

Wkln
Oh My Bess®
da (Wah-ee-ee)
prayers

they're take
is good brow
'em while harm
an' your ma
to rob you

a- fraid
[5@] mom-i'
me They're

Music and Lyrics by GEORGE GERSHWIN Summertime • My Swan's Done Now • I Got Plenty o' Nuttin'
Arranged by EDLOJESKI If Ain't Necessarily So • Bess, You Is My Wontan • Oh Lawd, I'm On My Way

For SATB* and Piano with Optional Instrumental Accompaniment DuBOSE and DOROTHY HEYWARD
and IRA GERSHWIN

♩ = 76

Duration: ca. 12:45

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano

oo o

(String

no pedal

14 rit. ♩ = 60

S.

A.

T.

B.

Pno

rit. ♩ = 60

molto dim. A

mf

pedal with

Soprano

rt use only. Th

20

Musical staff for Soprano (S.) with lyrics: *mf* mer-

Musical staff for Alto (A.) with lyrics: *mf* mer-

Musical staff for Tenor (T.) with lyrics: *mf* mer-

Musical staff for Bass (B.) with lyrics: *mf* mer-

Musical staff for Tenor (T.) with lyrics: *mf* mer-

Musical staff for Bass (B.) with lyrics: *mf* mer-

Piano (Pno) accompaniment with lyrics: SunSUMMERTIME [2a] time and the liv-in'- eas-

31

mp *mf*
 Oo Oo so hush, lit- tle ba- by,

S. *mp* *mf*
 Oo Oo so hush, lit- tle ba- by,

A. *mp* *mf*
 hush, lit- tle ba- by,

mp *mf*
 high.

T. *mp* *mf*
 high.

B. *mp* *mf*
 high.

Pno 9a
 look in' anus.

37

Soprano line with lyrics: don't you cry. Oh, one of these

Soprano line with lyrics: don't you cry. Oh, one of these

Alto line with lyrics: Oh, one of these

Bass line with lyrics: One of these morn-in's

Tenor line with lyrics: One of these morn-in's

Bass line with lyrics: One of these morn-in's

Piano accompaniment (Pno) with dynamics: cresc. f

43

Soprano line with lyrics: morn- in's. gon-na rise up and sing, then you'll spread your wings and I'll take the

Alto line with lyrics: morn- in's. gon-na rise up and sing, then you'll spread your wings and I'll take the

Tenor line with lyrics: morn- in's. gon-na rise up and sing, then you'll spread your wings

Bass line with lyrics: you gon-na rise up sing- in',

Trumpet line with lyrics: you gon-na rise up sing- in',

Baritone line with lyrics: you gon-na rise up

Piano accompaniment (Pno) with chords and bass line.

But till that *Red.* *Red.*

sky. Ah Oo

mf

sky. Ah Oo

mf

with *mf*

mf

with *mf*

mf

mf

mf

Pno

mf

PORGY AND BESS-

Red. Dad- dy an' Mam-my stand- in' [56] Moderato / = 76

54 *rit.* *rit. rit.* $\text{♩} = 76$
rit. e dim. *molto* *by.*

Musical staff for Soprano (S.) in treble clef, key of D major, 4/4 time. It begins with a melodic line marked *rit. e dim.* and *rit. rit.* (in blue). A blue bracket groups the first two measures, with *molto* written above. The tempo marking $\text{♩} = 76$ is present. The staff continues with a few notes and then rests.

molto
molto

rit. e dim. *by.*

Musical staff for Alto (A.) in treble clef, key of D major, 4/4 time. It begins with a melodic line marked *rit. e dim.* and *by.*. The tempo marking $\text{♩} = 76$ is present. The staff continues with a few notes and then rests.

molto
molto

rit. e dim. *by.*

Musical staff for Bass (B.) in bass clef, key of D major, 4/4 time. It begins with a melodic line marked *rit. e dim.* and *by.*. The tempo marking $\text{♩} = 76$ is present. The staff continues with a few notes and then rests.

An empty musical staff in bass clef, key of D major, 4/4 time.

An empty musical staff in treble clef, key of D major, 4/4 time.

