

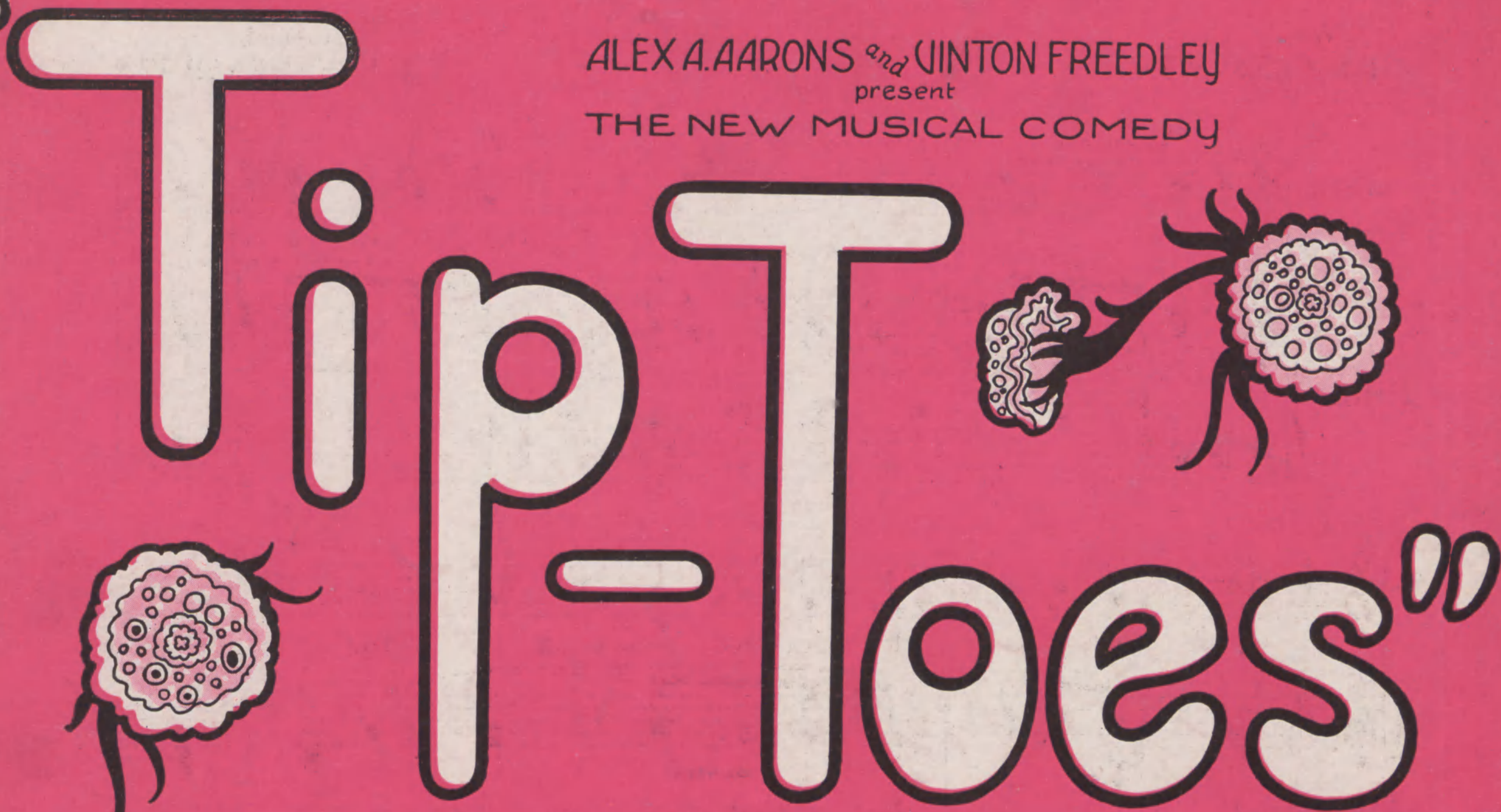
SWEET AND LOW-DOWN

G381
74

ALEX A. AARONS *and* QINTON FREEDLEY
present

THE NEW MUSICAL COMEDY

Tip-Toes"



MUSIC BY
BOOK BY
AND
LYRICS BY

GEORGE GERSHWIN
GUY BOLTON
FRED THOMPSON
IRA GERSHWIN

Dances and Ensembles by
SAMMY LEE
Play directed by
JOHN HARWOOD

Looking For A Boy
Nightie Night
That Certain Feeling
Sweet And Low-down
These Charming People
When Do We Dance
Nice Baby

HARMS
INCORPORATED
NEW YORK

Sweet And Low-Down

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

VOICE

Piano

mp

p

There's a cab - a - ret in

this cit - y — I can rec - om - mend to you;

Peps you up like e - lec - tric - i - ty When the band is blow - ing

mf

"blue?" They play noth - ing class - ic, oh no! down there;

mf

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dim.

