

**THROW ER IN HIGH**  
Words by B G De SYLVA and E RAY GOETZ

FIFTH ANNUAL PRODUCTION

**George White's**

**SCANDALS**

VOCAL

Lets Be Lonesome Together  
Home Lights I Long To See  
Where Is She  
The Life Of A Rose  
You And I  
On The Beach At How've You Been  
Throw Er In High

LYRICS BY  
**B. G. DeSYLVA**  
MUSIC BY  
**GEORGE GERSHWIN**  
BOOK BY  
**GEORGE WHITE**

ENTIRE PRODUCTION STAGED BY  
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**HARMS**  
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# Throw Her In High!

Words by  
B. G. DE SYLVA  
& E. RAY GOETZ

Music by  
GEO. GERSHWIN

Moderato

Piano

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and single notes, with accents and slurs. The bass line is particularly rhythmic, with a steady eighth-note pattern.

*a tempo*  
*p*

We have had e - nough of blue - laws,

*a tempo*

*rall.* *p*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'a tempo' and the dynamics are 'p' (piano). The piano part includes a 'rall.' (rallentando) section before the main accompaniment resumes.

Don't you think so, neigh - bor? We've been op - pressed,

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a 'rit.' (ritardando) section before the main accompaniment resumes.

We need a rest! Let us get a set of new laws,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a 'rit.' (ritardando) section before the main accompaniment resumes.

Cap - i - tal and La - bor, Should both a - gree,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with various articulations like slurs and accents.

To set us free! Stop all these re -

The second system continues the vocal line with a quarter note D5, a dotted quarter note E5, and a half note F#5. The piano accompaniment features a prominent chordal texture in the right hand and a steady bass line in the left hand.

-form - ers nag - ging, They are ag - gra - vat - ions

The third system shows the vocal line with a quarter note G5, a dotted quarter note A5, and a half note B5. The piano accompaniment continues with complex chordal patterns and a bass line that provides harmonic support.

No oth - er land Would ev - er stand;

The final system on the page shows the vocal line with a quarter note C6, a dotted quarter note B5, and a half note A5. The piano accompaniment includes a triplet of eighth notes in both the right and left hands, adding rhythmic interest to the piece.

Our old Ship of State is lag-ging, In the race of Na-tions,

*p*

Let's show some speed! That's what we need; Come on, let's

*p*

Refrain (*Not too fast*)

throw her in high! Let's step a bit,

*p-f* *fz*

Throw her in high! Let's pep-per it; Nev-er say die,

*fz*

Let's show a lit - tle speed! Don't leave us high and dry!

Eng - land and France Are pass - ing us, See them ad - vance,

Out - class - ing us! Step on the throt - tle, and give her the gas, Come on, -

let's throw her in high! high!