

SUMMERTIME

THE  
GREATEST  
SONGS OF  
GEORGE  
GERSHWIN





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Chappell & Co., Inc.

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# THE REAL AMERICAN FOLK SONG

BOOGIEWOOGIE.RU

## (Is A Rag)\*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

Piano introduction in 6/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

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

Vocal line with piano accompaniment. The piano part continues with the same accompaniment as the introduction, marked *mp*. Chords are indicated above the vocal line.

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

Vocal line with piano accompaniment. Chords are indicated above the vocal line.

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

Vocal line with piano accompaniment. Chords are indicated above the vocal line.

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.*

*mp calmato*

*mf* **Andantino cantabile**  
PORGY

B $\flat$

F7

B $\flat$

Dm7(b5)

Guitar  
tacet

E $\flat$

E $\flat$ m

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

*mf con calore*

Gm

Gm7

Em7 sus 5

E $\flat$ 7

B $\flat$

A $\flat$ 7

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 -

A7 Em7(b5) A7 Bm D G7

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

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

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

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

hap - pi - ness is jes' be - gun. —

*poco rit*

*mf* *BESS* *Tempo I* *molto cantabile* *A7* *C#m7*

Por - gy, I's 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',

*Ebm* *D7 rall.* *D7 4#* *F# f a tempo* **BOOGIEWOOD** *rit*

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

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

*marcato*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include 'Ebm', 'D7 rall.', 'D7 4#', 'F# f a tempo', 'marcato', and 'rit'.

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

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

*a tempo* *p dolce*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with eighth-note patterns. Performance markings include 'F# a tempo', 'Bm7 (b5) rit', 'p', 'Poco sostenuto (gently)', 'A#m7 (b5)', 'a tempo', and 'p dolce'.

*Bmaj7* *G#m* *F# pp* **PORGY** *A#m7 (b5)*

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

*pp*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a triplet of eighth notes in the right hand. Performance markings include 'Bmaj7', 'G#m', 'F# pp', 'PORGY', 'A#m7 (b5)', and 'pp'.

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

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

*mf animando*

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with eighth-note patterns and triplets. Performance markings include 'Bmaj7', 'G#m', 'F#', 'F#m', 'F# dim', 'F#', and 'mf animando'.

F#m BESS A7 rit. mf Tempo I<sup>o</sup> molto cantabile (♩5) C C#m7 (♩5)

Por - gy, Is yo' wo-man'

PORGY rit. mf 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(♩5) 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. mfa 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(♭5) rit, F# (gently) A#m7(♭5) 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(♭5) Bmaj7 G#m

Hum

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

pp

F# F#m (They embrace) F#dim F# D7 pallarg. F#

Oh, my Por - gy, pallarg.

My Bess,

mf pallarg.



*allegretto* *tempo*

*a tempo*

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:

*a tempo*  
*dolcissimo*

*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 Em7sus4

more. \_\_\_\_\_ What for? \_\_\_\_\_ I got no lock on de

C#m7(b5) Em Bm Em7sus4 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 C#

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 complain-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 plenty 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 *p* 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 *mf cresc. ed animato* Gm C7(b5) Bb D7 G Em G

song. —

*mf cresc. ed animato*

# IT AIN'T NECESSARILY SO

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

1. It

*(happily, with humor)*

Gm C Gm C Gm C

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!) (repeat!)

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

2 Gm Gm7 Eb7 Allegro giocoso 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

Gm C Gm C Gm C

*mf*

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

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

*mf*

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

ain't ne-ces-sa-ri-ly so, It ain't 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(b5) 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?

F#7 Eb7 *mp* Cm6 *un poco meno* G D7

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

*mp un poco meno*

C B7 Em Cm6 G D+9 *rall.*

*poco a poco cresc.*

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.*

Gb *mf a tempo*

so.

*mf a tempo*

# 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 right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. A right-hand section is boxed and labeled *R.H.*

*SERENA (with utmost expression)*

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

*mp sempre ritmato*

The first line of the song is marked *SERENA (with utmost expression)*. The vocal line is in 3/4 time, and the piano accompaniment is marked *mp sempre ritmato*. The piano part features a steady eighth-note accompaniment.

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

The second line of the song continues the vocal and piano accompaniment. The piano part features a steady eighth-note accompaniment.

(Wailing)  
*mp*  
 Ah, Ah,

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

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

*p*  
 Ah,

*mp* **Animato**

Ah, Ain' dat I min'

*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.* *f*

*(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.* *p*

**CHORUS**  
*a tempo*

Ah, Ah, *mf SERENA*  
Ole Man

*a tempo* *mp*

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

*poco rall.* *p* **Più mosso**

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

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

**Meno**

lone now— Since my man\_ is dead. —

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

Ah, — Since my man—

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

**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* *col. gva*

## 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, marked *Poco agitato*. It features a driving eighth-note accompaniment in both hands. The right hand starts with a treble clef and a key signature of two flats (B-flat and E-flat). The left hand starts with a bass clef and the same key signature. The music is marked with a forte (*f*) dynamic and includes accents and slurs.

