

WHO COULD ASK FOR ANYTHING MORE?

The Music of George and Ira Gershwin

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

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

Majestically (♩ = ca. 88)

SOPRANO
ALTO

TENOR
BASS

PIANO

Majestically (♩ = ca. 88)

f

F/C

Bm⁷(b⁵)

rit.

mf

It's ver - y

Gm⁷ F/A Bbmaj⁷ Bm⁷(b⁵) C⁷(sus4) C⁷

rit.

mf

* Also available for S.A.B. (37905) and S.S.A. (37906).

SoundTrax CD available (37907). SoundPax available (37908) - includes score and set of parts for Alto Saxophone, Tenor Saxophone, 2 Trumpets, Trombone, Guitar, Bass, and Drumset.

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9 "Love Is Here to Stay"*
Light 2-beat swing (♩ = ca. 69)

clear, our love is here to stay. — Not for a *mf*

Vocal line for measures 9-12. The melody starts with a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "clear, our love is here to stay. — Not for a". The dynamic is *mf*.

Light 2-beat swing (♩ = ca. 69)

G⁹ Gm7/C C7(b9) F(add2)

Piano accompaniment for measures 9-12. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are G⁹, Gm7/C, C7(b9), and F(add2).

13 *mf*

year, but ev - er and a day. — The ra - di -

Vocal line for measures 13-16. The melody starts with a whole rest, followed by quarter notes D5, E5, F#5, G5, F#5, E5, D5. The lyrics are "year, but ev - er and a day. — The ra - di -". The dynamic is *mf*.

G¹³ G⁹(#5) Bb/C C7 Eb7(b5) D7 F#m7(b5) G¹³

Piano accompaniment for measures 13-16. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are G¹³, G⁹(#5), Bb/C, C7, Eb7(b5), D7, F#m7(b5), and G¹³.

17

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

Vocal line for measures 17-20. The melody starts with a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "o and the tel - e - phone and the mov - ies that we know — may just be".

C7 D7 Gm7 C7 Fmaj7 Bbmaj9 Em7(b5) A/C#

Piano accompaniment for measures 17-20. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are C7, D7, Gm7, C7, Fmaj7, Bbmaj9, Em7(b5), and A/C#.

21

pass-ing fan-cies, and in time may go. But, oh my

Dm G¹³ B/G G¹³ Gm⁷ C⁷

25

dear, our love is here to stay. — To- geth - er

mf

G⁹ Gm⁷/C C⁷(b⁹) F(add²)

29

we're go-ing a long, long way. In time the

mf

G¹³ G⁹(#5) Bb/C C⁷ Cm⁶/Eb D⁷ G¹³

33

Rock-ies may crum-ble, Gi - bral-tar may tum-ble. They're on - ly made of clay,

C7 D7 Gm7 C7 Eb7(b5) D9 Bb6

36

— but — our love is here to —

Bdim7 F/C Dm7 Gm7 C9(sus4) C9

39

stay.

F6 Dm7 Gm7 Gm7/C G6 Em7 Am7 Bm7 Cmaj7 D9



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

mf

You say ee-ther and I say eye - ther. You say nee-ther and

mf

G⁶ Em⁹ Am⁷ D¹³ G⁶ Em⁹

46

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

Am⁷ D¹³ G⁶ Bm^{7(b5)} C⁶ Am^{7(b5)}

49

51

Let's call the whole thing off! You like po - tay - to and

G/D Em⁹ Em⁷ Am⁷ Bm⁷ Cmaj⁷ D⁹ G⁶ Em⁹

52

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

Am⁷ D¹³ G⁶ Em⁹ Am⁷ D¹³

55

tay-to, po-tah-to, to-may-to, to-mah-to. Let's call the whole thing off!

G⁶ Bm⁷(b5) C⁶ Am⁷(b5) G/D Em⁷ Am⁷ D⁷ G

58

59

But, oh! If we call the whole thing

C[#]m⁷(b5) F[#]7 Bm⁷

61

off, then we must part. And, oh!

E7 Am7 D9 C#m7(b5)

64

If we ev - er part, then that might break my heart! So, if

F#m7 Bm7 E7 Am7 C/D Cm/D D7

67

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

G6 Em9 Am7 D13 G6 Em9

70

give up pa-jah-mas. For we know we need each oth-er, so we

Am⁷ D¹³ G⁶ G⁷/F C/E Cm⁶/Eb

73

bet-ter call the call-ing off off. Let's call the

G/D C/D Am/C B7(#5) B7 E7(b9) E7 Am⁷ G/B C

76

whole thing off. Don't call it

Call it off, call it off.

Cmaj⁷/D D⁹ G⁶ Em⁷ Am⁷ C/D

79 *rit.* Straight eighths

off. Don't call it off.

Call it off, call it off.

G⁶ Em⁷ Am⁷ C/D G *Straight eighths*
rit. e decresc.

