

PORGY AND BESS

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GEORGE GERSHWIN

Introduction

Allegro con brio $\text{♩} = 112$

PIANO

f

resoluto e ben marcato

Нар



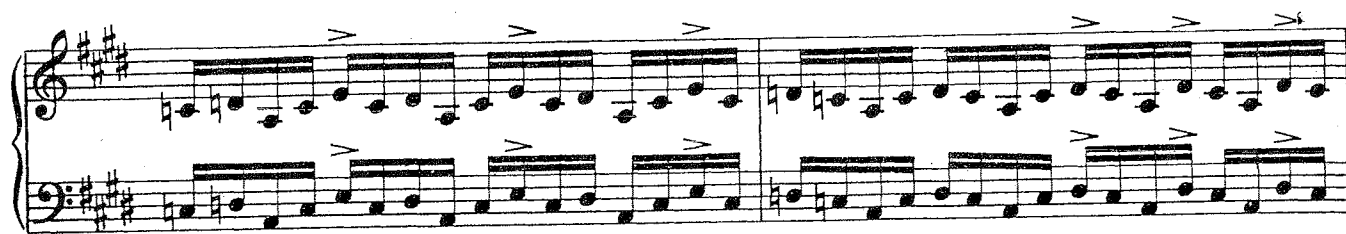
First system of musical notation. The treble staff begins with a dotted line and the number 8, indicating an eighth-note pattern. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The bass staff contains a series of chords and single notes.



Second system of musical notation. The treble staff continues the eighth-note pattern. The key signature remains three sharps. The time signature changes to 4/4 in the middle of the system. The bass staff continues with chords and notes.



Third system of musical notation. The treble staff continues the eighth-note pattern. The key signature remains three sharps. The time signature is 4/4. The bass staff continues with chords and notes.



Fourth system of musical notation. The treble staff continues the eighth-note pattern. The key signature remains three sharps. The time signature is 4/4. The bass staff continues with chords and notes.



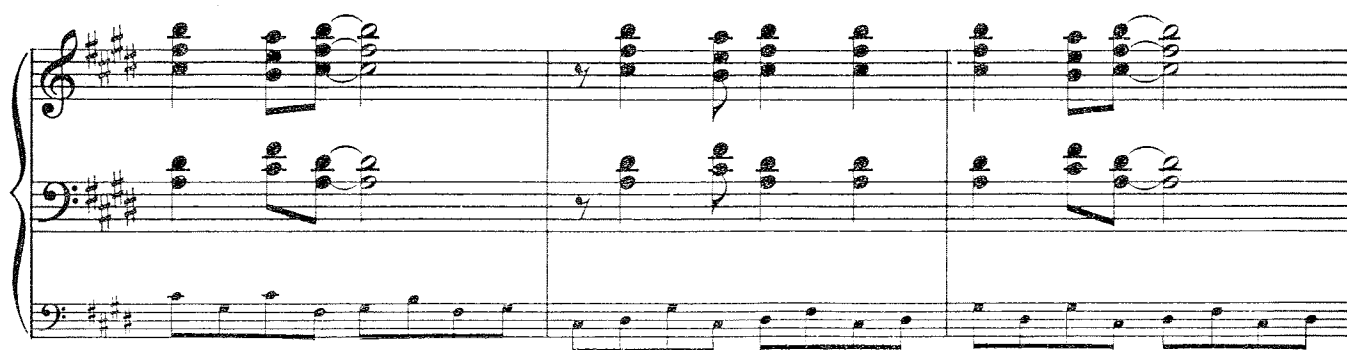
Fifth system of musical notation. The treble staff continues the eighth-note pattern. The key signature remains three sharps. The time signature is 4/4. The bass staff continues with chords and notes. A *cresc.* (crescendo) marking is present in the bass staff.



First system of musical notation. The score is in treble and bass staves. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The first measure of the treble staff begins with a forte (*ff*) dynamic marking. The bass staff features a continuous eighth-note accompaniment with upward-pointing accents (*>*) over each note.



Second system of musical notation. The treble staff continues with chords and some melodic movement. The bass staff continues with the eighth-note accompaniment. The word *marcato* appears at the end of the system, indicating a change in tempo or articulation.



Third system of musical notation. The treble staff features more complex chordal textures. The bass staff continues with the eighth-note accompaniment.

Curtain

Piano on stage begins to play



Fourth system of musical notation. The treble staff has a few final chords. The bass staff continues with the eighth-note accompaniment. A *sfz* (sforzando) marking is present in the third measure of the bass staff, indicating a strong accent.

ACT I

Scene I

JASBO BROWN (*Piano on stage*)

At rise of curtain Catfish Row is dark except for Jasbo Brown's room which

Allegro moderato (In Jazz manner) ♩ = 120

ff marcatisissimo

can be exposed to view by use of a sliding panel. Jasbo is at the piano playing a low-down blues, while half a dozen

couples can be seen dancing in a slow, almost hypnotic, rhythm.

poco a poco decresc.

mf

f

8

8

First system of musical notation. The treble clef staff contains a series of chords and single notes, some with accents. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the treble staff.

Second system of musical notation. The treble clef staff has a few notes and rests. The bass clef staff has a continuous eighth-note line. A dynamic marking of *mp cresc.* is in the bass staff, and a *f* marking is at the end of the system.

Third system of musical notation. The treble clef staff has a melodic line with a second ending bracket labeled '2'. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *mp*, *f*, and *mf poco a*.

Fourth system of musical notation. The treble clef staff features a melodic line with many accidentals. The bass clef staff has a series of chords. Dynamic markings include *poco cresc.* and *f*.

Fifth system of musical notation. The treble clef staff has a series of chords, some marked with '3' for triplet. The bass clef staff has a melodic line with triplets. A dynamic marking of *mf* is at the end. The system concludes with a double bar line and a repeat sign.

3

8

marcato

This system contains the first staff of music. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with accents. A bracket above the first four measures is labeled with the number '8'. The bass staff continues the harmonic support with chords and single notes. The word 'marcato' is written below the bass staff towards the end of the system.

8

scherzoso

This system contains the second staff of music. It continues the melodic and harmonic development. A bracket above the first four measures is labeled with the number '8'. The word 'scherzoso' is written below the first measure of the system.

4

This system contains the third staff of music. It features more complex rhythmic patterns and dynamic markings. A bracket above the first four measures is labeled with the number '4'.

cresc. *sfz* *p* *f*

This system contains the fourth staff of music. It includes dynamic markings: 'cresc.' (crescendo) at the beginning, 'sfz' (sforzando) in the middle, and 'p' (piano) and 'f' (forte) towards the end.

p *f* *sf* *p*

This system contains the fifth staff of music. It features dynamic markings: 'p' (piano) at the beginning, 'f' (forte) in the middle, and 'sf' (sforzando) and 'p' (piano) towards the end.

Piano introduction for measure 4. The left hand (L.H.) plays a rhythmic pattern of eighth and sixteenth notes. The right hand plays a more complex melodic line with many beamed sixteenth notes. A crescendo (cresc.) marking is placed over the right hand, and a forte (f) marking is at the end of the measure.

5 Dancers begin to sing.

WOMEN

(lazily)
p accentedly

Da-doo-da__

MEN

(lazily)
p accentedly

Da-doo-da__

Piano accompaniment for measures 5 and 6. The music features a driving eighth-note pattern in the right hand, with a mezzo-forte marcato (mp marcato) dynamic in measure 5 and a forte (f) dynamic in measure 6. The left hand provides a steady bass line. A mezzo-forte (mf) dynamic is also indicated in measure 6.

6

Vocal parts for measures 5 and 6. The women's part (W.) and men's part (M.) both sing "Da-doo-da__ Wa - - wa__ wa - - wa__". The dynamics are mezzo-forte (mf) for both parts.

Piano accompaniment for measures 7 and 8. The right hand continues the eighth-note pattern, with a mezzo-piano (mp) dynamic in measure 7 and a forte (f) dynamic in measure 8. The left hand maintains the bass line.



Piano introduction for measure 7. The right hand features a complex, arpeggiated chordal texture, while the left hand plays a steady eighth-note accompaniment. A box with the number 7 is placed above the right hand staff.



Vocal and piano accompaniment for measures 7-9. The vocal parts for Women and Men enter with the lyrics "Da-doo - da". The piano accompaniment features a *p legato* texture in the right hand and a *cresc.* (crescendo) in the left hand.

WOMEN *p accentedly*
Da-doo - da _____ da-doo - da _____ da-doo - da _____

MEN *p accentedly*
Da-doo - da _____ da-doo - da _____ da-doo - da _____

p legato *cresc.*



Piano accompaniment for measures 10-12. The right hand features a *f brillante* texture, while the left hand plays a steady eighth-note accompaniment.

f brillante



Piano accompaniment for measure 8. The right hand features a *mf* texture, while the left hand plays a steady eighth-note accompaniment. A box with the number 8 is placed above the right hand staff.

mf

L.H. *f*

8

WOMEN (as a rhythmic chant) *p*

MEN (as a rhythmic chant) *p*

Wa - wa -

Wa - wa -

ff *mf ben ritmato*

Doo - da O - wa - de -

Doo - da O - wa - de -

p

10

W. *wa* *Wa - wa* *Doo - da*

M. *wa* *Wa - wa* *Doo - da*

p



W. *O-wa-de - wa* *Wa - wa* *mf*

M. *O-wa-de - wa* *Wa - wa* *mf*

(Orchestra joins piano) *p*



W. *Doo-da* *O-wa-de - wa* *Wa-wa*

M. *Doo-da* *O-wa-de - wa* *Wa-wa*



11

W. *poco a poco cresc.*
doo - da O-wa-de -

M. *poco a poco cresc.*
doo - da O-wa-de -

Orchestra
Piano
p poco a poco cresc.

W. *mf cresc.*
wa Wa - wa doo - da

M. *mf cresc.*
wa Wa - wa doo - da

Orchestra
Piano
mf cresc.

12

W. *f* O-wa-de - wa Wa - wa

M. *f* O-wa-de - wa Wa - wa

Orchestra Piano

W. doo - da O-wa-de -

M. doo - da O-wa-de -

Orchestra Piano *f*

Bass & Timp.

13

W. *wa* *wa - wa* *doo - da*

M. *wa* *wa - wa* *doo - da*

8.....

Orchestra

Piano

Bass & Timp. simile

Lights dim out slowly.

W. *O-wa-de - wa*

M. *O-wa-de - wa*

8.....

Orchestra

Piano

14 Più mosso

Orchestra

f

15

Lights come up on another group on stage in the center of

mf

decresc.

16

which Clara sits with her baby in her arms, rocking it back and forth.

mf

espressivo

p

mp

(Lullaby, with much expression)

CLARA

p

17

Moderato $\text{♩} = 96$

Sum-mer time _____ an' the liv-in' is

Bells

rit.

espr.

pp

R.H.

eas - y, Fish are jump-in', an' the cot-ton is high.

mp poco rit.

a tempo

poco rit.

mf a tempo

18

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

pp

R.H.

hush, lit-tle ba - by, don' yo' cry.

poco animato

mf espr.

19

poco rit.

Tempo I

Cl. One of these morn-in's you goin' to rise up sing - in',

Women's Voices *p espr.*

Ooh ooh

8 *poco rit.* *pp* Tempo I

20

Cl. Then you'll spread yo' wings an' you'll take the sky.

W. ooh ooh ooh ooh

Cl. But till that morn-in' there's a noth-in' can harm you

W. ooh ooh

21

Cl. *With Dad-dy an' Mam-my stand - in' by.*

W. *ooh*

Cl. *dim. ten.*

W. *mf dim. ten. ah*

mp dim. ten. a tempo cresc.

22

L'istesso tempo

Moderato ♩ = 88

Lights fade out and come up on still another group,

marcato

f scherzando ma con bravura

Tom-Tom



this time a crap game.

23

24

MINGO *mp*

(freely)

Oh, no-bod-y knows when de Lord is goin' to call, _____

f p *colla parte*

25

Mi. *poco rall.*
Roll dem bones, roll! _____

SPORTING LIFE *poco rall. (freely)*
It may be in the sum-mer time an' may be in the fall, _

Tenors *mf* *poco rall.*
Roll dem bones, roll! _____

Basses *mf*
Roll dem bones, roll! _____

mf ritmato *poco rall.* *sf p colla parte*

26

S. L. *poco rall.* *mf* *a tempo*
Roll dem bones, But you got to leave yo' ba - by an' yo'

T. *poco rall.*
Roll dem bones, roll! _____

B. *poco rall.*
Roll dem bones, roll! _____

ritmato *poco rall.* *p a tempo*

27

S. L. home an' all, so— Roll dem bones! Oh my brud-der, oh my brud-der!

T. Roll dem bones! Oh my brud-der, oh my brud-der,

B. Roll dem bones! Oh my brud-der, oh my brud-der,

f *fervently*

28

T. oh my brud-der, oh my brud-der, Roll dem bones! Roll dem bones!—

B. oh— my brud-der, Roll dem bones! Roll dem bones!—

f *p*

T. Roll! roll!

B. Roll!

mp a tempo e cresc.

29 Allegretto animato $\text{♩} = 108$

mf

mf

30 Moderato molto deciso $\text{♩} = 112$

f

f

f risoluto

31 Più mosso ♩ = 132

Musical score for measure 31, marked "Più mosso" with a tempo of ♩ = 132. The score is in 3/4 time and features a piano accompaniment. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note pattern. A dynamic marking of *mf* is present.

The stage grows lighter and Catfish Row takes up its normal night life. Children

Musical score for measures 31-32, continuing the piano accompaniment. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note pattern. The tempo remains "Più mosso".

32 *pass from door to door. Couples walk about. The crap game continues.*

Musical score for measure 32, continuing the piano accompaniment. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note pattern. A dynamic marking of *mp* is present.

33

Musical score for measure 33, continuing the piano accompaniment. The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note pattern. A dynamic marking of *mf* is present.

Piano introduction in 4/4 time, key of B major. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a rhythmic pattern of eighth notes with triplets. Dynamics include *f* (forte) and *dim.* (diminuendo).

34 Allegretto ♩ = 116

(rolling dice)

JAKE *mf* (well enunciated)

Vocal line for Jake in 4/4 time. The melody is simple and rhythmic, with a triplet of eighth notes in the final measure. The lyrics are: "Seems like these bones don't give me noth-in' but box-cars to - night."

Seems like these bones don't give me noth-in' but box-cars to - night.

Piano accompaniment for the first vocal line. The right hand has a melodic line with a slur. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *espressivo*.

Vocal line for Jake in 4/4 time. The melody is simple and rhythmic, with a triplet of eighth notes in the final measure. The lyrics are: "It was the same two weeks a-go an' the game broke me;"

It was the same two weeks a-go an' the game broke me;

Piano accompaniment for the second vocal line. The right hand has a melodic line with a slur. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *espressivo*.

35

Sporting Life produces own dice.

J. I don't likes that kind o' luck!—

mf *cresc.*

36

Mingo grabs dice. SPORTING LIFE (spoken) (loud, in anger)

* Damn you, give me dem bones!

sf *mf* *mp*

MINGO *mf*

What do you say to these, Jake?

mf

* Symbols indicate direction of voice and approximate pitch.

37 JAKE

mf

Them's the same cock-eyed bones what clean the game out last Sat - ur - day night;

espressivo

p

J. *b*

— If they rolls in this game, I _____ rolls out.

tr

p

SERENA (to Robbins, pleadingly.)

p

Hon - ey - boy!

JAKE *mp*

Come on down, Rob-bins, we're wait-ing for

L.H.

39

S. *mf* Hon-ey, don't play to-night. *mp* Do like I say.

J. you.

f vivo

40

Allegretto $\text{♩} = 112$

ROBBINS (descends several steps and turns back to her.) *mp* I _____ been sweat-in' all day. _____ *mf* Night time is

scherzando

41

Ro. *mp* man's time. _____ He got a right to for - get his trou-bles.

p calmato

42

Ro. He got a right to play.

mp scherzando

SERENA *f*

If you had-n't been drink-in' you would-n't talk to me that way.

p sostenuto

S. You ain't neb-ber hear Lord Je - sus say nutt-in' 'bout got to play.

L.H. *sf p*

43

ROBBINS (*spoken*)

There you go a-gain. Lis-sen what I say. I

mp

44

Moderato $\text{♩} = 100$

works all de week; Sun-day got to pray. But Sat-ur-day night— a

p poco marc.

45

man's got a right to play. Yes sir, that's right.

Tenors *mf*

Bass *mf*

A man's got a right to play.

Ro. *mp* That ole— la—dy of mine is hell on sav—in'

f *> R.H. >* *L.H. subito p*

Ro. 46 *mf* mon—ey to join the bu—ry—in' lodge. I says spend

> *>* *>* *>* *mf*

Ro. *Picks up and throws dice with a grunt.* it while you is still a—live and kick—in'.

piu animato *marcato*

(Jim enters and saunters over to group, with several

children following him.)

The first system of music consists of two staves. The upper staff is a single melodic line starting with a forte (*f*) dynamic and a tempo marking of 8. The lower staff is a piano accompaniment, also starting with a forte (*f*) dynamic, featuring a series of chords and a melodic line in the right hand.

47

JIM

Allegretto (Come sopra) ♩ = 116

The second system of music features a vocal melody for Jim and a piano accompaniment. The vocal line starts with the lyrics "Lord, I is tir - ed this night," and includes a triplet of eighth notes. The piano accompaniment is marked *p* and *espressivo*, with a dynamic of *p* in the right hand and a melodic line in the left hand.

48

Jim

I'm done with cot-ton.

JAKE *mp*

Bet - ter come a-long with

The third system of music features a vocal melody for Jim and Jake, and a piano accompaniment. The vocal line for Jim starts with the lyrics "I'm done with cot-ton." and the vocal line for Jake starts with the lyrics "Bet - ter come a-long with". The piano accompaniment is marked *mf* and *p*, with a dynamic of *mf* in the right hand and a melodic line in the left hand.

J. me on the Sea Gull. I got room

J. for an-oth-er fish-er-man. JIM That suit me.

Jim (spoken) This cot-ton hook done swung its las' bale of cot-ton. Here,

49 (sung) *f* who wants a cot-ton hook? Throws cotton hook to center of floor.— Children dive for it.— Scramble.—

Jim *fp* *f con brio*

50

51

CLARA (walking with baby)

mf expressively

Cl. time,
CRAP SHOOTERS
(Crap game chatter)

1st Man

an' the liv - in' is eas - y,

Sev-en come, sev-en — come to pap-py! Throw dat

Cl. Fish are jump-in' an' the cot - ton is

Cr. Sh. beau-ti-ful num-ber! Come — sev-en to me! Yeah, man!

52

Cl. high; Oh, yo'

CRAP SHOOTERS

2nd Man *mf* I'll bet yo' wrong, 4th Man *mf* Get - tin' hot!

3rd Man *mf* I'll bet he's right,

Cl. dad-dy's rich an' yo' ma is good look - in',

CRAP SHOOTERS

1st Man *mf* Come sev - en! All Shoot!

All Shoot!

Cl. *f* So hush, lit - tle ba - by, Don' yo'

1st Group *f* (All gather in money.)

Crap shooters Made it!

2nd Group *f* He made it!

53

Cl. cry. Don' yo'

Tenors *mf* Ol' man sev - en come down from heav - en! *p*

Bass *mf* *p*

mp *decresc.* *p*

54 *Con moto* ♩ = 96

Cl. *cry.* _____

JAKE *f* _____

What, _____

Con moto ♩ = 96
mf

mf

7 7

55

J. *Meno mf* *3* *3*

that chile — ain't a - sleep yet? Give him to me. I'll

Meno

p cresc.

sf

Allegretto ♩ = 108
Jake takes baby from Clara.

