 'less you shares de fun.

*stringendo*

**Fmaj7** **A7** **D** **A7** **C#m7(b5)** **C** **C#m7(b5)** **D** **F#m** **Bm7**

*poco rall* *a tempo*

Dere's no wrin - kle on my brow no -

*poco rall* *a tempo*

**C#7** **F#** **C#7** **F#** **C#7** **D#m** **Bb7**

*Subito più mosso*

how, but I ain' go-in'! You hear me say-in', if you ain' go-in',

*Any-notes.com* **D7** *rall.* **D7 4#** **F#** *f a tempo* **Bm7 (b5)** *rit*

Wid you I'm stay - in'. Por - gy, Is yo' wo - man

*rall.* *f a tempo* *rit*

*marcato*

**F#** *a tempo* **Bm7 (b5)** *rit* **F#** **A#m7 (b5)** *Poco sostenuto (gently)*

now! Is yours for - ev - er, Morn-in' time an' ev-'nin' time an'

*a tempo* *p dolce*

*Any-notes.com* **Bmaj7** **G#m** **F#** **PORGY** **A#m7 (b5)**

sum-mer time an' win-ter time. Morn - in' time an' ev - 'nin' time an'

*pp* *pp*

**Bmaj7** **G#m** **F#** **F#m** **F# dim** **F#**

sum-mer time an' win-ter time; Bess, you got yo'

*mf animando*

*Муш-звук.рф*



**BESS** *F#m* *A7* *rit.* *mf* **Tempo I** *molto cantabile* (45) *C* *C#m7* (45)

**PORGY** *rit.* *mf*

Por - gy, Is yo' wo - man'

man. \_\_\_\_\_ Bess, you is my wo - man

*D* *F* *D7* *Gsus4* *G+* *Em7(b5)* *D*

now, \_\_\_\_\_ I is, \_\_\_\_\_ I is! An' I ain' nev - er go - in' no - where

nowan' for - ev - er. Dis life is jes' be - gun, \_\_\_\_\_

*G#m7(b5)* *G7* *F#m* *C7* *Fmaj7* *poco rall.* *A7* *mf* *a tempo* *D*

'less you shares de fun. \_\_\_\_\_ Dere's no

Bess, we two is one \_\_\_\_\_ now an' for - ev - er. Oh, Bess, don'

*stringendo* *poco rall.* *mf* *a tempo*

A7 C#m7(b5) C C#m7(b5) D F#m Bm7 C#7 F# C#7  
*Subito più mosso*

wrin - kle on my brow no - how, but I ain' go - in'!

min' dose wo - men, You got yo' Por - gy, you loves yo' Por - gy, I knows you

F# C#7 D#m Bb7 Ebm D7 *rall.* D7(4#)

You hear me say - in', if you ain' go - in', Wid you I'm stay - in'.

means it, I seen it in yo' eyes, Bess.

*rall.*

*marcato*

F# Bm7(b5) F#  
*f a tempo* *rit* *a tempo*

Por - gy, Is yo' wo - man now! Is

*f a tempo* *rit* *a tempo*

We'll go swing - in' through de years a -

*f a tempo* *rit* *a tempo*

*Bm7(b5)* *rit* *(gently)* *A#m7(b5)* *Bmaj7* *G#m*

yours for - ev - er Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

*rit* *(Humming)*

sing - in' *Hum*

*F#* *(Humming)* *A#m7(b5)* *Bmaj7* *G#m*

*Hum*

*pp* Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

*pp*

*F#* *F#m* *F#dim* *F#* *D7* *allarg.* *F#*

*(They embrace)*

Oh, my Por - gy,

*allarg.*

My Bess,

*mf* *allarg.*



*allegretto* *tempo*

*a tempo*

*a tempo*  
*dolcissimo*

my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:  
my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:

*allegretto*

Por - gy, — Is yo' wo - man now.  
Oh, my Bes - sie, we's hap - py now.

*dim* *espr. e rit* *pp*

We is one now!

# I GOT PLENTY O' NUTTIN'

Lyrics by IRA GERSHWIN &  
DuBOSE HEYWARD

Music by GEORGE GERSHWIN

**Allegretto**

*mf poco cresc.*

**Moderato**

G Am7 Bm D7 G Am7 Bm Am7 G Am7

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

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

G B7 E A E A E A E C#

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

D G Am7 Bm Am7 G Am7

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

G B7 E A E A E A E

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

C# D G Am7 Bm G Bm Em7 sus4

more. — What for? — I got no lock on de

G#m7(b5) Em Bm Em7 sus4 G#m7(b5) Em Bm Em7 (sus4)

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



G#m7 Em Bm Am7 *cresc.* D Am7 D7

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

*marcato e cresc.*

G Am7 Bm Am7 G Am7 G B7

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

E A E A E A E #

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

(Spoken in high voice) D G Am7 G Dm7 G Am7

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

G C G Em7 D7 G Am7

got my song.

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



Bm Am7 mp G Am7 Bm Am7 G Am7 G B7

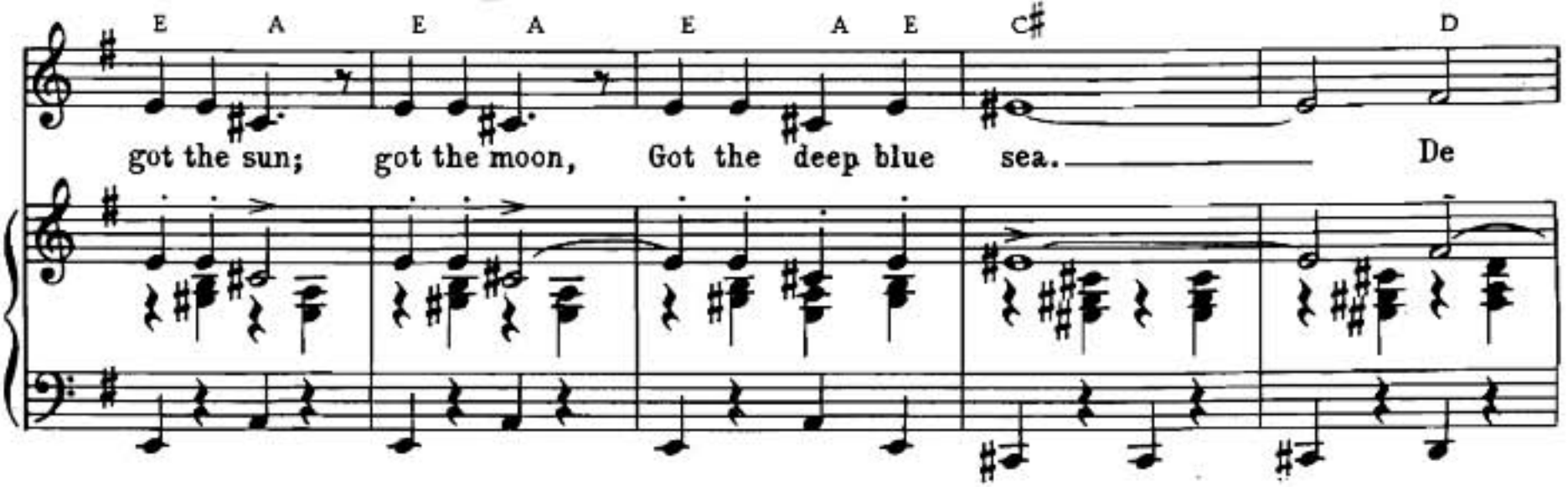
I got plen-ty o' nut-tin', — An' nut-tin's plen-ty fo' me. I

*mp*



E A E A E A E C# D

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



G Am7 Bm Am7 G Am7 G B7

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



E A E A E A E C#

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

D G Am7 Bm G Bm Em7 sus4 G#m7 (b5) Em

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

Bm Em7 sus4 G#m7 (b5) Em Bm Em7 sus4 G#m7 (b5) Em

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

Bm Am7 cresc. D Am7 D7

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

*marcato e cresc.*



G Am7 Bm Am7 G Am7 G B7 E A

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



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

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



G Am7 G Dm7 G Am7 G C

gal, got my Lawd, Got my



G C7 Gm C7(b5) Bb D7 G Em G

*mf cresc. ed animato* song.

*mf cresc. ed animato*



# IT AIN'T NECESSARILY SO

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

1. It

*mf* *p*

*Gm* *C* *Gm* *C* *Gm* *C*

*(happily, with humor)*

ain't ne - ces - sa - ri - ly so, ——— It ain't ne - ces - sa - ri - ly  
 2. Da - vid was small, but oh my! ——— Li'l Da - vid was small but oh

*Gm* *C7* *Db7* *C7* *Db7*

so, ——— De tings dat yo' li' - ble To read in de Bi - ble, it  
 my! ——— He fought big Go - li - ath Who lay down an' di - eth! Li'l

A7 D7 1. Gm C7 Eb7 D11 (repeat!)  
 aint ne - ces - sa - ri - ly so. Li'l  
 Da - vid was small, but oh

(repeat!)

