

# George Gershwins Songbook Gershwin George Imslp

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## KIRK STEWART

14 Timeless Songs Arranged for Piano with Optional Duet Accompaniments Warner Bros Publications  
I Got Rhythm \* Let's Call the Whole Thing Off \* 'S Wonderful \* The Man I Love \* Rhapsody in Blue \* Summertime \* Somebody Loves Me and 19 more of this century's most popular and best-loved songs.

*The Essential Gershwin Sheet Music Collection* Dramatic Publishing  
In a tribute to the great musical loves of his life, the popular musician and performer tells the story of his legendary career as America's favorite interpreter of classical popular music and his love affair with Tin Pan Alley and friendship with Ira Gershwin. Reprint.

*The Great Songs of Gershwin* Vintage  
Titles: \* Grand Canyon Suite: Sunrise \* Painted Desert \* On the Trail \* Sunset \* Cloudburst  
The Gershwins and Me W. W. Norton & Company  
A terrific collection of songs by George Gershwin that the composer has arranged as piano solos. Ideal for the intermediate pianist and a great insight into the mind of one America's greatest composers. Titles: The Man I Love \* I'll Build a Stairway to Paradise \* Do It Again \* Fascinating Rhythm \* Oh, Lady Be Good \* Somebody Loves Me \* Sweet and Low Down \* Clap Yo' Hands \* Do Do Do \* My One and Only \* 'S Wonderful \* Strike Up the Band \* I Got Rhythm \* Who Cares? \* That Certain Feeling \* Liza

**His Life and Work** Simon and Schuster  
Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life. Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts.  
From Porgy and Bess Samuel French, Inc.  
Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

*The Letters of Cole Porter* Cambridge University Press  
The life of a beloved American composer reflected through his music, writings, and letters. New York City native and gifted pianist George Gershwin blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he fashioned his own brand of American music. He composed a long

run of musical comedies, many with his brother Ira as lyricist, but his aspirations reached beyond commercial success. A lifetime learner, Gershwin was able to appeal to listeners on both sides of the purported popular-classical divide. In 1924—when he was just twenty-five—he bridged that gap with his first instrumental composition, *Rhapsody in Blue*, an instant classic premiered by Paul Whiteman’s jazz orchestra, as the anchor of a concert entitled “An Experiment in Modern Music.” From that time forward his work as a composer, pianist, and citizen of the Jazz Age made him in some circles a leader on America’s musical scene. The late1920s found him extending the range of the shows he scored to include the United Kingdom, and he published several articles to reveal his thinking about a range of musical matters. Moreover, having polished his skills as an orchestrator, he pushed boundaries again in 1935 with the groundbreaking folk opera, *Porgy and Bess*—his magnum opus. Gershwin’s talent and warmth made him a presence in New York’s musical and social circles (and linked him romantically with pianist-composer Kay Swift). In 1936 he and Ira moved west to write songs for Hollywood. Their work was cut short, however, when George developed a brain tumor and died at thirty-eight, a beloved American artist. Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin’s remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin’s unforgettable oeuvre. His days on earth were limited to the summertime of life. But the spirit and inventive vitality of the music he left behind lives on.  
*The Great Innovators, 1900-1950* Warner Bros Publications  
The American Song Book, Volume I: The Tin Pan Alley Era is the first in a projected five-volume series of books that will reprint original sheet music, including covers, of songs that constitute the enduring standards of Irving Berlin, Jerome Kern, the Gershwins, and other lyricists and composers of what has been called the "Golden Age" of American popular music. These songs have done what popular songs are not supposed to do-stayed popular. They have been reinterpreted year after year, generation after generation, by jazz artists such as Charlie Parker and Art Tatum, Ella Fitzgerald and Louis Armstrong. In the 1950s, Frank Sinatra began recording albums of these standards and was soon followed by such singers as Tony Bennet, Doris Day, Willie Nelson, and Linda Ronstadt. In more recent years, these songs have been reinterpreted by Rod Stewart, Harry Connick, Jr., Carly Simon, Lady GaGa, K.D. Laing, Paul McCartney, and, most recently, Bob Dylan. As such, these songs constitute the closest thing America has to a repertory of enduring classical music. In addition to reprinting the sheet music for these classic songs, authors Philip Furia and Laurie Patterson place these songs in historical context with essays about the sheet-music publishing industry known as Tin Pan Alley, the emergence of American musical comedy on Broadway, and the "talkie" revolution that

made possible the Hollywood musical. The authors also provide biographical sketches of songwriters, performers, and impresarios such as Florenz Ziegfeld. In addition, they analyze the lyrical and musical artistry of each song and relate anecdotes, sometimes amusing, sometimes poignant, about how the songs were created. The American Songbook is a book that can be read for enjoyment on its own or be propped on the piano to be played and sung.