This system shows the piano accompaniment for the first vocal line. The piano part continues with the eighth-note accompaniment. The vocal line is written in a treble clef with a key signature of two flats. It begins with a rest, followed by a melodic line that ends with the word "Oh" on a half note. The system concludes with a 3/4 time signature change.

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

This system contains the second vocal line and its piano accompaniment. The tempo is *Andantino con molto calore* at 98 beats per minute, with a dynamic of *mp* (with much expression). The key signature remains two flats. The vocal line begins with the lyrics "Bess, oh where's my Bess, Won't" and is accompanied by a piano accompaniment that features a *p* (piano) dynamic marking. The system ends with a 3/4 time signature change.

This system contains the third vocal line and its piano accompaniment. The vocal line continues with the lyrics "some - bod - y tell me where? I". The piano accompaniment provides harmonic support with a mix of chords and moving lines. The system concludes with a 3/4 time signature change.

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

*cresc.*

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

*cresc.* *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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "now, ————— Wid - out her I can't go". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

on. ————— I count - ed de days dat I was

The second system continues the vocal line and piano accompaniment. The lyrics are "on. ————— I count - ed de days dat I was". The piano accompaniment maintains the same rhythmic pattern as the first system.

gone ————— till I got home ————— to

The third system continues the vocal line and piano accompaniment. The lyrics are "gone ————— till I got home ————— to". The piano accompaniment features some chordal textures in the right hand.

see ————— her face. ————— Won't

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "see ————— her face. ————— Won't". The piano accompaniment continues with its characteristic rhythmic and harmonic accompaniment.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). The lyrics are "some - bod - y tell me where's my Bess? \_\_\_\_\_ I". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

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

The second system continues the musical score. The vocal line lyrics are "want her so, \_\_\_\_\_ my gal, \_\_\_\_\_ My". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent eighth-note bass line and a treble line that provides harmonic support and melodic interest.

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

The third system of the score features the vocal line lyrics "Bess, \_\_\_\_\_ where is she \_\_\_\_\_ (b) Oh". The piano accompaniment continues with its characteristic eighth-note bass line and treble line. A fermata is placed over the final note of the vocal line, and a dynamic marking of *mp* (mezzo-piano) is visible in the piano part.

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

The fourth and final system on this page shows the vocal line lyrics "Gawd, in yo' big Heav'n \_\_\_\_\_ please". The piano accompaniment concludes with a final cadence, including a *mp* dynamic marking in the bass line.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "show me where I mus' go, Oh give me de strength,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a steady bass line and chords in the right hand.

show me de way!

The second system continues the musical score. The vocal line has the lyrics "show me de way!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a triplet of eighth notes in the right hand. The bass line continues with a steady rhythm.

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

The third system of the score has the lyrics "Tell me de truth, where is she, where is my gal, where is my". The piano accompaniment includes dynamic markings of *mf* and *cresc.* (crescendo). The right hand has a steady accompaniment, while the left hand provides a bass line.

Bess!

The fourth system concludes the score with the lyrics "Bess!". The piano accompaniment features a dynamic marking of *f* (forte) and includes a section labeled "R.H." (Right Hand) in the final measure. The vocal line has a long note for "Bess!".



# SUMMERTIME

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

*Allegretto semplice*

*mf espr.* *p*

*mp* *tranquillo*

*R.H.*

*gva*

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

*Moderato (with expression)*

*p* *p* *molto legato* *pp*

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* an' the cot - ton is high. *a tempo* Oh yo'

*poco rit* *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry.

*poco animato*

*gva*

D9 C+ Am6 E7 Am6 E7

*poco rit* *a tempo*

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

*gva* *poco rit* *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

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

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

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

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

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

by. —

Am Am6

ten. morendo *pp* *gva..*

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

BOOGIEWOOGIE.RU

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Tempo di Blues*)

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,

The first system of the musical score for 'Boogie Woogie'. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part includes a prominent left-hand bass line with a '7' marking, indicating a seventh chord. The vocal line begins with the lyrics 'Come wid me, dere you can't go wrong,'.

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

The second system of the musical score. The vocal line continues with 'sis - ter. I'll buy you de swell - est man - sion Up on'. The piano accompaniment features a dynamic marking of *p* (piano) at the start of the vocal phrase and *mf* (mezzo-forte) for the piano accompaniment. The piano part includes a complex chordal structure with many accidentals.

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

The third system of the musical score. The vocal line continues with 'up - per Fi'th Av - en - ue, An' through Har - lem we'll go strut - tin', We'll'. The piano accompaniment features a dynamic marking of *p* (piano) at the start of the vocal phrase. The piano part includes a complex chordal structure with many accidentals.

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

The fourth system of the musical score. The vocal line continues with 'go a - strut - tin' An'dere'll be nut - tin' Too good for you. I'll'. The piano accompaniment features a dynamic marking of *p* (piano) at the start of the vocal phrase. The piano part includes a complex chordal structure with many accidentals.

