

# SWING'S THE THING!

I Got Rhythm • How High the Moon •  
Big Noise from Winnetka • Get Happy

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

Arranged by  
ALAN BILLINGSLEY

## I GOT RHYTHM

Easy swing (♩ = ca. 120-126)

SOPRANO  
ALTO

BARITONE

PIANO

Easy swing (♩ = ca. 120-126)

*mf*

*mf*

Days can be sun-ny,

with nev-er a

*mf*

Dm<sup>7</sup>

G<sup>9</sup>

Dm<sup>7</sup>

\* Also available for S.A.T.B. (42802), S.S.A. (42804), and 2-part (42805).  
SoundTrax CD available (42806). SoundPax available (43174) - includes score and set of parts for Tenor Saxophone,  
Baritone Saxophone, 2 Trumpets, Trombone, Guitar, Bass, and Drumset.

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

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sigh; don't need what mon - ey can

Bb<sup>9</sup> Dm<sup>7</sup> Aaug<sup>7</sup>

buy. Birds in the tree

Dm Dm/C Bb<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

Sing their day full of song,

G<sup>13</sup> F#<sup>13</sup> Dm<sup>9</sup> Bb<sup>9</sup>

17

why\_\_ should-n't we\_\_ sing\_\_ a - long?\_\_

Dm<sup>9</sup> C7(b5) C7 F#

20 21

I'm chip - per all the day, hap -

G<sup>9</sup> A<sup>b9</sup> A<sup>13</sup> B<sup>b13</sup>

23

- py with my lot. How\_\_ did I get\_\_

A<sup>13</sup>

26 *rit.*

— that way? Well, look at what I've got: —

*rit.*

Gm<sup>11</sup> C<sup>13</sup>(b9)

29 **Fast swing** (♩ = ca. 120)

**Fast swing** (♩ = ca. 120)

C<sup>13</sup>(11) *f*

33 [35] *opt. SOLO*  
*f*

I — got rhy - thm, —

C<sup>13</sup>(b9) F<sup>6</sup> Gm<sup>7</sup> C<sup>13</sup>(b9)

37

I \_\_\_ got mu - sic, \_\_\_ I \_\_\_ got my man, \_\_\_ who could

Fmaj7 Gm7 C7(b9) F(add2) Bb Bdim

41

43  
(end solo) ALL *f*

ask for an - y - thing more? I \_\_\_ got dai - sies \_\_\_ in \_\_\_ green

C7 F C7(b9) F6 Gm7 C13(b9) Fmaj7

46

pas - tures, I \_\_\_ got my man, \_\_\_ who could ask for an - y - thing

Gm7 C13 F(add2) Bb Bdim C7

50 51

more? Old Man Trou - ble, I don't

F<sup>6</sup> A<sup>13</sup> D<sup>13</sup>

54

mind him, you won't find him a - round my door.

C<sup>13</sup> C<sup>13</sup>

58

I got star - light, I got

C<sup>13</sup>(b<sup>9</sup>) F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup> A<sup>b</sup><sup>9</sup>

62

sweet dreams, — I — got my man, — who could ask for an - y-thing

G<sup>9</sup> G<sup>b9(b5)</sup> F<sup>9</sup> B<sup>b</sup> Bdim C<sup>7</sup>

66

**HOW HIGH THE MOON**  
Same tempo

more? Some-where there's mu - sic, — how faint the tune! —

Same tempo  
F C<sup>13(11)</sup> Fmaj<sup>7</sup> Fm<sup>7</sup>

70

Some-where there's heav - en, — how high the moon. —

B<sup>b13(11)</sup> B<sup>b13</sup> E<sup>b%6</sup> E<sup>bm7</sup>

74

There is no moon a - bove when love is far a - way

Ab<sup>13</sup>(11) Ab<sup>13</sup> Dbmaj<sup>7</sup> Gm<sup>7</sup>/C C7(b<sup>9</sup>)

