

9 Light 2-beat swing (♩ = ca. 69)

"Love Is Here to Stay"*

6

A. Sax. *rit.* *mf* "Love Is Here to Stay"*

T. Sax. *rit.* *mf* "Love Is Here to Stay"*

Tpt. 1 *rit.* *mf* "Love Is Here to Stay"*

Tpt. 2 *rit.* *mf* "Love Is Here to Stay"*

Tbn. *rit.* *mf* "Love Is Here to Stay"*

S.A. *rit.* *mf* "Love Is Here to Stay"*
It's ver - y clear, our love is here to stay.---

T.B.

Pno. *rit.* *mf* "Love Is Here to Stay"*
B♭maj7 Bm7(b5) C7(sus4) C7 G9 Gm7/C C7(b9) F(add2)

Gtr. *rit.* *mf* "Love Is Here to Stay"*
B♭maj7 Bm7(b5) C7(sus4) C7 G9 Gm7/C C7(b9) F(add2)

Bass *rit.* *mf* "Love Is Here to Stay"*

Dr. *rit.* *mf* "Love Is Here to Stay"*
Light 2-beat swing (♩ = ca. 69)
(brushes, maybe?)

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12 17

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

mf

mf

mf

mf

mf

Not for a year, but ev - er and a day. The ra - di - o and the

G¹³ G⁹(#5) B^b/C C⁷ E^b7(b5) D⁷ F[#]m⁷(b5) G¹³ C⁷ D⁷

G¹³ G⁹(#5) B^b/C C⁷ E^b7(b5) D⁷ F[#]m⁷(b5) G¹³ C⁷ D⁷

18

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

tel - e - phone and the mov - ies that we know may just be pass - ing fan - cies, and in time may

Gm⁷ C⁷ F^{maj7} B^bmaj⁹ Em⁷(b⁵) A/C[#] Dm G¹³ B/G G¹³

Gm⁷ C⁷ F^{maj7} B^bmaj⁹ Em⁷(b⁵) A/C[#] Dm G¹³ B/G G¹³

23 25

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

go. But, oh my dear, our love is here to stay. To-gether

mf

Gm7 C7 G9 Gm7/C C7(b9) F(add2)

Gm7 C7 G9 Gm7/C C7(b9) F(add2)

29

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

we're go-ing a long, long way. In time the Rock-ies may crum-ble, Gi-

mf

G¹³ G⁹(#5) B^b/C C⁷ Cm⁶/E^b D⁷ G¹³ C⁷ D⁷

G¹³ G⁹(#5) B^b/C C⁷ Cm⁶/E^b D⁷ G¹³ C⁷ D⁷

34

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

bral - tar may tum - ble. They're on - ly made of clay, but our love is here to

Gm7 C7 Eb7(b5) D9 Bb6 Bdim7 F/C Dm7 Gm7 C9(sus4) C9

Gm7 C7 Eb7(b5) D9 Bb6 Bdim7 F/C Dm7 Gm7 C9(sus4) C9

43

39

A. Sax. "Let's Call the Whole Thing Off"***

T. Sax. "Let's Call the Whole Thing Off"***

Tpt. 1 "Let's Call the Whole Thing Off"***

Tpt. 2 "Let's Call the Whole Thing Off"***

Tbn. "Let's Call the Whole Thing Off"***

S.A. stay. *mf* You say ee-ther and

T.B.

Pno. F⁶ Dm⁷ Gm⁷ Gm⁷/C G⁶ Em⁷ Am⁷ Bm⁷ Cmaj⁷ D⁹ G⁶ Em⁹

Gtr. F⁶ Dm⁷ Gm⁷ Gm⁷/C G⁶ Em⁷ Am⁷ Bm⁷ Cmaj⁷ D⁹ G⁶ Em⁹

Bass "Let's Call the Whole Thing Off"***

Dr. *light fill* "Let's Call the Whole Thing Off"***
(If you're on brushes, stay on them.)

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44

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

I say eye - ther. You say nee - ther and I say ny - ther. Ee - ther, eye - ther, nee - ther, ny - ther.

