

I LOVES YOU PORGY

Words by
IRA GERSHWIN and
DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Andantino (with great feeling) ♩ : 59

BESS:

Voice

I wants to stay here, but I ain't wor-thy. You is too

Piano

p cantabile

de-cent to un-der-stand, For when I see him he hyp-no-

tize me, When he take hol' of me with his hot han'.

poco rall.

Animando

Some-day, I know he's com-in' back to call me,

p

He's goin' to han - dle me an' hol' me so.

It's goin' to be like dy - in', Por - gy, deep in - side me.

ten.

But when he calls, I know I have to go.

mf

BESS:

PORGY:

Freely
mf

If dere warn't— no Crown, Bess, if dere was

fpp *colla voce*

I loves you,
 on - ly just you an' Por - gy, what den? —

ten.

f *mf*

Andantino molto espressivo

Por-gy, don' let him take me, Don' let him han-dle me an'drive me

mad. If you kin keep me, I wants to stay here wid you for-

p.

ev - er, an' I'd be glad.

poco rit. *a tempo* *mf*

Allegretto

PORGY: (with strength and rhythm)

There, there, Bess, you don' need to be a -

8va.
trm
mf marcato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "There, there, Bess, you don' need to be a -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It includes dynamic markings such as *8va.*, *trm*, and *mf marcato*. The tempo is marked *Allegretto*.

fraid no mo'. You's picked up hap-pi-ness an laid yo'

simile

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "fraid no mo'. You's picked up hap-pi-ness an laid yo'". The piano accompaniment includes the dynamic marking *simile*. The tempo remains *Allegretto*.

wor-ries down, - You goin' to live ea - sy, you goin' to live high... You

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "wor-ries down, - You goin' to live ea - sy, you goin' to live high... You". The piano accompaniment continues with the same rhythmic and harmonic patterns.

goin' to out-shine - ev - 'ry wom-an in dis town. An' re-mem-ber,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "goin' to out-shine - ev - 'ry wom-an in dis town. An' re-mem-ber,". The piano accompaniment continues with the same rhythmic and harmonic patterns.

when Crown_ come that's my bus' - ness.

ff

BESS:

ten. ten. ten. Più appassionato, ma ben ritmato
I loves you, Por- gy,

PORGY:

Bess, What you think I is

f *mf*

Don' let him take me,
an - y - way, To let that dirt - y houn' dog steal my

Don' let him han-dle me _____

wo - man? _____ If you wants to stay wid

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "Don' let him han-dle me _____". The middle staff is the vocal line in bass clef, with lyrics "wo - man? _____ If you wants to stay wid". The bottom two staves are the piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. There are triplets in the bass line of the second measure.

with his hot han' _____

Por - gy, you go - in' stay. You got a home now,

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "with his hot han' _____". The middle staff is the vocal line in bass clef, with lyrics "Por - gy, you go - in' stay. You got a home now,". The bottom two staves are the piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. There are triplets in the bass line of the second measure.

If you can keep me, _____

hon - ey, an' you got love. _____ So no mo' cry - in',

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "If you can keep me, _____". The middle staff is the vocal line in bass clef, with lyrics "hon - ey, an' you got love. _____ So no mo' cry - in'," and a sharp sign at the end. The bottom two staves are the piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. There are triplets in the bass line of the first measure.

I wants to stay here _____
 can't you un-der- stan'? You go - in' to go a - bout yo'

_____ wid you for - ev - er. _____ I got my
 bus'-ness sing - in', 'Cause you got Por-gy, You got a

Maestoso

man. _____
 man. _____

f *rit.*

BESS YOU IS MY WOMAN

Words by
IRA GERSHWIN and
DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Moderato, poco allargando

Piano

mf espr.

Andantino cantabile

mf PORGY

Bess, you is my wo - man now, You is, You is! An'

mf con calore

Gmi.

Gmi.7

E mi.7
sus.5

Eb7

Bb

Ab7

you mus' laugh an' sing an' dance for two in - stead of one.

Db Ami.7 F7 Bb F7 Bb Dmi. Gmi.7

Want no wrin - kle on yo' brow no -

A7 Emi.7 A7 Bmi. D G7

how, be - cause de sor - row of the past is all done,

D G#mi.7 C#7 F#

done. Oh, Bess, my Bess! De real -

mf

B7 C#7 F# F#mi. A7

hap - pi - ness is jes' be - gun.

poco rit

mf

mf **Tempo I** *molto cantabile*

BESS

Por - gy, Is yo' wo-man now, I is, I is! An'

mf più espr.

