

# WHO CARES? (SO LONG AS YOU CARE FOR ME)

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato *Brightly*

*mf* *poco cresc.*

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 accompaniment with quarter notes. The tempo is marked 'Moderato' and the mood is 'Brightly'. Dynamics include 'mf' and 'poco cresc.'.

*p* C9 C C9 C Ab7 Db

Let it rain and thun-der! Let a mil-lion

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Let it rain and thun-der! Let a mil-lion". The piano accompaniment is on two staves. Chords are indicated above the vocal line: C9, C, C9, C, Ab7, and Db. Dynamics include 'p' and 'poco cresc.'.

Dm G7 Am7 Dm Am7 Dm C9 C C9 C Ab7

firms go un-der! I am not con-cerned with

This system contains the second line of the song. The vocal line has lyrics: "firms go un-der! I am not con-cerned with". The piano accompaniment continues on two staves. Chords are indicated above the vocal line: Dm, G7, Am7, Dm, Am7, Dm, C9, C, C9, C, and Ab7. Dynamics include 'p' and 'poco cresc.'.

headnote apex

1 2 3 4 5 6 7 8 9 10

Handwritten musical notation on a staff. Notes are numbered 1 through 10. A bracket under notes 1, 2, and 3 has an arrow pointing left. A dashed line starts under note 4 and ends under note 10, with a downward-pointing arrow in the middle.

Handwritten musical notation on a staff showing notes 1, 5, and 10 from the previous staff.

Handwritten musical notation on a staff showing notes 4 through 10 from the previous staff.

not for me

HARMONY & COUNTERPOINT (LINEAR MOTIONS)

INTERPRETING THE CPA-- BOARD

LYRICS—GENERAL: TRANSCENDING THE COLLOQUIAL, HOW>



Verse bar 9  
1st/2nd bar 21: "a faller needs a friend" from nostalgic cartoon by Elmer Briggs (1875-1930) on boyhood  
Verse bar 18:  
Edna's portrait  
1913 novel -  
- Excessive pessimism  
(Candida)

# BUT NOT FOR ME

Words by  
IRA GERSHWIN

"Girl Crazy" Oct. 14, 1930  
Ginger Rogers, Ethel Merman, others  
But Not For Me sung by Ginger Rogers (Molly) and  
Willie Howard (Gieber)

Music by  
GEORGE GERSHWIN

Other hits:  
Bidin' My Time  
Embraceable You (Rogers)  
I Got Rhythm (Merman)

Moderato

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and chords in the left hand. Dynamics include *mf* and *rit.*

*p* (pessimistically)

Musical score for the second system with lyrics: Old Man Sun - shine lis - ten, you! Nev - er tell me, . The piano part includes a handwritten note "l. h." and a dynamic marking *p*.

"Dreams come true!" Just try it And I'll start a ri - ot.

Musical score for the third system with lyrics: "Dreams come true!" Just try it And I'll start a ri - ot. The piano part includes a handwritten note "to D" and a dynamic marking *p*.

G II I  
III



9

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

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

13

Em7 D7 G F# G Eo

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

17

Fm7 Bb7 Ab Bb7 Cm6

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

21-

Fm7 Bb7 Cm7 Bb7 Eb Bb7

fate, Sup - plies a mate; It's all ba - na - nas! They're writ - ing  
(He's knock - ing)



Refrain 2 contains the "alterside"  
Version given in The Complete Lyricist's Handbook

no bridge

Refrain: Rather slow (smoothly)

1-4

*p-mf*

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

3

Return.

dream hours (no two)

5-8

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

Second part

9-12

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

10

10

to head with 6 bar 17 beautiful! bar 27 open

13-16

Rus - sian play Could guar - an - tee. (gandstad) I was a  
moth or flame? I'm all at sea. It all be -

10



Chords: Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7

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

17-1

Chords: Bb7 Eb7 Ab+ Eb7 Eb+ Ab

so, Lack - a - day!  
 er needs a friend, Al - though I can't dis - miss  
 When ev - 'ry hap - py plot

from cartoon

6-py 2-9-1

22-15

Chords: Fm7 Cm Fm F#0 Eb G7 Cm C7+5 Fm7

The mem - 'ry of his kiss, I guess he's not  
 Ends with the mar - riage knot, And there's no knot

apex

dim.

26-25

Chords: Bb7 Eb Am6 Fm A7 Bb Eb Bb7 Eb D0 Eb

for for me. He's knock - ing me.

1. 2.

3-31



# EMBRACEABLE YOU

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Whimsically

G  
*p* leisurely

Doz - ens of girls would storm\_

*mf* *p smoothly*

*hand 2-8 of hand 2*

D7

up; I had to lock my door.

2-4

F#m

D7

Eb9

D7

G

Am7 D7

Some - how I could - n't warm\_ up To one be - fore.