T.B.

mf

Pno.

Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³ G⁶ Bm⁷(b5) C⁶ Am⁷(b5)

Gtr.

Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³ G⁶ Bm⁷(b5) C⁶ Am⁷(b5)

Bass

Dr.

(4)

49

51

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

Let's call the whole thing off!

You like po-tay-to and I like po-tah-to.

G/D Em⁹ Em⁷ Am⁷ Bm⁷ Cmaj⁷ D⁹ G⁶ Em⁹ Am⁷ D¹³

G/D Em⁹ Em⁷ Am⁷ Bm⁷ Cmaj⁷ D⁹ G⁶ Em⁹ Am⁷ D¹³

light fill

(2)



53

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

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You like to-may-to and I like to-mah-to. Po - tay - to, po - tah - to, to - may - to, to - mah - to.

G⁶ Em⁹ Am⁷ D¹³ G⁶ Bm⁷(b5) C⁶ Am⁷(b5)

G⁶ Em⁹ Am⁷ D¹³ G⁶ Bm⁷(b5) C⁶ Am⁷(b5)

(4)

57 59

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

Let's call the whole thing off! But, oh! If we call the whole thing off, then we must

G/D Em7 Am7 D7 G C#m7(b5) F#7 Bm7 E7 Am7

(2)

62

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

part. And, oh! If we ever part, then that might break my heart! So, if

D⁹ C#m7(b5) F#m7 Bm7 E7 Am7 C/D Cm/D D7

D⁹ C#m7(b5) F#7 Bm7 E7 Am7 C/D Cm/D D7

light fill (2) light fill

67 67

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

you like pa - ja - mas* and I like pa - jah - mas, I'll wear pa - ja - mas* and give up pa - jah - mas.

G⁶ Em⁹ Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³

G⁶ Em⁹ Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³

(2) light fill

* Pronounced "pa-JAM-as."

71

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

For we know we need each oth - er, so we bet - ter call the call - ing off off.

G⁶ G⁷/F C/E Cm⁶/E^b G/D C/D Am/C B⁷(#5) B⁷ E⁷(b⁹) E⁷

G⁶ G⁷/F C/E Cm⁶/E^b G/D C/D Am/C B⁷(#5) B⁷ E⁷(b⁹) E⁷



75 75

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

Let's call the whole thing off. Don't call it off.

Call it off, call it off. Call it off, call it

Am7 G/B C Cmaj7/D D9 G6 Em7 Am7 C/D G6 Em7

Am7 G/B C Cmaj7/D D9 G6 Em7 Am7 C/D G6 Em7

(2)

"Someone to Watch Over Me"*

83 Slowly (♩ = ca. 69-76)

80

A. Sax. Straight eighths rit.

T. Sax. Straight eighths rit.

Tpt. 1 Straight eighths rit.

Tpt. 2 Straight eighths rit.

Tbn. Straight eighths rit.

S.A. Don't call it off. There's a some-bod-y I'm long-ing to see. mp

T.B. off. mp

Pno. Am7 C/D G Straight eighths Dm7 F/G G7 C D7/F# fdim7 rit. e decresc. mp

Gtr. Am7 C/D G Straight eighths Dm7 F/G G7 C "Someone to Watch Over Me"* D7/F# fdim7 rit. mp

Bass Straight eighths rit. mp "Someone to Watch Over Me"*

Dr. (4) Straight eighths rit. Slowly (♩ = ca. 69-76) (no fill) mp (Definitely brushes here.)

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85

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

I hope that he turns out to be some - one who'll watch o - ver me.

C/E E \flat dim G 7 /D C \sharp dim 7 Dm 7 Em F 6 F \sharp m 7 (b 5) F/G G 7 C Eaug

C/E E \flat dim G 7 /D C \sharp dim 7 Dm 7 Em F 6 F \sharp m 7 (b 5) F/G G 7 C Eaug

(2)

90 91

A. Sax. *mp*

T. Sax. *mp*

Tpt. 1

Tpt. 2

Tbn. *mp*

S.A.
I'm a lit - tle lamb who's lost in the wood I know I could al - ways be good

T.B.

