

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.

dim. poco rall.

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♭ E♭7 E♭m E♭m7 B♭m C7

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

Fm7-5 B♭7 B♭9 E♭ A♭maj7 Gm Fm/B♭7
B♭

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

p

E♭ E♭7 E♭m E♭m7 B♭m

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

C7 Fm7-5 B♭7 B♭13 E♭ A♭

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

mp poco espr.

E \flat E \flat ⁰ A \flat 7 G7 Cm Cm7 C⁰ 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 C⁰ D7 F⁰ 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 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 G⁰ G \flat ⁰ F⁰ 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. —

A⁷ Em⁷ A⁷ Am D⁷ F⁷ D⁷

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

mf

G Em⁷ Am⁷ D⁷ G Em⁷ 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, —

p

E⁷ C⁷ F⁷ Bm Bm⁷ B⁹

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? —

mf

Refrain *p-mf* D⁷ D⁹ B^b D⁷ D⁷+5 G⁷ C⁷ Cm⁷

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? —

p-mf

G G° Am⁷ D⁷ G⁷ C D⁷

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* D⁷ D° B^b D⁷ D⁷+6 G⁷

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

C⁷ Cm⁷ G G° Am⁷ D⁷ G⁷

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

C D⁷ G Cm G° G⁷ C F⁷ C F⁷

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,—

Cmaj⁷ F⁷ Cmaj⁷ Em⁶ Bm Em⁶ Bm Em⁶

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 Em⁶ Bm B^{b+} *mf* D⁷ D^o B^b

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—

D⁷ G⁷ C⁷ Cm⁷ G G^o Am⁷ D⁷ G⁷

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 D⁷ 1. G G^o 2. G C⁶ 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 *p* **Leisurely**

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

mf *p smoothly*

Guitar Symbols G

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

D7

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

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*)

μ-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-

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

1 2
-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

The piano introduction is in 4/4 time, key of B-flat major. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, while the left hand (L.H.) provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

p gracefully

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Some fel - lers love to 'Tip - Toe Through the Tu - lips'". The piano part includes a bass line with chords: Eb, Cm, Fm7, Bb7, Eb, and Eb7. The dynamics are marked *p* (piano).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Some fel - lers go on 'Sing - - ing In The". The piano part includes a bass line with chords: Fm7, Bb7, Eb, Cm, Fm7, and Eb. The dynamics are marked *p* (piano).

Rain". _____ Some fel - lers keep on

Fm7 F7 Fm7 A^bm
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-thin'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,—

Bb 7 Eb Cm 7 open Eb m add C F 7 B 7 with Eb Bb 7

p

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

Eb Ab Fm 7 Bb 7 Eb Ab

p

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

Fm 7 Bb 7 Eb C 7 Fm Ab m add F

mf

1 2

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

Eb Bb 7 Eb Bb 7 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 melody in the right hand and a supporting bass line in the left hand. A repeat sign with first and second endings is shown in the right hand.

SERENA (with utmost expression)

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

mp sempre ritmato

The first line of the song is marked *SERENA (with utmost expression)* and *mp sempre ritmato*. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. 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 the vocal melody and piano accompaniment. The lyrics are "For his tired foot - steps climb - ing up - de stairs." The piano accompaniment features a rhythmic pattern in the left hand and a supporting melody in the right hand.

(*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*
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

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*

col. 8va

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Lively

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Lively'. The score consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment includes chords and melodic lines in both the right and left hands. Below the piano accompaniment, guitar symbols are provided for each measure. The lyrics are written below the vocal line.

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 Eb7 D D7 Faug.5 D7

Look at what I've got:

Cmi7 F7 E dim. Gb7 F7 Bbmj add G Ddim 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 for voice and piano. The key signature has two flats (Bb and Eb). The tempo/mood is 'with abandon'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Chord symbols are provided below the piano line for each measure. The lyrics are: 'I got rhy - thm, I got mu - sic, —', 'I got my man, Who could ask for an-y-thing more?', 'I got dais - ies — In — green pas - tures, I got my man, Who could ask for an-y-thing more? 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 Gmi

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 C7 F7 Bb Ab Gb D9 Bb

SOMEBODY LOVES ME

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

Allegro moderato

The piano introduction is in G major, 4/4 time, marked *Allegro moderato*. It begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand with a mezzo-forte (*mf*) dynamic, featuring a series of chords and eighth notes. The left hand provides a steady accompaniment with quarter notes. The introduction concludes with a final chord in the right hand.

mp con moto

The vocal and piano accompaniment for 'Somebody Loves Me' is in G major, 4/4 time, marked *mp con moto*. The vocal melody is written in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano part includes chord symbols below the bass line.

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

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

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

Chord symbols: Em⁷, Bm, Em⁶, Em⁷, Bm, Em⁶, Am⁶, B⁷, Em⁷, Em⁶, Am⁶, B⁷(+5), Em, Gmaj⁷, D⁷, G⁶, Gmaj⁷, D⁷, G⁶, Am⁷, D⁷, G⁷, C, Cm⁶, D⁷.