5-8



9-11

G F#7

What was it that con - trolled — me? What kept my love - life

12-14

B F#7 B

lean? My in - tu - i - tion told — me You'd come

15-17

Am7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my

16-20

Em Em6 Em A7 Am D Am D Am D Am D

heart - beat, And you'll get just what I mean.

rall. e dim.

rall. e dim.



Rhythmically

Refrain:

(2)  
1-4

G C#° D7 Am11 Fm6 D7

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

Am F7 D7 G D7sus4 G

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

5-6

Bridge

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me; —

7-12

D D#° A7 D7

You and you a-lone bring out the gyp - sy in me! —

13-16



Chorus

37  
17-20

G C#° D7 C Fm6 D7

I love all the man - y charms a - bout you; —

41  
21-25

Am F7 D7 G7 D7sus4 Bbm6 G7 C

A - bove all I want my arms a - bout you. — Don't be a

46  
26-29

Am6 B7 Em Eb+ G Em6 G

naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

L.H.

50  
30-32

Cm6 D | 1. G Eb A D7 | 2. G

brace - a - ble you! you! —



9-13

Db Dm G7 Am7 Dm Am7 B7 Em

Stocks and bonds that I've been burned with. I love you and

14-17

Am Em Am G

you love me And that's how it will al-ways be, And noth-ing else can

18-22

Am7 D7 F G7 F, G7 C9 C C9 C Ab7 D7-5

ev-er mean a thing. Who cares what the pub-lic

23-28

G Bbm Cm G C9 C C9 C Ab7 D7-5 G G7 Em G7

chat-ters? Love's the on-ly thing that mat-ters. Who

*poco rall.*



# HOW LONG HAS THIS BEEN GOING ON?

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato

1-4

mf un poco rit.

G Em7 Am7 D7 D9 G Em7 G

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

1-4  
5-8

pa tempo

E9 C#7 F#7+5 F#7-9 Bm C#m7-5 Bm E7

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

5-8  
9-12

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. \_\_\_\_\_

9-12  
13-16



*mf*

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

13-16

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

17-20

*mf*

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? —

21-24

Refrain:

*p-mf*

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? —

1-4



new rhythmic figure

5-7

Lit - tle    wow, —                    tell me    now —                    how long has this been go - ing on? —  
 Lis - ten    you —                    tell me    do —                    how long has this been go - ing on? —

63                    43

I?                    b                    IV                    V

Bridge

8-11

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

Complete protasis *p*

I

12-14

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

N.B. ↓

15-18

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, —

BRIDGE

*mf*

C: I<sup>7</sup>    IV<sup>7</sup>

CBE + B D F# = opening dominant Spanish



in - to Heav - en I'm hurled!  
that di - vine ren - dez - vous, I don't know how Co - lum - bus felt,  
wake me, if I'm a - sleep.

18-22

find - ing an - oth - er world!  
let me dream that it's true. Kiss me once, — then once more —  
Kiss me twice, — then once more —

23-26

what a dunce I was be - fore. — What a break! — For Heav - en's sake! — How  
that makes thrice, let's make it four! — What a break! — For Heav - en's sake! — How

27-30

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

31-32



# BIDIN' MY TIME

272 pgs.

Original by Rufus, Ethel Merman

Words by  
IRA GERSHWIN

*(First Crazy 1930 (Crazy w/ Tom 1992)*

Music by  
GEORGE GERSHWIN

*[But Not w/ Mrs. Embury, I Got Rhythm]*

*Ira suggested  
cut from 32 to 24 - bars  
Moderato  
mp/min  
(Lyrics several  
occasions)*

Moderato

mf L.H. mp

The piano introduction consists of two staves. The right hand starts with a melody in E-flat major, marked *mf*. The left hand provides a harmonic accompaniment, marked *mp*. The tempo is *Moderato*.

1-4

*Gracefully* *movie: "Gold Digger of Broadway" 1929 (Al Dubin, Joe Burke)*

*E♭ Cmin. Fmin.7 B♭7 E♭ E♭7 Fmin.7 B♭7*

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

The first phrase of the song. The vocal line is marked *Gracefully*. The piano accompaniment is marked *p*. The key signature is E-flat major. The lyrics are: "Some fel - lers love to 'Tip - Toe Through the Tu - lips;'"

5-8

*Hollywood Review 1929*

*E♭ Cmin. Fmin.7 E♭ Fmin.7 F7 Fmin.7add F B♭7*

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

The second phrase of the song. The piano accompaniment is marked *p*. The lyrics are: "Some fel - lers go on 'Sing - ing In The Rain;'"

9-12

*"Paintin' the Clouds with Sunshine" from Gold Digger of Broadway 1929*

*E♭ Cmin. Fmin.7 B♭7 E♭ E♭7 D7*

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

The third phrase of the song. The piano accompaniment is marked *p*. The lyrics are: "Some fel - lers keep on 'Paint - in' Skies With Sun - Shine;'"