77

too, till it comes true that you love

Fm Bbm<sup>6</sup> Am<sup>7</sup> D7(b<sup>9</sup>) Daug/Bb

81

82

me as love you. Some - where there's mu - sic, Some - where there's

G<sup>7</sup>sus<sup>4</sup> C<sup>13</sup> Bbm<sup>6</sup>/A Fmaj<sup>7</sup>



84

it's where you are. ——— Some - where there's

mu - sic, ——— it's where you are. ———

87

heav - en, ——— how near how far! ———

Some - where there's heav - en, ——— how near, how far! ———

90

The dark - est night would shine if you would come ——— to me

Ab<sup>13</sup> Dbmaj<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>sus<sup>4</sup>

soon, un - til you will, how still my heart,

Measures 93-95: Vocal line in G major. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are: "soon, un - til you will, how still my heart,"

Fmaj7 Bbmaj7 C13 Am7 Ab13

Measures 93-95: Piano accompaniment. Measure 93: Fmaj7 chord. Measure 94: Bbmaj7 chord. Measure 95: C13 chord. Measure 96: Am7 chord. Measure 97: Ab13 chord.

how high the moon!

Measures 96-98: Vocal line. Measure 96: "how high the moon!" with a fermata over the final note. Dynamics: *fp* (fortissimo piano).

Gm7 Gm7/C F Ab13 G13 Gb13

Measures 96-98: Piano accompaniment. Measure 96: Gm7 chord. Measure 97: Gm7/C chord. Measure 98: F chord. Measure 99: Ab13 chord. Measure 100: G13 chord. Measure 101: Gb13 chord.

Same tempo  
(a la Gene Krupa)

Measures 99-101: Empty musical staves for vocal and piano parts.

Same tempo  
(a la Gene Krupa)  
F13

Measures 99-101: Piano accompaniment. Measure 99: F13 chord. Measure 100: F13 chord. Measure 101: F13 chord.

**103** BIG NOISE FROM WINNETKA  
KAZOOS

Musical notation for measures 103-106, top two staves (treble and bass clef).

Musical notation for measures 103-106, bottom two staves (treble and bass clef) with chords: Cm(add2), F<sup>9</sup>, Cm(add2), Cm(add2)/B $\flat$ , Cm(add2)/B.

107

Musical notation for measures 107-110, top two staves (treble and bass clef).

Musical notation for measures 107-110, bottom two staves (treble and bass clef) with chords: Cm(add2), F<sup>9</sup>, Cm(add2), A $\flat$ <sup>7</sup>, G<sup>7</sup>.

111

Musical notation for measures 111-114, top two staves (treble and bass clef).

Musical notation for measures 111-114, bottom two staves (treble and bass clef) with chords: Cm(add2), F<sup>9</sup>, Cm(add2), Cm(add2)/B $\flat$ , Cm(add2)/B.

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115

Musical notation for measures 115-118. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The key signature has two flats (B-flat and E-flat).

Cm(add2)

F9

Cm(add2)

Ab7

Ebaug/G

Piano accompaniment for measures 115-118, showing chord voicings in the right hand and bass line in the left hand.

119

Musical notation for measures 119-122. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The key signature has two flats (B-flat and E-flat).

Big Noise blew in from Win-net - ka,

Cm

F9

G7

Cm

Ab7

G7

Piano accompaniment for measures 119-122, showing chord voicings in the right hand and bass line in the left hand.

123

Musical notation for measures 123-126. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The key signature has two flats (B-flat and E-flat).

stole each lov - er's heart and then

Cm

F9

G7

Cm

Gaug

Piano accompaniment for measures 123-126, showing chord voicings in the right hand and bass line in the left hand.

127

Big Noise      blew in from Win-net - ka,

Cm

F<sup>9</sup>G<sup>7</sup>

Cm

Ab<sup>7</sup>G<sup>7</sup>

131

Big Noise      blew right out a - gain...