Pno.
Fmaj7 Fmaj7/GG7(b9) C D7/F# Fdim7 C/E Ebdim7 G7/D C#dim7

Gtr.
Fmaj7 Fmaj7/GG7(b9) C D7/F# Fdim7 C/E Ebdim G7/D C#dim7

Bass

Dr. (7) (no fill) (2)

99 Slower

95

A. Sax. *rit.*

T. Sax. *rit.*

Tpt. 1 *rit.*

Tpt. 2 *rit.*

Tbn. *rit.*

Solo *rit.* FEMALE SOLO *mp* Some - one to

S.A. *rit.* to one who'll watch o - ver me.

T.B. *rit.*

Pno. *rit.* *mp*

Gtr. *rit.*

Bass *rit.*

Dr. (5) *rit.* Slower

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100 **Freely** **Light 2-beat swing** (♩ = ca. 84-88)
 "S Wonderful"***

A. Sax. *ten. ten.*

T. Sax. *ten. ten.*

Tpt. 1 *ten. ten.*

Tpt. 2 *ten. ten.*

Tbn. *ten. ten.*

Solo *ten. ten.* (end solo) *ten. ten.* "S Wonderful"***
 watch o - ver me.

S.A. *ten. ten.* *p* *Oo* "S Wonderful"***

T.B. *ten. ten.* *p* "S Wonderful"***

Pno. *F#m7(b5)* *F/G* *G7* *N.C.* *Eb6* *Fm9* *Bb7*
ten. ten. *p* *mf*

Gtr. *ten. ten.* *Eb6* "S Wonderful"*** *Fm9* *Bb7*
mf

Bass *ten. ten.* "S Wonderful"***

Dr. *ten. ten.* **Freely** *mf* "S Wonderful"***
Light 2-beat swing (♩ = ca. 84-88)
mf (brushes or sticks)

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106

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

mf

'S won - der - ful! _____

mf

'S mar - vel - ous! _____

E^b6 *Fm⁷* *E⁷* *E^b6* *Edim⁷*

E^b6 *Fm⁷* *E⁷* *E^b6* *Edim⁷*

(2)

112 116

A. Sax. *mf*

T. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

S.A.
You should care _____ for me! 'S aw - ful nice! _____

T.B.
_____ You should care for me! 'S aw - ful nice! _____

Pno.

Gtr. *Fm⁹ A^bmaj7/B^b B^b7(#5) E^b6 Fm⁷ E⁷ E^b6*

Bass

Dr. (5) (2)

Detailed description: This is a page of a musical score for rehearsal mark 116. It features a full band arrangement including saxophones (Alto and Tenor), trumpets (1 and 2), trombone, vocalists (Soprano Alto and Tenor Bass), piano, guitar, bass, and drums. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocalists have lyrics: "You should care _____ for me! 'S aw - ful nice! _____". The piano part includes chord voicings: Fm9, Abmaj7/Bb, Bb7(#5), Eb6, Fm7, E7, and Eb6. The guitar part is indicated by a slash and includes the same chord sequence. The drum part shows a pattern of five eighth notes followed by two eighth notes. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

118

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

'S par - a-dise! 'S what I love to see! You've

'S par - a-dise! 'S what I love to see!

E^{dim}7 Fm⁹ A^bmaj7/B^b B^b7(#5) E^b6 Am⁷(b5)

E^{dim}7 Fm⁹ A^bmaj7/B^b B^b7(#5) E^b6 Am⁷(b5)

(5)

124 124

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

made my life so ver - y glam - or - ous. You can't blame me for feel - ing

G/D D/C G^b/B G/B D/A F^b/G C¹³

G/D D/C G^b/B G/B D/A F^b/G C¹³

130 132

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

am - o - rous. Oh! 'S won - der - ful! 'S mar - vel - ous!

