

6.  
MED. SWING

# A FOGGY DAY

- GERSHWIN

Handwritten musical score for "A Foggy Day" by George Gershwin. The score consists of 12 staves of music in treble clef with a key signature of one flat (Bb). The music is written in a simple, rhythmic style. Chord symbols are written above the notes on each staff. The chords include Fmaj7, Fb, A-7b5, D7b9, G-7, C7, D-7b5, G7, G-7, C7, Fmaj7, C-7, F7, Bb6, Bb-6, Fmaj7, A-7, D7, G7, G-7, C7, Fmaj7, Ab-7, G-7, C7, Fb, D-7b5, G7, G-7, C7, C-7, F7, Bb6, Eb7, Fb, G-7, A-7, Bb-6, A-7, D-7, G-7, C7, Fb, and (G-7 C7).

# (GMA) THEY CAN'T TAKE THAT AWAY FROM ME

Handwritten musical score for the song "They Can't Take That Away From Me" by George Gershwin. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The tempo and mood are indicated as "GMA".

The score consists of several staves of music with handwritten guitar chords and two endings. The chords are written in a shorthand notation, often including a "7" for dominant seventh or "sus4" for suspended fourth.

**Chords and Progressions:**

- Staff 1: (Bb7 sus4) Eb -- Gb0 F-7 Bb7 sus4
- Staff 2: Bb-7 Eb7 1. Ab C7 (F7) Bb7 sus4
- Staff 3: 2. Ab Db7 Eb G- C7 G- C7
- Staff 4: G- A+7 A-7 D7 G- C7 G-7 - G: b5 C
- Staff 5: F7 Bb7 sus4 Eb -- Gb0
- Staff 6: F-7 Bb7 sus4 Bb-7 Eb7
- Staff 7: Ab Bb7 C- Db7 Eb E0 F-7 Bb7
- Staff 8: Eb (Bb7 sus4)

## 'S Wonderful

(from "Funny Face")

George Gershwin  
Ira Gershwin

Medium or Up Tempo \*

(C<sup>7(b9)</sup>)

(Verse) FMI<sup>7</sup> Bb<sup>9</sup> GMI<sup>7</sup> Eb<sup>b</sup>MA<sup>7</sup>

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

(A<sup>b</sup>MI<sup>7(b5)</sup>) D<sup>7(b9)</sup> GMI<sup>7</sup> Bb<sup>b</sup>MI<sup>7</sup> Eb<sup>7</sup> )  
FMI<sup>7</sup> Bb<sup>7(#5)</sup> Eb<sup>b</sup>MA<sup>7</sup> Bb<sup>7(#5)</sup> Eb<sup>b</sup>MA<sup>7</sup>

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

(A<sup>b</sup>MA<sup>7</sup>) D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> SUS4 - 3  
A<sup>b</sup>MI<sup>7(b5)</sup>

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

FMI<sup>7</sup> (A<sup>b</sup>MI<sup>6</sup>) D<sup>b13</sup> C<sup>7(b9)</sup> SUS4 - 3  
Bb<sup>7(b9)</sup> SUS4 - 3 Eb<sup>b</sup>MA<sup>7</sup>

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

Bb<sup>6</sup>/F F<sup>13</sup> SUS F<sup>9</sup> Bb<sup>6</sup>/F (Gb<sup>9</sup>)

From now one la - dy I in - sist, \_\_\_\_\_  
You made all oth - er boys seem blah; \_\_\_\_\_

Bb<sup>6</sup>/F F<sup>13</sup> SUS F<sup>9</sup> FMI<sup>7</sup> Bb<sup>9</sup> SUS Bb<sup>7(b9)</sup> (un poco rit.)

