

LET'S CALL THE WHOLE THING OFF

ARRANGED BY
JACK MASON

FOX TROT



Fred *Ginger*

ASTAIRE ROGERS

"Shall We Dance"

AN R.K.O. RADIO PICTURE
A PANDRO S. BERMAN PRODUCTION

MUSIC BY
GEORGE GERSHWIN
LYRICS BY
IRA GERSHWIN

price
75¢

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WARNING

This Orchestration cannot be sold or used outside of the United States or Canada.

ARRANGED BY
JACK MASON

FROM "S

LET'S CALL THE

1st Sax. Eb Alto

FO

Brightly (But not too fast)
(legato tongue)

The musical score is written for a single Eb Alto saxophone. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first staff starts with a *mf* dynamic and a slur over the first four measures. The second system consists of two staves, with the top staff marked *mf soli* and the bottom staff marked *mf*. The third system also has two staves, with the top staff featuring slurs and accents. The fourth system has two staves; the top staff is marked *Soli* and the bottom staff is marked *tutti* and *mp*. The fifth system has two staves; the top staff is marked *tutti* and the bottom staff is marked *Soli*. The sixth system has two staves; the top staff is marked *mf* and the bottom staff is marked *mf*. The score concludes with a final staff of two staves, both marked *mf*.

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"L WE DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
1st Sax. (E^b Alto)

2. tutti

mf *mp*

Soli *mf* *mp*

tutti *mp*

f *Soli* *tutti*

gliss. *Soli* *tutti*

Detailed description: This is a musical score for the first saxophone part (E-flat Alto) of the piece 'Whole Thing Off'. The score is written on ten staves. It begins with a first ending bracket and a second ending marked '2. tutti'. The music is in 2/4 time and features various dynamics including *mf*, *mp*, *f*, *Soli*, and *tutti*. There are also performance instructions such as 'gliss.' and '3' (triplets). The score includes many slurs, accents, and articulation marks.

ARRANGED BY
JACK MASON

LET'S CALL THE

FO

2nd Sax. Bb Tenor

Brightly (But not too fast)

legato tongue

The musical score is written for a 2nd Saxophone in B-flat Tenor. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and a *legato tongue* instruction. The second system includes a *Soli* instruction and a *mf* dynamic. The third system features a *Solo* instruction with a fermata over the final note. The fourth system has a *tutti* instruction and a mezzo-piano (*mp*) dynamic. The fifth system continues with a *tutti* instruction. The sixth system includes a *Soli* instruction and a *mf* dynamic. The seventh system concludes with a *tutti* instruction. The score consists of two staves per system, with the upper staff containing the primary melody and the lower staff providing harmonic accompaniment.

"LET'S DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
2nd Sax. (B^b Ten.)

The musical score is written for a 2nd Saxophone (B-flat Tenor) and consists of 12 staves. It begins with a first ending (1.) and a second ending (2.) marked *tutti*. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). Performance instructions include *Soli* (solo) and *tutti* (all together). There are also markings for *gliss.* (glissando) and triplets. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a final double bar line.

ARRANGED BY
JACK MASON

LET'S CALL THE

FO

3rd Sax. Eb Alto

Brightly (But not too fast)

(Legato tongue)

The musical score consists of seven systems of staves. The first system is a single staff with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a dynamic marking of *mf* and features a melodic line with slurs and accents. The second system consists of two staves, with the upper staff marked *mf Soli* and the lower staff marked *mf*. The third system also consists of two staves with various articulations. The fourth system consists of two staves with slurs. The fifth system consists of two staves, with the upper staff marked *Soli* and the lower staff marked *tutti* and *mp*. The sixth system consists of two staves, with the upper staff marked *tutti* and the lower staff marked *Soli* and *mf*. The seventh system consists of two staves with various articulations.

"LET US DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
3rd Sax. (E^b Alto)

1. | 2. *tutti*

mf

mp *mf*

mf

Soli *mf*

tutti

mp

Soli *mf* *tutti*

f

gliss.