"It Had to Be You"  
Isham Jones 1924

13-16

Gmin. Gmin. add E D7 with G D7 G Bb7

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

17-3

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

4-6

Fmin.7 Bb7 Eb C7 Fmin.7 Abmin 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,

7-10

Eb Bb7 Eb mp G7 C G7 C

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

C: V I  
(A9)



# SOMEONE TO WATCH OVER ME

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Scherzando

*mf*  
*un poco rit.*

Moderato

*C/Eb* *Ebmaj7* *C7/Eb9* *Eb7* *Abmaj7* *Am/Cm*

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

*p a tempo*

*D7* *F7* *Fm7* *Gm* *Bb7* *Eb* *Fm7 E°* *Fm7-5* *Bb7*

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.



Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

A7 F7 Dm7 Fm7 Gm Bb7 Eb Ab

not for - get. On - ly man I ev - er Think of with re - gret.

F#m7 Eb D7(b9) Gm A6! C Gm

I'd like to add his i - ni - tial to my mon - o - gram.

E7/A7 C7 Gb Bb Bb6 Cm7 F7 Gb F Gm Bb7 un poco rall.

Tell me, where is the shep - herd for this lost lamb?

un poco rall.



*Eb*  
*a tempo*  
*p*

*Eb7* *Ab6* *Ab°* *Eb* *Eb°* *Bb7* *Bb°*

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

*p a tempo*

*Fm* *C7* *Fm* *Am7-5* *Fm7* *Bb7* *Eb* *G7+5* *Ab* *Bb7* *Eb* *p* *Eb7*

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

*Ab6* *Ab°* *Eb* *Eb°* *Bb7* *Bb°* *Fm* *C7* *Fm*

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

*Am7-5* *Fm7* *Bb7* *Eb* *Eb7* *Ab* *Bb7* *Eb* *Ab*

watch o - ver me. Al - though he may not be the

*mf*



*F* *C<sup>b</sup>* *B<sup>7</sup>* *E<sup>7</sup>*  
 Eb D7 D7+5 D7 G7

man some Girls think of as hand - some. To my heart he car - ries the

*A<sup>7</sup>* *C* *C7* *F<sup>7</sup>* *Bb7* *Eb* *p* *Eb7* *Ab6* *Ab<sup>o</sup>*

key. ————— Won't you tell him please to put on some speed,

*Eb* *Eb<sup>o</sup>* *Bb7* *Bb<sup>o</sup>* *Fm* *C7* *Fm* *Am7-5* *Fm7 Bb7*

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

1. *Eb* *Eb7* *Ab* *G7+5* *Fm7* *Bb7+5* 2. *Eb* *Eb7* *Ab* *Abm* *Eb*

me. ————— me. —————

*mf* *mf*



Refrain c7

*p-mf* (in a lilting manner)

1-4

*p-mf* melody well pronounced.

cares If the sky cares to

G+5 C+5 E7

5-8

fall in the sea? Who Who

F+5 A7 Fm Fm

9-12

cares What banks fail in Yon kers? cares How his to - ry rates me?

C Dm Em C°7 Dm7 Em G7

13-16

Long as you've got a kiss that con - quers, Long as your kiss in - tox - i - cates me!

C G7 Am7 E7 Am <sup>Apex-1</sup> Ab7 D+5 G7

G:bII



CUT FROM "Lady Be Good" (Rev., 1924)

30 In "STRIKE UP THE BAND" 1927.

- Used before reading Broadway, but song published

See Ira Gershwin lyrics p. 54

# THE MAN I LOVE

Checked lyrics of this song

In Gershwin Song Book

Satirical context in the show

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

Andantino semplice

Musical score for the piano introduction, marked *mp* and *dim. e rall.*. The score is in 4/4 time and features a melody in the right hand and accompaniment in the left hand.

1-4

Vocal line and piano accompaniment for the first line of lyrics: "When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,". The piano part is marked *p* and *molto semplice*. Chord symbols above the vocal line include Eb, Bb7, Eb, Ebaug., Ab6, and Bb9. Handwritten numbers 4/3, 6, 43, 6, and 4/3 are written below the piano accompaniment.

5-8

Vocal line and piano accompaniment for the second line of lyrics: "And of course Prince Charm-ing is the theme, The he for me. Al-". The piano part continues with accompaniment. Chord symbols above the vocal line include Eb, C7, Fm7, Bb7aug5, Eb, Caug., F9, and Bb7. Handwritten numbers 6/4, [2], ii, V, I6, [2], [2], and V are written below the piano accompaniment.



9-12

E<sup>b</sup> B<sup>b</sup>7 Gm Cm<sup>6</sup> Cdim

though I re - al - ize as well as you, It is sel - dom that a dream comes true,

13-16

B<sup>b</sup> F7(b9) B<sup>b</sup> B<sup>b</sup>dim A<sup>b</sup> B<sup>b</sup>7

To me it's clear "VEST" That he'll ap - pear.

dim. poco rall.

