

# THE SINGER'S ANTHOLOGY OF GERSHWIN SONGS

*Mezzo-Soprano/Belter*

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# Preface

The songs of George Gershwin are some of the best creations in “The Great American Songbook.” Written most often in collaboration with his brother Ira as lyricist, these songs are loved around the world. There is good reason they have become timeless standards. For *The Singer’s Anthology of Gershwin Songs* we have selectively chosen the most well-known songs that represent Gershwin’s large output.

This edition does not attempt to be historically approached, because the style of performing many Gershwin songs has changed since they were written in the 1920s–30s. The editorial aims were to give the singer and pianist a reliable, practical edition that presents a song in a fairly straightforward manner, but adapted in some ways to be useful for singers of today. The songs have not been re-harmonized, as they would be in “creative” arrangements.

Some specific things globally addressed:

1. We usually removed the melody from the right hand of the piano part. Not doubling the melody in the piano gives the singer much more expressive freedom.
2. We sometimes created what could be called a “singer ending,” depending on the song, allowing for a satisfying, singer-friendly conclusion, sometimes with suggested optional high notes.
3. The typical notation of swing beat now in use did not exist in Gershwin’s era. In those days a dotted eighth was followed by a sixteenth note to indicate swing beat. We have modernized this notation. Swing beat is indicated at the top of the song, or at the refrain.
4. Dynamics and articulations in this edition are a combination of Gershwin’s and editorial suggestion. The aim was always to create an edition that supports a singer above all, and to give the singer some options but also much freedom. Dynamics are not often in the vocal line, but in the piano part. Singers should look to the piano part for interpretative ideas regarding dynamics.
5. We retained the verse for every song. As far as form, for many songs we created a repeat that goes back to the “bridge” rather than to the top of the refrain. This, of course, is common practice in arrangements for singers.
6. If editorial changes were small or just a matter of taking the melody out of the piano part, songs are uncredited as to arranger/editor. If a song has more subjective arranging, the editor/arranger is credited.

Except for the selections from *Porgy and Bess* (not including “Summertime” for the Mezzo-Soprano/Belter, Tenor and Baritone volumes), songs are *not* in original keys. This is for practical vocal reasons. Original keys for songs written for musicals in the 1920s or 1930s don’t mean much except for historical reasons. Those shows are not often performed today as musicals, so there is little reason for a singer to know the original key if cast to match the orchestral parts. Keys have been chosen to flatter a majority of singers of a particular voice type.

Soprano range for musical theatre is lower than for opera, as it is primarily middle voice singing, and keys were chosen for a typical soprano musical theatre head voice/chest voice mix. For Mezzo-Soprano/Belter, keys have been chosen that allow warmth in the voice, and straddle those who sing with a more classical sound with those who belt, or who sing with a belt/legit voice mix. Tenor keys are often a bit higher than soprano keys, but still contained. Baritone keys avoid too much constant low *tessitura* but keep the voice in a comfortable range.

# BLAH, BLAH, BLAH

edited and arranged by  
Richard Walters

Music and Lyrics by GEORGE GERSHWIN  
and IRA GERSHWIN

**Moderately**

F B♭maj7 B♭m(maj7) F/A F6 Gm7 A

I've

*mf*

**Verse:**

D B7b9(#5) Em7 B♭7(b5) A13

writ - ten you a song, a beau - ti - ful rou - tine; (I hope you

*p*

D6 A7 D B7b9(#5)

like it.) My tech - nique can't be wrong, I

*mf* *p*

L.H.

The musical score is arranged in three systems. The first system is an instrumental introduction in F major, 4/4 time, marked 'Moderately'. It features a vocal line with the lyric 'I've' and a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The second system is the first line of the verse, starting with the lyric 'writ - ten you a song, a beau - ti - ful rou - tine; (I hope you'. The piano accompaniment continues with chords and a bass line. The third system is the second line of the verse, starting with the lyric 'like it.) My tech - nique can't be wrong, I'. The piano accompaniment includes a 'L.H.' (Left Hand) section with a 'mf' dynamic marking and a 'p' (piano) dynamic marking.

# SUMMERTIME

from *Porgy and Bess*®

Music and Lyrics by GEORGE GERSHWIN,  
DuBOSE and DOROTHY HEYWARD  
and IRA GERSHWIN

**Allegretto semplice**

*mf espressivo*

*p*

*Lullaby, with much expression*  
*rit.* ***p***

Sum - mer

*mp*

*rit.*

**Moderato**

time an' the liv - in' is eas - y, Fish are

*pp espr.*

*poco rit.* ***mp*** *a tempo*

jump - in', an' the cot - ton is high.

*poco rit.* ***mf*** *a tempo*

## THE SINGER'S ANTHOLOGY OF GERSHWIN SONGS

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Blah, Blah, Blah	The Man I Love
But Not for Me	Maybe
By Strauss	Nice Work If You Can Get It
Embraceable You	S' Wonderful
Fascinating Rhythm	Somebody Loves Me
A Foggy Day (In London Town)	Someone to Watch Over Me
He Loves and She Loves	Soon
How Long Has This Been Going On?	They All Laughed
I Got Rhythm	They Can't Take That Away from Me
I'll Build a Stairway to Paradise	Who Cares?
I've Got a Crush on You	
Isn't It a Pity?	
Let's Call the Whole Thing Off	<i>Selections from Porgy and Bess:</i>
Love Is Here to Stay	My Man's Gone Now
Love Walked In	Summertime

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