D A7 C#mi.7 C C#mi.7 D F D7 G sus.4 G+ Emi.7

I ain' nev-er go-in' no-where 'less you shares de fun.

stringendo

D G#mi.7 G7 F#mi. C7

Dere's no wrin - kle on my brow no -

poco rall. *a tempo*

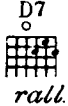
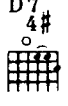
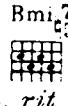
poco rall *a tempo*

F ma.7 A7 D A7 C#mi.7 C C#mi.7 D F#mi. Bmi.7

how, but I ain' go-in'! You hear me say-in', if you ain' go-in',

Subito più mosso


C#7 F# C#7 F# C#7 D#mi. Bb7

E♭mi.  *rall.* D7  *rall.* D7  *f a tempo* F#  *f a tempo* Bmi.7  *rit.*

Wid you I'm stay - in'. Por - gy, Is yo' wo - man

rall. *f a tempo* *rit.*

marcato



F#  *a tempo* Bmi.7  *rit.* F#  *Poco sostenuto (gently)* A#mi.7  *a tempo*

now! Is yours for - ev - er, Morn-in' time an' ev-'nin' time an'

a tempo *p dolce*



Bma.7  G#mi.  F#  *pp* PORGY A#mi.7  *a tempo*

sum-mer time an' win-ter time. Morn - in' time an' ev - 'nin' time an'

pp



Bma.7  G#mi.  F#  F#mi.  F#dim.  F#  *a tempo*

sum-mer time an' win-ter time; Bess, _____ you got yo'

mf animando



F#mi.
BESS

A7

D

A7

C#mi.7
45

C

C#mi.7
45

mf Tempo I *molto cantabile*

Por - gy, Is yo' wo - man
man. Bess, you is my wo - man

D

F

D7

G sus.4

G+

Emi.7
b5

D

now, I is, I is! An' I ain'nev - er go - in' no - where
nowan' for - ev - er. Dis life is jes' be - gun,

G#mi.7
45

G7

F#mi.

C7

Fma.7

A7

D

poco rall.

mf a tempo

'less you shares de fun. Dere's no
Bess, we two is one nowan' for - ev - er. Oh, Bess, don'

A7 C#mi.7₅ C C#mi.7₅ D F#mi. Bmi.7 C#7 F# C#7

Subito più mosso

wrin - kle on my brow no - how, but I ain' go-in!
 min' dose wo - men, You got yo' Por-gy, you loves yo' Por - gy, I knows you

F# C#7 D#mi. Bb7 Ebmi. D7 D7_{4#}

rall.

You hear me say - in', if you ain' go-in', Wid you I'm stay in'.
 means it, I seen it in yo' eyes, Bess.

rall.

marcato

F# Bmi.7₅ F#

f a tempo

rit

a tempo

Por - gy, Is yo' wo - man now! Is
 Well go swing - in' through de years a -

f a tempo

rit

a tempo

Bmi.7

F#

A#mi.7

Bma.7

G#mi.

rit.

(*gently*)

yours for - ev - er Morn - in' time an' ev - nin' time an' sum - mer time an' win - ter time.

rit.

(*humming*)

sing - in'.

Hum

A#mi.7

Bma.7

G#mi

(*humming*)

Hum

pp

Morn - in' time an' ev - nin' time an' sum - mer time an' win - ter time.

pp

F#

F#mi

F#dim.

F#

D7

F#

(*They embrace*)

pallarg.

Oh, my Por - gy,

pallarg.

My Bess,

pallarg.

mf

E \flat 7 C#7 F# D#mi. C#7 C#mi. C#mi.7₅

a tempo

2

my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:

a tempo

2

my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:

*a tempo
dolcissimo*

F# Bbmi. C#mi. F# D#mi.7₅ Bmi.7₅ F# A#mi.7₅

Por - gy, — Is yo' wo - man now.

Oh, my Bes - sie, we's hap - py now.

B ma.7 G#mi. C#7 F# E $\circ\circ$ F#

We is one now!

din *espr. e rit*

pp

I GOT PLENTY O' NUTTIN'

Words by
IRA GERSHWIN and
DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Allegretto

Piano

mf poco cresc.

Moderato

*G Ami.7 Bmi. D7 G Ami.7 Bmi. Ami.7 G Ami.7

Porgy: Oh I got plen-ty o' nut-tin', — An' nut-tin's plen - ty fo'

poco marc.

R.H. *p* *leggiere*

G B7 E A E A E A E C#

me. I got no car, got no mule, I got no mis-er - y.

D G Ami.7 Bmi. Ami.7 G Ami.7

De folks wid plen-ty o' plen-ty Got a lock on de

G B7 E A E A E A E

door, 'Fraid some-bod-y's a-go-in' to rob 'em while dey's out a-mak-in'

C# D G Ami.7 Bmi. G Bmi. Emi.7 sus.4

more. What for? I got no lock on de

G#mi.7 4/5 Emi. Bmi. Emi.7 sus.4 G#mi.7 4/5 Emi. Bmi. Emi.7 sus.4

door, (dat's no way to be.) Dey kin steal de rug from de floor,

G#mi.7 45 Emi. Bmi. Ami.7 D Ami.7 D7

Dat's o-keh wid me, 'Cause de things dat I prize, Like de stars in de skies, all are free.

marcato e cresc.

