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STING

WILLARD WHITE

*& introducing*  
ISSY VAN RANDWYCK

*produced by*  
GEORGE MARTIN

# *the glory of* GERSHWIN™

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# SUMMERTIME

From *Porgy And Bess*  
by GEORGE GERSHWIN, DUBOSE and  
DOROTHY HEYWARD and IRA GERSHWIN

Allegretto semplice

*mf espr.* *p* *mp* RH

Moderato (with expression)

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

Sum - mer time

8va

*tranquillo* *p* *pp*

*Am6* *E7* *Am6* *E7* *Am6* *E7* *Am6* *Dm* *F*

an' the liv - in' is eas - y, Fish are jump-in',

*poco rit* *Fmaj7* *D#0* *E* *B7* *E* *Em6* *E7-5*

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

*poco rit* *mf* *a tempo*



Am6 E7 Am6 E7 Am6 E7 Am D7

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

C Am D Dm7 Am C+

hush, lit-tle ba - by, don' yo' cry.

*poco animato*

Am6 C+ D9 poco rit. a tempo Am6 E7 Am6 E7

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

*poco rit. a tempo*

Am6 E7 Am6 E7 Am6 Dm F

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

Fmaj7 D#0 E B7 E Em6 E7-5 Am6 E7

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'an' you'll take-the sky. ————— But till that morn-in' —————'. Above the staff are the chords: Fmaj7, D#0, E, B7, E, Em6, E7-5, Am6, E7. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features arpeggiated chords and flowing sixteenth-note patterns.

Am6 E7 Am6 E7 Am D7 C Am

there's a noth-in' can harm you ————— With Dad - dy an' Mam-my

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics 'there's a noth-in' can harm you ————— With Dad - dy an' Mam-my'. Above the staff are the chords: Am6, E7, Am6, E7, Am, D7, C, Am. The piano accompaniment continues with similar arpeggiated textures. A triplet of eighth notes is marked with a '3' above it in the right hand.

D Dm7 Am D F C dim. F9

stand — in' by. —————

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics 'stand — in' by. —————'. Above the staff are the chords: D, Dm7, Am, D, F, C dim., F9. The piano accompaniment features a prominent bass line with a 'mp' (mezzo-piano) dynamic marking. The right hand has a 'dim.' (diminuendo) marking. The system ends with a double bar line.

Bb E7(13) Am Am6

ten. morendo 8va- pp

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is mostly empty, with a few notes. Above the staff are the chords: Bb, E7(13), Am, Am6. The piano accompaniment continues in the bottom two staves. The right hand has a 'ten.' (tension) marking and a 'morendo' (ritardando) marking. The left hand has an '8va-' marking and a 'pp' (pianissimo) marking. The system ends with a double bar line.

## DO WHAT YOU DO!

Music and Lyrics by GEORGE GERSHWIN,  
IRA GERSHWIN and GUS KAHN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. The bass line starts with a quarter note G3, followed by eighth notes F3 and E3, then a quarter note D3. The piece features a mix of chords and single notes, with some dynamics like *f* and *mp* indicated.

I nev-er knew\_ love was so nice,\_ I nev-er kissed\_

The first line of the vocal melody is in 4/4 time. The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The piano accompaniment consists of chords in the right hand and single notes in the left hand.

an-y-one twice,\_ I nev-er want-ed a beau;

The second line of the vocal melody is in 4/4 time. The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The piano accompaniment continues with chords and single notes.

Poor me! I just did - n't know, You came a - long, -

The third line of the vocal melody is in 4/4 time. The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The piano accompaniment continues with chords and single notes.

I got a thrill;— One kiss from you,— I feel it still.— Now

each time you look my way You're gon - na hear me say:—

### Refrain

*p-f*  
Come on and do what you do!— It seems so new, what you do,—

— It thrills me through, what you do; So do what you do some—



more! \_\_\_\_\_ You know I love what you do, \_\_\_\_\_ Keep dream-ing

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note on 'more!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

of what you do; \_\_\_\_\_ Don't be a - bove what you do, But

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent harmonic and rhythmic pattern.

do what you do some\_ more! \_\_\_\_\_ Can't get e - nough of the kiss-es you

The third system shows the vocal line with a more active melody. The piano accompaniment includes some dynamic markings like accents and slurs. The overall texture remains consistent with the previous systems.

throw me, I need a big sup - ply; Give me the kiss-es you

The fourth system concludes the page. The vocal line ends with a final note on 'you'. The piano accompaniment features a final chord and some fermatas. The key signature remains B-flat.

owe me. Oh, me! oh, my! Do I a -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "owe me. Oh, me! oh, my! Do I a -". The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings.

dore what you do? ——— More and more, and more, and more what you do, ———

The second system continues the musical score. The vocal line has the lyrics "dore what you do? ——— More and more, and more, and more what you do, ———". The piano accompaniment continues with similar harmonic complexity and dynamic markings.

I'm cra - zy for what you do, So do what you do some -

The third system of the musical score features the vocal line with lyrics "I'm cra - zy for what you do, So do what you do some -". The piano accompaniment continues with its characteristic complex harmonic style.

more! Come on and more! ———

The fourth system concludes the musical score. The vocal line has the lyrics "more! Come on and more! ———". The piano accompaniment features a double bar line and a repeat sign, indicating the end of a section. The system is divided into two measures, labeled 1 and 2.

## NICE WORK IF YOU CAN GET IT

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

**Moderato**

The piano introduction is in 4/4 time, marked Moderato. It features 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 a steady eighth-note accompaniment.

