

204

(SLOW SWING)

# THE MAN THAT GOT AWAY

- HAROLD ARLEN / IRA GERBERWIN

The musical score is written for a single melodic line in F major, 4/4 time. It consists of eight staves of music. The lyrics are written below the notes. Chord symbols are written above the staff at various points: F6, G-7, C7, Bb7, B7, C7, F6, A7#5, D7#5, G-7, C7, A-7b5, D7b9, G-7, C7, Fmaj7, C7, F6, G-7, C7, Bb7, B7, C7, F6, A-7, D7, G-7, C7, F6, and D7#5.

The night is bit-ter, the stars have lost their glit-ter, the winds grow cold-er and  
 sud-den-ly you're old-er. And all be-cause of the man that got a - way.

No more his ea - ger call, the writ-ing's on the wall,  
 the dreams you dream'd, have all gone a - stray. The

man that won you has run off and un-done you, that great be-gin-ning has

been the fi-nal in-ning. Don't know what hap-pened. It's all a cra-zy game! No

more that all - time thrill, for you've been through the mill, and

# Man That Got Away

**Joshua S. Walden**



## **Man That Got Away:**

*The Man That Got Away* Harper Allen, 2011-07-15 SHE COULDN'T REMEMBER Her name her past or how she'd been shot it was all a blank to Dana Smith For five years she built a new life became a new person and dreamed of a man whose hands caressed her whose kisses set her on fire HE COULDN'T FORGET The mystery lady had kissed him and disappeared into the night but after the shots were fired her body was nowhere to be found P I Gabriel O Shaunessy could tell the police nothing about her disappearance only that he'd been hired to follow her Five years later the lady walked back into his life with no identification no answers and a plea for help he couldn't ignore Ira Gershwin Philip Furia, 1997-07-24 To the perennial question which comes first the music or the words Ira Gershwin always responded the contract The jest reveals both Ira's consummate professionalism and the self-effacing wit with which he ducked the spotlight whenever possible Yet the ingeniously inventive melodies George Gershwin composed for such classic songs as Someone to Watch Over Me Embraceable You Fascinating Rhythm It Ain't Necessarily So and Love is Here to Stay live on in no small part because of the equally unforgettable lyrics of Ira Gershwin lines crafted with a precision that earned him the sobriquet The Jeweller among his Broadway peers In *Ira Gershwin The Art of the Lyricist* the older and less flamboyant of the Gershwin brothers at last steps out of the shadows to claim his due as one of American songwriting's most important and enduring innovators Philip Furia traces the development of Ira Gershwin's lyrical art from his early love of light verse and Gilbert and Sullivan through his apprentice work in Tin Pan Alley to his emergence as a prominent writer for the Broadway musical theater in the 1920s Furia illuminates his work in satirical operettas such as *Of Thee I Sing* and *Strike Up the Band* the smart little revues of the 1930s and his contributions to the opera *Porgy and Bess* After describing the Gershwin brothers' brief but brilliant work in Hollywood before George's sudden death work that produced such classics as *They Can't Take That Away From Me* and *Let's Call the Whole Thing Off* Furia follows Ira's career through such triumphs as *Lady in the Dark* with Kurt Weill *Cover Girl* with Jerome Kern and *A Star is Born* with Harold Arlen Along the way Furia provides much insight into the art of the lyricist and he captures the magic of a golden era when not only the Gershwins but Irving Berlin Cole Porter Jerome Kern Oscar Hammerstein II Gertrude Lawrence Fred Astaire and other luminaries made the lights of Broadway and the Hollywood screen shine brighter than ever before From his first major success the now classic *The Man I Love* 1924 to his last great hit *The Man That Got Away* 1954 Ira Gershwin wrote the words to some of America's most loved standards In *Ira Gershwin The Art of the Lyricist* Philip Furia illuminates the craft behind this remarkable achievement to reveal how Gershwin took the everyday speech of ordinary Americans and made it sing *The Man That Got Away* Walter Rimler, 2015-09-15 Over the Rainbow Stormy Weather and One for My Baby are just a few of Harold Arlen's well-loved compositions Yet his name is hardly known except to the musicians who venerate him At a gathering of songwriters George Gershwin called him the best of us Irving Berlin agreed Paul McCartney sent him a fan letter and became his publisher Bob Dylan wrote of his fascination

with Arlen's bittersweet lonely world. A cantor's son, Arlen believed his music was from a place outside himself, a place that also sent tragedy. When his wife became mentally ill and was institutionalized, he turned to alcohol. It nearly killed him. But the beautiful songs kept coming: *Blues in the Night*, *My Shining Hour*, *Come Rain or Come Shine*, and *The Man That Got Away*. Walter Rimler drew on interviews with friends and associates of Arlen and on newly available archives to write this intimate portrait of a genius whose work is a pillar of the Great American Songbook. *The Poets of Tin Pan Alley* Philip Furia, 1992-06-25

