



# Guy Bergeron

Canada, Québec

## George Gershwin Real Book Gershwin, George

### A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

**Qualification :** Diplôme d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

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### A propos de la pièce



**Titre :** George Gershwin Real Book  
**Compositeur :** Gershwin, George  
**Arrangeur :** Bergeron, Guy  
**Droit d'auteur :** Copyright © Guy Bergeron  
**Editeur :** Bergeron, Guy  
**Instrumentation :** Lignes mélodiques et Accords (Lead sheet)  
**Style :** Jazz

### Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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## A foggy day

(1937)

George Gershwin

(1898-1937)

Intro

F

$Bb7/F$

F

$Bb7/F$

F

$AM7(b5)$

$D7(b9)$

$GM7$

$C7$

F

$DM7(b5)$

$G7$

$GM7$

$C7$

$FMA7$

$CM7$

$F7$

$BbMA7$

$Eb9$

$FMA7$

$AM7$

$D7$

$G7$  break

$GM7$

$C7$

$FMA7$

$AbM7$

$GM7$

$C7$

F

$DM7(b5)$

$G7$

$GM7$

$C7$

$CM7$

$F7$

$BbMA7$

$Eb9(\#11)$

F

$GM7$

$F/A$

$BbM6$

$AM7$

$DM7$

$GM7$

$C7$

To Coda

F

$GM7$

$C7$

Coda

F

$Bb7/F$

F

$Bb7/F$

F

# BUT NOT FOR ME

FROM MUSICAL : "GIRL CRAZY" (1930)

GEORGES GERSHWIN  
(1898-1937)

SWING  $\text{♩}'s$

(A)  $F^9$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat MAJ7}$   $C^{MIN7}$

5  $F^9$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat MAJ7}$   $E^{\flat 7}$

9  $A^{\flat MAJ7}$   $D^{\flat 9}$   $E^{\flat MAJ7}$

13  $C^{MIN7}$   $F^7$   $F^{MIN7}$   $B^{\flat 7}$  (  $C^7$  ) BREAK

(B)  $F^9$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat MAJ7}$   $C^{MIN7}$

21  $F^9$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat MAJ7}$   $E^{\flat 7}$

25  $A^{\flat MAJ7}$   $D^{\flat 9}$   $E^{\flat MAJ7}$

29  $F^{MIN9}$   $B^{\flat 7}$   $E^{\flat}$  FINE (  $C^7$  )

CONCERT LEAD SHEET

# EMBRACEABLE YOU

(FROM : "GIRL CRAZY") (1928)

GEORGES GERSHWIN  
(1898-1937)

**A** G B<sup>b</sup> DIM AMIN<sup>7</sup> D<sup>7</sup> E<sup>7</sup>

5 AM<sup>7</sup> CMIN<sup>6</sup> G CMAJ<sup>7</sup> B<sup>7</sup>

**B** EM BM<sup>7</sup>

13 D D<sup>#</sup> DIM EM<sup>7</sup> A<sup>9</sup> AMIN<sup>7</sup> D<sup>7</sup>

**A** G B<sup>b</sup> DIM AMIN<sup>7</sup> D<sup>7</sup> E<sup>7</sup>

21 AM<sup>7</sup> CMIN<sup>6</sup> G DMIN<sup>7</sup> G<sup>7</sup>

**C** CMAJ<sup>7</sup> F<sup>7</sup> EMIN<sup>7</sup> A<sup>13</sup>

29 BMIN<sup>7</sup> E<sup>7</sup> AMIN<sup>7</sup>(b5) D<sup>7</sup> G AMIN<sup>7</sup> D<sup>7</sup>

CONCERT LEAD SHEET

# EMBRACEABLE YOU

(FROM : "GIRL CRAZY" (1928))

GEORGES GERSHWIN  
(1898-1937)