2. Gm Gm7 Allegro giocoso Eb7 Db F#m ALL Eb7  
*mf* Like a savage outburst  
 my! Wa - doo, - Wa - doo, -

Ab SP.L. Eb7 B dim ALL Ab D7 SP.L. Em7  
 Zim bam bod - dle - oo, Zim bam bod - dle - oo, Hoo - dle ah da wa da,

Fm6 ALL D7 Gm SP.L. ALL D SP.L. mf  
 Hoo - dle ah da wa da, Scat - ty wah... Scat - ty wah... Yeah! 3. Oh,

*subito rit*



**Tempo I**

*mf*

Gm C Gm C Gm C

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

Gm C7 Db7 C7 Db7

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

A7 D7 1. Gm C7 Eb7 D11 (repeat!) 2. Gm Gm7

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

**Allegro**

*mf*

Eb7 Db F#m ALL Eb7 Ab SP.L. Eb7

Wa - doo, Wa - doo, Zim bam bod - dle - oo,

B dim ALL Ab D7 SP. L. Em7 Fm6 ALL D7

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

Gm SP. L. ALL D SP. L. mp

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

subito rit mp

Tempo I Gm C Gm C Gm C Gm

aint ne - ces - sa - ri - ly so, It aint ne - ces - sa - ri - ly so. Dey

a tempo

C7 Db7 C7 Db7 A7 D7

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

Gm *mf* Eb7 Ab

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



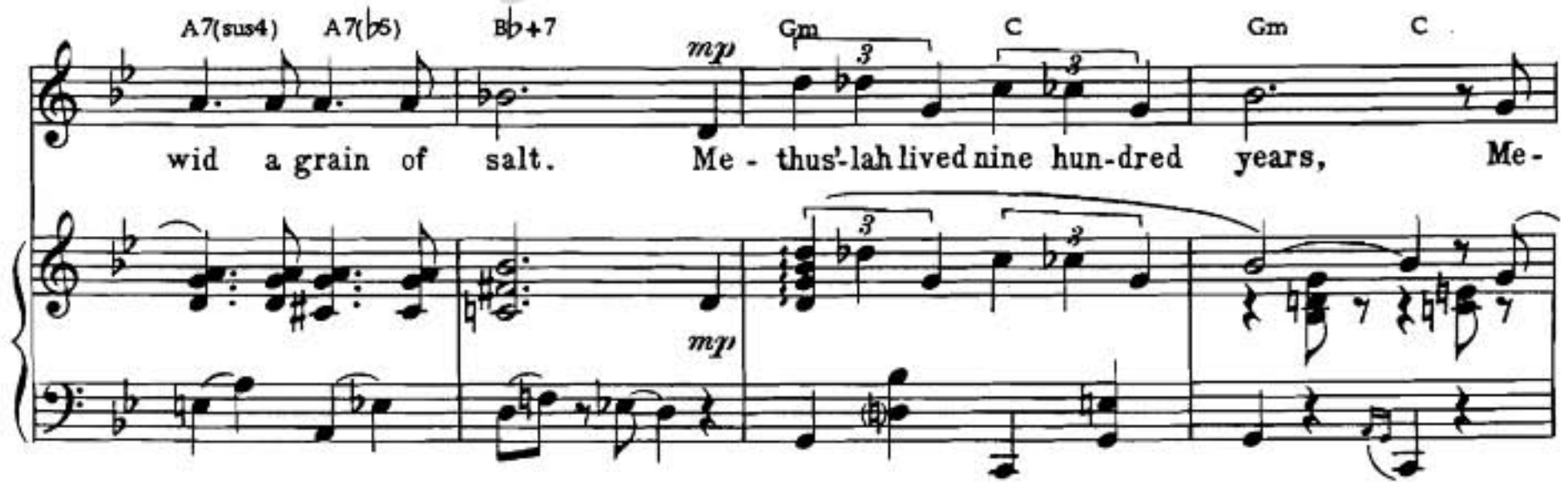
Am7 D7 G6 G7 C7 F F6

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



A7(sus4) A7(b6) Bb+7 *mp* Gm C Gm C

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



Gm C Gm *mf* C7 Db7

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





C7 Db7 A7 D7 Gm C

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

Detailed description: This system contains the first two lines of music. The vocal line (top staff) features a melody with triplet eighth notes. The piano accompaniment (middle and bottom staves) consists of a right-hand part with triplet eighth notes and a left-hand part with chords and single notes. Chord symbols C7, Db7, A7, D7, Gm, and C are placed above the vocal line.

F#7 Eb7 mp Cm6 un poco meno G D7

I'm preach-in' dis ser - mon to show, It

*un poco meno*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with triplet eighth notes. The piano accompaniment features a right-hand part with chords and triplet eighth notes, and a left-hand part with chords and triplet eighth notes. Chord symbols F#7, Eb7, Cm6, G, and D7 are placed above the vocal line. The dynamic *mp* and the tempo marking *un poco meno* are present.

C B7 Em Cm6 G D+9 rall.

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

*poco a poco cresc.*

*rall.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line features a melody with triplet eighth notes. The piano accompaniment has a right-hand part with chords and triplet eighth notes, and a left-hand part with chords and triplet eighth notes. Chord symbols C, B7, Em, Cm6, G, and D+9 are placed above the vocal line. The dynamic *mf* and the tempo marking *a tempo* are present. The instruction *poco a poco cresc.* is written below the piano part, and *rall.* is written above the piano part.

Gb mf a tempo

so.

*mf a tempo*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long note followed by a rest. The piano accompaniment features a right-hand part with chords and a left-hand part with chords and triplet eighth notes. The chord symbol Gb is placed above the vocal line. The dynamic *mf* and the tempo marking *a tempo* are present.

# MY MAN'S GONE NOW

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto ben ritmato

*f deciso*

R.H.

The piano introduction is in 3/4 time, marked 'Allegretto ben ritmato' and 'f deciso'. It features a treble and bass staff. The right hand (R.H.) plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A box labeled 'R.H.' highlights a specific melodic phrase in the right hand.

SERENA (with utmost expression)

My man's gone now, ain' no use a - lis - tenin'

*mp sempre ritmato*

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked 'SERENA (with utmost expression)'. The lyrics are 'My man's gone now, ain' no use a - lis - tenin''. The piano accompaniment is marked 'mp sempre ritmato' and consists of a treble and bass staff. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment with eighth notes and chords.

For his tired foot - steps climb - ing up - de stairs.

The second system of the song features a vocal line and piano accompaniment. The lyrics are 'For his tired foot - steps climb - ing up - de stairs.'. The piano accompaniment continues with a treble and bass staff, maintaining the 'mp sempre ritmato' tempo and style.

Музыкальный мир

(Wailing) *mp*  
Ah, Ah,

*rall* , *a tempo*  
Ole Man Sor - row's come to keep me

*rall*

com - p'ny, Whis - per - in' be - side me when I say - my prayers.

*p*  
Ah,



Ah, Ain' dat I min'

*mp* **Animato**

*f* *poco accel.* *rit* *mp*

work-in' Work an' me is trav-el-ers Jour-ney-in' to -

ged-der to de prom-ise land. But

*sub. rall.* *mf*

*sub. rall.*

(increasing in voice)  
*a tempo e poco cresc.*

Ole Man Sor-row's march-in' all de way wid me,

*mf* *a tempo e poco cresc.*

*Meno*

Tell - in' me I'm ole now Since I lose - my man.

*f pesante*

**CHORUS**  
*mf espr.*

Since she lose - her man.

**SERENA**  
*p*

Since I lose - my man.

*mf espr.*

**CHORUS**  
*a tempo*

Ah, Ah, Ole Man

*mf SERENA*

*a tempo*

*mp*

Sor - row sit - tin' by de fire - place, Ly - in' all night

*poco rall.* *p* *Piu mosso*

long— by— me in de bed. — Tell— in' me de

*poco rall.* *p*

same thing morn - in' noon an' eb' - nin', That I'm all a -

*Meno*

lone now— Since my man— is dead.

*(Wailing)* *mf gliss.* *ff sub.allarg.*

Ah, ————— Since my man—

*p cresc.* *R.H.* *mf* *ff sub.allarg.*

Музыкальный мир



**Grandioso**  
*a tempo* (all sway to rhythm)

is dead.

*ffa tempo*

**SERENA & CHORUS (Wailing)**  
*gliss.* *poco cresc.* *mf rit*

(approximate notes)

*mp meno* *poco cresc.* *mf rit*

**SERENA (freely)**  
*rit*

Ah!

*fp* *rit*

# OH BESS, OH WHERE'S MY BESS

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Poco agitato*

The piano introduction is in 4/4 time, key of B-flat major. It features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a dynamic marking of *f* (forte). The tempo is marked *Poco agitato*.

The piano accompaniment for the first vocal line continues the rhythmic pattern from the introduction. It includes a dynamic marking of *f* and concludes with a fermata over the final notes.

*Andantino con molto calore* ♩ = 98  
*mp (with much expression)*

Bess, oh where's my Bess, Won't

The first vocal phrase is in 3/4 time. The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *p* (piano). The tempo is marked *Andantino con molto calore* and the metronome marking is ♩ = 98. The instruction *mp (with much expression)* is also present.

some - bod - y tell me where? I

The second vocal phrase continues in 3/4 time. The piano accompaniment is in 3/4 time, key of B-flat major. The lyrics are "some - bod - y tell me where? I".

ain' care what she say, I ain' care what she done, won't

*cresc.*

some - bod - y tell me where's my Bess?