Soli *Tutti*

Detailed description: This is a musical score for the 3rd Saxophone part (E-flat Alto) of the piece "Whole Thing Off" by George Gershwin. The score is written in 4/4 time and consists of 11 staves. It begins with a first ending (1.) and a second ending (2.) marked "tutti". The piece features various dynamics including mezzo-forte (mf), mezzo-piano (mp), forte (f), and glissando (gliss.). There are also performance directions for "Soli" and "Tutti" sections. The score includes numerous slurs, accents, and articulation marks, such as triplets and slurs over groups of notes. The key signature has two sharps (F# and C#), and the tempo is marked as a Trot.

ARRANGED BY
JACK MASON

LET'S CALL THE

FOX

4th Sax. Eb Bar.

*Brightly (But not too fast)
(legato tongue)*

WE DANCE"

'HOLE THING OFF

ROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
4th Sax. (E^b Bar.)

The musical score is written for a 4th Saxophone in E-flat major (three sharps) and 4/4 time. It consists of ten staves of music. The first two staves show the initial melodic line. The third and fourth staves feature more complex rhythmic patterns with slurs and accents. The fifth staff begins with a first ending (1.) and a second ending (2.) marked 'Tutti'. The sixth staff contains a measure with the number '33' above it. The seventh staff includes a 'gliss.' (glissando) instruction. The eighth staff is marked 'Soli' and the ninth 'tutti'. The final staff concludes the piece with a melodic flourish.

ARRANGED BY
JACK MASON

FROM "E

LET'S CALL THE

1st Trumpet in B \flat

Brightly (But not too fast)

FO

Soli *mf*

mf

Soli *mf*

tutti **In Hat**

Soli *mf*

OPEN
Soli

tutti

Straight Mute

The musical score is written for a 1st Trumpet in B-flat. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The tempo and mood are indicated as 'Brightly (But not too fast)'. The score is divided into several systems, each with a staff for the trumpet and a lower staff for accompaniment. Dynamics include *mf* (mezzo-forte) and *Soli*. Performance instructions include 'In Hat', 'Straight Mute', and 'OPEN'. The score concludes with a final flourish.

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"L WE DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
1st Trumpet in B^b

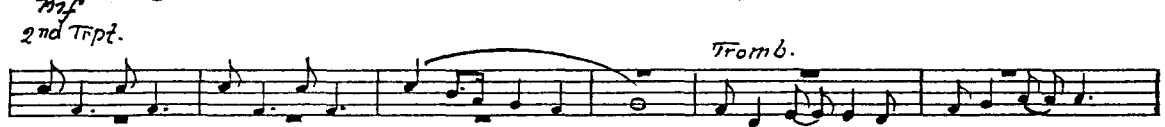
1. *tutti* 2. **OPEN**



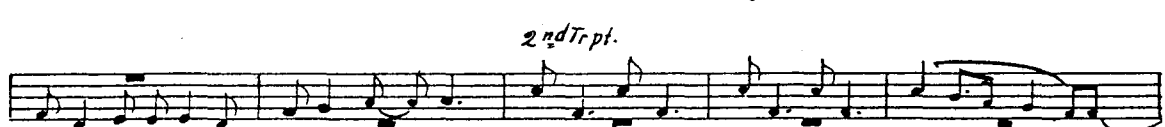
Tromb.
mf



2nd Trpt. *Tromb.*



2nd Trpt.



IN HAT



mf **OPEN** *Tromb.*



2nd Trpt. 2 **OPEN**



f



ARRANGED BY
JACK MASON

FROM "ST

LET'S CALL THE

2nd Trumpet in Bb

Brightly (But not too fast)

FO)

mf

Soli

tutti In Hat *Optional*

Soli

OPEN
Soli

tutti

WE DANCE"

WHOLE THING OFF

'ROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

$\frac{2}{2}$
2nd Trumpet

First system of musical notation for the 2nd Trumpet part, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line.

Second system of musical notation, starting with a first ending bracket labeled "1. tutti" and a second ending bracket labeled "2. OPEN". The notation includes a treble clef, a key signature of two sharps, and a 2/2 time signature.

First system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "Tromb." is placed above the staff.

Second system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "Solo ad.lib." is placed above the staff, and "mf" is below.

Third system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "Solo ad.lib." is placed above the staff, and "mf" is below.