**A** G B<sup>b</sup> DIM AMIN<sup>7</sup> D<sup>7</sup> E<sup>7</sup>

5 AM<sup>7</sup> CMIN<sup>6</sup> G CMAJ<sup>7</sup> B<sup>7</sup>

**B** EM BM<sup>7</sup>

13 D D<sup>#</sup> DIM EM<sup>7</sup> A<sup>9</sup> AMIN<sup>7</sup> D<sup>7</sup>

**A** G B<sup>b</sup> DIM AMIN<sup>7</sup> D<sup>7</sup> E<sup>7</sup>

21 AM<sup>7</sup> CMIN<sup>6</sup> G DMIN<sup>7</sup> G<sup>7</sup>

**C** CMAJ<sup>7</sup> F<sup>7</sup> EMIN<sup>7</sup> A<sup>13</sup>

29 BMIN<sup>7</sup> E<sup>7</sup> AMIN<sup>7</sup>(b5) D<sup>7</sup> G AMIN<sup>7</sup> D<sup>7</sup>

CONCERT LEAD SHEET

# EMBRACEABLE YOU

(FROM : "GIRL CRAZY" (1928))

GEORGES GERSHWIN  
(1898-1937)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven systems of music, each with a guitar chord progression and a corresponding concert lead line. The systems are labeled with letters A, B, C, and A in boxes. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective systems. The score concludes with a double bar line and repeat dots.

**System 1 (A):** Chords: G, B<sup>b</sup>DIM, A<sup>MIN</sup>7, D<sup>7</sup>, E<sup>7</sup>. Measure 5.

**System 2:** Chords: A<sup>M</sup>7, C<sup>MIN</sup>6, G, C<sup>MAJ</sup>7, B<sup>7</sup>. Measure 9.

**System 3 (B):** Chords: E<sup>M</sup>, B<sup>M</sup>7. Measure 13.

**System 4:** Chords: D, D<sup>#</sup>DIM, E<sup>M</sup>7, A<sup>9</sup>, A<sup>MIN</sup>7, D<sup>7</sup>. Measure 17.

**System 5 (A):** Chords: G, B<sup>b</sup>DIM, A<sup>MIN</sup>7, D<sup>7</sup>, E<sup>7</sup>. Measure 21.

**System 6:** Chords: A<sup>M</sup>7, C<sup>MIN</sup>6, G, D<sup>MIN</sup>7, G<sup>7</sup>. Measure 25.

**System 7 (C):** Chords: C<sup>MAJ</sup>7, F<sup>7</sup>, E<sup>MIN</sup>7, A<sup>13</sup>. Measure 29.

**System 8:** Chords: B<sup>MIN</sup>7, E<sup>7</sup>, A<sup>MIN</sup>7(b5), D<sup>7</sup>, G, A<sup>MIN</sup>7, D<sup>7</sup>. Measure 29.

CONCERT LEAD SHEET

# EMBRACEABLE YOU

(FROM : "GIRL CRAZY" (1928))

GEORGES GERSHWIN  
(1898-1937)

SWING ♩=120

**A**

G C#dim D7 C(ADD9)/E Fm6 D7/F#

AM7 /G F7 D7/F# G D7sus4/G G B7

**B**

EM EM/O C#m7(b5) F#7(#9) Bm7 Bm(maj7) Bm7 E9

Dmaj7 D#dim EM7 A9 AM7 D7

**A**

G C#dim D7 C(ADD9)/E Fm6 D7/F#

AM7 F7 D7/F# G D7sus4/G Gm7(b5) G7

**C**

Cmaj7 F#m7(b5) B7(b9) EM7 EM(maj7)/D# G/D C#m7(b5)

G AM7(b5) D7 G (AM7 D7)

# FASCINATING RHYTHM

MEDIUM SWING

GEORGE GERSHWIN

Fm7 B♭13 Fm7 B♭13 Fm7 B♭13 Fm7 B♭13

B♭m7 E♭13 B♭m7 E♭13 B♭m7 E♭13 B♭m7 E♭13

A♭ Cm7/G Fm7 B♭13 E♭maj9 Dm7(♭5) G7(♭9)

Cm9 Cm7(♭5) F13 B♭7 B♭dim



# I GOT RHYTHM

GEORGES GERSHWIN

INTRO

Musical notation for the first system of the intro, measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is in grand staff. Chords are indicated above the notes: G<sup>M</sup>, C<sup>M</sup>/G, G<sup>M</sup>6, and E<sup>b</sup>7/G.

Musical notation for the second system of the intro, measures 5-8. The notation is in grand staff. Chords are indicated above the notes: G<sup>M</sup>, E<sup>b</sup>/G, G<sup>M</sup>6, F<sup>#</sup>dim/G, G<sup>M</sup>, D<sup>M</sup>7 G<sup>M</sup>, and D<sup>M</sup>7 G<sup>M</sup>.