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

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

*pten. 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*

*sf*



# A WOMAN IS A SOMETIME THING

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Moderato

*p* *poco rit*

The piano introduction is in 4/4 time, marked Moderato. It begins with a piano (*p*) dynamic. The melody is in the right hand, starting with a quarter rest followed by eighth notes. The bass line is in the left hand, starting with a whole note chord. The tempo slows down slightly towards the end, marked *poco rit*.

Gm *mf* Poco meno JAKE (*happily*) D7 Gm Eb Eb7

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

*p* *a tempo*

The vocal line begins with a mezzo-forte (*mf*) dynamic and a *Poco meno* tempo marking. The lyrics are "Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -". The piano accompaniment is in 4/4 time, marked *p* and *a tempo*. The key signature has one flat (Bb). The piano part features a steady accompaniment with some melodic lines in the right hand.

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

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

The vocal line continues with a piano (*p*) dynamic. The lyrics are "in', Wo - man may born - you, love you, an' mourn - you,". The piano accompaniment continues in 4/4 time, marked *p*. The key signature remains Bb. The piano part features a steady accompaniment with some melodic lines in the right hand.

D  $E_b$  C7 D  $E_b$  F  $E_b$  F Gm  $E_b$   
*p* *cresc.*

But a wo-man is a some-time

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

8.....

Gm B+ Cm7  $E_b$ 7 Gm  $E_b$ 7 C Dm7

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

Gm  $E_b$  F Gm *p* C C<sup>9</sup>7

thing. Yo' Mam-my is the first to

*mp* *p*

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

name you, An' sh'ell tie you to her a - pron string, - Then sh'ell

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

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

D Eb C D Eb F Eb F Gm Eb

*p cresc.*

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

*p cresc.* *mf*

8.....

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><sub>5b</sub> mf D7 Gm D7

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

*f* *p*

L.H. v

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*

Guitar *tacet* (G.T.) E7

Gm Eb7 C<sup>9</sup>7 Gm A7

*cresc.*

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

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

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

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

wo - man is a some - time - thing,

*p*

Gm Ebmaj7 F Gm

*pp*

Ah!

*pp*

# JUST ANOTHER RHUMBA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Rhumba rhythm*)

mf

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 and rests. The tempo is marked 'Moderato' with a 'Rhumba rhythm'.

B7+ Em Am6 B7

It hap-pened to me— On a trip to the

f mp

The first system of the vocal melody is set against piano accompaniment. The right hand plays chords and moving lines, while the left hand continues the rhythmic pattern. Dynamics range from *f* to *mp*.

Em B7(sus) B7 B7+ Em Em6 F7 B7

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

The second system of the vocal melody continues the piano accompaniment. The right hand features various chord voicings and melodic fragments, while the left hand maintains the rhythmic accompaniment.

Em A9 G G dim D7 D7+

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

The final system of the vocal melody concludes the piano accompaniment. The right hand uses chords like *A9*, *G*, *G dim*, *D7*, and *D7+* to support the vocal line. The left hand continues the rhythmic accompaniment.

G C7 B7 Em Em6

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G, C7, B7, Em, and Em6 are placed above the staff.

Em Am7 D7 Gmaj7 Cmaj7

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes B4, C5, and D5. The piano accompaniment features a more active eighth-note bass line and chords. Chord symbols Em, Am7, D7, Gmaj7, and Cmaj7 are placed above the staff. A dynamic marking of *mf* is present.

F7 B7 B7(b5) E Em7 A7 D

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols F7, B7, B7(b5), E, Em7, A7, and D are placed above the staff. A dynamic marking of *cresc.* is present.

G6 Refrain D9 G D7

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

The fourth system is the start of a refrain. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols G6, D9, G, and D7 are placed above the staff. A dynamic marking of *mf* is present.

G D9 G D7

cer - tain - ly has my num - bah,

G D7(sus) D7 F G

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

Dm E7 A7+ D9 G B7

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

Em F Em

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



F#7 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!

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 Db7 C9 Eb9

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

*cresc.*

G6

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? }

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

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

*cresc.* *ff*

D Am7 D7

There it goes a - gain!

G6 D9 G D7 G

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

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*

*mp*

*mp*

*dim*

Zoom - zoom! zoom-zoom! The world is in a mess! With  
 pol - i - tics and tax - es And peo - ple grind - ing ax - es, There's no hap - pi -

Chord progression for the first system: Ebm, Gb6, Abm6, Bb7, Ebm, Gb, F7(b5)

Chord progression for the second system: Gb6, Adim, Cb6, Ebm, Bb7, F7

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Bb7 Ebm Gb6 Abm6 Bb7 Ebm Gb  
 -ness. Zoom - zoom!\_ zoom - zoom!\_ Rhy - thm, lead your

F7(b5) Gb6 A dim cb6 Db7<sup>9</sup>  
 ace! The fu - ture does - n't fret me If I can on - ly get me

Gb6 Bb+ Eb Eb7 Bb7  
 Some - one to slap that bass! Hap - pi - ness is not a rid - dle

Eb Eb7 Bb7 Eb *cresc.* Eb7 Cm Eb7  
 When I'm list'n - ing to that big bass fid - dle.

