

JAZZ LINES PUBLICATIONS

*Presents*

**(OUR) LOVE IS HERE TO STAY**

RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9320

MUSIC AND LYRICS BY  
GEORGE GERSHWIN AND IRA GERSHWIN

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# LOVE IS HERE TO STAY

## SCORE

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MEDIUM SWING ♩ = 85

It's ver - y

The score consists of the following parts:

- VOCAL:** A single line with lyrics "It's ver - y".
- REED 1: ALTO SAX:** Melodic line with dynamics *mf* and *mp*.
- REED 2: ALTO SAX:** Melodic line with dynamics *mf* and *mp*.
- REED 3: TENOR SAX:** Melodic line with dynamics *mp* and *mf*, marked "LEAD" and "NO LEAD".
- REED 4: TENOR SAX:** Melodic line with dynamics *mf* and *mp*.
- REED 5: BARITONE SAX:** Melodic line with dynamics *mf* and *mp*.
- TRUMPET 1-4:** Trumpet parts, with 1 and 2 having "SOLO" sections and "HARMON MUTE" markings. Chords are indicated:  $Dm7$ ,  $G7^{(9)}$ ,  $C^6$ ,  $C^6$ ,  $D^9$ ,  $Dm7$ ,  $G9^{(9)}$ ,  $C^6$ .
- TROMBONE 1-3:** Trombone parts with dynamics *mp* and *mf*, marked "TENOR LEAD".
- BASS TROMBONE:** Bass trombone part with dynamics *mp* and *mf*.
- VIOLIN I, VIOLINS II, III, VIOLA, CELLO:** String sections.
- GUITAR:** Rhythmic accompaniment with dynamics *mp* and chords:  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F9^{(6)}$ ,  $B^b6$ .
- PIANO:** Rhythmic accompaniment with dynamics *mp* and chords:  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F9^{(6)}$ ,  $B^b6$ .
- BASS:** Rhythmic accompaniment with dynamics *mp* and chords:  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $F7^{(9)}$ ,  $B^b6$ ,  $C^9$ ,  $C7^{(9)}$ ,  $Cm7$ ,  $F9^{(6)}$ ,  $B^b6$ .
- DRUM SET:** Rhythmic accompaniment with dynamics *mp*, marked "BRUSHES (in 2)" and "(4)", "(6)".
- SYNTH:** Synthesizer part.

1 2 3 4 5 6 7 8

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9

Vox. CLEAR. OUR LOVE IS HERE TO STAY. NOT FOR A YEAR. BUT EV - ER AND A DAY. THE SA - DI -

Rd. 1 (A. Sax.) *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rd. 2 (A. Sax.) *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rd. 3 (T. Sax.) NO LEAD *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rd. 4 (T. Sax.) *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rd. 5 (B. Sax.) *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

VLN. I *mp*

VLS. II, III *mp* Div.

VLN. II *mp* Div.

VC. *mp*

GTR. C<sup>9</sup> C7<sup>(9)</sup> Cm<sup>7</sup> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> C<sup>9</sup> Cm<sup>7</sup> F7<sup>(9)</sup> A<sup>b</sup>7<sup>(9,11)</sup> G<sup>9</sup> C<sup>13</sup>

PNO. C<sup>9</sup> C7<sup>(9)</sup> Cm<sup>7</sup> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> C<sup>9</sup> Cm<sup>7</sup> F7<sup>(9)</sup> A<sup>b</sup>7<sup>(9,11)</sup> G<sup>9</sup> C<sup>13</sup>

BS. C<sup>9</sup> C7<sup>(9)</sup> Cm<sup>7</sup> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> F7<sup>(9)</sup> B<sup>b</sup><sub>6</sub> C<sup>9</sup> Cm<sup>7</sup> F7<sup>(9)</sup> A<sup>b</sup>7<sup>(9,11)</sup> G<sup>9</sup> C<sup>13</sup>

D. S. (4) (8)

SYNTH. *mp*

9

10

11

12

13

14

15

16

17

Vox. *o*  
 O AND THE TEL - E - PHONE AND THE ROY - IES THRT WE KNOW MAY JUST BE PASS - ING FAN - CIES AND IN TIME MAY GO. BUT, OH MY

Rd. 1 (A. Sax) *mp*

Rd. 2 (A. Sax) *mp*

Rd. 3 (T. Sax) *mp*

Rd. 4 (T. Sax) *mp*

Rd. 5 (B. Sax) *mp*

Tpt. 1 *fz*

Tpt. 2 *fz*

Tpt. 3 *fz*

Tpt. 4 *fz*

Vln. I

Vlns. II, III

Vla.

Vc.

Gtr. *F9 G7 Cm7 F7(ch11) Bb6 Eb6/9 Am7(b9) Ab7(ch11) Gm7 C9 F9sus F9*

PNO. *F9 G7 Cm7 F7(ch11) Bb6 Eb6/9 Am7(b9) Ab7(ch11) Gm7 C9 F9sus F9*

BS. *F9 G7 Cm7 F7(ch11) Bb6 Eb6/9 Am7(b9) Ab7(ch11) Gm7 C9 F9sus F9*

D. S. *(4)*

SYNTH.

17

18

19

20

21

22

23

24