1-3

Rhapsody in Blue Refrain (slowly)

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

*p* molto semplice e dolce

"retrospective" E<sup>b</sup>: IV V<sup>7</sup>

4-6

C7sus4

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

Choir (F) Eb Eb

Drums 10-10 (Tristan)

EVERY

Gertrude Songbook (Chopin's 1st time)



harmony

7-9

make him stay. He'll look at me and smile,

Rhythm

*p*

Characteristic accompaniment

I IV<sup>7</sup> iii! V<sup>7</sup>

Gravishin Songbook

10-12

I'll un-der-stand; And in a lit-tle while He'll take my hand;

13-15

And though it seems ab-surd, I know we both won't say a

*moder*

16-19

word. — May-be I shall meet him Sun-day, may-be Mon-day, may-be

*mf poco espr.*

from implied ascending third of bar 2

apex

Rhythm: strings & quartets

pedal

pseudo-bass



20-23

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

24-26

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

27-29

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

30-32

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



"Funny Faces" Nov. 22, 1927 244 PERF. / London 263 perf.

FRED & APELE ASTAIRE, VICTOR MEEKE

# 'S WONDERFUL

HITS: FUNNY FACES (LINDA MARR AT ASTAIRE IN MOVIE W/ AUREY HEWSON)

HE LOVES & SHE LOVES p. 216

How Long (cont) p. 6 - in "Rosalia"

My One & Only p. 138

'S Wonderful

Let's Kiss and Make Up p. 204

p. 26

Music by  
GEORGE GERSHWIN

Words by  
IRA GERSHWIN

Wilder doesn't like it, but George arranged it for his songbook.

Moderato

Handwritten notes:  $\alpha$  (above staff),  $\beta$  (above staff),  $\beta$  (above staff)

mf 10 10

H. B. Chord symbols!

Chord symbols:  $A^b$ ,  $A^b m$ ,  $Dm7-5$ ,  $B^b7$ ,  $Gm$ ,  $B^b7$ ,  $E^b maj7$ ,  $E^b$

He: Life has just be - gun.  
She: Don't mind tell - ing you,

Jack has found his Jill,  
In my hum - ble fash,

1-4

parallel motion in bass

Chord symbols:  $Fm$ ,  $C^o$ ,  $Fm7$ ,  $B^b7$ ,  $E^b maj7$ ,  $B^b7+5$ ,  $E^b maj7$ ,  $E^b$

Don't know what you've done,  
That you thrill me through

But I'm all a - thrill.  
With a ten - der pash.

5-8

'S Wonderful in bass



m. 27: "3 marvelous" begins long descent to ab1 at bar 28

9-12

Cm Eb Am7-5 D7 Gm Bb 7+5 Gm7-5 C7

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

13-16

Fm C Fm7-5 Bb Eb Bb Bb° C7

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

17-20

Bb F9 F7 Bb Dbm6 Gb7

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

*of blue 2E1 ("out of howler")*

*ang. 6\* (low)*

21-24

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! ———

*un poco rit.*



Moderato

Refrain:

1-4

*p - mf a tempo*

Chords: Eb Eb6 Eb Eb6 C7 C#o C7 C#o

'Swon - der - ful! 'Smar - vel - ous!

*large-scale upper voice to bar 11*

5-9

*typical Gerhart opt. b<sup>b</sup>-Eb1*

Chords: Bb7(add6) Bb7 Eb6 Eb Eb6 Eb Eb Eb6

You should care for me! 'Saw - ful nice -

*moder*

10-14

Chords: Eb Eb6 C7 C#o C7 C#o Bb(add6) Bb7

'Spar - a - dise! 'Swhat I love to

15-18

Chords: Eb6 Am7-5 G D

see! { You've made my life so  
My dear, it's four - leaf

*inner voice Eb6 b7-1-2*

*(apw)*

*mf*

Handwritten chord diagrams and symbols at the bottom of the page, including a G chord diagram and other symbols like 'ii b7', 'V', and 'V4'.



Johnny Mercer  
Whitman, Toomer and others for words

*litral*  
*apex*

*Some objected  
to this  
phrase!*

19-22

G D7 Dm6 *cresc.* C7

glam - or - ous You can't blame me for feel - ing  
clo - ver time, From now on my heart's work - ing

*cresc.*

*I/V G C F G4 Eb*

23-26

F7 Bb7 pEb Eb6 Eb Eb6

am - o - rous. Oh! 'S won - der - ful!  
o - ver - time.

*p*

27-30

*mf* *mf* *p*

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

*mf* *p*

*first (only) reversed dx*

31-32

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

me! me!