J. *3*

fix him for you.

p

poch. rit.

56 Poco meno $\text{♩} = 96$

mf *happily*

J. *mf* Lis-sen to yo' dad - dy warn - you, — 'fore you start a-trav - el -

p

J. ing, Wo-man may born - you, love you, an' mourn you,

p

57

J. But — a wo - man is a some - time

cresc. *mf* *deciso*

J. thing, — Yes, a wo - man is a some - time thing. —

MINGO *mf*

Oh, a wo - man is a

p

J. Yo' mam-my is the first to name you, an' she'll
 Mi. some-time thing.

J. 58 tie you to her a - pron string — Then she'll shame you and she'll blame you till yo'
 Mi.

J. wo-man comes to claim you, 'Cause a —
 Mi.

J. wo-man is a some-time thing. Yes, a wo-man is a some-time
 Mi.

59

thing. _____ Don't you

SPORTING LIFE

mf Oh, a wo-man is a some-time thing.

f *p* *L.H.*

на р

nev-er let a wo - man grieve you — Jus' 'cause she got yo' wed-din' ring. She'll

lazily

60

love you and de-ceive you then she'll take yo' clo'es an' leave you,

leggiero

J. *'Cause a wo-man is a some-time*

p cresc. mf deciso

61

J. *thing. Yes, a wo-man is a some-time*

Women *mp*

Men *mp*

p cresc.

J. *thing, - Yes, a wo-man is a some-time*

All *thing, - Yes, a wo-man is a some-time*

mf

62

(hands back baby)

J. thing, Yes, a wo-man is a some - time There now,

a wo-man is a some - time thing. _____

All thing, Yes, a wo-man is a some - time thing. _____

a wo-man is a some - time thing. _____

thing, Yes, a wo-man is a some - time thing. _____

subito *p*

f *p*

J. what I tells you; He's a-sleep al - rea-dy. _____

Ah, _____

All Ah, _____

pp

pp

semplce

[63] Men at crap game laugh.

mf

f poco strepitoso

CLARA (spoken)

Carries baby out.

He got bet-ter sense than to lis-ten to that non-sense.

ROBBINS *mf*

Come back,

p

mf risoluto

p

[64]

Ro.

Jake, you make a bet-ter crap shoot-er.

mf risoluto

R.H.

(Peter off stage)

f

65 Allegretto $\text{♩} = 108$

PETER (the honey man)

enters through arch.

mf

Here come— de hon-ey man. Yes mam, dis de

p subito e leggiero

Pe. hon-ey-man. You got hon-ey in de comb?

66

Pe. Yes mam, I got hon-ey in de comb. An' is yo' hon-ey

Pe. 

Pe. 

67 L'istesso tempo

LILY

mf Well, here come my ol' man. *takes tray from his head.*

Women

Man

Hel - lo, Pet-er!

L'istesso tempo

p *grazioso*



68

L. *mp*

Now gim-me the mon-ey! _____ Now go

L. sit an' rest. _

MARIA *mf* 3

You Sci-pi-ol_

Ma. (spoken)

Here come Por-gy. O-pen the gate for him.

mf 3 5

Scipio stops playing mouth organ

69

Allegretto animato ♩ = 120

and opens one side of iron gate.—

70

Porgy enters in goat cart,— crowd sees him.

Moderato pomposo ♩ = 88

JAKE

71

Here's the ol' crap shark!

MINGO

mf ten.

Now we'll have a game!

PORGY

Eve-nin' la-dies,—

Po. hel-lo, boys! _____ Luck been rid-in' high with Por-gy to-day.

Po. I got a pock-et full of the Buck-ra mon-ey,

72 Po. an' it's go-in' to a-ny man. _____ (spoken) What got the guts to shoot it

Po. off me. MINGO *p* Get on down, son, we'll take it. SPORTING LIFE *mp* Lay it down. _____

73

ROBBINS *mp*

All right mens, roll 'em. We done wait long e - nough.

74

JIM

mp

You bes' wait for Crown.

I see him

Jim

com - in' tak-in' the whole side walk, —

an' he looks like he

Jim

ain' gon-na stan' no fool - in'.

PORGY *mp*

Is Bess with him? —

75

JAKE

mp

Lis - sen to Por - gy. I think he's sof' on Crown's Bess. _____

p

(All the men laugh)

J. _____

PORGY *f* >

I ain' neb-ber swap two words with

f *sfp*

Po.

Bess. _____

MARIA *mf*

Por-gy got — too good sense — to look twice

espr. *piu espr.* *sf* R.H.

76

Moderato con moto $\text{♩} = 100$

Ma. *freely* at that li-quer guz-zlin' slut. *mf* SERENA That gal Bess ain't fit for

S. Gawd fear-in' la-dies to 'sociate with.

77

PORGY

Can't you keep yo' mouth off Bess. Be-tween the Gawd fear-in'

Po. la-dies an' the Gawd damnin' men that gal ain't got a chance.

JAKE

Ain' I tells you Por - gy sof' on her?

78 PORGY (emphatically)
 Animato con forza ♩ = 116

No, no, — brud - der, —

f marcato

79

Molto meno

Subito allegro

Po. Por-gy ain' sof' on no wo - man; They pass by singin', —

sfp colla voce

p

mf deciso

Po. *(firmly)*
They pass by cry-in' — al-ways look-in' — They

p calmato e doloroso *f subito allegro* *fp colla voce*

80 Moderato ben risoluto
rhythmically

Po. *(with free expression)*
look in my do' an' they keep on mov-in' — When Gawd make cripple, he

mp marcato *colla voce*

81

Po. mean him — to be lone - ly. Night time, day time, he got to trab-ble dat

con moto *doloroso* *espr.*

Po. *broad(er) (with great feeling)* *f* *p (sadly)*
lone-some road, — Night time, day time, he got to trabble dat lone - some

mf poco allarg. *pp a tempo* *p*

82 *Con brio* ♩ = 126
All laugh.

Po. road.

p

Con brio ♩ = 126

f

Crown and Bess enter.

Allegro ♩ = 88

Crown shouts off stage. Frightens children who run past gate in street yelling.

83

f martellato

MINGO (spoken)

(General greeting of Crown

Here comes Big Boy!

JAKE (spoken)

'Low Crown!

JIM (spoken)

'Low Bess!

deciso

and Bess by crap ring.)

Piano accompaniment for the first system of music. The score is written for piano with a grand staff (treble and bass clefs). The music features a complex, fast-moving melody in the right hand, characterized by many beamed sixteenth and thirty-second notes. The left hand provides a steady, rhythmic accompaniment with chords and single notes.

CROWN

84

mf

Musical score for the second system. It includes a vocal line for 'CROWN' and piano accompaniment. The vocal line starts with the lyrics 'Hi boys!' and 'All right, Sporting Life, —'. The piano accompaniment features a complex, fast-moving melody in the right hand and a steady, rhythmic accompaniment in the left hand. The score is marked with a box containing the number 84 and the dynamic *mf*. There are also triplets indicated by a '3' over the notes.

85

Sporting Life pulls out flask and hands it to Crown.

Cr.

Give us a pint an' make it damn quick.

Piano accompaniment for the third system of music. The score is written for piano with a grand staff (treble and bass clefs). The music features a complex, fast-moving melody in the right hand, characterized by many beamed sixteenth and thirty-second notes. The left hand provides a steady, rhythmic accompaniment with chords and single notes. The score is marked with a box containing the number 85 and the dynamic *p* *semplice*. There are also triplets indicated by a '3' over the notes.

mf Crown takes long drink.

Cr. Pay him, Bess!

JAKE *mp* Drunk a - gain!

PORGY *mf* He sure loves his liqu-or,

p

86

Po. but some day she's gon-na throw him down.

R. H.

L. H.

CROWN *f* (drops to knees to play) hands bottle to Bess.

That damn whis - key jus' as weak as wa - ter.

87

SERENA *mf*

See that hus-sy drink-in' like a - ny man!

Bess extends bottle to Robbins.

88 *Meno mosso*

BESS

Here, Rob-bins, have one to the Gawd fear-in' la - dies.

89

Moderato ♩ = 96

There's noth-in' like 'em, thank Gawd.

Robbins can't resist— takes a deep drink.

90 **Animato**

$\text{♩} = 120$

CROWN (snatches bottle)

(spoken)

Oh no, you don't. — No-body ain't drink-in' none of my lick-er.

(Throws down money.)

Cr.

All right, mens, I'm talk-in' to you. — A-ny-bod-y an-swer-in' me?

91

All throw down money.

Moderato con moto $\text{♩} = 132$

p quasi scherzoso

Tom Tom

p

ROBBINS (throws dice) *mf*
Box-cars a - gain.

92

Ro. Cov - er hell!—

MINGO *mf*
Cov - er 'em broth - er, cov - er 'em.—

Ro. I goin' to pass 'em a - long — an' see, if I can break my luck.

(spoken)

93

MINGO *mp*
Rob-bins' la - dy ain't al - low him but fif - ty

All laugh at Robbins.

41. cent an' he can't take no chanc-es with bad luck.

94

BESS

That's all right hon-ey boy,

3. I'll stake you — when yo' four bits done gone.

SERENA

Go a-head an'

play. You ain't need no char-i-ty off no she - dev-ils.

BESS (spoken)

See what I get for you. Yo' wo - - man is eas-y when you know the

Musical score for BESS (spoken). The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and a lower line with sustained notes. The piano accompaniment consists of a right-hand part with a wavy line and a left-hand part with sustained notes.

B.

way.

Jake (throws dice)

JAKE

Crapped out! —

Musical score for B. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line and a lower line. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with sustained notes.

Jake passes dice to Mingo.

PORGY (to Robbins)

96

Moderato ♩ = 96

Don't you

ev - er let a wo - man

Musical score for PORGY (to Robbins). The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line and a lower line. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with sustained notes. Dynamics include mf, p, and poco rit.

BESS

'Cause she got yo' wed - ding ring. —

grieve you, —

'Cause she got yo' wed - ding ring.

She'll

Musical score for BESS. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line and a lower line. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with sustained notes. Dynamics include mf and f.

97

Po. love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause _____ a _____

Soprano *f* love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause _____

Alto *f* love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause _____

Tenor *f* love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause _____

Bass *f* love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause _____

mf *cresc.*

98

Po. wo-man is a some-time thing, Yes, — a wo-man is — a some - time

Sop. & Alto Yes, — a wo-man is — a some - time

Ten. & Bass Yes, — a wo-man is — a some - time

ossia

Po. *All laugh.*

thing.

S. *thing.*

A. *thing.*

T. *thing.*

B. *thing.*

espr.

f *tr.* *3*

3

99 Moderato con moto ♩ = 132

SERENA *mp*

That gal ain't need to wor-ry 'bout no man

legato

p quasi scherzoso

S. *mar-ry-in' her.*

BESS *mp*

Some wo-men got to mar-ry a man to

100

B. keep him. CROWN (Hand over Bess' mouth) *mf*
Shut yo' damn mouth! You don't give

Cr. Min-go a chance to talk to the bones. MINGO *mf*
Fade me,—

Mi. All throw down money. 101 *mf marcato*
tr

Mi. *Old snake-eye go off an' die.*

Mi. *Old man sev-en come down from heav-en.*

102 *Throws dice, snaps finger,*

Vi. *Sev-en!*

scoops up dice.

CROWN

103 *I ain't seen that sev-en yet. You done turn 'em o-ver.*

MINGO (to circle)

What I throw? —

SPORTING LIFE

Sev - en.

S. L.

Sev - en.

PORGY

He throw sev - en.

CROWN (coldly)

Well there's more than one — nig - ger done

104

Cr.

meet his Gawd for pull-in' em in be-fore I reads 'em, see!

mf

Cr. An' I'm say - in' it o - ver to - night.

MINGO (*happily*)

Yo'

poco rit.

105 Moderato ♩ = 96

Mi. mam - my's gone an' yo' dad - dy's hap - py, Come home lit - tle bones, come

p poco espr.

shoots dice.

home to pappy. Four to make -

mf poco accel.

106

(spoken) shoots dice (a long throw) *Con spirito* ♩ = 116
 Mi. Come four!

più accel.

PORGY Crown picks up dice and puts down money.
 Crapped out.

con fuoco f

sf

3

CROWN
 I shoots like

dim.

p

107

freely

Cr. *shoots dice*

that. Come clean you lit-tle__ blackeyed bitches.

colla parte *f* *p* *misterioso*

MINGO

Crown produces rabbit foot.

Six, six!

SPORTING LIFE

Six to make!

JAKE

Six to make!

mf *8*

CROWN

mf

Kiss

rab-bit foot

and show these niggers how to hit.

p

108

Throws dice.

Cr.

Musical score for measure 108. The vocal line (Cr.) has a few notes at the beginning and then rests. The piano accompaniment is complex, featuring many sixteenth and thirty-second notes. The tempo/mood is indicated by the text *Throws dice.*

SPORTING LIFE

Musical score for 'SPORTING LIFE'. The vocal line has lyrics: "Crapped out, come to your pap - py." The piano accompaniment is steady and rhythmic. The tempo/mood is indicated by the text "Crown brushes him back."

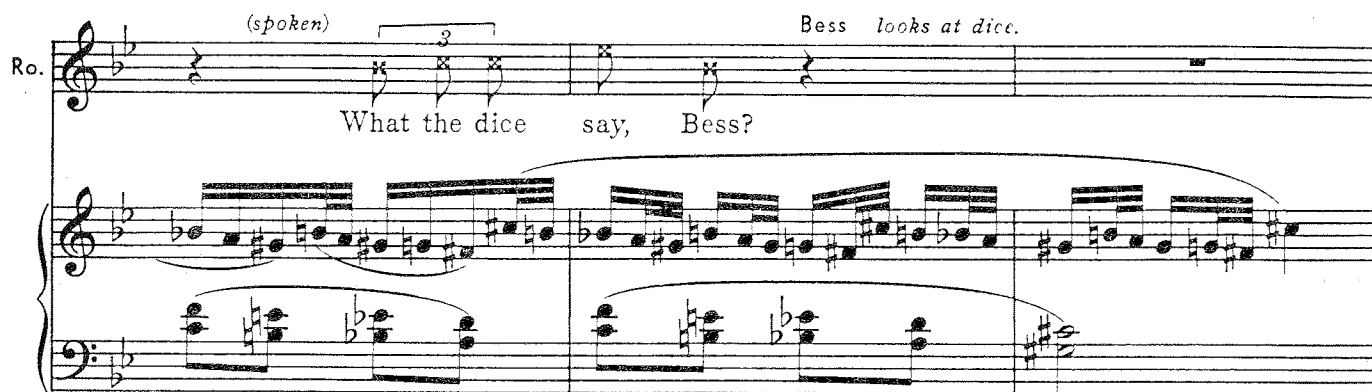
109

ROBBINS *mf*

Musical score for measure 109. The vocal line has lyrics: "Crown too cock-eyed drunk to read 'em." The piano accompaniment is steady and rhythmic. The tempo/mood is indicated by the text "ROBBINS".

Ro. *(spoken)* *Bess looks at dice.*


What the dice say, Bess?




110

BESS *mf* Sev - en.

CROWN *mf* I ain't drunk e-nough to read 'em.



Cr. That_ is the trou-ble. Ha ha! _____ Ha ha! Ha ha ha!_



MINGO Crown relaxes.

He ain't mean no harm.

JAKE

Leave Pet - er be, let him a - lone.

114

SPORTING LIFE shoots,

Huh, sev-en! Huh, sev-en! Huh, sev-en! 'Lev - en come home, Fi-do!

espressivo

S. L. Whistles, pulls in pot. All ante.

f

115 CROWN

All laugh at him.

Gawd damn it,

I ain't read 'em yet.

*sfp**f*

116

Allegretto animato ♩ = 116Half of group (*teasingly*)

Crown cock-eyed drunk, — he

Other half (*teasingly*)

Crown cock-eyed

Allegretto animato ♩ = 116*mf* *giocoso*I
Gr.

can't tell dice from a wa - ter mel-on;

Crown cock-eyed drunk, — he

II
Gr.

drunk, — he can't tell dice from a wa - ter mel-on. Crown cock-eyed

117

Moderato ♩ = 100

I
Gr.

can't tell dice from a wa -

II
Gr.

drunk, he can't

CROWN

"Shut up!"

SPORTING LIFE (shoots)

(shoots again.)

Six to make!

Moderato ♩ = 100

espr.

JIM

Sev-en!

JAKE

Sev - en! Sev - en! Por - gy shoots now.

MINGO

Crapped, out!

118 PORGY (swaying with eyes half closed)
chanting

shoots (while singing)

p Oh lit-tle stars, lit-tle stars roll, roll, roll — me some light, —

fp colla parte

Po. Pulls in pot, — All ante. 3

'lev-en lit-tle stars come home, come home; — roll dis poor

119 (shoots)

Po. beg-gar a sun an' a moon, — a sun an' a moon! —

JIM *mp* Lit-tle Joe.

MINGO *mp* Lil' Joe.

Po. *f* *ten.*

Oh — no, my broth-er, that ain't lit-tle Joe, — They is the morn-in' an' the

на р *fp*

Po. *ten.*

eve - nin' stars. — An' just you watch 'em rise an' shine for

120 Crown grabs his arm. *f*

Po. this poor beg-gar. Turn me loose!

f con forza *meno f*

MINGO

123

Robbins takes up bones, snaps them up rapidly, whistles, shoots

Allegretto ♩ = 119

Rolled out!

SPORTING LIFE

Crapped out!

JAKE

Crapped out!

Allegretto ♩ = 119

*mf**mf scherzando*

124

ROBBINS

whistles, shoots, snaps fingers,

Nine to make, come nine!

p

sweeps up money.

Crown (seizes his wrist.)

Ro.

Read 'um!

Nine spot!

Nine right!

*marcato**legato**f*

125

Ro. *CROWN (fiercely)* *ff* Take yo' han' off me,
Touch that mon-ey an' meet yo' Gawd!

Ro. *(spoken)* you lous - y houn'. Han' me that brick be - hin' you.

126

CROWN (everyone excited) *f* No - bod - y's get-tin' a-way wid Crown's
MINGO *mf* Looks like trou-ble to me; He made his nine,
MARIA *mf* There's gon-na be a fight, look out!
PORGY *mf* Crown's drunk, Rob-bins bes' take care,
JIM Dat's right.

(holds Robbins by collar and throws him down over to left)

Cr. mon - ey. I'm goin'

Mi. he made his nine.

SPORTING LIFE (spoken)

Rob-bins ain't got a chance wid

Ma. (spoken)

Hold him back, Some-bod-y hold them back, Crown got mur-der in his eye!

Po. take care. Rob - bins take care

Cr. kill dat nig - ger!

S. L. Crown, he's too big.

Ma. Some - bod - y hold them back!

Po. Look out Rob - bins!

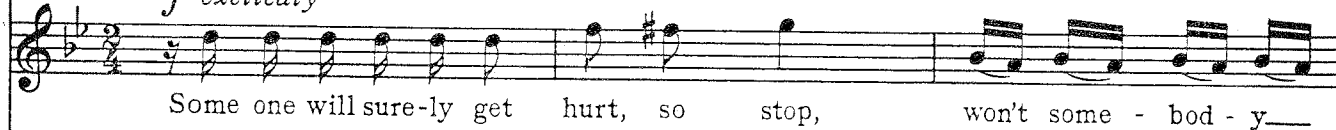
JIM

Some one will sure get hurt.