For me no oth - er girls ex - ist. \_\_\_\_\_  
Just you a - lone fill me with Aah! \_\_\_\_\_

(Medium or Up Tempo) (GMI<sup>7(b5)</sup>) C<sup>7(b9)</sup> )  
A Eb<sup>6</sup> E<sup>o7</sup> %

'S won - der - ful! \_\_\_\_\_ 'S mar - vel - ous! \_\_\_\_\_

FMI<sup>7(11)</sup> Bb<sup>7(13)</sup> Eb<sup>6</sup> (C<sup>7(#5)</sup>) F<sup>7</sup> )  
CMI<sup>7</sup> FMI<sup>7</sup> Bb<sup>7</sup>

You should care \_\_\_\_\_ for me! \_\_\_\_\_

\* The verse is sometimes performed freely.

'S aw - ful nice! \_\_\_\_\_ 'S par - a - dise! \_\_\_\_\_

'S what I love \_\_\_\_\_ to see! \_\_\_\_\_

{ You've  
 My

**B**  $GMA^7$  ( $E_{MI}^7$ )  $A_{MI}^7$   $D^7$  ( $B_{MI}^7$   $Bb^7$ )  $GMA^7$  ( $E_{MI}^7$ )  $A_{MI}^7$   $D^7$ 
  
 made dear, my life so glam - or - ous, \_\_\_\_\_

it's four - leaf clo - ver time. \_\_\_\_\_

You can't blame me for feel - ing am - o - rous. \_\_\_\_\_

From now on my heart's work - ing o - ver - time. \_\_\_\_\_ } Oh!

**C**  $E_b^6$  ( $C_{MI}^7$   $G_b^{\circ 7}$ )  $F^9$ 
  
 'S won - der - ful! \_\_\_\_\_ 'S mar - ve - lous! \_\_\_\_\_

\* That you should care for me! (*fine*)

Solo on ABC  
 After solos, D.S. al fine

Jazz performers often alter the phrasing like this:

(etc.)

\* The last four bars are most often played as written in the chart. They were originally written as follows:

That you should care \_\_\_\_\_ for me!

# SUMMERTIME

323.  
F. GERSHWIN

Ami (B<sup>b</sup>7) Ami (E<sup>7</sup>) (Ami) (A<sup>7</sup>)  
Dmi (F<sup>7</sup>) F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>7</sup>  
Ami (B<sup>b</sup>7) Ami D<sup>7</sup>  
C Ami D<sup>7</sup> E<sup>7</sup> Ami (D<sup>7</sup>) (Bmi<sup>7</sup>) (E<sup>7</sup>)

# (SLOW) SWINGIN' SHEPHERD BLUES

MOE  
KOFFMAN

C C<sup>9</sup> C<sup>7</sup> F<sup>9</sup> C Dmi<sup>7</sup> C A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C C<sup>9</sup> F<sup>6</sup> A<sup>b</sup>7 G<sup>7</sup> C

# SOON

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Swing

$E\flat\Delta 7$   $G m7\flat 5$   $C +7$   
 $F m7$   $A\flat m7$   $B\flat +7$   $B\flat 7$   
 $E\flat\Delta 7$   $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $G m7\flat 5$   $C 7\flat 9$   
 $F m7$   $B\flat 7$   $G m7$   $C m7$   $F m7$   $B\flat 7$   
 $E\flat\Delta 7$   $G m7\flat 5$   $C +7$   
 $F m7$   $A\flat m7$   $B\flat +7$   $B\flat 7$   
 $E\flat\Delta 7$   $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $A\flat m7$   $D\flat 7$   
 $G m7$   $C m7$   $F m7$   $B\flat 7$   $E\flat\Delta 7$

(BALLAD)

# SOMEONE TO WATCH OVER ME

331.  
G.P.T. GERSHWIN

AbMaj<sup>7</sup> (Ab<sup>7</sup>) D<sup>ø</sup>7 D<sup>b</sup>° Cmi<sup>7</sup> B<sup>°</sup> B<sup>b</sup>mi<sup>6</sup> Cmi<sup>7</sup> F<sup>+</sup>7

B<sup>b</sup>mi<sup>7</sup> (Cmi<sup>7</sup> D<sup>b</sup>6) D<sup>°</sup> E<sup>b</sup>7sus 1. Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7

