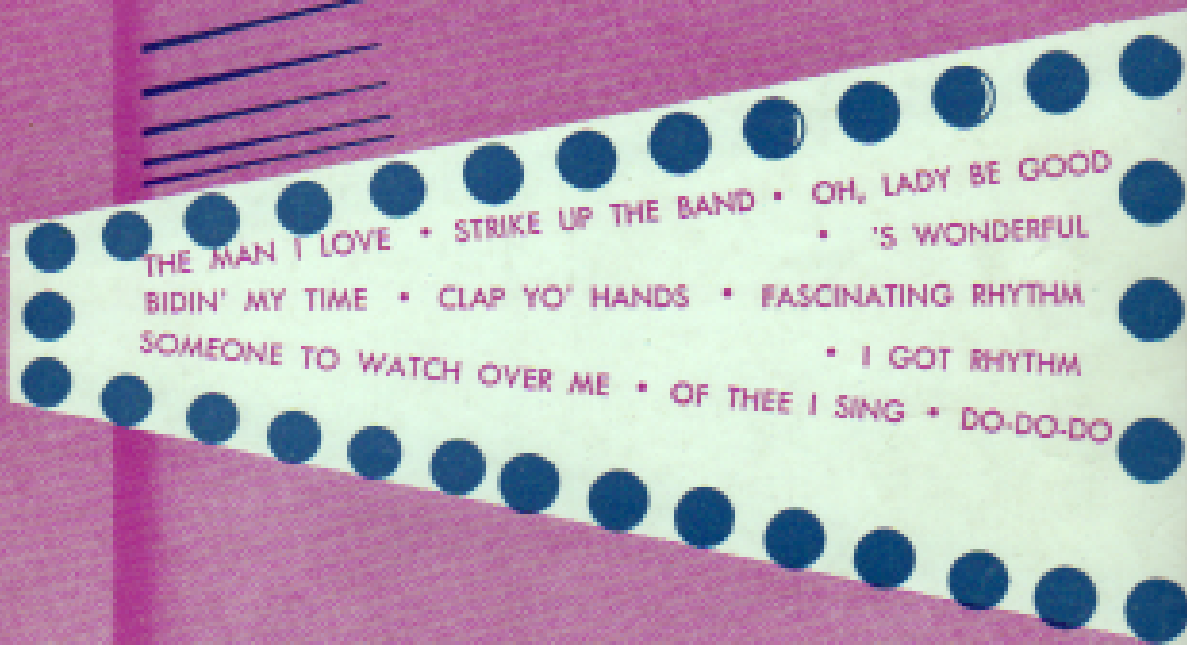


GEORGE GERSHWIN

SONG ALBUM

BOOK I



THE MAN I LOVE • STRIKE UP THE BAND • OH, LADY BE GOOD
BIDIN' MY TIME • CLAP YO' HANDS • FASCINATING RHYTHM
SOMEONE TO WATCH OVER ME • OF THEE I SING • DO-DO-DO



PRICE
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NEW YORK, N. Y.

*The
Piano
Works
of*

MAJOR WORKS

RHAPSODY IN BLUE

Piano Solo
Piano Solo — Modified Version by Herman Wasserman
Piano Duet — Transcribed by Henry Levine
†Two Pianos — Four Hands (original setting)

AN AMERICAN IN PARIS

Piano Solo in Miniature — Transc. by Maurice C. Whitney
Piano Solo — Transc. by William Daly
Two Pianos — Four Hands — Transc. by Gregory Stone

CONCERTO IN F

Piano Solo — Transcribed by Grace Castagnetta
†Two Pianos — Four Hands

PRELUDES

Piano Solo (original setting)
Piano Duet — Transcribed by Gregory Stone
Two Pianos—Four Hands—Transcribed by Gregory Stone

CUBAN OVERTURE

Piano Duet
Two Pianos — Four Hands — Transcribed by Gregory Stone

SECOND RHAPSODY

†Two Pianos — Four Hands (original setting)

*†For Piano and Orchestra; Orchestral part in reduction for second Piano.
Two copies necessary for performance.*