E_b^{maj7}/F F^7 Bb^{13} $Bb^7(\frac{9}{11})$ $E_b^{\flat 6}$ E_b^6 F^9

E_b^{maj7}/F F^7 Bb^{13} $Bb^7(\frac{9}{11})$ $E_b^{\flat 6}$ E_b^6 F^9

(2)

136 140 "Nice Work If You Can Get It"*

A. Sax. "Nice Work If You Can Get It"*

T. Sax. "Nice Work If You Can Get It"*

Tpt. 1 "Nice Work If You Can Get It"*

Tpt. 2 "Nice Work If You Can Get It"*

Tbn. "Nice Work If You Can Get It"*

S.A. "Nice Work If You Can Get It"*

T.B. "Nice Work If You Can Get It"*

Pno. "Nice Work If You Can Get It"*

Gtr. "Nice Work If You Can Get It"*

Bass "Nice Work If You Can Get It"*

Dr. "Nice Work If You Can Get It"*

That you should care for me. Hold - ing hands at mid - night__

Fm7 Ab/C Abm/Cb Bb7(sus4) Bb7/D Eb6 C/D D/C B7(#5) E9 A7(#5) D13

Fm7 Ab/C Abm/Cb Bb7(sus4) Bb7/D Eb6 C/D D/C B7(#5) E9 A7(#5) D13

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142

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

'neath a star-ry sky, — nice work — if you can get it — and you can get it if — you try. —

G¹³ C¹³ A¹³ G/D D/E Em⁷ Am⁷ C/D G

147 148

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

Solo *SOLO (any voice) mf*

Just im-ag - ine some - one — wait - in' at the cot-tage door, —

S.A.

Wait - in', wait - in' at the door,

T.B.

Pno.

Em C⁹ Em A¹³ B^{b9}(#5) A¹³

Gtr.

Em C⁹ Em A¹³ B^{b9}(#5) A¹³

Bass

Dr.

fill *fill*

This musical score page, numbered 29, contains rehearsal mark 148. It features a full orchestral arrangement including saxophones (Alto and Tenor), trumpets (1 and 2), trombone, piano, guitar, bass, and drums. A vocal solo is featured, with lyrics: "Just im-ag - ine some - one — wait - in' at the cot-tage door, —" and "Wait - in', wait - in' at the door,". The piano part includes chord changes: Em, C⁹, Em, A¹³, B^{b9}(#5), and A¹³. The guitar part mirrors these chords. The drum part includes two "fill" markings. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the page.

152 156

A. Sax. *sfz* *mf*

T. Sax. *sfz* *mf*

Tpt. 1 *sfz*

Tpt. 2 *sfz*

Tbn. *sfz* *mf*

Solo *(end solo)*

S.A. *oo* be - come one... Who could ask for an - y-thing more? Lov - ing one who

T.B.

Pno. *Dm7 A7(♯5) A7 C/D D9(♯5) B7(♯5) E9*

Gtr. *Dm7 A7(♯5) A7 C/D D7(♯5) B7(♯5) E9*

Bass

Dr.

157

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

loves you, — and then tak-ing that vow, nice work — if you can get it, and if you

A7(#5) D9 G13 C9 A13 G/D D/E Em7

Slowly, straight eighths (♩ = ca. 84)

162

A. Sax. *rit.*

T. Sax. *rit.*

Tpt. 1 *rit.*

Tpt. 2 *rit.*

Tbn. *rit.*

S.A. *rit.* *mp*
get it, — won't you tell me how?