Ab7 Eb7 Ab7 F<sup>9</sup>7 Ab7 B7 Ab7 F<sup>9</sup>7

*f 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*

F7 F Eb Ebm Bbm Ab Bb7

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

Eb6 Bb7 Bb+ Eb7 Ab7 Fm

Slap that bass,

*f*  
*mp-f*



B7 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 C#7 F#m6 2. Eb Eb7 B9 Ab9 Ab Eb

bass! — bass! —

*mf* *molto marc.* *f* *sf*

# (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 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 'mp'.

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

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

*p*

This system contains the first line of lyrics. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff. Chord symbols are placed above the vocal line. The dynamic is 'p'.

A7 D Em6 F#7 B7 E7 A7

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

This system contains the second line of lyrics. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. Chord symbols are placed above the vocal line. The dynamic is 'p'.

D6 A7 D F#6 A7

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

A6 B<sup>9</sup>7 F7 A

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

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

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

A7 D Dmaj7 D7 Am

now I be - lieve ev - 'ry word.

D7 Gmaj7 G6  
 Refrain (*not fast*) *p-mf* 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 C<sup>9</sup>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>7 G G6 B<sup>9</sup>7 B7(9♯) G6

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

C6 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. L.H.

## LET'S CALL THE WHOLE THING OFF

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto

*mf*

*poco rit*

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

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

*mp leggiero a tempo* *mf*

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

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

*mf*

D B7 Em D A7 D

*mp*

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 score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo is marked *mp*. The lyrics are: "Good-ness knows what the end will be; Oh, I don't know where I'm at... It looks as if we". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

E7 A6 Gm6 A7 D D7 Bm D7

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "two will nev-er be one, Some-thing must be done.". The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

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 tempo is marked *p - mf*. 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 includes a bass line and a treble line with chords and melodic fragments.

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

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 continues the Refrain. 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 features a steady bass line and a treble line with chords and melodic fragments.



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-bry!

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-cal 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) BOOGIEWOOGIE.RU

GEORGE GERSHWIN

Allegretto moderato

The musical score for 'Promenade' is presented in five systems. Each system consists of a grand staff with a treble and bass clef. The first system is marked *f* and features a melodic line in the treble with a descending eighth-note pattern and a bass line of chords. The second system is marked *mf* and continues the melodic and harmonic development. The third system is marked *mp* and introduces a triplet in the right hand. The fourth system continues with triplets in both hands. The fifth system concludes the piece with a final melodic flourish in the treble and a bass line marked *f*.

First system of musical notation. The treble clef staff contains a melodic line with triplets and a slur. The bass clef staff contains a bass line with chords. A dynamic marking *mf* is present in the first measure. A key signature change to one flat is indicated in the final measure.

Second system of musical notation. The treble clef staff continues the melodic line with various rhythmic patterns. The bass clef staff continues the bass line with chords. A key signature change to two flats is indicated in the second measure.

Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords with accents. A key signature change to one flat is indicated in the second measure.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff features a bass line with chords. A dynamic marking *mp* is present in the first measure.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff features a bass line with chords. A key signature change to two flats is indicated in the second measure.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with quarter and eighth notes. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and ties. The bass staff continues with a steady bass line. The key signature changes to two flats (Bb, Eb).

Third system of musical notation. The treble staff has a melodic line with a dynamic marking of *f* (forte) at the beginning and *dim.* (diminuendo) later. The bass staff has a bass line with a dynamic marking of *mf* (mezzo-forte) at the beginning. The system ends with a double bar line.

Fourth system of musical notation. The treble staff has a melodic line with a dynamic marking of *mf* (mezzo-forte) at the beginning and a triplet of eighth notes. The bass staff has a bass line with a dynamic marking of *mf* at the beginning. The system ends with a double bar line.

Fifth system of musical notation. The treble staff has a melodic line with a dynamic marking of *mf* at the beginning and triplet markings. The bass staff has a bass line with a dynamic marking of *mf* at the beginning. The system ends with a double bar line.

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

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

Third system of musical notation. The treble clef staff has a melodic line with eighth-note patterns and slurs. The bass clef staff continues the accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff has a more active accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff has a more active accompaniment with chords and eighth notes. Dynamics include *dim.* (diminuendo) and *p* (piano).

## SHALL WE DANCE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

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

C Em F6 G7 C Em F6 G7

*mp*

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

The vocal line is set in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The first measure has a dynamic marking of *mp*. The lyrics are: "Drop\_ that long face!\_ Come on, have\_ your fling!".

C C6 G F6 G7 Cmaj7 Dm C Dm

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

*R.H.*

The vocal line continues in treble clef. The piano accompaniment includes a section marked *R.H.* (Right Hand) in the right hand, consisting of chords in the right hand and a bass line in the left hand. The lyrics are: "Why\_ keep nurs - ing\_ the Blues?".

C Em F6 G7 C Em B7sus4 B7

If you want this old world on a string,

Em B7 F#7sus4 B7 Em Em6 C<sup>9</sup>7 B<sup>9</sup>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

*p-f* Shall we dance, Or keep on



C+ Fmaj7 E7 Bb6

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

C7 C+ F7 Bbmaj7 Eb7 Eb7(b9) Abmaj7

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

Db7 Gb Gbmaj7 Bb6 C7

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

G7 C9 Fmaj7 E7 Bb6

- Life\_ is short We're grow- ing

C+ Fmaj7 E7 Bb6

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

C7 C+ F F7 D7

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

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

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

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

can! can!