GEORGE GERSHWIN

**TRANSCRIPTIONS
AND ARRANGEMENTS FOR
PIANO SOLO**

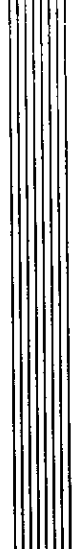
Arrangers are indicated in parenthesis

- BIDIN' MY TIME..... (Walter)
 - CLAP YO' HANDS (Walter)
 - *DO IT AGAIN..... (Whitney)
 - EMBRACEABLE YOU (Walter)
 - *FASCINATING RHYTHM (Stone)
 - I GOT RHYTHM — Impromptu Variations..... (Stone)
 - LIZA (Walter)
 - MAN I LOVE, THE — Concert Arrangement
(Percy Grainger)
 - *OH, LADY BE GOOD..... (Whitney)
 - *SOMEONE TO WATCH OVER ME (Whitney)
 - *SOON (Whitney)
 - *SWANEE (Colicchio)
- *Concert Paraphrase*

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619 WEST 54th STREET
NEW YORK 19, N. Y.

Words and Music

BY GEORGE AND IRA GERSHWIN



THE sudden death of George Gershwin in the summer of 1937 brought genuine grief to the tremendous audience of Americans who so loved to hear his music over the radio, in the concert hall, on the stage, or at the concerts given in large outdoor stadiums. But to the serious group of composers and musicians who had been sponsoring jazz as a new art form, as the true musical expression of American life, it meant the loss of a leader, who in a short span of years had done more than any other composer to gain for jazz music serious intellectual consideration from students and critics.

Long will this group and the world of music remember the night of February 12th, 1924, when in swank Aeolian Hall, Paul Whiteman rendered Gershwin's "Rhapsody In Blue". Gershwin's inexhaustible rhythmic inventiveness and skillful melodic moldings were acclaimed by the great and near-great of America and Europe, and for the first time the word 'jazz' was coupled with 'symphonic'.


The term symphonic jazz became a permanent part of the language when Gershwin followed up his initial success with such pieces as "American In Paris", "Concerto In F", "Cuban Overture", and others. Had he lived longer George Gershwin would no doubt have scaled undreamed of symphonic heights.

But there is another, more familiar side to Gershwin. All his early efforts were devoted to turning out so-called popular songs, most of which were originally composed for musical comedies. But even in this field Gershwin expressed something new, a joyous spirit which others imitated but could never equal.

"Words and music by George and Ira Gershwin" has meant as much to this generation as Gilbert and Sullivan had meant to a previous generation. In the many songs for musical comedies on which the brothers Gershwin have collaborated, the lyrics by Ira have contributed much to the success of the songs. Ira's ability as a lyric-writer reaped its full reward when the Kaufman, Ryskind, Gershwin opus "Of Thee I Sing" was awarded the Pulitzer Prize a few years back. The lyrics to "Wintergreen for President" and to "Of Thee I Sing" are comparable in their own right to the best of W. S. Gilbert.

Lyrics can mean nothing or they can contribute greatly to a song's success. In all the collaborations of the Gershwins, Ira's lyrics have managed not only to convey a refreshing exhilaration but have always blended perfectly with the music.

So together we have the master composer and the master lyricist, a combination that has produced America's most popular and most enduring music. In the following pages you will find the finest efforts of these collaborators.





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The Man I Love

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Andantino semplice

PIANO *mp* *dim. e rall.*

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino semplice' and the dynamics are 'mp' (mezzo-piano) and 'dim. e rall.' (diminuendo e rallentando). The piece concludes with a final chord in the right hand.

p *molto semplice*

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is 'molto semplice'. The lyrics are 'When the mel - low moon be - gins to beam, Ev - 'ry night I'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'dream a lit - tle dream, And of course Prince Charm - ing is the theme The'. The piano accompaniment provides harmonic support with various chords and textures.

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'he for me. Al - though I re - al - ize as well as you,'. The piano accompaniment ends with a final chord in the right hand.

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Gm Cm C dim. Bb

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

F7 Bb Bb dim. Ab Bb7

clear That he'll ap - pear.

dim. poco rall.