Musical notation for the third system of the intro, measures 9-12. The notation is in grand staff. Chords are indicated above the notes: G<sup>M</sup>, C<sup>M</sup>/G, G<sup>M</sup>6, and E<sup>b</sup>7/G.

Musical notation for the fourth system of the intro, measures 13-16. The notation is in grand staff. Chords are indicated above the notes: G<sup>M</sup>, E<sup>b</sup>/G, C<sup>M</sup>9, F13, B<sup>b</sup>, F<sup>M</sup>7 B<sup>b</sup>, and F<sup>M</sup>7 B<sup>b</sup>.

Musical notation for the fifth system of the intro, measures 17-20. The notation is in grand staff. Chords are indicated above the notes: D7, A7(#5) D7, C<sup>M</sup>7, and E<sup>b</sup>7.

21 **D7** **A7(#5) D7** **Cm7** **F7**

2 MESURES DRUMS FILL...

21

**A**

25 **Bb** **Gm7** **Cm7** **F7** **Dm7** **Gm7** **Cm7** **F7**

29

**Bb** **Bb7/D** **Eb9** **Eoim** **Bb/F** **F7** **Bb**

33

**Bb** **Gm7** **Cm7** **F7** **Dm7** **Gm7** **Cm7** **F7**

37

**Bb** **Bb7/D** **Eb9** **Eoim** **Bb/F** **F7** **Bb**

41

**D9** **G7**

45

**C9** **F7**

49

**Bb** **Gm7** **Cm7** **F7** **Dm7** **Gm7** **Cm7** **F7**

53

**Bb** **Bb7/D** **Eb9** **Eoim** **Bb/F** **F7** **Dm7(b9)** **G7**

57

HALF TIME AT LAST TIME

**Cm9** **F7** **Bb** **F7**

# I WAS DOING ALL RIGHT

GEORGE GERSHWIN

**Staff 1:** G MAJ<sup>7</sup> G<sup>#</sup> DIM A MIN<sup>7</sup> D<sup>7</sup> G MAJ<sup>7</sup> G<sup>#</sup> DIM A MIN<sup>7</sup> D<sup>7</sup>

**Staff 2:** G<sup>7</sup> C C MIN G/B D<sup>7</sup>/A | <sup>1</sup>G A MIN<sup>7</sup> D<sup>7</sup> | <sup>2</sup>G F<sup>#</sup> MIN<sup>7</sup> B<sup>7</sup>

**Staff 3:** E<sup>b</sup>/9 A<sup>7</sup>

**Staff 4:** E<sup>b</sup>/9 C<sup>#</sup> MIN<sup>7</sup> G<sup>#</sup> MIN<sup>7</sup> A E/G<sup>#</sup> A MIN<sup>7</sup> A<sup>#</sup> DIM

**Staff 5:** G/B G<sup>#</sup> DIM A MIN<sup>7</sup> D<sup>7</sup> G MAJ<sup>7</sup> G<sup>#</sup> DIM A MIN<sup>7</sup> D<sup>7</sup>

**Staff 6:** G<sup>7</sup> C C MIN B MIN<sup>7</sup> E<sup>7</sup> A MIN<sup>7</sup> D<sup>9</sup> SUS

**Staff 7:** G<sup>b</sup>/9 A MIN<sup>7</sup> D<sup>7</sup>

# I'VE GOT A CRUSH ON YOU

GEORGE GERSHWIN  
(1898-1937)

**SLOW SWING**    CMAJ<sup>7</sup>   E<sup>b</sup>DIM   DMIN<sup>9</sup>   G<sup>13(b9)</sup>   CMAJ<sup>7</sup>   E<sup>b</sup>DIM   DMIN<sup>9</sup>   G<sup>13(b9)</sup>

5

E<sup>MIN</sup><sup>7</sup>   A<sup>MIN</sup><sup>7</sup>   D<sup>9</sup>   A<sup>MIN</sup><sup>9</sup>   D<sup>9</sup>   DMIN<sup>9</sup>   G<sup>7</sup>