Cm

F<sup>9</sup>G<sup>7</sup>

Cm

Gaug<sup>7</sup>

135

Girls      were      sigh - ing,      their      boy - friends      cry - ing,

Cm

G<sup>7</sup>/DCm/E<sup>b</sup>

Cm/B

Cm

G<sup>7</sup>/DCm/E<sup>b</sup>

Cm/G

139

hearts were break - ing when

Cm G7/D Cm/Eb Cm/G N.C.

143

Big Noise blew in from Win - net - ka,

Cm F9 G7 Cm Ab7 G7

147

Big Noise blew right out a - gain.

Cm D7(b9) G7 Cm G7

151

Stop, look, lis - ten to the

Cm G7 Cm Dm<sup>7(b5)</sup>

155

Big Noise.

Gsus G

159

Stop, look, lis - ten to the

Cm G7 Cm Dm<sup>7(b5)</sup>

163

Big Noise.

Gsus G7sus4 G

167

Ex - it Big Noise from Win-net - ka.

Cm6 F9 G7 Cm Ab7 G7

171

En - ter Big Noise in your heart.

Cm6 D7(b9) G7 Cm Cm7 Gm7 G7



175

Big Noise from the start, \_\_\_\_\_

Cm Eaug/B Cm/Bb Am<sup>7(b5)</sup> Ab<sup>7</sup> G<sup>7</sup>

179

broke a mil - lion hearts, \_\_\_\_\_

Cm Eaug/B Cm/Bb Am<sup>7(b5)</sup> Ab<sup>7</sup> G<sup>7</sup>

183

Big Noise from the start, \_\_\_\_\_

Cm Eaug/B Cm/Bb Am<sup>7(b5)</sup> Ab<sup>7</sup> G<sup>7</sup>

Slightly slower

(♩ = 112)

187

broke a mil - lion hearts. For-get your

Cm Eaug/B Cm/Bb Am7(b5) Ab7 G7 (C)

Slightly slower (♩ = 112)

191 GET HAPPY

trou-les, come on, get hap - py. You bet-ter chase all your cares a-way.

C%

194

Shout hal - le - lu - jah, come on, get hap - py. Get read-

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197

199

- y for the judge-ment day.\_\_\_\_\_ The sun is shin-ing, come on, get hap-

C<sup>13</sup>(11) F<sup>#9</sup>(b5) F<sup>6</sup>

200

- py. The Lord is wait-ing to take your hand Shout hal - le -

203

lu - jah, come on, get hap - py. We're go - in' to the prom-ised land..

206

207

— We're head - in' 'cross the riv - er, wash your

G<sup>13</sup> C<sup>9</sup> B<sup>b9</sup>

209

sins a - way in the tide. It's all so peace - ful

A<sup>7</sup> G<sup>9</sup> C<sup>9</sup> B<sup>b9</sup>

213

215

on the oth - er side. For - get your trou - bles and let's get hap -

A<sup>7</sup> G<sup>13</sup> Cmaj<sup>9</sup>/G Fmaj<sup>9</sup>/G

216

- py. We're gon-na chase all your blues a-way. Shout hal-le-

Cmaj<sup>9</sup>/G Fmaj<sup>9</sup>/G Cmaj<sup>9</sup>/G Fmaj<sup>9</sup>/G Cmaj<sup>9</sup>/G Fmaj<sup>9</sup>/G

219

lu-jah, come on, get hap-py. Get read-y for the judge-ment day.

Cmaj<sup>9</sup> Fmaj<sup>9</sup>/G Em<sup>7</sup> A7(#9) Dm<sup>7</sup> Fmaj<sup>7</sup>/G

222

223

got my gal. I got

C<sup>6</sup> Dm<sup>7</sup> G7(b9) Em<sup>7</sup>

225

my guy. \_\_\_\_\_ Who could

*ff* *ff*

A<sup>9</sup>sus<sup>4</sup>

A<sup>7</sup>

A<sup>13</sup>

*ff*

228

ask for an - y - thing

G<sup>13</sup>(11)

G<sup>13</sup>(b9)

232

more? Ba ba da dow!

N.C.

A<sup>b</sup>7

N.C.

C<sup>13</sup>