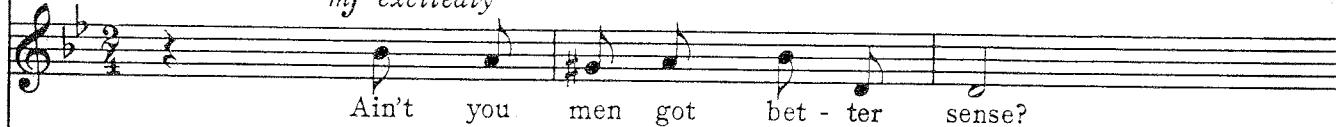
127 Allegro agitato, ma non troppo ♩ = 144
 SERENA *f excitedly*



BESS *f excitedly*



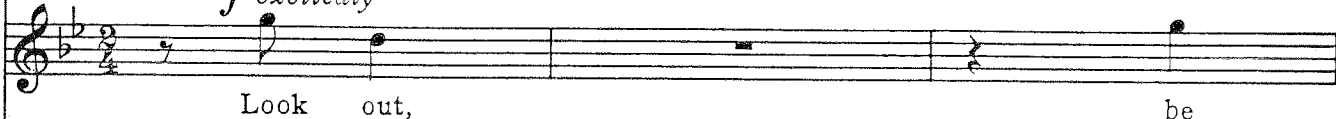
MARIA *mf excitedly*



PORGY *mf excitedly*

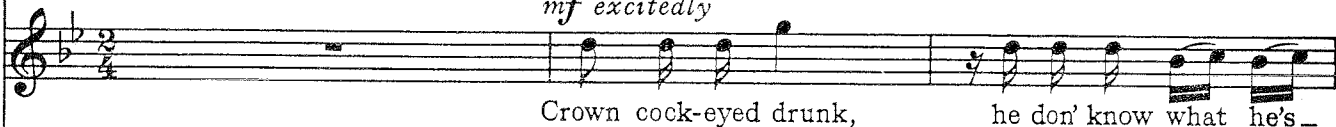


MINGO *f excitedly*

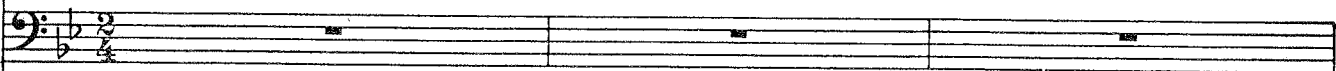


SPORTING LIFE

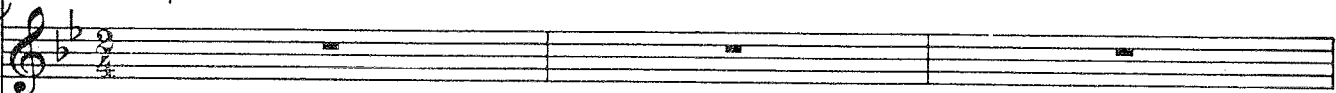
mf excitedly



JAKE



Womens Group



Mens Group



Allegro agitato, ma non troppo ♩ = 144



S. *mf*
 fight! I _____ warned him, oh! _____

B. *mf*
 stop them! Come on,

Ma.
 Such fools!

Po.
 there's goin' to be some trou - ble.

Mi. *mf*
 care - full! Some one is gon-na get hurt! _____

S.L. *mf*
 do - in'. Yes sir,

J. *mf*
 This looks like a real fight, Rob - bins done for.

W. *f excitedly*
 Oh, _____ stop them, some one will get

M.

S. *mf* Won't some - bod - y

B. Crown, Stop it, *f* oh! _____

Ma. Liq - - uor al - ways make trou - - ble;

Po. Rob - bins, take

Mi.

S.L. Crown has had a lit - tle bit too much.

J. oh, Crown is act - in'

W. hurt!

M. *mf excitedly* Crown is drunk! Rob - bins got no

f

mf

mf

128

S. stop them, won't some-bod-y stop them now! _____

B. _____

Ma. _____ bet - ter put a

Po. _____ care!

Mi. _____ He'll kill 'im, he'll kill 'im!

S.L. _____

J. _____ ver - - y bad,

W. *f* Why must peo - ple fight?

M. chance, oh Rob-bins got no chance! _____ *mf* Crown _____ is a



S. 

B. 
I'm so a - fraid, I'm so a - fraid!

Ma. 
stop to this fight - ing,

Po. 
Oh, Lawd have mer - cy an' don' let

Mi. 

S. L. 

J. 
bad, bad.

W. 
Crown_ is a bad, bad nig - ger when he's

M. 
bad, bad nig - ger when he's drunk!



129

f

S. Oh, stop them, won' some one stop them!

B. Stop Crown!

Ma. it's aw-ful, it's sim-ply aw-ful!

Po. Crown hurt Rob-bins!

Mi. Crown's had too

S.L. Crown's had too

J. Come on, let's stop dem now, come on, let's stop dem!

W. drunk! Why mus' they

M. Some-thing might-y bad is boun' to hap - pen!

mf

f

mf

S. Oh,

B. Stop dem,

Ma. Some one stop the fight,

Po.

Mi. much, Crown is like a deb-bil when he's drink-in' like a

S.L. much, Crown is like a deb-bil when he's drink-in' like a

J. Dis Crown is like a deb-bil when he's drink-in' like a

W. fight, won' some - bod - y please

M. Hold dem back! Won't some one hol' dem

130

Un poco piú mosso

S. some - bod - y stop dem!

B. make 'em cut it out!

Ma. he will sure - ly kill dat man!

Po. This is de worst fight yet.

Mi. fool. Stop!

S.L. fool. Stop!

J. fool. Stop!

W. go - in' an' stop dem now!

M. back, some one hol' dem back!

Un poco piú mosso

Jake reaches brick-bat. Robbins starts for Crown who grabs him and throws him down. Shutters of windows open,

mf *mf* *mf* *mf* *f*

shafts of light flash across stage.

mf *f*

131

Crown and Robbins revealed facing each other. Crown jerks out his cotton hook. Jake and Clara hold Serena back

mf *f*

when she tries to help Robbins. Fight continues as directed.

First system of musical notation, featuring a grand staff with treble, middle, and bass staves. The music is in a key with one flat (B-flat) and a 3/4 time signature. The melody in the treble staff is marked with a line. The middle and bass staves contain complex rhythmic patterns with many beamed notes.

Second system of musical notation, continuing the piece. It includes the instruction *marc.* (marcato) in both the treble and bass staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

132

Third system of musical notation, starting at measure 132. It includes the instruction *sempre f* (sempre forte) in the treble staff and *f marc.* (forte marcato) in the bass staff. The music is characterized by strong, accented rhythms with many beamed notes.

Fourth system of musical notation, continuing the piece. The music maintains the strong, accented rhythmic patterns seen in the previous system, with various melodic lines in the treble and bass staves.

133

Measure 133 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The first staff (top) contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second staff (treble) features a complex rhythmic pattern with many beamed sixteenth notes and rests. The third staff (treble) has a melody with eighth and sixteenth notes. The fourth staff (bass) contains a bass line with eighth and sixteenth notes. There are several accents (>) and dynamic markings (V) throughout the measure.

Measure 134 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The first staff (top) contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second staff (treble) features a complex rhythmic pattern with many beamed sixteenth notes and rests. The third staff (treble) has a melody with eighth and sixteenth notes. The fourth staff (bass) contains a bass line with eighth and sixteenth notes. There are several accents (>) and dynamic markings (V) throughout the measure.

134

Measure 135 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The first staff (top) contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second staff (treble) features a complex rhythmic pattern with many beamed sixteenth notes and rests. The third staff (treble) has a melody with eighth and sixteenth notes. The fourth staff (bass) contains a bass line with eighth and sixteenth notes. There are several accents (>) and dynamic markings (V) throughout the measure.



First system of musical notation, measures 128-130. The score is written for piano with four staves: two treble and two bass. The key signature is one sharp (F#). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include accents (>) and a forte (f) marking in measure 130. The system concludes with a double bar line.

135



Second system of musical notation, measures 131-133. The score continues with the same four-staff layout and key signature. The musical texture remains dense with rapid sixteenth-note passages. The system ends with a double bar line.



Third system of musical notation, measures 134-136. This system features a large, sweeping melodic line in the upper right voice that spans across the final measure and into the next system. The piano accompaniment continues with intricate rhythmic patterns. The system concludes with a double bar line.

136

Women

f frantically

Can't a - ny - bod - - y make Crown stop,

Men

f frantically

Rob - bins is gone, Yes, suh!

Piano accompaniment for page 136. The right hand features a complex, rapid melodic line with many accidentals and slurs. The left hand plays a more rhythmic, chordal accompaniment. The tempo and dynamics are marked *ff* *molto risoluto*.

137

W.

Can't a - ny - bod - - y make Crown stop?

M.

He's got no chance! No suh!

Piano accompaniment for page 137. The right hand continues with a complex, rapid melodic line. The left hand provides a rhythmic accompaniment. The tempo and dynamics are marked *sf*.

div.

W. Lawd, please make dem stop!

M. Lawd, please make dem stop!

8

sfz

138

Suddenly Crown swings Robbins into a shaft of

W.

M.

8

con fuoco

f molto cresc.

light and attacks him with the cotton hook.

Crown hits Robbins killing

ff
fff
con tutta forza

139

blow. Robbins drops L. at Porgy's door. Serena screams, throws herself upon the body.

JAKE (spoken hysterically)

mf
Je-sus, he's killed him!
dramatico
ff
sf

140

In tempo e molto nervoso

BESS *mf*

Wake up an' hit it out. You ain't
mp

141

B. *got no time to lose. You done kill —*
*CROWN *f* *b*.*
What the mat-ter?

(at word "police" crowd disappears)


B. *Rob - bins an' the po - lice will be com - in'.*


Bess shakes Crown to his senses.

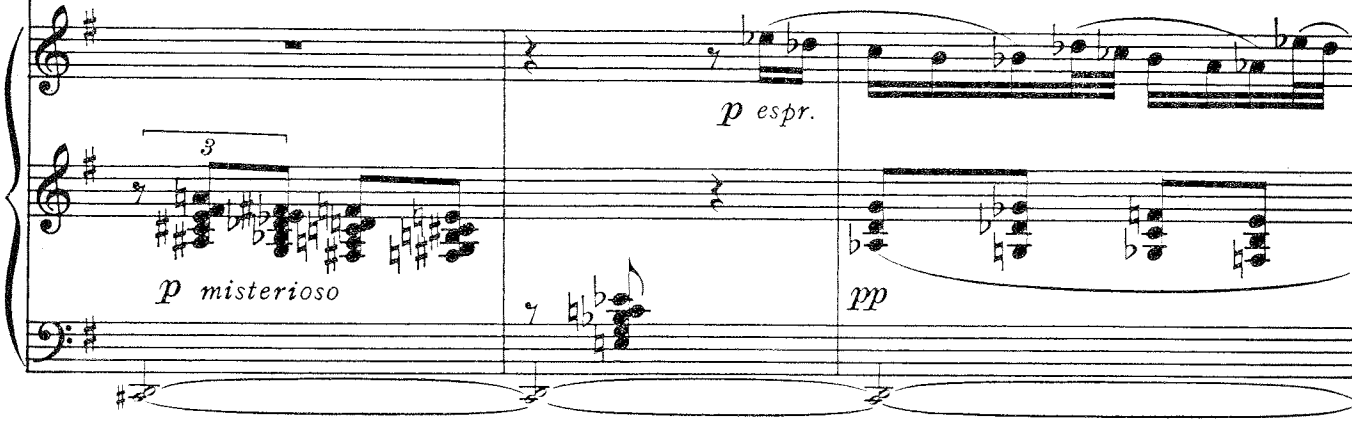
142 *anxiously*

CROWN

mp *b**Where you go - in' hide?*

B.  Some man al-ways will-in' to

Cr.  They knows you an' I pulls to-geth-er.


p misterioso
p espr.
pp

143

B.  take care of Bess.

Cr.  Well, get this: who ev-er he is, he's tem-po-ra-ry.


pp
p nervoso come prima
pp sombre

B. *mf* All right, on-ly get out now.

Cr. *mf deliberately* It's com-in' back when the hell dies down.

pp *p* *fpp*

144 Crown starts for gate.
Allegro ♩ = 132

(Takes money from stocking— gives it to him— he

B. Here, take this. —

mf

disappears.)

Sporting Life enters. Bess goes to him.

mf

145

Andante con moto ♩ = 76

BESS

That you, Sport-in' Life?

SPORTING LIFE

Sure, an' Is the on-ly frien' you got

Andante con moto ♩ = 76

*p legato**mp nervoso**legato*

B.

For Gawd's sake, give me a touch of hap-py dust, I shak-in'

S.L.

left.

*mf nervoso**legato*

146

B. *Sporting Life gives her powder.*
so I can hard-ly stan'—

nervoso

SPORTING LIFE

Lis-ten, I'll be go-in' to New York soon,

mf

147

S. L. I'll hide you out an' take you with me. Why, you an' me will make a swell team.

pp *p*

BESS

I ain't come to that yet. _____

S. L. _____ Well,

pp *p*

S. L. _____ Slinks out gate.

the cops ain't go-in' find me here for no _____ wo-man.

148

Allegro ma non troppo ♩ = 88

Bess looks for shelter— tries doors— they are locked or slammed in her face.

mf

149

Two systems of musical notation. The first system (measures 149-150) features a treble and bass staff with a grand staff bracket. The key signature has three flats. Measure 149 includes the instruction *accentuato* above the treble staff. Measure 150 continues the melodic and harmonic development with various accidentals and dynamic markings.

150

Two systems of musical notation. The second system (measures 151-152) continues the piece. Measure 151 includes the instruction *p* (piano) above the treble staff. Measure 152 includes the instruction *mf* (mezzo-forte) below the bass staff. The notation includes complex rhythmic patterns and accidentals.

Two systems of musical notation. The third system (measures 153-154) continues the piece. Measure 153 includes the instruction *mf* (mezzo-forte) below the bass staff. Measure 154 includes the instruction *p* (piano) above the treble staff. The notation includes complex rhythmic patterns and accidentals.

151

musical score for measures 151-153. The score is written for four staves (two treble and two bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first staff has a melodic line with a *mf espr.* marking. The second and third staves have a more active melodic line with a *mf* marking. The fourth staff has a bass line with a *p* marking. The music features various dynamics and articulation marks.

Continuation of the musical score for measures 151-153. The fourth staff ends with a *f* marking and a dynamic change.

152

Subito molto vivo ♩ = 132

musical score for measures 152-154. The score is written for four staves (two treble and two bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first staff has a melodic line with a *mf* marking and a *poco a poco cresc.* marking. The second and third staves have a more active melodic line. The fourth staff has a bass line with a *f* marking. The music features various dynamics and articulation marks.

Piano accompaniment for the first system, featuring complex chords and triplets in both staves. The music is in 3/4 time and includes dynamic markings such as *f* and *p*.

153

L'istesso tempo

Moderato calmato ♩ = 100

MARIA (spoken)

Musical score for Maria's spoken part and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "You done bring trouble enough, get out before the po-". The piano accompaniment features complex chords and triplets. Dynamic markings include *f* and *p*.

Musical score for Ma. and Bees' parts. The vocal line for Ma. includes the lyrics: "lice come." and "You would-n't have a heart an' let me in." The piano accompaniment features complex chords and triplets. Dynamic markings include *mp*, *pleadingly*, and *doloroso*.

Ma. *mf* Not till hell freeze! That's Por-gy, he ain't no use to your kind,

B. *mf* Who live o-ver there?

mp *pp*

154

Bess turns slowly towards gate.

Allegretto comodo ♩ = 80

Ma. he's a crip-ple and a beg-gar.

mf

155

As she reaches it,

Police whistle sends her back.

She turns back to Porgy's room shuddering away from Serena and the body

f con fuoco

which she must pass on the way.

molto rallentando
mf pesante

156

Andante con molto espressione $\text{♩} = 60$

L'istesso tempo

f *ten.* *6*

Subito allegretto (quasi Marcia)

marcato *poco rall.* *f*

157 Andante appassionato

ff

f

di

3

a tempo

f

ff

158

Calmato

marcatissimo e poco rit.

sf - mf

f

mf cresc.

sf

dim.

mf cresc.

sf

ACT I

Scene II

The curtain rises on Serena's room. Robbins' body lies on bed in center of room and Serena sits at foot. Room is filled with mourners.

Larghetto ♩ = 60

religiously and freely *All*

Sopranos Solo *f* Where is brud-der Rob-bins? — He's a -

1st Alto

2nd Alto

Tenor *f* He's a -

1st Bass

2nd Bass

Larghetto ♩ = 60

f *sf p* *colla parte* *mf*

159 Andante ♩ = 66 *Quasi marcia funebre*

decresc. *p* Solo *ten.*

Sop. gone, gone, gone, gone, gone, gone, gone. I seen him in de morn-in' wid his

A.1 *f* *decresc.* *p*
Gone, gone, gone, gone, gone, gone, gone.

A.2 *f* *decresc.* *p*
Gone, gone, gone, gone, gone, gone, gone.

Ten. *decresc.* *p*
gone, gone, gone, gone, gone, gone, gone.

B.1 *f* *decresc.* *p*
Gone, gone, gone, gone, gone, gone, gone.

B.2 *f* *decresc.* *p*
Gone, gone, gone, gone, gone, gone, gone.

 Andante ♩ = 66 *Quasi marcia funebre*

decresc. *p*

160 Come prima

Sop. *f* *All* *decresc.* *p*
 work clo'es on, But he's gone, gone, gone, gone, gone, gone, gone.

A.1 *f* *decresc.* *p*
 Gone, gone, gone, gone, gone, gone, gone.

A.2 *f* *decresc.* *p*
 Gone, gone, gone, gone, gone, gone, gone.

Ten. *f* *decresc.* *p*
 But he's gone, gone, gone, gone, gone, gone, gone.

B.1 *f* *decresc.* *p* *Solo* *expressively* *mf*
 Gone, gone, gone, gone, gone, gone, gone. An' I

B.2 *f* *decresc.* *p*
 Gone, gone, gone, gone, gone, gone, gone.

Come prima
mf *decresc.* *p*

Bar. Solo

seen him in the noon-time straight an' tall, — But death a-come a-walk-in' in the

p

All 161 *f* *decresc.* *mp* **Solo**

Sop. An' he's gone, gone, gone, gone, gone, gone, gone. An'

A.1 *f* *decresc.* *mp*

A.2 *f* *decresc.* *mp*

Ten. *f* *decresc.* *mp*

B.1 **All** *f* *decresc.* *mp*

B.2 *f* *decresc.* *mp*

eve - nin' fall. Gone, gone, gone, gone, gone, gone, gone.

mf *decresc.*

death touched Rob-bins wid a sil - ver knife. *p* *cresc.* *(Solo)* Gone, gone, gone, gone,

p *cresc.* Gone, gone, gone, gone,

p *cresc.* An' he's gone, gone, gone, gone,

p *cresc.* Gone, gone, gone, gone,

p *cresc.* Gone, gone, gone, gone,

p *cresc.* An' he's gone, gone, gone, gone,

sf p *p* *cresc.*

Detailed description: This is a musical score for a vocal ensemble and piano. The vocal parts are Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The piano part is at the bottom. The key signature has one flat (B-flat). The Soprano part begins with a melodic line and lyrics. The other vocal parts enter with sustained notes and later join in a chorus. The piano part features a forte piano (*sf p*) chord, followed by a piano (*p*) section and a crescendo (*cresc.*) section.

gone. — *sf*

Sop. gone, gone, gone.

A.1 gone, gone, gone.

A.2 gone, gone, gone. *mp* An' he's

Ten. gone, gone, gone.

B.1 *Solo* gone, gone, gone. *f* An' he's sit-tin' in de gar-den by de tree of life.

