

SWEET AND LOW-DOWN

ALEX A. AARONS and GINTON FREEDLEY  
present  
THE NEW MUSICAL COMEDY

# Tip-Toes"

MUSIC BY GEORGE GERSHWIN  
BOOK BY GUY BOLTON  
AND FRED THOMPSON  
LYRICS BY 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  
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SWEET

MADE IN U. S. A.

# 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*

*mf*

Bagaduce Music  
Lending Library  
Blue Hill, Maine  
Donor: 737

*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

*p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest, followed by the lyrics: "— that Sweet and Low-Down!" (tu - tu!)— Bus-y as a bea-ver, You'll". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and moving lines. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

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

The second system continues the musical score. The vocal line has the lyrics: "dance un - til you tot - ter; You're sure to get the fe - ver For". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The key signature and time signature remain consistent with the previous system.

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

*mf*

The third system features a vocal line with the lyrics: "noth - ing could be hot - ter Oh, ——— that Sweet and Low-Down! ———". The piano accompaniment includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line and below the piano accompaniment.

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

*mp*

The fourth system concludes the page with a vocal line containing the lyrics: "Phi - los - o - pher or dea - con, You simply have to weak - en." The piano accompaniment features a more active treble line with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal line and below the piano accompaniment.

*Spoken:*

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

*mf*

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

*p*

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

Low-Down!" Low - Down!"

*mf*

*mf* \*  
*mf* \*

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

## That Certain Feeling

Steve and Tip-Toes

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain

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

I want-ed phras-es To  
what could I do? Grow tired of dis-zy Thought,  
you came in view.

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FROM  
"TIP-TOES"

GEORGE GERSHWIN



COMPOSER OF  
"RHAPSODY IN BLUE"

FROM  
"TIP-TOES"

## 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*

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

— that Sweet and Low-Down! (tu-tu-tu) Busy as a beaver, You'll

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## Oh, Lady Be Good!

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *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-f*

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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FROM  
"LADY, BE GOOD!"

## SO AM I

Duet  
(Jack and Susie)

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain

me oh my!  
Love-ing you, hope to die  
Cross my heart,

*SENIE*

I am blue So am I  
feel a thrill So do I

*molto cresc.*

*SENIE*

*JACK*

Will you slight?  
When I leave me oh my!  
But in poor

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