

PORGY AND BESS

GEORGE GERSHWIN

Introduction

Allegro con brio $\text{♩} = 112$

PIANO

f *trill* *risoluto e ben marcato*

Harp

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The system begins with a fermata over the first measure of the upper staff. The music features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. The system concludes with a double bar line and a 2/4 time signature.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The system begins with a fermata over the first measure of the upper staff. The music features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. The system concludes with a double bar line and a 2/4 time signature.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The system features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. The system concludes with a double bar line.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The system features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. The system concludes with a double bar line.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The system features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. A *cresc.* marking is present in the lower staff. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains chords and melodic lines. The bottom staff features a continuous eighth-note bass line with 'v' markings above it. A dynamic marking of *ff* is present in the first measure of the grand staff.

Second system of musical notation, continuing the three-staff format. The notation includes chords and melodic lines in the grand staff and a bass line in the bottom staff. A dynamic marking of *marcato* is located at the bottom right of the system.

Third system of musical notation, continuing the three-staff format. It features chords and melodic lines in the grand staff and a bass line in the bottom staff.

Curtain

Piano on stage begins to play

Fourth system of musical notation, continuing the three-staff format. The grand staff contains chords and melodic lines. The bottom staff has a bass line. A dynamic marking of *ff* is present in the bottom staff, and a fermata is placed over a note in the grand staff.

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 marcatissimo

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.

1

mf

8

8

First system of a piano score. The right hand (RH) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the right hand.

Second system of the piano score. The right hand continues with a melodic line, while the left hand plays a more active accompaniment. A dynamic marking of *mp cresc.* is indicated.

Third system of the piano score. The right hand has a melodic line with a second ending bracket labeled '2'. The left hand has a rhythmic accompaniment. Dynamic markings include *mp* and *mf poco a*.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a complex accompaniment with many chords. Dynamic markings include *poco cresc.* and *f*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a complex accompaniment with many chords. Dynamic markings include *mf* and *R.H.* (Right Hand).

3

8

marcato

This system contains measures 8, 9, 10, and 11. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo/mood is marked *marcato*.

8

scherzoso

This system contains measures 12, 13, 14, and 15. The right hand continues with intricate rhythmic figures, and the left hand has a more active role. The tempo/mood is marked *scherzoso*.

4

This system contains measures 16, 17, 18, and 19. The right hand has long, sweeping melodic lines, and the left hand has a descending bass line. A box containing the number '4' is positioned above the right hand.

cresc. *sfz* *p* *f*

This system contains measures 20, 21, 22, and 23. It features dynamic markings: *cresc.* (crescendo), *sfz* (sforzando), *p* (piano), and *f* (forte).

p *f* *f* *p*

This system contains measures 24, 25, 26, and 27. It features dynamic markings: *p* (piano), *f* (forte), *f* (forte), and *p* (piano).

L.H. *cresc.* *f*

5

Dancers begin to sing.

(lazily)

WOMEN

p accentedly

Da-doo-da

(lazily)

MEN

p accentedly

Da-doo-da

mp marcato *f* *mf*

6

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

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

mp *f*

7

Piano introduction for measure 7, featuring complex chords and arpeggiated patterns in both hands.

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.*

Vocal parts for women and men with piano accompaniment. The piano part includes markings for *p legato* and *cresc.*

W. _____

M. _____

f brillante

Empty vocal staves for women and men, followed by a piano introduction for the next section marked *f brillante*.

8

mf

8

Piano introduction for measure 8, marked *mf*, with triplet figures in the right hand.

Piano accompaniment for measures 7-8. The left hand (L.H.) is marked with a dynamic of *f*. The right hand features complex chordal textures with many accidentals.

Piano accompaniment for measure 8, marked with a circled number 8. The texture continues with dense chords and melodic lines in both hands.

Vocal entries for Women and Men. Both parts are marked *(as a rhythmic chant) p*. The Women's part begins with the syllable "Wa - wa" and the Men's part with "Wa - wa".

Piano accompaniment for measures 9-10. Measure 9 is marked *ff* and measure 10 is marked *mf ben ritmato*. The piano part provides a rhythmic and harmonic foundation for the vocal entries.

Vocal entries for "Doo - da" and "O - wa - de". The vocal lines are written in a simple, rhythmic style, with the piano accompaniment providing accompaniment.

Piano accompaniment for measures 11-12. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic is marked *p*.

10

W. wa Wa - wa Doo - da

M. wa Wa - wa Doo - da

p

W. O-wa-de - wa Wa - wa

M. O-wa-de - wa Wa - wa

(Orchestra joins piano)

mf

mf

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

Bass & Timp.

13

W. wa wa - wa doo - da

M. wa wa - wa doo - da

Orchestra

Piano

Bass & Timp. *simile*

Lights dim out slowly.

W. O-wa-de - wa

M. O-wa-de - wa

Orchestra

Piano

14 Più mosso

Orchestra

Musical score for measures 14-15. The score is for an orchestra, indicated by the bracketed label 'Orchestra' on the left. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The key signature has one sharp (F#). The tempo is marked 'Più mosso' and the dynamic is 'f' (forte). The music features a complex rhythmic pattern with many beamed notes and rests.

15

Musical score for measures 15-16. This system continues the orchestral music from the previous system. It features a treble clef staff with a treble clef, a middle staff with a treble clef, and a bass clef staff. The music includes a prominent five-fingered scale-like passage in the upper register of the treble staff.

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

Musical score for measures 16-17. This system continues the orchestral music. It features a treble clef staff with a treble clef, a middle staff with a treble clef, and a bass clef staff. The dynamic is marked 'mf' (mezzo-forte). The music includes a 'decresc.' (decrescendo) marking. The score includes a large, sweeping melodic line in the upper register of the treble staff.

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

Musical score for measures 17-18. This system continues the orchestral music. It features a treble clef staff with a treble clef, a middle staff with a treble clef, and a bass clef staff. The dynamic is marked 'mf' (mezzo-forte). The music includes 'espressivo' (expressive) and 'p' (piano) markings. The score includes a large, sweeping melodic line in the upper register of the treble staff.

(Lullaby, with much expression)

17

CLARA

p

Moderato ♩ = 96

Bells

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

rit. *pp* *espr.*
R.H.

mp poco rit.

a tempo

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

poco rit. *mf a tempo*

18

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

pp *R.H.*

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

poco animato *mf espr.*

19

poco rit.

Tempo I

Cl. *pp* *espr.*

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

Women's Voices *pp* *espr.*

Ooh ooh

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

C1. *With Dad-dy an' Mam-my stand - in' by.*

W. *ooh*

C1. *dim. ten.*

W. *mf dim. ten.*
ah

Piano: *mp dim. ten. a tempo cresc.*

22

L'istesso tempo

Moderato ♩ = 88

Lights fade out and come up on still another group,

marcato

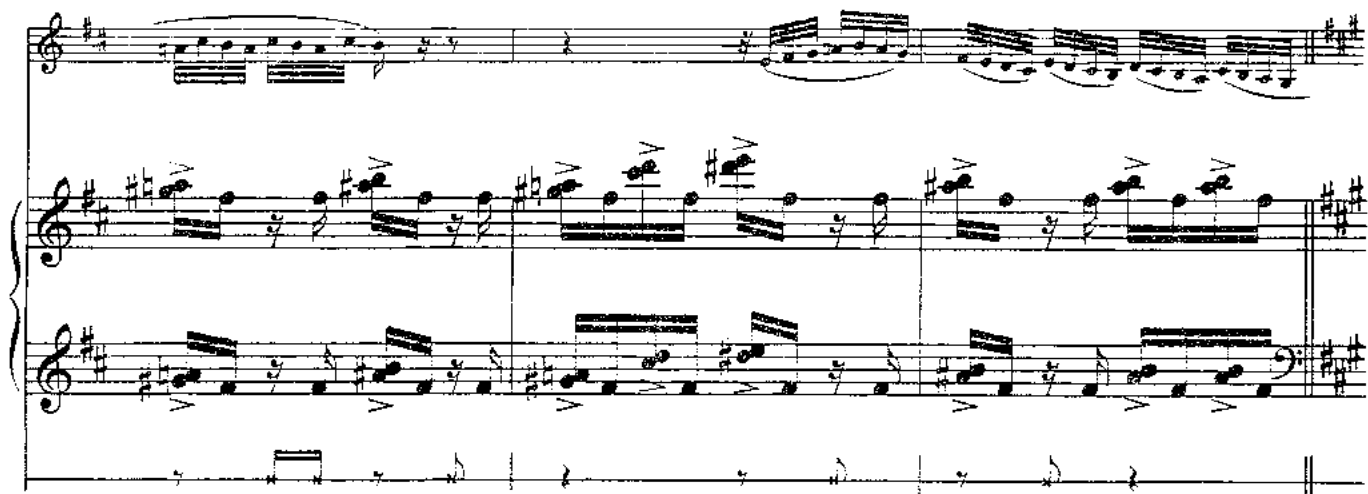
f scherzando ma con bravura

Tom-Tom



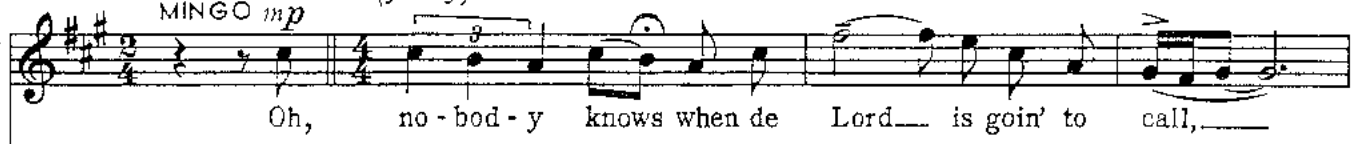
this time a crap game.

23

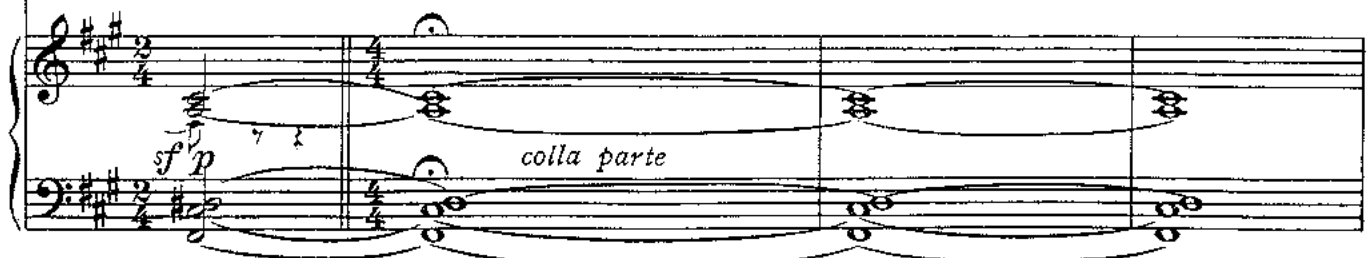


24

MINGO *mp* (freely)



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



colla parte

25

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

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

26

S. L. Roll dem bones, _____ But you got to leave yo' ba - by an' yo'

T. Roll dem bones, roll! _____

B. 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,

28

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

B. oh— my_ brud - der,

T. *Roll! roll!*

B. *Roll!*

mp a tempo e cresc.

29 Allegretto animato ♩ = 108

mf

30 Moderato molto deciso ♩ = 112

f

f risoluto

31 Più mosso ♩ = 132

Musical score for section 31, titled "Più mosso" with a tempo of ♩ = 132. The score is in G major (one sharp) and 4/4 time. It consists of three systems of piano accompaniment. The first system includes a treble clef with a key signature change to G major and a dynamic marking of *mf*. The second and third systems continue the accompaniment with various rhythmic patterns and accents.

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

Musical score for section 31, continuing from the previous system. It features piano accompaniment in G major and 4/4 time. The score includes a treble clef and a dynamic marking of *mp*. The music consists of rhythmic patterns in both hands, with a steady accompaniment in the bass and a more active line in the treble.

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

Musical score for section 32, titled "pass from door to door. Couples walk about. The crap game continues." The score is in G major and 4/4 time. It consists of three systems of piano accompaniment. The first system includes a treble clef and a dynamic marking of *mp*. The second and third systems continue the accompaniment with rhythmic patterns in both hands.

33

Musical score for section 33, featuring piano accompaniment in G major and 4/4 time. The score includes a treble clef and a dynamic marking of *mf*. The music consists of rhythmic patterns in both hands, with a steady accompaniment in the bass and a more active line in the treble. The score includes several triplet markings in the bass line.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and a *dim.* marking.

34 Allegretto ♩ = 116

(rolling dice)

JAKE *mf* (well enunciated)

Vocal line for JAKE, starting with a triplet of eighth notes.

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

Piano accompaniment for the second system, including a *p espressivo* marking and a *p* dynamic marking.

Vocal line for JAKE, continuing the melody.

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

Piano accompaniment for the third system, including a *p* dynamic marking and a '3' marking.

35

Sporting Life produces own dice.

I don't likes that kind o' luck!

36

Mingo grabs dice.

SPORTING LIFE (*spoken*) (*loud, in anger*)

* Damn you, give me dem bones!

MINGO *mf*

What do you say to these, Jake?

* 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

38

— 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

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

mp

Ro. 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*)*mp*

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

The musical score for measure 43 consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The vocal line contains the lyrics "There you go a-gain. Lis-sen what I say. I" with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

44

Moderato ♩ = 100

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

The musical score for measure 44 consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 4/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The vocal line contains the lyrics "works all de week; Sun-day got to pray. But Sat-ur-day night— a" with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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.

The musical score for measure 45 consists of three vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The vocal lines contain the lyrics "man's got a right to play. Yes sir, that's right." and "A man's got a right to play." with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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.

Musical score for piano introduction. The top staff is a single melodic line starting with a forte (*f*) dynamic and a triplet of eighth notes. The bottom two staves are a grand staff with a forte (*f*) dynamic, featuring a bass line with a low octave and a treble line with chords and a melodic line.

47

JIM Allegretto (Come sopra) ♩ = 116

Musical score for Jim's first line. The top staff is a bass clef line with lyrics: "Lord, I is tir - ed this night,". The bottom two staves are a grand staff with a piano (*p*) dynamic and the instruction *p* *espressivo*. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and a melodic line.

48

Jim

Musical score for Jim's second line and Jake's line. The top staff is a bass clef line with lyrics: "I'm done with cot-ton." The middle staff is a bass clef line with lyrics: "Bet - ter come a - long with". The bottom two staves are a grand staff with dynamics *mf* and *p*. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and a melodic line.

JAKE *mp*

J. me on the Sea Gull. I got room

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in two staves (treble and bass clefs). The vocal line has the lyrics "me on the Sea Gull. I got room". The piano accompaniment features a complex, rhythmic pattern with many triplets and slurs.

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

The second system of music continues the vocal line with the lyrics "for an-oth-er fish-er-man." and "That suit me." The piano accompaniment continues with similar complex rhythmic patterns, including triplets and slurs.

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

The third system of music features a spoken vocal line for "Jim" with the lyrics "This cot-ton hook done swung its las' bale of cot-ton. Here,". The piano accompaniment is highly rhythmic, dominated by triplets and slurs.

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

The fourth system of music begins with a boxed number "49" and a vocal line for "Jim" with the lyrics "who wants a cot-ton hook?". The piano accompaniment is marked with dynamics *f* and *fp*, and includes the instruction *f con brio*. The music is very fast and rhythmic, with many triplets and slurs.

50

51

CLARA (walking with baby)

mf *expressively*

Cl. *p* time, CRAP SHOOTERS (Crap game chatter) 1st Man *p* 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* O' man sev-en come down from heav-en!

Bass *mf*

mp *decresc.* *p*

54 *Con moto* ♩ = 96

Cl. *cry.*

JAKE *f*

What,

Con moto ♩ = 96 *mf*

7 7

mf

55

J. *Meno mf*

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. *p*

fix him for you.

p

poch. rit.

56 Poco meno ♩ = 96

mf happily

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

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

57

But — a wo-man is a some-time

p cresc. *mf* *deciso*

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

Oh, a wo-man is a

MINGO *mf*

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

This system contains the first two lines of the song. The Tenor part (J.) begins with the lyrics "Yo' mam-my is the first to name you, an' she'll". The Soprano part (Mi.) has the lyrics "some-time thing.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are dynamic markings like *mf* and *f* throughout.

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

This system contains the third and fourth lines of the song. The Tenor part (J.) has the lyrics "tie you to her a - pron string — Then she'll shame you and she'll blame you till yo'". The Soprano part (Mi.) is silent. A measure number "58" is enclosed in a box above the Tenor staff. The piano accompaniment continues with a similar rhythmic pattern.

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

This system contains the fifth and sixth lines of the song. The Tenor part (J.) has the lyrics "wo-man comes to claim you, 'Cause a —". The Soprano part (Mi.) is silent. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *p*, *cresc.*, and *mf*.

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

This system contains the seventh and eighth lines of the song. The Tenor part (J.) has the lyrics "wo-man is a some-time thing. Yes, a wo-man is a some-time". The Soprano part (Mi.) is silent. The piano accompaniment concludes with a final chord and a few notes.

59

thing. Don't you

SPORTING LIFE

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

Нар

f *L.H.* *p*

Detailed description: This block contains the first system of music for exercise 59. It includes a vocal line in bass clef with lyrics, a vocal line in treble clef with the title 'SPORTING LIFE' and lyrics, and a piano accompaniment in grand staff. The piano part features a prominent left-hand line with dynamic markings *f* and *p*, and the instruction *L.H.* (Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4.

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

lazily

Detailed description: This block contains the second system of music for exercise 59. It continues the vocal lines and piano accompaniment from the first system. The piano part features a complex texture with many chords and moving lines in both hands. The key signature remains one flat, and the time signature is 4/4.

60

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

leggiero

Detailed description: This block contains the first system of music for exercise 60. It includes a vocal line in bass clef with lyrics, a vocal line in treble clef, and a piano accompaniment in grand staff. The piano part features a complex texture with many chords and moving lines in both hands, including triplets and a sextuplet. The key signature has one flat (B-flat), and the time signature is 4/4.

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*

ALL *Yes, a wo-man is a some-time*

p cresc.

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

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

mf

(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

subito p

f p

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

All Ah, _____

pp

pp

semplice

(Baby wails)

63 Men at crap game laugh.

mf

f poco strepitoso

This block contains the musical score for the first section. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part consists of two staves (treble and bass clef) with a complex, rhythmic accompaniment featuring many triplets and sixteenth notes. The tempo and dynamics are marked as *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

This block contains the musical score for the dialogue between Clara and Robbins. Clara's part is a spoken line with a simple melodic accompaniment. Robbins' part is a short musical phrase. The piano accompaniment is shown below, with dynamics ranging from *p* to *mf risoluto*.

64

Ro.

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

mf risoluto

R.H.

mf risoluto

R.H.

This block contains the musical score for the 'Ro.' section. It features a vocal line at the top and a piano accompaniment below. The piano part is highly rhythmic, featuring many triplets and sixteenth notes. The dynamics are marked as *mf risoluto*.

(Peter off stage)

65 Allegretto ♩ = 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. *mf*

cheap? — Yes — mam, my hon-ey ver-y cheap.

Pe. *mf*

Here come — de hon-ey man —

67 *L'istesso tempo*

LILY

mf takes tray from his head.

Well, here come my ol' man. —

Women

Man

Hel - lo, Pet-er!

L'istesso tempo

p *grazioso*

L. *mp*
 Now gim-me the mon-ey! _____ Now go

L. sit an' rest. —

MARIA *mf*
 You Sci-pi-ol-

Ma. *(spoken)*
 Here come Por-gy. O-pen the gate for him.

Scipio stops playing mouth organ

69 Allegretto animato $\text{♩} = 120$

and opens one side of iron gate.—

Musical score for measure 69, featuring piano accompaniment. The score is in 2/4 time with a tempo of 120 beats per minute. It includes dynamic markings such as *f* and *L.H.* (Left Hand).

70 Porgy enters in goat cart,— crowd sees him.
Moderato pomposo $\text{♩} = 83$

Musical score for measure 70, featuring piano accompaniment. The score is in 2/4 time with a tempo of 83 beats per minute. It includes dynamic markings such as *f* and *poco rit.* (poco ritardando).

JAKE

71

Here's the ol' crap shark!

MINGO

mf ten.

Now we'll have a game!

PORGY

Eve-nin' la-dies,—

Musical score for measure 71, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *mf ten.*, *sf p*, and *mp espressivo*. It also includes the instruction *semplice*.

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 ♩ = 100

Ma. *freely* *>* *mf* SERENA

at that li-quer guz-zlin' slut. That gal Bess ain't fit for

S. *>*

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

f poco agitato

77

PORGY

f *tr* *tr* *tr* *sfz - p poco meno*

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

Po. *ten.* *tr* *tr* *tr* *p*

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,

79

Molto meno Subito allegro

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

(firmly)

Po. 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

(with free expression)

Po. 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.*

broader (with great feeling) *p* (sadly)

Po. 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

Crown and Bess enter.

83 **Allegro** ♩ = 88

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

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.)

CROWN

f $\underline{b\bar{2}}$

84

mf

Hi boys! All right, Sporting Life,...

Hi boys! All right, Sporting Life,...

p semplice

85

Sporting Life pulls out flask and hands it to Crown.

Cr.

Give us a pint an' make it damn quick.

Give us a pint an' make it damn quick.

mf Crown takes long drink.

Cr. *mf* Pay him, Bess!

mp JAKE Drunk a - gain!

mf PORGY 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* *be* (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.

S.

88 *Meno mosso*

BESS

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

89 *Moderato* ♩ = 96

a tempo

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

a tempo

mf espr.

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

92
 Ro. *MINGO* *mf*
 Cov - er 'em broth - er, cov - er 'em. Cov - er hell!

Ro. *(spoken)*
 I goin' to pass 'em a - long _____ an' see, if I can break my luck.

93
MINGO *mp*
 Rob-bins' la-dy ain't al - low him but fif - ty

All laugh at Robbins.

4i. 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) featuring a vocal line and piano accompaniment. The piano part includes a wavy line indicating a tremolo effect.

B.

way. Jake (throws dice) JAKE Crapped out!

Musical score for Jake, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern with accents.

Jake passes dice to Mingo.

PORGY (to Robbins)

Moderato ♩ = 96

Don't you ev-er let a wo - man

Musical score for Porgy, including vocal lines and piano accompaniment. The piano part includes dynamic markings like *poco rit.* and *p*.

BESS

'Cause she got yo' wed - ding ring. —
grieve_ you, — 'Cause she got yo' wed - ding ring. She'll

Po.

Musical score for BESS, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern with accents.

97

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

Sopran. 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 _____

98

Pa. 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. A. thing.

T. B.

espr.

f

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

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

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

Mi. All throw down money. 101

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

Old snake-eye go off an' die.

Mi. **102** *Throws dice,* *snaps finger,*
Old man sev-en come down from heav-en.

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

Vi. *scoops up dice.*
Sev-en!

Sev-en!

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

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

MINGO *(to circle)*
mf
 What I throw? —

SPORTING LIFE
mf
 Sev - en.

S.L.
 Sev - en.

PORGY
mf
 He throw sev - en.

CROWN *(coldly)*
mp
 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*) *p*

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.

Mi. home to pappy. Four to make -

mf poco accel.

(spoken) shouts 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

CROWN *mf*

I shoots like

dim. *p*

107

freely *shoots dice*

Cr. that. Come clean you lit-tle__ blackeyed bitches.

colla parte *misterioso*

MINGO *Crown produces rabbit foot.*

Six, six!

SPORTING LIFE

Six to make!

JAKE

Six to make!

CROWN *mf*

Kiss rab-bit foot and show these niggers how to hit.

p

108

Throws dice.

Cr.

Musical score for measure 108, titled "Throws dice." It features a Cello (Cr.) part and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked *mf*.

SPORTING LIFE

Crown brushes him back.

mf

Crapped out, come to your pap - py.

p legato

p

Musical score for the section "SPORTING LIFE". It includes a vocal line and piano accompaniment. The vocal line has lyrics: "Crapped out, come to your pap - py." The piano accompaniment is marked *p legato* and *p*. The tempo is *mf*. The section concludes with the instruction "Crown brushes him back."

109

ROBBINS *mf*

Crown too cock-eyed drunk to read 'em.

Musical score for measure 109, titled "ROBBINS". It features a vocal line and piano accompaniment. The vocal line has lyrics: "Crown too cock-eyed drunk to read 'em." The piano accompaniment includes a bass line with a *triosso* marking. The tempo is *mf*.

Ro. *(spoken)* 3 *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!_

111

Cr. *b2* (spoken)

Lick-er ain't strong e - nough. Give me a pinch of hap-py dust,

fp

Cr. *b*

Sporting Life produces small paper from hat band.

Sport-in' Life.

schierzando

112

BESS

Don't give him that stuff, Sport - in' Life,

legato

B.

He's ug-ly drunk al - read-y.

CROWN (shouting) *f* takes paper from

Pay him an' shut up.

f con fuoco

Sporting Life and inhales contents.

Bess pays Sporting Life.

3 3 3 3 *p e scherzando*
p subito

Peter gets between Sporting Life and Crown.

PETER *mf*

Frien' an' dice an' hap-py dust
sfp
mf
p

Crown draws fist to Peter.

ain' meant to 'so - ci - ate, You mens bes' go slow.
p
V

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

Whistles, pulls in pot. All ante.

S.L.

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

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

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)

Oh lit-tle stars, lit-tle stars roll, roll, roll _____ me some light, _____

fp colla parte

Pulls in pot, _____ All ante.

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

119

beg-gar a sun an' a moon, _____ a sun an' a moon! _____

JIM *mp* Lit-tle Joe.

MINGO *mp* Lil' Joe.

Po. *f*

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

Нар *fp*

Po. *ten.*

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

120

Po. *f*

Crown *grabs his arm.*

this poor beg-gar. Turn me loose!

f con forza *meno f*

(shoots dice)

JIM *mf*

Porgy (pulls in pot)

Made 'em!

121

CROWN

(Porgy laughs, rolls up sleeve.)

Roll up that Nigger's sleeve;—

Well, you got them damn dice, con-fer then.

122

PORGY

All ante, Porgy rolls.

Boy, boy, boy, I'm a crap shoot-in' id-i-ot.

123

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

Allegretto ♩ = 119

MINGO

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*) *ff* 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.

Ma. SPORTING LIFE *(spoken)*
 Rob-bins ain't got a chance wid

Po. *(spoken)*
 Hold him back, Some-bod-y hold them back, Crown got mur-der in his eye!
 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*

Oh, stop them! Don' let them

BESS *f excitedly*

Some one will sure-ly get hurt, so stop, won't some - bod - y—

MARIA

mf excitedly

Ain't you men got bet - ter sense?

