

PORGY AND BESS®

(Medley)

Summertime • My Man's Gone Now • I Got Plenty o' Nuttin'
It Ain't Necessarily So • Bess, You Is My Woman • Oh Lawd, I'm On My Way

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 12:45

Arranged by
ED LOJESKI

Music and Lyrics by GEORGE GERSHWIN,
DuBOSE and DOROTHY HEYWARD
and IRA GERSHWIN

Moderately fast (♩ = 76)

Piano

6

7

8^{vb}

9

13

15 Moderato (♩ = 60)

rit.

molto rit. e dim.

mf

with pedal

(String cue)

(Tpt. cue)

* Available separately:
SATB (00155215), SAB (00155216), ShowTrax CD (00155218)
Orchestra score and parts available as a printed edition (00200477)
and as a digital download (00155217)
(fl, ob, cl, hn, tpt, tbn, pno, gtr, b, dm, perc, vn 1-2, va, vc, opt. syn)
halleonard.com/choral



This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of a legitimate stage musical work is prohibited in the absence of a performance license.

© 1935 (Renewed) NOKAWI MUSIC, FRANKIE G. SONGS, DUBOSE AND DOROTHY HEYWARD MEMORIAL FUND PUBLISHING and IRA GERSHWIN MUSIC
This arrangement © 1984 NOKAWI MUSIC, FRANKIE G. SONGS, DUBOSE AND DOROTHY HEYWARD MEMORIAL FUND PUBLISHING and IRA GERSHWIN MUSIC
All Rights for NOKAWI MUSIC Administered by IMAGEM SOUNDS
All Rights for FRANKIE G. SONGS and DUBOSE AND DOROTHY HEYWARD MEMORIAL PUBLISHING Administered by SONGS MUSIC PUBLISHING
All Rights for IRA GERSHWIN MUSIC Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

Soprano
Alto

Sum - mer -
Sop. only *mf*

SUMMERTIME

24 time _____ and the liv - in' is eas - y, _____ *Add Alto unis. mf*

fish are

Soprano
Alto
Tenor *unis. mf*
Bass

jump - in', _____ an' the cot - ton is high. _____

fish are jump - in', _____ an' the cot - ton is

Oh, your dad-dy's rich, — an' your ma is good -

Musical notation for the first system. The vocal line (treble clef) starts with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line.

Musical notation for the second system. The vocal line (treble clef) has a whole note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line. The piano part includes a *8va* marking.

Musical notation for the third system. The vocal line (treble clef) has a whole note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line.

Musical notation for the fourth system. The vocal line (treble clef) has a whole note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line.

Musical notation for the fifth system. The vocal line (treble clef) has a whole note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line.

Musical notation for the sixth system. The vocal line (treble clef) has a whole note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment (bass clef) has a whole note chord G2-B2-D3. Dynamics include *mp*. A fermata is placed over the vocal line.

42 *unis. f* 3

Oh, one of these

unis. f 3

One of these morn-in's _____

cresc. *f*

40

morn - in's, gon-na rise up and sing, then you'll

you gon-na rise up sing - in', _____

3

43

But till that

spread your wings _____ and you'll take the sky. _____

46 *8va*

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

Musical notation for the first system. The vocal line (treble clef) has lyrics "morn - in' _____ there's a noth - in' can harm you _____". The piano accompaniment (bass clef) features a melody with a *mf* dynamic. The key signature is one sharp (F#).

Piano accompaniment for the first system, showing the left and right hand parts. The key signature is one sharp (F#). The piano part includes a *mf* dynamic marking.

Musical notation for the second system. The vocal line (treble clef) has lyrics "with Dad - dy an' Mam - my stand - in'". The piano accompaniment (bass clef) includes dynamic markings *mf*, *rit. e dim.*, and *molto rit.*. The key signature is one sharp (F#).

Piano accompaniment for the second system, showing the left and right hand parts. The key signature is one sharp (F#). The piano part includes dynamic markings *rit. e dim.* and *molto rit.*.

56 Moderato (♩ = 76)
by _____

Musical notation for the third system. The vocal line (treble clef) has the word "by _____". The piano accompaniment (bass clef) is in 3/4 time. The key signature is one sharp (F#).