From the turn of the century to the 1960s, the songwriters of Tin Pan Alley dominated American music. Irving Berlin, Cole Porter, George and Ira Gershwin, Rodgers and Hart, even today, these giants remain household names; their musicals regularly revived; their methods and styles analyzed and imitated; and their songs the bedrock of jazz and cabaret. In *The Poets of Tin Pan Alley*, Philip Furia offers a unique new perspective on these great songwriters, showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song. Furia writes with great perception and understanding as he explores the deft rhymes, inventive imagery, and witty solutions these songwriters used to breathe new life into rigidly established genres. He devotes full chapters to all the greats, including Irving Berlin, Lorenz Hart, Ira Gershwin, Cole Porter, Oscar Hammerstein II, Howard Dietz, E. Y. Harburg, Dorothy Fields, Leo Robin, and Johnny Mercer. Furia also offers a comprehensive survey of other lyricists who wrote for the sheet music industry, Broadway, Hollywood, and Harlem nightclub revues. This was the era that produced *The New Yorker*, Don Marquis, Dorothy Parker, and E. B. White, and Furia places the lyrics firmly in this fascinating historical context. In these pages, the lyrics emerge as an important element of American modernism, as the lyricists like the great modernist poets took the American vernacular and made it sing. *The Great Jazz and Pop Vocal Albums* Will Friedwald, 2017-11-07

The author of the magisterial *A Biographical Guide to the Great Jazz and Pop Singers* now approaches the great singers and their greatest work in an innovative and revelatory way, through considering their finest albums, which is the format in which this music was most resonantly organized and presented to its public from the 1940s until the very recent decline of the CD. It is through their albums that Ella Fitzgerald, Frank Sinatra, Peggy Lee, Sarah Vaughan, Nat King Cole, Judy Garland, and the rest of the glorious honor roll of jazz and pop singers have been most tellingly and lastingly appreciated, and the history of the album itself, as Will Friedwald sketches it, can now be seen as a crucial part of musical history. We come to understand that at their finest, albums have not been mere collections of individual songs strung together arbitrarily, but organic phenomena in their own right. A Sinatra album, a Fitzgerald album, was planned and structured to show these artists at their best at a specific moment in their artistic careers. Yet the albums Friedwald has chosen to anatomize go about their work in a variety of ways. There are studio and solo albums: Lee's *Black Coffee*, June Christy's *Something Cool*, Cassandra Wilson's *Belly of the Sun*. There are brilliant collaborations, famous ones: Tony Bennett and Bill Evans, Louis Armstrong and Oscar Peterson, and wonderful surprises like Doris Day and Robert Goulet singing *Annie Get Your Gun*. There are theme albums: Dinah Washington singing Fats Waller, Maxine Sullivan singing Andy

Razaf Margaret Whiting singing Jerome Kern Barb Jungr singing Bob Dylan and the sublime Jo Stafford singing American and Scottish folk songs There are also stunning concert albums like Ella in Berlin Sarah in Japan Lena at the Waldorf and of course Judy at Carnegie Hall All the greats are on hand from Kay Starr and Carmen McRae to Jimmy Scott and Della Reese Della Della Cha Cha Cha And from out of left field the astounding God Bless Tiny Tim Each of the fifty seven albums discussed here captures the artist at a high point if not at the expected moment of her or his career The individual cuts are evaluated the sequencing explicated the songs and songwriters heralded anecdotes abound of how songs were born and how artists and producers collaborated And in appraising each album Friedwald balances his own opinions with those of musicians listeners and critics A monumental achievement The Great Jazz and Pop Vocal Albums is an essential book for lovers of American jazz and popular music     Lyrics on Several Occasions Ira Gershwin,1997 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen and others Limelight presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories to which have been added many informative annotations and disquisitions on their why and wherefore their whom for their how and matters associative Gershwin's comments witty and irreverent and his anecdotes about the making of many favorites are invariably interesting and frequently surprising Chicago Tribune     *Representation in Western Music* Joshua S. Walden,2013-04-11 Representation in Western Music offers a comprehensive study of the roles of representation in the composition performance and reception of Western music In recent years there has been increasing academic interest in questions of musical interpretation and meaning and in music's interactions with other artistic media and yet no book has dealt extensively with representation's important role in these processes This volume presents new research about musical representation with particular focus on Western art and popular music from the nineteenth century to the present day It assembles essays by an international assortment of leading scholars on a range of subjects including instrumental music opera popular song ballet cinema and the music video Individual sections address representation interpretation and musical meaning music's relationships with visual forms of representation musical representation in dramatic forms and the functions of music in the representation of identity     The Marshal's Lady Connie Carson,2011-11-15 Amber had grown up as the oldest of seven children in a very poor family in St Louis Missouri So when a wealthy Texas rancher had ask her to marry him she had jumped at the chance for a better life She did not know until they arrived at the ranch just how isolated the ranch was or the true personality of her husband Jace Prescott's father was a sheep rancher and his mother was an Apache Indian Jace grew up under the cruel hand of his father and the hatred of the people of Wolf Creek Texas because he was a half breed Apache When his mother died his father deserted him leaving him with nothing but the small ranch With the help of an uncle and a lone white man he managed to grow to manhood and eventually became a marshal in El Paso county Amber and Seth did not meet under the best of circumstances but soon found they had a strong attraction for each other that eventually