*cresc.* *f* *mf poco marc.*

Bess, Oh

*p*

Lawd, My Bess! I want her

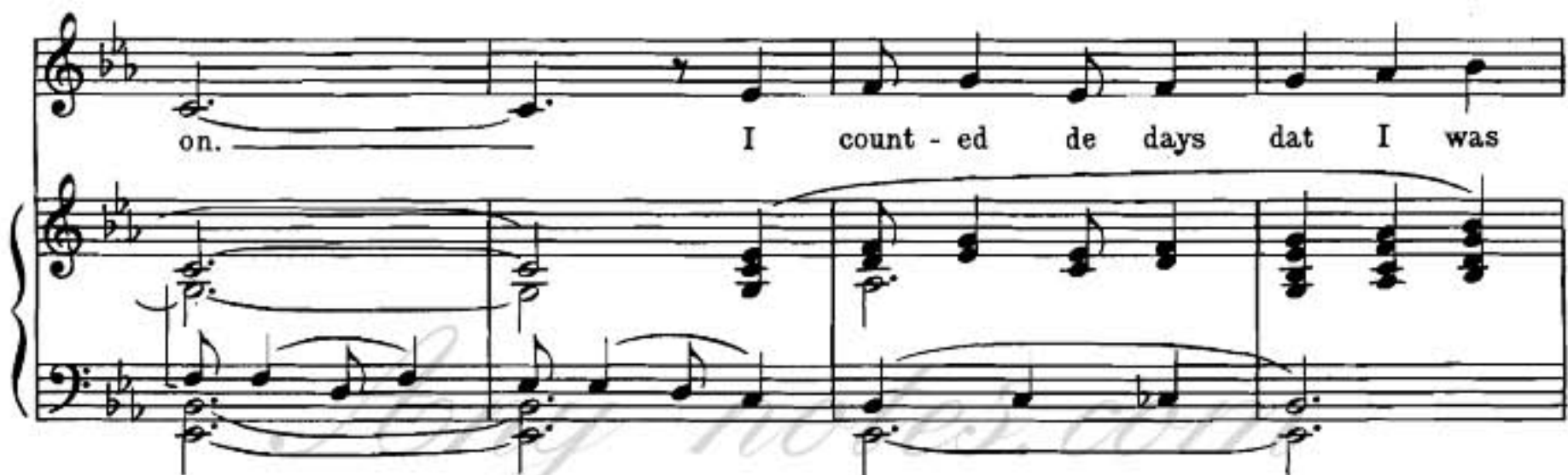
*mf* *un pochett. rit* *a tempo*



now, \_\_\_\_\_ Wid - out her I can't go



on. \_\_\_\_\_ I count - ed de days dat I was



gone \_\_\_\_\_ till I got home \_\_\_\_\_ to



see \_\_\_\_\_ her face. \_\_\_\_\_ Won't



some - bod - y tell me where's my Bess? \_\_\_\_\_ I

want her so, \_\_\_\_\_ my gal, \_\_\_\_\_ My

Bess, \_\_\_\_\_ where is she \_\_\_\_\_ (b) Oh

Gawd, in yo' big Heav'n \_\_\_\_\_ please

show me where I mus' go, ————— Oh give me de strength,

show me de way! —————

*mf*

Tell me de truth, where is she, where is my gal, where is my

*mf* *cresc.*

Bess! —————

*f* *R.H.*



# SUMMERTIME

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

*Allegretto semplice*

*mf espr.* *p*

This block contains the first system of the piano introduction. It features a treble and bass clef with a key signature of one flat (B-flat major). The tempo is marked 'Allegretto semplice'. The first measure is marked 'mf espr.' and the second measure is marked 'p'. The music consists of eighth and sixteenth notes with various articulations.

*mp* *tranquillo* *gua.....*

*R.H.*

This block contains the second system of the piano introduction. It continues the melodic and harmonic material from the first system. The tempo remains 'Allegretto semplice'. The first measure is marked 'mp' and the second measure is marked 'tranquillo'. There is a 'gua.....' marking above the treble clef staff. The right hand is labeled 'R.H.'.

*E+* *Am6* *E7* *Am6* *E7*

*Moderato (with expression)*

*p* *mp* *pp* *molto legato* *gua.....*

Sum - mer time \_\_\_\_\_ an' the liv - in' is

This block contains the vocal entry and the beginning of the piano accompaniment for the first line of lyrics. The tempo is marked 'Moderato (with expression)'. The key signature remains one flat. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment features chords and a melodic line. Dynamics include *p*, *mp*, and *pp*. The phrase 'molto legato' is written above the piano accompaniment. There is a 'gua.....' marking above the treble clef staff. The lyrics are: 'Sum - mer time \_\_\_\_\_ an' the liv - in' is'.

Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

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

*mp poco rit* *a tempo*

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

*poco rit* *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry.

*poco animato*

gva.....

D9 C+ *poco rit* 3 Am6 *a tempo* E7 Am6 E7

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

gva.....

*poco rit* *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in; Then you'll spread yo' wings —

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

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



Am6 E7 Am6 E7 Am6 E7

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of three measures with lyrics: "morn - in'", "there's a noth - in'", and "can harm you". The piano accompaniment is in a 4/4 time signature and includes chords and melodic lines in both the right and left hands.

Am D7 C Am D Dm7

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

The second system continues the musical score. The vocal line has three measures with lyrics: "With Dad - dy", "an' Mam - my", and "stand - in'". The piano accompaniment features a triplet in the right hand in the first measure and various chords and melodic lines throughout.

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

by.

The third system shows the vocal line with the word "by." and a series of whole notes. The piano accompaniment includes chords and melodic lines, with dynamic markings such as *mp* and *dim.*.

Am Am6

ton. *morendo* *pp* *gva.*

The fourth system concludes the musical score. The vocal line has a whole note with a fermata. The piano accompaniment includes chords and melodic lines, with dynamic markings such as *pp* and *gva.*.

# THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Tempo di Blues*)

The musical score is presented in four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a characteristic blues-influenced bass line with eighth-note patterns and chords. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The tempo is marked *Moderato (Tempo di Blues)*. The key signature has two flats (B-flat major), and the time signature is 4/4.

Lyrics:  
 There's a  
 boat dat's leav-in' soon for New York, Come wid  
 me, dat's where we be - long, sis - ter.  
 You an' me kin live dat high life in New York.

Come wid me, dere you can't go wrong,

sis - ter. I'll buy you de swell - est man - sion Up on

up - per Fi' th Av - en - ue, An' through Har - lem we'll go strut - tin', We'll

go a - strut - tin' An' dere'll be nut - tin' Too good for you. I'll



dress you in silks and sat - ins In de lat - est Pa - ris styles. All de

blues you'll be for - get - tin', You'll be for - get - tin', There'll be no fret - tin', Jes' noth - in' but

*mf* smiles. Come a - long wid me, dat's de place, *poco a poco cresc.*

Don't be a fool, - come a - long, come a - long... *f*

*p* *ten. ten.* *a tempo*

There's a - boat dat's leav-in' soon - for New

*ten. ten.*

*p* *ten. ten.* *a tempo*

York. Come wid me, dat's where we be -

long, sis - ter, dat's where we be -

*mf*

*rit e marc.*

long.

*f* *a tempo*

# A WOMAN IS A SOMETIME THING

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato

*p* *poco rit*

The piano introduction consists of two systems of music. The first system is in 4/4 time, marked 'Moderato', and begins with a piano (*p*) dynamic. The melody is in the right hand, starting with a quarter rest followed by eighth notes. The second system continues the melody and includes a 'poco rit' (slightly slower) marking.

*Gm* *Poco meno* *D7* *Gm* *Eb* *Eb7*

*mf* JAKE (*happily*)

Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -

*p* *a tempo*

The first system of the vocal and piano accompaniment is in 4/4 time. The vocal line is marked 'Poco meno' and 'mf' with the instruction 'JAKE (happily)'. The piano accompaniment is marked 'p' and 'a tempo'. The lyrics are: 'Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords indicated above the staff.

*Bb* *p* *D* *A7(b5)* *D* *A7(b5)*

in', Wo - man may born - you, love you, an' mourn - you,

The second system of the vocal and piano accompaniment continues the melody. The lyrics are: 'in', Wo - man may born - you, love you, an' mourn - you,'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with various chords indicated above the staff.



D Eb C7 D Eb F Eb F Gm Eb

*p* *cresc.*

But a wo-man is a some-time

*p* *cresc.* *mf* *deciso*

Gm B+ Cm7 Eb7 Gm Eb7 C Dm7

thing, - Yes, a wo - man is a some - time

Gm Eb F Gm C C<sup>9</sup>7

thing. Yo' Mam-my is the first to

*p* *mp*

C C<sup>9</sup>7 C C7 C Gm

name you, An' shell tie you to her a - pron string, — Then shell

Am7(b5) Eb<sup>9</sup>7

shame you and she'll blame you till yo' wo - man comes to claim you,

D p cresc. Eb C D Eb F Eb F Gm Eb

'Cause a - wo - man is a some - time

p cresc. mf

Gm B+ Cm7 C#dim p Gm Eb7 C Dm7 Gm

thing, - Yes, a wo - man is a some - time thing.

p

Em7(b5) D7<sup>9b</sup>5b mf D7 Gm D7

Don't you nev - er let a wo - man

L.H.v f p

Gm Bb7 mp Eb Eb7

grieve\_ you Jus' 'cause she got yo' wed - din'

mp

Bb Eb7 D D7 A7(b9)

ring. She'll love you and de - ceive you, Then she'll

leggiero

D D7 A7(b9) p Eb cresc. C7 D

take yo' clo'es an' leave you, 'Cause

p cresc.

Eb F Eb F Gm Eb Gm B+ Cm7 Eb7

a\_ wo - man is a some - time thing. - Yes, - a

mf

8.....