B.2 gone, gone, gone. *f* *mp* An' he's

sfz

162

mp cresc. *fp* *f*

Sop. Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

mp cresc. *fp* *f*

A.1 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

mp cresc. *fp* *f*

A.2 gone, gone, gone, gone, gone, gone, gone. Oh, he's gone— Rob-bins is gone—

mp cresc. *fp* *f*

Ten. Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

mp cresc. *fp* *f*

B.1 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

mp cresc. *f*

B.2 gone, gone, gone, gone, gone, gone, gone. Oh, he's gone— Rob-bins is gone—

mp cresc. *sfz* *sfz p* *f*

163 *plaintively*
f (*humming*) *decresc.* 164 (*Sound of steps outside doorway*) *p*

Sop. *hmm* gone, gone, gone, gone,

A.1 *hmm* gone, gone, gone, gone,

A.2 *hmm* gone, gone, gone, gone,

Ten.

B.1 gone, gone, gone,

B.2 *hmm* gone,

mf *decresc.* *p*

The musical score is for a vocal ensemble and piano. It consists of six vocal staves and a piano accompaniment. The vocal parts are Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The piano part is at the bottom. The score is divided into two measures, 163 and 164. Measure 163 is in 3/4 time and features a 'plaintively' marking and a 'f' (forte) dynamic with a '(humming)' instruction. Measure 164 is in 4/4 time and features a 'p' (piano) dynamic and a '(Sound of steps outside doorway)' instruction. The vocal parts have lyrics 'gone, gone, gone, gone,'. The piano part includes a 'tr' (trill) and 'mf' (mezzo-forte) marking. The score is written in G major and 3/4 time, with a key signature of one flat (F major/D minor).

SERENA *mf*
Who's dat a - com - in' climb - in' up my steps?

MARIA (opens door) *mf*
It's Por - gy

Sop. *pp*
gone, gone, *un poch. marc.*

A.1 *pp*
gone, gone, gone, *un poch. marc.*

A.2 *pp*
gone, gone, gone, *un poch. marc.*

Ten. *pp*
gone, gone, gone, *un poch. marc.*

B.1 *pp*
gone, gone, gone, *un poch. marc.*

B.2 *pp*
gone, gone, gone, gone, *un poch. marc.*

pp dolce (colla voce)

The musical score is written for a vocal ensemble and piano. The vocal parts are arranged in a SATB format with additional parts for Alto 1, Alto 2, Tenor, Bass 1, and Bass 2. The piano part is at the bottom. The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The vocal parts enter with the lyrics 'Who's dat a - com - in' climb - in' up my steps?' and 'It's Por - gy'. The piano part provides a harmonic accompaniment with a 'colla voce' instruction.

(springs to her feet) *f with hatred*

S. What's dat wo-man com-in' here for?

Ma. an' Bess is a-help-in' him.

Sop. gone, gone,

A.1 gone, gone,

A.2 gone, gone,

Ten. gone, gone,

B.1 gone, gone,

B.2 gone, gone, gone, gone,

The musical score is written for a full vocal ensemble and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are arranged in a standard SATB format with additional voices. The lyrics are: 'What's dat wo-man com-in' here for?' for Soprano, 'an' Bess is a-help-in' him.' for Mezzo-soprano, and 'gone,' for all other vocal parts. The piano part provides harmonic support with chords and melodic lines. Dynamics include *f* (forte) and *f* with *hatred* (marked above the Soprano part). The score includes various musical notations such as notes, rests, slurs, and ties.

165 Porgy and Bess enter. Bess advances toward bed, money in hand.

Score for Porgy and Bess, Act I, Scene 1, Measure 165. The score is written for Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), Bass 2 (B.2), and Piano (P).

The vocal parts (Sop., A.1, A.2, Ten., B.1, B.2) all sing the word "gone," with a crescendo leading into a mezzo-forte (*mf*) dynamic. The lyrics are: "gone, gone, gone," for Sop., A.1, A.2, Ten., and B.1; and "gone, gone, gone, gone, gone, gone," for B.2.

The Piano part features a complex, rhythmic accompaniment in the right hand, marked *mf*, and a simpler, sustained accompaniment in the left hand, marked *cresc.* and *mf*.

BESS

Dis ain't Crown's mon-ey.

SERENA

I don't need yo' mon-ey for to bur-y my man.

Sop. *pp* gone,

A.1 *pp* gone,

A.2 *pp* gone, gone,

Ten. *pp* gone,

B.1 *pp* gone, gone, gone,

B.2 *pp* gone, gone, gone, gone, gone, gone,

pp

B. *Por-gy give me my mon-ey now...*

S. *All right then. You can put it in de*

Sop. *gone, gone, gone,*

A.1 *gone, gone, gone,*

A.2 *gone, gone, gone,*

Ten. *gone, gone, gone,*

B.1 *gone, gone, gone,*

B.2 *gone, gone, gone, gone, gone, gone, gone,*

Piano accompaniment

166

Subito con spirito ♩ = 88

*Hands saucer to Bess who carries it to Porgy.**Porgy and Bess put money in saucer.*

S. *sau-cer!*

Sop. *Solo (fanatically)*
gone. Come on sis-ter, come on brud-der, fill up de sau-cer till it

A.1 gone.

A.2 *mf* gone.

Ten. gone.

B.1 gone.

B.2 gone.

Subito con spirito ♩ = 88

mf *sf*

167

Bess returns it to Serena who sits counting the money in saucer.

All principals sing here according to their voices

Sop. *f* o-ver-flow, o-ver-flow, o-ver-flow, fill up de sau-cer till it

A.1 *f* o-ver-flow, o-ver-flow, fill up de sau - cer

A.2 *f* o-ver-flow, o-ver-flow, fill up de sau - cer

Ten. *f* o-ver-flow, o-ver-flow, fill up de sau-cer till it

B.1 *f* o-ver-flow, o-ver-flow, fill up de sau - cer

B.2 *f* o-ver-flow, o-ver-flow, fill up de sau - cer

mf *f*

168

JAKE *f* *b* *p* Peter and Lily enter (drop money into saucer.) *pp*

Yes, my Je - sus, 'o-ver - flow.

Sop. *decresc.* *p* (fanatically again) Solo 'Cause de *pp*

o-ver - flow, o-ver - flow.

A.1 *decresc.* *p* *pp*

o-ver - flow, o-ver - flow.

A.2 *decresc.* *p* *pp*

o-ver - flow, o-ver - flow.

Ten. *decresc.* *p* *pp*

o-ver - flow, o-ver - flow.

B.1 *decresc.* *p* *pp*

o-ver - flow, o-ver - flow.

B.2 *decresc.* *p* *pp*

o-ver - flow, o-ver - flow.

decresc. *p* *pp*

J.

Sop.

A.1

A.2

Ten.

B.1

B.2

mf

Lawd will meet you;— Yes, de Lawd will meet you at de court-house do',—

The musical score is written for a choir and piano. The choir parts are for Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The piano part is at the bottom. The lyrics are 'Lawd will meet you;— Yes, de Lawd will meet you at de court-house do',—'. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both with a mezzo-forte (mf) dynamic marking.

169

Sop. *All f*
court-house do',— court-house do'.— De Lawd will meet— you at de

A.1 *f*
court-house do',— court-house do'.— De Lawd will meet— you at de

A.2 *f*
court-house do',— court-house do'.— De Lawd will meet— you at de

Ten. *f*
court-house do',— court-house do'.— De Lawd will meet— you at de

B.1 *f*
court-house do',— court-house do'.— De Lawd will meet— you at de

B.2 *f*
court-house do',— court-house do'.— De Lawd will meet— you at de

f marcato

The musical score is written for a choir and piano. The vocal parts (Soprano, Alto 1, Alto 2, Tenor, Bass 1, Bass 2) are in B-flat major. The piano accompaniment is in the same key. The lyrics are 'court-house do',— court-house do'.— De Lawd will meet— you at de'. The piano part is marked 'f marcato'.

PETER

Meno

p
How de sau - cer

JAKE

Yes, my Je - sus, court-house do'!

Sop.

court-house do'!

court-house do'!

A.1

court-house do'!

court-house do'!

A.2

court-house do'!

court-house do'!

Ten.

court-house do'!

court-house do'!

B.1

court-house do'!

court-house do'!

B.2

court-house do'!

court-house do'!

Har

Meno

pp

170

Andante $\text{♩} = 66$

SERENA

Four-teen dol-lars an' fif-ty cent.

MARIA

Dat's a-com-in' on, sis-ter,

Pe.

stan' now, my sis-ter?

J.

Sop.

pp

Gone, gone,

gone,

A.1

pp

Gone, gone,

gone,

gone,

A.2

pp

Gone,

gone,

Ten.

Solo *pp*

Oh, he's

gone, gone,

gone,

Gone, gone,

gone,

gone,

B.1

pp

Gone,

gone,

B.2

pp

Gone, gone,

gone,

gone,

Andante $\text{♩} = 66$ *pp* doloroso

S. What am I go-in' do if we ain' got de mon-ey?—

Ma. you can bur-y him soon.

Sop. — gone, gone.

A.1 gone, gone.

A.2 — gone, gone.

Ten. — gone, gone.

B.1 gone, gone, gone.

B.2 gone, gone, gone.

sfz

171

S. *(shouted)* *f* Bless de Lord!

PORGY *(chanting)* *mf* Gawd got plen - ty of mon - ey for de sau - cer.

sempre colla parte *p*

Po. An' he got com - fort for de wid - der.

All (shouted) Oh, my Je - sus!

sfz p

172

Po. An' he go - in' feed his fad - der - less chil - len.

All (shouted) Yes Lawd, Truth Lawd!

sfz p

Po. An' he go - in' raise_ dis poor sin - ner up out of de grave.

JAKE

Al - le - lu - jah!

f

sfz p

SERENA

(shouted) *f* *3*

A - men, my Je - sus!

Po. An' set him in de shin - in' seat ob de right-eous.

sfz p

173 Allegro moderato $\text{♩} = 76$ *(like a rhythmic spiritual)*

mf

Sop. O-ver - flow, o - ver - flow, Oh, fill up de sau- cer till it

A.1

A.2

mf *(like a rhythmic spiritual)*

Ten. O-ver - flow, o - ver - flow, Oh, fill up de sau- cer till it

B.1

B.2

Allegro moderato $\text{♩} = 76$

p

p poco marcato

174

Sop. *o - ver - flow. Ev - 'ry - bod - y*

A.1 *(like a rhythmic spiritual)* *mf* *o - ver - flow, o - ver - flow. Oh, fill up de sau - cer till it*

A.2

Ten. *o - ver - flow. Ev - 'ry - bod - y*

B.1 *(like a rhythmic spiritual)* *mf* *o - ver - flow, o - ver - flow. Oh, fill up de sau - cer till it*

B.2

Sop. help - in' now_ send - in' our brud - der to Heav - -

A.1 o - - ver - flow. Send down yo' an - gels,

A.2

Ten. help - in' now_ send - in' our brud - der to Heav - -

B.1 o - - ver - flow. Send down yo' an - gels,

B.2

The musical score is written for a choir and piano. The vocal parts (Soprano, Alto 1, Alto 2, Tenor, Bass 1, Bass 2) are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "help - in' now_ send - in' our brud - der to Heav - -" for the Soprano and Tenor, and "o - - ver - flow. Send down yo' an - gels," for the Alto 1 and Bass 1. The Alto 2 and Bass 2 parts are empty. The piano part features a series of chords and arpeggios, with some measures containing multiple beamed notes.

175

L'istesso tempo

Sop. en. Oh, Lawd, oh,

A.1 Lawd, oh Lawd, Lawd, oh Lawd! Rob - bins is ris - in', oh, Rob-

A.2 Lawd,

Ten. en. Oh, Lawd, oh,

B.1 Lawd, oh Lawd, Lawd, oh Lawd! Rob - bins is ris - in', oh, Rob-

B.2 Lawd,

L'istesso tempo

mf cresc.

f

Sop. Lawd, send down yo'

A.1 - bins is ris - in', oh, Rob - bins is ris - in' to Heav -

A.2 take Rob - bins to your

Ten. Lawd, send down yo'

B.1 - bins is ris - in', oh, Rob - bins is ris - in' to Heav -

B.2 take Rob - bins to your

176

PORGY

(spoken) with great expression.

Oh, suf-fer-in' Je - sus!

Sop. bless - ing! O-ver - flow, o - ver - flow, oh,

A.1 - - en!

A.2 Heav - en!

Ten. bless - ing! O-ver - flow, o - ver - flow, oh,

B.1 - - en!

B.2 Heav - en!

mf *pp*

subito pp

The musical score is for a scene from 'Porgy and Bess'. It features a vocal ensemble of Soprano, Alto 1, Alto 2, Tenor, Bass 1, and Bass 2, along with a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts have lyrics in English. The piano part includes dynamic markings like *mf* and *pp*, and a *subito pp* instruction. The score is numbered 176 and titled 'PORGY'.

177

Po. You knows right from wrong. You knows Robbins was a good man

Sop. fill up de sau-cer till it o - - ver - flow.

A.1 *pp* O-ver - flow, o - ver - flow, oh,

A.2

Ten. fill up de sau-cer till it o - - ver - flow.

B.1 *pp* O-ver - flow, o - ver - flow, oh,

B.2

The musical score is for page 177. It features seven vocal parts and a piano accompaniment. The vocal parts are: Po. (Piano), Sop. (Soprano), A.1 (Alto 1), A.2 (Alto 2), Ten. (Tenor), B.1 (Bass 1), and B.2 (Bass 2). The lyrics are: "You knows right from wrong. You knows Robbins was a good man" for Po.; "fill up de sau-cer till it o - - ver - flow." for Sop. and Ten.; "O-ver - flow, o - ver - flow, oh," for A.1 and B.1. The piano accompaniment is at the bottom, featuring chords and arpeggios. The score is in G major and 2/4 time. The piano part has some measures marked with 'V' for vibrato or similar effects.

Po. an' now he's wea-ry an' he's go-in' home. Reach down yo'

Sop. Ev - 'ry - bod - y help-in' now, send-in' our brud-der to

A.1 fill up de sau-der till it o - ver - flow.

A.2

Ten. Ev - 'ry - bod - y help-in' now, send-in' our brud-der to

B.1 fill up de sau-der till it o - ver - flow.

B.2

Po. 
lov - in' han' An' take our bruddertoyo' bos - om.

Sop. 
Heav - - - en. Oh,

A.1 
Send down yo' an - gels, Lawd, oh Lawd, Lawd, oh Lawd,

A.2 

Ten. 
Heav - - - en. Oh,

B.1 
Send down yo' an - gels, Lawd, oh Lawd, Lawd, oh Lawd,

B.2 



178

Po. Thank you, Lawd! Bless you, Lawd!

Sop. *subito f* Lawd, oh, Lawd, send down yo'

A.1 *subito f* Rob - bins is ris-in', oh, Rob - bins is ris-in', oh, Rob - bins is ris-in' to Heav-

A.2 *subito f* Lawd, take Rob-bins to your

Ten. *subito f* Lawd, oh, Lawd, send down yo'

B.1 *subito f* Rob - bins is ris-in', oh, Rob - bins is ris-in', oh, Rob - bins is ris-in' to Heav-

B.2 *subito f* Lawd, take Rob-bins to your

subito f

179

Po. *f* Lawd will fill de saucer,

Sop. bless - ing, *f* till it o-ver - flow,—

A.1 *f* en, till it o-ver - flow,—

A.2 Heav - en, *f* till it o-ver - flow,—

Ten. bless - ing,

B.1 *f* en, Lawd will fill de sau- cer,

B.2 Heav - en, *f* Lawd will fill de sau- cer,

Heavy footsteps are heard outside.

*All stop singing
as detective en-
ters room.*

Po. Lawd will fill de saucer, o-ver, o-ver - flow, oh!

Sop. till it o-ver, o-ver - flow, oh!

A.1 till it o-ver, o-ver - flow, oh!

A.2 till it o-ver, o-ver - flow, oh!

Ten. till it o-ver, o-ver - flow, oh!

B.1 Lawd will fill de saucer, o-ver, o-ver - flow, oh!

B.2 Lawd will fill de saucer, o-ver, o-ver - flow, oh!

ff

180

He walks over to body of Robbins, while two policemen stand in doorway. Serena springs to her feet.

Moderato

SERENA

mf

Yes, suh.

DETECTIVE (white man)
(spoken)

Um! a sau-cer-buried nig-ger, I see. You're his wid-ow?

colla parte

Moderato

*p**fpp*

No, boss, he did-n't leave nut-tin'.

He did not leave any bur-i-al in-sur-ance?

He circles room and
pauses before Peter.

Well, see to it he's buried to-morrow. You kill'd Robbins an' I'm going to hang you for it!

181

Poco più mosso

LILY (*angrily*)

He ain't done um!

He say, you kill Rob - bins.

PETER

What he say?

'Fore

Poco più mosso

Come a-long now!

Pe.

Gawd, boss, I ain't nev-er done um!

D.

(*Draws pistol*)

Who did it then?

You heard me, who did it?

Moderato con anima ♩ = 80

f (*excitedly*)

Pe.

Crown done it, boss,

I done see him do it.

D.

(*shouting*)

You're sure you saw him?

Moderato con anima ♩ = 80

sfz
*p**mp**f*

182

Pe. I swear to Gawd,— boss,— I was right there close be-side him.

(laughs)

Ha, ha, ha, ha,

fp in tempo

Continues circling of room, suddenly points pistol at Porgy.

Porgy lowers eyes. Does not speak.

D. That's eas-y, I thought as much. You saw it too, come, out with it!

Porgy sits silent.

D. I don't want to have to put the law on you, Look at me, you damn nig-ger.

f deciso

183 PORGY (feigning ignorance)

p *3*

I don't know nut-tin'bout it, boss.

D.

That's your room in the cor-ner, is-n't it?

calmato

sf

p

8....

mp *3*

Yes, boss, dat's my room.

D.

The door o-pens on the court, don't it?

pp

mf

3

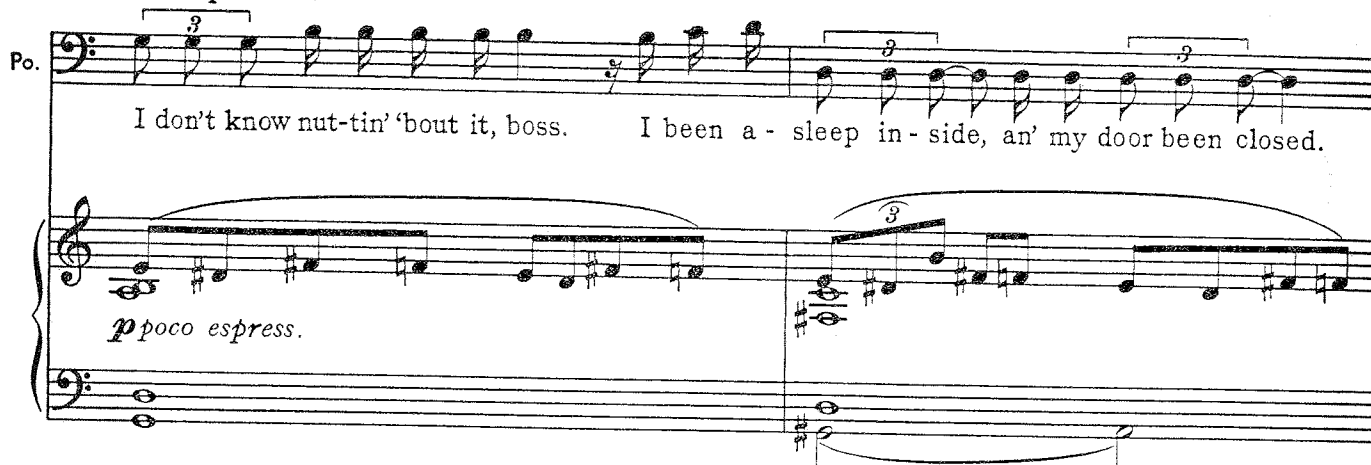
Yes, boss, my door o-pens on the court.

