

SUMMERTIME

THE
GREATEST
SONGS OF
GEORGE
GERSHWIN

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GEORGE
GERSHWIN**

Chappell & Co., Inc.

Contents

ALL THE LIVELONG DAY (And The Long, Long Night),	141
THE BACK BAY POLKA,	119
BESS YOU IS MY WOMAN,	9
(I've Got) BEGINNER'S LUCK,	66
BY STRAUSS,	131
A FOGGY DAY,	87
FOR YOU, FOR ME, FOR EVERMORE,	123
I CAN'T BE BOTHERED NOW,	91
I GOT PLENTY O' NUTTIN',	17
I LOVE TO RHYME,	103
I WAS DOING ALL RIGHT,	107
IT AIN'T NECESSARILY SO,	23
THE JOLLY TAR AND THE MILK MAID,	95
JUST ANOTHER RHUMBA,	53
LET'S CALL THE WHOLE THING OFF,	70
LOVE IS HERE TO STAY,	111
LOVE WALKED IN,	115
MY MAN'S GONE NOW,	29
NICE WORK IF YOU CAN GET IT,	99
OH BESS, OH WHERE'S MY BESS,	35
PROMENADE (Piano Solo),	74
THE REAL AMERICAN FOLK SONG (Is A Rag),	4
SHALL WE DANCE,	78
SLAP THAT BASS,	61
SOPHIA,	136
SUMMERTIME,	40
THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK,	44
THEY ALL LAUGHED,	82
THEY CAN'T TAKE THAT AWAY FROM ME,	127
A WOMAN IS A SOMETIME THING,	48

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THE REAL AMERICAN FOLK SONG (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 sharp (F#).

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 rhythmic pattern as the introduction. The key signature changes to one flat (Bb) for the Fm6 chord.

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. The piano part continues with the same rhythmic pattern. The key signature changes to one flat (Bb) for the Fm6 chord.

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. The piano part continues with the same rhythmic pattern. The key signature changes to one flat (Bb) for the Em chord.

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 ^D ^{A7} ^{C#m7} ^C ^{C#m7} ^D ^F ^{D7} ^{Gsus4} ^{G-} ^{Em7 (b5)}
 Tempo I *molto cantabile*
 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* *Bm7 (b5) rit*

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

rall. *f a tempo* *rit*

marcato

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

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

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

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

mf animando

F#m BESS A7 rit. mf Tempo I^o molto cantabile (b5) C C#m7 (b5)

PORGY rit. mf

man. ————— Bess, you is my wo-man'

Por - gy, Is yo' wo-man'

D F D7 Gsus4 G+ Em7(b5) D

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

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

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

'less you shares de fun. ————— Dere's no

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

stringendo poco rall. 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 Por - gy, Is yo' wo - man now! Is

f 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,

Detailed description: This system contains the first line of the song. The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are "I got plen - ty o' nut - tin', — An nut - tin's plen - ty fo' me. I got my gal,". The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G, Am7, Bm, Am7, G, Am7, G, B7, E, and A are placed above the vocal line.

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

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "got my song, Got Heb - ben the whole day long. No use com - plain - in'! Got my". The piano accompaniment continues with similar accompaniment. Chord symbols E, A, E, A, E, C#, and D are placed above the vocal line. A performance instruction "(Spoken in high voice)" is written above the vocal line for the phrase "No use com - plain - in'!".

G Am7 G Dm7 G Am7 G C

gal, — got my Lawd, — Got my

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "gal, — got my Lawd, — Got my". The piano accompaniment continues. Chord symbols G, Am7, G, Dm7, G, Am7, G, and C are placed above the vocal line.

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

mf cresc. ed animato song. —

mf cresc. ed animato

Detailed description: This system contains the fourth line of the song. The vocal line continues with the lyrics "song. —". The piano accompaniment continues. Chord symbols G, C7, Gm, C7(b5), Bb, D7, G, Em, and G are placed above the vocal line. Performance instructions "*mf cresc. ed animato*" are written below the vocal line and above the piano accompaniment.

