

Baseball Scene

[including: Play Ball!; Nine Supreme Ball Players; No Better Way to Start a Case (aka When the Judges Doff the Ermine); The Whole Truth; Up and At 'Em, On to Victory]
[from Let 'Em Eat Cake]

Music and Lyrics by
George Gershwin and Ira Gershwin

① **BRIGHTLY**

2 3 4

5 6 7 8

9 10 11 **BASEBALL DANCE** 12

13 14 15 16

12 PVC

© 2002 GEORGE GERSHWIN MUSIC and IRA GERSHWIN MUSIC
All rights reserved.

17 18 19 20

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Measure 19 has a long melisma in the right hand.

21 22 23 24

Musical score for measures 21-24. The piano accompaniment continues with eighth-note patterns and chords. Measure 23 features a melisma in the right hand.

25 26 27 28

Musical score for measures 25-28. The piano accompaniment continues with eighth-note patterns and chords. Measure 27 features a melisma in the right hand.

29 30 31 32

Musical score for measures 29-32. The piano accompaniment continues with eighth-note patterns and chords. Measure 31 features a melisma in the right hand.

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49

50

51

52

53

54

55

56

57 (GIRLS:)

58

59

60

61 62 63 64

WAIT- ING FOR THE GAME TO START OH WHEN WILL THEY BE- GIN IT? _____ WERE

65 66 67 68

HOP- ING OUR HER- OES DO THEIR PART, THEY'VE SIM- PLY GOT TO WIN IT! _____

69 70 71 72

PLAY BALL! PLAY BALL! _____ OF

73 COURSE WERE YELL- ING FOR THE BLUES AND SO IS ALL THE NA- TION BUT

74

75

76

77 WHAT WE'LL YELL IF THEY SHOULD LOSE IS NOT FOR PUB- LI-

78

79

80

81 CA- TION! [CHEERS OFF STAGE] THREE CHEERS! THREE CHEERS!

82

(83)

84

85 86 87 88

HERE COMES OUR BALL TEAM! HERE COMES OUR BALL TEAM!

89 90 91 92 (JUDGES:)

[ENTER THE SUPREME COURT JUDGES IN BASEBALL UNIFORMS] WERE THE

93 94 95 96

ONE TWO THREE FOUR FIVE SIX SEV-EN EIGHT NINE SU- PREME BALL PLAY-ERS! _____

mp *ben marcato* *mf*

97 98 99 100

PITCH-ER, CATCH-ER, FIRST, SEC-OND, THIRD, SHORT, LEFT, CEN-TER, RIGHT SUP-REME BALL PLAY-ERS! —

mp *mf* *f*

(101) (JUDGES:) (CHIEF:) etc.

(CHIEF:) "GENTLEMEN,
A WORD WITH YOU."

WHERE-AS: A BASE-BALL GAME IS ABOUT TO BE PLAYED BETWEEN THE
OFFICIAL AMERICAN NINE AND THE LEAGUE OF NATIONS NINE
FOR THE WAR DEBTS, DOUBLE OR NOTHING —

102 (JUDGES:) (CHIEF:) etc.

WHERE-AS: WE WHO RE- PRE- SENT THE AMERICAN SIDE MUST BE VICTORIOUS OR INCUR
THE DISPLEASURE OF ONE HUNDRED TWENTY MILLION ARDENT PATRIOTS —

103

(JUDGES:)

(CHIEF:)

WHERE - AS: AF - TER DUE DE - LI - BER - A - TION, FOR THERE IS NO PRECEDENT, ALL PREVIOUS STATUTES BEING INCOMPETENT, IRRELEVANT AND IMMATERIAL - etc.

104

(JUDGES:)

(CHIEF:)

WHERE - AS: NOW THERE - FORE BE IT RE - SOLVED THAT THE CAPTAIN OF THE OFFICIAL AMERICAN NINE GIVE AN OFFICIAL PEP TALK!

105

(CHIEF: "GENTLEMEN, YOUR DECISION!" [FINGERS ARE THRUST FORTH AS IN "EVENS OR ODDS."])

[STAGE BUSINESS]

106

CHIEF: (Spoken:)

107

FIVE CON-CUR AND FOUR DIS-SENT THAT SEEMS TO BE THE SENT-I- MENT!

(pizz.)
pp

108

JUDGES:

109

FIVE CON- CUR AND FOUR DIS- SENT SO LET US HAVE THE PEP TALK!

f

110

111

112 (VAMP.)

113

(CHIEF:)

(last x:) TO

p

114 (NOT TOO FAST)

115 116 117

SET THE COURT A- TING- LE, A JUDGE SHOULD HIT A SING- LE, FOR

118 119 120 121

THERE'S NO BET-TER WAY TO START A CASE! THE

(JUDGES:)

NO BET-TER WAY TO START A CASE!