Fourth system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "OPEN Tromb." is placed above the staff.

Fifth system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "Solo ad.lib." is placed above the staff, and "tutti OPEN" with a "2" is below.

Sixth system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "f" is placed below the staff.

Seventh system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line.

Eighth system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line. The label "1" is placed above the staff.

Ninth system of musical notation for the Trombone part, featuring a treble clef, a key signature of two sharps, and a 2/2 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents, and a lower staff with a sustained bass line.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN

FOX TROT

Music by
GEORGE GERSHWIN
Arr. by Jack Mason

3rd Trumpet in B \flat

From "SHALL WE DANCE"

Brightly (But not too fast)

The musical score for the 3rd Trumpet part in B-flat is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo and mood are indicated as "Brightly (But not too fast)". The first staff starts with a dynamic marking of *mf* and includes the instruction "Soli". The second staff continues with *mf*. The third staff introduces a "Straight Mute" instruction in a box, followed by "Soli" and *mf*. The fourth staff features a "tutti" marking. The fifth staff continues with "tutti". The sixth staff has a "tutti" marking. The seventh staff begins with a first ending bracket labeled "1" and "tutti", followed by a second ending bracket labeled "2" and "OPEN". The eighth staff has a measure number "34" and an "OPEN" instruction in a box, with a dynamic marking of *f*. The ninth and tenth staves continue the melodic line with various dynamics and phrasing.

ARRANGED BY
JACK MASON

LET'S CALL THE

1st Trombone

FO

Brightly (But not too fast)

The musical score for the 1st Trombone part consists of seven systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with accents and slurs, starting with a *Soli* dynamic and a *mf* (mezzo-forte) marking. The second system continues this melodic line. The third system features a *Straight Mute* instruction in a box. The fourth system includes a *tutti* instruction and a boxed *IN HAT* instruction. The fifth system has a *Soli* marking and a boxed *OPEN* instruction. The sixth system includes a *tutti* marking. The seventh system concludes the piece with a melodic line similar to the first system.

WE DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

1st Trombone

The musical score for the 1st Trombone part of "Whole Thing Off" consists of 12 staves of music. The score begins with a first ending bracket labeled "1." and a second ending bracket labeled "2." with the instruction "OPEN". The first staff includes the marking "tutti". The second staff features a key signature change to two flats. The third staff is marked "Solo". The fourth staff includes dynamic markings "mf" and "IN HAT". The fifth staff includes "mp" and "mf IN HAT". The sixth staff includes "IN HAT" and "mp". The seventh staff includes "mf" and "OPEN Solo". The eighth staff includes "mp". The ninth staff includes "mp" and "2 OPEN". The tenth staff includes "f". The eleventh staff includes "1". The twelfth staff concludes the piece.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN

FOX TROT

Music by
GEORGE GERSHWIN
Arr. by Jack Mason

2nd Trombone

Brightly (But not too fast)

The musical score is written for a 2nd Trombone part in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo/mood instruction of 'Brightly (But not too fast)'. The score is divided into several systems of staves. The first system includes a 'Soli' section marked 'mf'. The second system continues the melodic line. The third system features a 'tutti' section and a 'Straight Mute' instruction. The fourth system includes another 'Soli' section marked 'mf' and a 'tutti' section. The fifth system continues the melodic line. The sixth system includes first and second endings, with the second ending marked 'OPEN'. The seventh system continues the melodic line. The eighth system includes a 'tutti' section. The ninth system continues the melodic line. The tenth system includes a 'tutti' section. The score concludes with a final melodic phrase.

Piano

Brightly (But not too fast.)

mf

mf

You say ee-ther And I say eye-ther, You say nee-ther And I say ny-ther;

Ee-ther, eye-ther, nee-ther, ny-ther, Let's call the whole thing off!

You like po-ta-to and I like po-tah-to, You like to-ma-to and I like to-mah-to; Po-

ta-to, Po-tah-to, To-ma-to, To-mah-to! Let's call the whole thing off, But

oh! If we call the whole thing off, Then we must part. And

ARRANGED BY
JACK MASON

LET'S CALL THE

FOX

- 2 -
Piano

oh! I we ev-er part, Then that might break my heart! So if
you like pa-ja-mas And I like pa-jah-mas, I'll wear pa-ja-mas and give up pa-jah-mas.
For we know we need each oth-er, So we bet-ter call the call-ing off
off. Let's call the whole thing off! off.