PORGY

mf excitedly

Crown is drunk,—

MINGO

f excitedly

Look out, be

SPORTING LIFE

mf excitedly

Crown cock-eyed drunk, he don' know what he's—

JAKE

Womens Group

Mens Group

Allegro agitato, ma non troppo ♩ = 144

f e deciso

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

B. stop them! _____ Come on, *mf*

Ma. Such fools!

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

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

S.L. do - in! _____ Yes sir, *mf*

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! _____

A. _____

Ma. _____ bet - ter put a

Po. _____ care!

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

S.L. _____

J. _____ ver - y bad,

W. _____ Why must peo - ple fight?

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

Piano accompaniment: _____

S.

B.

Ma.

Po.

Mi.

S.L.

J.

W.

M.

bad, bad.

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

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

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

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

stop to this fight - ing,

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

129

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

B. Stop Crown!

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

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

Piano accompaniment:

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 throtes 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 Screna back

mf

f

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

The first system of music consists of three measures. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass clef staff provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

The second system of music consists of three measures. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a more active accompaniment with slurs and accents. The word "marc." (marcato) is written above the treble staff in the second measure and below the bass staff in the first and second measures. The key signature changes to two sharps (F# and C#).

132

The third system of music consists of three measures. The treble clef staff has a melodic line with slurs and accents, marked "sempre f" (sempre forte). The bass clef staff has a rhythmic accompaniment with slurs and accents, marked "f marc." (forte marcato). The key signature has two sharps (F# and C#).

The fourth system of music consists of three measures. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. The key signature has two sharps (F# and C#).

133

Musical score for exercise 133, measures 1-4. The score is written for piano in G major (one sharp) and 2/4 time. It consists of four measures. The right hand (RH) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (LH) provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include accents (>) and accents with staccato (>stacc). The key signature has one sharp (F#).

Musical score for exercise 133, measures 5-8. The score continues from the previous system. The right hand (RH) features a melodic line with a prominent slur over measures 6 and 7. The left hand (LH) continues with chords and moving lines. Dynamic markings include accents (>) and accents with staccato (>stacc). The key signature has one sharp (F#).

134

Musical score for exercise 134, measures 1-4. The score is written for piano in G major (one sharp) and 2/4 time. It consists of four measures. The right hand (RH) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (LH) provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include accents (>) and accents with staccato (>stacc). The key signature has one sharp (F#).

First system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *f* (forte) is present in the second measure of the second staff. The system concludes with a double bar line and a repeat sign.

135

Second system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with rhythmic patterns and rests. A dynamic marking of *f* is present in the second measure of the second staff. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *f* is present in the second measure of the second staff. The system concludes with a double bar line and a repeat sign.

136

Women

f frantically

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

Men

f frantically

Rob - bins is gone, Yes, suh!

f

ff molto risoluto

137

W.

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

M.

He's got no chance! No suh!

W. *div.*
 Lawd, please make dem stop!

M. *div.*
 Lawd, please make dem stop!

The first system of music features a vocal duet between Soprano (W.) and Alto (M.) with piano accompaniment and a guitar part. The vocal lines are marked *div.* and contain the lyrics "Lawd, please make dem stop!". The piano accompaniment includes a *sfz* marking. The guitar part is marked with a capo on the 8th fret.

138

W. *Suddenly Crown swings Robbins into a shaft of*

M.

con fuoco
f molto cresc.

The second system of music continues the vocal duet and piano accompaniment. The Soprano line (W.) has the instruction *Suddenly Crown swings Robbins into a shaft of*. The piano accompaniment features a *con fuoco* marking and a *f molto cresc.* instruction. The guitar part is also present.

light and attacks him with the cotton hook.

Crown hits Robbins killing

Musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a complex rhythmic pattern with many beamed notes. Dynamics include *ff* and *fff*. The key signature has one sharp (F#).

139

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

JAKE (spoken hysterically)

con tutta sforza

Musical score for the second system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a complex rhythmic pattern with many beamed notes. Dynamics include *mf*, *dramatico*, *sff*, and *fp*. The key signature has one sharp (F#).

Je-sus, he's killed him!

140 In tempo e molto nervoso

BESS *mf*

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

Musical score for the third system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a complex rhythmic pattern with many beamed notes. Dynamics include *mp*. The key signature has one sharp (F#).

141

B. *got no time to lose. You done kill —*

CROWN f b.

What the mat-ter?

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

(at word "police" crowd disappears)

mf

142 *anxiously*

Bess shakes Crown to his senses.

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

pp



143

B.  take care of Bess.

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

(roughly)

p nervoso come prima

pp

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* *fp*

144 Crown starts for gate.

Allegro ♩ = 122

(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 en-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,

147

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

BESS

I ain't come to that yet. —

S.L. Well,

S.L. Sinks 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.

149

Two systems of musical notation for measures 149 and 150. The first system contains measures 149 and 150. The second system contains measure 150. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

accentuato

150

Two systems of musical notation for measures 151 and 152. The first system contains measures 151 and 152. The second system contains measure 152. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

p

p

p

mf

Two systems of musical notation for measures 153 and 154. The first system contains measures 153 and 154. The second system contains measure 154. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

151

mf espr.

mf

p

mf

mf

f

152

Subito molto vivo ♩ = 132

mf poco a poco cresc.

mf

Piano accompaniment for the first system, featuring a complex texture with many triplets in both hands. The right hand has a dense pattern of triplets, while the left hand has a more rhythmic accompaniment.

153

L'istesso tempo

Moderato calmato ♩ = 100

MARIA (*spoken*)

MARIA (*spoken*)
 You done bring trouble enough, get out before the po-

Piano accompaniment for the second system, featuring a complex texture with many triplets in both hands. The right hand has a dense pattern of triplets, while the left hand has a more rhythmic accompaniment.

Ma. lice come.

BESS *mp* *pleadingly*
 You would-n't have a heart an' let me in.

doloroso

p

Musical score for the third system, including vocal lines for Maria and Bess and piano accompaniment. The piano part is marked *doloroso* and *p*.

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

*Bass 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.

Subito allegretto (quasi Marcia)

marcato
poco rall.

157 Andante appassionato

First system of musical notation for exercise 157, measures 1-4. It features a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A *ff* dynamic marking appears in measure 4.

Second system of musical notation for exercise 157, measures 5-8. The tempo is marked *a tempo*. The right hand continues with melodic and harmonic development, and the left hand maintains its accompaniment. The system concludes with a fermata over the final notes.

158

Calmato

First system of musical notation for exercise 158, measures 1-4. The tempo is *Calmato*. The music is in a minor key. The right hand features a melodic line with some grace notes, and the left hand has a simple accompaniment. Dynamics include *sf-mf* and *marcatissimo e poco rit.*

Second system of musical notation for exercise 158, measures 5-8. The right hand has a melodic line with dynamics *mf*, *cresc.*, and *sf*. The left hand has a bass line with dynamics *mf*, *cresc.*, and *sf*. A *dim.* marking is present in the left hand in measure 6. The system ends with a fermata.

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

Solo *religiously and freely* *All*

Sopranos

Where is brud-der Rob-bins? — He's a -

1st Alto

2nd Alto

Tenor

He's a -

1st Bass

2nd Bass

Larghetto ♩ = 60

f *sf p colla parte* *mf*

159 Andante ♩ = 66 Quasi marcia funebre

Sop. *decresc.* *p* Solo *ten.*
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.*
Gone, gone, gone, gone, gone, gone, gone.

Andante ♩ = 66 Quasi marcia funebre

decresc. *p*

160 Come prima

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

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

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

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

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

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

Come prima
mf *decesc.* *p*

Bar. Solo

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

p

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

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

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

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

Ten. *f* *decresc.* *mp*
An' he's gone, gone, gone, gone, gone, gone, gone.

B.1 *All f* *decresc.* *mp*
eve - nin' fall. Gone, gone, gone, gone, gone, gone, gone.

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

mf *decresc.* *(b)* *3*

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

A.1 *p cresc.* Gone, gone, gone, gone,

A.2 *p cresc.* An' he's gone, gone, gone, gone,

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

B.1 *p cresc.* Gone, gone, gone, gone,

B.2 *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. It consists of seven staves. The top six staves are for voices: Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The bottom staff is for the piano. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal parts have lyrics: 'death touched Rob-bins wid a sil - ver knife.' followed by 'Gone, gone, gone, gone,'. The Alto 2 and Bass 2 parts have a second line of lyrics: 'An' he's gone, gone, gone, gone,'. The piano part starts with a fortissimo piano (*sf p*) dynamic, then moves to piano (*p*), and finally to a crescendo (*cresc.*). The vocal parts also feature dynamics like *p* and *cresc.* and include a 'Solo' marking for the Soprano part.

Sop. *gone.* *f*
gone, gone, gone.

A.1 *f*
gone, gone, gone.

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

Ten. *f*
gone, gone, gone.

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

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

sfz

162

Sop. *mp cresc.* *fp* *f*
 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

A.1 *mp cresc.* *fp* *f*
 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

A.2 *mp cresc.* *fp* *f*
 gone, gone, gone, gone, gone, gone, gone. Oh, he's gone— Rob-bins is gone—

Ten. *mp cresc.* *fp* *f*
 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

B.1 *mp cresc.* *fp* *f*
 Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone—

B.2 *mp cresc.* *f*
 gone, gone, gone, gone, gone, gone, gone. Oh, he's gone— Rob-bins is gone—

mp cresc. *sfz* *p*
3 *3* *3*

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*

SERENA

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

MARIA

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

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

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

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

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

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

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

pp dolce (colla voce)

(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,

Detailed description of the musical score: The score is for a multi-voice setting. The vocal parts are Soprano (S.), Mezzo-soprano (Ma.), 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 two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: S. 'What's dat wo-man com-in' here for?'; Ma. 'an' Bess is a-help-in' him.'; Sop., A.1, A.2, Ten., B.1, and B.2 all sing 'gone, gone,'. Performance directions include '(springs to her feet)' and 'f with hatred'.

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

Sop. *cresc.* *mf*
gone, gone, gone,

A.1 *cresc.* *mf*
gone, gone, gone,

A.2 *cresc.* *mf*
gone, gone, gone,

Ten. *cresc.* *mf*
gone, gone, gone,

B.1 *cresc.* *mf*
gone, gone, gone,

B.2 *cresc.* *mf*
gone, gone, gone, gone, gone, gone,

mf

cresc. *mf*

The musical score is for a vocal ensemble and piano accompaniment. It features six vocal parts: Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The lyrics for all vocal parts are 'gone, gone, gone,' with varying phrasing and melodic lines. The piano accompaniment includes a melodic line with a *mf* dynamic and a harmonic line with *cresc.* and *mf* dynamics. The score is in a key with two flats and a common time signature.

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,

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, gone,

The score includes a piano accompaniment at the bottom with a grand staff (treble and bass clefs).

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

A.1
 gone.

A.2
 gone.

Ten.
 gone.

B.1
 gone.

B.2
 gone.

Subito con spirito ♩ = 88

mf *f*

167

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

All principals sing here according to their voices

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

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

A.2 o-ver-flow, o-ver-flow, fill up de sau-er

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

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

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

mf *f*

168

Peter and Lily enter (drop money into saucer.)

JAKE *f* *b* *p* *pp*

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

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

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.

J.

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

A.1

A.2

Ten.

B.1

B.2

mf

Detailed description: This is a page of a musical score for a choral piece. It features eight staves. The top staff is for the Soprano (Sop.) and includes the lyrics: "Lawd will meet you; — Yes, de Lawd will meet you at de court-house do', —". Below the Soprano are five staves for other vocal parts: Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). The bottom two staves are for the piano accompaniment. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The piano part includes a dynamic marking of *mf* (mezzo-forte) and features a complex, multi-measure chordal texture in the right hand towards the end of the page.

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

PETER

Meno

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'!

Meno

Нар

court-house do; court-house do'!

170

SERENA

Andante ♩ = 66

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

MARIA

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

Pe. *ten.*
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,

pp
Gone, gone,

gone,

gone,

B.1

pp
Gone,

gone,

B.2

pp
Gone, gone,

gone,

gone,

Andante ♩ = 66

pp doloroso
pp

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.

B.2 gone, gone, gone.

ten.

sfz

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The page number '128' is at the top left. The score is arranged in eight staves. The top two staves are for vocal soloists: Soprano (S.) and Mezzo-soprano (Ma.). The Soprano part has lyrics 'What am I go-in' do if we ain' got de mon-ey?—' and includes musical markings for a sixteenth-note triplet, a triplet, and a tenuto mark. The Mezzo-soprano part has lyrics 'you can bur-y him soon.' and includes a triplet marking. The next six staves are for a vocal ensemble: Soprano (Sop.), Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). Each of these parts has the lyrics 'gone, gone.' and consists of a few notes on a staff. The bottom two staves are for the piano accompaniment, showing chords and bass lines. The piano part ends with a forte dynamic marking 'sfz'.

171

S. *'shouted*
Bless de Lord!

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

sempre colla parte
p

S. *f*
A-men, my Je-sus!

Po. *ten.*
An' he go-in' to sof-fen dese people heart for to fill de sau- cer till he spill all o-ver.

All (shouted)
A-men, my Je-sus!

fz p

Po. De Lawd will pro - vide a grave for his chil - len.

CLARA
Bless de Lawd!

fz 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!

sfz p

SERENA

(shouted)

f *3*

A - men, my Je - sus!

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

fz 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

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

Scp.
o - ver - flow. Ev - 'ry - bod - y

(like a rhythmic spiritual)
A.1 *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

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

B.2

The musical score is arranged in a system with seven staves. The top staff is for Soprano (Scp.), followed by Alto 1 (A.1), Alto 2 (A.2), Tenor (Ten.), Bass 1 (B.1), Bass 2 (B.2), and Piano. The Soprano and Tenor parts have lyrics: "o - ver - flow. Ev - 'ry - bod - y". The Alto 1 and Bass 1 parts have lyrics: "o - ver - flow, o - ver - flow. Oh, fill up de sau - cer till it". The Alto 2 and Bass 2 parts are empty. The Piano part consists of two staves (treble and bass clef) with chords and melodic lines. Performance instructions include "(like a rhythmic spiritual)" and "mf" (mezzo-forte).

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

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

Piano accompaniment

The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in a SATB format. The piano accompaniment features a steady bass line and a more active treble line. The lyrics are: "Lawd, send down yo' - bins is ris - in', oh, Rob - bins is ris - in' to Heav - take Rob - bins to your".

176

PORGY

(spoken) with great expression.

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

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

A.1
 - - en!

A.2
 Heav - en!

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

B.1
 - - en!

B.2
 Heav - en!

mf *pp*

subito pp

177

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

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

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

A.2

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

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

B.2

Vocal parts A.1, A.2, B.1, and B.2 include dynamic markings such as *pp* and accents. The piano accompaniment at the bottom features chordal textures with some chords marked with a 'V'.

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-cer 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-cer till it o - ver - flow.

B.2

Piano accompaniment with chords and melodic lines.

Po. lov - in' han' An' take our brudder to yo' 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

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features six vocal staves and a piano accompaniment. The vocal parts are: Po. (Piano), Sop. (Soprano), A.1 (Alto 1), A.2 (Alto 2), Ten. (Tenor), and B.1 (Bass 1). The piano accompaniment is shown in the bottom two staves. The lyrics are: 'lov - in' han' An' take our brudder to yo' bos - om.' for the Po. part; 'Heav - - - en. Oh,' for the Sop. and Ten. parts; and 'Send down yo' an - gels, Lawd, oh Lawd, Lawd, oh Lawd,' for the A.1 and B.1 parts. The A.2 and B.2 parts are blank. The piano accompaniment consists of chords and arpeggiated figures in both hands.

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 en, *f* till it o-ver - flow, -

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

Ten. bless - ing,

B.1 en, *f* 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!

Piano accompaniment at the bottom includes a *ff* marking and triplet figures.

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)

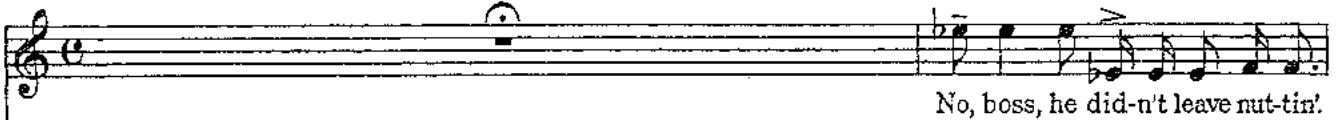
Um! a sau-cer-buried nig-ger, I see. You're his wid-ow?


Moderato


colla parte

p

fpp

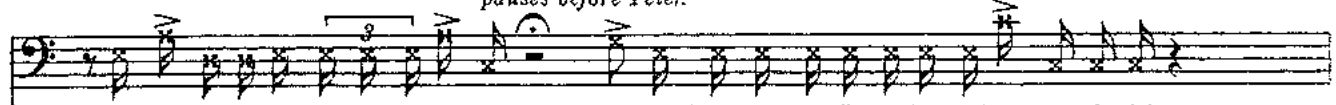
S.  No, boss, he did-n't leave nut-tin'.

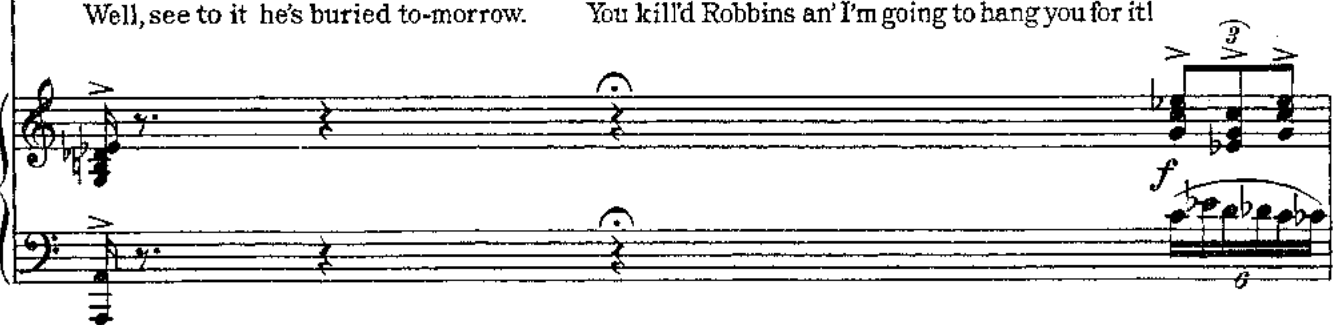
D.  He did not leave an-y bur-i- al in-sur-ance?



p *fpp*

He circles room and pauses before Peter.

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



f

181

Poco più mosso

LILY (angrily)

He ain't done um! He say, you kill Rob - bins.

PETER

What he say? 'Fore

D.

Poco più mosso

Come a-long now!

Pa.

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)

Pa.

Crown done it, boss, I done see him do it.

D.

(shouting)

You're sure you saw him?

Moderato con anima ♩ = 80

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

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

D.

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

calmato

sfpp

p

8.....

mp

Yes, boss, dat's my room.

D.

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

mp

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.

Detailed description: This system contains a vocal line for Peter (Po.) and piano accompaniment. The vocal line is in bass clef and includes triplet markings. The piano accompaniment is in treble and bass clefs, with a dynamic marking of *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

Detailed description: This system contains a vocal line for the Detective and piano accompaniment. The vocal line is in bass clef and includes triplet markings. The piano accompaniment is in treble and bass clefs.

D.

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

POLICEMAN (white man)

Come a - long, un - cle.

f

10

Detailed description: This system contains a vocal line for the Detective (D.), a vocal line for the Policeman, and piano accompaniment. The Detective's line is in bass clef. The Policeman's line is in bass clef and begins with a dynamic marking of *f*. The piano accompaniment is in treble and bass clefs, with a dynamic marking of *f* and a fermata over a ten-measure phrase.

Risoluto

PETER (*shouting*)

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

MARIA

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

Risoluto

p leggiero

POLICEMAN

185 Moderato ♩ = 84

Till we catch Crown.

PORGY

I reck-on Crown done loose now in de

Moderato ♩ = 84

colla parte

Po.

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

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 $\text{♩} = 72$

PETER (shouted)

They drag him off.

I ain' done nut - tin', boss,

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,

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* That's the truth, Brother

The first system of music features a vocal line for Peter (Po.) and a vocal line for Jake (JAKE). Peter's line begins with "in - to trou-ble." and continues with "But there go Pe-ter to be lock up". Jake's line begins with "That's the truth, Brother". The piano accompaniment is in the bass clef, with a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs.

Po. **188** *espr.* like a thief. An' here be Robbins with his wife an' his fad -
 J. Like a thief.

The second system of music features a vocal line for Peter (Po.) and a vocal line for Jake (J.). Peter's line begins with "like a thief." and continues with "An' here be Robbins with his wife an' his fad -". Jake's line begins with "Like a thief.". The piano accompaniment is in the bass clef, with a key signature of one flat and a 3/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs. The dynamic marking *p espr.* is present, and the system ends with a *pp* marking.

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

The third system of music features a vocal line for Peter (Po.) and piano accompaniment. Peter's line begins with "- der - less chil-len," and continues with "an' Crown done gone his ways drink-in'". The piano accompaniment is in the bass clef, with a key signature of one flat and a 3/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs. The dynamic marking *fp* is present.

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

The fourth system of music features a vocal line for Peter (Po.) and piano accompaniment. Peter's line begins with "gamb-lin', swear-in' to do the same thing o-ver an' o-ver some-wheres else.". The piano accompaniment is in the bass clef, with a key signature of one flat and a 3/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs. The system ends with a double bar line.

189

Andante doloroso $\text{♩} = 69$ *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, _____ 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 $\text{♩} = 69$ *p poco a poco cresc. mf**f marcato*

p poco a poco cresc. mf *f marcato*

Sop.

A.1

A.2

Ten.

B.1

B.2

8

rall.

All sway to rhythm.

191

Allegretto ben ritmato ♩ = 108

f *deciso*

Swaying stops. *f* (with utmost expression)

SERENA VI A III #5 VI #3

poco sostenuto *mp sempre ritmato* *fp* *fp*

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

s. For his tired foot - steps climb-in' up de stairs.

fp *mf*

192

(wailing)

s. Ah Ah

mp *rall.*

p *rall.*

VI

VI #5

VI +6

6 VII X

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

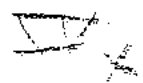
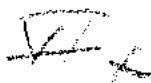
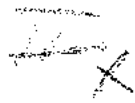
S. Ain' dat I min' work-in',

f poco accel.

rit.

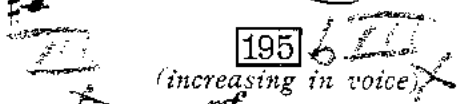
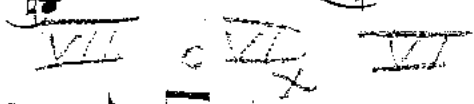
espr.

mp a tempo



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

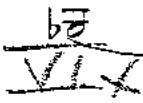
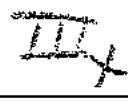
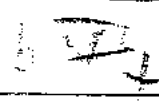
L. H.



S. to de prom-ise land. — But Ole Man

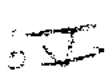
sub. rall. *f* *mp a tempo e* *espr.*

195 (increasing in voice)



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

poco cresc.



196

Meno



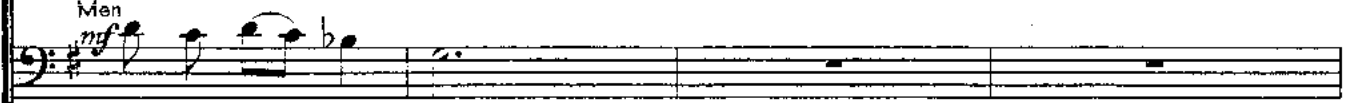
S. Tell-in' me I'm ole now since I lose - my man.

f pesante

Handwritten guitar chord diagrams: ~~II~~ ~~V~~ ^{6 9} ~~I~~ ^{#3} ~~I~~ ~~VII~~ ^{6 9} ~~IV~~ ~~VI~~ ~~II~~ ⁺

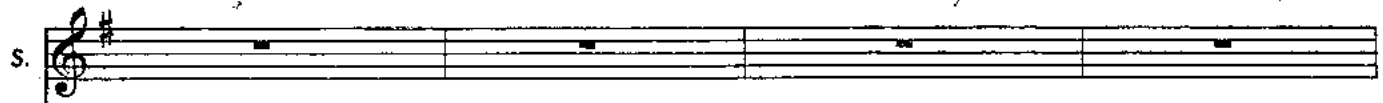
S.  Since I lose my man.

Women *mf*  Since she lose her man.

Men *mf* 

mf espress.  *p calmato*

Handwritten guitar chord diagrams: ~~VII~~ ^{6 9} ~~IV~~ ~~VII~~ ~~III~~ ⁺

S. 

Women *p*  Ah, _____ Ah, _____

Men *p* 

a tempo 

VII

VII

VII

b VII

197

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

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

p

VII *VII* *b VII* *VII* *VI*

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

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

poco rall.

VII *VII* *b VII* *VII* *VI*

omit 13 x omit 13 omit 13 K-713
omit 159

198 Più mosso

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

VI VI VI

s. That I'm all a - lone now since my man is dead.

Meno

VI x #9 VI #9 VI x VII x VI

199 (wailing) gliss. mf Ah Since my man

p cresc. mf f sub. allarg.

IV x #9 II x #9 VII x #9

200 Grandioso All sway to rhythm.

s. is dead.

ff espr. ff a tempo

(Undertaker enters quietly.)

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

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)

mp *meno* *poco cresc.* *mf rit.*

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*

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,

f deciso

205

Meno mosso*pats her head.*

UNDERTAKER

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

Viol. Solo

fpp

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

3

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.

5

f

207 UNDERTAKER

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

sostenuto

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.

mf

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*

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

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

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

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

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

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 *poco cresc.*

R.H.

214

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'

f

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'.

mf

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 accel.

fp

fp

fp

fp

Allegro *poco rit. as before*

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

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

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

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

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

Allegro

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'. *mf*

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

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

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

Meno

Poco animato con spirito
a tempo

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

S. *mf*

A. *mf*

T. *mf*

B. *mf*

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

S.

A.

T.

B.

B. *p*

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',

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

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'

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

B.1

Нар

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'
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 $\text{♩} = 104$

stringendo

f *ff* *cresc.* *molto*

227

ff

S. *f* Oh, we're wah wah

A. *f* Oh, we're leav - in' for the Prom - ise'

T. *f* Oh, we're wah wah

B. *f* Oh, we're leav - in' for the Prom - ise'

S. wah
leav - in' for the Prom - ise' Lan'

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

T. wah
leav - in' for the Prom - ise' Lan'

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

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

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

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

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

S. *ff* *sempre f* Un -

A. *ff* *sempre f* Un -

T. *ff* *sempre f* Un -

B. *ff* *sempre f* Un -

mf molto cresc.

mf molto cresc.

mf molto cresc. *f* *fff* *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'

CURTAIN

S. Lan'

A. Lan'

T. Lan'

B. Lan'

232

8^{va}

mf

decresc.

mf

p

233

(train effect)

R.H.

mp L.H.

f

ACT II

Scene I

Moderato molto deciso ♩=112

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

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

Listesso 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.

un poch. rit.

