

I Can't Be Bothered Now

*Deja
Sedhna
Alyssa*

Music by GEORGE GERSHWIN
Lyrics by IRA GERSHWIN

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

System 1: Measures 1-4. Chords: Eb⁶, A^{o7}, Bb⁹. Lyrics: "Bad news, Go 'way! Call

System 2: Measures 5-8. Chords: Eb⁶, E^{o7}, Bb⁹, Eb⁶, Bbm⁶, Ab⁶, Abm⁶. Lyrics: "'round some day In March or May, I

System 3: Measures 9-12. Chords: Eb/Bb, Cm⁷, F⁷, Bb⁹, F^{b7.5}, Eb⁶, A^{o7}, Bb⁹. Lyrics: "can't be bo - thered now. My bonds and shares may

System 4: Measures 13-16. Chords: Eb⁶, E^{o7}, Bb⁹, Eb⁶, Bbm⁶, Ab⁶, Abm⁶. Lyrics: "fall down stairs Who cares, who cares? I'm

17 E^b/B^b Cm⁷ F B^b7 E^b D^b D^b E^b/G A^b B^b7

dan-cing and I can't be bo - thered now! I'm up a-mong the

Pno.

22 E^b6 A^b B^b7 E^b6 A^b A^b6 Gm⁷ C+⁷

stars. On earth-ly things I frown. I'm throw-ing off the bars that held me

Pno.

27 Cm⁷ F⁷ C^b B^b7 E^b6 A^o7 B^b9

down. I'll pay the pi - per when

Pno.

31 E^b E^o7 B^b9 B^b7 E^b6 B^bm⁶ A^b6 A^bm⁶

times are ri - per, Just now I shan't be -

Pno.

35 Eb Cm7 Bb9 Gm/Bb A^b Gm7 F9

cause you see I'm danc - ing and I can't

Pno.

38 Eb

be bo - thered now!

Pno.

41

Pno.

45

Pno.

50

Pno.

I Got Rhythm

Music by GEORGE GERSHWIN
Lyrics by IRA GERSHWIN

Piano

Freely
tr
gliss.

$\text{♩} = 120$
C7

The piano introduction is in 4/4 time with a tempo of 120 beats per minute. It features a right-hand melody with a trill on the first note, a glissando, and triplet figures. The left hand provides a steady accompaniment with chords and eighth notes.

6 F Dmin7 Gmin7 C7 F Dmin7 Gmin7 C7 F Dmin7

I got rhy - thm... I got mu - sic... I got

Pno.

The piano accompaniment for the first vocal line consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The lyrics are: "I got rhy - thm... I got mu - sic... I got".

12 Gmin7 C7 F C7 F F Dmin7 Gmin7 C7

good times..Who could ask for a-ny-thing more? I got dais - ies

Pno.

The piano accompaniment continues with chords and eighth notes. The lyrics are: "good times..Who could ask for a-ny-thing more? I got dais - ies".

17 F Dmin7 Gmin7 C7 F Dmin7 Gmin7 C7 F C7

in green pas - tures... I got good times..Who could ask for an-y-thing

Pno.

The piano accompaniment concludes with chords and eighth notes. The lyrics are: "in green pas - tures... I got good times..Who could ask for an-y-thing".

2

22 F A7 D7

more? Old man trou - ble? I don't mind him.

Pno.

27 G7 C7 F Dmin7

You won't find him 'round my door. I got

Pno.

32 Gmin7 C7 F Dmin7 Gmin7 C7 F Dmin7 Gmin7 C7

star- light. I got sweet dreams. I got good times. Who could

Pno.

37 F Eb D7 G7 C7 F

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

Pno.

(repeat optional)

If They Could See Me Now

from *Sweet Charity*

Music, Dorothy Fields
Lyrics, Cy Coleman

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "If they could" are written below the notes. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

6

The second system of the musical score consists of three staves. The vocal line continues with the lyrics "see me now, that lit-tle gang of mine, I'm eat-ing fan-cy chow when I go". The piano accompaniment continues with the same rhythmic pattern.