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 Em⁶ Bm Bm⁷ Bm⁶ E⁷ Em⁷ A⁷ D⁷

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

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

G Am⁷ D⁷ G C⁷ G

who she can be. Some - bo - dy

C⁷ Am⁷ G D⁷(b⁹) G

loves me I wish I knew, Who can she

Am⁷ D⁷ G Em⁶ 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. —

mf *rit. e dim.* *fz*

Am7 D7 G D7 G

(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 first measure is a whole rest. The second and third measures contain a complex, syncopated melody in the right hand, primarily using eighth and sixteenth notes, with a descending line. The left hand provides a steady accompaniment of eighth notes.

The first vocal line begins with a whole rest, followed by a half note G4 (marked *p*), a half note A4, and a half note B4. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, F#4, E4) in the final measure. The piano accompaniment features a steady eighth-note bass line and a more active right hand with chords and moving lines.

1. All you preach-ers Who de-light in slamming the

The second vocal line starts with a half note G4 (marked *p*), a half note A4, and a half note B4. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, F#4, E4) in the final measure. The piano accompaniment continues with a steady eighth-note bass line and a more active right hand with chords and moving lines.

danc-ing teach-ers, Let me tell you there are a lot of fea-tures

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

Of the dance that car-ry 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 learn-ing the steps of glad-ness. You'll be hap-py when you can

D^b C7 B7 B^b7 A7 A^b7 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#⁰ G7
 When you prac-tise, Here's the thing to do, Sim-ply say as you go —

C G7
REFRAIN. *Con spirito.*

p-f C7 C G7 C

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

p-f

C7 F C7 F7 Dm

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

Em7 C C0 G7sus G7 G7+ C

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

Ab7

-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 C0 G9 C Ab9 C

1. day. 2. day. _____

RHAPSODY IN BLUE

By GEORGE GERSHWIN

This arrangement based on the orchestration by Ferde Grofé

Molto moderato. (♩ = 80.)

mf

Bb *F7+*

Fm8 *Eb* *Ebm* *Bb* *Gb7* *F7*

p *rall.* *pp* *Andante moderato* *p con espressione*

F7 *C7* *B9* *Bb7* *Eb*

F7

First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. Chord symbols below the bass staff are Bb^7+ and Eb , both marked with an asterisk and a double bar line.

Second system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. Chord symbols below the bass staff are Bb^7+ and Eb , both marked with an asterisk and a double bar line.

Third system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. Chord symbols below the bass staff are Bb^7+ and Eb , both marked with an asterisk and a double bar line.

Fourth system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. Chord symbols below the bass staff are Fm , Abm , Eb , and $Cm^7(b)$.

First system of a musical score. The treble clef staff contains a melody with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system includes a *rit.* (ritardando) marking. Chord symbols *F7* and *Bb7* are present. The system ends with a double bar line and a repeat sign.

Second system of a musical score. The treble clef staff contains a melody with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system includes a *ff a tempo* (fortissimo, at tempo) marking and a *leggiere* (light) marking. Chord symbols *Eb* and *F7* are present. The system ends with a double bar line and a repeat sign.

Third system of a musical score. The treble clef staff contains a melody with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system includes a *Bb7* chord symbol. The system ends with a double bar line and a repeat sign.

Fourth system of a musical score. The treble clef staff contains a melody with a triplet of eighth notes and a half note. The bass clef staff contains a bass line with a triplet of eighth notes and a half note. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system includes a *cresc. ed accel.* (crescendo and acceleration) marking. Chord symbols *Ab* and *Eb* are present. The system ends with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff features a whole note chord of Bb and Eb, followed by a half note chord of Bb and Eb, and then a series of eighth notes with accents. The bass clef staff has a whole note chord of C7, followed by a half note chord of Fm, and then a series of eighth notes with accents. Chord symbols C7, Fm, and Abm are written below the bass staff. A double bar line is present after the first measure. A fermata is placed over the final measure of the system.

Second system of musical notation. The treble clef staff has a half note chord of Eb, followed by a half note chord of Cm7, and then a half note chord of B7+9. The bass clef staff has a half note chord of Eb, followed by a half note chord of Cm7, and then a half note chord of B7+9. Chord symbols Eb, Cm7, and B7+9 are written below the bass staff. A double bar line is present after the first measure. A fermata is placed over the final measure of the system.

Third system of musical notation. The treble clef staff has a half note chord of Bb7, followed by a half note chord of Bb7, and then a half note chord of Bb7. The bass clef staff has a half note chord of Bb7, followed by a half note chord of Bb7, and then a half note chord of Bb7. Chord symbols Bb7, Bb7, and Bb7 are written below the bass staff. A double bar line is present after the first measure. A fermata is placed over the final measure of the system.

Fourth system of musical notation. The treble clef staff has a half note chord of Eb, followed by a half note chord of Eb, and then a half note chord of Eb. The bass clef staff has a half note chord of Eb, followed by a half note chord of Eb, and then a half note chord of Eb. Chord symbols Eb, Eb, and Eb are written below the bass staff. A double bar line is present after the first measure. A fermata is placed over the final measure of the system.

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