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'

mf

un poch. rit.

3 **Meno mosso**

espr.

(grunt)

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

FISHERMEN

Tenors *mf* (pulling at net) to get there, huh! to

Basses *mf* to get there, huh! to

Meno mosso

mp *piu espr.* L.H.

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

In de Prom-ise' Lan' *mf* *ten.*

In de Prom-ise' Lan' *mf* *ten.*

In de Prom-ise' Lan' *ten.*

Detailed description: This system contains three vocal staves and two piano staves. The vocal staves are in bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The first vocal staff has lyrics 'an-chor in de Prom-ise' Lan', In de Prom-ise' Lan' 2. An' Lawdy, 3. I got a'. The second and third vocal staves have lyrics 'In de Prom-ise' Lan''. The piano accompaniment features chords and melodic lines in both hands, with dynamics markings of *mf* and *ten.* (tenuto).

4 Tempo I.

J. *p*

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

Detailed description: This system contains one vocal staff and two piano staves. The vocal staff is in bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The vocal line has lyrics 'blis - ter on — my — set-tin' down place. I got a blis - ter in my han''. The piano accompaniment features chords and melodic lines, with a dynamic marking of *p* (piano).

J.

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

Detailed description: This system contains one vocal staff and two piano staves. The vocal staff is in bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The vocal line has lyrics 'But I'm go - in' row dis lit - tle boat, trust me Gawd, Till I'. The piano accompaniment features chords and melodic lines.

5 **Meno mosso**

un poch. rit.

mf *più espr.*

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

mf It take a long pull to

mf 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

Musical score for measure 6, featuring piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *f*, *mf*, and *p*. The music consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line.

7

ANNIE (speaking loudly from window)

Musical score for measure 7, including vocal line for Annie and piano accompaniment. The key signature has one flat, and the time signature is 4/4. Dynamics include *f* and *mf*. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs).

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

8

Musical score for measure 8, including vocal line for Jake and piano accompaniment. The key signature has one flat, and the time signature is 4/4. Dynamics include *mf* and *p*. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs).

p'rade start up de block at ten o'-clock? JAKE (gathering up his tackle)

That's right, mens.

Musical score for measure 9, including vocal line for Jake and piano accompaniment. The key signature has one flat, and the time signature is 4/4. Dynamics include *f*. The vocal line is on a bass clef staff, and the piano accompaniment is on two staves (treble and bass clefs).

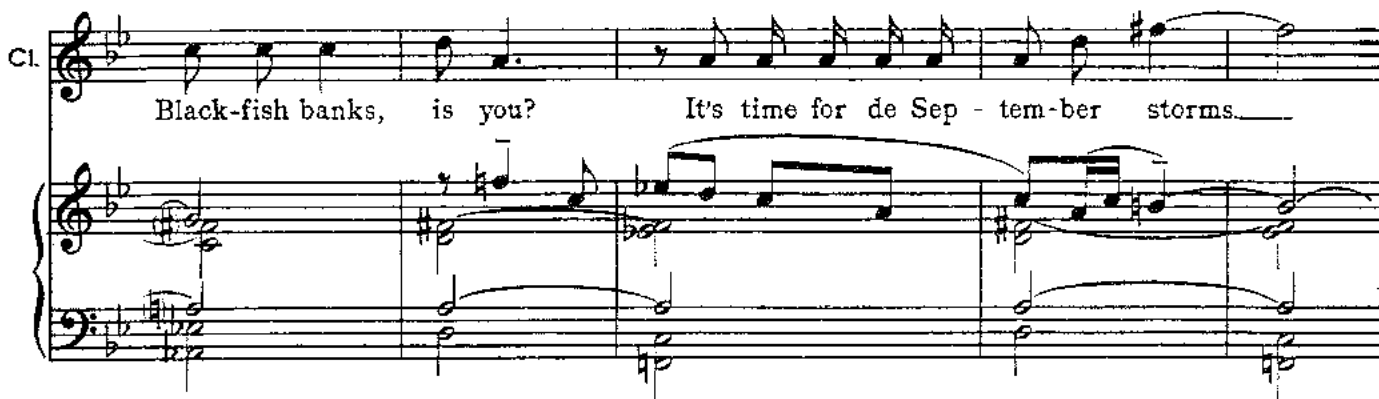
Turn out to-mor-row morn-in' an' we'll push de Sea-gull clean to de

J.  *mf* scherzoso

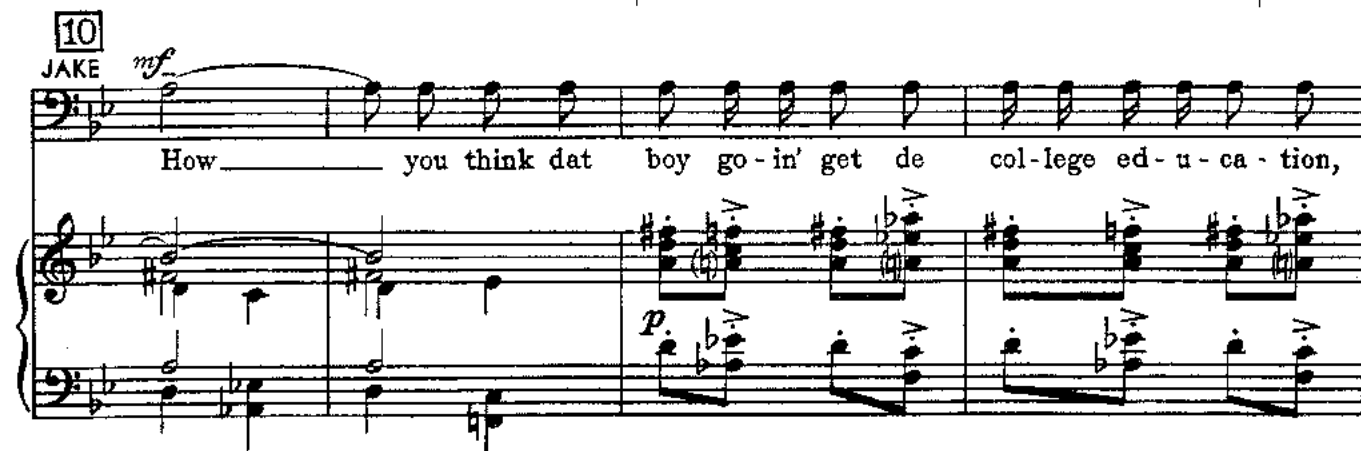
Black-fish banks, fore we wet de an-chor.

9
CLARA (approaching Jake with baby in her arms)
mf tranquillo 

Jake, you ain't plan-nin' to take de Sea-gull to de

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,

11 (He pats Clara on shoulder and goes)

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

Musical score for system 11. The vocal line is in bass clef with a key signature of one flat and a common time signature. The lyrics are "if I don' work hard an' make mon-ey? —". The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. The dynamic marking is *mf*.

with her to group at Maria's table)

12 Porgy at window laughing

mf poco cresc.

Musical score for system 12. The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. The dynamic marking is *mf poco cresc.*

G I II 2 I

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

Oh, I got plen-ty o' nut-tin', — An'

mf *p leggiero*

R.H.

Musical score for system 13. The vocal line is in bass clef with a key signature of one flat and a common time signature. The lyrics are "Oh, I got plen-ty o' nut-tin', — An'". The piano accompaniment is in grand staff with a key signature of one flat and a common time signature. The dynamic marking is *mf* and *p leggiero*. The right hand (R.H.) part is indicated.

G I III E 69 II I I II IV

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

Musical score for system 14. The vocal line is in bass clef with a key signature of one flat and a common time signature. The lyrics are "nut-tin's plen-ty fo' me. I got no car, got no mule, I". The piano accompaniment is in grand staff with a key signature of one flat and a common time signature.

14

Handwritten guitar chords at the top: *(E)* I III = III *(D)* I *(D)* I *(G)* I

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

Handwritten guitar chords above system 16: *(G)* I III *(G)* I III *(G)* I III

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

Handwritten notes at the top of the page: *G II 6 II / 5 IV / IV 6 IV / 5 IV / IV*

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

Handwritten circled 'G' on the left margin.

17

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

cresc.

Handwritten circled 'G' on the left margin.

18

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

f p R.H.

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

Po. *spoken mf* *3*

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

Po. *optional*

Lawd, got my song.

SERENA

mf

How he changel

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

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

Tenor

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

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.

22 PORGY

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

Tenors (*hummed*)
p Hm Hm

Basses (*hummed*)
p Hm Hm

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 _____

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. The right hand plays a series of chords, primarily triads and dyads, with some eighth-note patterns. The left hand provides a steady bass line with eighth notes and rests.

24

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

T. _____ Hm _____

B. _____ Hm _____

The piano accompaniment for the second system continues with similar chordal textures. It features a mix of chords and moving lines in both hands, supporting the vocal parts. The notation includes various note values and rests.

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

Allegretto

Po. —

MARIA *p*
Lis-sen there, — what I tells you.

Allegretto

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.

espr.

cresc.

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*

Detailed description: This block contains the first system of music for 'Sporting Life'. It features a vocal line in 2/4 time with lyrics 'What you t'ink you do-in'? Dat'. The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady bass line. Dynamics range from *f* to *p*.

S. L.

stuff cos' mon-ey.

cresc. *f*

Detailed description: This block contains the second system of music for 'Sporting Life'. The vocal line continues with 'stuff cos' mon-ey.'. The piano accompaniment features a *cresc.* marking and a *f* dynamic. The right hand has more complex rhythmic patterns, including triplets.

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

Detailed description: This block contains the first system of music for 'Maria'. The vocal line in common time begins with '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 is sparse, with a *f* dynamic.

Ma.

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

mf

Detailed description: This block contains the second system of music for 'Maria'. The vocal line continues with 'but no - bod - y ain' go - in' ped - dle hap - py dust 'roun' my shop.'. The piano accompaniment includes a *mf* dynamic and features triplet markings in the right hand.

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

S. L. frien'.

Allegro giocoso ♩ = 132 (with menace)

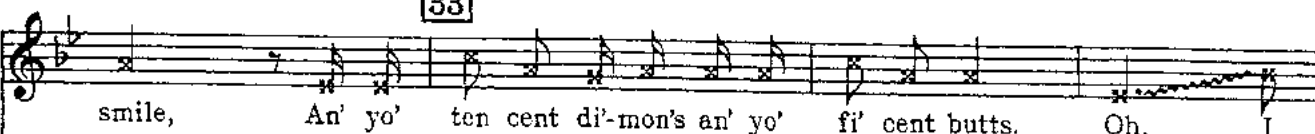
Allegro giocoso ♩ = 132 (muffled drums) etc.


L.H. ff

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

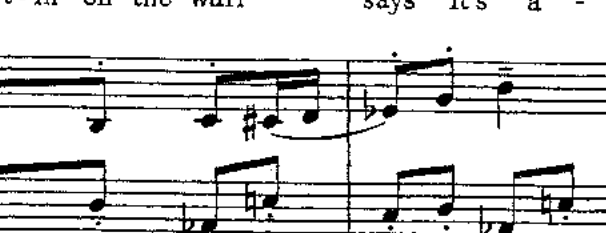


34

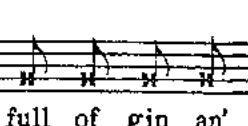
Ma.  hates yo' guts. Some-bod-y's got to carve you up to

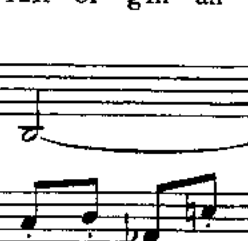


Ma.  set these nig-gers free An' de writ-in' on the wall says it's a -



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 hal 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. Frien's wid you, Nig-ger? I fears I mus' de -

freely

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

41

Frazier looks around court.

Allegretto con umore ♩ = 80

42

MARIA

mf

Morn-in', Lawyer, look-in' for some-bod-y?

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*

Morn-in', Por-gy, -

colla parte

p a tempo

PORGY *mp* *a tempo*

Morn-in', Law - yer. -

Fr.

'Ain't that Crown's Bess in yo' room?

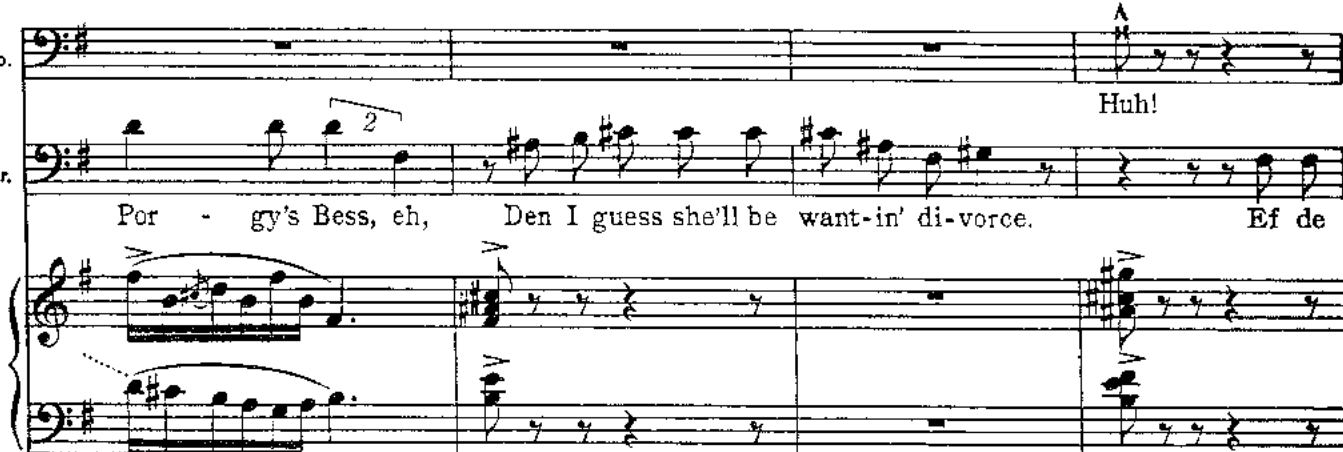
Po. **f** 44


No sir, she ain't, - she's Por - gy's Bess.

Fr. **f**

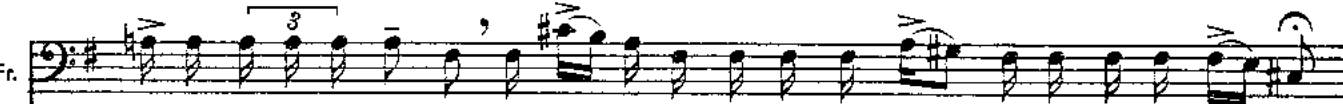
Ah ha, ah ha,

L.H. *mp*

Po. 

Fr.  Huh!

Por - gy's Bess, eh, Den I guess she'll be want-in' di-voice. Ef de

Fr.  wo-man liv-in' wid you now, she got to have di-voice from Crown or else it ain't le - gal.

colla parte

45 Takes document from pocket and shotes it to Porgy.

L.H.
mf a tempo scherzoso



PORGY
f

How much dat t'ing cost?



L.H.

(shouting to room) *f*

Po. *f* Bess, you

FRAZIER *f*
One dol-lar, dat is, if there ain' no com-pli-ca-tions.

fp *p*

BESS *mf*
What you think, Por-gy? —

Po. *mf* likes to have di-vo-ree?

mf *p*

B. *f*

Po. *f* I'm — a - go - in' to buy you a di - vo-ree.

47

Porgy counts out money, hands it to Frazier.

FRAZIER

f
Wait a min-ute, It ain't

Musical score for measure 47. The piano part includes markings for "L.H.", "mf a tempo", and "sfz p". The vocal line has lyrics "Wait a min-ute, It ain't".

48

Chorus (shouts)

f

Bess!

glances at crowd,

Fr.

le - gal yet.

Yo' name?

Musical score for measure 48. The piano part includes markings for "f brillante", "R.H.", and "L.H.". The vocal line has lyrics "le - gal yet. Yo' name?".

BESS

mf
Twen - ty year._

Fr.

Yo' age?_

Musical score for measure 49. The piano part includes markings for "L.H.", "R.H.", and "L.H.". The vocal line has lyrics "Twen - ty year._ Yo' age?_".

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-voice from dat man Crown?

S. Sho' she do, sho' she do,

A. Sho' she do, sho' she do,

T. Sho' she do, sho' she do,

B. Sho' she do, sho' she do,

colla parte

Come prima

52

Con moto

f
I'm ask-in' you.

Fr. 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 $\frac{3}{8}$

When was

S.

A.

T.

B.

Yes, yo' hon - or.

L.H. *fz*

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)

Fr. Dat gal ain' nev - er mar - ry!

One yeah, five yeah, ten yeah, what?

con umore

L.H. *f*

Fr. Ah, dat's a com - pli - ca - tion!

55 Animato $\text{♩} = 88$

Sop. *mf* Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Alto *mf* Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Ten. *mf* Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Bass *mf* Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

mf Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,

Animato $\text{♩} = 88$

p

Vivo

S. Lord, Lord. —

A. Lord, Lord. —

T. Lord, Lord. —

B. 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 accel.

tr

ten.

sfz

p

ten.

Fr. *f* got no right to laugh, but it take ex-pert to di-orce

colla parte

Fr. *f* 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.

f *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

Fr. 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?

62

(The atmosphere changes to one of secretiveness as Alcn Archdale enters.)

SERENA

Wite gen'-man.

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?

mf

f pp

(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 *pp* *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.

mf *f*

SERENA

Go 'long and wake Por - gy. Can't you tell folks when you see 'em?

f *pp* *mf*

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,

mf *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?

His folks used to be-long to my fam'-ly

p a tempo

f

espr.

He sho' got plen-ty of trou-ble.

and I just heard he was in trou-ble.

mf

p

espr.

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)

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-vo-rce-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

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.

70

Giacoso

PORGY

FRAZIER *mf* Good morn - in', Mis - ter Arch - dale.

Gawd bless you, boss. — Gawd bless you! —

mp

Giacoso

At this point a great bird flies low, frightening everybody.

Subito molto animato $\text{♩} = 90$ Più mosso $\text{♩} = 60$

Po.

ff

71

Tempo primo $\text{♩} = 90$

Po.

Look out, dat's a buz-zard!

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

72

PORGY *f* >

Boss, dat bird mean trou-ble. Once de buz-zard fold his wing an' light o - ver yo'

colla parte

fz p

house, all yo' hap-pi-ness done dead.

fz p

73

Moderato energico

dramatically

Buz - zard keep on fly - in' o - ver,

mf *con espressione drammatica*

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* *decresc.* *mf*

Trou - ble, _____

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 *mp* *(freely)* *f* *(commandingly)* **Andante**

Po. 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**

rit. *f*

Po. Don' live here no mo'.

rit. *f*

(laughing) *f* Ha, ha, ha, ha, ha! Ha! *(spoken)* Buzzard, on yo' way!

mf

79 Tempo I *mf* Ole age, what is you a-ny-how,

mp

Po. nut - tin' but be - in' lone - ly.

f

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.

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.

S.L. 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

S.L. No-bod - y ev - er gave up hap - py dus'.

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

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.

If I get my hands on you once more, you'll see quick e-nough.

Po.

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.

PORGY

Get out, you rat, you louse, you buz-zard.

mp

Agitato come sopra

Sporting Life saunters off. Jake and Clara come from their door with basket. Both are dressed for the picnic.

Musical score for the piano introduction of measure 92. The piece is in 3/4 time and features a lively, rhythmic melody. The right hand (R.H.) plays a series of eighth-note triplets, while the left hand (L.H.) plays a steady eighth-note accompaniment. The music is marked with a forte (*f*) dynamic and includes the instruction *con brio*. The key signature has one flat (B-flat major or D minor).

93 Moderato ♩ = 102

JAKE *mp*

Hon-ey, we — sure go - in'

Musical score for Jake's first line of dialogue. The vocal line is written in a bass clef and begins with a half note rest, followed by a quarter note and a half note. The piano accompaniment is in a treble clef, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) section marked *espr.* (espressivo). The piano part features a rhythmic accompaniment with eighth notes and triplets.

strut our stuff to-day!

Be sure to come 'long to de

Musical score for Jake's second line of dialogue. The vocal line continues with a quarter note and a half note. The piano accompaniment continues with a similar rhythmic pattern, including triplets. The key signature remains one flat.

94 Jake and Clara exit. Bess and Porgy are left alone.

pic-nic, Bess.

Musical score for Bess's line of dialogue. The vocal line is written in a bass clef and begins with a half note rest, followed by a quarter note and a half note. The piano accompaniment is in a treble clef, starting with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic accompaniment with eighth notes and triplets.

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. —

Bb

Bb

(Handwritten circled note)

I II III IV

I 4/3 b V IV 5 VI x I II

b VI m III III M II b III

Bb

I II III IV V

96

Po. 

Want no wrin - kle on yo' brow, no -

III V III III+ IV+ V#3

Po. 

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

I VI VII V 97 III III+

Po. 

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

mf

IVx #IV V I D II IV

Po. 

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

poco rit.

mf

(D)

98 Tempo I. molto cantabile

BESS

Por - - gy, I's yo' wo - man now, I is,

mf più espressivo

(D)

I is! An' I ain' nev-er go-in' no-where 'less you shares de

(D)

fun. Dere's no

stringendo *rall.* *a tempo*

(D)

wrin - kle on my brow, no - how, but

99

Subito più mosso

B. *well* I ain' go-in' You hear me say-in', if you ain' go-in',

L.H.

B. *rall.* wid you I'm stay - in'. *f a tempo* Por - gy, I's yo' wo - man

rall. *f* *a tempo* *rit.*

B. *a tempo* now! I's yours for ev - er, *rit.* Morn-in' time an' ev-'nin' time an'

a tempo *rit.* *p dolce*

B. *IV* *IV* *I* *III*

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

F#

101

Po. *III* *VI* *II* *I*

sum-mer time an' win-ter time, Bess, *you*

mf animando

F#

Po. *IV* *VI* *II* *I*

you got *you* *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. 103 *rall.* *a tempo*
 Po. Dere's no
 one — now an' for - ev - er. 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

B. *(humming)*
Hmm

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

105

B. *(They embrace.)* *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:

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.* *pp*

Residents of the row pour from the doorways singing and dancing with the band.

109 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

mf

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!

mf

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'

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,

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

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a forte (f) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics for all parts are: "got de 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.

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a forte (f) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics for all parts are: "way 'cause dis is pic - nic day.". The piano accompaniment includes a "R.H." (Right Hand) marking.

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!

Ma. sis - ter? Ain't you know you go - in' be late for de pic - nic?

BESS *mp* I stay - in' with Por - gy.

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.

B.

Po.

I so glad to have you go, I been want-in' you to be so

con tenerezza

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.

Нар

8 simile

8 simile

B. *(off stage)*

Good - bye, Por - gy, Good -

125

8

pp

B.

bye.

8

sempre pp

mp e ben cantando

8

Porgy sings in happy vein as he goes up steps to his room.

126 Moderato $\text{♩} = 68$
PORGY

mp I got plen - ty o' nut - tin', _____ An' nut - tin's plen - ty fo'

p

p

simile

Pa. me. I got my gal, got my Lawd, got

simile

Optional 127

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

This system contains the first two lines of the musical score. The vocal line (Po.) is written in bass clef with lyrics: "Heb-ben de whole day long. Got my gal,". The piano accompaniment (Po.) is written in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Po. got my Lawd, got my song. Curtain

mf cresc.

This system contains the next two lines of the musical score. The vocal line (Po.) continues with lyrics: "got my Lawd, got my song." and ends with a "Curtain" instruction. The piano accompaniment (Po.) continues with the same accompaniment pattern. A dynamic marking of *mf cresc.* is present in the lower right of the piano part.

Po.

This system contains the final line of the musical score, which is primarily piano accompaniment (Po.). It features a complex texture with triplets and a final fortissimo (*f*) dynamic marking. The piano part is written in treble and bass clefs.

ACT II

Scene II

Ноты с сайта www.notarhiv.ru

Allegretto barbaro ♩ = 100

2
African
Drums

Musical notation for African Drums, measures 1-4. The piece is in 2/6 time with a tempo of 100. The right hand (R.H.) plays a melody with triplets, and the left hand (L.H.) plays a rhythmic accompaniment. Dynamics include *mf* and *mf*. A first ending bracket is shown at the end of the first system.

Нар

Musical notation for Nar, measures 1-4. The right hand (R.H.) plays a melody with triplets, and the left hand (L.H.) plays a rhythmic accompaniment. Dynamics include *mf*.

Musical notation for African Drums, measures 5-8. The right hand (R.H.) plays a melody with triplets, and the left hand (L.H.) plays a rhythmic accompaniment. Dynamics include *mp*.

Musical notation for African Drums, measures 9-12. The right hand (R.H.) plays a melody with triplets, and the left hand (L.H.) plays a rhythmic accompaniment. Dynamics include *mf* and *cresc.*

Musical notation for African Drums, measures 13-16. The right hand (R.H.) plays a melody with triplets, and the left hand (L.H.) plays a rhythmic accompaniment. Dynamics include *mf*.

cresc.

128

f

Afr.
Drs.

(Negroes are dancing, some play mouth organs, combs, bones. One plays a washboard, another a washtub. Everyone is full of gaiety.)

L.H.
f

Women *f* with abandon

Men *f*

I ain't got no shame do-in' what I like to

I ain't got no shame do-in' what I like to

mf

R.H.

W. do. I ain't got no

M. do. I ain't got no

f marcato

R.H.

mf

R.H.

W. shame do-in' what I like to do.

M. shame do-in' what I like to do.

f marcato

R.H.

130

W. *f* Sun ain' got no shame, Moon ain' got no shame,

M. *f* Sun ain' got no shame, Moon ain' got no shame,

W. So I ain' got no

M. So I ain' got no

W. shame do-in' what I like to do. 1.

M. shame do-in' what I like to do.

12.

W. do.

M. do.

più rit.

131 **Con brio e molto barbaro**
(3 & 2)

W.

M.

Con brio e molto barbaro
(3 & 2)

ff

W. *f* Ha - da-da Ha - da-da

M. *f* Ha - da-da Ha - da-da

f

W. Ha da da da da da da da da

M. Ha da da da da da da da da

mf cresc. *f*

W. Ha Ha da da

M. Ha Ha da da

W. Ha da da da da ha da da da da Ha da da da da ha da da da da

M. Ha da da da da ha da da da da Ha da da da da ha da da da da

W. da _____ Ha da da da da _____

M. da _____ Ha da da da da _____

The first system of the musical score consists of four staves. The top two staves are for vocal parts: W. (Soprano) and M. (Bass). The bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines begin with a long note on 'da' followed by a series of eighth notes on 'Ha da da da da'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some triplets and accents.