# THEY ALL LAUGHED

BOOGIEWOOGIE.RU

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

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

The

*mf* *p*

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

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

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

world thought the heights were too high to climb. But

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

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

Gm6 D E#dim G6 A7

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

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

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

D A7sus4 A7 D7 D+

worm had turned.

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

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

Bb7 A7 D+ G Em Am D7

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

G6 G Em

They all laughed at  
They all laughed at

Am D7 C#7 F#7

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

Bm E7 D6 D Bm6 A7

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

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

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

G7 G6 G7 B7 E7

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

A7 Am C6 Eb7 D7

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

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

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

A7 mf G E<sup>9</sup>7 C6 D7

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

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

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

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

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

# A FOGGY DAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a steady accompaniment with chords and a bass line.

F (rather freely) Gm7 Fmaj7 F7 Gm7 C9

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

mp

The first system of the vocal and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The right hand has a complex texture with many chords and moving lines. The left hand has a simpler accompaniment. The tempo marking 'Moderato' and dynamic 'mp' are present.

F E7 Am Am7 D9 *Guitar tacet*

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

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. The right hand has a 'Guitar tacet' marking above the final measure. The left hand continues with its accompaniment.



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

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

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

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

C7 F Ebm6 Gm7 C9

Refrain (*brighter but warmly*)

A fog-gy day — in Lon-don town —

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

Had me low — and had me down. —

Fmaj7 Dm6 E7(b9) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,

*mp*

Fmaj7 D9 G9(6) G9+ C9

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

C7 F Ebm6 Gm7 C9

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

*p*

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

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

BOOGIEWOOGIE.RU

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

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

Dm Bbm6 F Bb6 Fmaj7 Bb6 Dm7 G9

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

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

ev - 'ry - where. A

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

- where.

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

# I CAN'T BE BOTHERED NOW

Lyrics by **IRA GERSHWIN**

Music by **GEORGE GERSHWIN**

Moderato con spirito

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

**G**  
Simply

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 vocal line and piano accompaniment.

**G G6 Em6 D7 G6 F6 Eb6 F6 G**

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

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

**D7 Gmaj7 G6 A+ D7 Bb7 Eb F Eb F**

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

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

B $\flat$  F $\sharp$  C $\sharp$ 7 F $\sharp$  C $\sharp$ 7 C $\sharp$ 7 F $\sharp$  A E7 A E7  
*cresc.*

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

E7 A $^9$  D7 C Fm D7 Cmaj7 Cmaj7 D7 Cmaj7 D7  
*f*

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

D7 G6 C $\sharp$ dim7 D $^9$  D7 G6 Em6 D $^9$  D7  
 Refrain (*well marked*)  
*mf-f*

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

*staccato*

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

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

G6 C#dim7 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>7 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(b5) D7(b5) D7 2. G Eb7(b5) D7(b5) G6

now! Bad now!

## THE JOLLY TAR AND THE MILK MAID

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Allegretto scherzando

Piano introduction in 6/8 time, marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Am D Am D *mp* Am Am6 C6 Am6

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

*(Vamp)*

A vamp section for the piano accompaniment, marked *p*, consisting of a repeating eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

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

Piano accompaniment for the first line of lyrics, featuring chords and a melodic line in the right hand and a steady accompaniment in the left hand.

C6 D6 E7 Am *mf*

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

Piano accompaniment for the second line of lyrics, featuring chords and a melodic line in the right hand and a steady accompaniment in the left hand.



D6 E7 A Bb6 G6

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

C6 F6 Gm6 A7 Dm Db+

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

F Dm6 C7 F D6 E7 C6 Am

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

Refrain

D6 E7 A A6 Bb6 C7 C+

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

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

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

C7 F F6 Dm6 C7 F6

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

C7 F6 F7 Bb6 F7 Bb6

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

F7 Bb6 F7 Bb F7 Bb6 A

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

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

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

*cresc.*

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

— The moth-er of three! —

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

2. *Bb6* *C7* *F a tempo*

— The hus - band of three! —

*f* *a tempo* *mf*

*Db* *F* *C7* *F*

# NICE WORK IF YOU CAN GET IT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in G major, 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves through A4, B4, and C5. The bass line features a steady eighth-note accompaniment. The first measure is marked *mf*. The piece concludes with a final chord of G major.

G G6 A7 C6 D7 G

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

*p*

The vocal line begins with a treble clef and a key signature of one sharp. The melody is in G major. The piano accompaniment is in G major and features a steady eighth-note accompaniment. The first measure is marked *p*. The piece concludes with a final chord of G major.

G6 C6 D7 G+ Em D7sus4 D7 Gmaj7 G6

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

The vocal line continues with a treble clef and a key signature of one sharp. The melody is in G major. The piano accompaniment is in G major and features a steady eighth-note accompaniment. The first measure is marked *p*. The piece concludes with a final chord of G major.

