

FOREWORD

In 1936, George Gershwin went to Hollywood to write a series of film scores involving Fred Astaire and Ginger Rogers. Although he found the Hollywood experience favorable in many ways, he evidently was not too happy with the procedure of cutting musical material along with the final film editing, especially when this meant eliminating one or two of his numbers without his approval. He was also a little bored with the singing duo of Rogers and Astaire as the only voices available for the numbers, so he decided to write a few choral pieces for the musical *Damsels in Distress* (which incidentally ended up with Joan Fontaine in the lead and not Ginger Rogers). He wrote a letter to a friend that gives an interesting insight into the entire matter. This letter, which is quoted from Edward Jarblonski's and Lawrence D. Stewart's book *The Gershwin Years*, reads as follows:

The picture does not take advantage of the songs as well as it should. They literally throw one or two songs away without any kind of a plug. This is mainly due to the structure of the story, which does not include any other singers than Fred and Ginger, and the amount of singing one can stand of these two is quite limited. In our next picture, *Damsels in Distress*, we have protected ourselves in that we have a madrigal group of singers and have written two English type ballads for background music so the audience will get a chance to hear some singing besides the crooning of the stars

Because the film itself is set in England, Gershwin obviously tried to create an English flavor, lying somewhere between the madrigal and a Gilbert and Sullivan chorus, but, of course, with the inevitable Gershwin touch—the results being both unique and charming. This setting is not an arrangement but Gershwin's own setting for chorus and piano.

PERFORMANCE NOTES

With the brisk tempo asked for by Gershwin, one should only note that crisp diction is of the utmost importance along with a good rhythmic impulse. Although Gershwin does not specify it in the score, it is obvious that the first solo should be taken by a man and the second verse by a woman, returning once more to a male solo at the end. The editor has only added a ritardando in the final bars of the piece.

G. S.

The Jolly Tar And The Milkmaid

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

George Gershwin
Edited by Gregg Smith

Ira Gershwin

Allegro scherzando

Piano

mf

marcato

Solo

There was a jol - ly Brit - ish tar who

met a milk - maid bon - ny, He said "How beau - ti - ful you are!" with a

Unison Chorus

Solo

hey and a non - ny, With a hey and a non - ny. "Such

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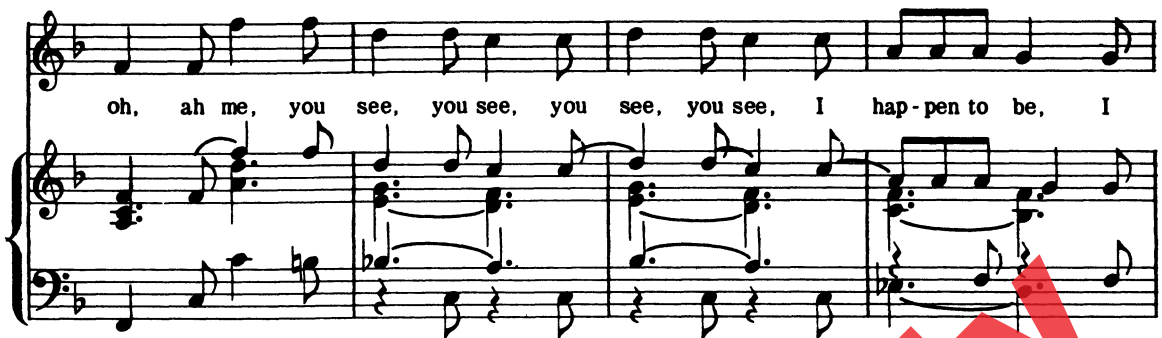
gold - en hair I ne'er did see, With lips to shame the cher - ry, _____ Oh,

rit. bux - om milk - maid, mar - ry me!" With a down _____ a - der - ry, _____ With a *a tempo* *f* *Chorus*