12

The third system of the musical score consists of three staves. The vocal line continues with the lyrics "out to dine. I'd like those stum-ble bums to see for a fact the kind of". The piano accompaniment continues with the same rhythmic pattern.

18

The fourth system of the musical score consists of three staves. The vocal line continues with the lyrics "top drawer, first rate chums I att-ract. All I can say is 'Wow - wee look at". The piano accompaniment continues with the same rhythmic pattern.

24

where I am." To-night I land-ed, pow!— right in a pot of jam.— What a

This system contains measures 24 through 29. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "where I am." To-night I land-ed, pow!— right in a pot of jam.— What a

30

set - up! Ho ly cow!— They'd ne-ver be - lieve it, if my friends could

This system contains measures 30 through 34. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has one flat. The lyrics are: "set - up! Ho ly cow!— They'd ne-ver be - lieve it, if my friends could

35

see me now!—

This system contains measures 35 through 39. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has one flat. The lyrics are: "see me now!—". There are some handwritten annotations in the piano part, including a vertical line and some scribbles.

Arr. by Steven Mitchell

Let Yourself Go

~~Document~~
Crown

Irving Berlin

$\text{♩} = 84$

6

As you

lis - ten to the band don't you get a bub - ble? As you lis - ten to them play

11

— don't you get a glow? If you step out on the floor you'll for - get your

16

trou - ble If you go in - to your dance

19

— you'll for - get your woe. So

Start

22

Voice

Come! Get to - ge ther Let thdance floor feel your leath - er.

Pno.

f

26

Voice

Step as light-ly as a feath - er. Let your-self go. Come!

Pno.

31

Voice

hit the tim ber. Loos - en up and start to lim ber. Can't youhear that

Pno.

35

Voice

hot ma rih - ba? Let your-self go. Let your-self go re - lax, and

Pno.

40

Voice

Let your-self go re-lax, you've got your-self tied up

Pno.

43

Voice

in a knot. The night is cold, but the mu-sic's hot. So

Pno.

46

Voice

come, cud-dle clo-ser. Don't you dare to an swer "No, sir".

Pno.

50

Voice

Butch-er, bank-er clerk and gro-cer, let your-self go.

Pno.

Sweet And Low-Down

Music by GEORGE GERSHWIN
Lyrics by IRA GERSHWIN

$\text{♩} = 92$

Piano

Dm

There's a cab - a-ret in

6 **E7** **C#dim7** **Dm**

this cit - y I can rec - om-mend to you. Peps you up like e - lec -

Pno.

10 **E7** **C#dim7** **D** **Gm** **C7**

tric - i - ty when the band is blow-ing "blue". They play noth-ing clas-sic, oh

Pno.

14 **F7** **Bb6** **Em7(b5)** **A7** **Dm7** **A9** **Dm**

no, down there. They crave noth-ing else but the low down there. If you need a less-on,

Pno.

32 **Bb7** **D**

Bus-y as a bea-ver, you'lltance un-til you tot-ter. You're sure to get the fev-er, for

Pno.

36 **D#dim7** **A** **Bb** **B** **Am7** **A7(#5)** **D6**

noth-ing could be hot - ter. Oh, that sweet and low - down!

Pno.

40 **F#7**

Phi - los - o-pher or dea-con, you sim - ply have to wea-ken.

Pno.

43 **B9sus** **B7** **B9sus** **B7** **B7(b9)sus** **E9**

Hear those shuf fling feet! You can't

Pno.

46 B7(#9)sus E9 D

keep your seat! Start your beat! Come a-long! Get in it! You'll

Pno.

50 D#dim7 A Bb B

love the syn-co-pa-tion! The min-ute they be-gin it, you're shout-ing to the na - tion: "Blow

Pno.

54 Am7 Em7 A7 D Bb9 D A7(b9) Dm

that sweet and low - down!"