*Summertime* Hal Leonard Corporation

The Man I Love, I Got Rhythm, A Foggy Day, Let's Call the Whole Thing Off, Nice Work If You Can Get It, They All Laughed, 'S Wonderful, The Man That Got Away ... make a list of Ira Gershwin's songs, and the names themselves sound a familiar melody. The most literate and word-loving of our great lyricists, Ira Gershwin described his writing as simple, colloquial, rhymed conversational lines. Yet these simple lines were so irresistibly witty and enticing that dozens of them have made their way into the musical vernacular of the 20th century, the common memory of a song-loving culture.

**Of Thee I Sing** Yale University Press

(Five Finger Piano Songbook). 14 classic Gershwin melodies have been arranged in traditional five-finger style, with the melody split between the hands. Starting hand positions are illustrated above each arrangement, and fingerings that are outside the noted positions are circled for easy identification. All of the melodic arrangements have optional duet accompaniments created to achieve a fuller, richer musical experience. Titles: Bidin' My Time \* But Not for Me \* Embraceable You \* I Got Rhythm \* I've Got a Crush on You \* Let's Call the Whole Thing Off \* Love Is Here to Stay \* The Man I Love \* Nice Work If You Can Get It \* 'S Wonderful \* Somebody Loves Me \* Someone to Watch Over Me \* Strike Up the Band! \* Summertime. 32 pages.

American Popular Song Edited and with an Introd. by James T. Maher Penguin

From Irving Berlin to Cy Coleman, from "Alexander's Ragtime Band" to "Big Spender," from Tin Pan Alley to the MGM soundstages, the Golden Age of the American song embodied all that was cool, sexy, and sophisticated in popular culture. For four glittering decades, geniuses like Jerome Kern, George Gershwin, Cole Porter, and Harold Arlen ran their fingers over piano keys, enticing unforgettable melodies out of thin air. Critically acclaimed writer Wilfrid Sheed uncovered the legends, mingled with the greats, and gossiped with the insiders. Now he's crafted a dazzling, authoritative history of the era that "tripled the world's total supply of singable tunes." It began when immigrants in New York's Lower East Side heard black jazz and blues—and it surged into an artistic torrent nothing short of miraculous. Broke but eager, Izzy Baline transformed himself into Irving Berlin, married an heiress, and embarked on a string of hits from "Always" to "Cheek to Cheek." Berlin's spiritual godson George Gershwin, in his brief but incandescent career, straddled Tin Pan Alley and Carnegie Hall, charming everyone in his orbit. Possessed of a world-class ego, Gershwin was also generous, exciting, and utterly original. Half a century later, Gershwin love songs like "Someone to Watch Over Me," "The Man I Love," and "Love Is Here to Stay" are as tender and moving as ever. Sheed also illuminates the unique gifts of the great jazz songsters Hoagy Carmichael and Duke Ellington, conjuring up the circumstances of their creativity and bringing back the thrill of what it was like to hear "Georgia on My Mind" or "Mood Indigo" for the first time. The Golden Age of song sparked creative breakthroughs in both Broadway musicals and splashy Hollywood extravaganzas. Sheed vividly recounts how Cole Porter, Richard Rodgers, Jerome Kern, and Johnny Mercer spread the melodic wealth to stage and screen. Popular music was, writes Sheed, "far and away our

greatest contribution to the world's art supply in the so-called American Century." Sheed hung out with some of the great artists while they were still writing—and better than anyone, he knows great music, its shimmer, bite, and exuberance. Sparkling with wit, insight, and the grace notes of wonderful songs, *The House That George Built* is a heartfelt, intensely personal portrait of an unforgettable era. A delightfully charming, funny, and most illuminating portrait of songwriters and the Golden Age of American Popular Song. Mr. Sheed's carefully chosen depictions and anecdotes recapture that amazingly creative period, a moment in time in which I was so fortunate to be surrounded by all that magic." –Margaret Whiting

*Let 'em Eat Cake* Alfred Music

Ella Fitzgerald was one of America's greatest jazz singers. This volume is as complete a discography of her recorded songs as currently seems possible to compile. This volume also contains a complete discography (1927-1939) for drummer and bandleader Chick Webb, with whom Ella began her recording career in 1935. Part One includes a chronological listing of all known recorded performances of both Chick Webb and Ella. Part Two gives the complete contents of Ella's LPs and CDs, including track listings, titles (with lyricists and composers) and timings. Part Three is an annotated alphabetical listing of all songs contained on all of Fitzgerald's records, with detailed information on each song's composer, lyricist, and history. Reviews of the movies in which Ella appeared and surveys of her career with the Decca, Verve and Pablo music companies are included. The book also has an index of album and CD recordings, and composers, lyricists and musicians.