*mf* *mf*

*Complete trial*

*Allegro intro*



STRIKE UP THE BAND (continuation)  
- SECOND VERSION JAN. 14, 1930 191 performance (of the Oct. 29, 1929)

Other famous song:  
"I've Got a Crush on You"  
also "Strike Up The Band"

# SOON

Words by  
IRA GERSHWIN

"The Man I Love" was in 1927 production (flogged)

Music by  
GEORGE GERSHWIN

Moderato

Bb

F7

He: I'm mak - ing up for all the

*mp* *rit.* *p a tempo*

Gm Dm Eb Bb C7

years that I wait - ed, I'm com - pen - sat - ed at last.

24

Cm7 F7 Bb6 F9 Bbmaj7 Eb6

My heart is through with shirk - ing, dear, through you it's work - ing

5-7



Cm7-5

F9 Bb

F7

Gm

Dm

*Second period*

fast.

The man - y lone - ly nights and days when this duf - fer

7-10

Eb

Bb

C7

Bb

just had to suf - fer, are past.

She: Life will be a

11-13

F9-5

F9

Bb

Bb7

*to Bb?*

Bb7+5

*poco rit.*

dream song, love will be the theme song.

14-6

*poco rit.*

Not fast with tender expression

*Fb*

Cm7-5

Gm7-5

Refrain:

He: Soon \_\_\_\_\_ the lone - ly nights will be  
She: Soon, \_\_\_\_\_ my dear, you'll nev - er be

1-3



# ISN'T IT A PITY?

*Pardon my English 11 Jan. 20, 1933 46 performances*

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato

*mf*

*3*

*3*

The piano introduction consists of two staves. The right hand features a series of chords with a triplet of eighth notes on the first two chords. The left hand plays a simple bass line.

*(headnote) long descent*

*Mendelssohn allusion*

*Am6* *Dm7-5*

*1-2*

*mp* *p*

Michael: Why did I wan - der, Here and there and yon - der,  
 Ilse: While you were flit - ting I was bus - y knit - ting,

*fast* *II 2 (borrowed)*

*(see 9)* *Dm9* *G7* *C*

The vocal entry is on a single staff. The piano accompaniment is on two staves. The piano part includes dynamic markings and performance instructions. Chord changes are indicated below the piano part.

*3-5*

Wast - ing pre - cious time, For no rea - son or  
 hop - ing I'd sur - vive, Hop - ing you'd ar -

The second system of the piano accompaniment continues the harmonic support for the vocal line.



C7+5

C7

Fm

C7 Fm7-5

4-7

end - ed, soon, two hearts as one will be  
lone - ly, soon, you'll find I live for you

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Cm Eb7+5 Ab6

8-11

*Contrasting period (not bridge)*

blend on - ed. I've found the hap - pi - ness I've wait - ed for;  
on - ly. When I'm with you who cares what time it is,

*L.H. poco rit. a tempo*

Fm C7 Fm Dm7-5 G7 Cm7

12-15

*Ab6 Cm7*

the on - ly girl that I was fat - ed for.  
or what the place or what the cli - mate is?

*poco rit. a tempo*

Fm7 Bb7 Eb Cm7-5 Gm7-5

16-19

Oh, soon a lit - tle cot - tage will  
Oh, soon our lit - tle ship will come

*mp*



C7+5

C7

Fm

C7+5

Fm7-5

20-23

find us safe with all our cares far be-  
sail - ing home through ev - 'ry storm, nev - er

Bb7+5 Bb7 Eb Bb7 Eb Eb7 Eb7+5

24-26

hind us; the day day your mine this world will  
fail ing; the the day your mine this world will

Ab Fm7-5 Eb Ab6 Bb7

*L. II. poco rit.*

27-30

be in tune, let's make that day come  
be in tune, let's make that day come

*mf* *a tempo* *p*

*idiomatic cadences*

7 6

1. Eb B7 Bb7 2. Eb

soon. soon.

*mf* *dim.*

3

31-32



Maurice McBrown  
Recording includes New Secaucus mat.

# SOMEBODY LOVES ME

George White's  
Scandals of 1924

Words by  
BALLARD MACDONALD and B.G. DeSYLVA  
French version by EVELIA RENAUD

Music by  
GEORGE GERSHWIN

Allegro moderato

Motion  
Constituents

mf

Minor

Chords  
(symbols)

1-4

Em (con moto) F#m Bm Em6 Em F#m Bm Em6

When this world be - gan It was Heav - en's plan,  
Tout dès le dé - but Il fut en - ten - du

mp

5-8

F#m7 B7 sus4 B7 Em7 Em6 Am6 B7 Em

There should be a girl for ev - 'ry sin - gle man;  
Qu'il y au - rait pour chaque hom - me u - ne femme;

9-12

G Am D7 G6 G Am D7 G6

To my great re - gret Some - one has up - set,  
Mais à mon re - gret Fut chan - gé l'as - pect



*Adina \**  
*"Beception"*

13-16

Am7 D7 sus G D7 G7' Em Cm6 D7 Em Em6

Heav - en's pret - ty pro - gram for we've nev - er met; I'm  
 Du des - sein des cieux car je ne l'ai trou - vée; Je

17-20

*Role in bridge*

*Tag ("Vest")*

Bm Bm6 E7 Em7 poco rit. A7 D7 D+

clutch - ing at straws, just be - cause I may meet her yet.  
 veux es - pé - rer qu'un jour je la ren - con - tre - rai.