They crave noth-ing else but the low down there If you need a ton-ic,

dim. *p*

And the need is chron-ic; If you're in a cri-sis, My ad-vice is:

molto cresc. *rit.*

Refrain

p-f a tempo. *cresc.*

Grab a cab and go down To where the band is play-ing; Where

p-f a tempo. *cresc.*

milk and hon-ey flow down, Where ev-'ry one is say-ing, "Blow

mf

— that Sweet and Low-Down!" (tu - tu!)— Bus-y as a bea-ver, You'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a fermata over the first measure. The lyrics are: "— that Sweet and Low-Down!" (tu - tu!)— Bus-y as a bea-ver, You'll". The piano accompaniment includes chords and moving lines in both hands, with a *p* dynamic marking.

dance un - til you tot - ter; You're sure to get the fe - ver For

The second system continues the vocal line and piano accompaniment. The lyrics are: "dance un - til you tot - ter; You're sure to get the fe - ver For". The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line.

noth-ing could be hot - ter Oh, ——— that Sweet and Low-Down! ———

The third system features a vocal line with a long note and a piano accompaniment with a *mf* dynamic marking. The lyrics are: "noth-ing could be hot - ter Oh, ——— that Sweet and Low-Down! ———". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

Phi - los - o - pher or dea-con, You simply have to weak-en.

The fourth system concludes the piece with a vocal line and piano accompaniment. The lyrics are: "Phi - los - o - pher or dea-con, You simply have to weak-en.". The piano accompaniment features a *mp* dynamic marking and a final chord in the right hand.

Spoken:

Hear those shuff - ling feet! - You can't keep your seat! - Professor!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are: "Hear those shuff - ling feet! - You can't keep your seat! - Professor!". The piano part includes dynamic markings such as *mf*.

Start your beat! - Come a - long! Get in it! You'll love the syn-co - pa - tion! The

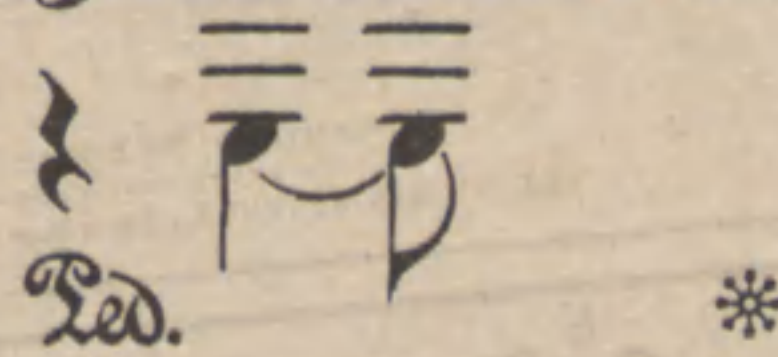
The second system continues the vocal line and piano accompaniment. The lyrics are: "Start your beat! - Come a - long! Get in it! You'll love the syn-co - pa - tion! The". The piano part includes a dynamic marking of *p*.

min - ute they be - gin it, You're shout - ing to the na - tion: "Blow _____ that Sweet and

The third system continues the vocal line and piano accompaniment. The lyrics are: "min - ute they be - gin it, You're shout - ing to the na - tion: "Blow _____ that Sweet and". The piano part includes dynamic markings such as *mf*.

Low - Down!" _____ Low - Down!" _____

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Low - Down!" _____ Low - Down!" _____. The piano part includes dynamic markings such as *mf* and *sf*.



Selections from GEORGE GERSHWIN'S Latest Musical Comedy Successes "TIP-TOES" & "LADY, BE GOOD!"

That Certain Feeling

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *p-f*

That cer-tain feel-ing, The first time I met you I hit the
That cer-tain feel-ing, The first time I met you That cer-tain

p-f

ceil-ing I could not for-get you. You were com-plete-ly sweet, Oh,
feel-ing I could not for-get you. I felt it hap-pen just As

mf

what could I do? I want-ed phras-es To
you came in view. Grew sort of diz-zy Thought,

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Sweet And Low-Down

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *p-f a tempo*

Grab a cab and go down To where the band is play-ing; Where

cresc.

p-f a tempo

cresc.

milk and hon-ey flow down, Where ev-'ry one is say-ing, "Blow

p

- that Sweet and Low-Down!" (tu-tu-)

p

Bus-y as a bea-ver, You'll

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FROM
"TIP-TOES"

GEORGE GERSHWIN



COMPOSER OF
"RHAPSODY IN BLUE"

FROM
"TIP-TOES"

Oh, Lady Be Good!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *p-mf* *slow and gracefully*

Oh, sweet and love-ly la-dy, be good! Oh la-dy, be good-

Oh, sweet and love-ly la-dy, be good! Oh la-dy, be good-

p-mf

to me! I am so awf'-ly

to me! I am so awf'-ly

mis-un-der-stood, So la-dy be good to me.

mis-un-der-stood, So la-dy be good to me.

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SO AM I

Duet
(Jack and Susie)

Music by
GEORGE GERSHWIN

Words by
IRA GERSHWIN

Refrain *p-f*

Leav-ing you, me oh my!