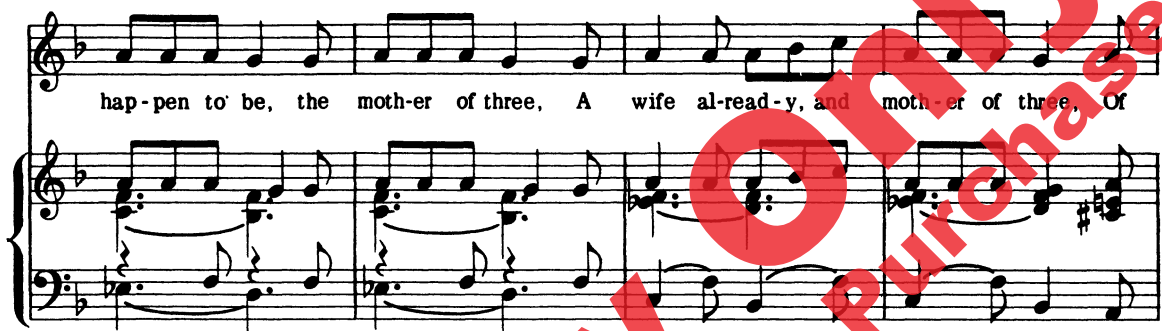
down a down - a - der - ry! _____ "Our *Solo (with humor)* *mf*

hearts could rhyme," said she. _____ "'Tis flat - tered I'm," said she, _____ "But

oh, ah me, you see, you see, you see, you see, I hap-pen to be, I



hap-pen to be, the moth-er of three, A wife al-read-y, and moth-er of three, Of



three, of three, The moth-er of
Of three, of three, The moth-er of
mf Of three, of three, The moth-er of
f Of three, The moth-er of
mf Of three, The moth-er of
Of three, of three, moth-er of



three! _____

three! _____

three! _____

three! _____

three! _____

mf *dim.* *p*

Solo

The jol - ly ta - ke he laughed a laugh, "'Tis for the best, my

mp

bon - ny _____ That you won't be my bet - ter half," with a hey _____ and a

f Chorus Solo

non - ny, With a hey and a non - ny! "I near for - got on

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "non - ny, With a hey and a non - ny! "I near for - got on". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f* (forte) and *mp* (mezzo-piano).

see - ing you That I've a wife in Ker - ry, In Spain and al - so

The second system continues the vocal line and piano accompaniment. The lyrics are "see - ing you That I've a wife in Ker - ry, In Spain and al - so". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *rit.* (ritardando).

a tempo Chorus

Tim - buc-too," With a down der - ry, With a down a down - a -

The third system begins with the tempo marking *a tempo* and the word "Chorus". The lyrics are "Tim - buc-too," With a down der - ry, With a down a down - a -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *a tempo* and *f* (forte).

Solo (with humour)

der - ry! "You've got me think - in'

The fourth system features a "Solo (with humour)" section. The lyrics are "der - ry! "You've got me think - in'". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* (forte).

twice; _____ Good - bye to shoes and rice, _____ For oh, ah me, just

now, you see, just now, you see, I hap - pen to be, I hap - pen to be the

hus-band of three, A - spliced al - read - y, and hus - band of three! Of three,

Of three,

Or

cresc.

of three, The hus- band of three! three!
Of three, of three, The hus- band of three! three!
of three, The hus- band of three! three!
Of three, The hus- band of three! three!
three, of three, The hus- band of three! three!

ff (rit.) a tempo dim.
f ff (rit.) a tempo dim.
f ff (rit.) a tempo dim.
f ff (rit.) a tempo dim.
f ff (rit.) a tempo dim.
ff a tempo mf

(rit.) Ah.
cresc. molto et (rit.) Ah.
cresc. molto et (rit.) Ah.
cresc. molto et (rit.) Ah.
cresc. molto et (rit.) Ah.
cresc. molto et (rit.) Ah.
(rit.) Ah.

dim.

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