*plus chaine*

*poco rit.*

1-3

Refrain G (molto legato) a tempo

p-f

Some - bod - y loves me I won - der  
 Quel - qu'un m'ai - me ra Je ne sais

p-f a tempo

4-6

C7 G C7 Am7 D7

who, I won - der who she can be;  
 qui Mais c'est un fait é - ta - bli

*IV b7*



7-9

G D7-9 G

Some - bod - y  
 Quel - qu'un m'ai -

10-12

Am7 Am D7 G A7

loves me - me Je wish I knew,  
 me - ra Je veux sa - voir,

13-15

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me,  
 C'est ce qui fait mon sou - ci,

16-18

E7 E2 bar 20 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, Hey!  
 Pour cha - que bel - le qui pas - se je cris Oh!

*Bridge - min*



*cf. Verse*

*apoi - to d<sup>2</sup> bar 24*

19-22

Am Em7 A7 Em7 A7

may be, You were meant to be my lov - ing  
 la! la! Se - rait el - le par ha - zard mon

*Bve*

23-26

D7 D+ G Am7 Am D7

ba by; Some - bod - y loves me  
 a mic? Quel - qu'un m'ai - me - ra

27-30

G C7 G Em Am7 D7

I won - der who, May be it's  
 Je ne sais qui Peut ê - tre

31-32

1. G D7 2. G Am G

you. you.  
 vous. vous.

*rit. e dim.*



# Somebody Loves me - Bridges

Bridges (8 bars)

11 | 15 | 21 | 25

Handwritten musical score for "Somebody Loves me" by Paul Simon. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The piece is 25 measures long, with a bridge section of 8 bars starting at measure 15. Measure numbers 11, 15, 21, and 25 are boxed. The bridge section is circled. The bass staff includes guitar chord diagrams: I, II, II, III (Bm), and a section labeled "II + I chain" with diagrams #, II, and I. The treble staff has some handwritten notes like "#6", "6", "4", "5", and "2".



Goldwyn Folies 1938  
 An American in Paris 1957 } Gershwin's last completed song (Duke, Ernest)

Harmony Affirmative F-G- CADENCE NEW PEAK/HIGHER

[A] g7 gm7 c7 [B] f6 4-bar phrase [C] [D] gm7 c7 eb7 [E] d7 g7 vi-ta-o

It's ver - y clear Our love is here to stay; Not for a year But ev - er and a day The ra - di -

9 [F] c7 d7 [G] gm7 c7 f bb em7 a7 [H] dm End of descent New figure [J] gm7 c7 SEE EXAMPLE AT BOTTOM

o and the tel-e- phone and the mov-ies that we know May just be pass-ing fan-cies, And in time may go. But, oh my

interest [I]

17 [K] g7 gm7 c7 f6 c7 g7 gm7 c7 eb7 d7 g7 [L] Repeats apex Eb Note rhythm

dear, Our love is here to stay; To - geth - er we're go - ing a long, long way. In time the

25 c7 d7 gm7 c7 eb7 d7 bb6 [M] bdim7 F [N] First takes notes (incipit) [O] gm7 c7 f6 c-o! bar 5 "for a"

Rock-ies may crum-ble, Gib - ral - tar may tum-ble, They're on - ly made of clay, But our love is here to stay

pass-ing fan-cies, And in time may go.

It's ver - y

It's ver - our love

I Got Rhy - thm

Ubiquitous  
 "I Got Rhythm"  
 [Billie Holiday 1930]

C A F return of long ascent

"Love is Here to Stay"  
 Copyright 1938 Warner Chappell  
 Not for sale or distribution.  
 Please leave at door at end of workshop.



Goldwyn - Follies - one version  
American in Paris (1951) (Guns booby)  
The name of Jackie Gleason, being mentioned to some