**The Gershwin Songbook - 50 Treasured Songs** George GershwinHis Life and Work

(Piano Solo Songbook). 23 jazzy arrangements of Gershwin gems, including: Embraceable You \* Fascinating Rhythm \* A Foggy Day (In London Town) \* How Long Has This Been Going On? \* I Got Rhythm \* I Loves You, Porgy \* Let's Call the Whole Thing Off \* Love Is Here to Stay \* Love Walked In \* The Man I Love \* Nice Work If You Can Get It \* Oh, Lady Be Good! \* 'S Wonderful \* Someone to Watch Over Me \* Summertime \* They Can't Take That Away from Me \* and more. Includes chord symbols.

*Music by Gershwin* Univ of California Press

George GershwinHis Life and WorkUniv of California Press

**Easy Gershwin** Simon and Schuster

(P/V/G Composer Collection). 30 titles, including: Bess You Is My Woman \* A Foggy Day \* It Ain't Necessarily So \* Let's Call the Whole Thing Off \* Nice Work If You Can Get It \* Shall We Dance \* They Can't Take That Away From Me \* many more. 144 pages.

**A Fine Romance** Alfred Publishing Company

When the heat in Brooklyn climbs to a hundred, there's only one thing worse than being a delivery man for HomeMade Cakes. It's being a delivery woman for Homemade. Because Anna, the feisty heroine of this earthy and irreverent novel, has to put up with things that her male co-workers can't imagine, from a boss who despises women to storekeepers who feel her up when they aren't trying to rip her off for the price of a carton of Chocos. As realized by Susan Jerden, Anna is a true representative of blue-collar, no-glitz New York, a valiant single mother, whose attempts to keep her head above water—and her dignity intact—are both hilarious and uplifting. *Let 'Em Eat Cake* is a novel for anyone who has ever worked at a demeaning job and dreamed of dancing on the merchandise, a book as real as a corner bodega and as refreshing as an open hydrant in the middle of a scolding summer.

**George Gershwin, Kay Swift, and My Family's Legacy of Infidelities** Simon and Schuster

Follows the lives and labors of Porgy and his wife Bess, poor

African-American residents of Catfish Row in Charleston, S.C. *Meet George Gershwin at the Keyboard* Routledge (Easy Piano Songbook). A keepsake collection of 26 timeless Gershwin tunes, all arranged for easy piano and presented with beautiful full-color illustrations! Also includes a bio of the Gershwin brothers and vintage photos of them in action. Highlights include: An American in Paris \* But Not for Me \* Embraceable You \* Fascinating Rhythm \* I Got Rhythm \* Love Is Here to Stay \* The Man I Love \* Rhapsody in Blue \* Someone to Watch over Me \* Summertime \* They Can't Take That Away from Me \* and more.

**Girl Crazy** Faber & Faber

Broadway's top orchestrators - Robert Russell Bennett, Don Walker, Philip J. Lang, Jonathan Tunick - are names well known to musical theatre fans, but few people understand precisely what the orchestrator does. *The Sound of Broadway Music* is the first book ever written about these unsung stars of the Broadway musical whose work is so vital to each show's success. The book examines the careers of Broadway's major orchestrators and follows the song as it travels from the composer's piano to the orchestra pit. Steven Suskin has meticulously tracked down thousands of original orchestral scores, piecing together enigmatic notes and notations with long-forgotten documents and current interviews with dozens of composers, producers, conductors and arrangers. The information is separated into three main parts: a biographical section which gives a sense of

the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; a lively discussion of the art of orchestration, written for musical theatre enthusiasts (including those who do not read music); a biographical section which gives a sense of the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; and an impressive show-by-show listing of more than seven hundred musicals, in many cases including a song-by-song listing of precisely who orchestrated what along with relevant comments from people involved with the productions. Stocked with intriguing facts and juicy anecdotes, many of which have never before appeared in print, *The Sound of Broadway Music* brings fascinating and often surprising new insight into the world of musical theatre.

The Gershwins and Me Hal Leonard

(P/V/G Composer Collection). 50 of the most memorable songs from this famed songwriting duo in arrangements for piano, voice and guitar. Includes: Bess, You Is My Woman \* But Not for Me \* Clap Yo' Hands \* Do It Again \* Embraceable You \* Fascinating Rhythm \* How Long Has This Been Going On? \* I Got Rhythm \* I Loves You, Porgy \* I've Got a Crush on You \* Let's Call the Whole Thing Off \* Love Is Here to Stay \* The Man I Love \* Nice Work If You Can Get It \* Of Thee I Sing \* Rhapsody in Blue \* Someone to Watch over Me \* Strike up the Band \* Summertime \* Swanee \* They All Laughed \* They Can't Take That Away from Me \* and more.