

## 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 which gives an interesting insight to 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, "Damsel 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

SING OF SPRING (Gershwin originally called this song - Back to Bach.)

This lovely "pastorale" seems to call for a very legato singing, at least judging from Gershwin's phrase markings which do not cover just one syllable but often a complete phrase. Although the piece is metered in 4/4, it probably sings more gracefully in 2. This gives a better feeling for the Andantino marking. The one editorial addition is the use of retard in the final measures.

G.S.

# Sing Of Spring

For Four-Part Chorus of Mixed Voices  
with Piano Accompaniment

Music and Lyrics by  
George Gershwin and Ira Gershwin  
Edited by Gregg Smith

Andantino pastorale

Soprano

Alto

Tenor

Bass

Piano

*p*

*poco rall.*

*mf*

Spring is here, Sing wil - ly - wal - ly - wil - lo!

*mf*

Spring is here, Sing wil - lo;

*mf*

Spring is here, Sing wil - lo;

*mf*

Spring is here, Sing wil - lo;

*mp legato*

LG51964

*cresc. molto*

Spring is here;

Sing til - ly - tal - ly - til - lo!  
*cresc. molto*

Spring is here;

Sing til - ly - til - lo;  
*cresc. molto*

Spring is here;

Sing til - lo;  
*cresc. molto*

Spring is here;

Sing til - lo;  
*cresc. molto*

*f* Win - ter's past,

tra - la - li - lo!

*f* Win - ter's past,

tra - la - li - lo!

*f* Win - ter's past,

tra - la - li - lo!

*f* Win - ter's past,

tra - la - li - lo!

— The shep-herd, free \_\_\_\_\_ at last, Sings pi - mi - ny mo!

— The shep-herd, free \_\_\_\_\_ at last, Sings pi - mi - ny mo!

— The shep-herd, free, Sings pi - mi - ny mo!

— The shep-herd. free \_\_\_\_\_ at last. Sings pi - mi - ny

Jug - a, jug - a, jug! Spring ap - pears:

Jug - a, jug - a, jug! Spring ap - pears:

Jug - a, jug - a, jug! Spring ap - pears:

mo! Spring ap -

*mf* legato

The plough-boy starts to car-ol: Spring ap-pears;  
 ap-pears, Spring ap-pears;  
 ap-pears, Spring ap-pears;  
 pears, Spring ap-pears;

*molto cresc.*  
 We don our gay ap-par-el And fa, la, la! We  
*molto cresc.*  
 We don our gay ap-par-el And fa, la, la! We  
*molto cresc.*  
 Our gay ap-par-el And fa, la, la! We  
*molto cresc.*  
 Our gay ap-par-el And fa, la, la! Re-

*molto cresc.*

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all re-joice! \_\_\_\_\_ Come, lift up ev'-ry voice \_\_\_\_\_ And sing of

all re-joice! \_\_\_\_\_ Come, lift up ev'-ry voice \_\_\_\_\_ And sing of

all re-joice! \_\_\_\_\_ Lift up ev'-ry voice \_\_\_\_\_ And sing of

joice! \_\_\_\_\_ Come, \_\_\_\_\_ And sing of

1 2 *dim. (rit.)*

spring! spring, and sing of spring!

*dim. (rit.)*

spring! spring, and sing of spring!

*dim. (rit.)*

spring! spring, and sing of spring!

*dim. (rit.)*

spring! spring, and sing of spring!

1 2 *(rit.)*

*f* 3 *dim.*

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