D Bdim7 G6 A7 D<sup>9</sup>

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

The vocal line continues with a treble clef and a key signature of one sharp. The melody is in G major. The piano accompaniment is in G major and features a steady eighth-note accompaniment. The first measure is marked *p*. The piece concludes with a final chord of G major.

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 G#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)**

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

G G6 C6 G C6 G Edim7 C6 G

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

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

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

G G6 C6 G C6 G Edim7 C6 G

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

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

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

Dm G6 A7 D G C7(b9)

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

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

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

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a triplet of eighth notes in the right hand. The overall texture is consistent with the first system.

G G6 C6 G F7 E<sup>9</sup>7 A<sup>9</sup>7(3♯) C6 C7

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

The third system shows the vocal line with a slight melodic change. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a double bar line.

1. G G6 Am6 C+ 2. G F+ Eb7 D7 G6

how? how?

The fourth system contains a first and second ending. The vocal line has a double bar line after the first ending. The piano accompaniment includes a *mf* dynamic marking. The system ends with a double bar line.

# 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, 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 half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3. The piece 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 (half). The bass line in the left hand is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). The piano part is marked 'p'.

C9 C6 C D<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 (half). The bass line in the left hand is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). The piano part is marked 'p'.

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 (half). The bass line in the left hand is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). The piano part is marked 'p'.



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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half note 'I', followed by quarter notes 'love' and 'to', then a half note 'rhyme.'. The piano accompaniment consists of chords and moving lines in both hands.

G C#dim7 C6 D7 G G+

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

The second system continues the melody. The vocal line has quarter notes 'Gay, day, may, hey, hey!' followed by eighth notes 'Chuck - le, knuck - le, nick - el, fick - le,'. The piano accompaniment includes a tritone substitution (C#dim7) and a G+ chord.

C C6 G C D7 G6 B7

pick - le! — I love to rhyme! Va -

The third system features a vocal line with a half note 'pick - le!' followed by a fermata, then quarter notes 'I love to rhyme!' and a half note 'Va -'. The piano accompaniment includes a C6 chord and a B7 chord.

Em Am G7 Em F#7

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

The fourth system begins with a piano dynamic marking of *mf*. The vocal line has quarter notes 'ri - e - ty, so - ci - e ty, pro - pri - e - ty,' followed by a triplet of eighth notes 'There's no stop - ping when you've be -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

B7 Em Am Cm

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

G Em6 C D7 G6 C6 D7

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

G C6 D7 G G

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

A7 Cmaj7 C6 1. G6 2. G6

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

*mf* Red. \* 8...

# I WAS DOING ALL RIGHT

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Animato*

*f marcato*

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

*mp* *mp leggiero*

G F D7 G6

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff. The dynamics are 'mp' and 'mp leggiero'. Chord symbols G, F, D7, and G6 are placed above the vocal line.

Bm G Gm C#dim7 D7 Bm G

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

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same key and time signature as the first system. The dynamics are 'mp' and 'mp leggiero'. Chord symbols Bm, G, Gm, C#dim7, D7, Bm, and G are placed above the vocal line.

C D7 F G7 F G7 G7+

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

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

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.

The second system continues the vocal line with the lyrics "look at me now, I don't know where I'm at.". The piano accompaniment features more complex chordal textures and melodic lines, with a mezzo-forte (mf) dynamic marking.

Refrain Moderately G<sup>6</sup> C<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>

*p-mf*

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

*p-mf legato*

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

Gmaj7 G7 G6 C6 G D7 G6

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

The fourth system continues the refrain with the lyrics "I was do-ing all right Till you came by.". The piano accompaniment features triplets and a mezzo-forte (p-mf) dynamic marking.

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*  
*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 C#m

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

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

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

C6 D7 G6 G#dim7 C6 D7 Gmaj7 G7 G7

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

C9 C6 G G6 C6 C

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

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

now. now.

*mf*

Red. \*

# LOVE IS HERE TO STAY

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Con anima*

*mp* *mf*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Con anima'. 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*

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chords F6, E7, F, D7, G7, and D7 are indicated above the vocal staff. The piano part is marked 'mp leggiero'.

Gm7 C dim C9 F6 F dim Gm7 C7 Bb

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

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. Chords Gm7, C dim, C9, F6, F dim, Gm7, C7, and Bb are indicated 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

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

Gm7 C7 G7 Gm7 C7 Eb9 D9

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

G7 C7 D7 Gm7 C7

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

Fmaj7 Bb Gm6 A7 Dm

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

G7 Gm7 C7 G9

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

Gm7 C7 F Gm7 C7

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

G7 Gm7 C7 Eb9 D9

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

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 <sup>grr...</sup> our love is here to

1. F6 C7 2. F6

stay. It's ver - y stay.

# LOVE WALKED IN

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

mp *poco rit*

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 single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano (mp) to mezzo-forte (mf), ending with a 'poco rit' (slightly slower) instruction.

*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 system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The dynamics are marked 'p a tempo'. The chord progression is indicated above the vocal line.

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

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

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same harmonic support. The chord progression is indicated above the vocal line.