An empty musical staff in bass clef, key of D major, 4/4 time.

rit. *rit. rit.* $\text{♩} = 76$ 76)
dim. *molto* *mp* *cresc.* *f*

>deciso

Musical staff for Piano (Pno) in grand staff, key of D major, 4/4 time. It features a complex accompaniment with chords and arpeggios. The tempo marking $\text{♩} = 76$ is present. Dynamics include *dim.*, *molto*, *mp*, *cresc.*, and *f*. There are also performance markings like *>deciso* and *v* (accents).

61

[64]

f

S. *f* [64] My man's gone n0W, ain't no use a- list'-nin'

A. *f* [64] My man's gone n0W, ain't no use a- list'-nin'

My man's gone n0W, ain't no use a- list'-nin'

T.

B.

Pno

sub. sustained *mp*

for his tired foot - steps climb-in'- up stairs.
Sop. only

68

the

mf Oo

mp Ah Ah

S.

the

mf Oo

mp Ah Ah

A.

the

mf Ah Ah

mf Ah

un; mp cresc.

T.

mf Ah

un; mp cresc.

B.

mf Ah

Pno

mf *p sub. cresc.* *dim.*

cereo

rall. tempo

76

[77] unis. mf

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

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

A. Ole Man Sor-row's come to keep me com-p'ny. mp p

T. Ole Man Sor-row's come to keep me com-p'ny. p

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

Other markings: *rail.*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *p*

rall. tempo

Pno

whis-per- in' be- litule faster

Other markings: *rail.*, *mf*, *sub.*, *mp*, *p*

84 $B^5 A$ $\text{♩} = 85$

mp *p*

S₁₄ Solo
Tell-in' me the same thing mom- in', noon an' eve- nin', that I'm all a-

S.
A.
T.
B.

Pno
mf *sub.* little $\text{♩} = 85$

90 **rit.** **rit.** **Slowly allarg.** $\text{♩} = 85$

cresc. molto cresc. (and solo)

S. Solo lone now since my man is dead,

ff since my man is dead. *a*

S. since my man is dead. *a*

A. since my man is dead. *a*

unis. ff since her man's dead.

T. *ff unis.* since her man's dead.

B. *unis. ff* since her man's dead.

rit. **rit.** **Slowly allarg.** $\text{♩} = 85$

cresc. mo/to cresc. ff a

Pno

16

97

rit. rit. rit. rit. *molto rit.*

S. *molto rit.*

A. *molto rit.*

molto

T. *molto*

B. *molto*

Pno

100

The musical score is for the song 'I Got Plenty O' Nuttin'' and covers measures 97 to 100. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Piano (Pno) accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts consist of long, sustained notes, often with slurs. The piano accompaniment is more rhythmic, with chords and moving lines in both hands. Dynamic markings include 'rit.' (ritardando) and 'molto rit.' (molto ritardando) for the vocal parts, and 'molto' for the piano accompaniment. A rehearsal mark '100' is placed at the beginning of the piano accompaniment's final measure.

I GOT PLENTY O' NUTTIN'

103 **D** ♩ = 132

S. *f* Oh, I got plen-ty of noth- in', an' noth-in's plen- ty for *unis.*

A. *f* Oh, I got plen-ty of noth- in', an' noth-in's plen- ty for *unis.*

T. *f* Oh, in', an' noth-in's plen- ty for *unis.*

B. *f* Oh, in', an' noth-in's plen- ty for *unis.*

Pno *ff* *mf*

103 132) 132)

108

S. me. I got no car, I got no mis-er y. The

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

T. no mule,

B. no mule,

Pno

109 112

unis.

114

[114]

folks with plen-ty of plen-ty, they got a lock on the door. Do<loot

folks with plen-ty of plen-ty, they got a lock on the door. Do<loot er

folks with ty, they got a lock on the door. unis. Do<loot

folks with ty, they got a lock on the door. unis.

Pno *f* 118

go - and try- in'

119

in' out *3* make more. What for? *unis.*

S. do<loot do doot in' out *3* make more. *unis.* What for?

A. do<loot do doot in' out make more. *unis.* What for?

T. do<loot do doot in' out make more. *unis.* What for?

B. do<loot do doot in' out make more. *unis.* What for?

Pno

120

some *unis.*

129 *cresc.* *(end solo)*

S. Solo
 rug from the floor, that's O. with me,

cresc. *f* *cresc.*
 Oh cause the things that prize, like like the like like the

S.
 Oh cause the things that prize, like like the like like the

A.
 Oh

cresc. *f* *cresc.*

T.
cresc. *f*

B.
cresc. *f*

Pno
cresc. *f* *cresc.*

131

S. Solo

Musical staff for S. Solo, starting with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

are all free.