Gm Eb7 C7 Gm A7 Guitar tacet (G.T.) E7

wo - man is a some - time - thing, - Yes, a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "wo - man is a some - time - thing, - Yes, a". Above the vocal line, there are chord markings: Gm, Eb7, C7, Gm, A7, Guitar tacet (G.T.), and E7. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. It includes dynamic markings such as *p*, *cresc.*, and *mf*. The music is in a 4/4 time signature.

Gm (G.T.) Db C7 (G.T.) D7 A7 (G.T.) E7

wo - man is a some - time - thing, Yes, a

The second system continues the vocal and piano parts. The vocal line has the lyrics "wo - man is a some - time - thing, Yes, a". Above the vocal line, there are chord markings: Gm, (G.T.), Db, C7, (G.T.), D7, A7, (G.T.), and E7. The piano accompaniment continues with similar dynamics and accompaniment patterns.

Gm (G.T.) Db C7 (G.T.) D7 Gm Ebmaj7

wo - man is a some - time - thing,

The third system concludes the vocal and piano parts for this section. The vocal line has the lyrics "wo - man is a some - time - thing,". Above the vocal line, there are chord markings: Gm, (G.T.), Db, C7, (G.T.), D7, Gm, and Ebmaj7. The piano accompaniment ends with a *p* dynamic marking and a sustained chord.

Gm Ebmaj7 pp F Gm

Ah!

The fourth system features a vocal line with the exclamation "Ah!". Above the vocal line, there are chord markings: Gm, Ebmaj7, pp, F, and Gm. The piano accompaniment is written in two staves and includes a *pp* dynamic marking. The music is in a 4/4 time signature.

# JUST ANOTHER RHUMBA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Rhumba rhythm*)

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 rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato' with a 'Rhumba rhythm' and the dynamic is 'mf'.

It hap-pened to me— On a trip to the

West In - dies. Oh, I'm all at sea — Since that trip to the

West In - dies. I'm jit - ter - y, I'm twit - ter - y, I guess I'm

Accompanying piano for the first two lines of lyrics. The right hand plays the vocal melody, and the left hand plays a rhythmic accompaniment. Chords are indicated above the staff: B7+, Em, Am6, B7. Dynamics include 'f' and 'mp'.

West In - dies. Oh, I'm all at sea — Since that trip to the

West In - dies. I'm jit - ter - y, I'm twit - ter - y, I guess I'm

Accompanying piano for the second two lines of lyrics. Chords are indicated above the staff: Em, B7(sus), B7, B7+, Em, Em6, F7, B7. Dynamics include 'f'.

West In - dies. I'm jit - ter - y, I'm twit - ter - y, I guess I'm

Accompanying piano for the third line of lyrics. Chords are indicated above the staff: Em, A9, G, G dim, D7, D7+.

*Any-notes.com*

B7 Em Em6 F7 B7

done for, I guess I'm through! And it's some-thing a-bout which there's noth-ing an-y-one can

Em Am7 D7 Gmaj7 Cmaj7

do. It is - n't love, It is - n't mon-ey trou-ble.

*mf*

*Any-notes.com*

F7 B7 B7(b5) E Em7 A7 D

It's a ver - y fun - ny trou - ble.

*resc.*

G6 Refrain D9 G D7

It's Just An - oth - er Rhum - ba, But it

*mf*



G D9 G D7

cer - tain - ly has my num - bah,

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

G D7(sus) D7 F G

So much so — that I can't eat or slum - bah. Can you im-

The second system continues the musical piece. The vocal line has a treble clef. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

Dm E7 A7+ D9 G B7

ag - ine an - y - thing dumb - ah?

The third system of music shows the vocal line and piano accompaniment. The piano part includes a bass line with some handwritten notes below the staff.

Em F Em

Why did I have to plan a Va - ca - tion in Ha - va - na? Why did I take that trip

The fourth system concludes the page. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand.

*Anynotes.com*  $F\#7(b5)$   $B$   $C7$   $C7(b5)$

That made me lose my grip? Oh! That piece of mu - sic laid me

$B7$   $Am7$   $D7$   $G6$   $D9$

low. There it goes a - gain! Just An - oth - er Rhum - ba!

*Anynotes.com*  $G$   $D7$   $G$   $D9$

Which I heard on - ly last Sep - tum - bah!

$G$   $D7$   $G$   $D7(sus)$   $D7$

I'm a wreck. Why did I have to suc -

F Dm E7 A7+ D9  
cum - bah? Can you im - ag - ine an - y - thing

G F Eb D9 C9 Eb9  
dum - bah? Why did I have to suc - cum - bah to that

*cresc.*

G8  
rhu - m - bah?

*ff marcato*

Trio  
D7 G Bm Am7 D9  
Ah! Ah! I'm the cu - ca - ra - cha who just went blah - And



G G6 D7 G C G Eb9

gave up swing and hot - cha, Ah, ah, ah!

D7 G Bm Am7 D C D7

Ah, Ah! At first it was di - vine - ah, But it turned out a Cu - ban Frank - en -

G B7 E

stein - ah! Ah, ah, ah!

B7 E A7

It's got me by the throat - ah. Oh what's the an - ti - dote - ah? Ah, ah,

D A7(sus) A7 D

ah! It brought me woe and strife - ah, { It made me lose my wife - ah, }  
{ Oh where's a gun or knife - ah? }

The first system of the musical score features a vocal line and piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'ah! It brought me woe and strife - ah, { It made me lose my wife - ah, } { Oh where's a gun or knife - ah? }'. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter and eighth notes. Chord symbols D, A7(sus), A7, and D are placed above the vocal line.

Am E7 Am Gmaj7 Am7 Bm7 Cmaj7 Eb6 D7(sus)

It's the rhum - ba that blight - ed my life.

*cresc.* *ff*

The second system continues the musical score. The vocal line has the lyrics 'It's the rhum - ba that blight - ed my life.' The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. A 'cresc.' (crescendo) marking is placed below the piano part, and 'ff' (fortissimo) is placed below the right-hand piano part. Chord symbols Am, E7, Am, Gmaj7, Am7, Bm7, Cmaj7, Eb6, and D7(sus) are placed above the vocal line.

D Am7 D7

There it goes a - gain!

The third system shows the vocal line with the lyrics 'There it goes a - gain!'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols D, Am7, and D7 are placed above the vocal line.

G6 D9 G D7 G

Just An - oth - er Rhum - ba Which has got me un - der its

The fourth system features the vocal line with the lyrics 'Just An - oth - er Rhum - ba Which has got me un - der its'. The piano accompaniment includes a right-hand melody with eighth notes and a left-hand bass line with quarter notes. Chord symbols G6, D9, G, D7, and G are placed above the vocal line.

D9 G D7 G D7(sus) D7

thum - bah, So much so — that I can't eat or



F G Dm E7 A7+ D9

slum - bah. Can you im - ag - ine an - y - thing



G F Eb Db7 C9 Eb9

dum - bah? Why did I have to suc - cum - bah to that

*cresc.*



G6

rhu - m - bah?

*ff marcato*





# SLAP THAT BASS

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

*f marcato*

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

*mp* *mp*

Ebm Gb6 Abm6 Bb7 Ebm Gb F7(b5)

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

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 dynamics are marked 'mp'. The right hand of the piano part has chords and some melodic lines, while the left hand has a steady bass line.

Gb6 A dim cb6 Ebm Bb7 F7

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

This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues on two staves. The dynamics are marked 'p' (piano). The right hand of the piano part has chords and some melodic lines, while the left hand has a steady bass line.

B $\flat$ 7      E $\flat$ m      G $\flat$ 6      A $\flat$ m6      B $\flat$ 7      E $\flat$ m      G $\flat$

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

F7(b6)      G $\flat$ 6      A dim      C $\flat$ 6      D $\flat$ 7<sup>9</sup>

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

G $\flat$ 6      B $\flat$ +      E $\flat$       E $\flat$ 7      B $\flat$ 7

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

E $\flat$       E $\flat$ 7      B $\flat$ 7      E $\flat$  cresc.      E $\flat$ 7      C $\flat$ m      E $\flat$ 7

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

Ab7 Bb7 Ab7 F<sup>9</sup>7 Ab7 B7 Ab7 F<sup>9</sup>7

*f* *molto marc.*

This system shows the piano accompaniment for the first part of the piece. It consists of three staves: a single treble clef staff at the top with chord symbols (Ab7, Bb7, Ab7, F<sup>9</sup>7, Ab7, B7, Ab7, F<sup>9</sup>7) and two grand staff staves (treble and bass clefs) below. The music is in a 4/4 time signature and features a series of chords with moving bass lines and some melodic lines in the upper register. The dynamic marking is *f* and the tempo/style is *molto marc.*

Refrain Ab7 mp-f Fm B7 B<sup>9</sup>7 Ab7 Fm

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

*mp-f*

This system contains the first part of the refrain. It features a vocal line on a single treble clef staff and piano accompaniment on two grand staff staves. The chords are Ab7, Fm, B7, B<sup>9</sup>7, Ab7, and Fm. The lyrics are "Slap that bass, slap it till it's diz-zy, — Slap that bass," with the instruction *rhythmically* under the first phrase. The dynamic marking is *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! —

This system continues the refrain with a vocal line and piano accompaniment. The chords are F7, F, Eb, Ebm, Bbm, Ab, and Bb7. The lyrics are "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*

This system shows the piano accompaniment for the final part of the refrain. It consists of two grand staff staves. The chords are Eb6, Bb7, Bb+, Eb7, Ab7, and Fm. The lyrics "Slap that bass," are written above the piano part. The dynamics *f* and *mp-f* are indicated.