G Ami.7 Bmi. Ami.7 G Ami.7 G B7

Oh, I got plen-ty o' nut-tin', An' nut-tin's plen-ty fo' me. I

f p

E A E A E A C#

got my gal, got my song, got Heb-ben the whole day long.

(Spoken in high voice) D G Ami.7 G Dmi.7 G Ami.7

No use com-plain-in'! Got my gal, got my Lawd,

G C G Emi.7 D7 G Ami.7

got my song.

poch. rit *f a tempo*
R.H.

Bmi. Ami.7 G Ami.7 Bmi. Ami.7 G Ami.7 G B7

mp

I got plen - ty o' nut - tin', — An' nut - tin's plen - ty fo' me. I

mp

E A E A E A E C# D

got the sun; got the moon, Got the deep blue sea. — De

G Ami.7 Bmi. Ami.7 G Ami.7 G B7

folks wid plen - ty o' plen - ty — Got to pray all de day. —

E A E A E A E G

Seems wid plenty you sure got to wor-ry how to keep the deb-ble a - way,

D G Ami.7 Bmi. G Bmi. E mi.7 sus.4 G#mi.7 45 E mi.

a - way. I aint a-fret-tin'bout hell Till de time ar-

Bmi. E mi.7 sus.4 G#mi.7 45 E mi. Bmi. E mi.7 sus.4 G#mi.7 45 E mi.

rive. Nev-er wor-ry long as I'm well, Nev-er one to

Bmi. Ami.7 D Ami.7 D7

strive to be good, to be bad, What the hell? I is glad I's a - live. Oh,

marcato e cresc.

G Ami.7 Bmi. Ami.7 G Ami.7 G B7 E A

p

I got plen - ty o' nut-tin', — An nut-tin's plen - ty fo' me. I got my gal,

E A E A E C# D

(Spoken in high voice)

got my song, Got Heb-ben the whole day long. No use com-plain-in'! Got my

G Ami.7 G Dmi.7 G Ami.7 G C

gal, — got my Lawd, — Got my

G C7 Gmi. C7 b5 Bb D7 G Emi. G

mf cresc. ed animato

song.

mf cresc. ed animato

IT AIN'T NECESSARILY SO

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

VOICE 1. It

Piano *mf* *p*

Gmi. C Gmi. C

(happily, with humor)

ain't ne - ces - sa - ri - ly so, ——— It ain't ne - ces - sa - ri - ly
2. Da - vid was small, but oh my! ——— Li'l Da - vid was small but oh

Gmi. C7 D♭7 C7 D♭7

so, ——— De tings dat yo' li' - ble To read in de Bi - ble, it
my! ——— He fought big Go - li - ath Who lay down an' di - eth! Li'l

A7

D7

Gmi.

C7

Eb7

D11

1.

(repeat!)

ain't ne - ces - sa - ri - ly so. Li'l
Da - vid was small, but oh

(repeat!)

Eb7

Db

F#mi.

Gmi.

2.

Gm7

Allegro giocoso

Eb7

mf Like a savage outburst

ALL

my!

Wa - doo, - Wa - doo, -

Ab

Eb7

Bdim.

Ab

D7

E mi.7

SP. L.

ALL

SP. L.

Zim bam bod - dle - oo, Zim bam bod - dle - oo, Hoo - dle ah da wa da,

Fm6

D7

Gmi.

D

ALL

SP. L.

ALL

SP. L.

mf

Hoo - dle ah da wa da, Scat - ty wah... Scat - ty wah... Yeah! 3. Oh,

subito rit

Tempo I

mf

Jo - nah, he lived in de whale, Oh, Jo - nah, he lived in de
 Mo - ses was found in a stream, Li'l Mo - ses was found in a

Gmi. C7 D^b7 C7 D^b7

whale, Fo' he made his home in Dat fish - 's ab - do - men. Oh,
 stream, He float - ed on wat - er Till Ole Phar - aoh's daugh - ter She

A7 D7 Gmi. C7 Eb7 D11 Gmi. Gm7

1. Jo - nah, he lived in de whale. Li'l
 fished him, she says, from that stream.
 (repeat!)
 (repeat!)

E^b7 D^b F#mi. A^b Eb7 Eb7

Allegro mf

Wa - doo, Wa - doo, - Zim bam bod - dle - oo,
 ALL SP.L.

Bdim.

D7

Fm6

D7

A^b

E^m7

ALL

SP. L.

ALL

Zim bam bod - dle - oo, Hoo - dle ah da wa da, Hoo - dle ah da wa da,

Gmi.