IT AIN'T NECESSARILY SO

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

1. It

mf *p*

Gm C Gm C Gm C

(happily, with humor)

aint ne - ces - sa - ri - ly so, It aint 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 Allegro giocoso Eb7 Db F#m ALL Eb7
mf Like a savage outburst

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

Ab SP.L. Eb7 B dim ALL Ab D7 SP.L. Em7

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

Fm6 D7 Gm D SP.L. mf
ALL SP.L. ALL

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

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

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

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

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

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

subito rit *mp*

Tempo I Gm C Gm C Gm C Gm

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 in 3/4 time, marked *SERENA (with utmost expression)* and *mp sempre ritmato*. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. 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 line of the song continues in 3/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "For his tired foot - steps climb - ing up - de stairs."

(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

f

Oh

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

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

p

some - bod - y tell me where? I

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

cresc.

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "ain' care what she say, I ain' care what she done, won't". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *cresc.* marking. The melody in the piano part is a simple, rhythmic accompaniment.

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

cresc. *f* *mf poco marc.*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "some - bod - y tell me where's my Bess?". The piano accompaniment continues with a *cresc.* marking, followed by a dynamic shift to *f* and then *mf poco marc.*. The piano part features a more active bass line with eighth notes.

Bess, Oh

p

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "Bess, Oh". The piano accompaniment continues with a *p* (piano) dynamic. The piano part features a more active bass line with eighth notes.

Lawd, My Bess! I want her

mf *un pochett. rit* *a tempo*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "Lawd, My Bess! I want her". The piano accompaniment continues with a *mf* dynamic, followed by a *un pochett. rit* (slight ritardando) and then *a tempo* marking. The piano part features a more active bass line with eighth notes.

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 vocal line begins with a half note 'now,' followed by a series of quarter notes: '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 active treble line in the right hand, with some chords and melodic fragments.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'on.' followed by quarter notes: 'I count - ed de days dat I was'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and short melodic lines.

gone ————— till I got home ————— to

The third system shows the vocal line with a half note 'gone' followed by quarter notes: 'till I got home ————— to'. The piano accompaniment continues, with the right hand featuring some more complex chordal textures and melodic movement.

see ————— her face. ————— Won't

The fourth system concludes the vocal line with a half note 'see' followed by quarter notes: 'her face. ————— Won't'. The piano accompaniment continues with similar rhythmic and harmonic elements.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano 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 features a complex harmonic structure with many accidentals, including sharps and naturals, and is written in a grand staff with treble and bass clefs.

want her so, _____ my gal, _____ My

The second system of music continues the vocal line and piano accompaniment. The lyrics are "want her so, _____ my gal, _____ My". The piano accompaniment continues with its complex harmonic texture, featuring various chord voicings and melodic lines in both hands.

Bess, _____ where is she _____ (b) Oh

The third system of music shows the vocal line and piano accompaniment. The lyrics are "Bess, _____ where is she _____ (b) Oh". The piano accompaniment includes a fermata over a chord in the right hand and continues with its intricate harmonic accompaniment.

Gawd, in yo' big Heav'n _____ please

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Gawd, in yo' big Heav'n _____ please". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) and continues with its complex harmonic accompaniment.

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

show me de way!

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

Bess!

SUMMERTIME

Lyrics by DuBOSE HEYWARD

Music by GEORGE GERSHWIN

Allegretto semplice

mf espr. *p*

mp *tranquillo* *gva*

R.H.

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

Moderato (with expression)

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

gva *p* *molto legato* *pp*

Am6 E7 Am6 E7 Am6 Dm F

easy, Fish are jump-in',

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

mp poco rit *a tempo*

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

poco rit *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry.

poco animato

gva

D9 C+ 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's 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

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Tempo di Blues*)

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato (Tempo di Blues)'. The lyrics are as follows:

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.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano accompaniment includes triplets and various chordal textures.

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

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

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

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

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

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

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

mf *poco a poco cresc.*

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, starting with a half rest followed by quarter notes G4, A4, B4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, C6, and B5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex eighth-note pattern in the right hand.

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 melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and a more complex eighth-note pattern 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 melody continues with a half note Bb4, followed by quarter notes C5, D5, and E5. The piano accompaniment features a steady eighth-note bass line and a more complex eighth-note pattern in the right hand.