G *p* Em7 A7 Am7 D13 G Em7 Am7 D7

The man who on-ly lives for mak-ing mon-ey Lives a life that is - n't nec-es-sa-ri-ly sun-ny.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is Moderato. The key signature has one sharp (F#). The lyrics are: "The man who on-ly lives for mak-ing mon-ey Lives a life that is - n't nec-es-sa-ri-ly sun-ny." The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

Gmaj7 B+ B Em Am7 D7 G6 D B7 Em7 A13 A7 D9

Like-wise the man who works for fame, There's no guar-an-tee that time won't e-rase his name.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Like-wise the man who works for fame, There's no guar-an-tee that time won't e-rase his name." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D9+ D7+D+ G D13 Em7 A7 Am7 G Gmaj7 A9 C#m7 F#7

The fact is, the on-ly work that really brings en-joy-ment Is the kind that is for girl and boy meant,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "The fact is, the on-ly work that really brings en-joy-ment Is the kind that is for girl and boy meant,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B m Bm7 B<sup>0</sup> Em6 Bm E7-9 Am9 Cm6/D D13 G6 F#m7-5 Em7

Fall in love you won't re-gret it, That's the best work of all if you can get it.

REFRAIN (*smoothly*)

B7+ E7-9 A7+ D9 G13 C9 A9 A13-9 G G6

*p-mf*

Hold-ing hands at mid-night 'Neath a star-ry sky, Nice work if you can

Am7 G C6 G E<sup>0</sup> D7sus G B7+ E7-9 A7+ D9

get it, And you can get it if you try.— Strol-ling with the one girl,

G13 C9 A9 A13-9 G G6 Am7 G C6 G E<sup>0</sup> D7sus G

Sigh-ing sigh af-ter sigh, Nice work if you can get it, And you can get it if you try.—



Em D+ C9 Em Em7 A13 Dm

*mp*

Just im-ag-ine some - one\_ Wait-ing at the cottage door, Where two hearts be -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. The tempo is marked *mp*. The lyrics are: "Just im-ag-ine some - one\_ Wait-ing at the cottage door, Where two hearts be -".

Em7 A7+ D F#7-5 B7+ E7-9 A7+ D9

*mp*

-come one\_ Who could ask for an-y-thing more? Lov-ing one who loves you,

The second system continues the musical score. The vocal line has the lyrics: "-come one\_ Who could ask for an-y-thing more? Lov-ing one who loves you,". The piano accompaniment includes dynamic markings *mp* and *p*.

G13 C9 A9 A13-9 G G6 Am7 G B7-5 E7

And then tak-ing that vow, Nice work if you can get it, And if you get it, —

The third system of the musical score has the lyrics: "And then tak-ing that vow, Nice work if you can get it, And if you get it, —". The piano accompaniment features various chord voicings and dynamics.

Am9 D11 D9+ G Em7 Am E7+ G A7+Eb7+ D7+ G<sup>6</sup><sub>9</sub>

1 2

Won't you tell me how? how?

The fourth system concludes the musical score with the lyrics: "Won't you tell me how? how?". It includes first and second endings for the piano accompaniment. The piano part has dynamic markings *f* and *mf*.

# THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

Moderato (lightly)

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

*mp with feeling*

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

*mp a tempo*

E<sup>7</sup> Edim Fm7 B<sup>7</sup> E<sup>7</sup> B<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>b</sup>

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked 'mp with feeling' and includes lyrics: 'Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're gone; The'. The piano accompaniment is marked 'mp a tempo' and includes the first line of chords: E<sup>7</sup>, Edim, Fm7, B<sup>7</sup>, E<sup>7</sup>, B<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>b</sup>.

song is end-ed, but as the songwrit-er wrote, The mel-o-dy ling-ers on. They may take you from

E<sup>7</sup> Edim Fm7 B<sup>7</sup> Gm7 Cm Am D<sup>7</sup> G Am7 D<sup>7</sup>

The second system continues the vocal and piano accompaniment. The vocal line includes lyrics: 'song is end-ed, but as the songwrit-er wrote, The mel-o-dy ling-ers on. They may take you from'. The piano accompaniment includes the second line of chords: E<sup>7</sup>, Edim, Fm7, B<sup>7</sup>, Gm7, Cm, Am, D<sup>7</sup>, G, Am7, D<sup>7</sup>.

<sup>4</sup>E<sup>7</sup>

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

Gm<sup>4</sup> G<sup>6</sup> G Am D<sup>7</sup> Gm A<sup>b</sup> A<sup>7</sup> Edim Fm B<sup>7</sup> B<sup>b</sup>dim F<sup>7</sup> F<sup>7</sup><sup>b5</sup> B<sup>7</sup>

*poco marcato*

The third system concludes the vocal and piano accompaniment. The vocal line includes lyrics: 'me, I'll miss your fond ca-ress. But though they take you from me, I'll still pos-sess:'. The piano accompaniment includes the final line of chords: Gm<sup>4</sup>, G<sup>6</sup>, G, Am, D<sup>7</sup>, Gm, A<sup>b</sup>, A<sup>7</sup>, Edim, Fm, B<sup>7</sup>, B<sup>b</sup>dim, F<sup>7</sup>, F<sup>7</sup><sup>b5</sup>, B<sup>7</sup>. The piano part ends with a *poco marcato* marking.

## REFRAIN (not fast)

*mp-mf*

The way you wear your hat, — The way you sip your tea, — The mem'ry of all that

*slowly with warmth*

*mp-mf*

Fm7 Eb9 Ebmaj7 Eb6 Ebdim Bb7 sus Eb Bb7 Fm7

*mf* *mp*

No, no! They can't take that a-way from me! The way your smile just beams,

*mf* *mp*

Cm Bb7 Eb Cm Bb9 Eb9 Ab Fm7 C9 F7 Fm7 Eb6 Ebmaj7

*mf*

The way you sing off key, — The way you haunt my dreams, — No, no! They

*mf*

Eb6 Ebdim Bb7 sus Eb Gm1.1 Bb7 Fm7 Eb7 Bb7 Eb9 Cm Bb9 Eb9

*warmly*

can't take that away from me! — We may nev-er, nev-er meet a-gain On the bumpy road to love, Still I'll

*con calore*

A7 Fm7 Eb7 sus Eb Bb7 Eb6 Gm C9 D7-9 Gm C9 D7-9 Gm A7 Am7 D7 Am7

al-ways, al-ways keep the mem - try of The way you hold your knife,

Gm C9 D7-9 Gm Gm7-5 C7 F7 F7-5 Bb7 Fm

*mf* *f* *mp*

The way we danced till three, The way you've chang'd my life.