9

CMAJ<sup>7</sup>   E<sup>b</sup>DIM   DMIN<sup>9</sup>   G<sup>13(b9)</sup>   CMAJ<sup>7</sup>   E<sup>b</sup>DIM   DMIN<sup>9</sup>   E<sup>7(b9)</sup>

13

A<sup>MIN</sup><sup>7</sup>   D<sup>13</sup>   D<sup>#</sup>DIM   E<sup>MIN</sup><sup>7</sup>   A<sup>MIN</sup><sup>7</sup>   D<sup>9</sup>   G<sup>13</sup>

17

CMAJ<sup>7</sup>   A<sup>MIN</sup><sup>7</sup>   DMIN<sup>7</sup>   G<sup>7</sup>

Detailed description: This block contains five systems of musical notation for the lead sheet of 'I've Got a Crush on You'. Each system consists of a treble clef staff with notes and rests, and a line of chord symbols above it. The first system starts with the tempo 'SLOW SWING' and a key signature of one sharp (F#). The second system begins with a measure rest marked '5'. The third system begins with a measure rest marked '9'. The fourth system begins with a measure rest marked '13'. The fifth system begins with a measure rest marked '17'. The chord symbols include CMAJ<sup>7</sup>, E<sup>b</sup>DIM, DMIN<sup>9</sup>, G<sup>13(b9)</sup>, E<sup>MIN</sup><sup>7</sup>, A<sup>MIN</sup><sup>7</sup>, D<sup>9</sup>, D<sup>13</sup>, D<sup>#</sup>DIM, E<sup>7(b9)</sup>, and G<sup>7</sup>.

# LET'S CALL THE WHOLE THING OFF

(FROM THE FILM "SHALL WE DANCE") (1937)

GEORGE GERSHWIN (1898 - 1937)

SWING

$\text{♩} = 160$

**A**

5

F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup> F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup>

F F<sup>7/E<sup>b</sup></sup> B<sup>b/D</sup> B<sup>bMIN/D<sup>b</sup></sup> F/C D<sup>MIN7</sup> G<sup>7(b13)</sup> C<sup>9</sup> C<sup>7(b9)</sup>

9

F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup> F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup>

F F<sup>7/E<sup>b</sup></sup> B<sup>b/D</sup> B<sup>bMIN/D<sup>b</sup></sup> F/C C<sup>7</sup> F D<sup>MIN7</sup> /C

13

**B**

17

B<sup>MIN7(b5)</sup> E<sup>7</sup> A<sup>MIN7</sup> D<sup>7</sup> G<sup>MIN7</sup> C<sup>7</sup>

B<sup>MIN7(b5)</sup> E<sup>7</sup> A<sup>MIN7</sup> D<sup>7</sup> G<sup>MIN7</sup> C<sup>7(b9)</sup>

21

**C**

25

F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup> F<sup>6</sup> D<sup>MIN9</sup> G<sup>MIN7</sup> C<sup>13</sup>

F F<sup>7/E<sup>b</sup></sup> B<sup>b/D</sup> B<sup>bMIN/D<sup>b</sup></sup> F/C C<sup>7</sup>

29

A<sup>13</sup> A<sup>7(b13)</sup> D<sup>9</sup> D<sup>7(b9)</sup> G<sup>MIN7</sup> C<sup>13</sup> F

32

# Liza (All the clouds'll roll away)

(1929)

ballad

Georges Gershwin  
(1898-1937)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a double bar line and repeat sign. The melody is primarily composed of quarter and eighth notes, with some rests. The chords are indicated above the staff lines. The piece concludes with a double bar line and repeat sign at the end of the tenth staff.

Chords: F, C7/G, G#dim, F6/A, Bbm6, Bdim, Cm7, F13, Bbmaj9, Am9, D7(#9), Gm7, C7(b9), F6/9, Eb9, Gbmaj9(#11), C7(b9), F6/9, D7(b9), Gm9, G#dim, F6/9/A, Dm7, Cm7, F9(#11), F9, Bbmaj9, Am9, D7, Gm7, C13(b9), F6/9, Em7(b5), A7, Dm, Dm(maj7), Dm7, Ddim, Dm(maj7), Dm, Dm7, Cm7, F7(b9 #11), Bbmaj7, Bbmaj7(+5), Am7(b5), D7, D7(b5), Gm7, Db9, C13, F6/9, D7(b9), Gm9, G#dim, F6/9/A, Dm7, Cm7, F13, B9, Bbmaj9, Am9, D7(#9), Gm7, C13(b9), F6/9.

