

This arrangement commissioned by the Chamber Choir of the North Carolina Master Chorale,  
under the direction of Dr. Alfred E. Sturgis, in loving memory of his parents, Al and Barbara

# LOVE IS HERE TO STAY

for S.A.B. voices and piano\*

Arranged by  
**MARK HAYES**

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

Moderately, with freedom (♩ = ca. 96)

*rit.*      *mf*      *a tempo*

SOPRANO  
ALTO

BARITONE

The more I read the

Moderately, with freedom (♩ = ca. 96)

*mf*      *rit.*      *a tempo*

PIANO

Am<sup>7</sup>/C    A<sup>b</sup>maj<sup>7</sup>/C    B<sup>b</sup>(add2)/C    C<sup>13</sup>(b9)    F<sup>6</sup>    E<sup>7</sup>/C

4

pa - pers, the less I com - pre - hend the

Fmaj<sup>9</sup>    D<sup>9</sup>    C(add2)/E    F<sup>#</sup>m<sup>7</sup>(b5)

\* Also available for S.A.T.B. (39992) and S.S.A. (39994).

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7

world and all its ca - pers and how it all will

Gm<sup>11</sup> C<sup>9</sup> F<sup>9</sup>/A Abdim<sup>7</sup>

10 11

end. Noth - ing seems to be last - ing, but

Gm<sup>7</sup> C<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> C/D Dm<sup>7</sup>

13

that is - n' our af - fair. We've got some - thing

G<sup>13</sup> G<sup>9</sup> C<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup>

16 *mp*

per-ma-nent, I mean in the way we

*mp*

Em<sup>7(b5)</sup> A<sup>7</sup> D(add2) D G<sup>9sus4</sup> G<sup>9</sup>

19 *rit.* *mp*

care. It's ver - y

*mp*

Gm<sup>9</sup> C<sup>9</sup> Bb/C C<sup>13(b9)</sup>

21 Slightly slower (♩ = ca. 88)

clear our love is here to stay;

*mf*

*mf*

Slightly slower (♩ = ca. 88)

G<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> F<sup>6</sup> F

24 *mp*

not for a year, but ev - er and a

*mp*

*mp*

Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>9</sup> G<sup>13</sup> G<sup>+9</sup> B<sup>b</sup>/C C<sup>7</sup> B<sup>b</sup>/C C<sup>9</sup>

27 *mf* 29

day. The ra - di - o and the

*mf*

*mf*

E<sup>b</sup>9(#11) D<sup>9</sup> G<sup>13</sup> G<sup>7</sup> C<sup>9</sup> D<sup>7</sup>(#5) D<sup>7</sup>

20

tel - e - phone and the mov - ies that we know may just be

G<sup>m</sup>7 Am/C C<sup>9</sup> F<sup>m</sup>aj<sup>9</sup> B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>6 E<sup>ø</sup>7 A<sup>7</sup>(#5) A<sup>7</sup>

pass - ing fan - cies and in time may go.

Dm Edim/D C#m/D Dm G13 G7 D#/G Em/G Bb/C

*mp*

But, oh, my dear, our love is here to

C<sup>9</sup> D<sup>7</sup> D<sup>9</sup> G<sup>9</sup> Gm C<sup>9</sup>

stay.

To - geth - er we're

*mp*

F<sup>6</sup> Bb<sup>13</sup> Bb<sup>9</sup> Am<sup>7</sup> Ab<sup>7</sup>(b5) G<sup>13</sup>

42

go-ing a long, long way. In time the

*mf*

*mf*

Bb/C C7 Eb9(#11) D9 G13 G7

*mf*

45

Rock-ies may crum-ble, Gi-bral-tar may tum-ble.

C7 D7(#9) D7 Gm7 C13

47

They're on-ly made of clay, but our love is

Eb9 C/D D+7(b9) Gm7 G#dim7 Am7 D9

50

*rit.*

Slightly faster, with a jazz swing (♩ = ca. 96)

*mp*

here to stay.