2. AbMaj<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> Ab<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup>

D<sup>b</sup>Maj<sup>7</sup> D<sup>°</sup> A<sup>b</sup>Maj<sup>7</sup>/E<sup>b</sup> D<sup>ø</sup>7 G<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7(b9) AbMaj<sup>7</sup> (Ab<sup>7</sup>) D<sup>ø</sup>7 D<sup>b</sup>°

Cmi<sup>7</sup> B<sup>°</sup> B<sup>b</sup>mi<sup>6</sup> Cmi<sup>7</sup> F<sup>+</sup>7 B<sup>b</sup>mi<sup>7</sup> (Cmi<sup>7</sup> D<sup>b</sup>6) D<sup>°</sup> E<sup>b</sup>7sus

AbMaj<sup>7</sup> (F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7)

BEN WEBSTER - "SEE YOU AT THE FAIR"

# OUR LOVE IS HERE TO STAY A. GERSHWIN

C7 G9 Gmi7 C7 F6 Ami D7

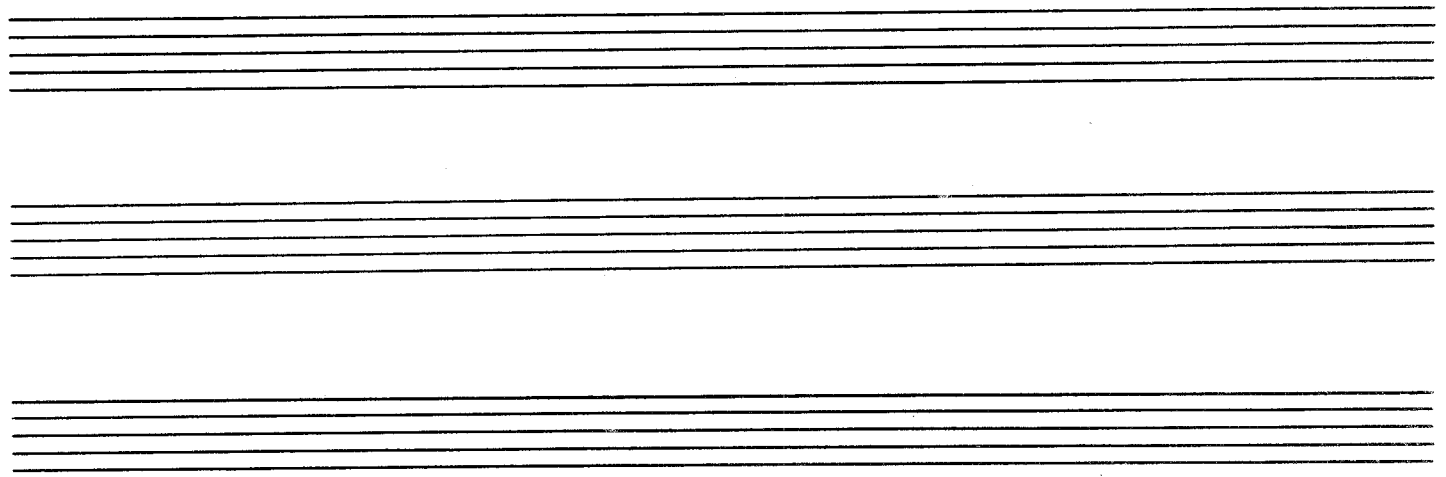
G9 Gmi7 C7 Eb9 D9

1. Ami D7 Gmi7 C7 FMaj7 Bb Eb7 A7

Dmi7 G7 Gmi7 C7

2. C7 Ami D7 Gmi7 C7 Eb9 D7 B° Bb7

Ami D7 Gmi7 C7 F6





# (SLOWLY) THE MAN I LOVE

Handwritten musical score for "The Man I Love" by George Gershwin. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes a melody line and a guitar accompaniment line with various chord voicings and a double bar line with first and second endings.