# OH LADY BE GOOD

MEDIUM FAST

GEORGES GERSHWIN (1898 - 1937)

(A) F B<sup>b9</sup> F F<sup>#DIM</sup>

5 9 13

(B) B<sup>b</sup> C<sup>9</sup> F<sup>b</sup>

21

F B<sup>b9</sup> F F<sup>#DIM</sup>

25 29

FINE

# Our love is here to stay

med swing ♩ = 120

George Gershwin

(1898-1937)

intro

First system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The music starts with a piano (*f*) dynamic. The chords are: B $\flat$ , Bdim, F/C, D $^7$ , Gm $^7$ , C $^7$ , F fills....., and C $^7$ . The bottom staff shows rhythmic patterns with slashes and some notes.

Second system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The music starts with a mezzo-piano (*mp*) dynamic. The chords are: G $^7$  2 feel..... hi-hat, Gm $^7$ , C $^7$ ( $^b9$ ), F $^6$ , D $^7$ ( $^b9$ ), Gm $^7$ , and C $^9$ . The bottom staff shows rhythmic patterns with slashes and some notes.

Third system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The chords are: G $^9$ , Gm $^7$ , C $^7$ ( $^b9$ ), E $^b9$ ( $\#11$ ), D $^9$ , and G $^{13}$ . The bottom staff shows rhythmic patterns with slashes and some notes.

Fourth system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The chords are: C $^7$ , D $^7$ , Gm $^7$ , C $^7$ , Fmaj $^7$ , B $\flat$ maj $^7$ , Em $^7$ ( $^b5$ ), and A $^7$ ( $^b9$ ). The bottom staff shows rhythmic patterns with slashes and some notes.

Fifth system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The chords are: Dm $^7$ , G $^7$ , Gm $^7$ , and C $^7$ . The bottom staff shows rhythmic patterns with slashes and some notes.

Sixth system of musical notation for the introduction. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef. The music starts with a mezzo-piano (*mp*) dynamic. The chords are: G $^7$ , Gm $^7$ , C $^7$ ( $^b9$ ), F $^6$ , D $^7$ ( $^b9$ ), Gm $^7$ , and C $^9$ . The bottom staff shows rhythmic patterns with slashes and some notes.



Musical notation system 1: Treble and bass clefs. Chords: G<sup>9</sup>, Gm<sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), E<sup>b</sup><sup>9</sup>(#11), D<sup>9</sup>, G<sup>13</sup>, G<sup>13</sup>(b<sup>9</sup>). Includes a guitar/bass line with rhythmic slashes.

Musical notation system 2: Treble and bass clefs. Chords: C<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, E<sup>b</sup><sup>9</sup>, D<sup>9</sup>, B<sup>b</sup>, Bdim. Includes a guitar/bass line with rhythmic slashes. *To Coda* marking above the final measure.

Musical notation system 3: Treble and bass clefs. Chords: F/C, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup>, F, C<sup>7</sup>. Includes a guitar/bass line with rhythmic slashes and a triplet of eighth notes. *D.S. al Coda* marking above the final measure. Text "gtr & bass....." and "solo break" is present.

Musical notation system 4: Treble and bass clefs. Chords: F/C, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup>, F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup>. Includes a guitar/bass line with rhythmic slashes. *Coda* marking above the first measure.

Musical notation system 5: Treble and bass clefs. Chords: F, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup>, D<sup>b</sup><sup>9</sup>, C<sup>9</sup>sus<sup>4</sup>, F<sup>6</sup>. Includes a guitar/bass line with rhythmic slashes and a triplet of eighth notes.