Ebb Ebmaj7 Ebb Ebdim Bb7 sus Eb Bb7 Fm7 Ebb Bb+ Ebb

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

Ebb Eb7 Ab Fm7 Ab sus Bb Bb7 Cm Fm7b5 Eb Ab Eb Gm

*mf* *mp*

1 12

-way from me! The way you wear your hat, me!

Fm7 Bb7 Eb Ebmaj7 Fm7 Bb7 Fm7 Eb Fbmaj7 Ebm6 Bb9b5 Ebb

*mf* *p* *pp*



# SOMEONE TO WATCH OVER ME

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

## Scherzando

mf *un poco rit.*

*p* Moderato. Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm7

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

*p* *a tempo*

F7 Fm7 Bb7sus Bb13

ye shall find;" So I'm going to seek A cer - tain lad I've

Eb Bb11 E0 Fm7 Bb7 Eb Ebmaj7

had in mind. Look - ing ev - 'ry-where, Have - nt

*E $\flat$ 9* *E $\flat$ 7 A $\flat$ maj7* *Cm7* *F7*

found him yet; He's the big af-fair I can-not for-get.

*Fm7* *B $\flat$ 7sus* *B $\flat$ 13* *E $\flat$ 6* *E $\flat$  A $\flat$*  *E $\flat$*  *D7-9*

On-ly man I ev-er Think of with re-gret.

*Gm* *C* *Gm* *Gm7* *C9* *C7*

*mp* I'd like to add his in-i-tial to my mon-o-gram.

*B $\flat$*  *Gm7* *Cm7* *F7* *B $\flat$*  *A $\flat$ (9)* *Gm* *B $\flat$ 7*

*mf* Tell me, where is the shepherd for this lost lamb? *un poco rall.*

**REFRAIN.**  $E\flat$   $A\flat$   $A\flat^0$   $E\flat$   $F\sharp^0$   $B\flat 7$   $E^0$

*p a tempo*

She: There's a somebody I'm longing to see: I hope that he Turns out to be  
 He: There's a somebody I've wanted to see: I hope that she Turns out to be

$Fm$   $C7$   $Fm$   $Am7-5$   $B\flat 11$   $B\flat 7$   $E\flat$   $G7+$   $A\flat maj7$   $B\flat 7$   $E\flat$   $E\flat 7$

*p*

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

$A\flat$   $A\flat^0$   $E\flat$   $F\sharp^0$   $B\flat 7$   $E^0$   $Fm$   $C7$   $Fm$

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

$Am7-5$   $B\flat 11$   $B\flat 7$   $E\flat 7$   $A\flat$   $B\flat 7$   $E\flat$   $Gm7$   $E\flat$   $A\flat$

watch o-ver me. Al-though he may not be the  
 watch o-ver me. She may be far, she may be

$E\flat+$   $A\flat$      $E\flat+$   $Gm7$   $E\flat$      $B7-9$   $D7+$      $D7$   $G7+(-9)$   $G7$

man some near-by; Girls think of I'm prom-ising here-as hand-some To my heart he car-ries the  
 To my heart she'll car-ry the

$C$      $C7$      $F9$      $B\flat7$      $E\flat$   $p$      $E\flat7$      $A\flat$      $A\flat^0$

key. key. Won't you tell him please to put on some speed,  
 And this world would be like hea-ven if she'd

$E\flat$      $F\sharp^0$      $B\flat7$      $E^0$      $Fm$      $C7$   $Fm$   $Am7-5$      $B\flat11$   $B\flat7$

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

$E\flat$      $E\flat$

1.  $E\flat7$   $A\flat$   $G7$   $Fm7$   $B\flat7+$     2.  $E\flat7$   $A\flat$   $A\flat m$   $E\flat$

me. me.

$\text{Ped}$     \*



# LOVE IS HERE TO STAY

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

*Con anima* *mp* *mf*

*fw* *Pr*

*mp leggiero*

*Bb<sup>6</sup>* *C<sup>#</sup>* *Bb* *Bbm* *Gm* *Bb<sup>n7</sup>* *Gm<sup>7</sup>* *B<sup>b</sup> G<sup>b</sup> D<sup>b</sup>* *C<sup>7</sup>*

*Ab<sup>6</sup>* *G<sup>7</sup>* *Ab* *F<sup>7</sup>* *Bb<sup>7</sup>* *F<sup>7</sup>*

*F6* *E7* *F* *D7* *C7* *D7*

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

*Bbm<sup>7</sup>* *Ebbim* *Eb<sup>9</sup>* *Ab<sup>6</sup>* *Abdim* *Bbm<sup>7</sup>* *Eb<sup>7</sup>* *D<sup>b</sup>*

*Gm7* *Cdim* *C9* *F6* *Fdim* *Gm7* *C7* *Bb*

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

The musical score is presented in three systems. The first system shows the piano introduction with a treble and bass clef, a key signature of two flats, and a 4/4 time signature. It includes dynamic markings like *mp* and *mf*, and performance instructions like *Con anima*. The second system features the vocal melody with lyrics: "The more I read the pa-pers The less I com-pre - hend The". The piano accompaniment is marked *mp leggiero*. The third system continues the vocal melody with lyrics: "world and all its ca-pers And how it all will end. Noth-ing seems to be". The piano accompaniment continues with various chords and textures.