D.

An' yet you did-n't see or hear an-y-thing?

fp

(with expression)

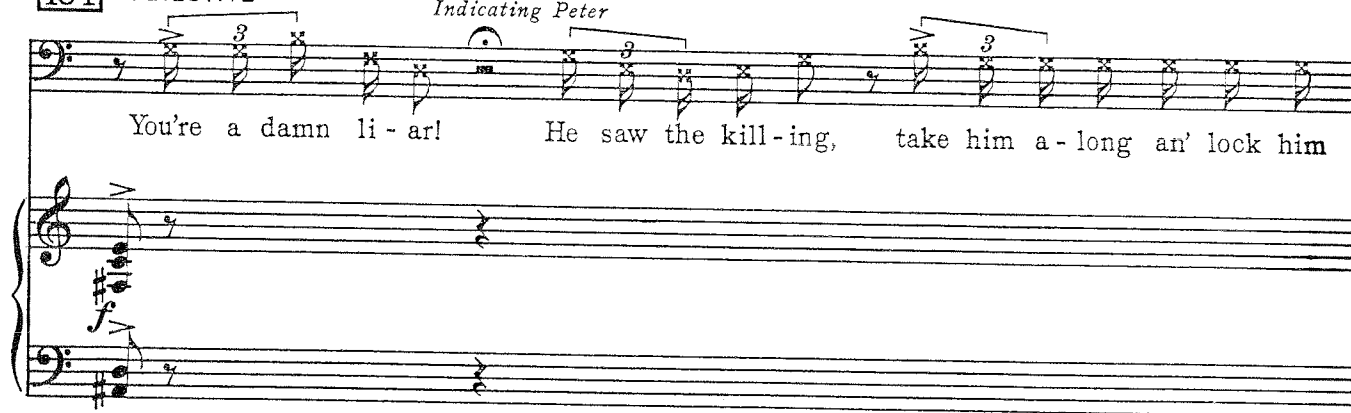
Po. 

I don't know nut-tin' 'bout it, boss. I been a - sleep in - side, an' my door been closed.

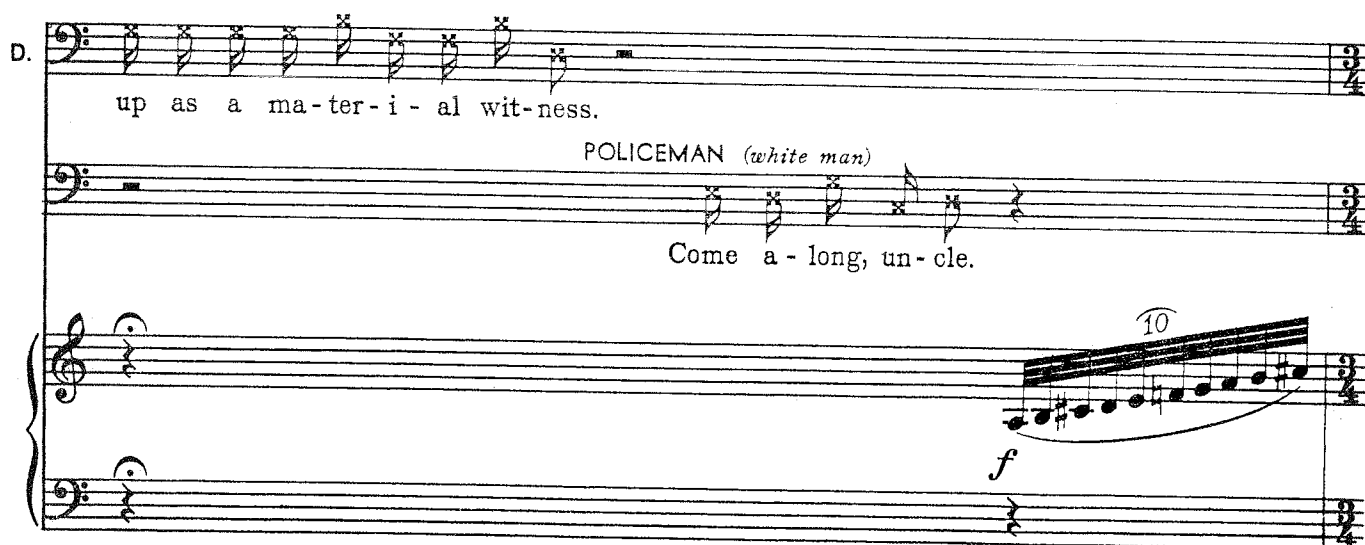
p poco espress.

184 DETECTIVE

Saunters to door,
Indicating Peter



You're a damn li - ar! He saw the kill - ing, take him a - long an' lock him

D. 

up as a ma - ter - i - al wit - ness.

POLICEMAN (white man)

Come a - long, un - cle.

f

10

Risoluto

PETER (shouting)

f I ain't nev-er done it, boss.

MARIA *mf* How long you go-in' lock him up for?

Risoluto

mf *p leggiero*

POLICEMAN

185 Moderato ♩ = 84

Till we catch Crown.

PORGY *mf* I reck-on Crown done loose now in de

Moderato ♩ = 84

colla parte

pal-met-to thick-ets, an' dere ain' no rope long e-nough to hang him.

DETECTIVE

Crosses to Serena

Then the old man's out of luck. Re-mem-ber, you've got to

sf *L.H.*

D. bur - y that nig - ger to - mor - row or the board of health will take him an'

D. *to Policeman*

turn him o - ver to the med - i - cal stu - dents. Come on, get the old man in the wag-on.

186

Con spirito ♩ = 72

PETER (shouted)

They drag him off.

I ain' done nut - tin', boss,

mf

Pe. I swear to Gawd I ain' done nut - tin'.

Detective and Policemen heard descending stairs with Peter. Soon the sound of the wagon's bell fades away in distance.

187 Moderato ♩.92

PORGY (thoughtfully)

I can't puz-zle this thing out. Pe-ter was a good man,

Po. but dat nig-ger Crown was a kill - er an' for - ev - er get - tin'

Po. in - to trou-ble. But there go Pe-ter to be lock up
JAKE

mf 8

That's the truth, Brother.

Po. like a thief. An' here be Robbins with his wife an' his fad -
J. Like a thief.

188 *espr.*

mf

p espr.

fp 3 3 3 3

pp

Po. - der - less chil-len, an' Crown done gone his ways drink-in',

fp

Po. gamb-lin', swear-in' to do the same thing o-ver an' o-ver some-where's else.

189

Andante doloroso ♩ = 69

poco a poco cresc.

190

Più mosso ed appassionato

Sop. *p* *poco a poco cresc.* *mf* *f* *ff*
Gone, _____ gone, _____ gone, _____ gone. _____

A.1 *p* *mf* *f* *ff*
Gone, gone, _____ gone, _____ gone. _____

A.2 *p* *mf* *f* *ff*
Gone, gone, _____ gone, _____ gone. _____

Ten. *p* *poco a poco cresc.* *mf* *f* *ff*
Gone, _____ gone, _____ gone, _____ gone. _____

B.1 *p* *mf* *f* *ff*
Gone, _____ gone, _____ gone. _____
Gone, _____ gone. _____

B.2 *p* *mf* *f* *ff*
Gone, gone, _____ gone, gone, _____ gone, gone. _____

Più mosso ed appassionato

Andante doloroso ♩ = 69

*p poco a poco cresc. mf**f marcato*

8 *3*

f marcato

Sop.

A.1

A.2

Ten.

B.1

B.2

8

rall.

This musical score is for a vocal ensemble and piano. It consists of six staves for voices and two for piano. The vocal parts are Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The piano part is at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts feature long, sustained notes with ties, indicating a slow tempo. The piano part is more active, with eighth and sixteenth notes, and includes a section marked 'rall.' (rallentando) towards the end. The score is written in a standard musical notation style with a common staff layout.

All sway to rhythm.

191 Allegretto ben ritmato ♩ = 108

f *deciso*

SERENA *f* (with utmost expression)

Swaying stops.

My man's gone now,— ain' no use a - listenin'

poco sostenuto *fp* *fp*

mp sempre ritmato

S. For his tired_ foot - steps climb-in' up_ de stairs.

fp *mf*

192 (wailing)

S. Ah Ah

p *rall.* *rall.*

Handwritten annotations: VI A, IV #5, VI +6, 6 V, V, IV x, VII 6 VII x, VI II x, VI II x, 6 V 69, VII x, III x

VI

VI #5

VI +6

6 VII +

a tempo

S. Ole Man Sor - row's come to keep me com - p'ny,

a tempo

S. Whis-per-in' be - side me when I say my prayers.

mf

193

S. Ah Ah

p

194 Più animato

S. Ain' dat I min' work-in',

f poco accel. *rit.* *espr.* *mp a tempo*

S. Work an' me is trav-el-lers Jour-ney-in' to - ged - der

L. H.

S. to de prom-ise land. — But Ole Man

sub. rall. *f* *espr.* *mf* *mp a tempo* *e*

(increasing in voice)

S. Sor - row's march - in' all de way wid me

poco cresc.

S. Tell-in' me I'm ole now since I lose — my man.

196 *Meno* *f pesante*

Handwritten: ~~II~~ ~~V~~ ~~6 9~~ ~~#3~~ ~~I~~ ~~I~~ ~~VII~~ ~~6 9~~ ~~IV~~ ~~VI~~ ~~II~~ ~~x~~

S. *p* Since I lose_ my man.

Women *mf* Since she lose_ her man.

Men *mf*

mf espress. *p calmato*

S.

Women *p* Ah, Ah,

Men *p*

a tempo

197

S. *mf*
Ole Man Sor - row sit-tin' by de fire - place,

Sopranos *p*
Ah, Ah, Ah,
Altos *p*

p

S. *poco rall.*
Ly - in' all night long — by — me in de bed. —

Sopr. *mp*
Ah, Ah.
Altos *mp*
poco rall.

poco rall.

198

Più mosso

S. Tell-in' me de same thing morn - in, noon an' eb' - nin,

p

omit 13

VI

VI

VI

S. That I'm all a - lone now_ since my man is dead.

Meno

p

omit 13

VI

VI

VI

199

(wailing) gliss.

S. Ah_ Since my man

p cresc.

mf

f sub. allarg.

omit 13

VI

VI

VI

200 Grandioso

All sway to rhythm.

S. _ is dead.

ff espr.

ff a tempo

omit 13

VI

VI

VI

(Undertaker enters quietly.)

A piano introduction consisting of four measures. The right hand features a series of chords and moving lines, while the left hand provides a simple harmonic accompaniment with eighth notes. The key signature has one sharp (F#).

201

S. *wailing*
p *gliss.* *poco cresc.* *mf* *rit.*
(approximate notes)

A. *wailing*
p *gliss.* *poco cresc.* *mf* *rit.*
(approximate notes)

T. *wailing*
p *gliss.* *poco cresc.* *mf* *rit.*
(approximate notes)

B. *wailing*
p *gliss.* *poco cresc.* *mf* *rit.*
(approximate notes)

A piano accompaniment for the vocal wailing, consisting of four measures. The right hand features a series of chords and moving lines, while the left hand provides a simple harmonic accompaniment with eighth notes. The key signature has one sharp (F#). The dynamics are marked *mp*, *meno*, *poco cresc.*, and *mf rit.* There are also triplets indicated by a '3' over the notes.

SERENA

f (freely)

rit.

mp

Ah

S. *f*
(approximate notes)

A. *f*
(approximate notes)

T. *f*
(approximate notes)

B. *f*
(approximate notes)

fp

rit.

202

Andante

In a despairing voice

S. *mp*
There ain't but fif-teen dol - lar.

UNDERTAKER (kindly)

How de sau- cer stan' now my sis- ter?

Andante

mp espressivo

mp espressivo

U. Hm! Can't bur-y him for fif-teen dol-lar.

JAKE *f* He got to be bur-ied to-mor-row_ or the

U. *mf* (with kindness) Life is hard brud-der

J. board of health will take him and give him to the med-i-cal stu-dents.

U. but we all got to live. It cos' mon-ey for to bur-y a grown man.

203 *Con moto*

SERENA / (shouting wildly)

rises to knees.

Oh, for Gawd sake, bur-y him in the grave yard.

s. Don't let the stu-dents take him to cut up an' scat-ter. I go-in' to

s. work — on Mon-day an' I swear to Gawd, — I go-in' pay you ev - 'ry cent.

They all look eagerly at the undertaker.

204 *Molto più mosso*

Undertaker walks to Serena,

205

Meno mosso*pats her head.*

UNDERTAKER

Viol. Solo

fpp

All right, sis - ter, with the box an' one

U. car - riage— It -'ll cos' me more 'n twen - ty - five, but I'll see you through.

206

*Everyone is grateful to undertaker and joins with "Bless you" etc. (Undertaker sweeps contents of saucer in pocket.)***Allegretto con vigore**

PORGY

Je - sus bless you, my brud - der.

f

207 UNDERTAKER

mf *sostenuto*

You can all — be read-y to - mor-row morn-in' — It's a long trip to de

208 All say "Yes," "Gawd bless you," "Allelujah!" "We'll be there" etc., as undertaker goes out.
Andantino quasi Marcia Funebre ♩=69

U. cem-e-ter-y_

mf marcato

BESS (suddenly jumping up) *emotionally*
Oh, the

Soprano *mf*
Oh, he's gone, gone, gone, gone, gone.

Altos *mf*
Gone, gone, gone, gone, gone.

Tenors *p*
Oh, he's gone, gone, gone, gone, gone.

Bass *p*
Gone, gone, gone, gone, gone.

209 Moderato

rato *accel.*
(gradually increasing like a starting train)

(gradually increasing like a starting train)

B. train is at the sta-tion an' you bet-ter get on board, 'Cause it's leav-in' to - day,

S.

A.

T.

B.

Moderato

mf *L.H. pesante* *fp* *fp* *gradatamente accel.* *fp* *fp* *fp* *fp*

210 Allegro

poco rit.

as before

Allegro

B. *f* Leav - in' to - day, leav - in' to - day. *poco rit.* Oh, the *as before*

S. *f* Leav - in' to - day, leav - in' to - day.

A. *f* Leav - in' to - day, leav - in' to - day.

T. *f* Leav - in' to - day, leav - in' to - day.

B. *f* Leav - in' to - day, leav - in' to - day.

Allegro

f *poco rit.*

211

Come sopra

accel.

B. train is at the sta-tion an' you bet-ter get on board, 'Cause it's leav - in' to -

S.

A.

T.

B.

Come sopra

fp *pesante* *fp* *fp* *gradatamente* *fp* *accel.* *fp* *fp*

212

Meno

Poco animato con spirito $\text{♩} = 96$

B. day, An' its head-in' for the Prom - ise' Lan'. Oh, we're

S. head-in' for the Prom - ise' Lan'. *mf*

A. head-in' for the Prom - ise' Lan'. *mf*

T. head-in' for the Prom - ise' Lan'. *mf*

B. head-in' for the Prom - ise' Lan'. *mf*

head-in' for the Prom - ise' Lan'. *mf*

Meno Poco animato con spirito $\text{♩} = 96$
a tempo

f *mp*

B. *leav - in' for the Prom - ise' Lan', Leav - in' for the Prom - ise' Lan'.*

S.

A.

T.

B.

213

B. *Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',*

S. *Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',*

A. *Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',*

T. *Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',*

B. *Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',*

B. roll - in', roll-in', let it roll *ff*

S. roll - in', roll-in', let it roll *ff*

A. roll - in', roll-in', let it roll *ff*

T. roll - in', roll-in', let it roll *ff*

B. roll - in', roll-in', let it roll *ff*

ff *R.H.* *poco cresc.*

214

B. Un - til we meet our brud-der in the Prom - ise' *f*

S. Un - til we meet our brud-der in the Prom - ise' *f*

A. Un - til we meet our brud-der in the Prom - ise' *f*

T. Un - til we meet our brud-der in the Prom - ise' *f*

B. Un - til we meet our brud-der in the Prom - ise' *f*

ff

B. Lan', in the Prom - ise' Lan'. Oh, I

S. Lan', in the Prom - ise' Lan'.

A. Lan', in the Prom - ise' Lan', Prom - ise' Lan'.

T. Lan', in the Prom - ise' Lan', Prom - ise' Lan'.

B. Lan', In Prom - ise' Lan'.

mp

215

Moderato

accel.

B. got my tick-et read-y an' de time is get-tin' short, 'Cause we're leav-in' to - day,

S.

A.

T.

B.

Moderato

fp pesante *fp* *fp* gradatamente *fp* *accel.* *fp* *fp* *fp* *fp*

Allegro

poco rit. as before

B. *f* Leav - in' to - day, leav - in' to - day. Oh, I

S. *f* Leav - in' to - day, leav - in' to - day.

A. *f* Leav - in' to - day, leav - in' to - day.

T. *f* Leav - in' to - day, leav - in' to - day.

B. *f* Leav - in' to - day, leav - in' to - day.

Allegro

f

poco rit.

Come sopra

accel.

B. got my tick-et read-y an' de time is get-tin' short, 'Cause we're leav - in' to -

S.

A.

T.

B.

Come sopra

L.H. fp pesante fp fp gradatamente fp accel. fp fp

Meno

Poco animato con spirito

B. day, An' we're head-ed for the Prom - ise' Lan'. Oh, we're

S. head-ed for the Prom - ise' Lan'.

A. head-ed for the Prom - ise' Lan'.

T. head-ed for the Prom - ise' Lan'.

B. head-ed for the Prom - ise' Lan'.

Meno

Poco animato con spirito
a tempo

B. leav - in' for the Prom - ise' Lan', Leav-in' for the Prom - ise'

S.

A.

T.

B.

B. leav - in' for the Prom - ise' Lan', Leav-in' for the Prom - ise'

S.

A.

T.

B.

217

B. Lan' Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll-in',

S. Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll-in',

A. Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll-in',

T. Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll-in',

B. Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll-in',

mf *cresc.* *mf*

B. roll - in', roll-in', let it roll

S. roll - in', roll-in', let it roll

A. roll - in', roll-in', let it roll

T. roll - in', roll-in', let it roll

B. roll - in', roll-in', let it roll

ff *f* *poco cresc.*

R.H.

218

B. Un - til we meet our brud-der in the Prom - ise'

S. Un - til we meet our brud-der in the Prom - ise'

A. Un - til we meet our brud-der in the Prom - ise'

T. Un - til we meet our brud-der in the Prom - ise'

B. Un - til we meet our brud-der in the Prom - ise'

ff *f*

B. Lan', in the Prom - ise' Lan'.

S. Lan', in the Prom - ise' Lan'. *mf* 2nd Sop. Oh, we're

A. Lan', in the Prom - ise' Lan', Prom - ise' Lan'.

T. Lan', in the Prom - ise' Lan', Prom - ise' Lan'.

B. Lan', In Prom - ise' Lan'. *p* 1st Bass (Bar.) Oh, we're

219

Moderato (♩ = ♩ of previous rhythm)

S.1

S.2 *well marked*
leav - in' for the Prom - ise' Lan' an' you bet - ter get on

T.

B.1 *well marked*
leav - in' for the Prom - ise' Lan' an' you bet - ter get on

Moderato (♩ = ♩ of previous rhythm)

p R.H.
L.H.