## Notes on "Here to Stay"

- [A] Tonic note, but defined as unstable (dissonant) by harmony.
- [B] Tonic note with tonic harmony creates closure already: text painting for "stay."
- [C] Change in incipit: new peak note, C. Skip to [O] for a moment.
- [D] A on 'year' also converted to unstable note by the harmony (G7).
- [E] A again, now harmonized by D7. So far the long notes have been two Fs and two As ["clear," "stay," "year," "day."]
- [F] Last syllable of 'radio' accentuates C, which completes a long ascent by skips: F A C.
- [G] The beginning of a long compensating stepwise line, which completes the recitation of current technological wonders. Now would add internet, email, etc. More on this descending line in a moment. Now, consider when and where it will stop.
- [H] descent ends on F over D minor harmony and new figure that sets "passing fancies."
- [I] First example at bottom of leadsheet on handout.
- [J] This high D ends the first part of the song. Why this note? TRY C<sup>2</sup>!  
TWO EXPLANATIONS--  
(1) Long-range pattern: completion of arpeggiation of F6.  
(2) Part of opening motive C-D. More clarification later in song at [M] and [N].
- [K] Accent on "love" in the two-note thrice repeated motive F-G. This is now understood as a replica of the first two notes in the song. If we put them together . . . .
- [L] Repetition of the Apex note E (bar 8), which leads to the long descending part of the melody. Now this goes only as far as G in bar 28 on "clay."
- [M] Unexpected leap to D on "But,", followed immediately by
- [N] The first two notes of the incipit, C and D, now an octave higher. All the notes in the final title phrase: "our love is here to stay" were present in "It's very clear"
- [O] Now the dramatic and expressive leap from C down to D, which is an emphatic affirmation of the idea of the lyrics: "here to stay."

## Examples at bottom of handout

1. Decorated form of the incipit: letter [I] on leadsheet.  
From this F to the high D at [J]: take away the embellishing notes and we have F-G-D: a transposition of the three-note incipit, which is followed immediately by the incipit itself on "But, oh my."

2. The ubiquitous "I Got Rhythm" theme. (Schillinger)



# SOMEONE TO WATCH OVER ME

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

"Oh, Kay!" Nov. 8, 1926 - Kay Swift 256 perf.  
Gertrude Lawrence, Oscar Shaw, Victor Moore (Comedian)  
This was only his hit  
sheet music sold over 10,000 copies by end of 1926!

Scherzando

Can't be tempo (Wilder)

Last phrase of vivas!

mf un poco rit.

Moderato

"Some-one" bars

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

1-3 p a tempo

Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm

F7

This "find" chord does not find its god.

Fm7

apex

Gm

Bb7

Eb

Fm7 E°

Fm7-5

Bb7

"someone"

ye shall find." So I'm going to seek A cer - tain lad I've had in mind.

4-8



F G7 G7/F C/E B7 Bb7 A7

*cresc.*

rhyme? Is - n't it a pit - y? Is - n't it a crime?  
-rive - All my Dres - den boy friends Were on - ly half a - live.

*cresc.*

*chrom. subs. (5th dim)*

D9

Dm7-5

My jour - ney's end - ed; Ev - 'ry - thing is splen - did:  
Sleep - y was Her - mann, Fritz was like a ser - mon,

C

F#m7-5/A

B7

Em

Am

*bar 9 divides*

Meet - ing you to - day Has giv - en me a  
Hans was such a bore! How well you planned it!

*progression new (starts with new major)*

Em7

A7

D7sus4

D7

G7

G7+5

*("pity" bar 5 & 6)*

Won - der - ful i - dea, — Here I stay!  
I just could - n't stand it An - y more!



Eb Ebmaj7 Eb9 Eb7 Abmaj7 Cm

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

9-11

F7 Fm7 Gm Bb7 Eb Ab

not for - get. On - ly man I ev - er Think of with re - gret.

12-15

Eb D7(b9) Gm Change mode! C Gm

"I'm longing" I'd like to add his i - ni - tial to my mon - o - gram.

16-19

C7 mf Bb / Bb6 Cm7 F7 Bb Ab Gm Bb7 un poco rall.

Tell me, where is the shep - herd for this lost lamb?

20-24



Edlington, In a sentimental mood (1925)

(See songbook analysis)

1925 lyrics  
Highball  
Version

male  
Version  
in Complete  
Lyrics  
1-4

*Eb* <sup>1</sup> *a tempo* *p* *moder.* *Eb7* *Ab6* *Ab°* *Eb* *Eb°* *Bb7* *Bb°*

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

*She*

*p a tempo*

*Fm* *C7* *Fm* *Am7-5* *Fm7* *Bb7* *Eb* *G7+5* *Ab* *Bb7* *Eb* *p* *Eb7*

*Expansive* *apex-1* *That's a some* *Entire phrase*

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

*5-9*

*Ab6* *Ab°* *Eb* *Eb°* *Bb7* *Bb°* *Fm* *C7* *Fm*

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

*10-13*

*Am7-5* *Fm7* *Bb7* *Eb* *Eb7* *Ab* *Bb7* *Eb*

watch o - ver me. Al-though he may not be the

*Bridge* *Ab* *forward "watch"* *She may be* *far; she may be*

*14-17*



Bar 2

3/4 bar 2  
"Ladies"

4/4 bar 1  
D7 D7+5 D7 G7

man some Girls think of as hand-some. To my heart he car-ries the  
*near-by; I'm promising here-by To my heart she'll carry this*

me: "ma" rhythm - F

C C7 F7 Bb7 Eb p Eb7 Ab6 Ab°

key. \_\_\_\_\_  
*key not C minor!*  
 Won't you tell him please to put on some speed,  
*And this world would be like heaven if she'd*