Oh, I got plen-ty of noth- in',

unis.

and noth-in's plen- ty for me.

S.

Musical staff for S. (Soprano), starting with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

are all free.

Oh, I got plen-ty of noth- in',

unis.

unis.

and noth-in's plen- ty for me.

A.

Musical staff for A. (Alto), starting with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

are all free.

Oh, I got plen-ty of noth-

unis.

unis.

and noth-in's plen- ty for me.

Musical staff for Bass, starting with a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

unis.

T.

Musical staff for T. (Tenor), starting with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

B.

Musical staff for B. (Bass), starting with a bass clef and a key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. The first measure is marked *ff*. The lyrics "are all free." are written below the first few notes.

Pno

Musical staff for Pno (Piano), starting with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The staff contains a piano accompaniment with various rhythmic values and dynamics. The first measure is marked *ff*. The page number 133 is written at the bottom left of the staff.

138

S. Solo

I gal. got my song. got heav-en the whole day long.
unis.

S. *f*
I gal. got my song. got heav-en the whole day long.
unis.

A. *f*
I gal. got my song. got heav-en the whole day long.
unis.

got my

T. got my

B. got my

Pno *f*

139 142

PORGY AND

Detailed description: This is a page of a musical score for 'Porgy and Bess'. It features five vocal parts and a piano accompaniment. The vocal parts are labeled S. Solo, S., A., T., and B. The lyrics are: 'I gal. got my song. got heav-en the whole day long. unis.' The piano part is marked with a forte (f) dynamic. The score includes measure numbers 138, 139, and 142. The title 'PORGY AND' is at the bottom.

143

Got unis. got my Lord, got my song. *ff*

S. Got unis. got my Lord, got my song. *ff*

A. Got unis. got my Lord, got my song. *ff*

my gal.

T. my gal.

B. my gal.

Pno *cresc.* *ff* *f*

150 rit. rit. Slowly Slowly ♩ = 98

Musical score for voices and piano. The score includes parts for Soprano (S.), Alto (A.), Bass (B.), Tenor (T.), and Piano (Pno.).

Vocal Parts:

- S. (Soprano):** Treble clef, key signature of one sharp (F#). Part 1: 150-151. Part 2: 152-153. Part 3: 154-155.
- A. (Alto):** Treble clef, key signature of one sharp (F#). Part 1: 150-151. Part 2: 152-153. Part 3: 154-155.
- B. (Bass):** Bass clef, key signature of one sharp (F#). Part 1: 150-151. Part 2: 152-153. Part 3: 154-155.
- T. (Tenor):** Treble clef, key signature of one sharp (F#). Part 1: 150-151. Part 2: 152-153. Part 3: 154-155.

Piano Part (Pno.): Treble and Bass clefs, key signature of one sharp (F#). Part 1: 150-151. Part 2: 152-153. Part 3: 154-155.

Performance Instructions:

- Tempo:** rit. (ritardando), Slowly Slowly.
- Metronome:** ♩ = 98.
- Dynamic Markings:** *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo).
- Lyrics:** "It" (underlined in blue) appears at the end of measures 155 in the Bass, Tenor, and Bass vocal parts.
- Section Header:** "Solo *mf*" appears in blue above measures 155 in the Bass, Tenor, and Bass vocal parts.

AIN'T NECESSARILY SO
[154/ Moderato (= 98)]

156

mf It ain't nec- es- sar- i- ly so.

S. *mf* It ain't nec- es- sar- i- ly so.

A. *mf* It ain't nec- es- sar- i- ly so.

Solo unis. (End mf) ain't nec- es- sar- i- ly so. *solo* Thēthings that you' li- ble to

T. *Solo unis. (End mf)* ain't nec- es- sar- i- ly so. *solo* Thēthings that you' li- ble to

B. *Solo unis. (End mf)* ain't nec- es- sar- i- ly so. *solo* Thēthings that you' li- ble to

Pno *R.H.* 160

161

S. *it(End) ain't nec-es-Sar-ly so. Li'I Da-vid was small.but oh*

A. *it(End) ain't nec-es-Sar-ly so. Li'I Da-vid was small.but oh*

Solo unis.
read In the Bi-ble,

T. *Solo unis.*
read In the Bi-ble,

B. *Solo unis.*
read In the Bi-ble,

Pno

R.H.