Faster; Dance Break ♩ = 112

Pno. accel.

58 E7 C#dim7 Dm

E7 C#dim7 Dm

Pno.

They All Laughed

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN
Arr. JAMAIL

March ♩=80

C#7 A6

The odds were a

Keyboard

6 D7 B7 Em E6 A6 D7 B7

hun-dred to one a - gainst me. The world thought the heights were too high to

Kbd.

11 E B6 E F#m B7

climb. They all laughed at Chris-to-pher Co-lum-bus

Kbd.

15 F#m F#m7(b5) B7 E

When he said the World was round. They all laughed when

Kbd.

18 F#m B7 E6 E C#m

Ed - i son re-cord-ed sound. They all laughed at

Kbd.

22 F#m B7 A#7 D#7 G#m C#7

Wil-bur and his broth-er, When they said that man could fly.

Kbd.

25 B6 B G#m6 F#7 B7 C#7 D7 C#7 B7

They told Mar-co-ni Wire-less was a pho-ney; It's the same old cry. They laughed at

Kbd.

29 E⁷ E⁶ E⁷ G^{#7} C^{#7} 3

me want - ing you, Said I was reach ing for the moon; But

Kbd.

33 F^{#7} F^{#m} A⁶ C⁷ B⁷ E

oh, you came through. Now they'll have to change their tune. They all said we

Kbd.

38 F^{#m} B⁷ G^{#7} C^{#9} F^{#7} E C^{#9}

nev - er could be hap - py, They laughed at us and how! But, Ha, Ha, Ha!

Kbd.

42 A⁶ B⁷ E B⁷ Faster

Who's got the last laugh now?

Kbd.

Faster E C^{#m}

46 F^{#m} B⁷ F^{#m} F^{#m7}(b5) B⁷ G⁷ F^{#7} B⁷ E C^{#m}

Kbd.

VOICE
PIANO

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

(FROM... "ANNIE")

MARTIN CHARNIN. CHARLES STROUS

The first system of music features a piano accompaniment in the key of A major (indicated by four sharps) and 4/4 time. The piano part consists of a rhythmic melody in the right hand and a bass line in the left hand. The vocal line is currently blank.

5

HEY HO - SO MAN. HEY. DAP - PER DAN. YOU BOTH GOT YOUR STYLE. BUT BROTH-ER. YOU'RE

The second system continues the piano accompaniment. The vocal line begins with the lyrics "HEY HO - SO MAN. HEY. DAP - PER DAN. YOU BOTH GOT YOUR STYLE. BUT BROTH-ER. YOU'RE".

9

NE - VER FUL - LY DRESSED WITH - OUT A SMILE.

The third system continues the piano accompaniment. The vocal line concludes with the lyrics "NE - VER FUL - LY DRESSED WITH - OUT A SMILE." and includes a fermata over the final note. A dynamic marking of *8^{va}* is present above the piano part.

13

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: YOUR CLOTHES MAY BE 'BEAU BRUM - EL - LY' THEY STAND OUT A MILE. BUT BROTH - ER YOU'RE

17

Musical notation for measures 17-21. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: NE - VER FUL - LY DRESSED WITH - OUT A SMILE. WHO CARES WHAT THEY'RE

22

Musical notation for measures 22-25. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: WEAR - ING ON MAIN STREET OR SA - VILLE ROW? IT'S WHAT YOU

VOICE, PIANO

25

WEAR FROM EAR TO EAR. AND NOT FROM HEAD TO TOE THAT MAT-TERS.

29

SO SEN - A-TOR SO. JAN - I-TOR. SO LONG FOR A WHILE. RE - MEM - BER YOU'RE

33

NE - VER FUL-LY... DRESSED WITH-OUT A SMILE

37

HEY HO - SO MAN. HEY. DAP - PER DAN. YOU BOTH GOT YOUR STYLE. BUT BROTH - ER. YOU'RE