W. ha da da da _____ Ha da da _____

M. ha da da da _____ Ha da da _____

The second system of the musical score continues the vocal and piano parts. The vocal lines start with 'ha da da da' followed by 'Ha da da'. The piano accompaniment maintains the same rhythmic structure as the first system, with consistent accompaniment for both vocal parts.

W. Ha da da da da _____ Ha da da _____

M. Ha da da da da _____ Ha da da _____

The third system of the musical score concludes the vocal and piano parts. The vocal lines start with 'Ha da da da da' followed by 'Ha da da'. The piano accompaniment continues with the same rhythmic accompaniment as the previous systems.

W. *accel.*

M. *accel.*

accel.

W. *ff*

M. *ff*

Ah

Ah

W.

M.

L.H.

Detailed description of the musical score: The score is for a voice and piano piece. It consists of four systems of music. The first system has vocal staves for Soprano (W.) and Alto (M.) with 'accel.' markings, and piano accompaniment with 'accel.' marking. The second system has vocal staves with 'ff' and 'Ah' markings, and piano accompaniment with 'ff' marking. The third system has vocal staves with 'ff' and 'Ah' markings, and piano accompaniment. The fourth system shows piano accompaniment with 'L.H.' marking. The piano part features complex textures with many sixteenth notes and slurs.

132

Moderato ♩ = 98

Introduction for piano. Dynamics: *sf*, *mf*, *scherzoso*. Tempo: Moderato ♩ = 98.

SPORTING LIFE

Happily, with humor

mp

Vocal line for the first singer. Lyrics: It ain't ne-ces - sa - ri - ly so, It

W.

Piano accompaniment for the first singer. Dynamics: *mp*. Lyrics: It

M.

Piano accompaniment for the second singer. Dynamics: *mp*. Lyrics: It

Introduction for piano. Dynamics: *p*.

S.L.

Vocal line for the soloist. Lyrics: ain't ne-ces - sa - ri - ly so, De t'ings dat yo' li'-ble To

W.

Piano accompaniment for the soloist. Lyrics: ain't ne-ces - sa - ri - ly so.

M.

Piano accompaniment for the second soloist. Lyrics: ain't ne-ces - sa - ri - ly so.

Introduction for piano. Dynamics: *R.H.*

b.V /

69 VII 613

III x

III x

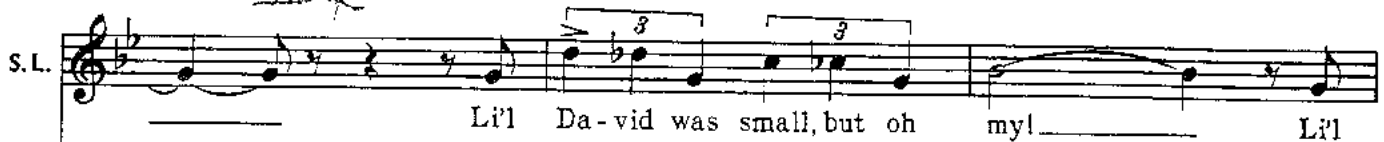
VII

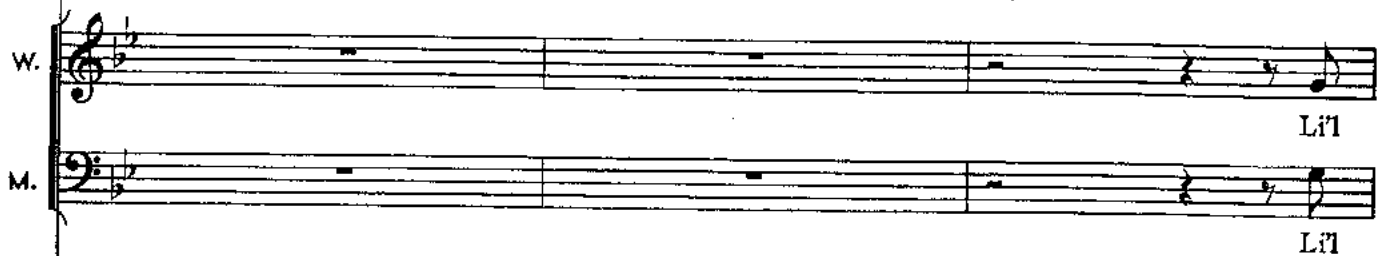
S.L.  *3 3 3 3*
 read in de Bi - ble, it ain't ne - ces - sa - ri - ly so.

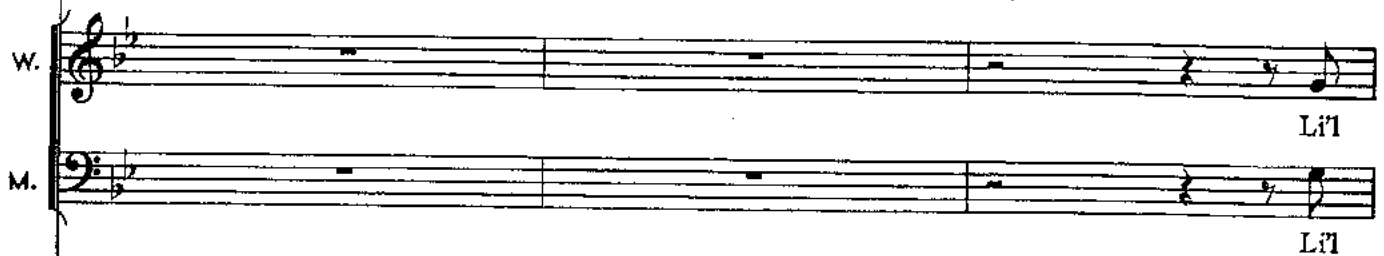


R.H. *bb*

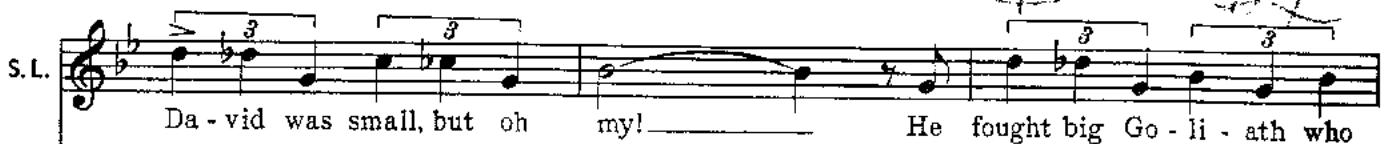
II x

S.L.  *3 3*
 Li'l Da - vid was small, but oh my! _____ Li'l

W.  *Li'l*

M.  *Li'l*



S.L.  *3 3 3 3*
 Da - vid was small, but oh my! _____ He fought big Go - li - ath who

W.  *3 3*
 Da - vid was small, but oh my! _____

M.  *3 3*
 Da - vid was small, but oh my! _____



R.H.

II x

S.L. *lay down an' di - eth. Li'l Da - vid was small, but oh my!*

W. *my!*

M.

R.H.

133 *Allegro giocoso*
f (like a savage outburst)

S.L. *Wa - doo_ Zim bam bod-dle-oo*

W. *Wa - doo_ Zim bam bod-dle-oo*

M. *Wa - doo_ Zim bam bod-dle-oo*

Allegro giocoso

mf R.H.

Ab

S.L. Hoo-dle ah da wa da Scat - ty wah._

W. Hoo-dle ah da wa da Scat - ty wah._

M. Hoo-dle ah da wa da Scat - ty wah._

Bo

S.L. Yeah! Oh, Jo- nah, he lived in de whale, Oh,

W. Oh,

M. Oh,

Tempo I

Tempo I

subito rit. mp

S.L. Jo - nah, he lived in de whale, Fo' he made his home in Dat

W. Jo - nah, he lived in de whale.

M. Jo - nah, he lived in de whale.

S.L. fish - 's ab - do - men. Oh, Jo - nah, he lived in de whale.

S.L. L'il Mo - ses was found in a stream, L'il

W. L'il

M. L'il

LPI

S.L. Mo-ses was found in a stream, He float-ed on wa-ter Till

W. Mo-ses was found in a stream.

M. Mo-ses was found in a stream.

S.L. Ole Phar-ah's daugh-ter She fished him, she says, from dat stream.

134 Allegro

S.L. Wa - doo... Zim bam bod-dle - oo

W. Wa - doo... Zim bam bod-dle - oo

M. Wa - doo... Zim bam bod-dle - oo

Allegro

S.L. Hoo-dle ah da wa da Scat-ty wah._

W. Hoo-dle ah da wa da Scat-ty wah._

M. Hoo-dle ah da wa da Scat-ty wah._

Tempo I

S.L. Yeah! It ain't ne - ces - sa - ri - ly so, It

W. It

M. It

Tempo I

subito rit.

p

S.I. aint ne - ces - sa - ri - ly so. Dey tell all you chil - lun De

W. aint ne - ces - sa - ri - ly so.

M. aint ne - ces - sa - ri - ly so.

R.H.

S.I. deb - ble's a vil - lun, But 'tain't ne - ces - sa - ri - ly so. To

R.H.

S.I. get in - to Heb - ben don' snap for a seb - ben! Live clean! Don' have no

legato

Handwritten annotations: circled '135', Roman numerals (I, II, III, IV, V, VI, VII), and other musical markings.

G

I

F

II

V

VI

VII

S.L. fault. Oh, I takes dat gos - pel When - ev - er it's pos' - ble, But

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

S.L. years, Me - thus' - lah lived nine hun - dred years, But

W. Me - thus' - lah lived nine hun - dred years.

M. Me - thus' - lah lived nine hun - dred years.

S.L. *3* *3* *3* *3*
 who calls dat liv - in' When no gal 'll give in To

Handwritten notes: *Bb* (circled), *V + 6*, *6 V*

S.L. *3* *3* *mp*
 no man what's nine hun-dred years? I'm

Handwritten notes: *Bb* (circled), *VII*, *III*, *G* (circled), *VII*, *III*

136

un poch. meno

poco a poco cresc.

S.L. *3* *3* *3* *3* *3* *3*
 preach-in' dis ser-mon to show, It ain't nes - sa_ ain't nes - sa_

Handwritten notes: *mp un poch. meno*, *poco a poco cresc.*

G

V

II

III

295
M

S.L. ain't nes - sa_ ain't nes - sa_ ain't ne - ces - sa - ri - ly

W. ain't ne - ces - sa - ri - ly

M. ain't ne - ces - sa - ri - ly

G

I

S.L. *mf a tempo* so...

W. *mf* so...

M. *mf* so...

mf a tempo

Dance (Sporting Life)

137

S.L. *mf* I'm

W. *mf* I'm

M. *mf* I'm

Un poch. meno

S.L. preach-in' dis ser-mon to show _____ It ain't nes-sa_ ain't nes-sa_

W. preach-in' dis ser-mon to show _____ It ain't nes-sa_ ain't nes-sa_

M. preach-in' dis ser-mon to show _____ It ain't nes-sa_ ain't nes-sa_

mf

Un poch. meno

S.L. ain't nes-sa_ ain't nes-sa_ ain't ne-ces-sa-ri-ly

W. ain't nes-sa_ ain't nes-sa_ ain't ne-ces-sa-ri-ly

M. ain't nes-sa_ ain't nes-sa_ ain't ne-ces-sa-ri-ly

rall.

Serena strides into circle of dancers, who stop and stand looking sullen or guilty.

Con vigore, ma moderato $\text{♩} = 84$

SERENA *f*

Shame — on all you sin - ners. —

Basso un poco barbaro

s. *f*

You call your-selves Church-mem-bers, you goes on a de-cent pic-nic of The

s. *f*

Sons an' Daugh-ters of Re-pent Ye Saith the Lord.

138

s. *f*

An' when the Christ-ians turn their back you start be-hav-in' like Sod-om an' Gom-

S. or - rah. — It's a Gawd's won - der de Lord don't sen' His liv - in' fire

S. to burn you of - fen de face of de earth. —

139 Poco meno

S. An' you, Jake, al - ways so loud - mouth at church - meet - ing, tell me

S. when did you start work - in' for de dev - il? Take them bas - kets an'

S. *cresc.*
 get on de boat all you wick-ed chil - len of de dev - il!

140
 (Steamboat whistle heard in distance)

S. *a tempo* *f*

Allegro vivace ♩ = 152

S. Hear what I tell you, It's high time you was

p *L.H.*

(Crowd gathers baskets, wraps, etc., goes off right.)

S. go - in'.

mf *f*

Maria enters.

141 Poco agitato *Serena turns as she exits and calls to Maria.*

marcato

SERENA (*spoken*)

You bes' hur-ry up, you goin' miss dat

decresc. *mf*

142 Poco meno

S. boat.

MARIA *f*

Poco meno If dat boat go with - out me,

p

Ma. there's gon-na be some sick nig-gers in Cat-fish Row when I gets home.

143 *Boat whistles.**Agitato*

MARIA

Here there! Hold yo' holt. I'se a-com-in'.

Ma. Turns back toward left.

Hur-ry up, Bess! dat boat's

144 *Più agitato*

Ma. Exits right. Bess enters left.

get-tin' de whoop-in' cough.

Musical score for the first system, featuring piano accompaniment in two staves. The music includes various chords and melodic lines, with some notes marked with accents and slurs.

Musical score for the second system, including piano accompaniment and a vocal line. Dynamics include *f* and *cresc.*. The piano part features complex chordal textures and a melodic line in the right hand.

145 *Crown whistles from thicket. Bess stops, drops basket.*

Moderato ♩ = 118

BESS *p* (spoken)

Musical score for the third system, including vocal lines for Bess and Crown, and piano accompaniment. Dynamics include *p misterioso* and *sfz*. The piano part features a rhythmic accompaniment with chords and a melodic line in the right hand.

CROWN (*emerging from thicket*)

Musical score for the fourth system, including vocal lines for Crown and piano accompaniment. Lyrics include "You know ver-y well_ dis Crown;" and "I seen you lan' an' I been". Dynamics include *p*, *ffz*, and *pp*. The piano part features a rhythmic accompaniment with chords and a melodic line in the right hand.

Cr. 146

wait-in' all day for see you. I mos' dead_ on this damn is-land.

BESS *un poco meno*

You ain' looks mos' dead, you big-ger 'n ev - er.

p un poco meno *L.H.* *mf stringendo*

CROWN (*freely*) *mf* *(sadly)*

Oh, I got plen - ty to eat, bird egg, oys-ter an' such. But I mos' *rall.*

colla voce *mp*

147

Andantino espressivo ♩ = 69

Cr.

dead_ of the lone - some wid not one Gawd' - per - son to

Takes her right arm; she pulls away.

Cr. swap a word wid. Lord! — It's glad you come.

148 Moderato animato $\text{♩} = 70$

BESS *mf*

I can't stay, Crown, or de boat'll go with - out me.

CROWN

Damn dat boat! Got a - ny hap-py dus' wid you? —

149

BESS

No, Crown, no mo' hap-py dus'. I done give up dope, an' be -

B.

sides, Crown, I got some-thing for tell you.

150 Allegro $\text{♩} = 184$
CROWN

You bes' lis-sen to what I gots to tell you...

p
mysterioso

poco a poco cresc.

Cr.

I wait-in' here till de cot-ton be-gin' com-in' in.

Cr.

Den lib-bin 'll be eas-y. John-ny 'll hide you an' me on de

Cr.

rib-ber boat_ fur as Sa-van-nah. Who you lib-bin' wid

BESS

I liv-in' wid de crip-ple Por-gy.—

Cr.

now?

mf

CROWN (*laughs*)

Ha ha ha ha ha ha. You sho' got fun-ny tas' in men, but—

mf
ten.

151

Moderato con moto

mp

Cr. dat's yo' busi-ness, I ain' care who you takes up wid while

Cr. Is a - way. — But mem - - buh, what I tol' you,

Cr. He's tem-po-rar - y. — I reck-on it 'll be just a cou-ple ob

152

BESS mf ten. Crown, — I got some-thing to tell you.

Cr. weeks now — 'fore I comes for you.

B.  I — I liv-in' wid Por-gy now, an' I liv-in' de-cent.

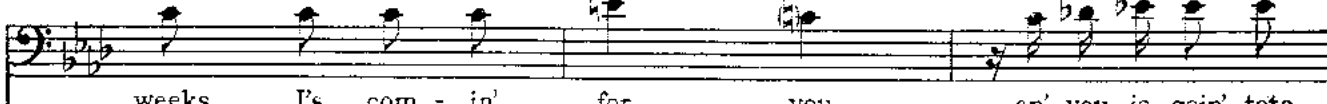
Cr.  What dat?


f a tempo *sfp* 

153 *Allegro vivace* ♩ = 88
(menacingly)

Cr.  You hear what I tol' you, — I say in a cou-ple ob

p *mf* 

Cr.  weeks I's com - in' for you, an' you is goin' tote



Cr. *3* *(spoken)*

fair, les-sen you wants to meet yo' Gawd, _____ you gets dat?

He seizes her. **154** *Boat whistles. $\text{♩} = \text{♩}$*
L'istesso tempo

BESS

Take yo' han's off me, I go - in' miss dat boat.

fp

♩ = ♩

CROWN

You tell-in' me dat you'd rath-er have dat cripp-ple dan Crown?

mf

L.H.

155 **Sostenuto a piacere**

BESS (*very freely with much expression*)

mf

It's like dis, Crown, I's the on-ly wo-man Por-gy ev-er had — an' I's think - in'

fp

colla parte

B.

mp

now, how it will be to-night... when all these oth-er nig-gers go back to Cat-fish Row. — He'll be

B.

mf

sit-tin' an' watch-in' the big — front gate, a - count-in' 'em off — wait-in' for Bess. —

B.

An' when the las'- wo-man goes home to her man ___ an' I ain' there. ___

156 Subito allegro

He grabs her.

CROWN (*laughs*) *f*

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

BESS

(*spoken*)

Lem-me go, Crown!

You can get plen-ty oth-er wo-men.

CROWN

f

What I wants wid oth-er wo-man!

(roughly)
(spoken)

BESS Oh, —

I gots a wo-man an' dat's you, see!

fp meno

157

Moderato sempre ritmato $\text{♩} = 88$ *(pleadingly with expression and rhythm)*

B.

mf What you want wid Bess?

f ben marcato *p ma sempre marcato*

B. — She's get - tin' ole now; Take a fine young gal—



158
B. — for to sat-is - fy Crown. Look at this chest— an'



B. look at these arms— you got.



B. You know how it al - ways been with me, these



B.

five years I been yo' wo - man, — You could

159

B.

cresc.
kick me in the street, then when you want-ed me back —

mf *f*

B.

you could whis - tle an' — there I was — back a - gain

mf *p*

B.

lick - in' yo' han'. — There's plen-ty bet-ter look-in' gal — than Bess. —

160

8. *CROWN* *mf*

Can' you see, I'm with Por - gy,
 What I wants wid oth - er wo-man, I - gots a wo-man, yes,

B.
 now an' for ev - er, I am his wo - man, - he would die - with - out me,
 Cr. - An' dat is you, yes, dat is you, yes,

161

B. *f*
 Oh, Crown, - won't you let me go - - - - - to my
 Cr. *f*
 I need you now - - - an' you're mine - jus' as long - as I

mf *gradatamente cresc.*

B. man, _____ to my man,

Cr. want you. No cripp - ple go - in' take my wo - man from me.

B. He is a cripp - ple — an' needs my

Cr. You — got a man to - night an' that — is —

162

B. love, _____ all my love.

Cr. Crown, — yes — Crown, — yes — Crown. —

f con forza

B. *poco rall.* , *più rall.*
 What you want wid Bess? — Oh, let me go to my man,
 Cr. *poco rall.* , *più rall.*
 You're my wo - man Bess, — I'm tell-in' you, now I'm your man.

Нар *mf* *poco rall.* *più rall.*

163

Lento

Boat whistles.

Allegro ♩ = 88

B. What you want wid Bess? —

B. Lemme go, hear dat boat, it's go-in' with-out me!

meno f

164 CROWN (*pressing her very close, exerting his male attraction to the full.*)

You ain' goin' no - where. _____

piu f

L. H.

165

BESS

(*weakening*)

Take yo' hands off me, I say, _____ yo' hands, yo'

mf

sf mf

Crown kisses Bess.

B. hands, yo' hands!

f allargando

166

Moderato robusto $\text{♩} = 100$

The first system of music for exercise 166 consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff begins with a dynamic marking of *f* and a tempo marking of *a tempo*. The bass staff contains a rhythmic accompaniment of eighth notes, with many notes marked with a *b* (basso).

The second system of music for exercise 166 continues the piece. It follows the same three-staff layout as the first system, with a melodic line in the top staff and a rhythmic accompaniment in the grand staff below.

The third system of music for exercise 166 continues the piece. It follows the same three-staff layout as the first system, with a melodic line in the top staff and a rhythmic accompaniment in the grand staff below.

167

Her arms close around him.

Animato

The musical score for exercise 167 consists of two staves. The top staff is a single treble clef line featuring a melodic line with several triplet markings (indicated by a '3' over a group of notes). The bottom staff is a bass clef line with a rhythmic accompaniment of eighth notes. The piece is marked *Animato*.

Maestoso ben ritmato

CROWN *f*

I knows you ain' change-

cresc. e poco rall. *f*

Cr. — wid you and me it al-ways be the same. —

168 He hurls her into edge of Palmetto thicket.

Vivace rapido

Cym. *f* *cresc.*
B. D.

169 Allegro $\text{♩} = 88$

CROWN (spoken)

She rises and backs into woods.
He follows.

Git in dat thick-et.

f *deciso*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with various intervals and some slurs. The piano accompaniment includes a prominent triplet in the right hand and a steady bass line in the left hand.

The second system continues the musical piece. The vocal line maintains its melodic flow, while the piano accompaniment provides harmonic support with chords and a consistent bass line.

170

Curtain

Con moto ben ritmato

The third system begins with a *ff* (fortissimo) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The vocal line has a few notes at the beginning of the system.

The fourth system includes a *f molto cresc.* (fortissimo molto crescendo) marking, indicating a significant increase in volume. It concludes with a *ff* (fortissimo) dynamic marking. The piano accompaniment continues with its rhythmic pattern, and the vocal line has a few notes at the end of the system.

ACT II

Scene III

St. Michael's chimes the half-hour.

Curtain.

Adagio ♩ = 56

Chimes

mf

mp espr.

This block contains the musical score for the first section. It features a piano accompaniment in G major, 4/4 time, with a tempo of Adagio (♩ = 56). The piano part is marked *mf* and consists of a simple harmonic accompaniment. Above the piano part, the chimes are indicated by a series of notes on a single staff, with the word "Chimes" written below. The chimes play a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, 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A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294

(loudly)

J. It's get-ting late, the weath-er's fine. I'm on my way. Come on you fish-er-mens,

NELSON

173

JIM

All right, Jake.

All read-y, Jake, we

it's time to trab-ble.

mp

MARIA

(Men call "Good-bye" to several heads thrust from windows.)

Good - bye, boys.

bes' be off.

Good-bye, Ma-ri-a.

NELSON

It looks to me like it go-in' storm to - day.

Don't you know dat_ ain' de way to

colla parte

talk 'fore my wo - man. — So long Cla - ra, — gang-way for de Sea Gull.

colla parte

174

The fishermen move in group towards gate.

Moderato commodo ♩ = 92

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

Tenors *p* Long pull to get there, Huh!

Basses *p* Long pull to get there, Huh!

Moderato commodo ♩ = 92

p L.H.

FISHERMEN

175

J.
 long pull to get there, Huh! It take a long pull to

FISHERMEN
 Long pull to get there, Huh! Long pull to

Long pull to get there, Huh! Long pull to

L.H.

(Group continues off stage. Singing is heard in distance.)

J.
 get there, but _ I'll an-chor in de Prom-ise' Lan', in de

FISHERMEN
 get there, but _ I'll an-chor in de Prom-ise' Lan', in de

get there, but _ I'll an - - chor Lan', in de _

J.

FISHERMEN

Prom - ise' Lan', Lan'.

Prom - ise' Lan', Lan'.

Prom - ise' Lan', Lan'.

Vivo

BESS (in Porgy's room)

176 Allegro agitato $\text{♩} = 92$
f (deliriously)

Take yo'

B.

hands off me, I say. Yo' hands, yo'

177

B. hands, yo' hands!

SERENA

She still out her head.

mf *cresc.* L.H.

B. Eight-een mile to Kit - ti - wah, Eight-een mile to

f *p*

178

B. trab - ble, Lord, what a long road, ain' no - bod - y to

loco *mf* *loco* *mf*

(Peter enters court.)

B. help me, Ain' no - bod - y to help me!

MARIA Well,

8

loco
mf

Ma. if it ain' ole Pe - ter!

(Lily hugs Peter)

PETER *mp*
De

179

Moderato $\text{♩} = 66$

Pa. white folks put me in an' de white folks take me

mp leggiero

Pe. out, an' I ain' know yet what I done, what I done, done, done.

Musical score for Peter (Pe.) in 2/4 time. The vocal line is on a single staff with lyrics: "out, an' I ain' know yet what I done, what I done, done, done." The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

180

Allegro agitato ♩ = 92

BESS Oh, there's a rat - tie snake in dem bush - es,

Musical score for BESS in 2/4 time. The vocal line is on a single staff with lyrics: "Oh, there's a rat - tie snake in dem bush - es,". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *f*, *pp*, and *loco mf*. There are triplets and an 8-measure rest in the piano part.

181

Poco meno

B. Oh, Lord, ain' no - bod - y to help me.

MARIA Por - gy wo - man

PETER What's de mat - ter?

Musical score for B. (BESS), MARIA, and PETER in 2/4 time. The vocal lines are on three staves. Lyrics: B. "Oh, Lord, ain' no - bod - y to help me.", MARIA "Por - gy wo - man", PETER "What's de mat - ter?". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *mf*, *loco*, and *p espr. R.H.*. There are triplets and an 8-measure rest in the piano part.

Ma. ver - y sick more 'n a week now; she gone to the pic-nic an' get

Ma. 182 los' in de jun- gle. She ain' come home for two day.

sfz p *mf dolce espr.*

(Porgy comes out, closes door and sits on steps.)

dim.

183 Tranquillo ♩ = 80

PORGY *mp*

I think dat may_ be she goin' to sleep now; —

p

Po. a whole week gone now an' she ain' no bet - ter.

L.H.

184 Più mosso

Po. Hel - lo Pe - ter, wel - come back home, ole frien'.

Tranquillo

PETER

I ad - vise you to send her to de white folks hos - pit - al.