163

166

my! small,

S.
my! small,

A.
my! small,

Li'I Da-vid was but oh my!
Hefought big Go-li- ath, who

T.
Li'I Da-vid was but oh my!
Hefought big Go-li- ath, who

B.
Li'I Da-vid was but oh my!
Hefought big Go-li- ath, who

Pno

R.H.

169

Faster

170

(End) Li'I Da-vid was small, but oh my!

Wa- doo,

(End) Li'I Da-vid was small, but oh my!

Wa- doo,

(End) Li'I Da-vid was small, but oh my!

Wa- doo,

Solo unis.

lay down and di- eth.

f
unus.

Wa- doo,
and animated

Solo unis.

lay down and di- eth.

f
unus.

Wa- doo,
and animated

Solo unis.

lay down and di- eth.

f
unus.

Wa- doo,
and animated

Faster

Pno

172

The musical score consists of six staves. The top five staves are for voices: Soprano (S.), Alto (A.), Bass (B.), Tenor (T.), and Bass (B.). Each vocal staff begins with a triplet of eighth notes and the lyrics "(End) Li'I Da-vid was small, but oh my!". The vocal parts conclude with the phrase "Wa- doo,". The Bass and Tenor parts include the instruction "Solo unis." and the lyrics "lay down and di- eth." before the final "Wa- doo, and animated" phrase. The piano part (Pno) is at the bottom, featuring right-hand (R.H.) notation with chords and rhythmic markings. The tempo is marked "Faster" at the beginning and end of the section. Measure numbers 170 and 172 are indicated.

175

S. *Zim bam bod- dle- oo, Hoo-die ah da wa da, Scat-ty wah. solo*
 A. *Zim bam bod- dle- oo, Hoo-die ah da wa da, Scat-ty wah. solo*
 T. *Zim bam bod- dle- oo, Hoo-die ah da wa da, Scat-ty wah.*
 B. *Zim bam bod- dle- oo, Hoo-die ah da wa da, Scat-ty wah.*
 Pno

PORGY BESS

Tempo

181 rit. subitrit.

♩ = 98

Musical staff for Soprano (S.) with lyrics: It ain't nec- es- sar- i- ly so.

Musical staff for Alto (A.) with lyrics: It ain't nec- es- sar- i- ly so.

Musical staff for Tenor (T.) with lyrics: It They

Musical staff for Bass (B.) with lyrics: It ain't nec- es- sar- i- ly so. They

Musical staff for Tenor (T.) with lyrics: It They

Musical staff for Bass (B.) with lyrics: It ain't nec- es- sar- i- ly so. They

Yeah!
rit. subitrit.

♩ = 98

Piano (Pno) accompaniment with lyrics: sub. mf

unis.

186

Soprano (S.)

(End *but* nis. taint nec- es- sar- I- ly so.

Alto (A.)

(End *but* nis. taint nec- es- sar- I- ly so.

Tenor (T.)

tell all you chil- lun the dev- il's a vil- lun, I'm

Bass (B.)

tell all you chil- lun the dev- il's a vil- lun, I'm

Piano (Pno)

R.H. 188

191

(End) ain't ain't nes- Sa, ain't nes- Sa, *unis. f*

(End) ain't ain't nes- Sa, ain't nes- Sa, *unis. f*

(End) ain't ain't nes- Sa, ain't nes- Sa, *unis. f*

Solo it *cresc.* ain nes- Sa, nes- sa, *unus.*

preach-in' this ser-mon to show

Solo it *cresc.* ain nes- Sa, nes- sa, *unus.*

preach-in' this ser-mon to show

Solo it *cresc.* ain nes- Sa, nes- sa, *unus.*

preach-in' this ser-mon to show

Pno

191 *cresc. j*

rail.

195 *ff* *rall.* *accel.*
accel. e cresc.
 ain't nee-es-sar-i-ly so.