THE DANCE"

'HOLE THING OFF

ROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

$\frac{3}{4}$
Piano

The musical score is written for piano in 3/4 time. It consists of seven systems of music, each with two staves. The key signature is one sharp (F#), and the tempo is marked 'Piano'. The score begins with a treble clef and a key signature of one sharp. The first system contains two measures, followed by a double bar line. The second system contains four measures. The third system contains four measures. The fourth system contains four measures. The fifth system contains four measures. The sixth system contains four measures. The seventh system contains four measures. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

This page of handwritten musical notation is for a piano piece, marked with a tempo of 4/4 and a dynamic of *Piano*. The score is organized into several systems, each consisting of two staves. The notation is dense and includes a variety of musical elements:

- System 1:** Features a complex texture with multiple voices. The upper staff contains a melodic line with many slurs and ties, while the lower staff provides a harmonic accompaniment with frequent chords and arpeggios.
- System 2:** Continues the intricate texture. The upper staff has a prominent melodic line with a large slur, and the lower staff maintains a steady accompaniment.
- System 3:** Shows a shift in the lower staff's accompaniment, with more sustained chords and a different rhythmic pattern.
- System 4:** The upper staff continues with a melodic line, and the lower staff features a more active accompaniment with many sixteenth-note figures.
- System 5:** The lower staff has a more rhythmic accompaniment, possibly a bass line, with a mix of eighth and sixteenth notes.
- System 6:** The upper staff has a melodic line with a large slur, and the lower staff has a more active accompaniment.
- System 7:** The lower staff has a more rhythmic accompaniment, possibly a bass line, with a mix of eighth and sixteenth notes.
- System 8:** The upper staff has a melodic line with a large slur, and the lower staff has a more active accompaniment.

The notation includes various musical symbols such as slurs, ties, accents, and dynamic markings. The overall style is that of a detailed and expressive piano score.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN
Bass

FOX TROT

From "SHALL WE DANCE"

Music by
GEORGE GERSHWIN
Arr. by Jack Mason

Brightly (But not too fast)

The musical score is written for Bass and consists of 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a dynamic marking of *mf*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1.' and '2.' in the sixth staff. The key signature changes to one flat (Bb) in the seventh staff. The score concludes with a final cadence in the 14th staff, which has a dynamic marking of *mf*.

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ARRANGED BY
JACK MASON

LET'S CALL THE

FO

Drums

Brightly (But not too fast)

Brushes ad lib.

mf

mf You say ee-ther And I say eye-ther, You say nee-ther And

I say ny-ther; Ee-ther, eye-ther, nee-ther, ny-ther. Let's call the whole thing

off! You like po-ta-to and I like po-tah-to, You like, to-ma-to and

I like to-mah-to; Po-ta-to, Po-tah-to, To-ma-to, To-mah-to!

Let's call the whole thing off! But oh! If we call the whole thing

off, Then we must part. And oh! If we ev-er part, Then

that might break my heart! So if you like pa-ja-mas And I like pa-jah-mas,

I'll wear pa-ja-mas and give up pa-jah-mas. For we know we need each oth-er. So we

bet-ter call the call-ing off off. 1. Let's call the whole thing off!

L WE DANCE"

WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

2. *off!*

Drums

Brushes ad. lib.

mf

2 3 4 5 6

2 3 4 5

Sticks ad. lib.