D Eb C7 D Eb F Eb F Gm Eb

p *cresc.*

But a wo-man is a some-time

p *cresc.* *mf* *deciso*

8.....

Gm B+ Cm7 Eb7 Gm Eb7 C Dm7

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

Gm Eb F Gm C C9

thing. Yo' Mam-my is the first to

p *mp*

C C9 C C7 C Gm

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

Am7(b5) Eb⁹₇

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^{9b}_{5b} 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

Gm Eb7 C⁹7 Gm A7 E7
cresc. *Guitar tacet (G.T.)*

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,

Gm Ebmaj7 F Gm

Ah!

JUST ANOTHER RHUMBA

Lyrics by IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderato (*Rhumba rhythm*)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato' with a 'Rhumba rhythm' and the dynamic is 'mf'.

B7+ Em Am6 B7

It hap-pened to me— On a trip to the

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a bass line with a '7 9 7' pattern. Dynamics include 'f' and '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 line continues the vocal melody and piano accompaniment. The piano part maintains the '7 9 7' bass line pattern.

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 third line concludes the vocal melody and piano accompaniment. The piano part includes a final bass line with a '7 9 7' pattern.

G C7 B7 Em Em6 F7 B7

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

Em Am7 D7 Gmaj7 Cmaj7

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

mf

F7 B7 B7(b5) E Em7 A7 D

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

resc.

G6 Refrain D9 G D7

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

mf

G D9 G D7

cer - tain - ly has my num - bah,

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

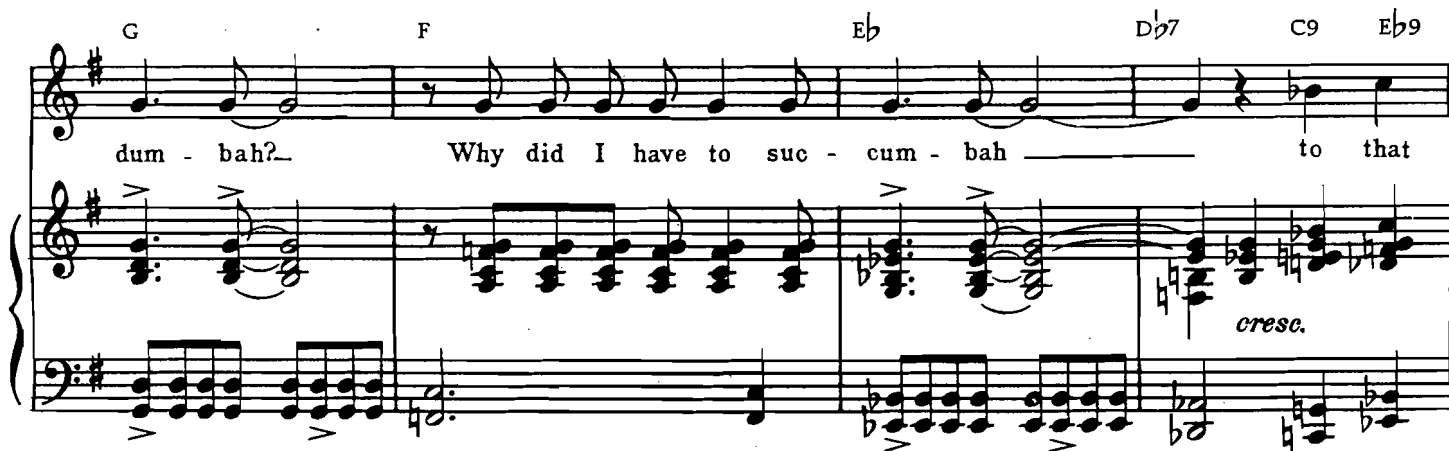
cum - bah? Can you im - ag - ine an - - y - thing



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

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato' and the dynamics are 'f marcato'.

mp Ebm Gb6 Abm6 Bb7 Ebm Gb F7(b5)

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

This system includes the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamics are marked 'mp'. Chord symbols are placed above the vocal line.