S.1 *mf*
Oh, we're

S.2
board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

T. *mf*
Oh, we're

B.1
board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

p R.H.
L.H.

well marked

S.1 leav - in' for the Prom-ise' Lan'an' you bet-ter get on board, all you sin-ners, oh, you

S.2

T. *well marked* leav - in' for the Prom-ise' Lan'an' you bet-ter get on board, all you sin-ners, oh, you

B.1

на р

S.1 bet-ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan'an' you

S.2

T. bet-ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan'an' you

B.1

S.1 bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're—
Alto *f* well marked

A. Oh, we're

T. bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're—
2nd Bass *f* well marked

B.2 Oh, we're

221

S.1

A. leav - in' for the Prom - ise'

T.

B.2 leav - in' for the Prom - ise'

S.2 *f* Yes, we're

A. Lan' an' you bet - ter get on

B.1 *f* Yes, we're

B.2 Lan' an' you bet - ter get on

222

S.2 leav - in' for the Prom - ise' Lan' an' you bet - ter get on

A. leav - in' for the Prom - ise'

B.1 leav - in' for the Prom - ise' Lan' an' you bet - ter get on

B.2 leav - in' for the Prom - ise'

f

S.1 Oh, we're

S.2 board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're

A. Lan' an' you bet - ter get on

T. *f* Oh, we're

B.1 board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're

B.2 Lan' an' you bet - ter get on

223

S.1 leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

S.2 leav - in for the Prom - ise' Lan' an' you

A. leav - in' for the

T. leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

B.1 leav - in' for the Prom - ise' Lan' an' you

B.2 leav - in' for the

S.1 bet - ter get on board, 'Cause we're leav - in' for the Prom - ise' Lan' an' you

S.2 bet - ter get on board, all you sin - ners, oh, you

A. Prom - - ise' Lan' an' you

T. bet - ter get on board, 'Cause we're leav - in' for the Prom - ise' Lan' an' you

B.1 bet - ter get on board, all you sin - ners, oh, you

B.2 Prom - - ise' Lan' an' you

S.1 bet - ter get on board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

S.2 bet - ter get on board, 'Cause we're

A. bet - - ter get on

T. bet - ter get on board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

B.1 bet - ter get on board, 'Cause we're

B.2 bet - - ter get on

224 Porgy intones railroad sermon.

S.1 leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

S.2 leav - in' for the Prom - ise' Lan' an' you

A. leav - - in' for the

T. leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

B.1 leav - in' for the Prom - ise' Lan' an' you

B.2 leav - - in' for the

S.1 bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you

S.2 bet - ter get on board, all you sin - ners, oh, you

A. Prom - - ise' Lan' an' you

T. bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you

B.1 bet - ter get on board, all you sin - ners, oh, you

B.2 Prom - - ise' Lan' an' you

S.1 bet - ter get on board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

S.2 bet - ter get on board, 'Cause we're

A. bet - - ter get on

T. bet - ter get on board, all you sin - ners, oh, you bet - ter get on board, 'Cause we're

B.1 bet - ter get on board, 'Cause we're

B.2 bet - - ter get on

225

S. leav - in' ooh leav - in'

A. leav - in' for the Lan' ooh leav - in'

T. leav - in' for the Lan' ooh

B. leav - in' leav - in' for the Lan'

226

Animato $\text{♩} = 104$

S. *f* ooh Oh

A. *f* ooh Oh

T. *f* ooh Oh

B. *f* ooh Oh

Animato $\text{♩} = 104$

ff *cresc.* *molto* *stringendo*

227

ff

Score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano.

First System:

- Soprano (S.):** *f* Oh, we're wah wah
- Alto (A.):** *f* Oh, we're leav - in' for the Prom - ise'
- Tenor (T.):** *f* Oh, we're wah wah
- Bass (B.):** *f* Oh, we're leav - in' for the Prom - ise'

Piano: Accompanying piano part with chords and melodic lines.

Second System:

- Soprano (S.):** wah leav - in' for the Prom - ise' Lan'
- Alto (A.):** Lan' leav - in' for the Prom - ise' Lan'
- Tenor (T.):** wah leav - in' for the Prom - ise' Lan'
- Bass (B.):** Lan' leav - in' for the Prom - ise' Lan'

Piano: Accompanying piano part with chords and melodic lines.

229

S. *mf* *cresc.*
Keep that driv - in' wheel a - roll - in', roll - in',

A. *mf* *cresc.*
Keep that driv - in' wheel a - roll - in', roll - in',

T. *mf* *cresc.*
Keep that driv - in' wheel a - roll - in', roll - in',

B. *mf* *cresc.*
Keep that driv - in' wheel a - roll - in', roll - in',



S. *cresc.*
roll - in', roll - in', roll - in', roll - in', let it

A. *cresc.*
roll - in', roll - in', roll - in', roll - in', let it

T. *cresc.*
roll - in', roll - in', roll - in', roll - in', let it

B. *cresc.*
roll - in', roll - in', roll - in', roll - in', let it



S. *ff* *sempre f*
 roll Un -
 A. *ff* *sempre f*
 roll Un -
 T. *ff* *sempre f*
 roll Un -
 B. *ff* *sempre f*
 roll Un -
 8 tr
 mf molto cresc.
 mf molto cresc.
 mf molto cresc.
 f
 sf
 mf

230

S. til we meet our brud-der in the Prom - ise' Lan', in the
 A. til we meet our brud-der in the Prom - ise' Lan', in the
 T. til we meet our brud-der in the Prom - ise' Lan', in the
 B. til we meet our brud-der in the Prom - ise' Lan', in the

231

S. *ff* Prom - - - - - ise'

A. *ff* Prom - - - - - ise'

T. *ff* Prom - - - - - ise'

B. *ff* Prom - - - - - ise'

f

CURTAIN

S. Lan'.

A. Lan'.

T. Lan'.

B. Lan'.

ff

232

Musical score for measures 232-236. The score is written for piano (piano) and features a complex rhythmic pattern in the right hand (R.H.) and a simpler pattern in the left hand (L.H.). The R.H. part consists of a series of eighth notes, while the L.H. part consists of a series of quarter notes. The tempo is marked *mf* (mezzo-forte) and the dynamics are marked *decresc.* (decrescendo), *mf*, and *p* (piano). The score includes a treble clef and a bass clef.

Continuation of the musical score for measures 237-241. The R.H. part continues with eighth notes, and the L.H. part continues with quarter notes. The tempo is marked *mf* and the dynamics are marked *p*.

233

Musical score for measures 242-246. The score is written for piano (piano) and features a complex rhythmic pattern in the right hand (R.H.) and a simpler pattern in the left hand (L.H.). The R.H. part consists of a series of eighth notes, while the L.H. part consists of a series of quarter notes. The tempo is marked *mp* (mezzo-piano) and the dynamics are marked *mp* and *L.H.*. The score includes a treble clef and a bass clef.

Continuation of the musical score for measures 247-251. The R.H. part continues with eighth notes, and the L.H. part continues with quarter notes. The tempo is marked *f* (forte) and the dynamics are marked *f* and *f*. The score includes a treble clef and a bass clef.

ACT II

Scene I

Moderato molto deciso ♩=112

Before rise of curtain the chimes of St. Michael's are

f

f marc.

heard striking nine. Jake and fishermen are singing a rowing song.

1 Più mosso ♩=132

Curtain Jake and fishermen in center repairing nets sitting on floor and swaying to the rhythm of the song

L'istesso tempo

mf

as if actually rowing. Other principals of the cast sit about. Mingo enters.

fp

2

Molto meno

Moderato commodo ♩ = 94

JAKE

mf

1. Oh, I'm a - go - in' out to de Black - fish banks - no
if - I meet Mis - ter Hur - ri - cane - an'

p R.H.

J. mat - ter what de wed - der say, An' when I say I'm go - in' I means
Hur - ri - cane tell me no, I'll take ole Mis - ter Hur - ri - cane -

J. go - in', - an' I'm leav - in' at de break o' day. It take a
by the pants an' I'll throw him in de jail - house do!

un poch. rit. *mf*

3 Meno mosso

espr.

mf *(grunt)* *(pulling at net)*

FISHERMEN

J.

long pull to get there, huh! It take a long pull to

Tenors

to get there, huh! to

Basses

to get there, huh! to

mp *più espr.* *L.H.*

Meno mosso

mp *più espr.* *L.H.*

Meno mosso

J.

get there, huh! It take a long pull to get there, But— I'll

get there, huh! to get there,

get there, huh! to get there,

L.H.

J. *mf* *ten.*
 an-chor in de Prom-ise' Lan', In de Prom-ise' Lan'. 2. An' Lawdy,
 3. I got a
mf *ten.*
 In de Prom-ise' Lan'.
mf *ten.*
 In de Prom-ise' Lan'.

4 Tempo I.

J. *p*
 blis - ter on — my — set-tin' down place. I got a blis - ter in my han'.

J.
 But I'm go - in' row dis lit - tle boat, trust me Gawd, Till I

5 **Meno mosso**

un poch. rit.

mf *più espr.*

an-chor in de Prom-ise' Lan'. It take a long pull to

It take a long pull to

long pull to

Meno mosso

un poch. rit.

mp *più espr.*

get there, huh! It take a long pull to get there, huh! It take a

get there, huh! It take a long pull to get there, huh! It take a

get there, huh! long pull to get there, huh!

L.H.

L.H.

J.

long pull to get there, But I'll an-chor in de Prom-ise'

long pull to get there, But I'll an-chor in de Prom-ise'

long pull to get there, But I'll an - - chor

J.

Lan', In de Prom-ise' Lan', Lan'.

Lan', In de Prom-ise' Lan', Lan'.

Lan', In de Prom-ise' Lan', Lan'.

[6]

Animato ♩=126

[7]

ANNIE (*speaking loudly from window*)

Mus' be you mens for-got a-bout de pic-nic. Ain' you knows dat de

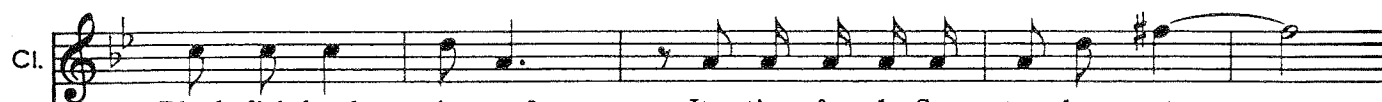

[8]


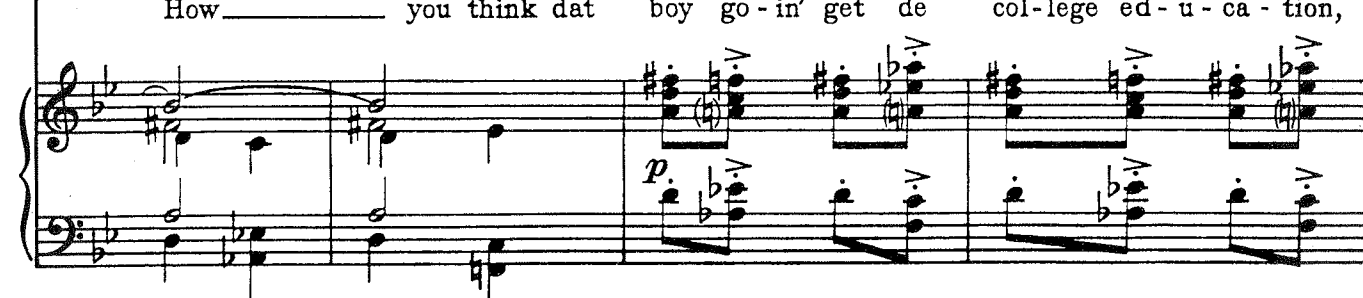
p'rade start up de block at ten o'-clock? JAKE (*gathering up his tackle*) That's right, mens.

Turn out to-mor-row morn-in' an' we'll push de Sea-gull clean to de

J. 
 Black-fish banks, 'fore we wet de an-chor.
mf scherzoso

9
 CLARA (approaching Jake with baby in her arms)
mf tranquillo 
 Jake, you ain't plan-nin' to take de Sea-gull to de
mf p

Cl. 
 Black-fish banks, is you? It's time for de Sep - tem-ber storms.


10
 JAKE *mf* 
 How ——— you think dat boy go-in' get de col-lege ed-u-ca-tion,
p 

11 (He pats Clara on shoulder and goes)

J. if I don' work hard an' make mon-ey? —

mf

with her to group at Maria's table)

12 Porgy at window laughing

mf poco cresc.

G I II I

13 Moderato con gioja (Banjo Song) PORGY (at window) happily

mf

Oh, I got plen-ty o' nut-tin', — An'

mf R.H. *p leggiero*

Po. nut-tin's plen-ty fo' me. I got no car, got no mule, I

G I II IV I II IV

14

Po. got no mis - er - y. De folks wid plen - ty o'

15

Po. plen - ty got a lock on dey door, 'Fraid some-bod-y's a -

Po. go - in' to rob 'em while dey's out a - mak - in' more. What

16

Po. for? I got no lock on de door, (dat's no way to

Po. *be).* Dey kin steal de rug from de floor, Dat's o-keh wid

17 *cresc.* me, 'Cause de things dat I prize, Like de stars in de skies, all are free.

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

Po. me. I got my gal, got my song, got Heb-ben de whole day

19

Po. *spoken* *mf* 3

long. No use com-plain-in'! Got my gal, _____ got my

Po. *(optional)*

Lawd, _____ got my song. _____

20

SERENA

mf Sop. How he changel

mf Alto Por - gy change since dat wo - man come to live with he.

Tenor Por - gy change since dat wo - man come to live with he.

Bass

p L.H.

S. He ain' cross with chil-len no more, an' ain' you hear how

A. He ain' cross with chil-len no more, an' ain' you hear how

T. *mf* He ain' cross with chil-len no more, an' ain' you hear how

B. *mf* He ain' cross with chil-len no more, an' ain' you hear how

p

MARIA

21 *mf* I tells you dat

S. he an' Bess all de time sing - in' in their room?

A. he an' Bess all de time sing - in' in their room?

T. he an' Bess all de time sing - in' in their room?

B. he an' Bess all de time sing - in' in their room?

Ma. nig-ger's hap - py now.

S. Hap - py.

A. Hap - py.

T. Hap - py.

B. Hap - py.

7

mf

mf R. H.

22

PORGY

mp

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

Tenors (*hummed*)

p Hm

Basses (*hummed*)

p Hm

p

Po. got de sun, got de moon, got de deep blue sca. De

T. Hm Hm

B. Hm Hm

23

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

T. Hm Hm

B. Hm Hm

Po. 
Seems wid plen-ty you sure got to wor-ry how to keep de deb-ble a - way, _____

T. 
Hm _____ Hm _____

B. 
Hm _____ Hm _____



24

Po. 
a - way. _____ *mf* I ain't a-fret-tin' 'bout hell Till de time ar -

T. 
Hm _____

B. 
Hm _____



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

Po. strive to be good, to be bad, what de hell, I is glad I's a-live. _____ Oh,

25

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

p Sop. _____

p Alto _____

p Tenor _____

p Bass _____

f R.H. _____

Po. got my gal, got my song, Got Heb-ben de whole day long.

S. Hm Hm

A. Hm Hm

T. Hm Hm

B. Hm Hm

26 *spoken*

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

S. *mp* Got his gal, got his

A. *mp* Got his gal, got his

T. *mp* Got his gal, got his

B. *mp* Got his gal, got his

(optional)

Po. — got my song! —

S. Lawd.

A. Lawd.

T. Lawd.

B. Lawd.

mf cresc.

27

L'istesso tempo

Po. —

MARIA *p*

Lis-sen there, — what I tells you.

L'istesso tempo

f

p

col 8

SERENA

mp

Go 'long with you, dat wo-man ain't de kin' for to make a crip-ple

s. hap-py. It take a kil-ler like Crown to hol' her down.

Sporting Life saunters over to Maria's table and takes a seat.

28

Poco agitato

29

Maria puts down kettle and

Moderato $\text{♩} = 88$

stands looking at him.

Maria seizes his hand and blows white powder from his palm.

30

Allegro agitato

SPORTING LIFE (*springing up furiously*)

What you t'ink you do-in'? Dat

f *p*

This musical score for 'Sporting Life' is in 2/4 time. The vocal line (S.L.) begins with a rest followed by the lyrics 'What you t'ink you do-in'? Dat'. The piano accompaniment features a driving melody in the right hand with triplets and accents, and a bass line with sustained notes. Dynamics range from *f* (forte) to *p* (piano).

S.L. stuff cos' mon-ey.

cresc. *f*

The score continues with the vocal line singing 'stuff cos' mon-ey.'. The piano accompaniment becomes more intense, marked with a crescendo and *f* (forte). The right hand features rapid sixteenth-note passages and triplets, while the left hand provides a steady bass accompaniment.

31

Moderato

MARIA (*threateningly*)

Lis-sen here, I ain' say nut-tin', no matter how drunk you get dese boys 'roun' here on rot-gut whis-key,

f

The score for 'Maria' is in common time (C). The vocal line (Ma.) begins with a rest followed by the lyrics 'Lis-sen here, I ain' say nut-tin', no matter how drunk you get dese boys 'roun' here on rot-gut whis-key,'. The piano accompaniment consists of sustained notes in both hands, marked with *f* (forte).

Ma. but no - bod - y ain' go - in' ped - dle hap - py dust 'roun' my shop.

mf

The score continues with the vocal line singing 'but no - bod - y ain' go - in' ped - dle hap - py dust 'roun' my shop.'. The piano accompaniment remains simple, marked with *mf* (mezzo-forte).

Ma. Does you hear what I say?

SPORTING LIFE

Oh, come on now, ole la - dy, le's you an' me be

Ma. *(spoken)* Takes S. Life by throat—bends him back over table— picks up carving knife. **32** *Allegro giocoso* ♩=132 *(with menace)*

Frien' wid you nig-ger, hell, no! I

S. L. frien'.

Allegro giocoso ♩=132 *(muffled drums)* etc.

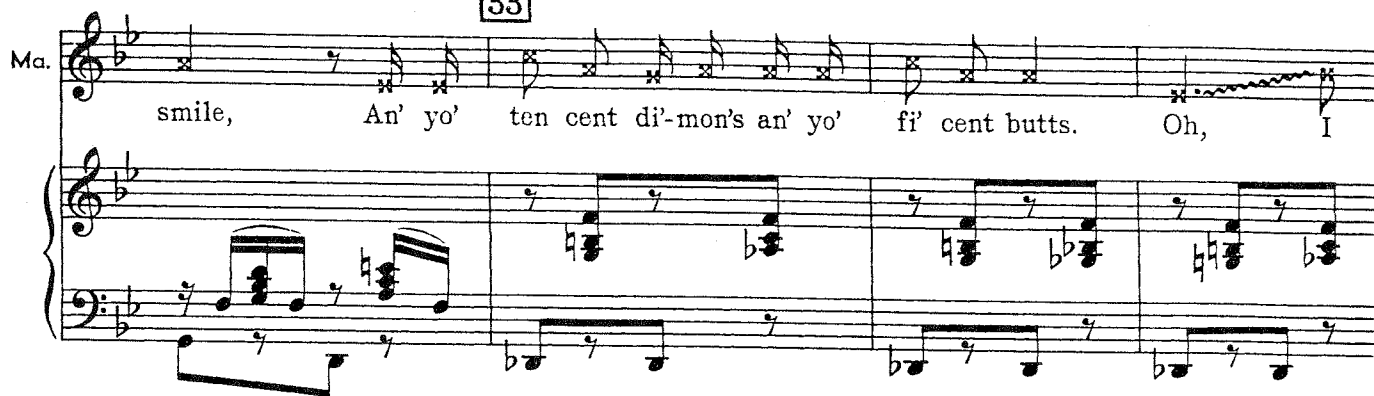
ff

L.H.