REFRAIN (slow)

Eb p Eb7 Ebm7 Bbm

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

p molto semplice e dolce

C7 Ab m6 Bb7

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

Eb Abma7 Gm Bb7 Eb Eb7
 make him stay. He'll look at me and smile,

p

Ebm7 Bbm C7+5 C7
 I'll un-der-stand; And in a lit-tle while He'll take my hand;

Abm6 Bb7 sus.4 Bb7 Eb Ab
 And though it seems ab-surd, I know we both won't say a

Eb Adim. Ab7 G7 Cm Cm7 D7 Ddim. Cm
 word. — May-be I shall meet him Sun-day, May-be Mon-day may-be

mp *poco* *espr.*

G7 Cm Cm7 D7 Ddim. Cm Gdim.

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

poco rit.

A \flat B \flat 7 E \flat E \flat 7 E \flat m7

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

dim. *p a tempo*

B \flat m C7+5 C7 A \flat m6

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

B \flat 7 Fm7 B \flat 7 E \flat A \flat 6

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

1. E \flat B \flat 7 2. E \flat

love.

Someone To Watch Over Me

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Piano

Scherzando

mf

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

Moderato

p E^b $ma7$ E^b9 E^b7

There's a say - ing old, Says that love is blind,

un poco rit *p a tempo*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is 'Moderato'. The key signature has two flats. The lyrics are 'There's a say - ing old, Says that love is blind,'. The piano part includes markings for 'un poco rit' and 'p a tempo'.

A^b $ma7$ Cm $F7$ $Fm7$

Still we're of - ten told, "Seek and ye shall find." So I'm going to

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'Still we're of - ten told, "Seek and ye shall find." So I'm going to'. The piano part includes markings for 'un poco rit' and 'p a tempo'.

Gm B^b7 E^b $Fm7$ E^bdim A^bm6 B^b7

seek A cer - tain lad I've had in mind.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'seek A cer - tain lad I've had in mind.'. The piano part includes markings for 'un poco rit' and 'p a tempo'.

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$E\flat$
 $E\flat$ ma7
 $E\flat 9$
 $E\flat 7$

Look - ing ev - 'ry - where, Have - nt found him yet;

$A\flat$ ma7
Cm
 $F 7$

He's the big af - fair I can - not for - get.

$F m 7$
Gm
 $B\flat 7$
 $E\flat$
 $A\flat$

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

$E\flat$
 $D - 9$
mp Gm
 C

I'd like to add his in - i - tial to my

Gm C7 *mf* B \flat B \flat 6

mon - o - gram. Tell me,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'mon - o - gram.' followed by 'Tell me,'. The piano accompaniment consists of chords and melodic lines in both hands. Chords are indicated above the staff: Gm, C7, mf B \flat , and B \flat 6. The piano part includes a *mf* dynamic marking.

Cm7 F7 B \flat A \flat *un poco rall* Gm B \flat 7

where is the shep - herd for this lost lamb.

un poco rall

The second system continues the vocal line with the lyrics 'where is the shep - herd for this lost lamb.' The piano accompaniment features chords Cm7, F7, B \flat , A \flat , *un poco rall* Gm, and B \flat 7. The tempo is marked *un poco rall* at the end of the system.

Refrain
E \flat *p a tempo* E \flat 7 A \flat 6 A \flat dim E \flat E \flat dim

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

The third system is the start of the refrain, marked **Refrain**. The vocal line begins with 'There's a some-bod-y I'm long-ing to see. I hope that he'. The piano accompaniment starts with a *p a tempo* dynamic marking. Chords are indicated as E \flat , *p a tempo*, E \flat 7, A \flat 6, A \flat dim, E \flat , and E \flat dim.

B \flat 7 B \flat dim Fm C7 Fm Cm6 Fm7 B \flat 7

Turns out to be Some - one who'll watch o - ver

The fourth system continues the refrain with the lyrics 'Turns out to be Some - one who'll watch o - ver'. The piano accompaniment features chords B \flat 7, B \flat dim, Fm, C7, Fm, Cm6, Fm7, and B \flat 7.

E \flat G7+5 A \flat B \flat 7 E \flat *p* E \flat 7

me. I'm a lit - tle lamb who's

A \flat 6 A \flat dim E \flat E \flat dim B \flat 7 B \flat dim

lost in the wood. I know I could Al - ways be good

Fm C7 Fm Cm6 Fm7 B \flat 7 E \flat E \flat 7 A \flat B \flat 7 E \flat

To one who'll watch o - ver me. Al - though he

A \flat

may not be the man some Girls think of as

mf

Chords: Eb, D7, G7, C, C7

hand - some. To my heart he car - ries the key.