Gb6 A dim Cb6 Ebm Bb7 F7

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

This system includes the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The dynamics are marked 'A dim'. Chord symbols are placed above the vocal line.

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

F7(b5) Gb6 A dim Cb6 Db7⁹
 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 F⁹7 Ab7 B7 Ab7 F⁹7

f *molto marc.*

Refrain Ab7 mp-f Fm B7 B⁹7 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 B⁹7 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 Eb7⁹ 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 the song. The vocal line is on a treble clef staff with lyrics underneath. 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 the song. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a 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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'win - ner.' followed by quarter notes 'Be - gin - ner', 'fish - ing', 'for', 'floun - der', and 'Will'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A6 B⁹ F7 A

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

The second system continues the piece. The vocal line has quarter notes 'catch', 'a', 'sev - en - teen', 'pound - er.', and 'That's what I'. The piano accompaniment includes a triplet of eighth notes in the bass line under the word 'sev - en - teen'.

E⁹ A E⁹

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

The third system shows the vocal line with quarter notes 'al - ways heard' and 'And al - ways thought ab - surd, But'. The piano accompaniment features a triplet of eighth notes in the bass line under the word 'al - ways'.

A7 D Dmaj7 D7 Am

now I be - lieve ev - 'ry word.

The fourth system concludes the piece. The vocal line has quarter notes 'now', 'I be - lieve ev - 'ry', and 'word.'. The piano accompaniment features a triplet of eighth notes in the bass line under the word 'ev - 'ry'.

D7 Gmaj7 G6
 Refrain (*not fast*) *p-mf*
 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 C⁹7 *mp* G G6
 Gosh, I'm for-tun - ate! This thing we've be - gun Is much more than a

C⁹7 G G6 B⁹7 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[♯]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 mf 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

The piano introduction is in D major, 4/4 time, marked Allegretto. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from mezzo-forte (mf) to poco ritardando (poco rit).

D Brightly *mp* B7 Em D A7 D *mf* G⁹ 7

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

mp leggiero a tempo *mf*

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked *mp* and *Brightly*. The piano accompaniment is marked *mp leggiero a tempo*. The lyrics are: "Things have come to a pret-ty pass, Our ro-mance is grow-ing flat, For". The music includes various chords and dynamics.

C#⁺ F#⁹ 7 B7 *mf* D E7 A7 A⁺

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

mf

The second system continues the vocal and piano accompaniment. The vocal line is marked *mf*. The lyrics are: "you like this and the oth-er— While I go for this and that.". The piano accompaniment continues with various chords and dynamics.

D *mp* B7 Em D A7 D G⁹7 A F#m6

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo/mood 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 various chords and melodic lines.

E7 A6 Gm6 A7 D D7 Bm D7

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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "two will nev-er be one, Some-thing must be done.". The piano accompaniment features a mix of chords and melodic patterns.

Refrain G Em G6 C6 Am D7 G Em G6 *p-mf*

You say ee-ther And I say eye-ther, You say nee-ther And
You say laugh-ter And I say lawf-ter, You say af-ter And

The Refrain section begins with a double bar line. The tempo/mood 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 is in grand staff.

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 of the musical score. The tempo/mood is marked *mf*. 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 is in grand staff.

A7 D7 G Em C6 D7 G Em

off! off! You like po-ta-to and I like po-tah-to, You like to-ma-to and
 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)

GEORGE GERSHWIN

Allegretto moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a slur over the first two measures and a fermata over the second measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has a dynamic marking of *mf* (mezzo-forte). The melodic line continues with slurs and a fermata. The bass staff accompaniment remains consistent with the first system.

The third system shows a change in dynamics to *mp* (mezzo-piano). The upper staff features a triplet of eighth notes in the first measure. The bass staff accompaniment includes a triplet of eighth notes in the first measure.

The fourth system continues with the triplet motif in the upper staff. The melodic line is more active, with slurs and a fermata. The bass staff accompaniment provides a steady harmonic foundation.

The fifth system concludes the piece. The upper staff features a series of slurs and a fermata. The bass staff accompaniment includes a dynamic marking of *f* (forte) in the second measure. The piece ends with a final chord in the bass staff.