S. *ff* *accel. e cresc.*
 ain't nee-es-sar-i-ly so.

A. *ff* *accel. e cresc.*
 ain't nee-es-sar-i-ly so.

ff *cresc.*

T. *ff* *cresc.*

B. *ff* *cresc.*

Pno *ff* *rail.* *cresc.* *f* *ff*
 196 199
 PORGY BESS- BESS, YOU WOMAN
 rit. Moderato

200 **rit.** *molto* **rit.** ♩ = 80

S. *molto* *unis.*

A. *molto* *unis.*

o..mf *ft*

Bess, you is my wom- an now, you is, yist' An'

T. *o..mf* *ft*

Bess, you is my wom- an you is, yist' An'

B. *o..mf* *ft*

Bess, you is my wom- an An'

Pno **rit.** **rit.** ♩ = 80

molto *mf*

(with pedal)

80) 204

accel.

205

accel.

rit. rit. tempo tempo

poco rit.

mf

There's no
a

S.

poco rit.

mf

There's no
a

A.

poco rit.

mf

There's no
a

poco

you must laugh and sing and dance or two in- stead of one.

T.

poco

you must laugh and sing and dance or two in- stead of one.

B.

poco

you must laugh and sing and dance or two in- stead of one.

accel.

rit. rit. tempo tempo

cresc.

poco

mf

Pno

207

unis.

210

S.
wrin- kle on my brow no how, be- cause the sor- row of the past is all done,

A.
wrin- kle on my cause the sor- row of the past is all done,

T.
8

B.

Pno

213#

PORGY AND BESS-

215

done.

S. done.

A. done.

unifs. mf
Oh. Bess. my Bess! The real hap- pi- ness is jes' be-

unifs. mf
T. Oh. Bess. my Bess! The real hap- pi- ness is jes' be-

unifs. mf
B. Oh. Bess. my Bess! The real hap- pi- ness is jes' be-

Pno

216

rit. PORGY

219

poco **rit.** **tempo tempo**

f

S. *poco* *f*

A. *poco* *f*

poco

gun. *f* only Bess, you is my wom-an
Bass *f*

T. *poco* gun. only Bass

B. *poco* gun. only Bess, you is my wom-an
Bass *f*

rit. **tempo tempo**

poco cresc. *f*

Pno

AND AND

223

f
I is, I is! An' I ain't nev-er go-in' no-where 'less you shares the

S. *f*
I is, I is! An' I ain't nev-er go-in' no-where 'less you shares the

A. *f*
I is, I is! An' I ain't nev-er go-in' no-where 'less you shares the

unis. f
now an' for-ev-er. This life is just be-gun. Bess, we two is

T. *unis. f*
This life is just be-gun. Bess, we two is

B. *unis. f*
now an' for-ev-er. This life is just be-gun. Bess, we two is

Pno
224

rall.

227

rall.

fun. a no

S. fun. a no

A. fun. a

one now an' for- ev er. Oh, Bess, don't mind those wom en. You got your Por- gy.

T. one now an' for- ev er. Oh, Bess, don't mind those wom en. You got your Por- gy.

B. one now an' for- ev er. Oh, Bess, don't mind those wom en. You got your Por- gy.

rall. a

Pno

PORGY AND BESS-SATB

but 233 ain't go- in!

faster

232

A

faster

how, *mf* if you ain't go- in', *unis.*
unts.

A

S. how, *mf* if you ain't go- in', *unis.*
unts.

A

A. how, *mf* you ain't go- in', *unis.*

mf you loves your Por gy. I little knows you means it, *mf* I seen it

T. you loves your Por gy. I little knows you means it, *mf* I seen it

B. you loves your Por gy. I little knows you means it, *mf* I seen it

Pno. *mf* *faster*

You hear me say- in',

236 *rall.* *ff* tempo *rit.* tempo

S. with you I'm stay- in'. Por- gy. your worn-an now!
rit. a

A. with you I'm stay- in'. Por- gy. your worn-an now!
rit. a

T. your eyes, Bess. We'll go swing- in' through the years a-
ff atempo

B. your eyes, Bess. We'll go swing- in' through the years a-
ff atempo

Pno *rail.* *ff* *a*
236 238 rit. a unis. rit. unis. rit. unis.