Chords: F7, Bb7, Eb p, Eb7, Ab 6, Ab dim

Wont you tell him please to put on some speed,

Chords: Eb, Eb dim, Bb7, Bb dim, Fm, C7, Fm, Cm6, Fm7, Bb7

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

Chords: 1. Eb, Eb7, Ab, G7+5, Fm7, Bb7+5; 2. Eb, Eb7, Ab, Abm, Eb

me. me.

Fascinating Rhythm

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano

p *f* *dim.* *rit.*

p a tempo

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

p a tempo

brain. So darn per - sis - tent, The day is - n't dis - tant

mf *p*

When it - 'll drive me in - sane. Comes in the morn - ing With -

p *f* *sf* *p*

* Diagrams for Guitar, Symbols for Ukulele and Banjo

Chord diagrams: E^b , $E^b m 7$, $A^b 7$, $A^b m$, $E^b m$, $B^7 sus. 4$, $E^b m$, $A^b 7$, E^b , $E^b m 7$, $A^b 7$, $A^b m$, $E^b m$, $B^b 7 sus. 4$, $E^b m$, $F 7$, $B^b m$

* Diagrams for Guitar, Symbols for Ukulele and Banjo

7293-5

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out an - y warn - ing. And hangs a - round — all day.

Chord diagrams: Eb7, Ebm, Bbm, F7sus4, Bbm, Eb7

Dynamic: *mf*

I'll have to sneak up to it, Some - day, and speak up to it,

Chord diagrams: Bbm, Bbm7, Eb, Ebm

Dynamic: *p*, *cresc.*

I hope it list - ens when I say:

Chord diagrams: F7, Bb

REFRAIN

"Fas - ci - nat - ing Rhy - thm You've got me on the go! Fas - ci -

Chord diagrams: Bb7, Ab, Bb7, Ab, Bb7, Ab, Bb7, Ab

Dynamic: *p*

B \flat 7 A \flat B \flat 6 A \flat B \flat E \flat D \flat E \flat 7 D \flat

-nat-ing Rhy - thm I'm all a - qui - ver. What a mess you're mak - ing! The

E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat

neigh - bors want to know why I'm al - ways shak - ing Just like a

E \flat 7 A \flat F \flat m7 G \flat m B \flat 9 +5

fliv - ver. Each morn - ing I get up — with the

E \flat E \flat 7 C \flat m

sun, (Start a hop - ping nev - er stop - ping) To find at

E \flat 6 B \flat + F E \flat dim. B \flat 7 C \sharp dim.

night, no work - has been done. I know that

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

once it did - n't mat - ter But now you're do - ing wrong; When you

B \flat 7 A \flat B \flat 7 A \flat B \flat 7 E \flat 7 D \flat E \flat 7 D \flat

start to pat - ter, I'm so un - hap - py. Won't you take a day off? De -

E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat E \flat 7 D \flat

cide to run a - long Some - where far a - way off, And make it

Chord diagrams: Eb7, A7, Fm6, G7

snap - py! Oh, how I long to be — the man

mf

Chord diagrams: Cm, Bb, Ebma7, F7, Bb7, Ab, Bb7, A7

I used to be! Fas - ci - nat - ing Rhy - thm, Oh,

p

Chord diagrams: Bb7, F7, Bb7, 1. Eb

won't you stop pick - ing on me!"

Chord diagrams: E, D, C, B, 2. Eb, Ab, Cm, Eb, Fm, Ab, Eb

me!"

mf cresc.