82 "Someone to Watch Over Me"* **83** *Slowly* (♩ = ca. 69-76) *mp*

There's a some-bod - y I'm long-ing to see.

mp

Slowly (♩ = ca. 69-76)

Dm⁷ F/G G⁷ C D7/F# Fdim⁷

85

I hope that he turns out to be some - one who'll

C/E Ebdim G⁷/D C#dim⁷ Dm⁷ Em F⁶

88

watch o - ver me.

F#m7(b5) F/G G7 C Eaug Fmaj7 Fmaj7/G G7(b9)

91

I'm a lit - tle lamb who's lost in the wood. I know I could

C D7/F# Fdim7 C/E Ebdim7

94

al - ways be good to one who'll watch o - ver

G7/D C#dim7 Dm7 Em F6 F#m7(b5) F/G G/F

97 FEMALE SOLO

99 Slower mp

Some-one to watch o - ver

ten. ten.

rit.

me.

ten. ten.

ten. ten.

Slower

Em7(b5) A7 8va | Dm7 Em F6 F#m7(b5) F/G G7

ten. ten.

rit.

mp

101 Freely

(end solo)

me.

p

Oo

p

Freely N.C.

p

"S Wonderful"*

104 Light 2-beat swing (♩ = ca. 84-88)

Light 2-beat swing (♩ = ca. 84-88)

mf

E_b^6 Fm^9 Bb^7 E_b^6 Fm^7 E^7

108

mf

'S won - der-ful! _____ 'S mar - vel ous! _____

mf

'S won - der-ful! _____

'S mar - vel-ous! _____

E_b^6 E_d^m7

112

You should care _____ for me!

_____ You should care for me!

You should care for me!

Fm^9 A_b^m7/B_b $Bb^7(\#5)$ E_b^6 Fm^7 E^7

116

'S aw - ful nice! _____ 'S par - a-dise! _____

Vocal line for measures 116-117. The melody consists of quarter notes and half notes. The lyrics are "'S aw - ful nice!" and "'S par - a-dise!".

'S aw - ful nice! _____ 'S par - a-dise! _____

E \flat 6 Edim7

Piano accompaniment for measures 116-117. The left hand plays a steady bass line with quarter notes. The right hand plays chords and moving lines. Chords are labeled E \flat 6 and Edim7.

120

_____ 'S what I love to see! _____ You've

_____ 'S what I love _____ to see! _____

Vocal line for measures 120-121. The melody includes a long note in measure 120. The lyrics are "'S what I love to see!" and "You've".

'S what I love _____ to see! _____

Fm 9 A \flat maj7/B \flat B \flat 7(#5) E \flat 6 Am 7 (b5)

Piano accompaniment for measures 120-121. The left hand plays a steady bass line. The right hand plays chords and moving lines. Chords are labeled Fm 9 , A \flat maj7/B \flat , B \flat 7(#5), E \flat 6, and Am 7 (b5).

124

made my life _____ so ver - y glam - or - ous. _____

Vocal line for measures 124-125. The melody consists of quarter notes and half notes. The lyrics are "made my life _____ so ver - y glam - or - ous.".

G/D D/C G 6 /B G/B D/A

Piano accompaniment for measures 124-125. The left hand plays a steady bass line. The right hand plays chords and moving lines. Chords are labeled G/D, D/C, G 6 /B, G/B, and D/A.

128

You can't blame me for feel - ing am - o - rous. Oh! _____

F6/G C13 Ebmaj7/F F7 Bb13 Bb7(b9)

132

'S won - der - ful! _____ 'S mar - vel - ous! _____

Eb% Eb6 F9

136

That you should care for me.

Fm7 Ab/C Abm/Cb Bb7(sus4) Bb7/D Eb6 C/D D/C

140

"Nice Work If You Can Get It"*

Hold - ing hands at mid - night — 'neath a star - ry sky, —

B7(#5) E9 A7(#5) D13 G13 C13 A13

143

— nice work — if you can get it, and you can

G/D D/E Em7

146

get it if — you try. —

Am7 C/D G

148 SOLO (any voice)

mf

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

Oo — Wait - in', wait -

Em C⁹ Em A¹³

151

— where two hearts be - come one. — Who could

- in' at the door, oo be - come one. — Who could

B⁹(#5) A¹³ Dm⁷ A⁷(#5) A⁷

154

(end solo)

156

ask for an - y - thing more?___

ask for an - y - thing more?___ Lov - ing one who

C/D D9(#5) B7(#5) E9

157

loves you,___ and then tak - ing that vow,

A7(#5) D9 G13 C9 A13

160

nice work— if you can get it, and if you get it,—

Measures 160-162: Vocal line in treble clef and bass line in bass clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes.