Subito agitato

PORGY

Oh, Gawd, don' let 'em take Bess to the hos - pit - al

sfp *colla parte*

fp

SERENA

185 Allegretto animato ♩ = 116

f
 Hos - pit - all — Mus' be you is all for - get how

S. I pray Cla - ra' ba - by out of the con - vul - sions. There ain'

186

S. nev - er been a sick per - son or corpse in Cat - fish Row,

(*emphatically*)

S. dat I has re - fused my prayers. **PORGY** Dat's right sis-tuh, you pray o-ver her.

a tempo *f* *colla parte*

187

(gets down on knees) (with religious fervor, freely)

S. Oh doc-tor Je - sus, who done trou-ble de wa-ter in de Sea of Gal - ler-ie.

Po. *f* (shouted)
A-men.

f *p* *colla voce*

S. An' like-wise who done cas' de dev - il out of de af - flict - ed

S. time — an' time — a - gain.

PORGY

PETER (shouted)
Time — an' time — a - gain.
Oh, my Je - sus!

S. Oh, doc-tor Je - sus, what make you ain' lay yo' han' on dis po' sis - ter' head, -

LILY

Oh, my fath-er!


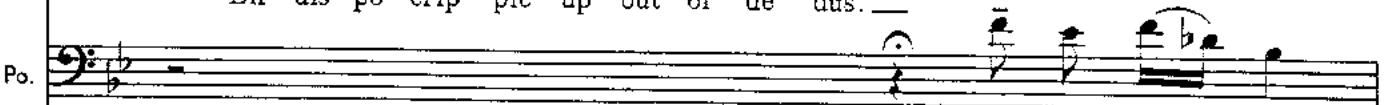
S. An' chase de dev-il out of her down - a steep place in - to de sea like you used to do

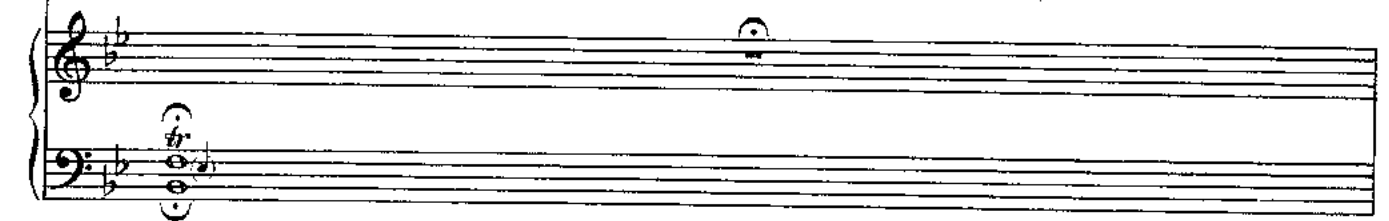
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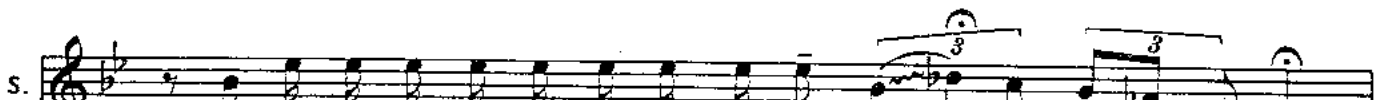
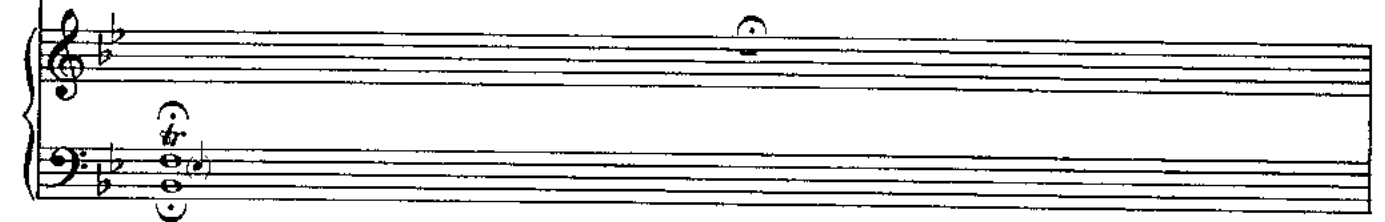
S. time - an' time - a - gain.

PORGY

Time - an' time - a - gain, Oh, my Je - sus!

S. 
Lif' dis po' crip - ple up out of de dus. —
Po. 
Al - le - lu - jah!



S. 
An' lif' up his wo-man an' make her well time — an' time — a - gain,


S. 
an' save — us all — for Je - sus sake A - men.
PORGY 
A - men.
PETER 
A - men.


189 *Larghetto* ♩. = 60

S. *Al - right now, Por - gy. Doc - tor Je - sus done take de case.*

S. *By five o'clock dat wo-man go-in' be well.*

L. H. *mp*

cresc. ed accel.

190 *Andante* ♩. = 66

mf espr.

191

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, starting with a forte (*f*) dynamic marking. It continues with complex harmonic textures.

Strawberry Woman 192 Lento

(Street cry, sung freely)

Vocal line and piano accompaniment for the first vocal entry. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a *fp* (fortissimo piano) marking and the instruction *p sempre colla voce R.H.* (piano sempre colla voce Right Hand).

Oh dey's so fresh an' fine, an' dey's jus off de vine, straw -

Vocal line and piano accompaniment for the second vocal entry, labeled "Str. W." (Street Woman). The vocal line continues with the lyrics: "ber - ry, straw - ber - ry, straw-ber-ry, Oh, dey's so fresh an' fine an' dey's".

Str.
W.

jus' off de vine, straw-ber - ry, straw-ber - ry, straw-ber-ry.

accel.

193 Allegretto ♩ = 108
PETER (the honey man)

Here come — de hon-ey man,

mf p leggiero

A Woman leans from upper window *f*

Oh,

Pe.

Yes mam, — this de hon-ey man.

W. hon - ey man. Hon - ey man!

(Peter does not hear and keeps on walking.)

Pe. You got hon - ey in the comb. Yes mam, I got

194

W. Hey there, I wants some hon-ey!

ANNE Pe - ter, hon - ey man!

Pe. hon - ey in the comb. An' is yo' hon - ey cheap?—

An. Gawd a - might-y, I's jus' wast - ing my

Pe. Yes — mam, my hon - ey ver - y cheap;—

195

An.
breath on you, 'Cause you ain' nev-er go-in' to hear no - how.

Pe.
here come — de hon-ey man.

Meno mosso

Crab man

I'm talk - in' a - bout dev - il crabs, I'm

pp *colla parte*

Crab.
talk - in' a - bout dev - il crabs, I'm talk - in' a - bout de food I sells,

(half shouted) *ten.* she crab, - she crab, - (spoken) Dev - il crab, (goes to Maria) I'm

MARIA
Hey, crab man!

PORGY
On yo' way, broth - er.

ten.

ten.

196

ten. *3* *ten.* *3* *ten.* *3* *ten.* *3* *ten.*

talk - in' a-bout food I sell. When I done talk - in' a-bout de food I sell,

ten. *3* *ten.* *3* *ten.*

talk-in' a-bout dev-il crab. Lays crab on table, looks at Maria. Now I's Maria puts money in his hand. He counts talk-in' a-bout yo' pock-et book. I'm

f *p*

it while chanting.

Crab. *ten.* *3* *ten.* *ten.*

talk - in' a - bout dev - il crabs, she crab, — she crab, —

Crab. *(spoken)* *Starts off.* *ten.* *3* *ten.*

Dev - il crabs, I'm talk - in' a - bout de food I sells.

Crab man continues chanting off stage.

197 **Sostenuto** *PORGY* *mp* *3* *3*

Now de time, oh Gawd. Now de time. —

Chimes

L. H. *mp*

(Bess is heard off stage)

198 **Moderato espressivo** $\text{♩} = 80$ *BESS* *p*

Por - gy, Por - gy, dat you there ain' it? —

Thank Gawd, Thank Gawd! —

Moderato espressivo $\text{♩} = 80$ *mf*

199

(Bess appears in doorway dressed in night gown.)

Poco più mosso

p

200

Con tenerezza $\text{♩} = 92$ BESS *p*

I lone-some here all by my-self, it's hot in there,

p

B. let me sit here with you in the cool.

PORGY *mp* Oh, Bess!

201

B. I been sick, ain't I?

Po. Bess! You been ver-y

poco animando *mp*

p 202

B. How long I been

Po. sick. But now I got you back, Bess.

B. sick?

Po. O - ver a week now. You come back from

Po. Kit - ti - wah with eye like fire - ball, an' Ma - ri - a get you in - to bed,

L.H.

203 *(Bess catches breath in a sob.)*

Po. — an' you ain' know me. What's de mat-ter, Bess?

BESS *p*
I guess I ain' know nut-tin' wid de fe-ver, or I ain' come

204

B. back at all. — *(sobs)*

PORGY *mf*
Dat's al-right, Hon-ey, Don't you wor-ry,

205

rall.

Po. Hon - ey, I know you been with Crown.

rall.

L.H. *f stringendo*

BESS

How you know?

Po. Gawd give crip-ple to un-der-stan' ma-ny thing he ain' give strong men.

fp colla parte

206

Allegro con moto ♩ = 158

B. You ain' want me to go 'way?

Po. No, no, I ain' want you to

Allegro con moto ♩ = 158

p mp

207

Po. go. How things stan' be-tween you an' Crown?

L.H. *fp* *mf* *cresc.*

BESS

He's com-in' for me when de cot-ton come to town.

f

208

ten. Più mosso

B. I tell 'im, yes.

PORGY You go-in'?

fp *meno* *mf* *cresc.*

Più mosso

accel.

B. Por - gy, Gawd, man!

209

Subito moderato

B. Why yo' mus-cle pull up like that? It make me a - fraid.

Calmato

PORGY *mp*

$\text{♩} = 76$

You ain' got nut-tin' to be a-fraid of; I ain' try to keep no woman what don't want to stay.

Po. If you wants to go to Crown, Dat's for you to say.

V #3 I VI II V #3

210

Andantino ♩ = 59

mf (with great feeling)

BESS

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

Po.

Andantino ♩ = 59

p espr. e cantabile

IV #3 IV b VII x I I x

B.

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

IV IV 2 VII #3

B.

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

poco rall.

211

Animando

Handwritten guitar chords: III, b II, b III, VII

B. *p*
Some - day, I know he's com - in' back to call me,

Handwritten guitar chords: III, b III, b III, b VII

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

Handwritten guitar chords: V, III, VI, III

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

212

Handwritten guitar chords: VI, IV, III, b III, II, V, #3

B. *mf*
But when he calls, I know I have to go. _____

PORGY *freely*

If dere war'nt— no Crown, Bess, If dere was on - ly jus' you an'

fpp *colla parte*

V[#] 3

213

Andantino molto espressivo

BESS (*trembling with emotion*)

I loves you, Por - gy, don' let him

Po. Por - gy, what den?—

Andantino molto espressivo

f *mf*

B. take me, Don' let him han-dle me an' drive me mad. If you kin

B. *poco rit.*
 keep me, I wants to stay here Wid you for - ev - er, an' I'd be
poco rit.

B. *a tempo* 214 Allegretto ♩ = 108
 (subs)
 glad.
a tempo *mf* *f*

PORGY *f* (with strength and rhythm)
 There, there Bess, you don' need to be a - fraid no
mf marcato

Po.
 mo', You's picked up hap-pi-ness an' laid yo' wor-ries down, You

Po. goin' to live cas - y, you goin' to live high, — you

215

Po. goin' to out - shine — ev - 'ry wo - man in dis town.

Po. An' re - mem - ber, when Crown come that's my

216

Po. busi - ness.

BESS *f ten. ten. ten.* Più appassionato, ma ben ritmato

I loves you, Por - gy,

Po. Bess. What you think I is


Più appassionato, ma ben ritmato

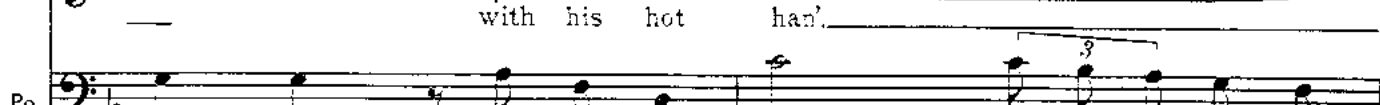
B. Don' let him take me,

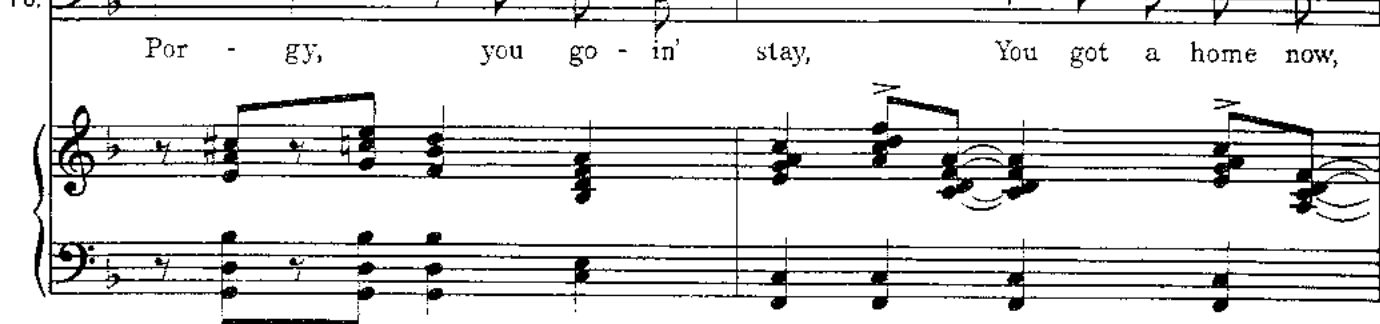
Po. a - ny - way, to let an - oth - er nig - ger steal my

B. Don' let him han - dle me

Po. wo - man? If you wants to stay wid

B.  with his hot han'.

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



218

B.  if you kin keep me _____

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



B.  I wants to stay here _____

Po.  can't you un - der - stan'? You go - in' to go a - bout yo'



B. *wid you for - ev - er. I got my*

Po. *busi-ness, sing-in' 'cause yo' got Por-gy, you got a*

219 *Maestoso* *(both exit)*

B. *man.*

Po. *man.*

Maestoso

f *rit.* *8*

220 *Andante* *♩ = 66*

mf calmato

MARIA (*Clara enters*) 221 *mp*

Why you been out on that wharf so long, Cla-ra?

Ma. *mf*

You got no cause to wor-ry 'bout yo' man. Dis go-in' be a fine day.

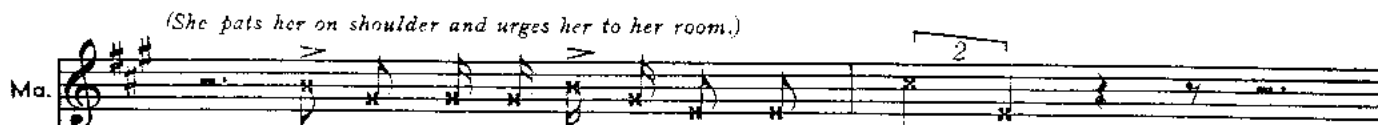
CLARA (*with apprehension*) 222

I nev-er— see de wa-ter look so black.

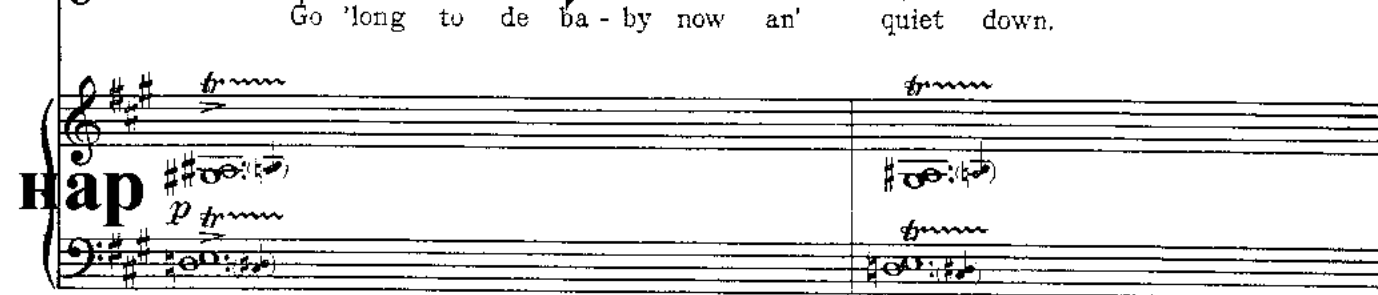
Cl. *p*

It sits there wait - in', hold - in' its breath,

(She pats her on shoulder and urges her to her room.)

Ma. 

Go 'long to de ba - by now an' quiet down.

Нар 

224 

mp poco a poco cresc.



mf

People pass across back gate shouting warnings.

225 **Con fuoco e più agitato**

R. H. 

L. H. *f*

ff marcatissimo

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *ff* is present.

Musical score system 2, starting with a tempo marking of *Allegro* and a measure number of 226. A stage direction in parentheses reads: *(Everyone remains fixed on stage, listening.)* The piano accompaniment features a steady rhythmic pattern with accents.

Musical score system 3, continuing the piano accompaniment with a consistent rhythmic pattern and accents.

Musical score system 4, focusing on the left hand (L.H.) with a series of chords and a steady bass line. Accents are placed above the notes.

227

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The word "loco" is written in the left hand of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff is marked with a dynamic of *ff* (fortissimo) and the instruction *con sforza* (with force). The melodic line in the top staff continues with similar phrasing.

Third system of musical notation. The notation remains consistent with the previous systems, showing the melodic development in the top staff and the accompaniment in the grand staff.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The grand staff shows a final chord in the right hand and a sustained bass note in the left hand. The time signature changes to 15/8 at the end of the system.

228 **Con brio**

The deep, ominous clang of a bell is heard back-stage.

Musical score for measures 228-232. The piece is in 8/4 time and D major. The score consists of a treble and bass clef system. The treble clef part features a melodic line with a '6' (tritone) interval marked above it. The bass clef part features a rhythmic accompaniment with a '6' (tritone) interval marked below it. Dynamics include *f* (forte) and *poco* (a little). The tempo is **Con brio**.

It strikes several times.

Musical score for measures 233-238. The piece continues in 8/4 time and D major. The treble clef part features a melodic line with a '6' (tritone) interval marked above it. The bass clef part features a rhythmic accompaniment with a '6' (tritone) interval marked below it. Dynamics include *crescendo*. The tempo is **Con brio**.

Clara falls to the stage in a faint crying "Oh, Jake, Jake!"

Musical score for measures 239-244. The piece continues in 8/4 time and D major. The treble clef part features a melodic line with a '6' (tritone) interval marked above it. The bass clef part features a rhythmic accompaniment with a '6' (tritone) interval marked below it. Dynamics include *crescendo*. The tempo is **Con brio**.

229

Musical score for measure 229. The piece is in 8/4 time and D major. The treble clef part features a melodic line with a '6' (tritone) interval marked above it. The bass clef part features a rhythmic accompaniment with a '6' (tritone) interval marked below it. Dynamics include *L.H.* and *ff* (fortissimo). The tempo is **Con brio**.

Sempre con fuoco

ff *Curtain*

230

L. H.

231 Grandioso

pesante e rall. *con tutta forza*

ff *stringendo* *ff*

ACT II

Scene IV

Curtain rises on Serena's room. Outside there is a terrific storm. Inside the negroes are huddled in groups and sing. Every face is filled with fear.

232

Prayer (ad libitum)

1st Soprano Solo

Broadly
f Oh, Hev'n-ly Fa-ther,

2nd Soprano Solo

Broadly
f *mf* with religious fervor and motion
Oh, Doc-tor Je - sus, look down on me wit' pit - y. Put Yo' lov-in'

Alto Solo

Broadly
f Pro - fess-or Je - sus,

Tenor Solo

Broadly
f *mf* with religious fervor and *ten.*
Oh, Lawd a - bove, we knows You can de - stroy,

1st Bass Solo

Broadly
f Oh, Cap-tain

2nd Bass Solo

Women

(Continuous humming during Prayer)
mp
Hmm

Men

mp

mp

with religious fervor and motion

S.1 *mf* hab mer - cy on we, look down — wit' grace an' sym - pa - thy, You whose po'

S.2 arms thru de roof of dis house an' lif' me to Yo' bo - som till de

mf with religious fervor and motion

Alto teach Yo' ig - no - rant chil - len how to com - bat de fires

Ten. *motion* but we al - so knows You can raise, — *ten.* an' we's be - seech - in' You to

mf with religious fervor and motion

B.1 Je - sus, find it in Yo' heart to save us, I's giv - en you

Broadly f *mf with religious fervor and motion*

B.2 Oh, Fa - ther, what die on Cal - be - ry, we's de -

W. Hm

M.

S.1
 chil- len we is, show we how You can pro- tect Yo' chil- len when dey is de- serv - ing.

S.2
 storm is o - ver. Oh Doc- tor Je - sus, look down on me, why is You

Alto
 an' tor- ments of dat black vis - i - ta - tion from be - low. We leans on you

Ten.
 raise... Yo' fal- len chil- len. Oh, Lawd a - bove, You got de pow'r to

B.1
 six chil- len to add to Yo' le- gions, my - po' wife is now wid You three

B.2
 - pend - in' on You we's lean - in' on You to ease the rock - y way, we's been

W.
 Hmm

M.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it in the Soprano 1 part. Dynamics include 'f' (forte) and 'mf as before' (mezzo-forte as before). Performance directions include 'Broadly' and 'ten.' (tenuto). The lyrics are written below the notes, with some words hyphenated across lines. The parts for Woman (W.) and Man (M.) consist of sustained chords.

Broadly

S.1 *f* Oh Hev'n - ly Fa - ther, hab mer - cy on we when de clouds an' de storms
mf as before

S.2 an - gry wit' dis po' sin - ner? Why is You cry - in' dose tears,

Broadly

Alto *f* Pro - fess - or Je - sus, what die on Cal - be - ry. Dis - pense
mf as before

Ten. feed us, You got the pow'r to clothe us, an' You can lead us

Broadly

B.1 *f* year dis Oc - to - ber, Oh, Cap - tain Je - sus, but we is sev - en
mf as before

B.2 *f* trab - lin' de straight an' nar - row path dat ends in glo - ry. Oh Fa - ther,
Broadly

W. Hmm

M.

S.1
start rais - in' hell up - on dis earth. We knows dat You can fix 'em,

S.2
an' mum - blin' dat thun - der when I ain' got nuth - in' but

Alto
Yo' bless - ings on Yo' need - ful an' Yo' grate - ful fol - low - ers. Cast a - way

Ten.
out of de wil - der - ness. Yes Lawd, - but we's not hun - gry now, -

B.1
left to tell dat Sat - an man where he ___ get off at.

B.2
mf as before
what die on Cal - be - ry, dark - ness has de - scend - ed,

W.
Hmm

M.

S.1 'cause You is de great fix - er Oh my Fa - ther fix dat Sa - tan, tie up

S.2 rev'- rence in my heart for You, Lawd. Oh, Doc - tor Je - sus, look down

Alto dose black - clouds an' de dark - ness an' show we de gold - en

Ten. an' we's got clo'es, - but we is ask - in' You to lead us out of

B.1 We has all lived sweet - ly an' sweet - ly we is will - in' to

B.2 we all knows it's tem - po - rar - y, Lawd, - but de soon - er it

W. Hmm

M.

Broadly *f* *mf as before*

S.1
his hands an' his feet an' t'row him back where he be-long.

S.2
on me. If you is lock-in' down on me wit' dis-fav-or I ain' know_ what to

Alto
sun - shine gleam - ing once a - gain. *Broadly* *f* Pro-fess - or Je - sus,

Ten.
Broadly *f* de wil-der-ness. Oh, Lawd a - bove, *mf as before* lead us out of de wil-der-ness, in - to de

B.1
Broadly *f* die for You. Oh, Cap-tain Je - sus, *mf as before* we knows how sweet-ly You treats Yo'

B.2
Broadly *f* dis-ap-pears, de soon-er we gets go - in' to You, Lawd. Oh, Fa - ther, *mf as before* what die

W.
Hmm

M.

Broadly
f Oh, Hev'n - ly Fa - ther, *mf as before* hab mer - cy on we, 'cause we

S.1

S.2 do, 'cause if wor - ship - pin' You ain' stop - pin' dose tears an' dat thun - der,

mf as before
 Alto teach yo' ig - no - rant chil - len, cast a - way dose black - clouds an'

Ten. Gold - en Mead - ows an' de Sil - ver - y Streams. *Broadly* *f* Oh, Lawd

B.1 *Broadly* *f* sol - diers, when You o - pens the gates for dem. Oh, Cap - tain Je -

B.2 on Cal - be - ry, may - be we is po' mis' - a - ble sin - ners,

W. Hmm

M.

S.1
is Yo' de - serv - in' chil - len, A - men.

S.2
Lawd, I ain' know jes' what to do, Lawd, Oh, Doc - tor
Broadly

Alto
de dark - ness an' show we de gold - en sun - shine

Ten.
mf as before
a - bove, we know You can de - stroy, but we knows You can raise, too,

B.1
mf
sus, find it in Yo' heart to save us wor - ship - pers

B.2
but we cer - tain - ly tries all de live long day to fol - low Yo' teach - ings,

W.
Hmm

M.

Broadly
f Oh, Hev'n - ly Fa - ther, *mf as before* hab mer - cy on we wit' grace an' sym - pa - thy

S.1

mf as before
 Je - sus, look down on me I's be - seech - in' You to look down on

S.2

Broadly
f gleam - ing once a - gain. *mf as before* Pro - fess - or Je - sus, cast a - way

Alto

Ten. an' we's ask - in' You for Yo' as - sis - tance in dis time of storm an'

B.1 'cause there is no tru - er fol - low - ers of de Lawd den what's pray - in' to

Broadly
f Lawd. Oh, Fa - ther, *mf as before* if we ain' been do - in' jus' what You is

B.2

W. Hmm

M.

S.1
an' un - der - stand - in' of which we knows Yo' got plen - ty. Oh,

S.2
me wit' pi - ty an' I's hop - in' You's - a - bout to put Yo' lov -

Alto
dose black - clouds an' de dark - ness an' show - we de gold - en sun -

Ten.
Broadly thun - der an' light - nin'. Oh, Lawd a - bove, we war - rants Yo' as - sis - tance
f *mf as before*

B.1
You now. Oh, Cap - tain Je - sus, we has all lived sweet - ly
Broadly *f* *mf as before*

B.2
wish - in' us to do, it ain' - be - cause we ain' been try - in',

W.
Hmm

M.

S.1
my Lawd, A - - men.

S.2
in' arms thru de roof of dis house an' lif'

Alto
shine shin - in' on de fields an' de mead - ows an' de

Ten.
an' we's be - seech - in' You to raise Yo' fal - len chil -

B.1
an' sweet - ly we is will - in' to die for You,

B.2
'cause we is been try - in' to fol - low Yo' sa - cred teach - in's

W.
Hmm

M.