Handwritten chords:  $A\flat$ ,  $B\flat^7$ ,  $E\flat^7$ ,  $D\flat$

Printed chords: F, C7, C7, Bb

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

Handwritten chords:  $B\flat m$ ,  $C^7$ , F,  $B\flat m$ ,  $E\flat^7$

Printed chords: Gm6, A7, D, G7, C9

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

Refrain

Handwritten chords:  $E\flat^7$ ,  $B\flat^7$ ,  $B\flat m$ ,  $E\flat^7$ ,  $A\flat$

Printed chords: C7, G9, Gm7, C7, F

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

*p - mf*

Handwritten chords:  $Gm^7$ , C7, G7,  $Gm^7$ , C7,  $E\flat^9$ , D9

Printed chords: 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 <sup>g<sup>tr</sup>...</sup> our love is here to

*mp* *dim.*

1. F6 C7 2. F6

stay. It's ver - y stay.

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

*Red.* \*

# I'VE GOT A CRUSH ON YOU

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

Allegretto giocoso (*gayly*)

VERSE

*p*  
Timothy: How

*Bb* *Eb Bb* *Eb* *Bb*  
glad the man - y mil - lions of An - na-belles and Lill - ians would be

*F7* *Bb* *Fdim* *F7* *Bb* *Eb Bb*  
to cap - ture me! But you had such per - sist - ance, you



Eb Bb D A7 D  
 wore down my re - sist - ance: I fell, \_\_\_\_\_ and it was swell. \_\_\_\_\_

Cm7 F7 Bb Bbdim Cm7 F7 Bb6 Cm7 F7  
 Anne: You're my big and brave and hand - some Ro - me - o. How I

Bb Bbmaj7 Bb6 C7 F7 Bb Eb Bb  
 won you I shall nev - er, nev - er know. Timothy: It's not that you're at - trac - tive, but,

Eb Gm7 C7 F7 Ebm6 F7  
 oh my heart grew ac - tive, when you \_\_\_\_\_ came in - to view. \_\_\_\_\_

Refrain:

*p-mf*  $Bb\text{maj}7$   $A9$   $Eb$   $Cm7$   $F7$

I've got a crush on you, — sweet - ie pie, —

$Bb\text{maj}7$   $A7$   $Eb$   $Cm7$   $F7$

All the day and night - time hear me sigh. — I

$Bb$   $Gm7$   $C7$   $B7$   $Cm7$   $Gm7$

nev - er had — the least no - tion — that I could

$C9$   $B7$   $C7$   $F7$   $C+$   $F7$   $Cm7$   $C+$   $Bb\text{maj}7$   $A7$

fall with — so much e - mo - tion. — Could you coo? —

*p*

Cm7 F7 Bbmaj7 A7

Could you care — for a cun-ning cot-tage

Cm7 D7+5 D7 Gm7 Am Gm7 C9

we could share? — The world will par - don my

F6 Bbmaj7 Bb6 C9 A6 F7

mush, 'cause I've got a crush, my ba - by, on

1. Bb Gm6 Cm7mf F7 2. Bb Gm6 F7 Bb

you. — I've got a you. —

# BUT NOT FOR ME

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

**Moderato**

*p* (pessimistically)

Old Man Sun-shine lis - ten, you! Nev - er tell me, "Dreams come true!" Just

*p* (L.H.)

E $\flat$  B $\flat$ +5 A $\flat$ +5 E $\flat$ +5 Gm A7 Fm B $\flat$ 7

try it And I'll start a ri - ot.

E $\flat$  Cm7 B $\flat$ 7 E $\flat$  Cm7 Am7 D7

Bea-trice Fair-fax, don't you dare Ev - er tell me he will care; I'm

L.H.

G D+5 Dm C+5 Eb+5 Bm Db+5 Am D7

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

Em7 D7 G F# G Edim

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

Fm7 Bb7 Ab Bb7 Cm add A

fate Supplies a mate; It's all ba - na - nas! They're writ - ing  
He's knock - ing

Fm7 Bb7 Cm7 Bb7 Eb Bb7



REFRAIN Rather slow (*smoothly*)

*p-mf*

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

*p-mf*

Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

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

F7 Bb7 Eb7

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

Eb+5 Ab Fm7 F#dim Eb Cm Bb7 Eb

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

Eb+5 Fm7 Fmadd D F7/B Bb7 Eb Bb7

fool to fall — And get that way; Heigh - ho! A -  
 -gan so well, — But what an end! This is the

Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

-las! and al - so, Lack - a - day! Al - though I  
 time a fel - ler needs a friend, When ev - 'ry

F7 Bb7 Eb7 Ab+5 Eb7

can't dis-miss The mem-'ry of his kiss, I guess he's not  
 hap - py plot Ends with the mar - riage knot, And there's no knot

Eb+5 Ab Fm7 F#dim Eb G7 Cm C7 Fm7

for for me. He's knocking me. —

Bb7 Eb Fm A7 Bb Eb Bb7 Eb Ddim Eb

# IT AIN'T NECESSARILY SO

From *Porgy And Bess*  
by GEORGE GERSHWIN, DUBOSE and  
DOROTHY HEYWARD and IRA GERSHWIN

Moderato scherzoso SPORTING LIFE

1. It

*mf* *p*

Gm (happily, with humor) C Gm C7 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

1

A7 D7 Gm C7 Eb7 C (repeat!)

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

(repeat!)

2

Gm Eb7 D7 Allegro giocoso Like a savage outburst F#m Eb7 ALL

my! Wa - doo, - Wa - doo, -

Ab Eb7 B0 Ab D7 Em7 SP.L. ALL

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

Dm7-5 D7 Gm D SP.L. ALL mf

Hoo - dle ah da wa da, Scat - ty wah - Scat - ty wah - Yeah! 3. Oh,

subito rit.

Gm  
Tempo I

C Gm C7 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

*mf*

Gm C7 D7 C7 D7

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

A7 D7 1 Gm C7 Eb7 C (repeat) 2 Gm

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

Allegro Eb7 D7 F#m ALL Eb7 A7 SP.L. Eb7

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

*mf*



B<sup>0</sup> ALL      A<sup>b</sup>      D7 SP.L.      Em7      Dm7-5 ALL      D7

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

Gm SP.L.      ALL      D SP.L. *mp*

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

*subito rit* *mp*

Gm Tempo I      C      Gm C7      Gm C      Gm

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

*a tempo*

C7      D<sup>b</sup>7      C7      D<sup>b</sup>7      A7      D7

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

Gm Eb Ab

*mf*

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

D7sus4 D7 G C7 F

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

A7sus A7 Bb+ Gm C Gm C7

*mp*

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

Gm C Gm C7 D7

*mf*

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

C7 D♭7 A7 D7 Gm C

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

F♯7 E♭7 Am7 G

*mp un poco meno*

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

C B7 Em Am7-5 G F♯7-5 C+

*poco a poco cresc.* *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*

G Em7 G Em7 G

*mf a tempo*

so.