turned to love Together they face the adversities in the still untamed American west Preview When he took off his hat to her she found herself looking up and into the eyes of the best looking man she had ever seen She thought he looked like he might be part Indian since his hair was as black as a raven s wing and his brown eyes were so dark she could hardly see the pupils He was well over six feet tall with broad shoulders that tapered to a narrow waist where two large handguns rode on his hips Looking at her closely he noticed her waist was so small he felt he could put his hands around it and his fingers would touch Her eyes were a clear dark blue and her nose was small and turned up slightly at the end He couldn t decide what color her hair was It wasn t blond it wasn t red It reminded him of the color of honey The Gershwins and Me (Enhanced Edition)

Michael Feinstein,2012-10-16 This special enhanced eBook includes twelve Gershwin classics performed by Michael Feinstein and commentary from the author on the music and the lives of George and Ira Gershwin From celebrated entertainer Michael Feinstein comes a beautifully illustrated account of the lives and legacies of the Gershwins told through stories of twelve of their greatest songs The Ambassador of the Great American Songbook Michael Feinstein was just twenty years old when he got the chance of a lifetime a job with his hero Ira Gershwin During their six year partnership the two became close friends Feinstein blossomed under Gershwin s mentorship and Gershwin was reinvigorated by the younger man s zeal for his and his brother George s legacy Now in The Gershwins and Me the only book of its kind Michael Feinstein shares unforgettable stories and reminiscences from the music that defined American popular song along with rare Gershwin memorabilia he s collected through the years From Strike Up the Band to Love Is Here to Stay each of the twelve chapters highlights one of the Gershwins classic songs exploring the brothers lives illuminating what the music meant to them and telling the stories of how their iconic tunes came to life Throughout the star studded narrative Feinstein unfolds the moving chronicle of his own life with the Gershwins describing his vision for their enduring presence today No other writer could give us such an authoritative inside perspective on these titans of American culture and no other writer could include such a soulful collection of music as Feinstein s original recordings of the twelve songs A timeless classic and the definitive account of the Gershwins and their legacy The Gershwins and Me will have you humming with every turn of the page **Best**

**Songs of the Movies** John Funnell,2014-12-24 Thanks for the Memory Swinging on a Star The Way You Look Tonight Three great and popular standards of the American songbook and all three won Oscars for best song But who wrote these songs What movies were they written for Which stars introduced them In the 25 years covered by this book 160 songs were nominated for Academy Awards Some are well known but many are nearly forgotten They deserve more lasting recognition Best Songs of the Movies tells the stories behind all these songs year by year After announcing the nominated songs the text describes the way each song was presented and performed critiques the lyrics and melody and provides appropriate historical and biographical insights One appendix presents brief biographies of all the lyricists and composers responsible for these songs another lists the Oscar nominated and winning songs from 1959 through 2003 A bibliography and index

complete the volume      **The Sacco-Vanzetti Case** Newton Diehl Baker, Bartolomeo Vanzetti, 1928 Sacco and Vanzetti were tried at Dedham in the Superior Court of Massachusetts for Norfolk County May 31 July 14 1921 for the murder of F A Parmenter and A Berardelli at South Braintree April 15 1920      NiRV, Backpack Bible, Leathersoft, Blue/Silver Thomas Nelson, Zondervan, 2018-03-13 The NiRV Backpack Bible is perfect for kids on the GO The compact size is ideal for home school or church use and fits easily into even the smallest backpacks Now in a larger more readable 8 point font      Sunset, 1924      The Saturday Evening Post, 1929      **California. Court of Appeal (1st Appellate District). Records and Briefs** California (State).,      **Sermon Outlines on Gospel Passages** Charles R. Wood, Expository outlines that can lead to sermons or lessons filled with a deeper understanding of the truth of God s Word      *Appletons' Journal*, 1869      **Stories in Light and Shadow** Bret Harte, 2022-11-25 Reproduction of the original      *Outlook and Independent*, 1911      **Betrayal** Sondra Baker, 2017-06-07 When Marnia met Joel she was just coming into her own as a watercolorist She had no idea she was being followed almost everywhere she went by men who didn t seem to be from her world Joel and Marnia are drawn into a nightmare of danger and intrigue that will lead them across the country to find the answers and stop the madness

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