240

rit. *[241] mp tempo*

S. yours for ere'4a *rit.* *[241] Morn- in' time an' eve- nin' time an' Sum- mer time an' win- ter time. unis.*

A. yours for ere'4a *rit.* *[241]a Morn- in' time an' eve- nin' time an' Sum- mer time an' win- ter time. unis.*

a mp

sing- in'.

T. sing- in'. *mp*

B. sing- in'. *mp*

Pno *rit.* *tempo*

243

S.

A.

unis.

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

T.

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

B.

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

Pno

243 245

allegato

cresc.

wom-

247

f your *mf* now. *dim.* *pp*

your wom-an now, *pp*
 We's hap-py now, now.

f your *mf* now. *dim.* *pp*

your wom-an now, now.
 We's hap-py now.

f your *mf* now. *dim.* *pp*

your wom-an now, now.
 We's hap-py now.

f *mf* *dim.* *pp* pocorit.

We's hap-py now, we is one.

f *mf* *dim.* *pp* pocorit.

We's hap-py now, one.

f *mf* *dim.* *pp* pocorit.

We's hap-py now, one.

Pno *f* *mf* *p* *pp* moor,

250

Moderato

252

♩ = 132

Musical score for voices and bass. The score includes staves for Soprano (S.), Alto (A.), Bass (B.), and a Bass line. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked as ♩ = 132. The music features a melodic line in the bass line and vocal lines for S., A., and B. The lyrics "Oh" are written below the vocal lines. Performance markings include *H* (hairpins), *mp* (mezzo-piano), and *unis.* (unison).

♩ = 132

66)

Pno

Piano accompaniment (Pno) for measures 252-253. The score is in D major and common time. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Performance markings include *H* (hairpins), *p* (piano), and *7* (sevens). The tempo is marked as ♩ = 132.

LAWD, I'M ON MY WAY
unis. m

257

mp Oh Lawd, *mf* I'm on my way. I'm on my way to heav'n- ly

S. *mp* Oh Lawd, *mf* I'm on my way. I'm on my way to heav'n- ly

A. *mp* Oh Lawd, *mf* I'm on my way. I'm on my way to heav'n- ly

mf Lawd. I'm on my way.

T. *mf* Lawd. I'm on my way.

B. *mf* Lawd. I'm on my way.

Pno *cresc.* *mf*

263

land. I'll ride that long, long road. if you are

S. land. I'll ride that long, long road. if you are

A. land. I'll ride that long, long road. if you are

r'll ride that long, long road,

T. r'll ride that long, long road,

B. r'll ride that long, long road,

Pno *cresc.* *f*

265

269

there to guide my hand. unis. Oh Lawd.

S. there to guide my hand. unis. Oh Lawd.

A. there to guide my hand. unis. Oh Lawd.

Guide my hand, oh Lawd,

T. Guide my hand, oh Lawd,

B. Lawd,

Pno

273

274

S.
I'm on my way. I'm on my way to heav'n-ly land.

A.
I'm on my way. I'm on my way to heav'n-ly land.

T.
I'm on my way. I'm on my way to heav'n-ly land.

B.
I'm on my way. I'm on my way to heav'n-ly land.

Pno

277

Oh Lawd, div.
O

280

ff Oh Lawd, it's a long, long way, but be there to you 'II *rit.*

S. *ff* Oh Lawd, way, you 'II

A. *ff* Oh Lawd, way, you 'II

T. *ff*

B. *ff*

Pno *ff* *rit.*

284

286

take my hand.

S.

take my hand.

A.

take hand.

div.

Grandioso

T.

div.

Grandioso

B.

div.

Grandioso

Pno

287

f

Detailed description: This page of a musical score contains measures 286 and 287. It features six staves: Soprano (S.), Alto (A.), Bass (B.), and Piano (Pno). The vocal parts (S., A., B.) are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "take my hand." in blue text. The piano accompaniment is in bass clef with the same key signature and time signature. It includes a *div.* (diviso) marking and a *Grandioso* instruction in blue. The piano part features a triplet of eighth notes in measure 287, marked with a forte (*f*) dynamic. The score is written in a standard musical notation style with various clefs, accidentals, and performance markings.

290

rit. rit.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

Piano (Pno) accompaniment. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, and then a half note with a fermata. The left hand provides harmonic support with chords and single notes. Dynamics include *mf*, *sf* with an accent (\wedge), and *ff*. The piece concludes with a fermata on the final chord.