Clap Yo' Hands

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

p Dm

A+

VOICE

Come on, you chil-dren,

Piano

p

Dm7

G

Dm7

G

A7+5

Dm

gath-er a - round, Gath-er a - round, you chil - dren, - And we will

Bb7

Dm6

A+

Dm

Bb7

A7

lose that e - vil spir-it called the Voo - doo. —

mf marcato

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p Dm A+ Dm7 G Dm7 G A7+5

Noth - in' but troub - le if he has found, If he has found you,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics are: "Noth - in' but troub - le if he has found, If he has found you,"

Dm Bb7 Gm7 C7

chil - dren, - But you can chase the Hoo - doo with the dance that

The second system continues the piece. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment features a bass line with a steady eighth-note rhythm. The lyrics are: "chil - dren, - But you can chase the Hoo - doo with the dance that"

F Dm6 *mp* Am E7 Am Fdim

you do. - Let me lead the way;

mf *mp*

marcato

The third system shows a change in dynamics and articulation. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment includes a *marcato* marking. The lyrics are: "you do. - Let me lead the way;"

A E7 A A7 *p* Dm A+

Ju - bi - lee to - day. — He'll nev - er hound you,

p

The fourth system concludes the piece. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment features a piano (*p*) dynamic. The lyrics are: "Ju - bi - lee to - day. — He'll nev - er hound you,"

Dm7 G A7+5 Dm G7 C7

stamp on the ground, you chil - dren! Come on!

Refrain *F* *p-f* C7 *F*

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

C7 F7 Bb Bb7 Bb6 Dbm6 C7

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

mf *F* *F+* *pF*

lee! Clap - a yo' hand!

C7 F C7 F7

Slap - a yo' thigh! Don't you lose time, don't you lose time, Come a - long, it's

Bb Bb7 Bb6 Dbm6 C7 F

shake yo' shoes time now for you and me!

G7 C Fm F Fm

On the sands of time you are on - ly a

C C7 Fma7 Bb

peb - ble; Re - mem - ber, troub - le must be

B♭m *C+* *C7+5* *Fm* *f* *C7*

treat - ed just like a re - bel, - Send him to the deb - ble!

p *F* *C7* *F*

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

C7 *F7* *B♭* *B♭7* *C7*

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

1. *f* *B♭7* *C7* 2. *f* *B♭* *F*

lee! lee!

Oh, Lady Be Good!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto grazioso

Piano

mf *sostenuto* *rit.*

p (calmly)

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

p *mf*

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

p

pp

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

pp

* Diagrams for Guitar, Symbols for Ukulele and Banjo

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E F#m7 B7 E A E F#7 B7 E D7

I could blos-som out I know, With some-bod-y just like you, so,
 If some-bod-y won't re-pond, I'm go-ing to end it all, so,

p *mf* *rit.*

REFRAIN G D7 G C7 G G#dim. D7

p - mf slow and gracefully

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

p - mf

G D7 G C7

to me! — I am so awf' - ly
 — to me! — I am so awf' - ly

G G#dim. D7 G

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

G7 C D7 C G D7

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

mf molto espress.

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

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

p

C7 G G#dim D7

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

1. G D7 Am7 D7 2. G C7 G

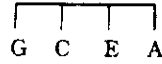
me! me!
me! me!

I Got Rhythm

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Tune Ukulele or Banjulele Banjo



Lively

VOICE

PIANO

Days can be

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

mon - ey can buy. _____ Birds in the

* Gm

Cm Gm6 Eb7 Gm Eb

Gm6 Ebm6 Gm Dm7 Gm Dm7 Gm

*Diagrams for Guitar, Symbols for Ukulele and Banjo

Ukulele arr. by S.M. Zoltai

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Cm Gm6 Eb7 Gm Gm7

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

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

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

Faug5 D7 Cm7 Eb7 D D7

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

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

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

REFRAIN (with abandon)

p-mf **Bb** **Bb6** **Cm7** **F7** **Bb6** **Edim** **Cm7** **F7**

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

Bb **Bb6** **Cm7** **F7** **Ebm6** **Bb** **F7** **Bb** **C#dim** **F7**

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

Bb **Bb6** **Cm7** **F7** **Bb6** **Edim** **Cm7** **F7** **Bb** **Bb6**

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

Cm7 **F7** **Ebm6** **Bb** **F7** **Bb** **D7** **Am7**

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

Fm6
D7
G
Daug5
Dm
G7
C7°
Gm7
Eb6
C9°

Troub - le, I don't mind him, You won't find him

C7-5
F7
C7°
F7
Bb
Bb6
Cm7
F7
Bb6
Edim

'Round my door. I got star - light, I got

Cm7
F7
Bb
Bb6
Cm7
F7
Eb6
Bb
Fm

sweet dreams, I got my man Who could ask for an - y-thing

G7
C7°
F7
1. Bb
Ab
Gb
Db
2. Bb

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

Bar 5th fret with 1st finger and use 2nd and 3rd finger on remaining dots

Of Thee I Sing

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Assai moderato

Piano

The piano introduction is in 4/4 time, E-flat major, and marked 'Assai moderato'. It features a flowing melody in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p* (piano).