Eb Eb° Bb7 Bb° Fm C7 Fm Am7-5 Fm7 Bb7

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

1. Eb Eb7 Ab G7+5 Fm7 Bb7+5 me. \_\_\_\_\_  
 2. Eb Eb7 Ab Abm Eb me. \_\_\_\_\_

Ed \*



"Someone" Remain bar 2 ft

Someone whole

Handwritten musical score for guitar and bass. The score is written on two staves. The top staff is for guitar and the bottom staff is for bass. The key signature has two flats (Bb and Eb). The guitar staff contains a sequence of chords: C major (x32010), F major (xx0232), C major (x32010), F major (xx0232), C major (x32010), F major (xx0232), C major (x32010), and F major (xx0232). The bass staff contains a sequence of notes: C2, F2, C2, F2, C2, F2, C2, and F2. A bracket on the left side of the staves indicates the first seven measures. A horizontal line is drawn below the guitar staff, starting from the first measure and ending at the eighth measure. The word "Someone" is written above the eighth measure, and "Someone whole" is written above the ninth measure.

IV

II



C

Em7

Scale seq: 3 10 9, then descent 9-3

B7+5

Em

A7

*p-mf* not fast, with expression

It's a fun-ny thing,

I look at you

I get a thrill

Dm

G7

C

C9/E

F

C/E

Dm7 G11

I nev-er knew,—

Is-nt it a pit-ty

we nev-er met— be-

C/E

A07

G7

C

Em7

fore?

Here we are at last!

F

B7+5

Em

A7

Dm7

G7

It's like a dream!

The two of us

A per-fect team!

The musical score is written for piano and voice in 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features complex chord voicings and triplets. Handwritten annotations in red and black ink provide additional performance instructions and scale information. Chord symbols are placed below the piano part.

1-3

4-6

7-9

10-12

Supplins: E1-d2

Class: cadence 4/9-9

to avoid chords (cl. bal is)



C C9/E F C/E Dm7 G11 C Dm7 G7

*q. bar 30*

13-15

Is - n't it a pit - y we nev - er met be - fore?

C Dm9 Am6 Em/B Em F#11 B7

16-18

Im - ag - ine all the lone - ly years we've wast - ed:  
Im - ag - ine all the lone - ly years you've wast - ed:

Em Em: II A7 F# G6/D G

19-21

You, with the neigh - bors, — I, at sil - ly la - bors; What joys un -  
Fish - ing for sal - mon, Los - ing at back - gam - mon. *"pika"* What joys un -

Am7 D7 G7 F9+11 F7

22-24

tast - ed! You, read - ing Hei - ne, I, some - where in Chin - a.  
tast - ed! My nights were sour - *diss.* Spent with Scho - pen - hau - er.

*IV wt*



25-26

*p*  
 Hap - pi - est of men  
 Let's for - get the past  
 I'm sure to be,  
 Let's both a - gree

Em A7 Dm G7

27-28

If on - ly you  
 That I'm for you  
 will say to me,  
 And you're for me,

C C9+5 Fmaj7 Em7 Dm7 G9

29-31

"It's an aw - ful pit - y, We nev - er, nev - er met be -  
 And it's such a pit - y, We nev - er, nev - er met be -  
 ten.  
 ten.

1 C Dm7 G7 G7+5

31-32

fore." fore." *IRONIC?*

2 C C7+5 G7 C



# WHO CARES?

WORDS BY IRA GERSHWIN

Rather slow

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a mezzo-forte (mf) dynamic. The bass line features a steady eighth-note accompaniment with fingerings 3, 3, 3, 2, 3, 3. Pedal markings include 'Ped.', an asterisk (\*), and 'Ped. (\*)'. The right hand plays chords and moving lines.

Second system of musical notation. Continues the piece with similar accompaniment. Pedal markings include 'Ped. (\*)', 'Ped.', and an asterisk (\*). The right hand continues with chords and melodic fragments.

Third system of musical notation. The key signature changes to two sharps (F# and C#). The bass line continues with eighth-note accompaniment. Pedal markings include an asterisk (\*), 'Ped.', and 'Ped. (\*)'. The right hand features more complex chordal textures.

Fourth system of musical notation. This system includes a section for the right hand (R.H.) and left hand (L.H.) with a piano (p) dynamic. The right hand part is marked 'R.H.' and the left hand part is marked 'L.H.'. Pedal markings include 'Ped.', 'Ped. (\*)', and 'Ped.'. The right hand part is more melodic, while the left hand provides harmonic support.

Fifth system of musical notation. The piece concludes with a forte (f) dynamic. The bass line continues with eighth-note accompaniment. Pedal markings include 'Ped.', 'Ped. (\*)', and 'Ped.'. The right hand part features a final melodic flourish.