Ma. hates yo' strut-tin' style, Yes, sir, An' yo' god damn sil-ly

p

33

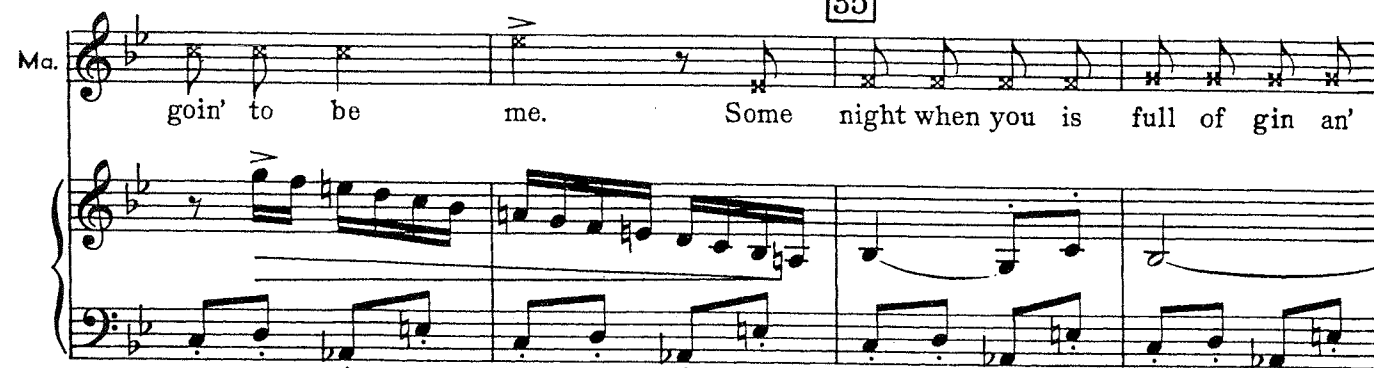
Ma.  smile, An' yo' ten cent di'-mon's an' yo' fi' cent butts. Oh, I

34

Ma.  hates yo' guts. Some-bod-y's got to carve you up to

Ma.  set these nig-gers free An' de writ-in' on the wall says it's a -

35

Ma.  goin' to be me. Some night when you is full of gin an'

Ma. don't know I's a - bout, I'm goin' to take you by de tail an'

Ma. turn you in - side out. Frien' wid you, nig - ger! hell, nol

36

MARIA and Crowd

Ma. Ha ha ha ha ha! I's fig - ger - in' to break yo' bones,

f *p* *R.H.*

Ma. Yes, sir, one by one. An' then I's goin' to

37

Ma. carve you up an' hang you in de sun. I'll feed yo' meat to

[38]

Ma. buz-zards an' give 'em bel-ly aches, An' take yo' bones to Kit-ti-wah to

stacc.

Ma. pi-zen rat-tle - snakes. *freely* Frien's wid you, Nig-ger? I fears I mus' de -

[39]

Ma. cline! I soon-er cuts mah own throat 'fore I calls you frien' of mine!

f
L.H.

Moderato

Lawyer Frazier enters. Maria sees him
and stops holding Sporting Life.

40 *mf* L.H. *3*

41 *mf* Allegretto con umore $\text{♩} = 80$

42 *mf* MARIA

Morn-in', Lawyer, look-in' for some-bod-y?

p

Ma. FRAZIER *mf* He sho do, right o-ver there's his room.

Por - gy live here, don't he?

Ma. *(spoken)* **f** 43

Here Por-gy, Here's Law-yer Fra-zier to see you.

Fr. *mf* *a tempo* 4

Morn-in', Por-gy, —

colla parte *p a tempo*

PORGY *mp* 4

Morn-in', Law-yer. —

Fr. 'Ain't that Crown's Bess in yo' room?

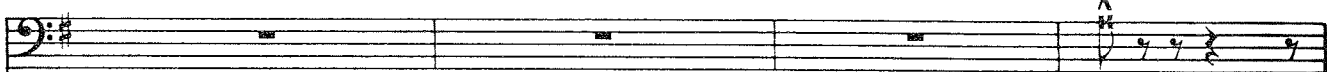
Po. **f** 44


No sir, she ain't, — she's Por-gy's Bess.

Fr. **f**

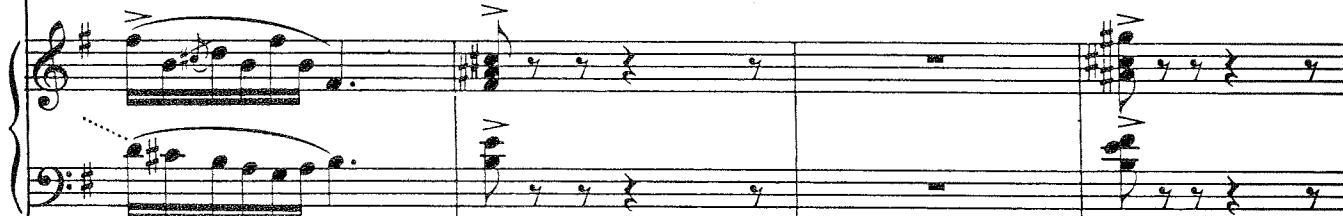
Ah ha, ah ha,


L.H. *mp*

Po.  Huh!

Fr.  2


Por - gy's Bess, eh, Den I guess she'll be want-in' di-voce. Ef de



Fr.  3

wo-man liv-in' wid you now, she got to have di-voce from Crown or else it ain't le - gal.

colla parte



45

Takes document from pocket and shows it to Porgy.

L.H.
mf a tempo scherzoso



PORGY

f  4

How much dat t'ing cost?



L.H.

46

Po. *(shouting to room)* *f* Bess, you

FRAZIER
One dol-lar, dat is, if there ain' no com-pli-ca-tions.

f *p*

BESS *mf* What you think, Por-gy? —

Po. *4* likes to have di-vorce?

L.H. mf *p*

B. I'm — a - go - in' to buy you a di-vorce.

Po. *4*

47

Porgy counts out money, hands it to Frazier.

FRAZIER

f

Wait a min-ute, It ain't

L.H.
mf a tempo
sfz p

48

Chorus (shouts)

f

Bess!

glances at crowd,

Fr.

le - gal yet.

Yo' name?

f brillante
R.H.
L.H.

BESS

Twen - ty year._

Fr.

mf

Yo' age?_

L.H.
R.H.
L.H.

49 Moderato con anima ♩=88

Sop. *f*
 Lord, Lord, lis - ten what she say, dat gal's thir - ty, if
 Alto *f*
 Lord, Lord, lis - ten what she say, dat gal's thir - ty, if
 Ten. *f*
 Lord, Lord, lis - ten what she say, dat gal's thir - ty, if
 Bass *f*
 Lord, Lord, lis - ten what she say, dat gal's thir - ty, if

Moderato con anima ♩=88

mf *sfz mp*

50

Frazier glares at crowd.

S. *>*
 she's a day!
 A. *>*
 she's a day!
 T. *>*
 she's a day!
 B. *>*
 she's a day!

f *brillante* R.H. L.H.

FRAZIER

51

Come prima

You de-sire_ to be di-vo'ce from dat man Crown?

S. *f* Sho' she do, _ sho' she do, _

A. *f* Sho' she do, _ sho' she do, _

T. *f* Sho' she do, _ sho' she do, _

B. *f* Sho' she do, _ sho' she do, _

colla parte

mf

Come prima

52

Con moto

Fr. *f* I'm ask-in' you.

S. Yes suh, yes suh, sho' she do! _

A. Yes suh, yes suh, sho' she do! _

T. Yes suh, yes suh, sho' she do! _

B. Yes suh, yes suh, sho' she do! _

Con moto

sfz mp

f

p

BESS *mf*
Yes boss, dat's true. _____

Fr.
Ad-dress the court as "yo' honor."

f marcato *colla parte*

53 *Animato* ♩ = 88

Sop. *f*
Yes, yo' hon - or. _____

Alto *f*
Yes, yo' hon - or. _____

Ten. *f*
Yes, yo' hon - or. _____

Bass
Yes, yo' hon - or. _____

Animato ♩ = 88

mp

Cymb. *p* etc.

FRAZIER *mp* $\overset{3}{\text{trill}}$

When was

S.

A.

T.

B. *f*

Yes, yo' hon - or.

L.H. sfz

54 Moderato $\text{♩} = 66$

BESS

I don't right - ly re - mem - ber, yo' hon - or.

Fr.

you an' Crown mar - ry?

Moderato $\text{♩} = 66$

p *colla voce*

a tempo, legato

LILY *f* (in triumph) 4

Fr. *con umore* *L.H. f*

Dat gal ain' nev - er mar - ry!

One yeah, five yeah, ten yeah, what?

Fr. 2 2

Ah, dat's a com - pli - ca - tion!

55 Animato $\text{♩} = 88$

Sop. *mf*

Alto *mf*

Ten. *mf*

Bass *mf*

Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Animato $\text{♩} = 88$

p

Vivo

S. *f* Lord, Lord. —

A. *f* Lord, Lord. —

T. *f* Lord, Lord. —

B. *f* Lord, Lord. —

Bass voice (*spoken slowly*)
Dat is a com-pli-ca-tion!

Vivo

colla parte

56 Moderato

PORGY *f*

You can't sell her di - vorce, gim-me back my dol - luh! —

p

57 Animato ben ritmato ♩=96

FRAZIER

'Course I sells di - vorce — you

tr *ten.* *sfz* *p* *ten.*

tr accel.

Fr. got no right to laugh, but it take ex-pert to di-vorce

colla parte

Fr. wo-man what ain't mar-ry, an' it cos' you, a-hem, dol-lar an' a half.

(consults paper)

R.H.
L.H.

58 Allegretto

BESS

Don't pay him, Por - gy. Don't let him take you in.

L.H.

FRAZIER

59

(Porgy counts out extra money — and hands it to Frazier, who

Calmato ♩=92

All right, go on liv-in' in sin.

colla parte

mp espressivo

signs and seals paper and hands it to Bess.

нар

FRAZIER

Good day to you, Mis - sis Por - gy. ——— On - ly

dol - lar an' a half to change from wo - man to la - dy.

colla parte

[60] Come prima ♩ = 88

Sop. *f*
Wo-man to la - dy! Wo-man to la - dy! Lord, Lord,

Alto *f*
Wo-man to la - dy! Wo-man to la - dy! Lord, Lord,

Ten. *f*
Wo-man to la - dy! Wo-man to la - dy! Lord, Lord,

Bass *f*
Wo-man to la - dy Wo-man to la - dy! Lord, Lord,

Come prima ♩ = 88

mf

sfz p

[61] Animato ♩ = 126

S.
wo-man to la - dy!

A.
wo-man to la - dy!

T.
wo-man to la - dy!

B.
wo-man to la - dy!

Animato ♩ = 126

mf accel.

SCIPPIO (*shouting*)

Dey's a Buck - ra com - in'.

ANNIE

What he say?

SERENA

W'ite gen'-man.

(The atmosphere changes to one of secretiveness as Alan Archdale enters.)

63

ARCHDALE (*White man*)

Boyl!

f scherzoso

64

(Boy turns and runs as though devil chased him.)

Archdale turns to Scipio.

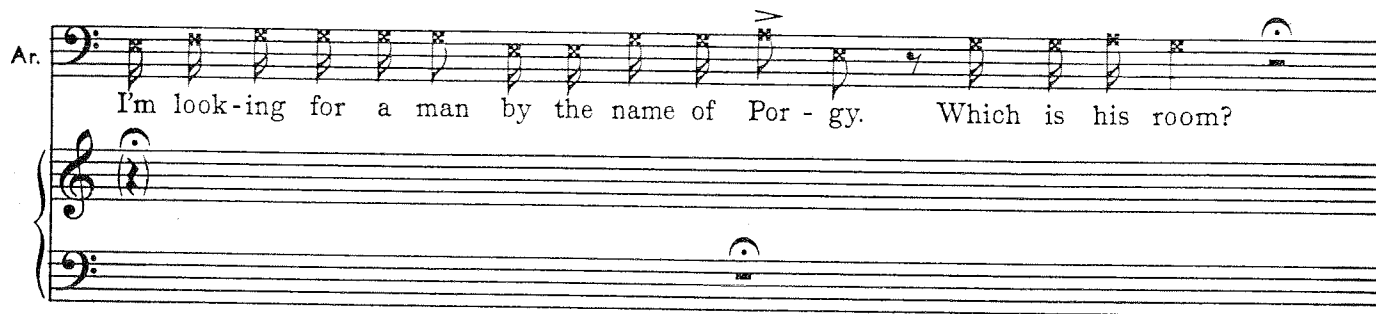
(Scipio approaches.)

Ar. 

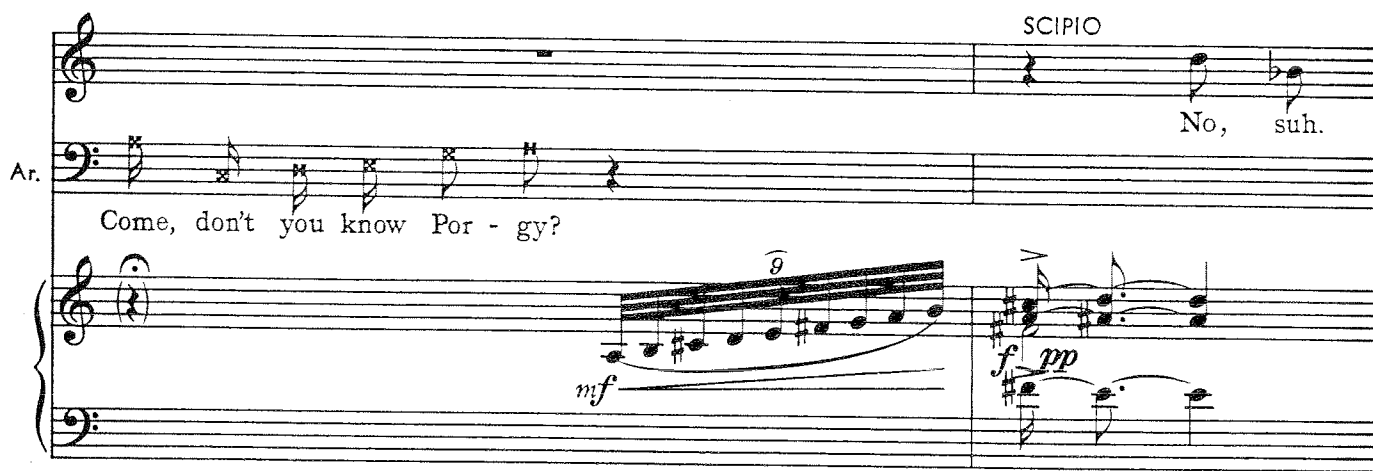
mf rapido

colla parte

Come here, boy!

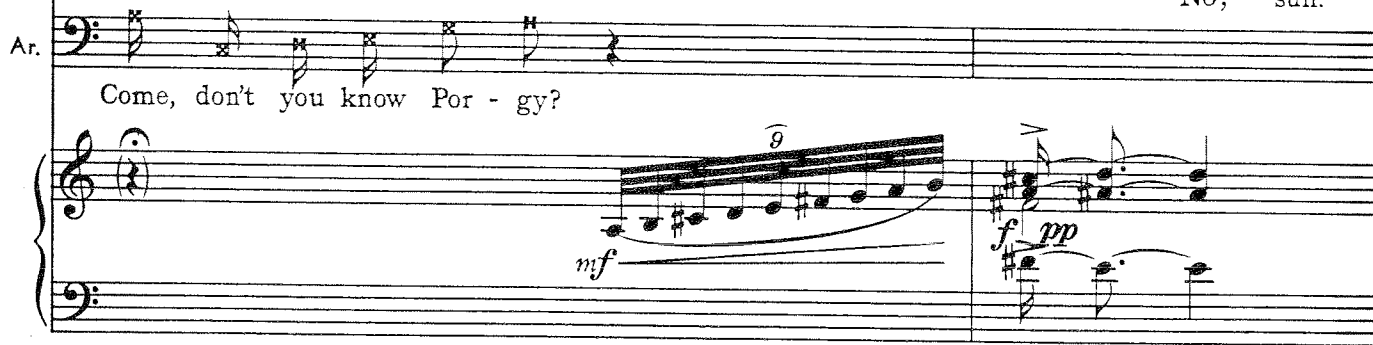
Ar. 

I'm look-ing for a man by the name of Por - gy. Which is his room?



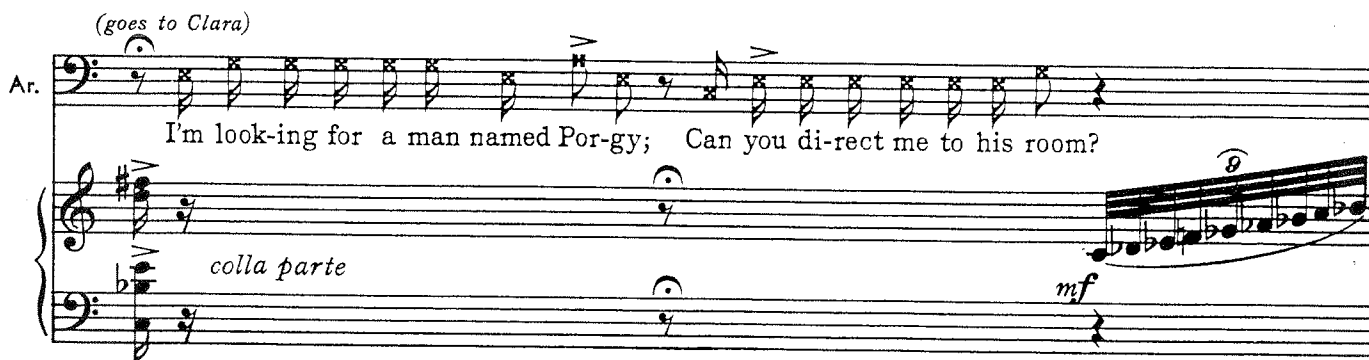
SCIPIO

No, suh.

Ar. 

Come, don't you know Por - gy?

(goes to Clara)

Ar. 

I'm look-ing for a man named Por-gy; Can you di-rect me to his room?

colla parte

mf

65

CLARA (Raising her voice)

(There is a

A - ny - bod - y here know a man name Por - gy?

f *mp* *sempre colla parte*

general negative shaking of heads.)

Serena opens door, looks at Archdale, then addresses court.

ARCHDALE

Come, I'm a friend of his, Mis-ter Arch-dale, I have good news for him.

f *mf*

SERENA

Go 'long and wake Por - gy. Can't you tell folks when you see 'em?

f *pp* *f* *pp*

CLARA (surprised)

Oh you mean Por - gy!

MINGO I ain' un - der - stan' what name you say.

Oh, de gen'-man mean Por - gy.

p *f* *pp*

66

Moderato

Cl.

Wake up Por-gy, a gen'-man come to see you.

JAKE

Dat's him, boss, dat's ole Por-gy. Glad to serve you boss.

Moderato

p a tempo

PORGY

How you does, boss?

ARCHDALE

Good morn-ing, I've come to tell you a-bout your friend, Pe-ter,

f colla parte

Ar.

who got locked up on ac-count of the Rob-bins mur-der.

mf

67

PORGY

How you come to care, boss?

Ar.

His folks used to be-long to my fam'-ly

*p a tempo**espr.*

Po.

He sho' got plen-ty of trou-ble.

Ar.

and I just heard he was in trou-ble.

*mf**p**espr.*

Ar.

Well, you can tell all of Pe-ter's friends I'll go his bond. He'll soon be back home a-gain.

mf

68 Moderato $\text{♩} = 124$
 PORGY *mf*

Frazier (comes out of cook shop)

(Everyone on stage thanks and blesses Archdale for his kindness.)

Thank you, boss. Gawd bless you, boss,

mf poco marcato

69 Moderato $\text{♩} = 88$

Po.

bless you, bless you!