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

tranquillo (smoothly) Eb Bb7 sus.4 Eb Fm Eb Bb7 sus.4 Eb

p tranquillo u tempo

This system contains the first line of the song. The vocal line is in E-flat major, 4/4 time, with a tempo of 'tranquillo (smoothly)'. The piano accompaniment is marked 'p tranquillo u tempo'. Chord symbols above the vocal line include Eb, Bb7 sus.4, Eb, Fm, Eb, Bb7 sus.4, and Eb.

South, From East to West, You are the love I love the best.

Bb7 sus.4 Bb7 Ebma.7 Ab Bb7 Ebma.7 D7

This system contains the second line of the song. The vocal line continues in E-flat major, 4/4 time. The piano accompaniment continues with the same tempo. Chord symbols above the vocal line include Bb7 sus.4, Bb7, Ebma.7, Ab, Bb7, Ebma.7, and D7.

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G Am7 G Am7 G D7 sus.4

mp

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

G D7 sus.4 D7 Gma.7

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

C7 sus.4 C7 F B7

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

Em Am7 D7 Dm G7

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

poco rit.

Refrain ^C
p slowly and with expression

Of thee I sing, ba - by,

C7+5 F Dm G7

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

C Cma.7 C7 Dm Fm

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

C Caug5 Am Am7 D7 G

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

Em Cm G D7 G Bbm D7 G7

mf

C C7+5 F Dm G7 C

mp

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: C, C7+5, F, Dm, G7, and C.

C7+5 Dm Am E7 Am Edim Dm Edim7 Dm

poco a poco cresc. *E7*

cer-tain thing, ba-by! Shin-ing star and in-spi-ra-tion

poco a poco cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The piano accompaniment features a more active bass line and chords. Chords are indicated above the staff: C7+5, Dm, Am, E7, Am, Edim, Dm, Edim7, and Dm. Performance markings include *poco a poco cresc.* and *E7*.

mf Am E7 Am Edim7 Dm Edim7 Dm Cdim7 C Am7 Dm G7

Worth-y of a might-y na-tion Of thee I

mf *più f ed espr.* *pesante*

The third system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5. The piano accompaniment features a more active bass line and chords. Chords are indicated above the staff: Am, E7, Am, Edim7, Dm, Edim7, Dm, Cdim7, C, Am7, Dm, and G7. Performance markings include *mf*, *più f ed espr.*, and *pesante*.

1. c 2. c

sing. sing.

The fourth system shows two endings for the piece. The first ending (1. c) and second ending (2. c) both consist of a single half note G4. The piano accompaniment features a steady eighth-note bass line and chords. The first ending concludes with a C chord, while the second ending concludes with a G7 chord.

"Funny Face"

'S Wonderful

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Fm6, Bb7, Gm, Bb7, Ebma7, Eb. The left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

p Ab Abm Fm6 Bb7 Gm Bb7 Ebma7 Eb

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

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The dynamic is 'p'. The right hand plays chords corresponding to the lyrics, and the left hand provides a steady accompaniment.

Fm Cdim Fm7 Bb7 Ebma7 Bb7+5 Ebma7 Eb

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

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The dynamic is 'p'. The right hand plays chords corresponding to the lyrics, and the left hand provides a steady accompaniment.

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Cm Eb Cm6 D7 Gm Bb7+5 Bbm6 C7

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

Fm C Abm6 Bb Eb Bb Bb dim C7

You can nev - er guess All the love I feel.
I swore then and there Per - ma - nent de - vosh.