# SOMEBODY LOVES ME

GEORGE GERSHWIN

SWING 

**A**

$B^b MAJ^7$   $G MIN^7_3$   $C MIN^7$   $F^9$   $D MIN^7$   $G MIN^7_3$   $E^b9$   $E DIM$



$B^b/F$   $G MIN^7_3$   $C^{7(b9)}$   $F^7$   $B^b6$   $G MIN^7$   $C MIN^7$   $F^7$

5



$B^b MAJ^7$   $G MIN^7_3$   $C MIN^7$   $F^9$   $D MIN^7$   $G MIN^7_3$   $E MIN^{7(b5)}$   $A^{7(b9)}$

9



$D MIN^7$   $E^{7(b9)}$   $A^{7(b9)}$   $D MIN^7$   $D MIN^{7(b5)}$   $G^{7(b9)}$

13



**B**

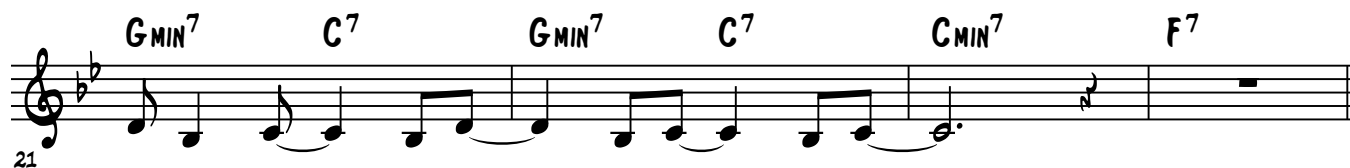
$C MIN^7$   $G^7$   $C MIN^7$   $G^7$   $C MIN$   $C MIN/B^b$   $A MIN^{7(b5)}$   $A^b MAJ^7$

17



$G MIN^7$   $C^7$   $G MIN^7$   $C^7$   $C MIN^7$   $F^7$

21



**C**

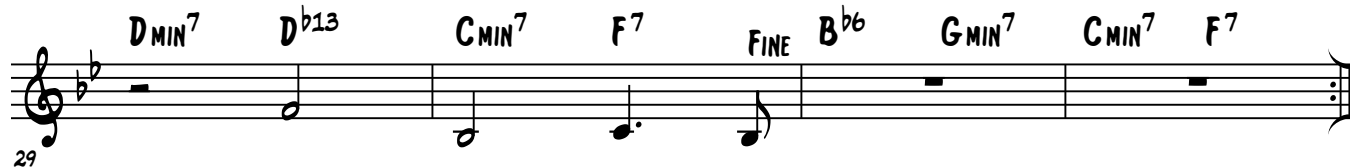
$B^b MAJ^7$   $G MIN^7_3$   $C MIN^7$   $F^9$   $D MIN^7$   $G MIN^7$   $E DIM$

25



$D MIN^7$   $D^b13$   $C MIN^7$   $F^7$  FINE  $B^b6$   $G MIN^7$   $C MIN^7$   $F^7$

29



# SOMEONE TO WATCH OVER ME

GEORGE GERSHWIN (1898 - 1937)

SLOW BALLAD

**A**

Musical staff 1 (measures 1-4):  $A^{b6}$   $D^{b6}$   $D^{bDIM}$   $A^{b/C}$   $B^{DIM}$   $E^{b7/B^b}$   $A^{DIM}$

Musical staff 2 (measures 5-8):  $D^{b6/A^b}$   $A^{DIM}$   $B^{bMIN7}$   $E^{b9SUS}$   $G^{b9}$   $A^{bMAJ7}$   $F^{MIN7}$   $B^{bMIN7}$   $E^{b7(b9)}$

Musical staff 3 (measures 9-12):  $A^{b6}$   $D^{b6}$   $D^{bDIM}$   $A^{b/C}$   $B^{DIM}$   $E^{b7/B^b}$   $A^{DIM}$

Musical staff 4 (measures 13-16):  $B^{bMIN7}$   $C^{MIN7}$   $D^{b6}$   $D^{MIN7(b5)}$   $E^{b9SUS}$   $E^{b7(b9)}$   $A^{b6}$   $G^{b9(\#11)}$   $A^{b6}$   $A^{b7}$

**B**

Musical staff 5 (measures 17-20):  $D^{bMAJ7(\#11)}$   $D^{bDIM}$   $A^{b/C}$   $C^7$   $F^{MIN7}$

Musical staff 6 (measures 21-24):  $G^{7(b9)}$   $C^7(\#9)$   $F^9SUS$   $F^9$   $B^{b9}$   $E^{b9SUS}$   $E^{b7(b9)}$

Musical staff 7 (measures 25-28):  $A^{b6}$   $D^{b6}$   $D^{bDIM}$   $A^{b/C}$   $B^{DIM}$   $E^{b7/B^b}$   $A^{DIM}$