FRAZIER (not too fast)

Moderato $\text{♩} = 88$ Good morn-in' Mis-ter Arch-dale.

f precipitoso fp

ARCHDALE

Good morn-ing Fra-zier, hope you're not sell-ing a-ny more di-vorc-es.

colla parte

PORGY (spoken) (hands paper to Archdale)

He jus' made a la-dy out of Bess for a dol-lar an' a half.

p a tempo

mf

ARCHDALE (*reading*)

I, Si - mon Fra - zier, here - by di - vorce Bess an' Crown,

colla parte

Ar. for the charge of one dol - lar an' fif - ty cents cash, signed Si - mon Fra - zier.

Ar. Look here, Fra - zier, this di - vorce mill must close or I'll have to put you in jail.

Ar. (*hands paper to Bess*) I won't re - port you this time. Good morn - ing.

6

70

Giocoso

PORGY

4

FRAZIER

Good morn - in', Mis - ter Arch - dale.

Gawd bless you, boss. —

Gawd bless you! —

Giocoso

mp

At this point a great bird flies low, frightening everybody.

Subito molto animato ♩ = 90

Più mosso ♩ = 80

Po.

Tr

ff

71

Tempo primo ♩ = 90

Po.

2

Look out, dat's a buz-zard!

3 3 3

p

Sopr. *f*
Drive um off, don't let um light, chase a-way dat buz - zard!—

Alto *f*
Drive um off, don't let um light, chase a-way dat buz - zard!—

Ten. *f*
Drive um off, don't let um light, chase a-way dat buz - zard!—

Bass *f*
Drive um off, don't let um light, chase a-way dat buz - zard!—

mf

ARCHDALE

What is it, what's the mat-ter?

S.

A.

T.

B.

f *tr*

72

PORGY *f*

Boss, dat bird mean trou-ble. Once de buz-zard fold his wing an' light o-ver yo'

colla parte

sfz p

Po. house, all yo' hap-pi-ness done dead.

f

sfz p

73

Moderato energico

dramatically

Po. Buz - zard keep on fly - in' o - ver,

mf *con espressione drammatica*

Po. take a - - long yo' shad - ow.

Po. Ain' no - bod - y dead dis morn - in',

Po. liv - in's jus' be - gun. Two is strong where

Po. one is fee - ble; man an' wo - man liv - in', work - in',

Po. Shar - in' grief an' shar - in' laugh - ter, An' love like Au - gus'

Po. *sun.*

mf *a tempo*

Subito molto animato ♩ = 90

Po.

f *L.H.*

76

Po. *f*

Trou - ble,

f *decresc.* *mf*

Po. *is dat you o - ver yon - der look - in' lean an' hun - gry?__*

Po. Don' you let dat buzzard keep you hangin' 'round my do'.

cresc. molto *(simile)*

77 **Andante**
f (commandingly)

Po. *mp* (freely) Ain' you heard de news this morn-in'?— Step out, brud-der,

ff *mf pesante*

Po. hit de grav-el; Por-gy who you used to feed on,

78

Subito animato

Po. *rit.* Don' live here no mo'. *f*

rit.

(laughing) *f* Ha, ha, ha, ha, ha! Ha! (spoken) Buzzard, on yo' way!

[79] Tempo I *mf* Ole age, what is you a - ny-how,

Po. nut - tin' but be - in' lone - ly.

Po. Pack yo' things an' fly from here, —

80

Po. Car - ry grief an' pain. ————— Dere's two folks liv-in'

Po. in dis shel-ter Eat-in', sleep-in', sing-in', pray-in'.

Po. Ain' no such thing as lone - li - ness. ————— An' Por-gy's young a -

81 Grave

Po. gain. —————

Più mosso

Po. *f* Buzzard, keep on fly - in', — Por-gy's — young — a -

Sop. *f* Buzzard, keep on fly - in', — Nev - er — come — a -

Alto *f* Buzzard, keep on fly - in', — Nev - er — come — a -

Ten. *f* Buzzard, keep on fly - in', — Nev - er — come — a -

Bass *f* Buzzard, keep on fly - in', — Nev - er — come — a -

Più mosso

mf

82 Molto energico

Po. gain. —

S. gain. —

A. gain. —

T. gain. —

B. gain. —

Molto energico

ff

The court empties itself, people scatter to their rooms. Sporting Life sneaks up to Bess.

83 Moderato animato

f
marcato

84 Più mosso

SPORTING LIFE
'Lo Bess, go-in' to pic-nic?
mf

BESS *mp*
No, guess I'll stay home.
brillante
p

85 Moderato con moto

mf SPORTING LIFE
Pic-nics is al-right for these small town nig-gers, but we is use to the
mp espr.

S.L. high life, you know. You an' me we un - der-stands each oth - er. _____

S.L. I can't see for the life of me what you is hang - in'

86
S.L. roun' this place for; Why with yo' looks, Bess, an' yo' way with the boys, _____

S.L. there's big mon - ey for you — an'

BESS *f* *3*
I can't re-mem-ber

S.L.
me — in New York.

(quickly and angrily)
B. ev - er meet-in' a nig-ger what I likes less than I does you.

S.L.

f *colla parte* *f*

87 *poco accel. e cresc.*
S.L. Oh, come on now, how a-bout a lit-tle touch of hap - py dus' for

p poco accel. e cresc.

BESS *f*

(Removes paper from hat band.)

I's through with that stuff.

old time sake?

Come on, give me yo'

L.H.

88

Porgy opens door and listens unobserved.

B. I tells you, I's through!

S.L. han'. Just a

p calmato

B. No, no,

S.L. pinch, not e-nough to hurt a flea.

poco eccitato

89

Commodo

B. I done give up dope.

S.L. Tell that to some-bod-y else,
Commodo

f

S.L. No-bod-y ev-er gave up hap-py dus'.

mf

Porgy's hand reaches from door and seizes Sporting Life's wrist.

90

Agitato

S.L. Leggo, you dam' cripple! Gawd, what a grip for a

fp

mf

L.H.

S.L. 
piece of a man!

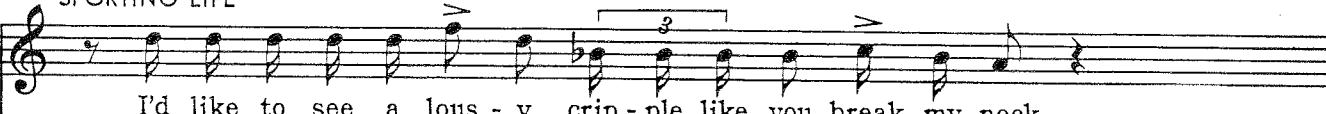
PORGY *f* 
Sport-in' Life, — you keep a-way from my

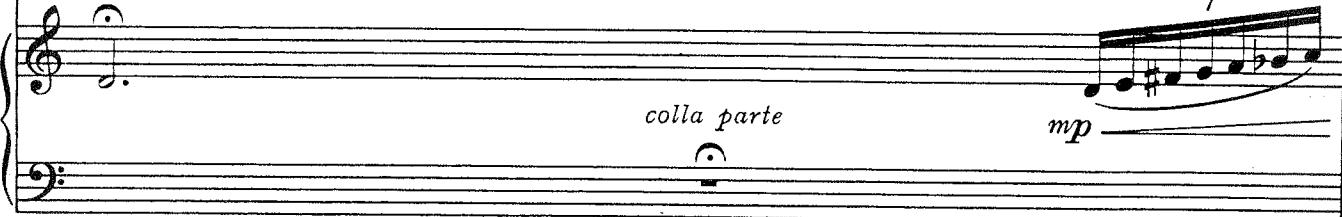


Po. 
wo - man, — or I'll break yo' damn neck!



SPORTING LIFE


I'd like to see a lous - y crip - ple, like you, break my neck.

colla parte 
mp

91

BESS

Go 'long now.

Po.

If I get my hands on you once more, you'll see quick e-nough.

L.H.

SPORTING LIFE *mf*

All - right, yo' men frien's come an' they go, but re-mem-ber ole Sport-in' Life

p colla parte

92

S.L.

an' de hap-py dus' here all a - long.

Agitato come sopra

PORGY

Get out, you rat, you louse, you buz-zard.

Agitato come sopra

mp

Sporting Life saunters off. Jake and Clara come from their door with basket. Both are dressed for the picnic.

f

L.H. con brio

93 Moderato ♩ = 102

JAKE *mp*

Hon-ey, we—sure go-in'

mf

p espr.

strut our stuff to-day!

Be sure to come 'long to de

94

Jake and Clara exit. Bess and Porgy are left alone.

pic-nic, Bess.

mf

Poco allargando

mp espr. *calmato*

95

Andantino cantabile

PORGY *mf.*

Bess, you is my wo - man

mf con calore

now, — you is, — you is! An' you mus' laugh an' sing an' dance for

two in - stead of one. —

96

Po. I II III IV V VI

Want no wrin - kle on yo' brow, no -

Po. II V III IV V#3

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

Po. I VI VII V III

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

Po. IVx #IVx V I D II III

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

poco rit.

98 Tempo I. molto cantabile

BESS

Por - - gy, I's yo' wo - man now, I is,

mf più espressivo

I is! An' I ain' nev-er go-in' no-where 'less you shares de

fun. Dere's no

stringendo *rall.* *a tempo*

wrin - kle on my brow, no - how, but

Subito più mosso

B. *I ain't go-in! You hear me say-in', if you ain't go-in,*

L.H.

B. *wid you I'm stay - in'. Por - gy, I's yo' wo - man*

rall. 100 f a tempo rit.

marcato

B. *now! I's yours for ev - er, Morn-in' time an' ev-'nin' time an'*

a tempo rit. p dolce

B. *sum-mer time an' win-ter time.*

PORGY

Morn - in' time an' ev - 'nin' time an'

Po.

sum - mer time an' win - ter time, Bess, _____

mf animando

Po.

you got yo' man. _____

rit.

102 Tempo I. molto cantabile

BESS

Por - - gy, I's yo' wo - man now, _____ I is, -

Po.

Bess, you is my wo - man now an' for - ev - er.

mf più espressivo

B. I is! An' I ain' nev-er go-in' no-where 'less you shares de

Po. Dis life is jes' be - gun, — Bess, we two is

B. fun. *rall.* 103 *a tempo*

Po. one — now an' for - ev - er. *rall.* Dere's *a tempo* no

Oh, Bess, don'

stringendo *rall.* *a tempo*

B. wrin - kle on my brow, no - how, but

Po. min' dose wo - men. You got yo' Por - gy, you loves yo' Por - gy,

Subito più mosso

B. I ain' go-in'! You hear me say-in', if you ain' go-in',

Po. I knows you means it, I seen it in

L.H.

104

B. wid you I'm stay - in'. Por - gy,

Po. yo' eyes, Bess. We'll go

rall. *f a tempo*

rall. *f a tempo*

rall. *f a tempo*

B. I's yo' wo - man now! I's yours for - ev - er.

Po. swing - in' through de years a - sing - in'.

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

gently

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

Po. *(humming)* Hmm

p dolce

(humming)

B. Hmm

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

105

(They embrace.)

B. *allargando* Oh my Por - gy,

Po. My Bess,

mf animando

p allargando

B. *a tempo*
my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:

Po. *a tempo*
my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:

*a tempo
dolcissimo*

106

B. Por - gy, — I's yo' wo - man now.

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

B. We is one now.

Po. We is one now.

espr. e rit. dim. mp

107

Crowd comes on stage through doorways attired in their lodge

Allegro con brio $\text{♩} = 108$

Musical score for measures 107-108. The score is in 2/4 time, key of D major. Measure 107 features a right-hand (R.H.) piano part starting with a forte (*f*) dynamic and a sixteenth-note triplet, and a left-hand (L.H.) piano part with a sixteenth-note triplet. Measure 108 features a forte fortissimo (*ff*) dynamic and a marcato articulation. The score includes a rehearsal mark '107' in a box.

regalia.

Stage band off stage

108

Musical score for measures 108-109. The score is in 2/4 time, key of D major. Measure 108 features a left-hand (L.H.) piano part with a sixteenth-note triplet. Measure 109 features a right-hand (R.H.) piano part with a sixteenth-note triplet. The score includes a rehearsal mark '108' in a box.

stage band

Musical score for measures 109-110. The score is in 2/4 time, key of D major. Measure 109 features a right-hand (R.H.) piano part with a sixteenth-note triplet. Measure 110 features a right-hand (R.H.) piano part with a sixteenth-note triplet. The score includes a rehearsal mark '108' in a box.

Musical score for measures 110-111. The score is in 2/4 time, key of D major. Measure 110 features a left-hand (L.H.) piano part with a sixteenth-note triplet. Measure 111 features a left-hand (L.H.) piano part with a sixteenth-note triplet. The score includes a rehearsal mark '108' in a box.

109

*Residents of the row pour from the doorways singing and dancing with the band.***Tempo di Marcia giocoso** ♩=108

Sopr.

mf Oh, I can't sit down! Ah,

Alto

mf Oh, I can't sit down! Got to keep a - go-in' like de

Ten.

mf Oh, I can't sit down! Got to keep a - go-in' like de

Bass

mf Oh, I can't sit down! Got to keep a - go-in' like de*Stage band comes on playing.***Tempo di Marcia giocoso** ♩=108

110

S. Oh, I can't sit down!

A. flow-in' of a song. Oh, I can't sit down!

T. flow-in' of a song. Oh, I can't sit down!

B. flow-in' of a song. Oh, I can't sit down!

111

S. Ah! To - day I is

A. Guess I'll take my hon-ey an' her sun-ny smile a - long! To - day I is

T. Guess I'll take my hon-ey an' her sun-ny smile a - long! To - day I is

B. Guess I'll take my hon-ey an' her sun-ny smile a - long! To - day I is

marc.

S. gay an' I's free, Jes' a - bub - bl - in', noth - in' trou - bl - in'

A. gay an' I's free, Jes' a - bub - bl - in', noth - in' trou - bl - in'

T. gay an' I's free, Jes' a - bub - bl - in', noth - in' trou - bl - in'

B. gay an' I's free, Jes' a - bub - bl - in', noth - in' trou - bl - in'

112

S. me. Oh, I's gwine to town. I

A. me. Oh, I's gwine to town. I

T. me. Oh, I's gwine to town. I

B. noth-in' trou-blin' me, Oh, I's gwine to town. I

S. can't sit down.

A. can't sit down.

T. can't sit down.

B. can't sit down.

113

S. Hap-py feel-in' in my bones a - steal-in', no con - ceal-in'

A. Hap-py feel-in' in my bones a - steal-in', no con - ceal-in'

T. Hap - py feel - in' comes a - steal - in', no con - ceal - in'

B. Hap - py feel - in' comes a - steal - in', no con - ceal - in'

mf

114

S. Dat it's pic-nic day. Sho' is dan-dy,

A. Dat it's pic-nic day. Sho' is dan-dy,

T. pic - nic day. Sho' is dan-dy,

B. pic - nic day. Sho' is dan - dy,

p

S. got de lick - er han - dy, Me an' Man - dy we is on de

A. got de lick - er han - dy, Me an' Man - dy we is on de

T. got de lick - er han - dy, Me an' Man - dy we is on de

B. lick - er han - dy, Me an' Man - dy we is on de



S. way 'cause dis is pic - nic day.

A. way 'cause dis is pic - nic day.

T. way 'cause dis is pic - nic day.

B. way 'cause dis is pic - nic day.



115

S. *mf* Oh, I can't sit down! Ah, _____

A. *mf* Oh, I can't sit down! Got to keep a - jump-in' to de

T. *mf* Oh, I can't sit down! Got to keep a - jump-in' to de

B. *mf* Oh, I can't sit down! Got to keep a - jump-in' to de



116

S. _____ Oh, I can't sit down! _____

A. thump-in' of de drum! Oh, I can't sit down! _____

T. thump-in' of de drum! Oh, I can't sit down! _____

B. thump-in' of de drum! Oh, I can't sit down! _____



S. Ah, _____ To -

A. Full of lo - co - mo - tion like an o - cean full of rum! To -

T. Full of lo - co - mo - tion like an o - cean full of rum! To -

B. Full of lo - co - mo - tion like an o - cean full of rum! To -

117

S. day I is gay an' I's free, _____ Jes' a - bub - bl - in',

A. day I is gay an' I's free, _____ Jes' a - bub - bl - in',

T. day I is gay an' I's free, _____ Jes' a - bub - bl - in',

B. day I is gay an' I's free, _____ Jes' a - bub - bl - in',

marc.

S. noth - in' troub - bl - in' me. Oh, I's gwine to

A. noth - in' troub - bl - in' me. Oh, I's gwine to

T. noth - in' troub - bl - in' me. Oh, I's gwine to

B. noth - in' troub - bl - in', noth - in' trou - blin' me. Oh, I's gwine to

118

S. town. I can't, jes' can't

A. town. I can't, jes' can't

T. town. I can't, jes' can't

B. town. I can't, jes' can't

Maria comes with huge basket.

119

Band turns and leaves, followed by
picnickers.

MARIA to Bess

What's de mat-ter wid you,

S. sit down!

A. sit down!

T. sit down!

B. sit down!

p

Ma. sis - ter? Ain't you know you go - in' be late for de pic - nic?

BESS *mp* I stay - in' with Por - gy.

mf *p*

120

MARIA

mp Sho' you go-in', Ev'-ry - bod-y go-in'. You got to help me wid my

p leggiero

Goes in room and returns with hat.

Ma. bas - ket; Come now, where's yo' hat?

cresc.

121

Ma. What's dis talk a-bout

f marcato

p

Ma. stay-in' home when ev'-ry-bod-y go-in' to de pic-nic?

mf

122 Andantino

BESS *mf* (with tender feeling)

Por-gy, I hates to go an' leave you all a-lone.

PORGY *mf* (warmly)

Andantino

Bess, my hon-ey,

*p dolce espr.**con tenerezza*

B.

Po.

I so glad to have you go, I been want-in' you to be so

123

B.

Po.

Yes, Por-gy, I know.

hap-py here in Cat-fish Row.

Go, chile, go.

MARIA

Come on, chile, get in - to dese clo'es. You stay roun' here an' you'll die of de

p semplice

124

Ma. lone - some - blues. Come on now, hur-ry up. We'll be late for dat boat.

mf espr. senza rit.

Maria and Bess take basket.

BESS

Good - bye,

legato

p

B. *(exits)*

Por - gy.

PORGY

Good - bye, hon - ey.

8 *simile*

simile

Нар

B. *(off stage)*

Good - bye,

125

Por - gy, Good -

8

pp

B.

bye.

8

sempre pp

mp e ben cantando

Piano introduction for 'I Got Plenty o' Nuttin''. The music is in B-flat major, 4/4 time. It features a melody in the right hand with a dotted line indicating a repeat, and a bass line with triplets in the right hand and single notes in the left hand.

Porgy sings in happy vein as he goes up steps to his room.

126 Moderato $\text{♩} = 68$
 PORGY

Vocal and piano accompaniment for 'I Got Plenty o' Nuttin''. The vocal line is in the bass clef, starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The tempo is Moderato, 68 beats per minute. The lyrics are: *I got plen - ty o' nut - tin', ——— An' nut - tin's plen - ty fo'*. The piano part ends with a *simile* marking.

Vocal and piano accompaniment for 'I Got My Gal'. The vocal line is in the bass clef, starting with a piano (*p*) dynamic. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The tempo is Moderato, 68 beats per minute. The lyrics are: *me. I got my gal, got my Lawd, got*. The piano part includes a *simile* marking.

Optional 127

Po. Heb-ben de whole day long. Got my gal,

Po. got my Lawd, got my song. Curtain

Po.