Bb F9 F7 Bb Dbm6 Gb7

From now on la - dy I in - sist, ———
You made all oth - er boys seem blah; ———

Bb F9 F7 Fm7 Abm Bb7 *un poco rit.*

For me no oth - er girls ex - ist. ———
Just you a lone filled me with Aah! ———

Refrain

p-mf *a tempo* Eb Eb 6 Eb Eb 6 C7 C#dim C7 C#dim

'S won - der - ful! 'S mar - ve - lous!

Bb7 add 6 Bb7 Eb 6 Eb Eb 6 Eb Eb 6

You should care for me! 'Saw - ful nice

Eb Eb 6 C7 C#dim C7 C#dim Bb add 6 Bb7

'Spar - a - dise! 'S what I love to

Eb 6 Cm 6 G D

see! You've made my life so
My dear, its four - leaf

G D7 Dm6 *cresc.* C7

glam - o - rous ——— You can't blame me for feel - ing
 clo - ver time ——— From now on my heart's work - ing

F7 Bb7 *p* Eb Eb 6 Eb Eb 6

a - mor - ous ——— Oh! 'Swon - der - ful ———
 ov - er time ———

mf Cm F Fm7 *p* Edim Fm7 Bb7

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

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

me! me!

"Strike Up The Band"

Strike Up The Band

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

In slow march time

VOICE

Piano

mf *Bb m* *Eb m*

We fought in nine-teen

Bb 7 *Eb m* *Bb m* *Cm7* *Bb m* *Fm* *F7* *Bb m* *Eb m*

sev - en - teen, Rum - ta - ta - tum - tum - tum! And drove the ty-rant

Bb 7 *Eb m* *Bb m* *Cm7* *Bb m* *Fm* *C7-9* *F7* *Fm* *Eb*

from the scene, Rum - ta - ta - tum - tum - tum! We hope there'll be no

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Ab Bbm Fm C7 Fm C7 F C7

oth-er war But if we are forced in - to one The flag that we'll be

F Bb F C7 F F7 Bbm Ebm

fight-ing for, Is the Red and White and Blue One! We do not fa - vor

molto marcato

Bb7 Ebm Bbm Cm7 Bbm Fm C7-5 F7 Bbm *rall.*

war a - larms Rum-ta - ta - tum - tum - tum! But if we hear the

rall.

Cm7 Bbm Eb9 Bbm Fm Gbma7 F

call to arms Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum - tum!

Refrain *very marked*

F7 Bb Bb6 Bb Bbdim (Imitation of Trpt.)

Let the drums roll out! (Boom boom boom!) Let the trumpet call! (Ta-ta - ra - ta-ta-ta-ta!) While the

mf-f

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with the instruction 'Refrain very marked' and includes the lyrics 'Let the drums roll out!', 'Let the trumpet call!', and 'While the'. The piano accompaniment is marked 'mf-f' and includes a section labeled '(Imitation of Trpt.)'.

F7 7. (shouted) Bb Ab Bb7 Cm

peo-ple shout! (Hoo - ray!) Strike up the band! Hear the cym-bals ring!

The second system continues the vocal line with the lyrics 'peo-ple shout!', 'Strike up the band!', and 'Hear the cym-bals ring!'. The piano accompaniment continues with chords F7, Bb, Ab, Bb7, and Cm.

(spoken) Eb Ebdim Bb7 (shouted)

(Tzing-tzing-tzing!) Call-ing one and all (Ta-ta - ra - ta-ta-ta-ta!) To the mar-tial swing (Left,

The third system features the lyrics 'Call-ing one and all' and 'To the mar-tial swing'. The piano accompaniment includes a section marked '(spoken)' and '(shouted)'. The vocal line ends with '(Left,'.

Eb Ebm6 Bb Bb6

right!) Strike up the band! There is work to be done, to be Yank-ee Doo, Doo-dle - oo, Doo-dle -

The fourth system concludes the piece with the lyrics 'right!) Strike up the band!' and 'There is work to be done, to be Yank-ee Doo, Doo-dle - oo, Doo-dle -'. The piano accompaniment features chords Eb, Ebm6, Bb, and Bb6.