*mf a tempo*

# THE MAN I LOVE

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

*Andantino semplice.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The tempo is marked *Andantino semplice*. Dynamics include *mp* and *dim. e rall.*

Cm Abm Cb7 Eb

Fm7 Fm7 Bb9+ Eb  
sus Bb13

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

The piano accompaniment features a steady bass line and chords in the right hand. The tempo is marked *molto semplice* and the dynamics include *p*.

Eb

Bb7

Eb

Eb+

dream a lit - tle dream, And of course Prince Charm - ing is the theme, The

The piano accompaniment continues with a consistent harmonic structure. Dynamics include *p*.

Ab

Bb9

Eb

C7

Fm7

Bb7+

he for me. Al - though I re - al - ize as well as you,

E $\flat$  Cm7 C+ F9 B $\flat$ 7 E $\flat$  B $\flat$ 7

It is sel - dom that a dream comes true, To me it's

Gm Cm C $^{\circ}$  B $\flat$

clear That he'll ap - pear.

F7-9 B $\flat$  B $\flat$  $^{\circ}$ /F Fm7 B $\flat$ 7



## REFRAIN. (slow)

*p*

Someday he'll come along, The man I love; And he'll be big and strong, The man I love;

*p molto semplice e dolce*

E $\flat$  E $\flat$ 7 E $\flat$ m E $\flat$ m7 B $\flat$ m C7

And when he comes my way, I'll do my best to make him stay.

Fm7-5 B $\flat$ 7 B $\flat$ 9 E $\flat$  A $\flat$ maj7 Gm Fm/ B $\flat$ 7  
B $\flat$

He'll look at me and smile, I'll un-der-stand; And in a lit-tle while

*p*

E $\flat$  E $\flat$ 7 E $\flat$ m E $\flat$ m7 B $\flat$ m

He'll take my hand; And though it seems absurd, I know we both won't say a

C7 Fm7-5 B $\flat$ 7 B $\flat$ 13 E $\flat$  A $\flat$

word. — May-be I shall meet him Sun-day, May-be Mon-day, may-be not;

*mp poco espr.*

E $\flat$  E $\flat$ <sup>0</sup> A $\flat$ 7 G7 Cm Cm7 C<sup>0</sup> D7 F Cm G7-5 G7 G7 + G7

Still I'm sure to meet him one day, May-be Tues-day Will be my good news day.

*poco rit. dim.*

Cm Cm7 C<sup>0</sup> D7 F<sup>0</sup> Cm C7-9 A $\flat$  B $\flat$ 7

He'll build a lit-tle home, Just meant for two, From which I'll never roam, Who would you?

*p a tempo*

E $\flat$  E $\flat$ 7 E $\flat$ m E $\flat$ m7 B $\flat$ m C7

1. 2.

And so all else a-bove, I'm wait-ing for the man I love. love.

Fm7-5 B $\flat$ 7 Fm7 B $\flat$ 13 E $\flat$  A $\flat$  E $\flat$  B $\flat$ 9 G<sup>0</sup> G $\flat$ <sup>0</sup> F<sup>0</sup> E $\flat$

# HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

Moderato

*mf* *un poco rit*

*p a tempo*

*G Em7 Am7 D7 G Em7 G*

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

*E9 C#7 F#7+5 F#-9 Bm Em6 Bm E7*

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

*Am Am7 B7 E7 Am Dm6 Am*

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

A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Am D<sup>7</sup> F<sup>♯</sup> D<sup>7</sup>

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

G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> G

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

E<sup>7</sup> C<sup>♯7</sup> F<sup>♯7</sup> Bm Bm<sup>7</sup> B<sup>°</sup>

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

Refrain p - mf D<sup>7</sup> D<sup>°</sup> B<sup>b</sup> D<sup>7</sup> D<sup>7</sup>+5 G<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>

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

G G° Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C D<sup>7</sup>

Lit-tle wow,— tell me now — How long has this been go-ing on?—  
 List-en, you — tell me do — How long has this been go-ing on?—

G *p* D<sup>7</sup> D° B<sup>b</sup> D<sup>7</sup> D<sup>7</sup>+6 G<sup>7</sup>

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

C<sup>7</sup> Cm<sup>7</sup> G G° Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

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

C D<sup>7</sup> G Cm G° G<sup>7</sup> C *mf* F<sup>7</sup> C F<sup>7</sup>

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



Cmaj<sup>7</sup> F<sup>7</sup> Cmaj<sup>7</sup> Em<sup>6</sup> Bm Em<sup>6</sup> Bm Em<sup>6</sup>

In - to Hea - ven I'm hurled! — I know how Co - lum - bus felt, —  
That di - vine ren - dez - vous, — Don't wake me, if I'm a sleep, —

Bm Em<sup>6</sup> Bm B<sup>b+</sup> *mf* D<sup>7</sup> D<sup>o</sup> B<sup>b</sup>

Find - ing an - oth - er world! Kiss me once, — Then once more —  
Let me dream that it's true. Kiss me twice, — Then once more —

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> G G<sup>o</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

What a dunce I was be - fore — What a break! — For Hea - ven's sake! — How  
That makes thrice, let's make it four! — What a break! — For Hea - ven's sake! — How

C D<sup>7</sup> 1. G G<sup>o</sup> 2. G C<sup>6</sup> G

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



# EMBRACEABLE YOU

Music and Lyrics  
 GEORGE GERSHWIN and IRA GERSHWIN

**Whimsically** *♩* **Leisurely**

(*FF*) Doz-ens of girls would storn  
 (*SHB*) I went a-bout re - cit -

*mf* *p smoothly*

*Guitar Symbols* G

up; ing, "Here's one who'll nev - er door, fall!"