122 123 124 125

JUR- Y WON'T MAKE TROU- BLE IF YOU SHOULD HIT A DOU- BLE, AND

126 127 128 129

IT'S NOT CRIM-IN-AL TO STEAL A BASE! To

NOT CRIM-IN-AL TO STEAL A BASE!

130 131 132 133

PROVE YOU'RE NOT A CRIP-PLE, GO SLAM YOUR-SELF A TRIP-LE, DON'T

134 135 136 137

SWING LIKE CAS-EY IN THE WELL KNOWN POEM! THE

LIKE CA-SEY IN THE WELL-KNOWN POEM!

138 139 140 141

THING TO DO IS HIT BALLS, SO EV- EN IF THEY'RE SPIT BALLS, JUST

142 143 144 145

SOCK 'EM OUT AND RUN LIKE HELL FOR HOME! WE'LL

WE'LL SOCK 'EM OUT AND RUN LIKE HELL FOR HOME! WE'LL

mf

146 (ALL:) *Ritard* 147 148 *A tempo* 149

SOCK 'EM OUT AND RUN LIKE HELL FOR HOME!

Ritard *A tempo*

f

150 151

[APPLAUSE FOLLOWED BY CHEER:]

(CHIEF:) "AND NOW... THE OFFICIAL CHEER."

(ALL:) "THE WHOLE TRUTH, THE WHOLE TRUTH, NOTHING BUT THE TRUTH!
 THE WHOLE TRUTH, THE WHOLE TRUTH, NOTHING BUT THE TRUTH!
 HEAR _____ YE! HEAR _____ YE!
 STATUS QUO, STATUS QUO, SISS BOOM BAH!
 HABEUS CORPUS, RAH! RAH! RAH!"

♩ VI-

N.B. - BARS 152 - 157 ARE CANCELLED IN GERSHWIN'S M.S.

152 (TEMPO DI MARCIA)

153

154

155

156

157

♩ - DE
158

159

(SPIRITED, LIKE A COLLEGE SONG)
(JUDGES:)

160

161

162

163

164 165 166 167

GIVE A CHEER FOR TEAM, TEAM, TEAM!

168 169 170 171

UP AND AT 'EM, ON TO VIC-T'RY,

172 173 174 175

SHOW 'EM WERE SU-PREME, -PREME, -PREME!

176

177

178

179

YOW-SKI WOW-SKI BOO-LA BOO-LA STA-TUS QUO, STA-TUS QUO!

180

181

182

183

ARE WE CRIP-PLES? NO, NO, NO! SO

184

185

186

187

UP AND AT 'EM, ON TO VIC-T'RY,

188

189

190

191

GIVE A CHEER FOR TEAM, TEAM, TEAM!

Musical score for measures 188-191. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features chords and moving lines in both hands.

192

JUDGES+GIRLS:

193

194

195

UP AND AT 'EM ON TO VIC-T'RY!

Musical score for measures 192-195. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features chords and moving lines in both hands. A dynamic marking of *mf* is present in the piano part.

196

197

198

199

GIVE A CHEER FOR TEAM, TEAM, TEAM!

Musical score for measures 196-199. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features chords and moving lines in both hands.

200 201 202 203

UP AND AT 'EM, ON TO VIC-T'RY,

204 205 206 207

SHOW 'EM WE'RE SU- PREMIE, -PREME, -PREME!

208 209 210 211

YOW-SKI WOW-SKI BOO-LA BOO-LA STA-TUS QUO, STA-TUS QUO!

212 ARE WE CRIP- PLES? 213 NO, NO, 214 NO! 215 SO

mf

216 UP AND AT 'EM 217 ON TO 218 VIC- T'RY, 219

220 GIVE A CHEER FOR 221 TEAM, TEAM, 222 TEAM! 223

224 SNAKE DANCE

225 226 227

228 229 230 231

232 233 234 235

236 237 238 239

12 PVC

240 241 242 243

Musical score for measures 240-243. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) and *z* (zest).

244 245 246 247

Musical score for measures 244-247. The piano accompaniment consists of chords with accents (>) in both hands. The dynamic is marked *mf* (mezzo-forte).

248 249 250 251

Musical score for measures 248-251. The piano accompaniment features a moving bass line in the left hand and chords in the right hand. Dynamics include *bd* (basso continuo) and *z* (zest).

252 253 254 255

Musical score for measures 252-255. The piano accompaniment features a moving bass line in the left hand and chords in the right hand. Dynamics include *sfz* (sforzando) and *z* (zest). The system concludes with a boxed instruction: **APPLAUSE**.

Beautiful

[aka George & Ira Gershwin Miscellaneous Song #17n]

by George Gershwin
and Ira Gershwin

A handwritten musical score for the song "Beautiful". The score is written on eight staves. The first staff is in treble clef with a common time signature (C). The subsequent seven staves are in bass clef. The music is written in a fluid, handwritten style, featuring various note values, rests, and phrasing slurs. The notation includes eighth notes, quarter notes, and half notes, with some slurs indicating melodic lines. The piece concludes with a double bar line and a final chord.