Bbm7 Eb7 Abmaj9 Ab6 Am7 D7 Gmaj7 Bb9

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

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

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

Refrain Eb  
*slowly, with much expression*

F7

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

Bb7(sus4) Bb7 Eb F7

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

B $\flat$ 7 Eb Eb+ Ab Ab6

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

*mf*

C7+ Fm C7 Fm7 Eb Ab B $\flat$

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

*mp*

F9 Fm7 B $\flat$ 7 Eb

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

*poco rit* *p a tempo*

F7 B $\flat$ 7(sus4) B $\flat$ 7 Eb

got the gloom of the past; One

F7 Bb7

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

Eb Eb+ Ab Abmaj7

One look and I had found a

*mf*

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

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

*dim.*

1. Eb B9 Bb7 2. Eb Cb Bb7 Eb

you. you.

*p* *pp*

# THE BACK BAY POLKA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano introduction in 2/4 time, Moderato. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (F major/D minor).

Refrain (*with humorous emphasis*)

Give up the fond em - brace,  
Don't speak the nak - ed truth.  
Some - where the fair - er sex  
On Bos - ton beans you dine,

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

Piano accompaniment for the refrain, marked *mp-f*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat.

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

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

Piano accompaniment for the final section, marked *mp-f*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat.



C G7 C G7

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

C Am D7 C G7 C

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

Em A7 Em A7

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

*mp*

Dm Am B7

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

C G7 C

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

*mp*

G7 C Am D7

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

C G7 C Am6

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

G7 A7 Dm7 G7 C

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

C Optional Interlude G7 VC7 G7

*f*

C7 F#m7 Ab7 G7 C

# FOR YOU, FOR ME, FOR EVERMORE

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked *Moderato* and *mf*. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes. A long slur covers the first six measures.

*E<sub>b</sub>* smoothly *E<sub>b</sub>dim* *Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>dim*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Par - a - dise can - not re - fuse us, Nev - er such a hap - py". The piano part includes a *p* dynamic marking and a slur over the first two measures.

*Fm7* *B<sub>b</sub>7* *E<sub>b</sub>maj7* *E<sub>b</sub>7* *A<sub>b</sub>* *G*

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "pair! Ev - 'ry - bod - y must ex - cuse us". The piano part includes a slur over the first two measures.

Cm F9 Ab Bb7 Eb Ebdim Fm7 Bb7

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

Db Eb7 Ab G7 Cm G+ Cm7

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

F9 Fm7 *poco rit* Bb9

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

*poco rit*

**Refrain (not fast)**

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

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

*p-mf*

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

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

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

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

Fm7 Bb7 Bbm7 Eb7 Ab

The hap - py end - ing starts.

Abm Eb Gm Fm7 Bb7

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

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

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

1. Eb Cm6 Bb7 2. Eb

more! For more!

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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*lightly*)

Piano introduction in E-flat major, 4/4 time. The piece begins with a piano (*p*) dynamic and a tempo marking of Moderato (*lightly*). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The dynamics gradually increase to a *rit* (ritardando) marking at the end of the introduction.

*with feeling*  
*mp*

E $\flat$  Cm C E $\flat$ dim Fm B $\flat$ 7 E $\flat$ 6 B7 B $\flat$ 7

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

*mp a tempo*

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 music features a steady eighth-note accompaniment in the bass and a melody in the treble. The dynamics are marked *mp* and *mp a tempo*. The piece includes a *rit* (ritardando) marking at the end of the first line.

E $\flat$  A $\flat$ maj7 E $\flat$  E $\flat$ 7 C Edim Fm B $\flat$ 7 E $\flat$  E $\flat$ 6

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

Vocal line and piano accompaniment for the second line of the song. The vocal line is marked *mp*. The piano accompaniment is marked *mp a tempo*. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The dynamics are marked *mp* and *mp a tempo*. The piece includes a *rit* (ritardando) marking at the end of the second line.

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



C6 D7 G6 C6 D7 Gmaj7 G6 G C6 D7

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

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

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

*poco marcato*

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

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

*slowly with warmth*

Ab6 Bb<sup>9</sup>7 Bbm Eb Bb7 Bbm6 Cm D7(b5) 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!

*mf*

$A\flat$   $B\flat^9$   $E\flat 6$   $Gm$   $E\flat$   $G\flat dim$   $B\flat 7 sus4$   $B\flat 7$

*mp*

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

$A\flat 6$   $B\flat^9$   $B\flat m$   $E\flat$   $B\flat 7$   $B\flat m 6$   $Cm$   $D7(b9)$   $B\flat m 6$   $A\flat$   $Fm$   $B\flat 7 sus4$   $B\flat 7$

*mf*

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

$E\flat 6$   $E\flat$  *warmly*  $Gm$   $C7$   $A dim$   $Gm$   $C7$   $D7$   $Gm$   $Gm 6$   $A7$

*con calore*

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

$D7 sus4$   $D7$   $Gm$   $C7$   $A dim$   $Gm$   $B\flat m$   $C7$   $F7$   $A\flat m$   $B\flat 7$