Some-how I could-n't warm up To one be - fore,  
 But I'm a-fraid the writ - ing Is on the wall.

F#m D7 Eb7 D7 G D7

The musical score is presented in three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a whimsical melody in the right hand and a more rhythmic accompaniment in the left hand. The second system continues the vocal line with the lyrics "up; ing, 'Here's one who'll nev - er door, fall!'". The piano accompaniment continues with a similar texture. The third system contains the final vocal line: "Some-how I could-n't warm up To one be - fore, But I'm a-fraid the writ - ing Is on the wall." The piano accompaniment concludes with a series of chords: F#m, D7, Eb7, D7, G, and D7. The tempo and mood markings are "Whimsically" and "Leisurely". Dynamic markings include "mf" and "p smoothly". The guitar symbols section indicates a G chord.

What was it that con-trolled me? What kept my love-life  
My nose I used to turn up When you'd be-siege my

G F#7

lean? My in-tu-i-tion told me You'd come  
heart; Now I com-plete-ly burn up When you're

B F#7 B

on slow the scene. La-dy, lis-ten to the rhy-thm of my  
to start. I'm a-fraid you'll have to take the con-se-

Am7 open D7 G Em Em add C# Em Em add C#

heart-beat, And you'll get just what I mean.  
-quenc-es; You've up-set the ap-ple cart.

*rall.e dim.*

Em Em add C# Em A7 Am D Am D Am D Am D7

REFRAIN (*Rhythmically*)

*mf*

Em-brace me, My sweet em - brace - a - ble you! —  
Em-brace me, My sweet em - brace - a - ble you! —

G C# dim D7 C Ddim D7

Em-brace me, You ir - re - plac - a - ble you! —  
Em-brace me, You ir - re - plac - a - ble you! —

Am F7 D7 G G with C G

Just one look at you, my heart grew tip - sy in me; —  
In your arms I find love so de - lect - a - ble, dear, —

Em Em7 Em add C# F#7 Bm Bb aug.5 D E7

You and you a - lone bring out the gyp - sy in me! —  
I'm a - fraid it is - n't quite re - spect - a - ble, dear, —

D D# dim A7 D G D7 G D7

I love all the man-y charms a-bout you;  
But hang it! Come on, let's glo - ri - fy love!

G C#dim D7 C Ddim D7

A-bove all I want my arms a-bout you. Don't be a  
Ding dang it! You'll shout, "En - core!" if I love. Don't be a

A F7 D7 G7 G7 with C C#dim G7 C

naugh-ty ba - by, Come to pa-pa, Come to pa-pa, do! My sweet em -  
naugh-ty pa - pa, Come to ba-by, Come to ba-by, do! My sweet em -

Am add F# D7 Eb aug. 5 G Em add C# G

L.H.

-brace - a-ble you!  
-brace - a-ble you!

Cm add A D7 G Eb A D7 G

# BIDIN' MY TIME

Music and Lyric  
GEORGE GERSHWIN and IRA GERSHWIN

**Moderato**

*mf* L.H. *mp*

The piano introduction is in 4/4 time, marked Moderato. It features 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 a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

*p gracefully*

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

*p*

*E<sub>b</sub> Cm Fm7 B $\flat$ 7 E<sub>b</sub> E $\flat$ 7*

The first line of the song is marked piano (p) and gracefully. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "Some fel - lers love to 'Tip - Toe Through the Tu - lips';". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has two flats (B-flat major or D-flat minor).

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

*Fm7 B $\flat$ 7 E<sub>b</sub> Cm Fm7 E<sub>b</sub>*

The second line of the song continues the vocal and piano accompaniment. The lyrics are "Some fel - lers go on 'Sing - - ing In The'". The piano accompaniment maintains the same rhythmic pattern and harmonic structure as the first line.

Rain! \_\_\_\_\_ Some fel - lers keep on

Fm7 F7 Fm7  $A\flat m$  add F Bb7 Eb Cm

"Paint - in' Skies with Sun - shine"; \_\_\_\_\_ Some fel - lers must go

Fm7 Bb7 Eb Eb7 D7 Gm  $Gm$  add E

"Swing - in' Down The Lane". \_\_\_\_\_ But

D7 with G D7 G Bb7



## REFRAIN

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

*p-mf*

E $\flat$  A $\flat$  Fm7 B $\flat$ 7 E $\flat$  A $\flat$

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

Fm B $\flat$ 7 E $\flat$  C7 Fm7 A $\flat$ m add F

*mp* B $\flat$ .t

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

E $\flat$  E $\flat$ 7 E $\flat$  G7 C G7 C

*mp*

Some-thing's bound to hap-pen; — This year, —  
Glass that's full of tin-kle, — Let me, —

G7 F C B $\flat$ 7 E $\flat$

*mf*

this year— I'll just keep on nap - pin',—  
let me— Dream like Rip Van Win - kle,—

*p*

Bb7 Eb Cm7 open Eb m add C F7 B7 with Eb Bb7

And He Bid - in' My Time. 'Cause that's the kind - a guy  
Bid - ed His Time. And like that Win - kle guy

*p*

Eb Ab Fm7 Bb7 Eb Ab

I'm. There's no re - gret - tin', When I'm set - tin'  
I'm. Chas - in' 'way flies, How the day flies,

*mf*

Fm7 Bb7 Eb C7 Fm Ab m add F

1 2

Bid - in' My Time. Bid - in' My Time.

*mf*

Eb Bb7 Eb Bb7 Eb

# MY MAN'S GONE NOW

From *Porgy And Bess*  
by GEORGE GERSHWIN, DUBOSE and  
DOROTHY HEYWARD and IRA 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 rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. 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 system shows the vocal line and piano accompaniment for the first line of the song. The vocal line is marked *SERENA (with utmost expression)*. The piano accompaniment is marked *mp sempre ritmato*. The lyrics are "My man's gone now, ain' no use a - lis - tenin'".