Piano accompaniment for the third system, showing the left and right hand parts. The key signature is one sharp (F#). The piano part includes dynamic markings *mp*, *deciso*, and *cresc.*.

64 MY MAN'S GONE NOW

unis. f

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

sub. mp sustained

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

Sop. only

mf

Oo

mf

unis. mp cresc.

Ah

unis. mp cresc.

Ah

sub. p cresc.

72

rall.

77 *a tempo*

unis. mf

Ah

Ole Man Sor - row's

rall. *a tempo mf*

Ole Man Sor - row's

dim. *rall.* *mf a tempo*

75

mp

whis - per - in' be -

come to keep me com - p'ny,

come to keep me com - p'ny,

sub. mp

79

side me when I say my prayers.

82

85 A little faster

Sop. Solo *mp*

Tell - in' me the same thing morn - in', noon an'

A little faster

sub. p

85

p

eve - nin', that I'm all a - lone now

88

rit. *cresc.* *molto cresc. e rit.* (End Solo)

since my man is dead,

rit. *rit.*

rit. *cresc.* *molto cresc. e rit.*

91

94 **Slowly** *ff allarg.* *a tempo*

since my man is dead.

unis. ff allarg. *a tempo*

since her man's dead.

Slowly *ff allarg.* *a tempo*

94

97

rit. molto rit.

100

I GOT PLENTY O' NUTTIN'

103 Moderately fast (♩ = 132)

Oh, I got plen - ty of noth -

unis. f

f

Moderately fast (♩ = 132)

ff

103

in', — an' noth - in's plen - ty for me. I

mf

unis.

mf 3

106

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

mf

109

cresc. *f* 114

The folks with plen - ty of plen -

cresc. *f*

112

unis.

ty, — they got a lock — on the door. —

unis.

115

They're a-fraid some-bod - y's gon - na go 'n' try to rob 'em while they're

Do doot dwe do doot dwe

118

go - in' out and try - in' to make some more.

do doot

120

What for?

122

Solo (freely)

125

mf

I've got no lock on the door, that's no way to be.

mp

Oo

mp

125

125

cresc.

They can steal the rug from the floor, that's O. K. with

cresc.

Oh

cresc.

cresc.

128

(End Solo)

me,

f cresc.

'cause the things — that I prize, — like the stars — in the skies, —

unis. f cresc.

f cresc.

131

ff

135

are all free. — Oh, I got plen - ty of noth -

ff

unis.

ff

133

unis.

in', and noth - in's plen - ty for me. — I

f

136

f

got my gal, — got my song, — got heav - en the whole day

unis.

139

145

long. Got my gal, —

unis.

cresc. *ff* *f*

142

ff

got my Lord, — got my song. —

ff

146

rit. **Slowly**

150

IT AIN'T NECESSARILY SO

154 **Moderato** (♩ = 98)

Baritone Solo **mf**

It ain't nec - es - sar - i - ly

154

unis. mf

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

(End Solo) unis. mf *Solo*

so. The

157

musical notation for the first system, including vocal lines and piano accompaniment. The vocal line features triplets and the instruction *unis.* (unison). The piano accompaniment includes a right-hand section labeled *R.H.* and a left-hand section with a 7/8 time signature.

(End Solo) it ain't nec - es - sar - i - ly
 things that you're li - ble to read in the Bi - ble,

musical notation for the second system, including piano accompaniment. The right hand is labeled *R.H.* and the left hand continues with the 7/8 time signature.

160

musical notation for the third system, including vocal lines and piano accompaniment. The vocal line includes the instruction *so.* and the number 165 in a box. The piano accompaniment continues with the 7/8 time signature.

so. Li'l Da - vid was small, but oh

musical notation for the fourth system, including piano accompaniment. The piano accompaniment continues with the 7/8 time signature.

163

musical notation for the fifth system, including vocal lines and piano accompaniment. The vocal line includes the instruction *Solo*. The piano accompaniment continues with the 7/8 time signature.

my! Li'l Da - vid was small, but oh my!

Solo

He

musical notation for the sixth system, including piano accompaniment. The piano accompaniment continues with the 7/8 time signature.

166

Li'l Da - vid was small, but oh
 (End Solo) unis. f

fought big Go - li - ath, who lay down and di - eth.

R.H.