**Staff 1 (Melody):** Eb6, B7, Bb7, Eb, Eb7, Ebmi7

**Staff 2 (Guitar):** Bbmi, C+7, C7, Abmi6, Bb7

**Staff 3 (Melody):** Eb, AbMaj7, Gmi, Bb7, Eb, Eb7, Ebmi7, Bbmi

**Staff 4 (Guitar):** C+7, C7, Abmi6, Bb7, Bb7sus, Bb7, Eb, Ab

**Staff 5 (Melody):** Eb, Ab7, G7, Cmi7, D7, Bb7, D0, Cmi, G7

**Staff 6 (Guitar):** Cmi7, D7, Bb7, D0, Cmi, G0, Ab, Bb7

**Staff 7 (Melody):** Eb, Eb7, Ebmi7, Bbmi, C+7, C7

**Staff 8 (Guitar):** Abmi, Bb7, Bb7sus, Bb7, Eb, Ab, 1. Eb Bb7, 2. Eb

# LOVE WALKED IN

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Bright Swing

$E\flat\Delta^7 (A\flat\Delta^7)$   $Gm^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$   
 $E\flat\Delta^7 (A\flat\Delta^7)$   $Gm^7$   $Cm^7$   $F^7$   $Bm^7$   $E^7$   
 $B\flat m^7$   $E\flat^7$   $A\flat\Delta^7\#11$   $Gm^7$   $C^7$   
 $Fm^7$   $D\flat^7$   $E\flat/B\flat$   $C+^7$   $F^7$   $B\flat^7\text{ sus }4$   
 $E\flat\Delta^7 (A\flat\Delta^7)$   $Gm^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$   
 $E\flat\Delta^7 (A\flat\Delta^7)$   $Gm^7$   $Cm^7$   $F^7$   $Bm^7$   $E^7$   
 $B\flat m^7$   $E\flat^7$   $A\flat\Delta^7$   $A m^7\flat 5$   $D^7\#9$   
 $G+^7$   $C^7$   $Fm^7$   $B\flat^7$   $E\flat^9$

# I Got Rhythm



PLAY 6 CHORUSES (♩=196)

By Ira and George Gershwin

BbΔ G- C- F7 D- G7 C- F7

I Got Rhy - thm, I got mu - sic,  
I got dais - ies, In green pas - tures,

F- Bb7 EbΔ Ab7 C-/F F7 1. BbΔ F7+9

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

2. BbΔ D7 D7 G7

more? Old Man Trou - ble, I don't

G7 C7 C7 F7 F7

mind him, You won't find him 'Round my door.

D.C. al 1st Ending

## SOLOS

BbΔ G- C- F7 D- G7 C- F7 F- Bb7 EbΔ Ab7 1. C- F7 BbΔ F7

2. C- F7 BbΔ D7 G7 C7

C7 F7 BbΔ G- C- F7

D- G7 C- F7 F- Bb7 EbΔ Ab7 C- F7 BbΔ

# I'VE GOT A CRUSH ON YOU

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

D m<sup>7</sup> D<sup>b</sup>°7 C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°7  
 C m<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ7 G m<sup>7</sup> C<sup>7</sup>  
 G m<sup>7</sup> C<sup>7</sup> C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°7  
 C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°7 C m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7  
 D m<sup>7</sup> G m<sup>7</sup> C<sup>7</sup> B<sup>b</sup>/F G m<sup>7</sup>  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>₉

# I LOVES YOU

## PORGY

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord annotations for the first staff: C<sup>9</sup> sus 4, F<sup>Δ</sup> 7, D m7, B<sup>b</sup> Δ 7

Chord annotations for the second staff: G m7, C 7, F<sup>Δ</sup> 7, A m7, D 7

Chord annotations for the third staff: G m7, D 7<sup>#9</sup>, G m7, C<sup>9</sup> sus 4, F<sup>6</sup><sub>9</sub>, B m7<sup>b5</sup>, E 7<sup>b9</sup>