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

The second system shows the vocal line and piano accompaniment for the second line of the song. The lyrics are "For his tired foot - steps climb - ing up - de stairs." The piano accompaniment continues with a similar rhythmic pattern.

(Wailing)  
*mp*  
 Ah, Ah,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat major) and a common time signature. It begins with a wailing note marked '(Wailing)' and 'mp'. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex, arpeggiated texture with many beamed sixteenth notes.

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

The second system continues the musical score. The vocal line has a 'rall' (ritardando) marking followed by 'a tempo'. The piano accompaniment includes a 'rall' marking in the bass line. The lyrics 'Ole Man Sor - row's come to keep me' are written below the vocal line.

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

The third system continues the musical score. The vocal line has the lyrics 'com - p'ny, Whis - per - in' be - side me when I say— my prayers.—'. The piano accompaniment continues with its complex, arpeggiated texture.

*p*  
 Ah,

The fourth system concludes the musical score. The vocal line has a 'p' (piano) marking and the word 'Ah,'. The piano accompaniment continues with its complex, arpeggiated texture.

*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.*

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

*f pesante*

*mf espr.* CHORUS Since she lose - her man. *p* SERENA Since I lose - my man.

*mf espr.* *p*

*a tempo* CHORUS 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

*poco rall.* *p*

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

Meno

lone now— Since my man— is dead. —

*p*

*(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)**

Ah!

*fp* *rit*

*rit*

col. 8<sup>va</sup>

## I GOT RHYTHM

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

**Lively**

Days can be sun - ny, With  
nev - er a sigh; Don't need what mon - ey can  
buy. Birds in the tree sing Their

*Guitar Symbols:* Gmi Cmi

Gmi Bb7 Gmi Bb Gmi add E Bb aug. 5

Gmi Dmi7 Gmi Dmi7 Gmi Gmi Cmi

day - ful of song, Why should - n't we sing a -

Gmi  
add E

Bb7

Gmi

Gmi7

Cmi7

F7

- long? I'm chip - per all the day,

Bb

Fmi

Bb

Fmi

Bb

D

D7

Faug.5

D7

Hap - py with my lot. How do I get that way?

Cmi7

Bb7

D

D7

Faug.5

D7

Look at what I've got:

Cmi7

F7

Rdim.

Gb7

F7

Bbmi  
add G

Dim

F7

## REFRAIN (with abandon)

*p - mf*

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

*p - mf*

B $\flat$  Gmi Cmi7 F7 Gmi7 with C Edim Cmi7 F7

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

B $\flat$  Gmi Cmi7 F7 E $\flat$ mi add C B $\flat$  F7 B $\flat$  C $\sharp$ dim F7

I — got dais - ies — In — green pas - tures, I — got

B $\flat$  Gmi Cmi7 F7 Gmi7 with C Edim Cmi7 F7 B $\flat$  Gmi

my man, Who could ask for an-y-thing more? Old — Man

Cmi7 F7 E $\flat$ mi add C B $\flat$  F7 B $\flat$  D7 C

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a series of chord symbols below the bass line. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the next two lines. The fourth system covers the final two lines, including the phrase 'Old Man'.

Trou - ble, I — don't mind him, — You — won't

Ddim D7 G Daug. 5 Dmi G7 C7 Bb

find him — 'Round — my door. I — got

Cdim C9 C7 with Gb F7 C7 F7 Bb Umi

star - light, I — got sweet dreams, I — got my man, Who could

Cmi7 F7 Gmi7 with C Edim. Cmi7 F7 Bb Gmi Cmi7 F7 Ebmi add C

1 2

ask for an-y-thing more, Who could ask for an-y-thing more? more?

Bb Fmi G7 8 C7 F7 Bb Ab Gb D> Bb



# SOMEBODY LOVES ME

Music and Lyrics by GEORGE GERSHWIN,  
BALLARD MACDONALD and B. G. DE SYLVA

Allegro moderato

*mf*

*mp con moto*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The tempo is marked 'Allegro moderato' and the dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

When this world be - gan                      It was Hea - ven's plan                      There should be a  
Though I wait in vain,                      Time and time a - gain,                      No one ev - er

*mp*

Em<sup>7</sup>      Bm      Em<sup>6</sup>      Em<sup>7</sup>      Bm      Em<sup>6</sup>      Am<sup>6</sup>      B<sup>7</sup>

The first system of the vocal melody is set in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano part includes a mezzo-piano (mp) dynamic marking and a series of chords: Em<sup>7</sup>, Bm, Em<sup>6</sup>, Em<sup>7</sup>, Bm, Em<sup>6</sup>, Am<sup>6</sup>, and B<sup>7</sup>.

girl for ev - 'ry sin - gle man,                      To my great re - gret  
meets me down in Lov - er's Lane.                      While each dain - ty rose

Em<sup>7</sup>      Em<sup>6</sup>      Am<sup>6</sup>      B<sup>7</sup>(+5)      Em      Gmaj<sup>7</sup>      D<sup>7</sup>      G<sup>6</sup>

The second system of the vocal melody continues the previous line. The piano accompaniment features a mezzo-piano (mp) dynamic marking and a series of chords: Em<sup>7</sup>, Em<sup>6</sup>, Am<sup>6</sup>, B<sup>7</sup>(+5), Em, Gmaj<sup>7</sup>, D<sup>7</sup>, and G<sup>6</sup>.

Some - one has up - set                      Hea - ven's pret - ty pro - gramme for we've nev - er  
That so sweet - ly grows                      Seems to turn my way as if it sure - ly

Gmaj<sup>7</sup>      D<sup>7</sup>      G<sup>6</sup>      Am<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>      C      Cm<sup>6</sup>      D<sup>7</sup>

The third system of the vocal melody concludes the piece. The piano accompaniment includes a mezzo-piano (mp) dynamic marking and a series of chords: Gmaj<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C, Cm<sup>6</sup>, and D<sup>7</sup>.