B7 B<sup>9</sup>7 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 Eb7<sup>9</sup> 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 B9 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#m6 2. Eb Eb7 B9 Ab9 Ab Eb

bass! bass!

*mf* *molto marc.* *ff*

## (I've Got) BEGINNER'S LUCK

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

*mp*

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

*p*

F#m D F#m6 A7 D F#m6

At a - ny gamb - ling Ca - si - no From Mon - te Car - lo to

The first system of the song includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamic is 'p'. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'At a - ny gamb - ling Ca - si - no From Mon - te Car - lo to'.

A7 D Em6 F#7 B7 E7 A7

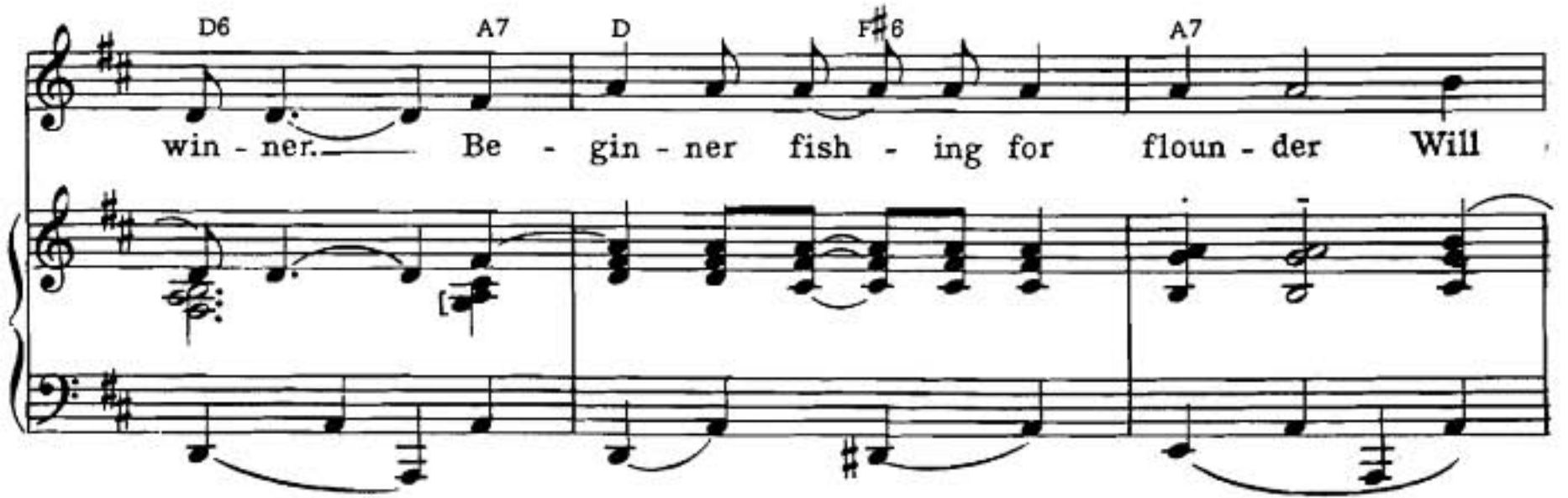
Re - no, They tell you that a be - gin - ner Comes out a

The second system of the song includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamic is 'p'. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'Re - no, They tell you that a be - gin - ner Comes out a'.



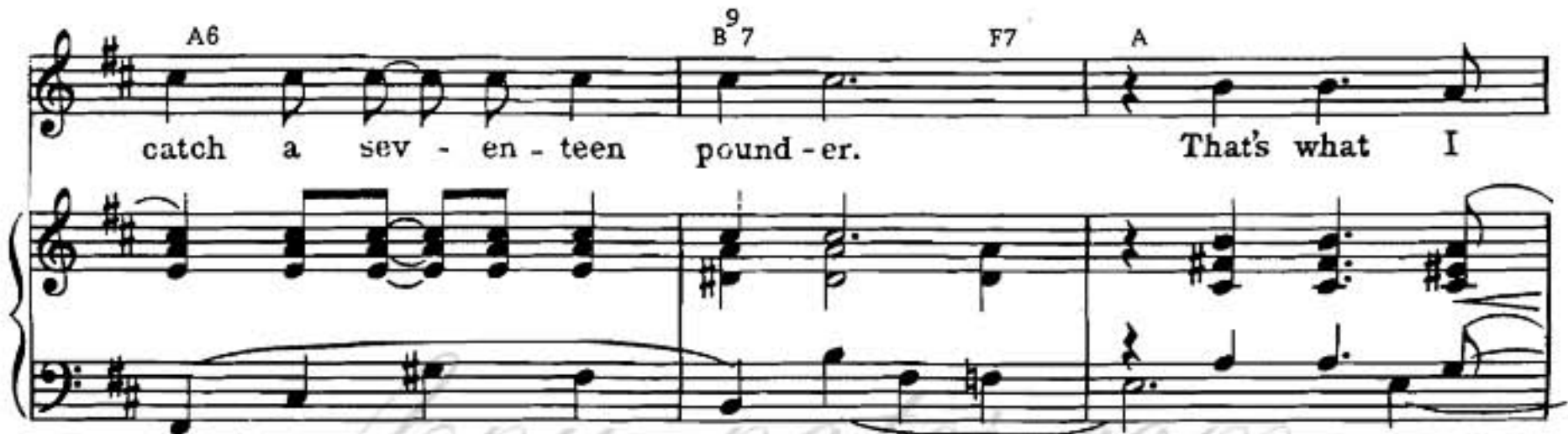
D6 A7 D F#6 A7

win - ner. Be - gin - ner fish - ing for floun - der Will



A6 B9 F7 A

catch a sev - en - teen pound - er. That's what I



E9 A E9

al - ways heard And al - ways thought ab - surd, But



A7 D Dmaj7 D7 Am

now I be - lieve ev - 'ry word.



Refrain (not fast) *p-mf*

D7 Gmaj7 G6 G D7sus4 D7 G G6 Gmaj7 G6

For I've got be - gin-ner's luck. The first time that I'm in love,

Em A7 D7sus4 D7 *mf* G+ F#7(b5) Bbm6 Am6 *mp* Gmaj7 G6 G

- I'm in love with you. Gosh, I'm luck - y! I've got be -

D7sus4 D7 G G6 Gmaj7 G6 Em A7 C Em D

gin-ner's luck. There nev-er was such a smile - Or such eyes of blue!

Bbm6 Am6 F#7(b5) G G7 C9 7 *mp* G G6

Gosh, I'm for-tun - ate! This thing we've be - gun Is much more than a

*C*<sup>9</sup><sub>7</sub> G G6 B<sup>9</sup><sub>7</sub> B7(9♭) G6

pas-time, For this time is the one — Where the first time is the

*C*<sub>6</sub> D7 *p* Gmaj7 G6 G D7sus4 D7 D<sup>#</sup>dim Em G6

last time! I've got be - gin - ner's luck, Luck - y through and

*mf* A7 Eb+ G Em Em D7sus4 C6 D7

through, 'Cause the first time that I'm in love, I'm in love with

1. G D6 A7(b5) D7 2. G G6 G

you. — For you. —

*L.H.* *Sf L.H.*



# LET'S CALL THE WHOLE THING OFF

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

*mf*

*poco rit*

The piano introduction is in D major, 4/4 time, and consists of 8 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte to poco ritardando.

D *Brightly* B7 Em D A7 D *G<sup>9</sup> 7*

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

*mp leggiero a tempo* *mf*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in D major and 4/4 time, with lyrics: "Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For". The piano accompaniment is marked 'mp leggiero a tempo' and 'mf'. The key signature is D major and the time signature is 4/4.

C#+ F#<sup>9</sup> 7 B7 D E7 A7 A+

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

*mf*

The second system of the song features a vocal line and piano accompaniment. The vocal line is in D major and 4/4 time, with lyrics: "you like this and the oth-er While I go for this and that.". The piano accompaniment is marked 'mf'. The key signature is D major and the time signature is 4/4.

*mp*  $B7$   $Em$   $D$   $A7$   $D$   $G^9$   $A$   $F\#m6$

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

$E7$   $A6$   $Gm6$   $A7$   $D$   $D7$   $Bm$   $D7$

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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are "two will nev-er be one, Some-thing must be done." The piano accompaniment includes various chord voicings and melodic patterns.

Refrain  $G$   $Em$   $G6$   $C6$   $Am$   $D7$   $G$   $Em$   $G6$

*p-mf*

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

The Refrain section begins with a double bar line. The vocal line and piano accompaniment are shown. The lyrics are "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". The piano accompaniment features a rhythmic pattern of chords.

$C6$   $Am$   $D7$   $mf$   $G$   $G7$   $C$   $Cm$   $G$   $Em$

*mf*

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

The final system of the musical score shows the vocal line and piano accompaniment. The lyrics are "I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, Let's call the whole thing I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, Let's call the whole thing". The piano accompaniment includes a variety of chord voicings and melodic lines.