Cross my heart, hope to die

SUSIE

I am blue So am I.

feel a thrill So do I.

molto cresc.

JACK

When I leave Will you sigh?

But I'm poor me oh my!

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FROM
"LADY, BE GOOD!"

SWEET AND LOW-DOWN

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ALEX A. AARONS *and* QINTON FREEDLEY
present
THE NEW MUSICAL COMEDY

"Tip-Toes"

MUSIC BY GEORGE GERSHWIN
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Nightie Night
That Certain Feeling
Sweet And Low-down
These Charming People
When Do We Dance
Nice Baby
Selection
Looking For A Boy
It's A Great Little World!

HARMS
NEW YORK

A ROSE FOR EVERY HEART

Words by
NELLE RICHMOND EBERHART

Music by
CHARLES WAKEFIELD CADMAN

Refrain *a tempo.*
mp-f

Ros - es bloom - up - on a thou - sand hills,

a tempo.
mp-f

Fair — as dawn — and red as morn - ing ray,

Sweet — with in - cense they dance up - on the spray,

Ros - es cov - er all the world to - day:

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Sweet And Low-Down

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

VOICE

Piano

mp *p*

There's a cab - a - ret in

this cit - y — I can rec - om - mend to you;

Peps you up like e - lec - tric - i - ty When the band is blow - ing

"blue." They play noth - ing class - ic, oh no! down there;

mf

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dim.

They crave noth-ing else but the low down there If you need a ton-ic,

dim. *p*

And the need is chron-ic; If you're in a cri-sis, My ad-vice is:

molto cresc. *rit.*

Refrain

p-f a tempo. *cresc.*

Grab a cab and go down To where the band is play-ing; Where

p-f a tempo. *cresc.*

milk and hon-ey flow down, Where ev-'ry one is say-ing, "Blow

mf

— that Sweet and Low-Down!" (tu - tu!)— Bus-y as a bea-ver, You'll

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "— that Sweet and Low-Down!" (tu - tu!)— Bus-y as a bea-ver, You'll". The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include a piano (*p*) marking above the vocal line and another piano (*p*) marking below the piano accompaniment.

dance un - til you tot - ter; You're sure to get the fe - ver For

The second system continues the vocal line with the lyrics: "dance un - til you tot - ter; You're sure to get the fe - ver For". The piano accompaniment continues with chords and moving lines in both hands.

noth - ing could be hot - ter Oh, ——— that Sweet and Low-Down! ———

The third system features a vocal line with a long note on "Oh," and the lyrics: "noth - ing could be hot - ter Oh, ——— that Sweet and Low-Down! ———". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

Phi - los - o - pher or dea - con, You sim - ply have to weak - en.

The fourth system concludes the vocal line with the lyrics: "Phi - los - o - pher or dea - con, You sim - ply have to weak - en." The piano accompaniment features a mezzo-piano (*mp*) dynamic marking.

Spoken:

Hear those shuff - ling feet! - You can't keep your seat! - Professor!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in the right hand.

Start your beat! - Come a - long! Get in it! You'll love the syn-co - pa - tion! The

The second system continues the vocal line and piano accompaniment. A dynamic marking of *p* is placed above the vocal line. The piano accompaniment includes a *Veloce* marking in the left hand.

min-ute they be-gin it, You're shout-ing to the na - tion: "Blow ——— that Sweet and

The third system shows the vocal line and piano accompaniment. The piano part features a crescendo hairpin and a *sf* dynamic marking in the right hand.

Low-Down!" ——— Low - Down!" ———

The fourth system contains the vocal line and piano accompaniment. It includes first and second endings for the vocal line, indicated by '1' and '2'. The piano accompaniment features a triplet in the right hand and a *sf* dynamic marking.

Ed. *

AN IMPORTED BALLAD WITH WONDERFUL MELODY

RIVIERA ROSE

Words by
JEAN FREDERICK
Refrain, Slow Valse

Music by
HORATIO NICHOLLS

p-mf a tempo

My Ri - vier - a Rose, Fair - est of the

p-mf a tempo

fair to me. Sweet - est

flow'r that grows Down be - side the South -

- ern sea, Like a

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Just A Cottage Small

(By A Waterfall)

Words by
B.G. DE SYLVA

Music by
JAMES F. HANLEY

Refrain *mp* *molto tranquillo* *mp* *p*

Just a cot-tage small by a wa-ter-fall, At the clos-ing of the
day; With some-one to wait by a gar-den-gate Who will
charm your troub-les a-way, Be it hum-ble and all

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Oh Miss Hannah	Deppen	L'Amour Toujours L'Amour Friml
Waiting For The Dawn And You	Edwards	A Kiss In The Dark Herbert
Wishin-Waitin'	Toner	Under The Stars Of Romance Openshaw
Rose For Every Heart	Cadman	Moon Madness Cadman
Love Sends A Little Gift Of Roses	Openshaw	Day Of Golden Promise (Weddingsong) Hamblen
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