Moderato energico ♩ = 104

S.1
Lawd, hab

S.2
me to Yo' bos-om, A - men. Lawd, hab

Alto
moun-tains an' de plains, A - men. Lawd, hab

Ten.
len, A - men. Lawd, hab

B.1
A - men. Lawd, hab

B.2
all de live long day, A - men. Lawd, hab

W.
Hmm Lawd, hab

M.
Lawd, hab

Moderato energico ♩ = 104

R.H.

S.1
mer - cy. —

S.2
mer - cy. —

Alto
mer - cy. —

Ten.
mer - cy. —

B.1
mer - cy. —

B.2
mer - cy. —

W.
mer - cy. —

M.
mer - cy. —

f *R.H.* *f*

Soprano *p ten.*
 Oh, de

Alto

Tenor *p ten.*
 Oh, de

Bass

234

Andante con moto ♩ = 80
religiously

S. *p religiously*
 Lawd shake de Heav - ens an' de Lawd rock de groun',

A. *religiously*
 Lawd, Lawd,

T. *p religiously*
 Lawd shake de Heav - ens an' de Lawd rock de groun',

B. *p religiously*
 Lawd, Lawd,

Andante con moto ♩ = 80

p tristamente

S. *mf* Ah *p* An' where you go - in' stand, my

A. *mf* Ah *p* unis.

T. *mf* Ah *p* An' ah

B. *mf* Ah *p* unis. ah

S. *p* brud-der an' my sis-ter, when de sky come a-tum-blin' down. Oh, de

A. *p* sky down. Oh, de unis.

T. *p* div. sky sky come tum-blin' down. Oh, de unis.

B. *p* div. sky sky come tum-blin' down. Oh, de unis.

235

a tempo

S. sun goin' to rise in de wes' _____ An' de moon goin' to set in de

A. *a tempo*
sun goin' to rise in de wes' _____ An' de moon goin' to set in de

T. *a tempo*
sun goin' to rise in de wes' _____ An' de moon goin' to set in de

B. *a tempo*
sun goin' to rise in de wes' _____ An' de moon goin' to set in de

p a tempo *mf* *p*

Solo My Sav - i - our!

S. *f* *3*
sea _____ An' de stars goin' to bow be - fo' my Lawd,

A. sea _____ An' de stars goin' to bow be - fo' my Lawd,

T. sea _____ An' de stars goin' to bow be - fo' my Lawd,

B. sea _____ An' de stars goin' to bow be - fo' my Lawd,

mf *p* *tacet (ad lib.)*

S. bow down be - fo' my Lawd Who died on Cal - va - rie. Oh, de *pp*

A. bow down be - fo' my Lawd Who died on Cal - va - rie.

T. bow down be - fo' my Lawd died on Cal - va - rie. Oh, de *pp*

B. bow down be - fo' my Lawd — died on Cal - va - rie.

236

PORGY (raising voice above chorus)

mf Cla - ra, come sing wid us sis - ter, ain' you know, song make you for -

S. Lawd, raise de wa - ter an' de hyp - o - crite drown

A. *pp* Lawd, Lawd,

T. Lawd, raise de wa - ter an' de hyp - o - crite drown

B. *pp* Lawd, Lawd,

Po. get yo' trou - ble An' lif' up dat bur - den of sor - row of - fen yo'

S. Hm An'

A. Hm An'

T. Hm An'

B. Hm An'

CLARA *mf* I 'mos' lose my min' wid yo' sing - ing on - ly dat one song o - ver an' o - ver

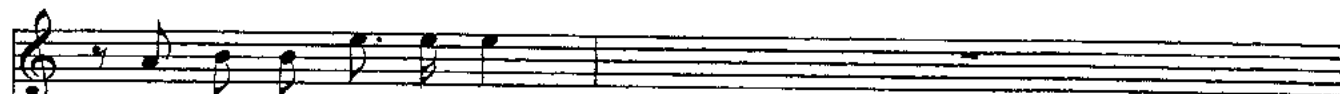
Po. heart.


S. where you go - in' stand my brud - der an' my sis - ter when de

A. ah unis.

T. ah unis.

B. ah unis.

C1.  since day-light yes - ter - day.

SERENA *mf*  We got to be rea - dy — sing - in' prais - es to de

S.  sky comes a - tum - blin' down. *(always very softly)* Oh, de

A. *div.*  sky down. *(always very softly)* unis. Oh, de

T. *div.*  sky down. *(always very softly)* unis. Oh, de

B. *div.*  sky comes tum - blin' down. *(always very softly)* unis. Oh, de



S. *f* Lawd when Ga - briel soun' dat trum - pet, — *mf* An' de

S. sun goin' to rise in de wes' An' de

A. sun goin' to rise in de wes' An' de

T. sun goin' to rise in de wes' An' de

B. sun goin' to rise in de wes' An' de

sempre pp

S. grave ya'ds spew up de dead. — SPORTING LIFE

S. moon goin' to set in de sea An' de

A. moon goin' to set in de sea An' de

T. moon goin' to set in de sea An' de

B. moon goin' to set in de sea An' de

We had storm be - fo', I ain' so

S. Well, a - ny-how it ain' no time fo' tak-in' no chances.

S.L. sure this is Judge-ment Day.

S. stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd who

A. stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd who

T. stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd

B. stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd who

tacet (ad lib.)

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled S. (Soprano), S.L. (Soprano-Low), A. (Alto), T. (Tenor), and B. (Bass). The lyrics are: 'Well, a - ny-how it ain' no time fo' tak-in' no chances. sure this is Judge-ment Day. stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd who'. The piano part features a 'tacet (ad lib.)' section indicated by a bracket over the first few measures.

238

*(There is a sudden burst of wind, lightning and thunder.)***Con fuoco** ♩ = 92

S. died on Cal - va - rie.

A. died on Cal - va - rie.

T. died on Cal - va - rie.

B. died on Cal - va - rie.

Con fuoco ♩ = 92

R.H.

ff

marcato

240

Moderato calmato ♩ = 96

Cl. morn - ings you goin' to rise up sing - in',

pp

espr.

p

241

Cl. Den you'll spread yo' wings an' you'll take de

Cl. sky, But till dat morn - ing

Cl. *de-re's a noth-in' can harm you _____ Wid*

242

Cl. *Dad - dy an' Mam - my stand - in' by. _____ , (Opt.) _____*

Soprano *Lawd hab mer - cy on our*

Alto *Lawd hab mer - cy on our*

1st Bass *Lawd hab mer - cy on our*

Cl. *p*

Sop. *p* *Religiously pp*
soul. Oh, de

Alto *p* *mp*
soul. Oh, de

Ten. *mp*
Oh, de

Bass *p* *mp*
soul. Oh, de

p *mf*

Andante con moto ♩ = 72
PORGY *mf*

What make you so still, Bess,— You ain' say-in' nut-tin',— You ain' a -

S. sun goin' to rise in de wes' An' de

A. sun goin' to rise in de wes' An' de

T. sun goin' to rise in de wes' An' de

B. sun goin' to rise in de wes' An' de

Andante con moto ♩ = 72
pp

244

BESS

I jus' think-in' an' you know what I's thinkin' a-bout?

Po. fraid, is you Hon-ey?_

S. moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,

A. moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,

T. moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,

B. moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,

tacet (ad lib.)

Po. You's think-in' what dis storm mus' be like a-tramp-lin' o-ver de sea is-lands,

S. bow down be-fo' my Lawd Who died on Cal - va -

A. bow down be-fo' my Lawd Who died on Cal - va -

T. bow down be-fo' my Lawd died on Cal - va -

B. bow down be-fo' my Lawd died on Cal - va -

245

Po. dese waves mus' be run-nin' clean a-cross Kit-ti - wah... Ain' no-bod-y could

S. rie, Cal - - -

A. rie, Cal - va - -

T. rie, Cal - va-rie, Cal - - -

B. rie, Cal - - - va - - - rie,

BESS
I guess you

Po.
live on dat damn is - land in a storm like dis.

S.
va - - - - - rie.

A.
rie, Cal - - - - - va - - - - -

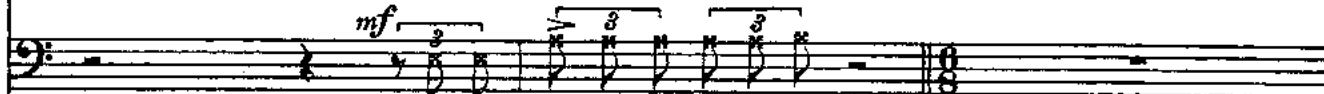
T.
va - - - - - rie.

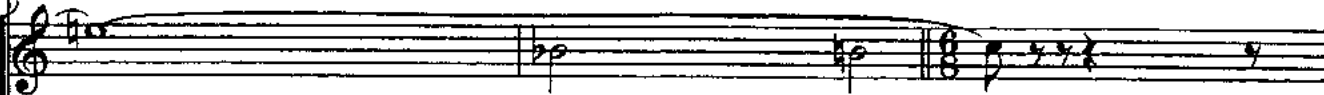
B.
Cal - - - - - va - - - - - rie.

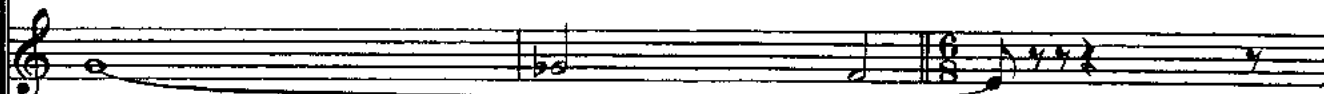
The musical score is for a vocal ensemble and piano. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a Piano (Po.) part. The Soprano part has the lyrics "va - - - - - rie." The Alto part has "rie, Cal - - - - - va - - - - -". The Tenor part has "va - - - - - rie." The Bass part has "Cal - - - - - va - - - - - rie." The Piano part provides accompaniment for the vocalists. The score is written in a key with one sharp (F#) and a 2/4 time signature. The vocal parts are in treble clef, and the piano part is in bass clef. The Soprano and Bass parts have a fermata over the final note. The Alto and Tenor parts have a fermata over the final note. The Piano part has a fermata over the final chord.

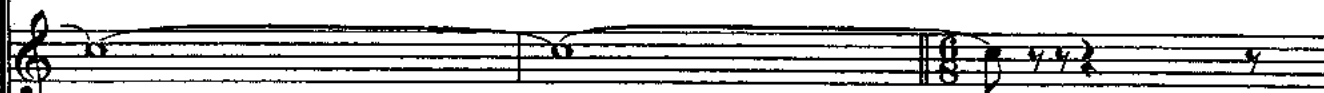
246 (*Lightning flash and roar of storm*)
Allegro agitato ♩ = 96

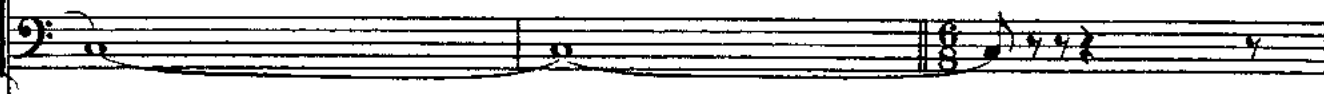
B.  *got me for keeps, Por-gy.-*

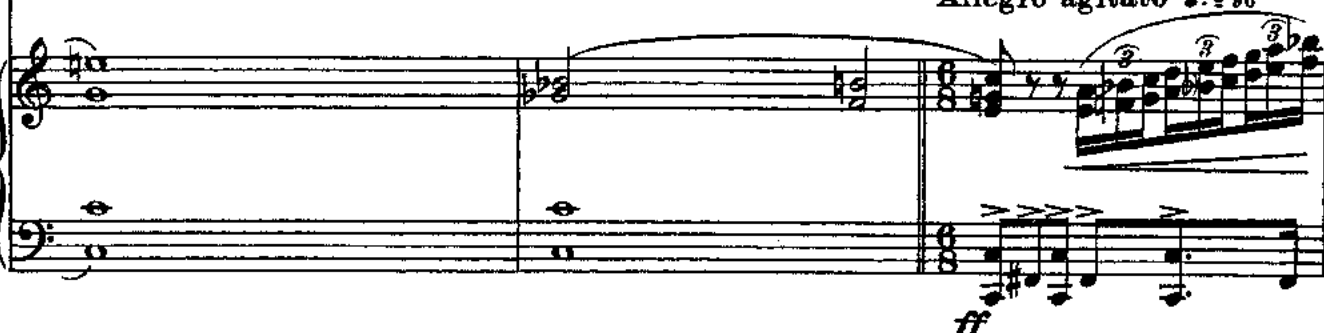
Po.  *Ain' I tell you dat all a-long?*

S. 

A.  *rie.*

T. 

B. 

 **Allegro agitato** ♩ = 96

drowns out singing. There is screaming and shouting.)

simile

ff con fuoco

This system shows the beginning of a piano accompaniment. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady bass line. The tempo and mood are indicated by the 'ff con fuoco' marking.

simile

This system continues the piano accompaniment. The right hand maintains its complex rhythmic texture, and the left hand continues with a consistent bass line. The 'simile' marking indicates that the performance should continue in a similar style to the previous system.

247

s

molto marcato

This system begins with a measure marked with a fermata and a 's' (sforzando) dynamic. The piano accompaniment continues with a strong, accented character as indicated by the 'molto marcato' marking.

ff

This system concludes the piano accompaniment. It features a final chord in the right hand and a bass line in the left hand, both marked with a fortissimo (*ff*) dynamic.

248 Moderato con spirito $\text{♩} = 72$ (in Spiritual manner)

Soprano *mf* Oh, dere's some - bod - y knock - in' at de

Alto *div. mf* Some - bod - y knock - in' at de

Tenor *mf* *div.* Oh, dere's some - bod - y knock - in' at de

Bass *div. mf* Some - bod - y knock - in' at de

Moderato con spirito $\text{♩} = 72$

249

S. do', Oh, dere's some - bod - y knock - in' at de do',

A. do', Oh, dere's some - bod - y knock - in' at de do',

T. do', Oh, dere's some - bod - y knock - in' at de do',

B. do', Some - bod - y knock - in' at de do',

S. *f* Oh — Ma - ry, *mf* Oh — Mar - ta, Dere's

A. *f* Oh — Ma - ry, *mf* Oh — Mar - ta, Dere's

T. *f* Oh — Ma - ry, *mf* Oh — Mar - ta, Dere's

B. *f* Oh — Ma - ry, *mf* Oh — Mar - ta, Dere's

PETER (*shouting*) *mp*

S. *decresc.* *p* *mp* (*sung or hummed*)
I hear Death knock-in' at de do'. Oh, dere's

A. *decresc.* *p* *mp*
some - bod - y knock - in' at de do'. Oh, dere's

T. *decresc.* *p* *pp*
some - bod - y knock - in' at de do'. Oh, dere's

B. *decresc.* *p*
some - bod - y knock - in' at de do'. Oh, dere's

251

MARIA

What you say, dad-dy Pe-ter?

do'. I hear Death

some-bod - y knock - in' at de do', Oh, dere's some-bod - y

some-bod - y knock - in' at de do', Oh, dere's some-bod - y

some-bod - y knock - in' at de do', Oh, dere's some-bod - y

pp some-bod - y knock - in' at de do', Some-bod - y

The score includes a piano accompaniment at the bottom with a melodic line in the right hand and a harmonic line in the left hand. The vocal parts are arranged in a SATB format. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a prominent melodic line in the right hand, often with a slur, and a supporting bass line in the left hand. The vocal parts have lyrics written below the notes, with some parts overlapping or staggered.

LILY *mf* It mus' be death or Pe - ter can't hear 'im. He

MINGO *mf* He ain' hear nut-tin', ain' no - bod - y

Pe. knock-in' at de do' _____

S. knock - in' at de do'. Oh _____

A. knock - in' at de do'. Oh _____

T. knock - in' at de do'. _____ Oh _____

B. knock - in' at de do'. _____ Oh _____

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It features six vocal parts and a piano accompaniment. The vocal parts are: Lily (Soprano), Mingo (Soprano), Pe. (Soprano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The piano part is written in a grand staff (treble and bass clefs). The lyrics are: Lily: "It mus' be death or Pe - ter can't hear 'im. He"; Mingo: "He ain' hear nut-tin', ain' no - bod - y"; Pe.: "knock-in' at de do' _____"; S.: "knock - in' at de do'. Oh _____"; A.: "knock - in' at de do'. Oh _____"; T.: "knock - in' at de do'. _____ Oh _____"; B.: "knock - in' at de do'. _____ Oh _____". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and dynamics.

L. can't hear no liv - in' pus - son.

MARIA O - pen de

Mi. knock.

PETER *(trembling)* *f.* Death is knock-in' at de do'.

S. Ma - - ry, Oh Mar - ta, Dere's

A. Ma - - ry, Oh Mar - ta, Dere's

T. Ma - - ry, Oh Mar - ta, Dere's

B. Ma - - ry, Oh Mar - ta, Dere's

252

Ma. do' Min-go, an' show Pe-ter... there ain' no-bod-y there.

Mi. *(in sudden fear)* *f* O-pen um up yo'self!

S. some-bod - y knock-in' at de do'. Oh, dere's

A. some-bod - y knock-in' at de do'. Oh, dere's

T. some-bod - y knock-in' at de do'. Oh, dere's

B. some-bod - y knock-in' at de do'.

Several people cry "Hol' de door!" "Gawd have mercy" "Oh Gawd, I's repent!" Several men throw themselves against the door which shakes violently.

(She takes a step, then there is a loud knock.) **253**

Ma. All right, I'll show you.

S. some - bod - y knock - in' at de do'. Oh, dere's some - bod - y

A. some - bod - y knock - in' at de do'. Oh, dere's some - bod - y

T. some - bod - y knock - in' at de do'. Oh, dere's some - bod - y

B. some - bod - y knock - in' at de do'. Some - bod - y

S. knock - in' at de do'. Oh Ma - ry,

A. knock - in' at de do'. Oh Ma - ry,

T. knock - in' at de do'. Oh Ma - ry,

B. knock - in' at de do'. Oh Ma - ry,

BESS (shouting)

f *3* *3* *3*
 Dat ain' no use, if he's Death, he com-in' in a-ny-way.

MARIA

3
 Oh, Gawd, Gawd, don' let 'im in!

pp
 S Oh _____ Mar - ta, dere's some-bod - y knock-in' at de

pp
 A Oh Mar - ta, dere's some-bod - y knock-in' at de

pp
 T Oh _____ Mar - ta, dere's some-bod - y knock-in' at de

pp
 B Oh Mar - ta, dere's some-bod - y knock-in' at de

pp

254

(The door gives inward, slowly pushing men who are holding it into room; they throw themselves on floor in attitudes of prayer)

Allegro con fuoco ♩ = 112

S. do'

A. do'

T. do'

B. do'

Allegro con fuoco ♩ = 112

L. H. 6

L. H. 6

f

6

6

6

ff

f

255

Poco meno

Lightning keeps playing. One by one they look up with cries of

ff martellato

f

ff deciso

"Crown, Gawd it's Crown!"

Piano accompaniment for the piece "Crown, Gawd it's Crown!". It consists of two systems of grand staff notation (treble and bass clefs). The first system features a melody in the right hand with eighth-note patterns and a bass line with triplets and chords. The second system continues the piece with similar rhythmic patterns and harmonic support.

256 Moderato poco agitato $\text{♩} = 76$
 CROWN (roughly)

Musical score for "CROWN (roughly)". It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "You is a nice par-cel of nig-gers, shut a frien' out in a". The piano accompaniment features a melody in the right hand and a bass line with a *p subito* marking. The score is in a key with one flat and a 4/4 time signature.

SERENA

257

Musical score for "SERENA". It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "Who' frien' is you? storm like dis! Is yo' frien', sis-ter-". The piano accompaniment features a melody in the right hand and a bass line with dynamic markings *p*, *pp*, and *mp*. The score is in a key with one flat and a 4/4 time signature.

(Sees Bess and crosses to her.)

Cr. Oh, here's de wo-man I's look-in' fo'.

258

(As Crown passes, Negroes

Cr. Why you ain' come an' say hel-lo to yo' man?

lean away from him in fear.)

BESS

mf

You ain't my man!

Cr. *p*
It's

mf poco marcato e rit.

259 Moderato calmato ♩ = 84

Cr. sho' time I was com-in' back for— you, sweet Bess! You ain' done much for yo'self while

p espr.

260 Poco agitato

BESS

You keep yo' mouth off Porgy.

I been gone. Ain' dere no whole ones left?

Poco agitato

f-p *fp*

(fiercely)

Wo - man, do you want to meet yo' Gawd!?

p *cresc.* *mf*

261 Andante espressivo ♩ = 80

(shouting)

Por - gy my man now.

Come here!

Andante espressivo ♩ = 80

f *p L.H.*

262 Poco più mosso

(laughing)

Cr. Ha ha ha ha ha. Well, for Gawd_ sake, does you call dat a man?

Cr. Well, don' you min', I got de for - giv - in' na - ture, —

263

(He grabs her, throws her to left. Porgy rises to defend her.)
Con brio $\text{♩} = 76$

Cr. — an' I go - in' take you back.

Crown throws him back and he falls to floor. Negroes moan in sympathy.)

264 Allegro moderato ♩ = 76

BESS (*tearing herself loose*) (*she helps*)

PORGY *f* Keep yo' han' off mel

Turn dat wo-man loosel

Allegro moderato ♩ = 76

Har *p* *cresc.*

Porgy up, then sits beside him.)

f

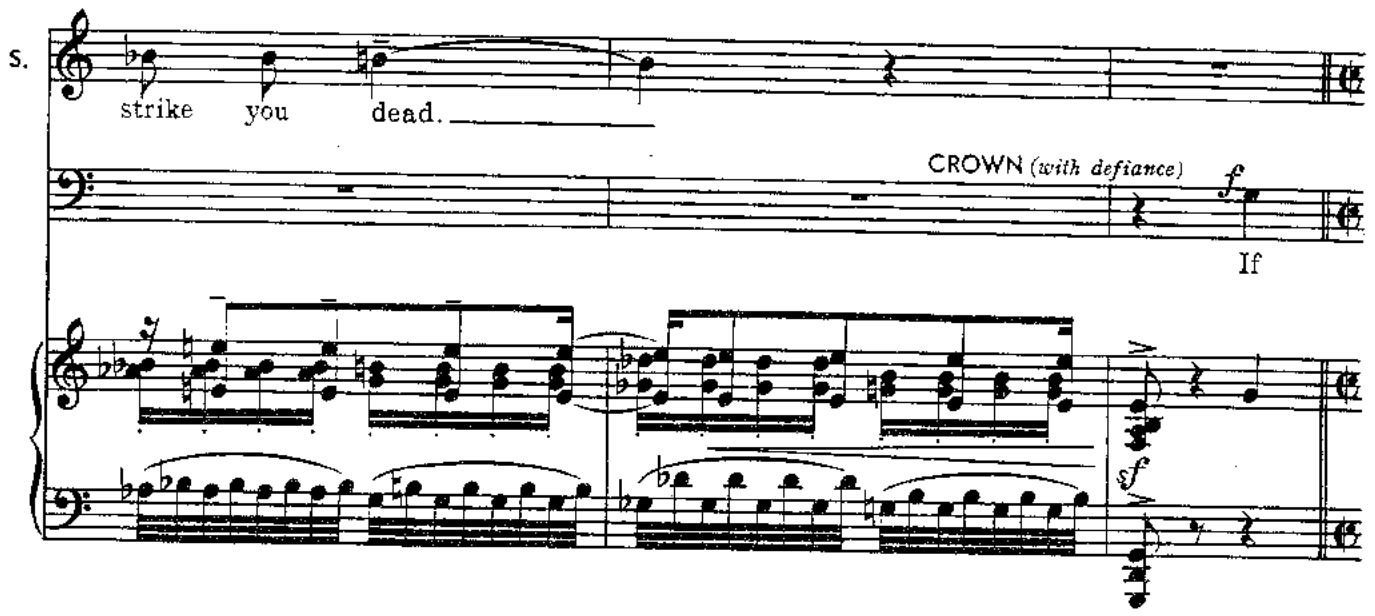
SERENA

You bes' be - have yo' -

f *p*

265

s. self in dis storm. Don' you know, Gawd might

S. 

strike you dead.

CROWN (with defiance) *f*

If

266 Moderato deciso $\text{♩} = 104$

Cr. 

Gawd want to kill me, He had plen-ty of chance 'tween

mf marcato

Cr. 

here an' Kit-ti-wah Is land.

mf

267

Cr. Me an' Him hav - in' it out — all de way from Kit - ti -

sempre marcato

Cr. wah, firs' Him on top, — den me on top. — There ain'

mp

268

Cr. noth - in' He likes bet - ter den a scrap wid a man.

rall.

rall. R.H.

Cr. Gawd an' me is frien'.

fp

ten.

fa tempo

269 *Con fuoco* ♩ = 92

f

ff
marcato

(Loud thunder) CROWN (shouting)
Hear dat? Gawd's laugh-in' at you!
mf

270

Soprano Solo

Oh, de
ff molto marc.
mf

Andante con moto $\text{♩} = 80$

Solo

Lawd shake de Heav-ens an' de Lawd rock de groun',

tr *tr* *tr*

L. H. *tr* *tr*

p

Sopr. *f* Ah, an'

Alto *f* Ah, an'

Tenor *f* Ah, an'

Bass *f* Ah, an'

mf *sfz pp*

tr *tr*

L. H. *tr*

271

CROWN (roughly)

Here, cut dat out! Stop it!

S. where you go - in' stan', my brud - der an' my sis - ter, when de *pp*

A. Ah, *sub. pp*

T. Ah, *pp*

B. Ah, *pp*

subito pp

Cr. I did-n't come all the way from Kit - ti - wah to sit up wid no corps - es.

S. sky come a - tum - blin' down. Oh, de

A. sky down. Oh, de

T. sky sky down. Oh, de

B. sky sky tum - blin' down. Oh, de

sky down. Oh, de

272

(spoken)

Cr. Dem dat is in such a hur-ry to meet de Judge-ment,

S. sun goin' to rise in de wes' An' de

A. sun goin' to rise in de wes' An' de

T. sun goin' to rise in de wes' An' de

B. sun goin' to rise in de wes' An' de

mp

Cr. All dey gots to do — is kiss dere-selves good-bye an' step out dat door.