A7 D7 G Em C6 D7 G Em

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

C6 D7 G G7 C G Cm6

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

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G C D7 C G *mf* Em6 F#7 Bm D6

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

E7 C6 D7 *mf* Em6 F#7 Bm D6

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



E7 C6 D7 G G6 C6 D7

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

G G6 C6 D7 G G7

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

C G Cm6 G C G C6 B7 E7

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

*mf* C6 Bm Cmaj7 D7 1. G Eb7 D+ 2. G A#dim G6

Let's call the whole thing off! off!

# PROMENADE (Piano Solo)

GEORGE GERSHWIN

Allegretto moderato

The first system of musical notation for 'Promenade' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef key signature of one sharp (F#) and a common time signature. The tempo is marked 'Allegretto moderato'. The first four measures show a series of chords in the right hand and a simple bass line in the left hand. A fermata is placed over the first measure of the right hand.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The dynamics are marked 'mf' (mezzo-forte). The right hand continues with chords, and the left hand has a steady bass line. A fermata is present over the first measure of the right hand.

The third system of musical notation shows a change in dynamics to 'mp' (mezzo-piano). The right hand begins with a melodic line featuring eighth notes and a triplet of eighth notes. The left hand continues with chords. A fermata is placed over the first measure of the right hand.

The fourth system of musical notation continues the melodic development in the right hand with eighth notes and triplets. The left hand provides harmonic support with chords. A fermata is placed over the first measure of the right hand.

The fifth system of musical notation concludes the piece. The right hand features a melodic line with eighth notes and triplets. The left hand has a bass line with some chords. A fermata is placed over the first measure of the right hand. The dynamics are marked 'f' (forte).

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. A large, faint watermark "Any-notes.com" is visible across the system.

Fourth system of musical notation. The right hand has a melodic line with a *mp* dynamic marking. The left hand accompaniment consists of chords and moving lines.

Fifth system of musical notation. The right hand features a melodic line with a *mp* dynamic marking. The left hand accompaniment includes chords and moving lines. A signature "M. J. Z. 2016" is visible in the bottom right corner.



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 features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with chords and single notes. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues with eighth-note triplets and slurs. The left hand has a bass line with chords. A dynamic marking of *mf* is present.

Third system of musical notation. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with chords and single notes.

Fourth system of musical notation. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with chords and single notes.

Fifth system of musical notation. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass line with chords and single notes. A dynamic marking of *dim.* is present at the beginning, and *p* is present at the end.

# 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 mix of chords and moving lines in both the treble and bass staves.

C Em F6 G7 C Em F6 G7

*mp*

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

This system contains the first line of the song. The vocal line is written in a treble clef with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in a grand staff. The lyrics are: "Drop\_ that long face!\_ Come on, have\_ your fling!". The music is in 4/4 time.

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 continues in the treble clef. The piano accompaniment includes a section for the right hand (*R.H.*) in the bass clef. The lyrics are: "Why\_ keep nurs - ing\_ the Blues?". The music is in 4/4 time.



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 Bb7maj7 Eb7 Eb7(b9) Ab7maj7

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

Db7 Gb Gb7maj7 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, E4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes chords and melodic lines in both hands, with a triplet of eighth notes in the right hand over the final two measures.

Gm6 D E#dim G6 A7

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

The second system continues the vocal line with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features chords and a melodic line in the right hand, with a triplet of eighth notes in the left hand over the final two measures.

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: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment includes chords and a melodic line in the right hand, with a triplet of eighth notes in the left hand over the final two measures.

D A7sus4 A7 D7 D+

worm had turned.

The fourth system concludes the vocal line with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features chords and a melodic line in the right hand, with a triplet of eighth notes in the left hand over the final two measures.

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

mf

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> 7 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 four measures. The first measure features a series of chords in the right hand: F major, G minor 7, F major 7, and F7. The left hand plays a simple bass line. The second measure continues with similar chords. The third measure has a melodic line in the right hand. The fourth measure concludes with a final chord and a fermata.

F (rather freely) Gm7 Fmaj7 F7 Gm7 C9

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

mp

The vocal line begins with the lyrics "I was a strang-er in the cit-y. — Out of town were the peo-ple I knew." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked "Moderato" and the performance instruction is "(rather freely)".

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 piano accompaniment continues with the same bass line and chordal accompaniment. The final measure features a "Guitar tacet" instruction. The vocal line ends with the word "The".



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

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

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

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

C7 F Ebm6

Refrain (brighter but warmly)

A fog-gy day — in Lon-don town —

Gm7 C9

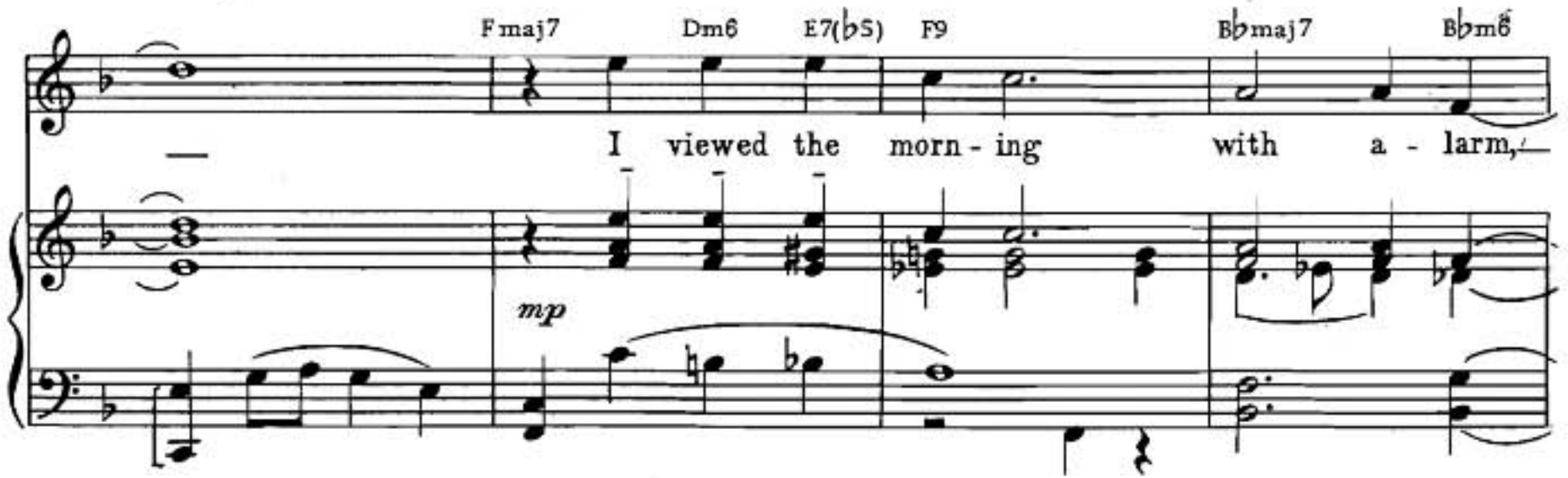
C7(b9) F Fm7 Fm6 G7(6) G7+ C9

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

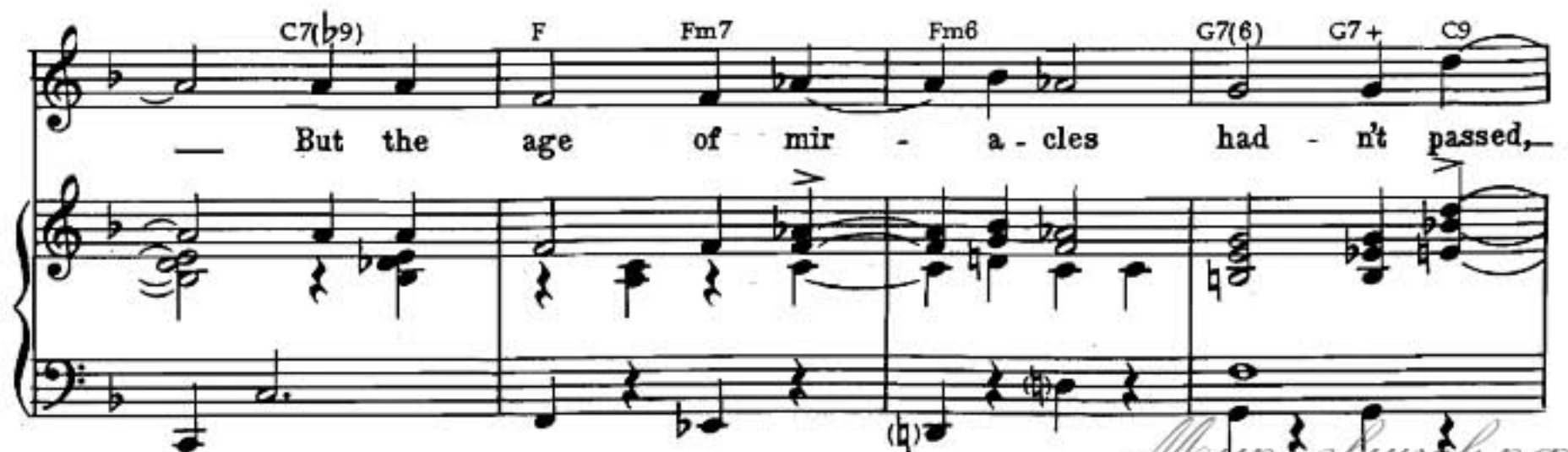
How long, I won - dered, could this thing last?

*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 (p) and mezzo-forte (mf) dynamics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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. The piano accompaniment continues with the same rhythmic pattern, using various chords to support the melody.