The first system shows a vocal line with the lyrics "here to stay." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. A *rit.* (ritardando) hairpin is placed over the first two measures. The dynamic is marked *mp* (mezzo-piano).

Slightly faster, with a jazz swing (♩ = ca. 96)

*mp*

*rit.* (swing the 8ths)

The second system is a piano accompaniment system. It includes a treble clef staff with chords and a bass clef staff with a bass line. Chords are labeled as Gm11, C9, F6, Am7, and Ab9(b9). The tempo is marked "Slightly faster, with a jazz swing (♩ = ca. 96)" and the dynamic is *mp*. A *rit.* hairpin is present over the first two measures. The instruction "(swing the 8ths)" is written below the piano part.

53

*lightly*

55

It's ver - y clear

The third system features a vocal line with the lyrics "It's ver - y clear" and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. The tempo is marked "lightly". A measure number "55" is shown in a box above the piano part.

Gm7

C9

G9

The fourth system is a piano accompaniment system. It includes a treble clef staff with chords and a bass clef staff with a bass line. Chords are labeled as Gm7, C9, and G9. The piano part features a melodic line in the right hand and a bass line in the left hand.

56

our love is here to stay; not for a

The fifth system features a vocal line with the lyrics "our love is here to stay; not for a" and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand.

Bb/C

C9

F6

F

Am7

Ab7(b5)

Ab7

The sixth system is a piano accompaniment system. It includes a treble clef staff with chords and a bass clef staff with a bass line. Chords are labeled as Bb/C, C9, F6, F, Am7, Ab7(b5), and Ab7. The piano part features a melodic line in the right hand and a bass line in the left hand.

59

year, but ev - er and a day.

not a year, but ev - er and a day.

62

*mf* The ra - di - o and the tel - e - phone and the

*mf*

63

*mf* mov - ies that we know may just be pass - ing fan - cies

*mf*

65

*mf* mov - ies that we know may just be pass - ing fan - cies

*mf*

65

*mf* mov - ies that we know may just be pass - ing fan - cies

*mf*

*mf* mov - ies that we know may just be pass - ing fan - cies

*mf*



68

and in time may go. —

and in time may go. But, oh my

*mp*

G<sup>13</sup> G<sup>7</sup> D<sup>#</sup>/G Em/G B<sup>b</sup>/C B<sup>b</sup>/C C<sup>13</sup>(b<sup>9</sup>)

*mp*

71

Oh my dear, our love will

*mp*

dear, our love is here to stay. —

G<sup>9</sup> B<sup>b</sup>/C C<sup>9</sup> F<sup>6</sup> Am<sup>7</sup> B<sup>b</sup>13(#11) B<sup>b</sup>9

*mp*

74

stay. To - geth - er we're go - ing a long, long

To - geth - er we're go - ing a long, long

Am<sup>7</sup> D<sup>7</sup> D<sup>9</sup> G<sup>9</sup> B<sup>b</sup>/C C<sup>9</sup>

*mp*

79

77

way. In time the Rock-ies may crum- ble, Gi-

*mf*

*mf*

*mf*

*mf*

80

bral-tar may tum- ble. They're on-ly made of clay, but

*mf*

*mf*

*mf*

83

our love is here, — our love is here, —

*f*

*f*

*f*



86 87 *mf* *rit.*

our love is here to

*mf*

*mf* *rit.*

Gm<sup>11</sup> Gm<sup>7</sup> Gm<sup>9</sup>/D Bbmaj<sup>9</sup>/C

89 *a tempo*

stay.

Fmaj<sup>9</sup> Dm<sup>7</sup> Gm<sup>7</sup>

*a tempo* *rit.*

92 *straight 8ths*

Our love is here to stay.

*f*

Bbmaj<sup>7</sup>/C C+7(#9) Fmaj<sup>9</sup>

*straight 8ths* *f*

Ped. *8<sup>vb</sup>.1* \*