S. moon goin' to set in de sea, An' de

A. moon goin' to set in de sea, An' de

T. moon goin' to set in de sea, An' de

B. moon goin' to set in de sea, An' de

(He crosses to Peter)

Cr. Dad-dy Pe - ter, here's yo' chance. De

S. stars goin' to bow be - fo' my Lawd, bow down be - fo' my Lawd who

A. stars goin' to bow be - fo' my Lawd, bow down be - fo' my Lawd who

T. stars goin' to bow be - fo' my Lawd, bow down be - fo' my Lawd

B. stars goin' to bow be - fo' my Lawd, bow down be - fo' my Lawd

Cr. Jim-crow's leav - in' an' you don' need no tick - et. How a - bout

S. died on Cal - va - rie,

A. died on Cal - va - rie,

T. died on Cal - va - rie, Cal - va - rie,

B. died on Cal - va - rie, Cal - va - rie,

pp

Cr. *V* you, ole la-dy? What, dere ain' no trav-el-lers? *V* *3*

S. Cal - - - - - va - - - - -

A. Cal - - - - - va - - - - - rie,

T. Cal - - - - - va - - - - -

B. va - - - - - rie, Cal - - - - - va - - - - -

274

Cr. *V* *3* Don' you hear Gawd a'-might-y laugh-in' at you? *V* *3* Dat's right, Gawd laugh

S. rie.

A. Cal - - - - - va - - - - - rie.

T. rie.

B. rie.

Cr.
an' Crown laugh back.

S.

A.

T.

B.

275 Allegro $\text{♩} = 92$

(loud laugh)

Cr.
Ha ha ha ha ha ha, Dat's right,

Allegro $\text{♩} = 92$

Cr.

drown 'em out, don' let 'em sing.

Cr.

Ha ha ha ha, (freely) How 'bout dis one, Big Frien'?

colla voce *mf*

276 Allegretto (tempo di Jazz) $\text{♩} = 104$

Cr.

mf (bursting into a jazz-manner)

A red-head-ed wo-man makes a choo-choo jump its

fp *mp ben ritmato*

Cr. track. A red-head-ed wo-man she can

Cr. make it jump right back. Oh,

277

Cr. she's jus' na - ture's child, She's got some-thin' dat

accentedly

sfz mf cresc.

278

Cr. drives men wild. - A red-head-ed wo-man's gon-na take you wed-der you're

mp

Cr.

white, yel - low or black. But

cresc. *f*

279 L'istesso tempo, giocoso

Cr.

show me the red head that kin make a fool of mel

p

280

Cr.

Oh, she ain' ex - ist - in' on de

Cr.

lan' or on de sea.

281

Cr. Oh, you kin knock me down,

Cr. If dey don't fall for Brud - der Crown. — Oh,

282

Cr. show me de red head dat kin make a god - dam

283 *Agitato*

Cr. fool — of — mel —

Cr.

Oh,

284 Allegretto

Cr.

show me de red head dat kin make a fool of me!

(Chorus sings prayer against Crown's juzz.)

Sopr. *f* Lawd, Lawd, save us, don't

Alto *f* Lawd, Lawd, save us, don't you

Tenor *f* Lawd, Lawd, save us, don't

Bass *f* Lawd, Lawd, save us, don't you

Allegretto

p

Cr. Oh, she ain' ex - ist - in' on de

S. lis - ten to dat Crown. Lawd

A. lis - ten, don't you lis - ten to dat Crown. Lawd

T. lis - ten to dat Crown. Lawd
lis - ten, don't you lis - ten to dat

B. lis - ten to dat Crown. Lawd

Cr. lan' or on de sea.

S. Je - sus, Oh, pay no min' to

A. Je - sus, Oh, - pay no min', oh pay no min' to

T. Je - sus, Oh, pay no min' to
Oh, pay no min', oh pay no min' to

B. Je - sus, Oh, pay no min' to

Cr. Oh, you kin knock me down, Fa - ther, strike him

S. Crown, — Oh Lawd, strike him

A. Crown, — Oh Lawd, strike him

T. Crown, — Oh Lawd, strike him

B. Crown, — Oh Lawd, strike him

Cr. If dey don' fall for Brud - der Crown. — Oh,

S. down, — strike down.

A. down, — strike down.

T. down, — strike down.

B. down, — strike down.

287

Cr. show me de red head dat can make a god - dam

S. Oh Lawd,

A. Oh Lawd,

T. Oh Lawd,

B. Oh Lawd,

Cr. fool of,

S. don't lis - ten to dat

A. don't lis - ten to dat

T. don't lis - ten to dat

B. don't lis - ten to dat

288

CLARA (at window, screams)

Cr. *ff*
I said a fool out o' me!

S. Crown.

A. Crown.

T. Crown.

B. Crown.

R.H.

(Bess rushes to window and peers through shutter, turns.)

289

Animato

p *cresc.*

BESS *mf*
Jake's boat

f *mp* *p*

B.

in de riv - er up - side down!

p

290

CLARA (*starts to door,*

turns to Bess.)

Jake, Jake! Bess, keep my

f *p*

291

(She jerks door open and rushes out.)

Cl.

ba-by for me till I get back!

mf *R.H.*

(Bess rushes to door and turns, facing room.)

6

BESS *f*

Cl - ra - ought - n't to be out dere all by her -

292

B. self. Won't some - bod - y go to Cla -

B. ra?

eccitato
f
R.H.

(shouting)

B. Ain't dere no man here?

CROWN >

Yeah, where is a man?

sf *p* *p* L.H.

Cr. Por - gy, what you sit - tin' dere for?

294

Cr. Ain' you hear yo' wo - man call - in' for a man?

Cr. Looks to me like dere ain' on - ly one man 'roun' here!

fp *colla parte*

295

(Crown looks at Bess, turns toward door.)

Moderato ♩ = 84

f $\underline{b_2}$

Cr. *f* $\underline{b_2}$

All right,

mf a tempo *fp* *p*

Cr. I'm go-in' out to get Cla - ra, then I'm com-in' back to get

poco *a poco* *cresc.*

296

PORGY (starting forward)

Cr. No, you don't!

you. ———

mf

Cr.

Cr.

All right Big Frien',— we's on for an-oth-er bout!

297 (Crown opens door and plunges out. The storm roars in extinguishing the lamp.)

Con fuoco ♩ = 92

The Negroes sway back in terror from the door,

ff marcato

screaming, crying. They finally go into the prayer which opens this scene.)

musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a series of triplets in both hands, marked *con tutta sforza*.

298

musical score for the second system, starting at measure 298. The right hand features sixteenth-note chords, and the left hand part is labeled *L.H.*

musical score for the third system, continuing the sixteenth-note chords. The right hand has measures marked with 6 and 7. The left hand part is labeled *L.H.* and includes the instruction *ff marcatisissimo*.

musical score for the fourth system, ending with a *rit.* marking.

299

4 S.1 *ad libitum* *Broadly* *f* Oh, Hev'n-

4 S.2 *ad libitum* *Broadly* *f* *mf with religious fervor and motion* Oh, Doc-tor Je - sus, look down on me wit' pit - y. Put Yo'

4 Altos *ad libitum* *Broadly* *f* Pro-fess - or Je -

4 Ten. *ad libitum* *Broadly* *f* *mf with religious fervor and motion* *ten.* Oh, Lawd a - bove, we knows You can de - stroy, but we al - so

4 B.1 *ad libitum* *Broadly* *f* Oh, Cap - tain Je - sus,

4 B.2

W. Ah

M.

Moderato con spirito ♩ = 80

mf

with religious fervor and motion
 S.1 *mf* ly Fa-ther, hab mer-cy on we, look down wit' grace an' sym-pa - thy, You whose po'

S.2 lov-in' arms thru de roof of dis house an' lif' me to Yo' bo - som till de

Alto *mf with religious fervor and motion* sus, teach Yo' ig - no-rant chil-len how to com - bat de fires

Ten. *ten.* knows You can raise, — an' we's be - seech - in' You to

mf with religious fervor and motion
 B.1 find it in Yo' heart to save us. It's giv - en You

Broadly... f *mf with religious fervor and motion*
 B.2 Oh, Fa - ther what die on Cal - be - ry, we's de -

W. Ah

M.

poco marcato

S.1
 chil-len we is, show we how You can pro-tect yo' chil-len when dey is de - serv - ing.

S.2
Broadly.
 storm is o-ver. Oh, Doc-tor Je - sus, look down on me, why is You an-gry wit'

Alto
 an' tor-ments of dat black vis - i - ta-tion from be - low. We lean on You.

Ten.
Broadly.
 raise — Yo' fal-len chil-len. Oh, Lawd a - bove, You got de pow'r to feed

B.1
 six chil-len to add to Yo' le-gions, my — po' wife is now wid You three year this

B.2
 - pend-ing on You, we's lean-ing on You to ease the rock-y way, we's been tra -

W.
 Ah

M.

The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, often beamed in groups of six, with a melodic line above it. The left hand plays a bass line with a mix of eighth and quarter notes.

Broadly

S.1 *f* Oh, Hev'n-ly Fa-ther, *mf* hab mer-cy on we when de clouds an' de storms start rais-in'

S.2 dis po' sin - ner? Why is You cry - in' dose tears, an mum - blin' dat

Broadly

Alto *f* Pro - fess - or Je - sus, *mf* what die on Cal - be-ry dis-pense yo' bless-ings on Yo'

Ten. us, You got de pow'r to clothe us, an' You can lead us out of de wil - der-ness,

Broadly

B.1 *f* Oc - to - ber. Oh, Cap-tain Je - sus, *mf* but we is sev-en left to tell dat

B.2 *f* blin' de straight an' nar-row path dat ends in glo-ry. Oh Fa - ther, *mf* what die on

W. Ah

M.

Curtain(slow)

S.1
hell up - on dis earth. We knows dat You can fix 'em, 'cause You is de great fix - er, oh my

S.2
thun - der when I ain' got nuth-in' but rev'-rence in my heart for You, Lawd.

Alto
heed-ful an' Yo' grate-ful fol - low-ers. Cast a - way dose black clouds an de dark -

Ten.
Yes, Lawd, but we's not hun-gry now, an' we's got clo'es... but we is ask - in' You

B.1
Sa - tan man where he_ get off at, we has all lived sweet-ly an' sweet-ly we is

B.2
Cal - be - ry, dark-ness has de-scend-ed, we all knows it's tem-po - rar - y,

W.
Ah

M.

S.1
Fa - ther fix dat Sa - tan, tie up his hands an' his feet an' t'row

S.2
Broadly
f Oh, Doc - tor Je - sus, look down on me. If You is look - in' down on me wit' dis - fa - vor

Alto
ness an' show we de gold - en sun - shine gleam - ing once a - gain.

Ten.
Broadly
f to lead us out of de wil - der - ness, Oh, Lawd a - bove, lead us out of de

B.1
Broadly
f will - in' to die for You, Oh, Cap - tain Je - sus; we knows how

B.2
Broadly
mf Lawd, — but de soon - er it dis - ap - pears, de soon - er we gets go - in' to You, Lawd.

W.
Ah _

M.

The piano accompaniment consists of two staves. The right hand (treble clef) plays a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in sixteenth-note chords. The left hand (bass clef) plays a simpler, more melodic line with occasional chords, providing a harmonic foundation for the vocal parts.

S. 1 *Broadly* *f* *mf*
 him back where he be - long. Oh, Hev'n - ly Fa - ther, hab mer-cy on we, 'cause

S. 2
 I ain' know what to do, 'cause if wor-ship-pin' You ain' stop-pin' dose tears an' dat thun-der,

Alto *Broadly* *f* *mf*
 Pro - fess - or Je - sus, teach Yo' ig - no - rant chil-len. Cast a - way dose black

Ten. *Broadly* *f*
 wil-der-ness, in - to de gold-en mead-ows an' de sil-ver-y streams. Oh, Lawd

B. 1 *Broadly* *f*
 sweet-ly You treats yo' sol - diers when You o - pens de gates for dem. Oh, Cap - tain

B. 2 *Broadly* *f* *mf*
 Oh, Fa - ther, what die on Cal - be - ry, may - be we is po', mis' - a - ble sin - ners,

W. Ah
 M.

S.1
we is Yo' de - serv - in' chil - len, A - men.

S.2
Lawd, I ain' know jes' what to do, Lawd. Oh, Doc - tor

Alto
clouds an de dark - ness, an' show we de gold - en sun - shine

Ten.
a - bove, we knows You can de - stroy, but we knows You can raise, too,

B.1
Je - sus, find it in Yo' heart to save us wor - ship - pers

B.2
but we cer - tain - ly tries all de live - long day to fol - low Yo' teach - in's

W.
Ah

M.

Broadly

S.1 *f* Oh, Hev'n - ly Fa - ther, *mf* hab mer - cy on we wit' grace an' sym - pa - thy

S.2 *mf* Je - sus, look down on me, I's be - seech - in' You to look down on me with

Alto gleam - in' once a - gain. Pro - fess - or Je - sus, cast a - way dose black

Ten. an' we's ask - in' You for yo' as - sis - tance in dis time of storm an' thun - der

B.1 'cause there is no tru - er fol - low - ers of de Lawd den what's pray - in' to

B.2 Lawd. — Oh Fa - ther, if we ain' been do - in' jus' what You is wish - in'

W. Ah

M.

(Singing continues after curtain falls.)

S.1 an' un - der - stand - in' of which we knows You got plen - ty, Oh, my Lawd,

S.2 pi - ty an' I's hop - in' Yo's a - bout to put Yo' lov - in' arms

Alto clouds an' de dark - ness an' show we de gold - en sun - shine shin - in'

Ten. *Broadly* an' light - nin'. Oh, Lawd a - bove, we war - rants Yo' as - sis - tance an' we's be - seech - in' You

B.1 *f* You now. Oh, Cap - tain Je - sus, *mf* we has all lived sweet - ly an' sweet - ly

B.2 as to do, it ain' be - cause we ain' been try - in', 'cause we is been try - in'

W. Ah

M.

(Repeat, if necessary, until Curtain.)

The piano accompaniment consists of two staves. The right hand (treble clef) features a repeating rhythmic pattern of sixteenth notes, with a '6' above each measure indicating a sixteenth-note group. The left hand (bass clef) has a simple bass line with quarter notes and rests.

S.1
A - men!

S.2
thru de roof of dis house_ an' lif' me to Yo' bo-som, A - men!

Alto
on de fields an' de mead-ows an' de moun-tains an' de plains, A - men!

Ten.
to raise_ Yo' fal - len chil-len, A - men!

B.1
we is will - in' to die for You, A - men!

B.2
to fol - low Yo' sa-cred teach-in's all de live-long day, A - men!

W.
Ah

M.

Act III
Scene IAndantino dolente $\text{♩} = 76$

L.H.

The first system of the musical score consists of three staves. The top staff is the right hand (R.H.) and the bottom two staves are the left hand (L.H.). The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino dolente' with a quarter note equal to 76 beats per minute. The first two measures of the R.H. are marked with a piano (*p*) dynamic. The R.H. features a melodic line with slurs and ties. The L.H. provides a harmonic accompaniment with chords and moving lines. A first ending bracket is shown above the first two measures of the R.H. staff.

The second system of the musical score continues the piece. It consists of three staves. The R.H. staff begins with a first ending bracket labeled '1'. The music continues with various dynamics, including piano (*p*) and mezzo-forte (*mf*). The L.H. accompaniment remains consistent with the first system, providing a steady harmonic foundation.

The third system of the musical score continues the piece. It consists of three staves. The R.H. staff begins with a first ending bracket labeled '2'. The music features a variety of rhythmic patterns and dynamics, including piano (*p*) and mezzo-forte (*mf*). The L.H. accompaniment continues to support the melodic lines in the R.H.

The fourth system of the musical score concludes the piece. It consists of three staves. The R.H. staff begins with a first ending bracket labeled '3'. The music ends with a 'poco rall.' (poco ritardando) marking and a mezzo-forte (*mf*) dynamic in the L.H. staff.

4 **L'istesso tempo**
A Repeat from A to B if wanted

S.1 *f* Cla-ra, Cla-ra don't you be down-heart-ed, Cla-ra,

S.2 *f* Cla-ra, Cla-ra don't you be down-heart-ed, Cla-ra,

A. *f* Cla-ra, Cla-ra don't you be down-heart-ed, Cla-ra,

T. *mf* Ah ah ah ah ah

B.1 *mf* Ah ah ah ah ah

L'istesso tempo

p a tempo

5

S.1 Cla-ra don't you be sad an' lone-some. Je-sus is walk-in' on de

S.2 Cla-ra don't you be sad an' lone-some. Je-sus is walk-in' on de

A. Cla-ra don't you be sad an' lone-some. Je-sus is walk-in' on de

T. ah ah ah Je-sus is walk-in' on de

B.1 ah ah ah Je-sus is walk-in' on de

B.2 Je-sus is walk-in' on de

S.1 wa - ter, — rise up an' fol-low Him home. Oh — Lawd,

S.2 wa - ter, — rise up an' fol-low Him home, home. — Oh — Lawd,

A. wa - ter, — rise up an' fol-low Him home, home. — Oh — Lawd,

T. wa - ter, — rise up an' fol-low Him home, home — Oh Lawd,

B.1 wa - ter, — rise an' fol - low Him — Oh Lawd,

B.2 wa - ter, — fol - low Him. — Oh Lawd,

S.1 oh my Je - sus, rise up an' fol - low Him home, — fol - low Him

S.2 oh my Je - sus, rise up an' fol - low Him home, — fol - low Him

A. oh — Je - sus, rise up an' fol - low Him home, — fol - low Him

T. oh Je - sus, rise up an' fol - low Him home, —

B.1 oh Je - sus, rise — fol - low Him

B.2 oh Je - sus, rise —

rall. B **6** *pp* *a tempo*

S.1 home. Jake, — Jake, —

S.2 home. Jake, — Jake, —

A. home. Jake, — Jake, —

T. home. Ah ah

B.1 home. Ah ah

B.2 home.

L.H. *mf* *rall.* *p* *a tempo*

S.1 don't you be down - heart - ed, Jake, —

S.2 don't you be down - heart - ed, Jake, —

A. don't you be down - heart - ed, Jake, —

T. ah ah ah

B.1 ah ah ah

S.1 Jake — don't you be sad an' lone - some,

S.2 Jake — don't you be sad an' lone - some,

A. Jake — don't you be sad an' lone - some,

T. ah — ah — ah —

B.1 ah — ah — ah —

7

S.1 Je - sus is walk-in' on de wa - ter, — rise up an' fol-low Him

S.2 Je - sus is walk-in' on de wa - ter, — rise up an' fol-low Him

A. Je - sus is walk-in' on de wa - ter, — rise up an' fol-low Him

T. Je - sus is walk-in' on de wa - ter, — rise up an' fol-low Him

B.1 Je - sus is walk-in' on de wa - ter, — rise an' —

B.2 Je - sus is walk-in' on de wa - ter, — fol - low

S.1 home. Oh Lawd,

S.2 home, home. Oh Lawd,

A. home, home. Oh Lawd,

T. home, home. Oh Lawd,

B.1 fol - low Him. Oh Lawd,

B.2 Him. Oh Lawd,

S.1 oh my Je - sus, rise up an' fol - low Him, home,

S.2 oh my Je - sus, rise up an' fol - low Him, home,

A. oh Je - sus, rise up an' fol - low Him, home,

T. oh Je - sus, rise up an' fol - low Him, home,

B.1 oh Je - sus, rise

B.2 oh Je - sus, rise

S.1
fol - low Him home.

S.2
fol - low Him home.

A.
fol - low Him home.

T.
home.

B.1
fol - low Him home.

B.2
home.

mf L.H.

8 (Maria carries things from table to shop.)

Andantino $\text{♩} = 76$

SPORTING LIFE (laughing under Serena's stairs.)

Ha ha ha ha ha ha ha

mf (vocal parts as before)
Crown, — Crown, — don't you be down -

Andantino $\text{♩} = 76$

p

9

Agitato

S.L. *Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha*

(Off stage singing continues p)

heart-ed,

etc.

Agitato

L.H.

MARIA *f*

2

2

You low - lived skunk, ain' you got no shame

sfz-p

sfz-p

10

Ma. *2* *4*

laugh-in' at those po' wom-ens what's sing-in' for their mens

Ma.  *los' in the storm.*

L.H.

11 Moderato $\text{♩} = 88$
SPORTING LIFE

I ain't see no sense in mak-in' such a fuss o-ver a

fp



S.L. *man when he's dead; When a gal los-es her man*

p scherzoso



12

MARIA

S.L. *I know dere's plen-ty o' men still liv-in' what likes good look-in' gals.*



Ma. — it ain' dem gals you is aft- er, ain' you see, Bess got no

Ma. use for you, ain' you see she got a man? _____
SPORTING LIFE
Ha ha ha ha ha ha ha

13

Ma. What you

S.L. I see more-'n dat, aun-tie, I see she got two men.

Ma. mean by dat? Bess got two men, Crown dead,

L.H. *p marcato*

Ma. ain' he?

SPORTING LIFE

Ha ha ha ha ha ha ha ha ha ha

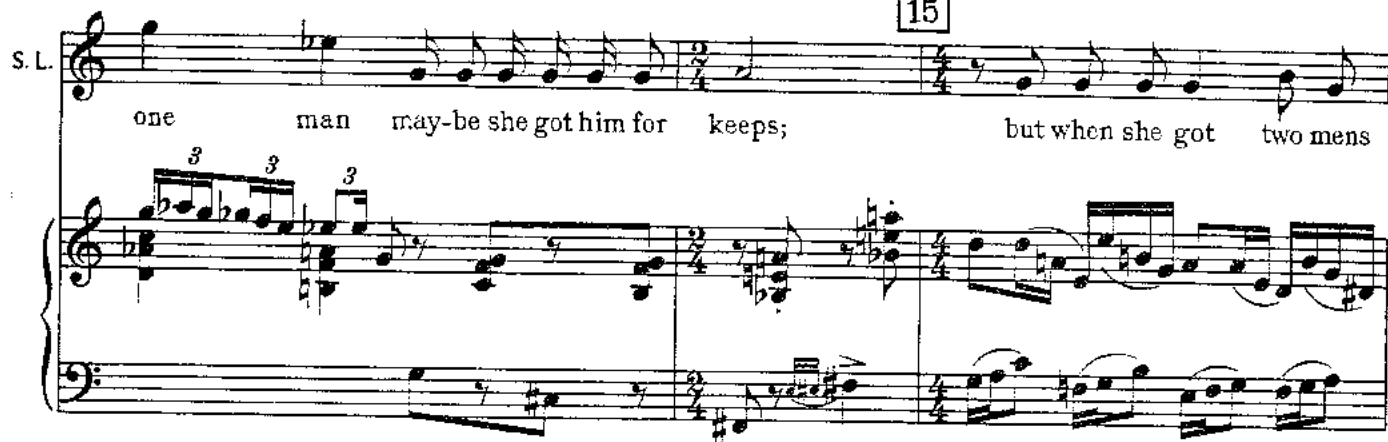
f L.H. *accel.*

14

S.L. *mp* I ain' tell-in' you noth-in', but a wom-an who got jus'

p a tempo

15

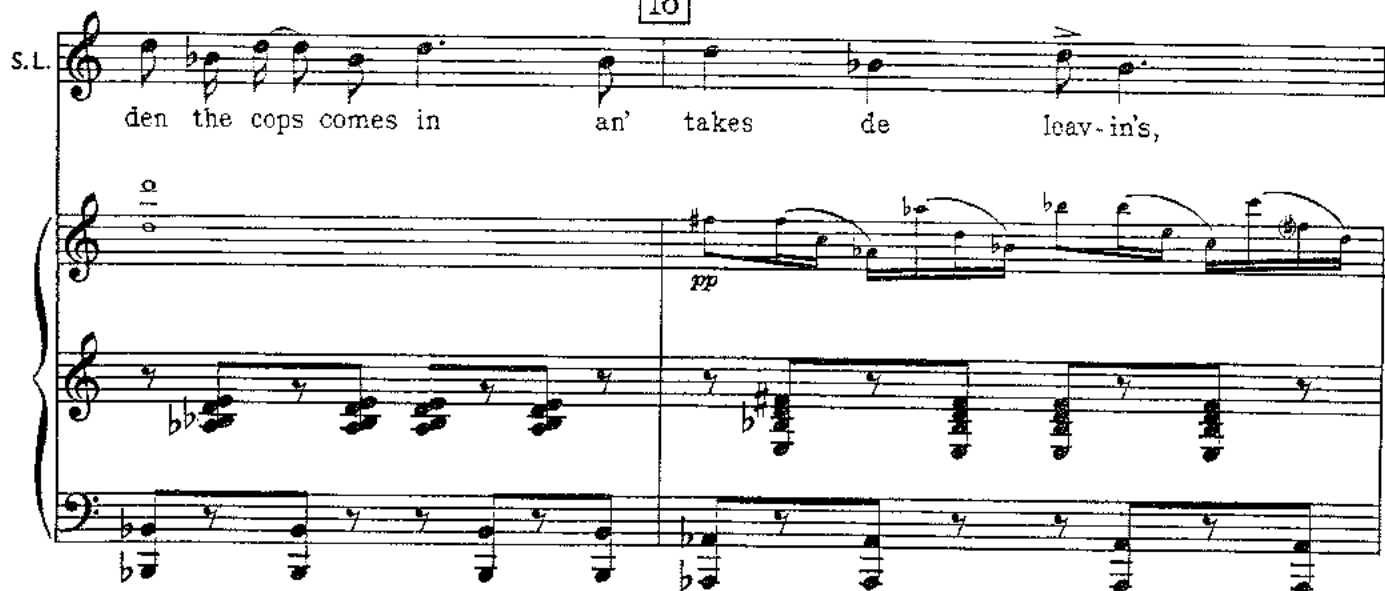
S.L. 

one man may-be she got him for keeps; but when she got two mens

S.L. 

There's might-y apt to be a carv-in'

16

S.L. 

den the cops comes in an' takes de leav-in's,

S.L. An' pret - ty soon she ain' got

p

(Maria closes window and enters shop. Sporting Life crosses and exits big gate.)

S.L. none.

mf

S.L. 17

mf

Piano introduction in 4/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand.

BESS (at window with baby) **18** Moderato ♩ = 98

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

Нар

pp espr.
R.H.

Vocal line for BESS with piano accompaniment. The piano part includes a dynamic marking of *pp espr.* and a right-hand (R.H.) instruction.

(The men and women who have been

B. eas - y, Fish are jump - in'

Second system of the song, featuring a vocal line for BESS and piano accompaniment.

praying now come out of the door, each carrying a lantern.)

B. an' the cot-ton is high. Oh yo'

Third system of the song, featuring a vocal line for BESS and piano accompaniment.

19

There are low-voiced words, "Good night" "Gawd comfort you sistuk" as they drift off to their several rooms.

B. *dad-dy's rich_ an yo' ma's_ good - look - in,*

R.H.

Detailed description: This block contains the first system of music for measure 19. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "dad-dy's rich_ an yo' ma's_ good - look - in,". The piano accompaniment includes a right-hand part labeled "R.H." with a melodic line and a left-hand part with chords. The key signature has one sharp (F#) and the time signature is 4/4.

Two women are crying softly.)

B. *so hush, lit-tle ba - by, don'_ you cry,*

Detailed description: This block contains the second system of music for measure 19. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "so hush, lit-tle ba - by, don'_ you cry,". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords. The key signature has one sharp (F#) and the time signature is 4/4.