G/D D/E Em⁷ F⁹ E⁷

Measures 160-162: Piano accompaniment in treble and bass clefs. Chords are indicated above the staff: G/D, D/E Em⁷, F⁹, and E⁷.

163

rit. won't you tell me how? *mp*

Measures 163-165: Vocal line in treble clef and bass line in bass clef. The tempo is marked *rit.* and the dynamic is *mp*. The melody is in 4/4 time.

Am⁷ C/D G *rit.* *mp*

Slowly, straight eighths (♩ = ca. 84)

Measures 163-165: Piano accompaniment in treble and bass clefs. Chords are indicated above the staff: Am⁷, C/D, and G. The tempo is marked *rit.* and the dynamic is *mp*. The instruction "Slowly, straight eighths (♩ = ca. 84)" is written above the staff.

166

Measures 166-168: Empty vocal and bass staves.

C/G D/G G Am⁷ Bm⁷ Cmaj⁷ D⁷(b⁹)

Measures 166-168: Piano accompaniment in treble and bass clefs. Chords are indicated above the staff: C/G, D/G, G, Am⁷, Bm⁷, Cmaj⁷, and D⁷(b⁹).

169 "Embraceable You"*

mp

Em-brace me, my sweet em - brace - a - ble you! —

mp

G(add2) Gdim7 Am7

172

Em-brace me, you ir - re -

D7 Am7 F7/A D13(b9) D7(b9)

175 *cresc. poco a poco*

place - a - ble you! —

cresc. poco a poco

177 *mf*

Just one look at

mf

G(add2) Am7 Bbdim7 G/B Em Baug

cresc. poco a poco

mf

178

you and my heart grew tip - sy in me.

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

Em⁷ Em⁶ Bm F^{#aug} Bm⁷ E⁹

181

You and you a - lone bring out the gyp - sy in me!

D/A Am⁷(b⁵) Em⁷ F^{#m}⁷ G⁶ A⁷ C/D D⁶

184 *rit.* **185** *a tempo* *mp*

I love all the man - y

mp

B^b/D D⁷ G(add²) B^bdim⁷

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

187

charms a - bout you. _____ A - bove all, _____

Am⁷ Am/D C/D D Am⁷

190

cresc. poco a poco arms a - bout you. _____ *holding back*
 _____ *cresc. poco a poco* I want my arms a - bout you, my arms a - bout you.

F⁹ D13(b9) D7(b9) F6/G G13 Gm7(#5) G7

cresc. poco a poco *holding back*

193

Somewhat freely

f Don't be a naugh - ty ba - by, *mf* come to pa - pa, *rit.* come

Somewhat freely
 Cmaj7 C6 F#m7(b5) B/D# Em Baug Em7

f *mf* *rit.*

196 **Freely** *mp*

to pa - pa, do! My sweet em - brace - a - ble

mp

Freely

A⁹ G/D Am/D D⁶ Am⁷(b5) D⁷

199 **Bright 2-beat swing** ($\text{♩} = \text{ca. } 96$) *mf*

you.

mf

Bright 2-beat swing ($\text{♩} = \text{ca. } 96$) *mf*

G(add2) Em⁷ Am⁷ D⁷ A^b(add2) Fm⁷ Bbm⁷ Db/Eb

203 **"I Got Rhythm"*** *mf*

I got rhy - thm, I got mu - sic,

mf

Ab Fm⁷ Bbm⁷ Eb⁷ Ab/C C^bdim⁷ Bbm⁷ Eb⁷

207

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

Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Bbm/Eb Ab Dbmaj7/Eb Eb9

211

I — got dai - sies — in — green pas - tures...

Ab Fm7 Bbm7 Eb7 Ab/C Cbdim7 Bbm7 Eb7

215

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

Ab Ab/Gb Db/F Dbm6/Fb Ab/Eb Fm7 Bbm Eb7 Ab

219

Old Man Trou - ble, — I don't mind him. — You won't

C⁷ B^b/D E^bm⁶ E^m7(b⁵) F⁷ G^b7(b⁵) F⁷ B^b A^b/C

224

find him — 'round and 'round and 'round my door. —

D^bm⁶ D^m7(b⁵) E^b7 E⁷(b⁵) E^b7 E^b6/F F⁷

227

I got star - light, — I — got sweet dreams.

B^b B^b/D

231

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

Bb Bb/Ab Eb/G Ebm6/Gb Bb/F Fm6/Ab Fm7/Ab G7

235

I got rhy - thm, I got rhy - thm,

Cm7 C#dim7 Bb6/D Em7(b5)

239

I got rhy - thm.

Bb/F Eb/F Cm/F Bb/F Eb/F Cm/F

243

cresc.

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

cresc. *ff*

Bb/F Eb/F F7 Bb Eb⁹

cresc. *ff*

247

more, an - y - thing more?

Bb Eb⁹ Eb/F Bb Ab/Bb

250

Bb Ab/Bb Bb

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