T.B. *mp*

Pno. *rit.* *mp*
F⁹ E⁷ Am⁷ C/D G C/G D/G G

Gtr. *rit.*

Bass *rit.* *mp*

Dr. *rit.* *mp* (brushes)

Slowly, straight eighths (♩ = ca. 84)

168 **169** "Embraceable You"***

A. Sax. "Embraceable You"***

T. Sax. "Embraceable You"***

Tpt. 1 "Embraceable You"***

Tpt. 2 "Embraceable You"***

Tbn. "Embraceable You"***

S.A. *mp* "Embraceable You"***
 Em-brace me, my sweet em-brace - a - ble you! —

T.B. *mp*

Pno. Am7 Bm7 Cmaj7 D7(b9) G(add2) Gdim7 Am7 D7

Gtr. Am7 Bm7 Cmaj7 D7(b9) G(add2) Gdim7 Am7 D7

Bass "Embraceable You"***

Dr. "Embraceable You"***

173

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

cresc. poco a poco

mf

Em-brace me, you ir - re - place - a - ble you Just one look at

cresc. poco a poco

mf

Am⁷ F⁷/A D¹³(b⁹) D⁷(b⁹) G(add²) Am⁷ B^bdim⁷ G/B Em B^{aug}

cresc. poco a poco

mf

Am⁷ F⁷/A D¹³(b⁹) D⁷(b⁹) G(add²) Am⁷ B^bdim⁷ G/B Em B^{aug}

cresc. poco a poco

mf

cresc. poco a poco

mf

cresc. poco a poco

mf

cresc. poco a poco

mf

178

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

you and my heart grew tip-sy in me. You and you a - lone bring out the

tip-sy in me, tip-sy in me.

Em7 Em6 Bm F#aug Bm7 E9 D/A Am7(b5) Em7 F#m7 G6 A7

Em7 Em6 Bm F#aug Bm7 E9 D/A Am7(b5) Em7 F#m7 G6 A7

(2) (5)

183

185

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

rit. *a tempo* *mp*

rit. *a tempo* *mp*

rit. *a tempo*

rit. *a tempo* *mp*

rit. *a tempo* *mp*

rit. *a tempo* *mp*

rit. e decresc. *a tempo* *mp*

rit. e decresc. *a tempo* *mp*

rit. *a tempo* *mp*

(no fill) (2)

rit. *a tempo* *mp*

C/D D⁶ B^b/D D⁷ G(add²) B^bdim⁷ Am⁷ Am/D C/D D

C/D D⁶ B^b/D D⁷ G(add²) B^bdim⁷ Am⁷ Am/D C/D D

gyp-sy in me! I love all the man-y charms a-bout you.

189

193 Somewhat freely

A. Sax. *cresc. poco a poco* *holding back*

T. Sax. *cresc. poco a poco* *holding back*

Tpt. 1 *holding back*

Tpt. 2 *holding back*

Tbn. *cresc. poco a poco* *holding back*

S.A. *cresc. poco a poco* arms a - bout you. *holding back* *f*
 A - bove all, I want my arms a - bout you, my arms a - bout you. Don't be a

T.B. *cresc. poco a poco* *f*

Pno. *cresc. poco a poco* *holding back* *f*
 Am⁷ F⁹ D¹³(b9) D⁷(b9) F⁶/G G¹³ Gm⁷(#5) G⁷ Cmaj⁷ C⁶

Gtr. *cresc. poco a poco* *holding back* *f*

Bass *cresc. poco a poco* *holding back* *f*

Dr. (5) *cresc. poco a poco* *holding back* *f*

Somewhat freely



194 Freely

A. Sax. *rit.*

T. Sax. *rit.*

Tpt. 1 *rit.*

Tpt. 2 *rit.*

Tbn. *rit.*

S.A. *mf rit. mp*
naugh - ty ba - by, come to pa - pa, come to pa - pa, do! My sweet em - brace - a - ble

T.B. *mf mp*

Pno. *mf rit. mp*
F#m7(b5) B/D# Em B^{aug} Em7 A⁹ G/D Am/D D⁶ Am7(b5) D⁷

Gtr. *mf rit. mp*
F#m7(b5) B/D# Em B^{aug} Em7 A⁹ G/D Am/D D⁶ Am7(b5) D⁷

Bass *mf rit. mp*
fill

Dr. *mf rit. Freely*

199 Bright 2-beat swing (♩ = ca. 96)

203 "I Got Rhythm"*

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

Musical score for "I Got Rhythm" (199-203). The score is in 4/4 time with a tempo of ca. 96. It features a key signature of three sharps (F#, C#, G#). The instruments and their parts are:

- A. Sax. / T. Sax. / Tpt. 1 / Tpt. 2 / Tbn. / S.A. / T.B. / Pno. / Gtr. / Bass / Dr.:** All instruments play a melodic line starting at measure 199. The melody is: $F\#4 - G\#4 - A5 - G\#4 - F\#4$ (quarter notes), $F\#4 - G\#4 - A5 - G\#4 - F\#4$ (quarter notes), $F\#4 - G\#4 - A5 - G\#4 - F\#4$ (quarter notes), $F\#4 - G\#4 - A5 - G\#4 - F\#4$ (quarter notes). The dynamic is *mf*.
- Lyrics:** you. I got rhy - thm, —
- Chords:** G(add2) Em7 Am7 D7 A♭(add2) Fm7 B♭m7 D♭/Eb Ab Fm7 B♭m7 Eb7
- Drum Part:** Features a "light fill" in measures 201 and 203.

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205

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

mf

mf

mf

mf

mf

I got mu - sic, I got my man. Who could ask for an - y-thing

Ab/C Cbdim7 Bbm7 Eb7 Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Bbm/Eb

Ab/C Cbdim7 Bbm7 Eb7 Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Bbm/Eb

(6)

210 211

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

more? I got dai - sies in green pas - tures. I got

Ab D♭maj7/E♭ Eb⁹ Ab Fm⁷ B♭m⁷ Eb⁷ Ab/C C♭dim⁷ B♭m⁷ Eb⁷ Ab Ab/G♭

Ab D♭maj7/E♭ Eb⁹ Ab Fm⁷ B♭m⁷ Eb⁷ Ab/C C♭dim⁷ B♭m⁷ Eb⁷ Ab Ab/G♭

(2)

216

219

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

my man. — Who could ask for an - y - thing more? Old Man Trou - ble, — I don't

Pno.

Db/F Dbm6/Fb Ab/Eb Fm7 Bbm Eb7 Ab C7 Bb/D Ebm6 Em7(b5) F7 Gb7(b5)

Gtr.

Db/F Dbm6/Fb Ab/Eb Fm7 Bbm Eb7 Ab C7 Bb/D Ebm6 Em7(b5) F7 Gb7(b5)

Bass

Dr.

(6)

(tighter)

222

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

mind him. — You won't find him — 'round and 'round and 'round my door.

fill

fill

F7 Bb Ab/C Dbm6 Dm7(b5) Eb7 E7(b5) Eb7 Eb6/F F7

F7 Bb Ab/C Dbm6 Dm7(b5) Eb7 E7(b5) Eb7 Eb6/F F7

227 227

A. Sax. *f*

T. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

S.A. *f*
I got star - light, I got sweet dreams. I got

T.B. *f*

Pno. *f*
B \flat B \flat /D B \flat B \flat /A \flat

Gtr. *f*
B \flat B \flat /D B \flat B \flat /A \flat

Bass *f*

Dr. *f*

235

232

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

my man... Who could ask for an - y-thing more? I got rhy - thm...

E \flat /G E \flat m \flat /G \flat B \flat /F Fm \flat /A \flat Fm \flat /A \flat G \flat Cm \flat C \sharp dim \flat

237

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

I got rhy - thm, I got rhy - thm

Bb⁶/D Em⁷(b5) Bb/F Eb/F Cm/F Bb/F Eb/F Cm/F

Bb⁶/D Em⁷(b5) Bb/F Eb/F Eb⁶/G Bb/F Eb/F Eb⁶/G

243

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

cresc.

ff

sfz

Who could ask for an - y - thing more, an - y - thing more,

Bb/F *Eb/F* *F7* *Bb* *Eb9* *Bb*

cresc. *ff*

Bb/F *Eb/F* *F7* *Bb* *Eb9* *Bb*

cresc. *ff*

cresc. *ff*

cresc. *ff*

248

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

an - y - thing more?

E_b^9 E_b/F B_b A_b/B_b B_b A_b/B_b B_b

(big and full)