B \flat E \flat ma7 Am D9 Am D7 Gm C9

done! There's a war to be won, to be won! Come, you son of a son of a
oo, We'll come through, Doodle-oo, Doo-dle-oo, For the red, white and blue, Doo-dle-

Gm C7 F7 B \flat

gun! Take your stand! _____ Fall in line, yea bo! _____ Come a-
oo, Lend a hand! _____ With our flag un-furled, _____ For a

Dm7 G9 G7 Cm7 Gm E \flat 6 Gm6 F7 sus.4 F7

long, let's go! _____ Hey, lead - er! Strike up the
brave, new world! _____ Hey, lead - er! Strike up the

1. B \flat G C F7 2. B \flat

band! Let the band!

L.H.

R.H.

Red.

*

Do-Do-Do

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato grazioso

VOICE

Piano

p Fm7 Bb7

mf *p a tempo*

un poco rit.

bliss Of that won - der - ful kiss. I knew that a
fore, Can - not stand an en - core. You know that a

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

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is 'Moderato grazioso'. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a 'poco ritardando' (*poco rit.*) marking. The second system continues the vocal line with lyrics: 'bliss Of that wonderful kiss. I knew that a fore, Can not stand an encore. You know that a'. The piano accompaniment continues with chords Eb, Fm7, Bb7, Eb, Fm7, Bb7. The third system continues the vocal line with lyrics: 'boy Could never have more joy From any little miss. miss Who always gives a kiss Would soon become a bore.' The piano accompaniment continues with chords Eb, Cm7, Fm7, Eb.

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Fm7 Bb7 Eb Gm *poco cresc.* C7

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

poco cresc.

mf Bb G7+5 G7 C7 *p* Bb Bbdim Fm7 Bb7 +5 *un poco rit*

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

mf *p* *un poco rit*

REFRAIN

Eb 6 *p-f a tempo* Fm7 C7 Cm7 F7

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

p-f a tempo

Bb7 +5 Eb 6 Fm7 C7

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

Cm7 F7 Bb7 +5 Eb Bb Cm Gm

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

poco espressivo

Ab Fm7 Bb7 Eb F Bb Gm Cm F7

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

mf

Bb Abm6 Bb+5 pEb6 Fm7

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

deciso *p*

C7 Cm7 F7 Bb7 +5

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

E♭6

E♭7

A♭

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

mf A♭m6

B♭+

E♭

Gm

Cm

E♭ma7 A♭

C7+5

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

mf

Fm

A♭m6

B♭7 *p*+5

E♭

C7

Fm7

B♭7

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

p

1. E♭

C♭

B♭7

2. E♭

C♭

B♭ E♭

fore.

Oh,

fore.

mf

mf

sf

"Girl Crazy"

Bidin' My Time

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass line consists of chords in the left hand (L.H.) and single notes in the right hand (R.H.). Dynamics include *mf* and *mp*.

Gracefully

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

The first vocal line is marked Gracefully. The lyrics are "Some fel - lers love to 'Tip - Toe Through the Tu - lips;'. The piano accompaniment features chords in the left hand and a melodic line in the right hand. Chords indicated above the staff are Eb, Cmin., Fmin.7, Bb7, Eb, Eb7, Fmin.7, and Bb7.

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

The second vocal line has the lyrics "Some fel - lers go on 'Sing - ing In The Rain;'. The piano accompaniment continues with chords in the left hand and a melodic line in the right hand. Chords indicated above the staff are Eb, Cmin., Fmin.7, Eb, Fmin.7, F7, and Fmin.7add F Bb7.

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

The third vocal line has the lyrics "Some fel - lers keep on 'Paint - in' Skies With Sun - Shine;". The piano accompaniment continues with chords in the left hand and a melodic line in the right hand. Chords indicated above the staff are Eb, Cmin., Fmin.7, Bb7, Eb, Eb7, and D7.

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Gm Gm D7 with G D7 G Bb7

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

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

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

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

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

Eb Bb7 Eb G7 C G7 C

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

G7 F C *mf* B \flat 7 E \flat B \flat 7 E \flat

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

C min.7 open E \flat min. add C F7 B \flat 7 with E \flat B \flat 7 *p* E \flat A \flat

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

F min.7 B \flat 7 E \flat A \flat F min.7 B \flat 7 E \flat C7

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

F min.7 *mf* A \flat min. add F E \flat B \flat 7 1 E \flat B \flat 7 2 E \flat

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