169

173 Faster and animated

my! Wa - doo, - Zim bam bod-dle-oo,
 unis. f

Wa - doo, - Zim bam bod-dle-oo,

Faster and animated

R.H. f

172

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

176

sub. rit. *mf*

Scat - ty wah. —

Scat - ty wah. —

Solo sub. rit. *mf*

Yeah! It

sub. rit. *mf*

179

182 **Tempo I**

unis. mf

It ain't nec - es - sar - i - ly

(End Solo) *unis. mf*

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

Tempo I

182

so.

Solo

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

but (End Solo) *unis.*

R.H.

185

188

'taint nec - es - sar - i - ly so. _____

Solo

I'm

R.H.

191

(End Solo) it *cresc.* ain't nes - sa, ain't nes - sa,

preach - in' this ser - mon to show _____

unis.

cresc.

194

ain't nes - sa, ain't nes - sa, ain't nec - es - sar - i - ly

ff *rall.*

ff *rall.*

accel. e cresc.

so. _____
accel. e cresc.

f accel. e cresc.

196

rit. molto rit.

rit. molto rit.

ff rit. e dim. molto rit.

199

BESS, YOU IS MY WOMAN

201 Moderato (♩ = 80)

unis. mf

Bess, you is my wom - an now, you is,

Moderato (♩ = 80)

mf

(with pedal)

201

unis. >

you is! An' you must laugh and sing and dance for two in - stead of

204

accel. poco rit. unis. **mf** a tempo

There's no

accel. poco rit. a tempo

one.

209

207

accel. e cresc. poco rit. **mf** a tempo

unis.

wrin - kle on my brow no how, be -

210

cause the sor-row of the past is all done, done. *unis. mf*

Oh,

213

216

Bess, my Bess! The real hap-pi-ness is jes' be-

mf *mf*

216

poco rit.

poco rit.

gun.

poco rit. e cresc.

219

221 Por - gy, I's your wom - an now, _____

f a tempo

unis. f

I is, -

a tempo

Bass only f Bess, you is my wom - an now an' for - ev - er.

221

I is! An' I ain't nev - er go - in' no - where

unis. f

This life is just be - gun. _____

224

'less you shares the fun. _____

rall.

Bess, we two is one _____

rall.

now an' for - ev - er.

rall.

226

229 There's no wrin - kle on my brow
a tempo
unis. no
 Oh, Bess, don' mind those wom - en. You got your Por - gy,

229

233 A little faster
 but I ain't go - in'!
mf
 how,
mf
 you loves your Por - gy. I knows you
 A little faster
 L.H. *mf*

232

You hear me say - in',
mf if you ain't go - in',
unis. mf
 means it, I seen it in

234

237 *rall.* **ff** *a tempo*

with you I'm stay - in'. Por - gy,

rall. **ff** *a tempo*

your eyes, Bess. We'll go

236

rit. *a tempo*

I's your wom - an now! I's yours for - ev - er.

rit. *a tempo*

swing - in' through the years a - sing - in'.

238

241 **mp** *a tempo* *unis.*

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

a tempo **mp**

Hm

p *a tempo*

241

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

Hm

unis.

243

mf animato

cresc.

245

I's your wom - an now.

f *mf* *dim.*

I's your wom - an now,

We's hap - py now.

f *mf* *dim.*

We's hap - py now, we is

247

pp poco rit.

now.

pp poco rit.

one.

p *pp poco rit.*

250

253 Moderato (♩ = 66)

unis. mp

Oh

Moderato (♩ = 66)

p

253

257 OH LAWD, I'M ON MY WAY

unis. mp *mf*

Oh Lawd, I'm on my way. I'm on my

mf

Lawd, I'm on my way.

cresc.

257

way to a heav'n-ly land. I'll

mf *cresc.*

261

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

f

265

there to guide my hand. Oh
Guide my hand, oh

unis.

269

Lawd, I'm on my way. I'm on my way.

unis.

unis.

273

way to a heav'n-ly land. Oh

cresc. *ff*

cresc. *ff*

277

281 Lawd, it's a long, long way,

div.

281

take my

but you'll be there to take my

rit.

rit.

284

Grandioso
hand.

hand.

div.

Grandioso

f

3

3

287

rit.

rit.

mf

rit.

sfz

ff

3

8vb

290