Chord annotations for the fourth staff: A m7, F<sup>#</sup> m7<sup>b5</sup>, B m7<sup>b5</sup>, E 7<sup>b9</sup>, A m7, F<sup>#</sup> m7<sup>b5</sup>

Chord annotations for the fifth staff: D m7, G +7, C m7, A m7<sup>b5</sup>, A<sup>b</sup> 7, G +7

Chord annotations for the sixth staff: B<sup>b</sup> 7<sup>#11</sup>, A +7, A<sup>b</sup> 7<sup>#11</sup>, G +7, C<sup>9</sup> sus 4, F<sup>Δ</sup> 7, D m7

Chord annotations for the seventh staff: B<sup>b</sup> Δ 7, G m7, C 7, F<sup>Δ</sup> 7, A m7, D 7

Chord annotations for the eighth staff: G m7, D 7<sup>#9</sup>, G m7, C<sup>9</sup> sus 4, F<sup>6</sup><sub>9</sub>

# HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Am7                      Ab°7                      G<sup>9</sup> sus 4                      G<sup>7</sup>b9

C<sup>Δ</sup>7                      F7                      G/B                      Bb°7                      Am7                      Ab°7

1. Am7                      Eb<sup>9</sup>                      D<sup>9</sup>                      Bm7                      E<sup>7</sup>b9                      2. Am7                      Eb<sup>9</sup>                      D<sup>9</sup>

G<sup>Δ</sup>7                      G<sup>+</sup>7                      C<sup>Δ</sup>7                      F7                      C<sup>Δ</sup>7                      F7

C<sup>Δ</sup>7                      F7                      C<sup>Δ</sup>7                      C<sup>♯</sup>m7b5                      F<sup>♯</sup>7b9                      Bm7                      F<sup>♯</sup>7b9

Bm7                      F<sup>♯</sup>7b9                      Bm7                      F<sup>♯</sup>7b9                      Bm7                      Bb<sup>13</sup>                      Am7

Ab°7                      G<sup>9</sup> sus 4                      G<sup>7</sup>b9                      C<sup>Δ</sup>7                      F7                      G/B                      Bb°7

Am7                      Ab°7                      Am7                      Eb<sup>9</sup>                      D<sup>9</sup>                      G<sup>6</sup>

# EMBRACEABLE YOU G. GERSHWIN

Chords and Roman numerals for the first system:

- Staff 1: G6 I, Bb° b11110, Ami7 ii, D7 V
- Staff 2: Ami, Ami/G, F7, D7, G6, F#° Bb, A7
- Staff 3: Emi vi, EMaj7, Emi6, F#7(b5), Bmi, Bb+, A sus II, A7
- Staff 4: DMAJ7 V, D#°, Em7, A7, Ami7, D7

Chords and Roman numerals for the second system:

- Staff 5: G6, Bb°, Ami7, D7, Ami7, D7
- Staff 6: Ami, Ami7/G, F7, G, Dm7, G7
- Staff 7: CMaj7 IV, F#7(b5), B7(b9), Emi, EmiΔ7, Emi, A7
- Staff 8: GMaj7, Ami7(b9), D7(b9), G6, (Ami7 D7)

50.

# BUT NOT FOR ME G. GERSHWIN

Handwritten musical notation for the first system of 'But Not for Me'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music begins with a repeat sign. Above the first staff, the chords G7, Gmi7 C7, FMaj7, and Dmi7 are written. Above the second staff, the chords G7, Gmi C7, FMaj7, Cmi7, and F7 are written.

Handwritten musical notation for the first ending of 'But Not for Me'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Above the first staff, the chords BbMaj7, Bbmi7 Eb7, and FMaj7 are written. Above the second staff, the chords Dmi7, G7, Gmi7, and C7 are written.

Handwritten musical notation for the second ending of 'But Not for Me'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Above the first staff, the chords BbMaj7, Bbmi7 Eb7, FMaj7, and Dmi7 are written. Above the second staff, the chords Gmi7, C7, and FMaj7 are written.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.