

# LET'S CALL THE WHOLE THING OFF

for S.A.T.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
**RUSSELL ROBINSON**

Music and Lyrics by  
**GEORGE GERSHWIN**  
and **IRA GERSHWIN**

**Light swing!** (♩ = ca. 108-112)

Flute *mf*

Soprano Alto *mf*  
You say ee - ther and

Tenor Bass

Piano *mf*  
F F7/E♭ B♭/D B♭m/D♭ N.C. F Dm Gm7 C F Dm<sup>9</sup>

Guitar *mf*  
F F7/E♭ B♭/D B♭m/D♭ F Dm F Dm<sup>9</sup>

Bass *mf*

Drumset *mf* (Lazy swing with brushes)

**6**

\* Also available for S.A.B. (27155) and 2-part (27156).  
SoundTrax CD available (27157).

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7

Fl. *mf*

S.A. I say eye - ther. Eye- ther. Nee- ther.

T.B. You say nee - ther and I say ny - ther. Ee- ther. Ny- ther.

Pno. *Gm7 C13 F Dm9 Gm7 C13 F F7/Eb Bb/D Bbm/Db*

Gtr. *Gm7 C13 F Dm9 Gm7 C13 F F7/Eb Bb/D Bbm/Db*

Bass *f*

Dr.

12

Fl. *mf*

S.A. Let's call the whole thing off! You like to - ma - to and

T.B. You like po - ta - to and I like po - tah - to.

Pno. *F/C Dm7 Gm7 C7 F Dm9 Gm7 C13 F Dm9*

Gtr. *F/C Dm7 Gm7 C7 F Dm9 Gm7 C13 F Dm9*

Bass *f*

Dr. *Fill*

17

Fl.

S.A.  
I like to-mah-to. Po - ta - to. To-mah-to. Let's call the whole thing off! But

T.B.  
Po-tah-to. To - ma-to. But

Pno.  
Gm<sup>7</sup> C<sup>13</sup> F F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> F/C B<sup>b</sup>6/C F

Gtr.

Bass

Dr.

22

Fl.

S.A.  
oh! But oh!\_ If we call the whole thing off, then we must part. But oh! But oh!\_ If we ev-er part, then

T.B.  
oh! But oh!\_ But oh!\_ But oh!\_

Pno.  
Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am

Gtr.  
Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup>

Bass

Dr.  
(walking bass)

28

Fl. *mf*  
that might break my heart.

S.A.  
that might break my, break my heart. I'll wear pa - ja - mas and

T.B.  
that might break my, break my heart. So, if you like pa - ja - mas and I like pa - jah - mas,

Pno.  
D7 Gm7 C F Dm9 Gm7 C13 F Dm9

Gtr.  
D7 Gm7 F Dm9 Gm7 C13 F Dm9

Bass

Dr.

33

Fl.

S.A.  
give up pa - jah - mas. For we know we need each oth - er, so we bet - ter call the call - ing off off, call - it off.

T.B.  
off, call - it off.

Pno.  
Gm7 C13 F F7/Eb Bb/D Bbm/Db D7sus D7

Gtr.  
Gm7 C13 F F7/Eb Bb/D Bbm/Db D7sus D7

Bass

Dr.

38 41

Fl.

S.A. *mp*

T.B. *mp* *mf*

Pno.

Gtr.

Bass

Dr.

44

Fl. 3 3

S.A. *mf*

T.B.

Pno.

Gtr.

Bass

Dr. Fill

49

Fl. *mp* *mf*

S.A. *mp* *mf*

T.B. *mp* *mf*

Pno. *mp* *mf*

Gtr.

Bass

Dr.

Don't you know we like va - nil - la? You, sa's' - pa - ril - la, and I sa's' - pa - rel - la. Va - nil - la.

You like va - nil - la and I like va - nel - la. We real - ly go for sa's' - pa - ril - la. Va - nel - la.

F Dm<sup>9</sup> Gm<sup>7</sup> C<sup>6</sup> F Dm<sup>9</sup> Gm<sup>7</sup> C<sup>6</sup> F F<sup>7</sup>/E<sup>b</sup>

F Dm<sup>9</sup> Gm<sup>7</sup> C<sup>6</sup> F Dm<sup>9</sup> Gm<sup>7</sup> C<sup>6</sup> F F<sup>7</sup>/E<sup>b</sup>

54

57

Fl.

S.A. But oh! Straw - b'ry. Let's call the whole thing off! But oh! But oh! If we call the whole thing

T.B. Choc' late. But oh! But oh! But oh!\_

Pno. B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> F/C B<sup>b</sup>6/C F Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am

Gtr. B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> F/C B<sup>b</sup>6/C Bm<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup>

Bass

Dr.

(walking bass)

59

Fl. *mf*

S.A. But oh! that might break my  
off, then we must part. But oh! But oh! If we ev - er part, then that might break my,  
T.B. But oh! my  
But oh! — that might break my,

Pno. D7 Gm7 C7 Bm7b5 E7 Am D7 Gm7

Gtr. D7 Gm7 C7 Bm7b5 E7 Am D7 Gm7

Bass

Dr.

64

Fl. *mf* heart. 3

S.A. break my heart. We love our oyst - ers. Would ya'real - ly can-cel erst - ers?

T.B. break my heart. So, if you go for oyst-ers and I go for erst-ers, I'll or - der oyst-ers and can-cel the erst-ers.

Pno. C F Dm9 Gm7 C6 F Dm9 Gm7 C6

Gtr. F Dm9 Gm7 C13 F Dm9 Gm7 C6

Bass

Dr.

69 73

Fl. *off.*

S.A. For we know we need each oth - er, so we bet - ter call the call - ing off *off.* call - it off. Let's call the whole thing

T.B. *off.* call - it off.

Pno. F F7/E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> N.C. D<sup>7</sup>sus D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> C/B<sup>b</sup>

Gtr. F F7/E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> D<sup>7</sup>sus D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> C/B<sup>b</sup>

Bass

Dr.

74

Fl. *cresc.* *f*

S.A. *cresc.* *f*  
off! Don't you know we should call this whole call - ing off off! Call it off!

T.B. *cresc.* *f*

Pno. Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> *cresc.* *f* *v<sup>va</sup>* *v<sup>vb</sup>*

Gtr. Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> *cresc.* *f*

Bass *cresc.* *f*

Dr. *cresc.* (on snare) *f*