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

B $\flat$  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

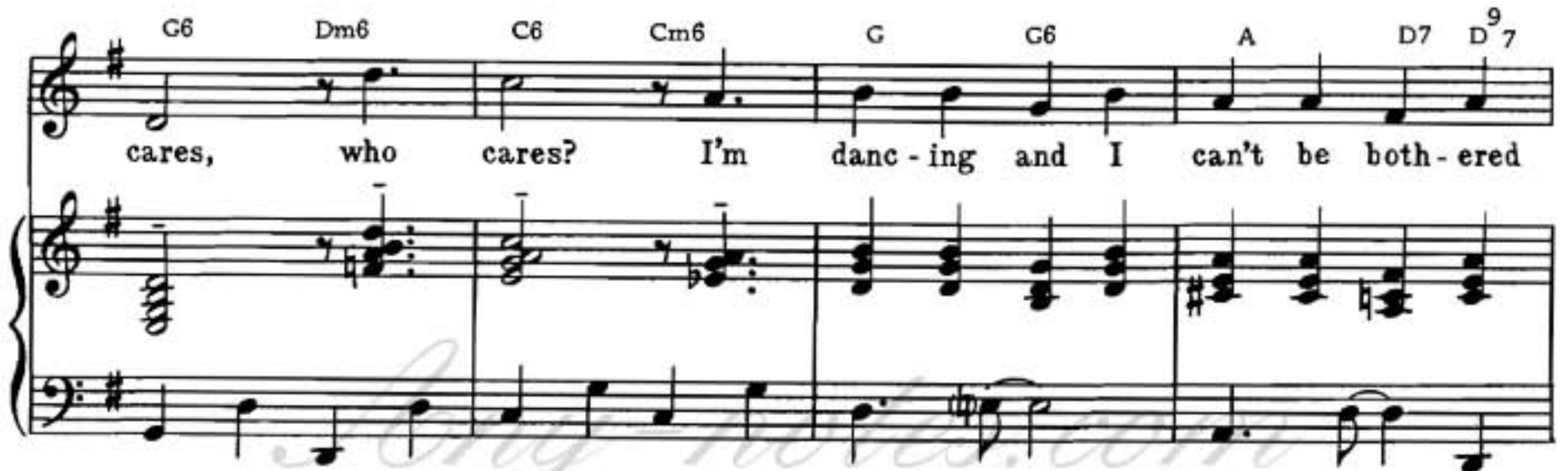
G6 C#dim7 D<sup>9</sup>7 D7 G6 Em6 D<sup>9</sup>7 D7

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 accents and slurs, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto scherzando' and the dynamics are 'mf'.

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

*p* (Vamp)

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Vamp' section marked 'p'.

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 line and piano accompaniment.

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 line and piano accompaniment.

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 the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes chords and a bass line. 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 the song continues the vocal melody and piano accompaniment. The piano part includes a triplet in the right hand.

*D Bdim7 G6 A7 D9*

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

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a 9th chord in the final measure.



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> G7 C<sup>9</sup> A<sup>9</sup> 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.\_

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "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,

This system contains the second two lines of music. The vocal line continues with the lyrics: "Strol-ling with the one girl, Sigh-ing sigh aft-er sigh,". The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are: "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.\_

This system contains the third two lines of music, which are a repeat of the first system. The vocal line and piano accompaniment are identical to the first system. The lyrics are: "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,

This system contains the fourth two lines of music. The vocal line begins with a mezzo-piano (*mp*) dynamic marking and the lyrics: "Just im-ag-ine some one\_ Wait-ing at the cot-tage door,". The piano accompaniment also starts with a mezzo-piano (*mp*) dynamic marking. The lyrics are: "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?

Chords: Dm, G6, A7, D, G, C7(b5)

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

Chords: B7, B7(9b), E9, A7, D9, G7, C9, A9, A7(9b)

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

Chords: G, G6, C6, G, F7, E9, A9(3b), C6, C7

1. how? 2. how?

Chords: 1. G, G6, Am6, C+ 2. G, F+, Eb7, D7, G6



# 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 marked 'Moderato con spirito'. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note B1, a quarter note D2, and a quarter note E2. The introduction concludes with a final chord of G major.

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 set to a piano accompaniment. The melody in the right hand is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line in the left hand is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter). The piano part features chords in the right hand and a bass line in the left hand.

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 is set to a piano accompaniment. The melody in the right hand is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line in the left hand is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter). The piano part features chords in the right hand and a bass line in the left hand.

G<sup>9</sup>7 G7 C7 F7 B7 E7

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

The third line of lyrics is set to a piano accompaniment. The melody in the right hand is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line in the left hand is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter). The piano part features chords in the right hand and a bass line 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

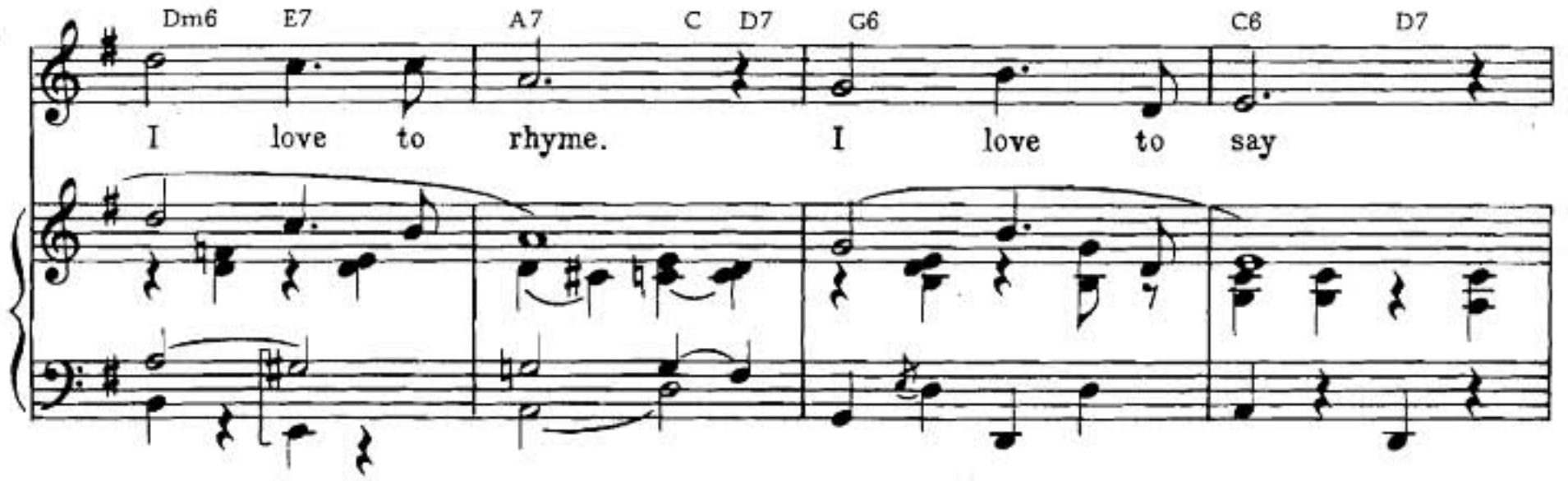
I love to rhyme, Moun-tain-eers love to

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,



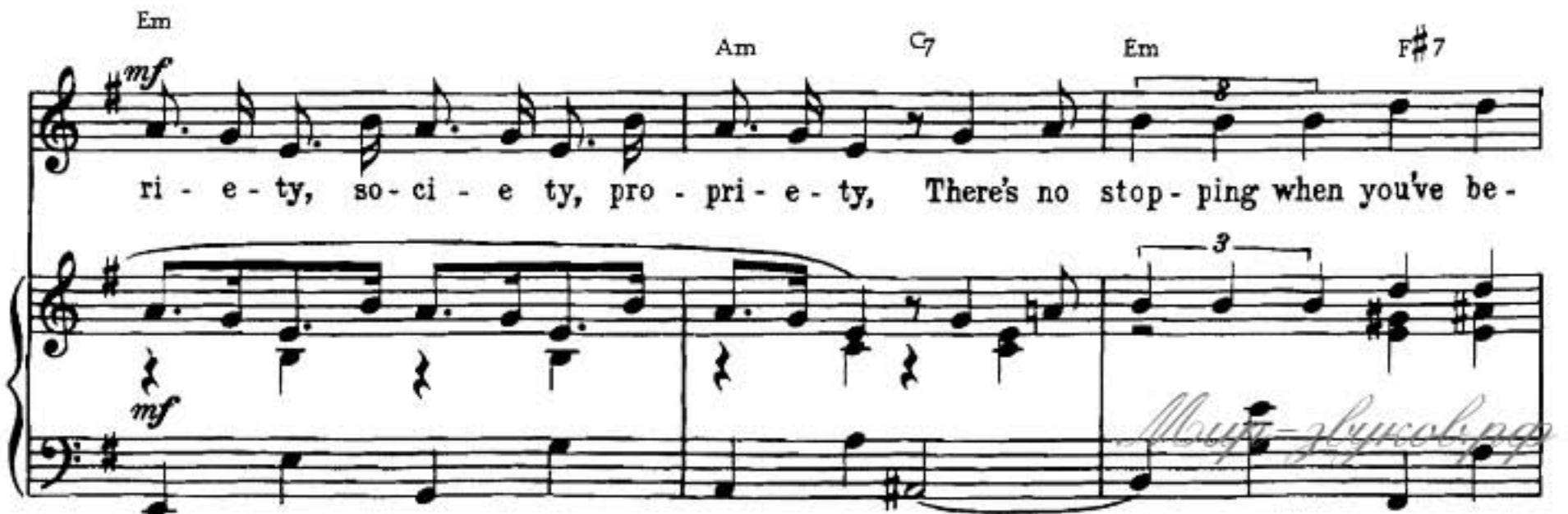
C C6 G C D7 G6 B7

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 the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols B7, Em, Am, and Cm are placed above the vocal line.