D

SP. L.

ALL

SP. L.

Scat - ty wah, — Scat - ty wah. — Yeah! It

Gmi.

C

Gmi.

C

Gmi.

C

Gmi.

Tempo I

ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so. Dey

a tempo

C7

D^b7

C7

D^b7

A7

D7

tell all you chil-lun De deb-ble's a vil-lun, But 'tain't ne-ces-sa-ri-ly

Gmi.

Eb7

Ab

so. To get in - to Heb-ben don' snap for a seb-ben! Live

mf

mf

Am7 D7 G6 C7 F

clean! Don'have no fault. Oh, I takes dat gos-pel When - ev - er it's pos'- ble, But

G7 F6

A7(sus 4) A7(b5) Bb+7 Gmi. C Gmi. C.

wid a grain of salt. Me - thus'lah lived nine hun-dred years. Me -

mp

mp

Gmi. C Gmi. C7 Db7

thus-lah lived nine hun - dred years, But who calls dat liv - in' When

mf

mf

C7

D^b7

A7

D7

Gmi.

C

no gal 'll give in To no man what's nine hun - dred years?

F#7

E^b7

Cm6

G

mp

un poco meno

D7

I'm preach-in' dis ser - mon to show, _____ It

un poco meno

mp

C

B7

E^{mi}.

Cm6

G

D+9

poco a poco cresc.

ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly

poco a poco cresc.

rall.

rall.

G^b

mf a tempo

so. _____

mf a tempo

SUMMERTIME

Words by
DU BOSE HEYWARD

Music by
GEORGE GERSHWIN

Allegretto semplice

Piano

Introduction for Piano. The piece is in G major and 3/4 time. The tempo is *Allegretto semplice*. The first system features a melody in the right hand and a bass line in the left hand. Dynamics include *mf espressivo* and *p*.

Vocal and piano accompaniment for the first two lines of the song. The vocal line is in G major. The piano accompaniment includes chords and a bass line. Dynamics include *mp* and *rit*. The lyrics are "Bells Sum-mer".

Vocal and piano accompaniment for the third line of the song. The tempo is *Moderato*. The piano accompaniment includes chords and a bass line. Dynamics include *pp espr.* and *R.H.*. The lyrics are "time an' the liv-in' is eas-y, Fish are".

Vocal and piano accompaniment for the fourth line of the song. The piano accompaniment includes chords and a bass line. Dynamics include *mp*, *poco rit*, and *mf a tempo*. The lyrics are "jump-in, an' the cot-ton is high."

F# F#6 F#7 Bm6 C#m6 Bm6 C#m6 Bm6 C#m6

Oh, yo' dad-dy's rich, - An yo' ma is good - look - in', -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal melody is simple and rhythmic. The piano accompaniment consists of chords and moving lines in both hands. A 'R.H.' (Right Hand) marking is present above the piano part.

Bm6 E7 D Bm E A9sus Bm *poco animato,*

So hush, lit-tle ba - by, don' - you cry.

The second system continues the piece. The vocal line has a slight melisma on 'cry'. The piano accompaniment includes a triplet in the right hand. Performance markings include 'poco animato' and 'mf espr.'.

E9 -5 Bm6 C#m6/B E9 E9 -5 (no 3rd) *poco rit* Bm6 C#m6 *Tempo I*

One of these morn - in's

The third system begins with a 'poco rit' section. The piano accompaniment features a triplet in the right hand. A 'gva...' (glissando) marking is above the vocal line. The system ends with a 'Tempo I' marking.

Bm6 C#m6 Bm6 C#m6 Bm6 C#m6 Bm6 Em7 Em7/G

you goin' to rise - up sing - in', - Then you'll spread yo' wings -

The final system on the page. The vocal line has a melisma on 'sing-in'. The piano accompaniment includes a triplet in the right hand.

Em7/B B F# C#7 F# F#6 F#7

an' you'll take the sky. _____ But till that

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal staff.

Bm6 C#m6 Bm6 C#m6 Bm6 C#m6 Bm6 E7

morn - in' _____ there's a noth-in' can harm you _____ With

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, followed by eighth notes E5 and F5, then a quarter note G5. The piano accompaniment continues with similar patterns. Chord symbols are placed above the vocal staff. The word 'R.H.' is written above the piano staff in the first measure.

D Bm E A9 sus Bm E A9 sus

Dad - dy an' Mam - my stand - in' by. _____

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment continues. Chord symbols are placed above the vocal staff. The dynamic marking 'mp' is present in the second measure.

D Dm/G C F#7 (add D#) Bm Bm6

Detailed description: This system contains the final two measures. The vocal line has a whole note G4. The piano accompaniment concludes with a final chord. Chord symbols are placed above the vocal staff. Dynamic markings 'dim.', 'ten.', and 'cres.' are present in the piano staff.