2 3 4 5 6

2 3 4 5 6

Tom Tom

ARRANGED BY
JACK MASON

FROM "S

LET'S CALL THE

Guitar

FO

Brightly (But not too fast)

mf

mf

mf

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WHOLE THING OFF

TROT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
Guitar

E^b E^b9 A^b A^bm E^b Cm9 Cm F7 B^b7 E^b E^bdim

Fm Ddim E^b E^bdim Fm Ddim E^b E^b9

A^b A^bm E^b A^b E^b Cm

D7 B^bm C7 A^bm B^b7 Cm D7 B^bm

C7 A^bm B^b7 E^b E^bdim Fm Ddim

E^b E^bdim. Fm Ddim. E^b E^b9 A^b A^bm

E^b Fm G7 C7 Fm A^b E^b

mf

Fm G7 E^bm F7 B^bm E^b7

f

Fm G7 E^bm F7 B^bm E9 E^b9 E^b7

A^b Fm9 B^bm Gdim A^b Fm9 B^bm E^b9

A^b A^b7 D^b D^bm A^b B^bm C+ F9 2

1st Violins A-B

Brightly (But not too fast)

mf

mf

You say ee-ther And I say eye-ther, You say nee-ther And I say ny-ther;

Ee-ther, eye-ther, nee-ther, ny-ther, Let's call the whole thing off.

You like po-ta-to and I like po-tah-to, You like to-ma-to and I like to-mah-to, Po-

ta-to, Po-tah-to, To-ma-to, To-mah-to! Let's call the whole thing off! But

mf

oh! If we call the whole thing off, Then we must part. And

FROM "SHALL WE DANCE"

"S CALL THE WHOLE THING OFF

FOX TROT

- 2 -
1st Violins A-B

oh! If we ev-er part, Then that might break my heart! So if

you like pa-ja-mas And I like pa-jah-mas, I'll wear pa-ja-mas and give up pa-jah-mas.

For we know we need each oth-er, So we bet-ter call the call-ing off

off. Let's call-the whole thing off

1. 2. 1st Sax (Alto)
off.

mf

mf

Tromb. Solo
mf

2nd Trpt.

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 3 -
1st Violins A-B

Tromb.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes.

2nd Trpt.

Musical staff for 2nd Trumpet, showing a melodic line with eighth and sixteenth notes.

1st Sax. (Alto)

Musical staff for 1st Alto Saxophone, showing a melodic line with eighth and sixteenth notes, including a triplet.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes, including a triplet.

Tromb.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes, including a triplet.

2nd Trpt.

Musical staff for 2nd Trumpet, showing a melodic line with eighth and sixteenth notes.

1st Alto Sax.

Musical staff for 1st Alto Saxophone, showing a melodic line with eighth and sixteenth notes, including a triplet.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes, including a triplet.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes, including a triplet.

1st Sax. (Alto)

Musical staff for 1st Alto Saxophone, showing a melodic line with eighth and sixteenth notes, including a triplet.

Musical staff for Trombone, showing a melodic line with eighth and sixteenth notes, including a triplet.

ARRANGED BY
JACK MASON

FROM "SHALI"

LET'S CALL THE V

Violin C

Brightly (But not too fast)

FOX

mf

mf

mf

1.

2. 1st Alto Sax

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DANCE"

THE THING OFF

OT

WORDS BY
IRA GERSHWIN
MUSIC BY
GEORGE GERSHWIN

- 2 -
Violin C

Musical staff for Violin C, featuring a melodic line with various ornaments and dynamics.

Musical staff for Trombone and 2nd Trumpet, with dynamics markings *mf* and *f*.

Musical staff for Trombone.

Musical staff for 2nd Trumpet.

Musical staff for Trombone and 2nd Trumpet, with dynamic markings *p* and *f*.

Musical staff for Trombone and 2nd Trumpet, with dynamic markings *p* and *f*.

Musical staff for Trombone and 2nd Trumpet.

Musical staff for 1st Saxophone (Alto).

Musical staff for Trombone and 2nd Trumpet, with dynamic markings *ppv*.

Musical staff for Trombone and 2nd Trumpet, with dynamic marking *f*.

Musical staff for 1st Saxophone (Alto).

Musical staff for Trombone and 2nd Trumpet.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN

FOX TROT

Music by
GEORGE GERSHWIN

Cello

From "SHALL WE DANCE"

Arr. by Jack Mason

Brightly (But not too fast)

The musical score is arranged in a system of staves. The top staff is for Cello, starting with a *mf* dynamic. Below it are staves for 2nd Alto Sax, 1st Alto Sax, and 7th Alto Sax. The score includes various musical notations such as notes, rests, and articulation marks. A rehearsal mark with the number 34 is present in the lower part of the score.