Musical staff 8 (measures 29-32):  $B^{bMIN7}$   $C^{MIN7}$   $D^{b6}$   $D^{MIN7(b5)}$   $E^{b9SUS}$   $E^{b7(b9)}$   $A^{b6}$   $B^{bMIN7}$   $E^{b7}$

CONCERT LEAD SHEET

# THE MAN I LOVE

(1927)

GEORGES GERSHWIN  
(1898-1937)

BALLAD

**A**

Chord progression: Eb, EbM7, Bbm7, C7(#5)

Chord progression: FM7(b5), Bb7, Eb, AbMA7, FM7, Bb7

Chord progression: Eb, EbM7, Bbm7, C7(#5)

Chord progression: FM7(b5), Bb7, FM7, EMA7, Eb, DM7(b5), G7(b9)

**B**

Chord progression: CM, CM7, D7(b9), G7, CM9, G7

Chord progression: CM, CM7, D7(b9), G7, CM9, GM7, C7(#5), FM9, EMA7

**A**

Chord progression: Eb, EbM7, Bbm7, C7(#5)

Chord progression: AbM6, FM7, Bb7sus4, EMA7, Eb

# They can't take that away from me

(1937)

George Gershwin (1898-1937)

arr.: Guy Bergeron

♩ = 116  
med swing

Intro

melody

guitar

drums : brushes

upright bass

The first system of the score is an introduction. It consists of four measures. The melody line starts with a quarter rest, followed by a quarter note G4, and then a quarter note A4. The guitar part begins with a triplet of eighth notes (G4, A4, B4) and then plays chords: Gm7, C7, F7, Bb7, and Eb. The drums play brushes in a steady pattern. The upright bass line starts with a quarter rest, followed by a quarter note G2, and then a quarter note A2.

gtr solo on repeat

The second system features a guitar solo. It consists of four measures. The melody line has a quarter rest, followed by a quarter note G4, and then a quarter note A4. The guitar part begins with a triplet of eighth notes (G4, A4, B4) and then plays chords: Gbdim, Fm7, and Bb9sus4. The drums play brushes. The upright bass line starts with a quarter rest, followed by a quarter note G2, and then a quarter note A2.

The third system consists of four measures. The melody line has a quarter rest, followed by a quarter note G4, and then a quarter note A4. The guitar part begins with a triplet of eighth notes (G4, A4, B4) and then plays chords: Bbm7, Eb7, Abmaj7, Gm7, C7, Fm7, and Bb9sus4. The drums play brushes. The upright bass line starts with a quarter rest, followed by a quarter note G2, and then a quarter note A2.

The fourth system consists of four measures. The melody line has a quarter rest, followed by a quarter note G4, and then a quarter note A4. The guitar part begins with a triplet of eighth notes (G4, A4, B4) and then plays chords: Gbdim, Fm7, and Bb9sus4. The drums play brushes. The upright bass line starts with a quarter rest, followed by a quarter note G2, and then a quarter note A2.

System 1: Treble clef, bass clef, and piano accompaniment. Chords: Eb, Bbm7, Eb7, Abmaj7, Bb7, Eb, Am7(b5) D7(b9).

System 2: Treble clef, bass clef, and piano accompaniment. Chords: Gm7, Am7(b5) D7(b9), Gm7, C7, D7(b9), Gm7, A+7, D9sus4, D7.

System 3: Treble clef, bass clef, and piano accompaniment. Chords: Gm7, Am7(b5) D7(b9), Gm7, G7, C7, F7, Bb9sus4.

System 4: Treble clef, bass clef, and piano accompaniment. Chords: Eb, Gbdim, Fm7, Bb9sus4.

*To Coda*

1.

Chords: Eb, Bbm7, Eb7, Abmaj7, Fm7, Bb7, Eb/G, C7, Fm7, Bb7

2.

Chords: Abmaj7, Am7(b5), D7(b9), Gm7, C7, F7, Bb7, Eb

*D.S. al Coda*  
(no repeat)

fills drums.....

Chords: Eb

*Coda*

Chords: Abmaj7, D+7(#9), G7, Am7(b5), Bbdim, Gm7, C+7(#9)

Chords: Fm7, Bb13, Eb