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

*mf* *f*

Ab *mp* Abmaj7 Ab6 Eb6 Gm Eb Gbdim

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

*mp*

Bb7sus4 Bb7 Ab6 Bb<sup>9</sup>7 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

*mf* *mp*

1. Eb Ebmaj7 Bb Eb Bb7 Bb<sup>9</sup>7 Ab Bb<sup>9</sup>7 *mf* 2. Eb Ebmaj7 Ebm6 Ab+ Eb Eb6

me! — The way you wear your hat me! —

*mf* *p* *pp*

## BY STRAUSS\*

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di Valse Viennoise

A - way with the mu - sic of

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

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

Dm6 E7 Cm6 D7

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

Bbm6 C9 F Gm

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

Fmaj7 Gm

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

Dm6 Bbm6 F E9

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

Am7 Am6 C D9 C

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

G7 C

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

Bb Bbm C7

Ya, ya, ya! Give me

*mp grazioso*

Am *rall.* Abm C7

oom - pah - pah!

*rall.* *f marcato*

Refrain

Gm7 C9 F

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

*mp - mf a tempo*

Gm7 C7 C+7 F Dm6

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

E7 Em7 A7 Am7 D7 Gm Dm7

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

*8va basso ad lib....*

G7 G7(b5) C7 Gm7 C9

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

*fp* *a tempo*

F Gm7 C7 C+7 F

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

F7 Bb Db Eb7 F *mp calmo* F dim

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

*mf animato* *mp calmo*

Gm7, C9 C+7 F F7 D7 Gm

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

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

— By Strauss. When I want a Strauss.

*mf* *sf*



Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Tempo di valse moderato

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

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

Chords: C, C7, G7

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand.

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

Chords: C6, Ab7, G7(6), C

Musical notation for the second line of the song, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

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

Chords: C7, G7, C6

Musical notation for the third line of the song, including vocal line and piano accompaniment. The piano part concludes with a final chord in the right hand.

Ab7 C6 B7

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

Em Eb+ Em7 Dm7 G7 C Db C Db

ser - e - nade you?

*rit.* *a tempo*

Refrain

C Dm7 G7

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

*mp*

Dm7 G7 Cmaj7 C6 Bb Dm7

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

G7 Dm7 G7 C Ab7 Bb

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

C Dm7 G7

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

Dm7 Gdim G9 F C

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

Bb Dm7

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

G7 Dm7 G7 C C7

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

Ab7 C maj7 C6

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

Ab7 Dm7 G7

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

C Dm7 (alt) G7

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

Dm7 G7 E9 Am7 C+

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

C Cmaj7 Cdim Dm7 G7 1. C Eb G7

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

2. C Db C Cmaj7 Cdim Dm7 G7

mine! Oh, So - phi - a, be

*rit.*

C Db C6

mine!

*a tempo* **f**

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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato

Piano

*mf*

The piano introduction consists of two staves in G major, 4/4 time. The tempo is marked 'Moderato'. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The first four measures are marked with a mezzo-forte (*mf*) dynamic.

G G+

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

*mp*

The first line of the song features a vocal melody in G major. The piano accompaniment is in a steady 4/4 rhythm. The lyrics are: "You've real-ly got me, I find I'm not me, The me I'd". The piano part includes a mezzo-piano (*mp*) dynamic marking.

G6 G7 C6

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

The second line of the song continues the vocal melody. The piano accompaniment features a steady eighth-note accompaniment. The lyrics are: "known in the past. You sim-ply stun me, Love has un-". The piano part includes a mezzo-piano (*mp*) dynamic marking.

Am7 D7 G G maj7 G7 Bm

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

*mf*

The third line of the song concludes the vocal melody. The piano accompaniment features a steady eighth-note accompaniment. The lyrics are: "done me at last. From the be-gin-ning You had me". The piano part includes a mezzo-forte (*mf*) dynamic marking.

Bm7 E9 D6 E7

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

A7 D7 Cm D7

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

Refrain (*Leisurely*)

G Gmaj7 G7 C6 Cm G Am7 D7

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

G6 Ddim D9

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

D7 G Gmaj7 G7 C6 Cm6 G Am7 D7

Felt this way the first time you came in sight.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Felt this way the first time you came in sight." The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The piano part includes a dynamic marking of *mp* (mezzo-piano) and various chord voicings corresponding to the chord symbols above the staff.

G6 Ddim D7 G Am7

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

The second system continues the musical score. The vocal line lyrics are "Sud - den - ly my gloom - y old sky turned ma - gic - 'ly bright." The piano accompaniment features a dynamic marking of *p* (piano) and continues with the same instrumental texture as the first system.

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

The third system introduces two vocal lines. The first line is "1. You'll find I'm per - fect cast - ing" and the second line is "2. No chance you're tak - ing chanc - es". The piano accompaniment includes a dynamic marking of *mf più espr.* (mezzo-forte più espressivo).

A7 Am7 A7

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

The fourth system concludes the musical score. The vocal lines are "op - po - site you. You'll find love ev - er - last - ing:" and "tak - ing me on. Be - lieve me when this man says:". The piano accompaniment continues with the same instrumental texture.



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*