*poco rit.*

met; I'm clutch-ing at straws, just be-cause I may meet her yet.  
knows That some-one is true; But just who, It will not dis - close.

Em Em<sup>b</sup> Bm Bm<sup>7</sup> Bm<sup>b</sup> E<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

**REFRAIN** (*molto legato*)  
*p-f a tempo*

Some - bo - dy loves me I won - der who, I won - der

G Am<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> G

who she can be. Some - bo - dy

C<sup>7</sup> Am<sup>7</sup> G D<sup>7</sup>(b<sup>9</sup>) G

loves me I wish I knew, Who can she

Am<sup>7</sup> D<sup>7</sup> G Em<sup>b</sup> Bm

be wor-ries me. — For ev - ry girl who pass - es me I shout, Hey!

C#7 F#7 Bm (#7) (b7) E7 Am (+5) Am (+5)

may - be, You were meant to be my lov - ing ba - by.

Am Em7 A7 Em7 A7 D7

Some - bo - dy loves me I won - der who, May -

G Am7 D7 G C7 G Em

1 2  
- be it's you. you.

Am7 D7 G D7 G

*mf* *rit. e dim.*

# (I'LL BUILD A) STAIRWAY TO PARADISE

67

By GEORGE GERSHWIN,  
ARTHUR FRANCIS and B. G. DE SYLVA

*Animato.*

The piano introduction consists of three measures. The right hand plays a series of chords: C major, F major, and C major. The left hand plays a rhythmic accompaniment of eighth notes, starting with a C major chord and moving through F major and C major.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a C major chord (p) and moves to an Eb7 chord. The lyrics are: "1. All you preach-ers Who de-light in slamming the". The piano accompaniment includes a triplet of eighth notes in the right hand.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with an Ab chord, moves to an E7 chord, and ends with an A chord. The lyrics are: "danc-ing teach-ers, Let me tell you there are a lot of fea-tures". The piano accompaniment includes a triplet of eighth notes in the right hand.

F7 B $\flat$  A7 A $\flat$ 7 G7 F $\sharp$ 7 F7

Of the dance that carry you through The gates of Hea - ven.

B $\flat$  F $\sharp$ 7 B

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

G7 C A $\flat$ 7

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

D<sup>b</sup> C7 B7 B<sup>b</sup>7 A7 A<sup>b</sup>7 G7 G7-5  
 do Just six or sev - en; Be-gin to day! You'll

Dm7 G9 C G9+ C G9+  
 find it nice, The quick-est way to Pa - ra-dise.

E F#m7 B7 E E7 C#<sup>0</sup> G7  
 When you prac-tise, Here's the thing to do, Sim-ply say as you go —



C G7  
REFRAIN. *Con spirito.*

*p-f*

I'll build a stair-way to Pa-ra-dise With a new step ev-'ry

C7 F C7 F7 Dm

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

Em7 C C° G7sus G7 G7+ C

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

A $\flat$ 7

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

C      G7+      C7      C A7sus A7-9      D9 D13 G11 G7

I'll build a stair-way to Pa - ra-dise With a new step ev-'ry

C      C $^{\circ}$       G9      C      A $\flat$ 9      C

1. day.      2. day. \_\_\_\_\_

day. day.

# RHAPSODY IN BLUE

By GEORGE GERSHWIN

This arrangement based on the orchestration by Ferde Grofé

Molto moderato. (♩ = 80.)

*mf*

*pp*

*p* *rall.* *pp* *p con espressione*

*Andante moderato*

*L. H.*

*17*

*B♭* *F7+* *B♭* *F7*

*Fm♭* *E♭* *E♭m* *B♭* *G♭7* *F7*

*F7* *C7* *B♭* *B♭7* *E♭*

*F7*

\*

Musical notation for the first system, showing a treble and bass staff. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The bass staff contains a whole note chord labeled  $Bb7+$  and a whole note chord labeled  $Eb$ .

Musical notation for the second system, continuing the piece. The bass staff contains a whole note chord labeled  $Ab$ .

Musical notation for the third system, continuing the piece. The bass staff contains a whole note chord labeled  $C7$ .

Musical notation for the fourth system, continuing the piece. The bass staff contains whole note chords labeled  $Fm$ ,  $Abm$ ,  $Eb$ , and  $Cm7(b9)$ .

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords. Chord symbols  $F^7$ ,  $F^7$ , and  $Bb^7$  are written below the bass line. A *rit.* (ritardando) marking is present above the right hand. The system concludes with a double asterisk  $**$ .

Second system of a piano score. The right hand has a melodic line with accents. The left hand features a rhythmic accompaniment of chords. Chord symbols  $Eb$  and  $F^7$  are written below the bass line. Performance markings include *ff a tempo* and *leggiero*. The system concludes with a double asterisk  $**$ .

Third system of a piano score. The right hand has a melodic line with a slur. The left hand features a rhythmic accompaniment of chords. Chord symbols  $Bb^7$  and  $Eb$  are written below the bass line. The system concludes with a double asterisk  $**$ .

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand features a rhythmic accompaniment of chords. Chord symbols  $A^7$  and  $A^7$  are written below the bass line. A *cresc. ed accel.* (crescendo and acceleration) marking is present above the right hand. The system concludes with a double asterisk  $**$ .

First system of musical notation. Treble clef, bass clef. Chords: C7, Fm, Abm. Dynamics: *ff*. Includes triplets and accents.

Second system of musical notation. Treble clef, bass clef. Chords: Eb, Cm7, B7+. Dynamics: *p*. Includes triplets and accents.

Third system of musical notation. Treble clef, bass clef. Chord: Bb7. Dynamics: *rit.*. Includes accents.

Fourth system of musical notation. Treble clef, bass clef. Chord: Eb. Dynamics: *pp*. Includes *rit.*, *R.H.*, and accents.



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