G Em6 C D7 G6 C6 D7

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

The second system continues the musical score. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with chords and a bass line. Chord symbols G, Em6, C, D7, G6, C6, and D7 are placed above the vocal line.

G C6 D7 G G

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

The third system continues the musical score. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with chords and a bass line. Chord symbols G, C6, D7, G, and G are placed above the vocal line.

A7 Cmaj7 C6 1. G6 2. G6

*mf* be That you rhyme with me? me?

The fourth system concludes the musical score. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with chords and a bass line. Chord symbols A7, Cmaj7, C6, 1. G6, and 2. G6 are placed above the vocal line. The system includes first and second endings. Dynamics include *mf* and *ad.* (ad libitum). A watermark 'Any-notes.com' is visible across the piano part.

# 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 features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. 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 style is '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. 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,

Gmaj7 G7 G6 C6 G D7 G6 B7

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

*mf poco*

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

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

*marcato*

A7 E6 Emaj7 C#m G#m

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

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

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

C6 D7 G6 G#dim7 C6 D7 Gmaj7 G7 G7

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

C9 C6 G G6 C6 C

right — But 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 shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The tempo 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 shows the vocal line and piano accompaniment for the second line of lyrics. 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 features a melodic line with a wide interval, while the left hand provides a harmonic accompaniment. The dynamics start at mezzo-piano (*mp*), increase to mezzo-forte (*mf*), and then gradually decelerate (*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 in the treble clef and piano accompaniment in the grand staff. The piano accompaniment is marked *P a tempo*. 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*      F7

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

*Bb*7(*sus*4)      *Bb*7      *Eb*      F7

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

Bb7 Eb Eb+ Ab Ab6

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

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note chord 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 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 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 F7, followed by a whole note chord Bb7(sus4), a whole note chord Bb7, and a whole note chord 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 eighth-note pulse.

Refrain (with humorous emphasis)

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. The piano part features a steady eighth-note accompaniment.

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. The piano part continues with the eighth-note 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 dynamic marking is *mf*.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *smoothly* and begins with a half note chord of E-flat major. The lyrics are: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano accompaniment is marked *p* and features a melody in the right hand and a bass line in the left hand. The key signature remains two flats.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano accompaniment continues with the same melody and bass line. The key signature remains two flats.



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 music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The piece 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, Eb). The piano accompaniment is on a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal melody consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols are placed above the vocal staff: Ab mp, Bb<sup>9</sup>7, Eb6, Gm, Eb, Gbdim, Bb7 sus4, and Bb7. The lyrics are: "The way your smile just beams, — The way you sing off key, —".

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 on the treble clef staff. The piano accompaniment continues on the grand staff. The music maintains the same key signature and time signature. The vocal melody has a slight rise in pitch for the second phrase. The piano accompaniment includes some grace notes and dynamic markings. Chord symbols are placed above the vocal staff: Ab6, Bb<sup>9</sup>7, Bbm, Eb, Bb7, Bbm6, Cm, D7(b6), Bbm6, Ab, Fm, Bb7 sus4, and Bb7. The lyrics are: "The way you haunt my dreams, — No, no! They can't take that a-way from me!".

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

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

The third system of the musical score. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The music maintains the same key signature and time signature. The vocal melody is marked with a dynamic of *warmly*. The piano accompaniment features a more active bass line. Chord symbols are placed above the vocal staff: Eb6, Eb warmly, Gm, C7, Adim, Gm, C7, D7, Gm, Gm6, and A7. The lyrics are: "We may nev - er, nev - er meet a - gain On the bump-y road to".

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 continues on the treble clef staff. The piano accompaniment continues on the grand staff. The music maintains the same key signature and time signature. The vocal melody ends with a half note. The piano accompaniment concludes with a final chord. Chord symbols are placed above the vocal staff: D7sus4, D7, Gm, C7, Adim, Gm, Bbm, C7, F7, Abm, and Bb7. The lyrics are: "love, Still I'll al - ways, al - ways keep the mem -'ry of".



Ab *mp* Abmaj7 Ab6 Eb6 Gm Eb Gbdim

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

Bb7sus4 Bb7 Ab6 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 waltz-like melody in the right hand with a steady accompaniment in the left hand. The melody consists of eighth and quarter notes, with some chords in the right hand.

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "A - way with the mu - sic of". The piano accompaniment features a waltz rhythm with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present. Chord symbols **Dm6** and **E7** are placed above the vocal line.This system contains the second line of the vocal melody and its piano accompaniment. The vocal line has the lyrics "Broad - way! Be off with your Irv - ing Ber - lin!". The piano accompaniment continues with the waltz rhythm. Chord symbols **Am**, **Dm6**, **E7**, and **Am** are placed above the vocal line.

\*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 with sustained chords. The key signature has two flats (B-flat and E-flat).

Chords: C, C7, G7

mp

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

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

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

Chords: C7, G7, C8

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The dynamics include a mezzo-forte (mf) marking.

Ab7 Cmaj7 C6

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

The second system continues the musical score. The vocal line has a half note Ab4, followed by quarter notes Bb4, C5, and D5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb, Eb). The dynamics include a mezzo-forte (mf) marking.

Ab7 Dm7 G7

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

The third system continues the musical score. The vocal line has a half note Ab4, followed by quarter notes Bb4, C5, and D5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb, Eb). The dynamics include a mezzo-forte (mf) marking.

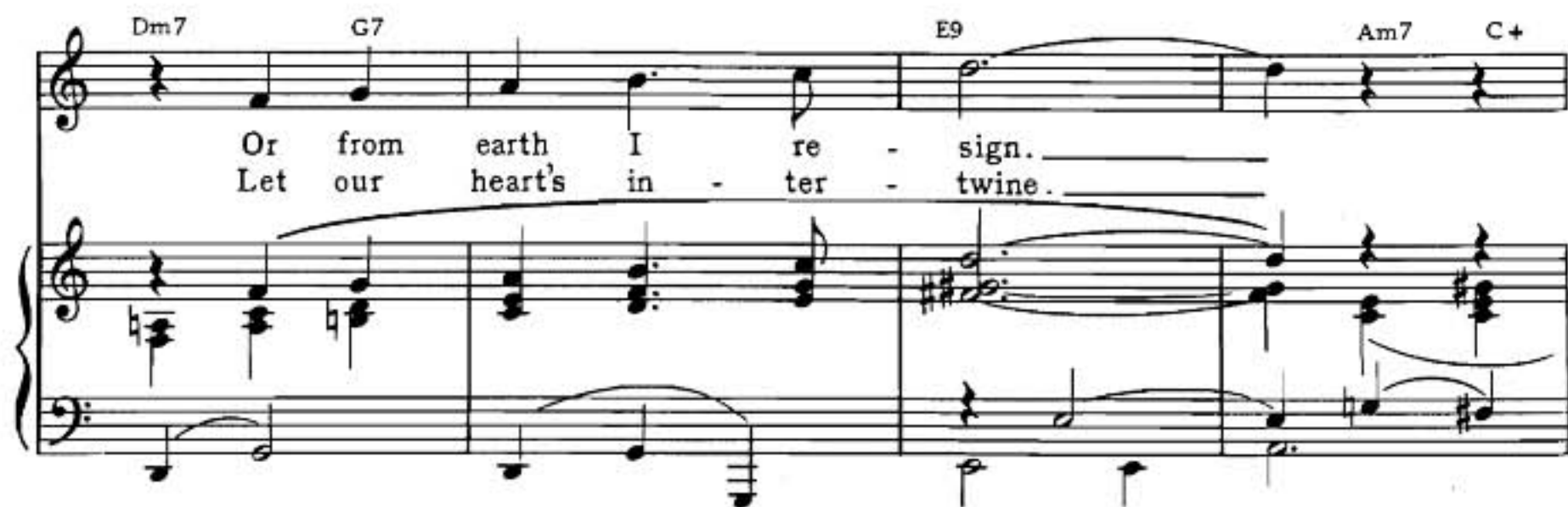
C Dm7 (alt) G7

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

The fourth system continues the musical score. The vocal line has a half note C5, followed by quarter notes D5, E5, and F5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The dynamics include a mezzo-piano (mp) marking.

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 melodic line in the right hand with eighth-note patterns and a supporting bass line in the left hand. A dynamic marking of *mf* is present.

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

This system contains the first vocal phrase and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "You've real-ly got me, I find I'm not me, The me I'd". Chord symbols G and G+ are placed above the vocal line. A dynamic marking of *mp* is shown in the piano part.

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

This system contains the second vocal phrase and its piano accompaniment. The lyrics are: "known in the past. You sim-ply stun me, Love has un-". 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 vocal phrase and its piano accompaniment. The lyrics are: "done me at last. From the be-gin-ning You had me". Chord symbols Am7, D7, G, G maj7, G7, and Bm are placed above the vocal line. A dynamic marking of *mf* is shown in the piano part.



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*