20

(Bess leaving window)

B. *Ah*

mp *delesc.* *R.H.* *pp* *L.H.* *p con tenerezza*

Detailed description: This block contains the first system of music for measure 20. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has the word "Ah" followed by a long horizontal line. The piano accompaniment includes a right-hand part labeled "R.H." and a left-hand part labeled "L.H.". Dynamics include *mp*, *delesc.*, *pp*, and *p con tenerezza*. The key signature has one sharp (F#) and the time signature is 4/4.

Detailed description: This block contains the second system of music for measure 20, which is entirely piano accompaniment on two staves. It continues the melodic and harmonic material from the first system. The key signature has one sharp (F#) and the time signature is 4/4.

21 (Crown is seen suddenly in gate after all have gone.)

Con moto ♩ = 85

tr tr tr

sfz-p tr tr tr

tr

tr

R.H. f

22 Crown enters and silently closes the gate behind him.

mf sempre agitato

Tom-tom

He picks his way stealthily across the court.

23 In the distance a boat whistle sounds.

mf

p

24

*Crown pauses, listens.**Drops to*
*hands and knees.**Crawls towards*

25

Porgy's door.

26

Musical score for piano accompaniment of measure 26. The score is written for four staves: two treble clefs (upper right and lower right) and two bass clefs (upper left and lower left). The key signature is B-flat major (two flats). The time signature is 4/4. The first two staves are marked with a piano (*p*) dynamic. The third and fourth staves are marked with a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second measure. The music consists of flowing sixteenth and thirty-second notes with various articulations and slurs.

He passes under Porgy's window.

Musical score for piano accompaniment of measure 27. The score is written for four staves: two treble clefs (upper right and lower right) and two bass clefs (upper left and lower left). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with the same rhythmic patterns as measure 26, featuring sixteenth and thirty-second notes with slurs and accents.

27

Above Crown the shutter

Musical score for piano accompaniment of measure 28. The score is written for four staves: two treble clefs (upper right and lower right) and two bass clefs (upper left and lower left). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with the same rhythmic patterns as the previous measures, featuring sixteenth and thirty-second notes with slurs and accents.

opens slowly. *An arm is extended,* *the hand grasping*

marc.

28 *a long knife.* *The arm descends*

marc.

plunging *by* *by* *the* **29** *knife* *into* *Crown's*

marc.

back. The knife is withdrawn and hurled

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "back. The knife is withdrawn and hurled" are written above it. The piano accompaniment is on three staves below. The piano part includes dynamic markings: *mp* (mezzo-piano) on the vocal staff, *mf* (mezzo-forte) on the first piano staff, and *mp* on the second and fourth piano staves. There are various musical notations such as slurs, accents, and ties throughout the system.

to center of stage.

30

The second system of music consists of four staves, all of which are piano accompaniment. It begins with a measure marked with a circled '30'. The piano part features complex rhythmic patterns, including slurs and accents, across all four staves.

Crown staggers to upright position.

The third system of music consists of four staves, all of which are piano accompaniment. It begins with a measure marked with a circled '(b)'. The piano part continues with complex rhythmic patterns and slurs across all four staves.

31 Porgy leans from window and closes both hands

Musical score for measure 31, featuring piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of a steady eighth-note accompaniment in the bass clefs and a more complex melodic line in the treble clefs, including some triplets and slurs. The lyrics 'Porgy leans from window and closes both hands' are positioned above the staff.

around Crown's throat.

32 Crown sways upright

Musical score for measure 32, featuring piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a dynamic shift from *f* (forte) to *mf* (mezzo-forte). The lyrics 'around Crown's throat.' and 'Crown sways upright' are positioned above the staff.

in Porgy's grip, then Porgy hurls Crown from

Musical score for measure 33, featuring piano accompaniment. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with a steady eighth-note accompaniment and a melodic line in the treble clefs. The lyrics 'in Porgy's grip, then Porgy hurls Crown from' are positioned above the staff.

window.

(Fight continues as directed.)

33

Musical score for measures 33-35. The score is written for a grand piano with five staves: two for the right hand (treble clef) and three for the left hand (bass clef). Measure 33 features a complex right-hand texture with many beamed notes and accidentals, while the left hand has a simple bass line. Measure 34 shows the right hand continuing with dense, beamed passages and the left hand with a steady bass line. Measure 35 begins with a dynamic marking of *ff* and the instruction *molto risoluto*. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

Musical score for measures 36-38. The right hand continues with dense, beamed passages, often with grace notes. The left hand has a steady bass line with some chordal textures. A dynamic marking of *sfz* is present in measure 37. The overall texture is dense and rhythmic.

34

Musical score for measures 39-41. The right hand continues with dense, beamed passages, often with grace notes. The left hand has a steady bass line with some chordal textures. The overall texture is dense and rhythmic.

The first system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including *mf* and *f*, and articulation marks like accents and slurs. The key signature has one sharp (F#).

35

(Porgy kills Crown and hurls him to center of stage.)

The second system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is more rhythmic and driving than the first system. It includes the instruction *con fuoco* and *f molto cresc.*. The key signature has one sharp (F#).

36

PORGY (laughing) *f* ad lib.

Ah ha ha ha ha ha

The third system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is primarily in the bass clef, with a strong rhythmic accompaniment. It includes the instruction *ff* and *ad lib.*. The key signature has one sharp (F#).

Po. Ah ha ha ha ha ha Ah ha ha ha ha ha

p

triumphantly

Po. Bess, Bess, you got a man now, you got Por - gy!

fp colla parte
R. H.

37 *Maestoso* Fast curtain while Porgy continues laughing.

38

f marcato

molto cresc.

ff

Act III
Scene IIAllegretto animato $\text{♩} = 108$

8

mf

8

mf

V

8

V

Curtain

39 Moderato molto deciso $\text{♩} = 116$

8

f

f

risoluto

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the lower staves. There are several dynamic markings and articulation marks throughout the system.

40 Più mosso ♩ = 132

The second system begins with a treble clef staff and a bass clef staff. The key signature remains two sharps. The tempo is marked 'Più mosso' with a quarter note equal to 132 beats per minute. The music is marked 'mf' (mezzo-forte). The treble staff contains a series of chords and arpeggiated figures, while the bass staff provides a steady accompaniment. The system concludes with a double bar line.

41

The third system continues with a treble clef staff and a bass clef staff. The key signature is two sharps. The music is marked 'mf'. The treble staff features a melodic line with slurs and ties, while the bass staff has a rhythmic accompaniment. The system ends with a double bar line.

42

System 42, measures 1-3. The score is in G major (one sharp) and 3/8 time. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes, with triplets in measures 2 and 3.

System 42, measures 4-7. The score continues in G major and 3/8 time. The right hand has a melodic line with slurs. The left hand continues with eighth notes and triplets. A dynamic marking of *mf* is present at the beginning of the system.

System 42, measures 8-10. The score concludes in G major and 3/8 time. The right hand has a melodic line with slurs and accents. The left hand continues with eighth notes and triplets. The system ends with a double bar line and a key signature change to G minor (two sharps).

43

Allegretto ♩ = 116

System 43, measures 1-3. The score is in G minor (two sharps) and 4/4 time. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mf espr.* in the right hand and *mf* in the left hand.

44

(Detective is seen at gate)

detache

45 DETECTIVE (white man) (Detective and Coroner come in gate.)

Wait for us at the cor-ner, Al. We'll put the wid-ow through first.

f colla parte

(Climbs steps to Serena's window, knocks, descends to court and waits.) (There is silence for a moment, then the shutters open and Annie looks out)

D. Come on down Se-re-na Rob-bins and make it damn quick!

46

ANNIE

mf

Huh! Se-re-na been ver-y sick in her bed three day

p *L.H.* *sfp* *colla parte*

(Closes shutters)

A. an' I been here with her all de time.

DETECTIVE

The hell, she has. Tell her if she don't come down I'll get the wag-on

There is a moments silence then the window opens and loud groans are heard as Serena is helped to window.

Serena sprawls on sill as tho too ill to hold herself up. She groans. Her head is wrapped in a towel.

47 **Moderato**

D. an' run her in.

pp dolente

D.

Where were you last night, Se-re-na Rob-bins?

48 SERENA (*feelingly*)

mp 3 3 3 3

I been sick in dis bed— three day an' three night.—

mf L.H.

ANNIE *mp*

An' we been nurs - in' her all dat— time.—

mf

Other WOMAN *mf*

Dat's de Gawd's truth.—

49

CORONER

Would you swear to that?

p *mf*

mf SERENA
Yes boss, we swear to that.

mf ANNIE
Yes boss, we swear to that.

W.
mf
Yes boss, we swear to that.

Cor. *(to Detective)* *(Detective regards Coroner with scorn.)*
There you are, an air-tight al-i-bi.

DETECTIVE
Just two months a - go right here Crown killed your hus-band, did-n't he?

(Silence from women) *(advances)*
D. An-swer me, you'll eith-er talk here or in jail. Did Crown kill your hus-band, yes or no?

50

SERENA

We swear to dat boss.

ANNIE

We swear to dat boss.

WOMAN

We swear to dat boss.

DETECTIVE

And last night Crown got his right here, did-n't he?

p
mf agitato

ANNIE

(Points at Coroner)

Ha ha ha ha ha ha!

Go 'long boss, ain' dat gen-tle-man say

L.H. vivo
mf
fp

A.

we is a - la - bi?

DETECTIVE (shouting with rage)

Was Crown killed here, - yes or no?

mf

51 **Andante con moto** ♩ = 60

SERENA

We ain' see nut - tin' boss,

we been in dis room three day an' night

ANNIE

We ain' see nut - tin' boss,

we been in dis room three day an' night

WOMAN

We ain' see nut - tin' boss,

we been in dis room three day an' night

Andante con moto ♩ = 60

S. An' de win - dow been closed.

A. An' de win - dow been closed.

W. An' de win - dow been closed.

DETECTIVE

Look at me, Se - re - na Rob - bins.

D.

Do you mean to tell me that the man who killed your hus - band

D.

was bumped off un - der your win - dow, an' you did - n't know it?

52

SERENA

We ain' seen noth - in' Boss, we been in dis_ room three

ANNIE

We ain' seen noth - in' Boss, we been in dis_ room three

WOMAN

We ain' seen noth - in' Boss, we been in dis_ room three

D.

(singing with them)
three

p

S. days an' nights.

A. days an' nights. *(as she closes shutters)* An' the win-dow been closed.

W. days an' nights.

D. days an' nights. *(furiously)* You need-n't do that one a-gain.

(turning away disgustedly)

D. Oh hell! You might as well ar-gue with a par-rot, but you'll nev-er break their sto-ry.

(Crosses to Porgy's door, kicks it open violently.)

D. But I'll get you a wit-ness for your in-quest. Step o-ver here an I'll put the Nig-ger through.

53 **Con brio**

B. Come out both you Nig-gers, step live-ly now!

Bess helps Porgy to seat on doorstep. Then she stands beside him, the baby in her arms. Sporting Life enters silently

Moderato espressivo ♩ = 88

and stands unobserved, listening.

CORONER

54

What is your name?

PORGY

Jus' Por - gy.

Po. You knows me, boss,

Po. You done give me plen-ty of pen-nies on

55

CORONER

Po. Of course_ you're the goat man,
Meet-in' Street.—

Cor. I did-n't know you with no wag-on. I'm the cor-o-ner, not a po-lice-man.

Cor. *Now this Nig-ger, Crown you knew him by sight, did-nt you? You'd know him if you saw him a-gain?*

56 PORGY (*as tho remembering with difficulty*)

Yes, boss, seems like I re - mem - ber

Po. *him, when he used to come 'roun' here long - time - a - go.*

57 DETECTIVE

Well, you've got to see him an-y. way.

Po. *But I ain' care none 'bout see-in' him.*

D. Come a - long. CORONER
 You need - n't be a - fraid. All you've got to do

Cor. is to view the bod - y as a wit - ness and tell us who it is.

58

(Porgy is terror-stricken.)

Animato ♩ = 120


PORGY *mf*

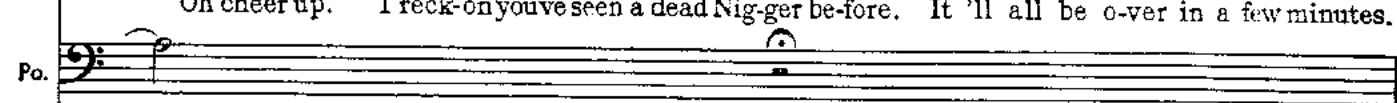
I got to go an' look

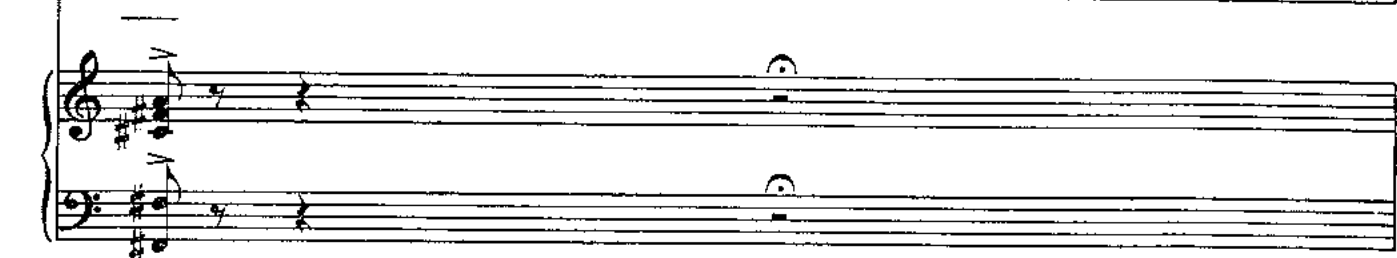
CORONER


Yes, that's all.

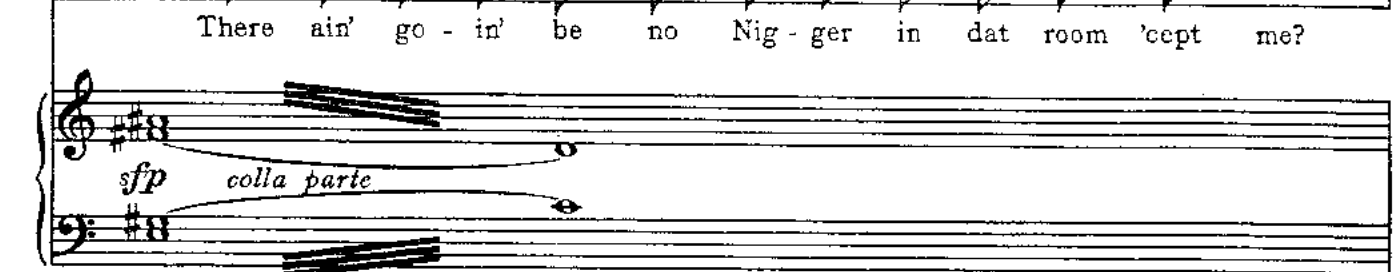
Po. look at Crown's face with all dem white folks look-in' at me?

Cor.  Oh cheer up. I reckon you've seen a dead Nigger before. It'll all be over in a few minutes.


Po. 

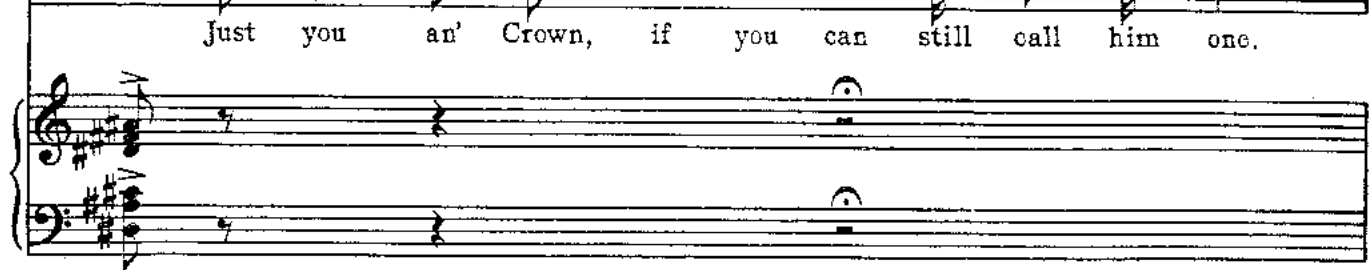


Po.  There ain't goin' be no Nigger in dat room 'cept me?



sf *colla parte*

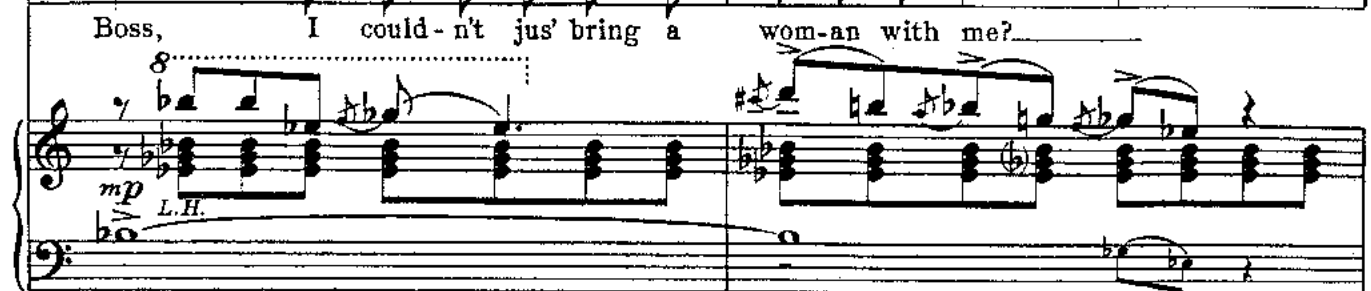
DETECTIVE  Just you an' Crown, if you can still call him one.



59

PORGY

 Boss, I couldn't jus' bring a wom-an with me?



mp L.H.

Po. I I could - n't e - ven car - ry my wom - an?

DETECTIVE (starts for gate)

No! You can't bring an - y one. I'll send an of - fic - er to help you out.

(turning back from gate)

D. PORGY (crossing after him) Now get this I have summoned you an' you have to go, or you'll go to jail

Boss, Boss, -

[60] (Detective and Coroner exit. Sporting Life comes to steps where Bess and Porgy stand dumb with fear.)

D. for con-tempt of court.

Po. Oh Lawd! What I go - in' do?

L.H. *p calmato* *mf*

Allegretto ♩ = 108

mf BESS

You've got to go — Por - gy,

p *leggiero* *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piano part starts with a piano (*p*) dynamic and a *leggiero* marking. The second measure has a mezzo-piano (*mp*) dynamic. The key signature has one sharp (F#).

[61]

may - be you can jus' make like to look at him,

mf R.H. *p* L.H.

Detailed description: This system contains measures 3 and 4. Measure 3 is marked with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. Measure 4 has a piano (*p*) dynamic. The piano accompaniment is divided into right-hand (*R.H.*) and left-hand (*L.H.*) parts. The key signature changes to two sharps (F# and C#).

an' keep yo' eye shut;

Detailed description: This system contains measures 5 and 6. The vocal line continues with the lyrics 'an' keep yo' eye shut;'. The piano accompaniment maintains the rhythmic and harmonic patterns established in the previous systems. The key signature remains two sharps.

You go - in' be al - right,

Detailed description: This system contains measures 7 and 8. The vocal line concludes with the lyrics 'You go - in' be al - right;'. The piano accompaniment continues with the same style. The key signature remains two sharps.

62

B. Por - gy. You on - ly go - in' be a

B. wit - - - - - ness. SPORTING LIFE

63

S.L. ain' so sure of that. All I know is that

S.L. when the man that killed Crown, go in that room an'

S.L.

look at him, Crown' wound be - gin to bleed.

PORGY **64** Presto

Oh, my Je - sus!

SPORTING LIFE Moderato

That's one way the cops got of tell - in' who

S.L. (Cops seen at gate.)

killed him.

f marcato

65 Agitato $\text{♩} = 104$
 PORGY (fearfully)

f

I can't look at Crown's face,

p *mf L.H.* *p*

p

Oh Gawd, what I go - in' do?

POLICEMAN (entering with second Policeman)

66

(They take Porgy, resisting and

Hey, you there, come a-long!

mf *mf*

protesting, toward the gate.)

molto cresc.

PORGY

Musical score for Porgy's line. The vocal line is in bass clef with lyrics "I ain't goin'". The piano accompaniment is in treble and bass clefs, starting with a forte (*f*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

POLICEMAN

Musical score for the Policeman's line. The vocal line is in bass clef with lyrics "Oh, you'll look all right." and "look on his face!". The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The word "Po." is written to the left of the vocal line.

67 Moderato $\text{♩} = 104$ *(Struggling in their grasp)*

Musical score for the "Turn me loose" section. The vocal line is in bass clef with lyrics "Turn... me loose,—" repeated. The piano accompaniment is in treble and bass clefs, starting with a forte (*f*) dynamic and marked *marcato*. The key signature has one sharp (F#) and the time signature is 4/4. The word "Po." is written to the left of the vocal line.

68 Agitato $\text{♩} = 104$ *(shouting)*

Po. You can't make me look on his face! _____ Ain't no - bod - y

Po. can make me look on Crown's face. *(Policemen laugh and drag him off through gate.)*

69 **Meno**
BESS

mf Oh Gawd! — They go - in' make him look on Crown's — face!

mf colla voce *pp*

Detailed description: This block contains the musical score for measure 69. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Oh Gawd! — They go - in' make him look on Crown's — face!". The piano accompaniment is written in grand staff notation (treble and bass clefs). The dynamic markings are *mf* for the vocal line and *mf colla voce* and *pp* for the piano accompaniment.

B. SPORTING LIFE

Ha ha ha ha ha ha ha ha ha ha

mf *accelerato* *f*

Detailed description: This block contains the musical score for measure 69B. It features a vocal line and a piano accompaniment. The vocal line is in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Ha ha ha ha ha ha ha ha ha ha". The piano accompaniment is in grand staff notation. The dynamic markings are *mf* *accelerato* and *f*.

70 **Moderato** ♩ = 92

S.L. *mp* Sis-ter, that Nig-ger ain' goin' be no wit-ness now. They goin' lock him

mp espr.

Detailed description: This block contains the musical score for measure 70. It features a vocal line and a piano accompaniment. The vocal line is in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Sis-ter, that Nig-ger ain' goin' be no wit-ness now. They goin' lock him". The piano accompaniment is in grand staff notation. The dynamic markings are *mp* and *mp espr.*.

BESS *mf*

Lock him up? Not for long,

S.L. up — in jail.

71

B. Sport-in' Life.

S.L. Not for long. May be one year, may be

(Makes movement to indicate hanging.)
(Bess drops her face into her hands.)

S.L. two year, may be Jus' like I tol' you,

fpp

S.L. ain' no-bod-y home now but Bess an' ole Sport-in' Life.

72 (He takes her hand, which she gives him unresisting,)

S.L.

S.L. But cheer up sis-tuh, Ole Sport-in' Life— giv-in' you de

S.L. stuff for scare a-way dem lone - some blues.

73 BESS (*gazing with fascinated horror.*)

f

Hap - py — dus' I ain' want none of dat stuff, — I

f *deciso* *sfz-p*

tells you, take — dat stuff a-way, Nig-ger!

(*tries to extend hand to him*)

74 (*She suddenly yields and claps her hand over her mouth.*)
Allegro

f

SPORTING LIFE

Meno mosso

(*Bess is shaking all over.*)

fp *p*

That's the thing, ain' it? An' mem - buh

75

Moderato (Tempo di Blues) ♩ = 96

S.L. there's plen-ty more where that came from. Lis-ten,

mf misterioso

S.L. (He looks around court to make sure no one is there.) There's a

mf

S.L. boat dat's leav-in' soon for New York, Come wid

R.H.

76

S.L. me, dat's where we be - long, sis - ter.

mf

Handwritten Roman numerals: V, IV, V #3

S.I. You an' me kin live dat high life in New

p

S.I. York. Come wid me,

77

Handwritten Roman numerals: I #3, I 3 9, 6 VII +

R.H.

S.I. dere you can't go wrong, sis - ter.

Handwritten Roman numerals: I, VI, III, VI 4 3

mf

S.I. I'll buy you de swell - est man - sion Up on

Handwritten Roman numerals: V 2 5, VI + 6, III + 5

p

78

S.L. up-per Fi'th Av - en - ue, An' through Har-lem we'll go strut-tin', We'll

Handwritten annotations: *III*, *65*, *VI*

S.L. go a - strut - tin' An' dere'll be nut - tin' Too good for

Handwritten annotations: *VI*, *62*, *VI*

S.L. you. I'll dress you in silks and sat - ins In de

Handwritten annotations: *VI*, *+6*, *VI*

79

S.L. lat - est Pa - ris styles. All de blues you'll be for-get-tin', You'll

Handwritten annotations: *VI*, *D*, *VI*, *+3*, *VI*

Handwritten guitar chord diagrams: *V*, *VI 2*, *IV*, *VII L 6 7*

S.L. be for-get - tin', There'll be no fret - tin', Jes' noth - in' but

B6

80

Handwritten guitar chord diagrams: *bII x*, *V*, *IV*, *bVII*

S.L. smiles. Come a - long wid me, dat's de place,

mf *poco a poco cresc.*

Handwritten guitar chord diagrams: *III*, *VII 1*, *II*

S.L. Don't be a fool, come a - long, come a - long.

f

Handwritten guitar chord diagrams: *bII*, *I*, *IV*, *V #3*

81

S.L. There's a boat dat's leav-in' soon for New

ten. ten. a tempo
p
ten. ten. a tempo

S.L. York, Come wid me,

R.H.

S.L. dat's where we be - long,

mf

82

S.L. sis - ter, dat's where we be - long.

rit. marcato

f

S.L. Come on, Bess!

sf

83 Animato ♩ = 116

BESS (jumps to her feet, her eyes blazing.) *f*

Musical score for system 83. It features a vocal line and a piano accompaniment. The vocal line starts with a fermata, followed by the lyrics "You low crawl-in' hound!". The piano accompaniment includes dynamic markings *f* and *decresc.*, and a "L.H." (Left Hand) marking. A second ending bracket with the number "2" is present at the end of the system.

84

Musical score for system 84. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Get a-way from my door, I". The piano accompaniment includes a dynamic marking *mf*. A second ending bracket with the number "2" is present at the end of the system.

Musical score for system 85. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "tells you, leave it, you". The piano accompaniment continues with the same accompaniment style as the previous systems.

Musical score for system 86. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "rat-tle-snake, Dat's what you is, rat-tle-snake." The piano accompaniment includes a dynamic marking *f*. The system concludes with a double bar line.

Sporting Life hands her a second paper.

She knocks it

85

Strepitoso $\text{♩} = 96$

mf

out of his hand.

She goes angrily to door but

86

f-p *mp*

turns at Sporting Life's voice.

f

SPORTING LIFE

mf *3*
Don't want a sec - ond shot, eh! All right, I'll

colla voce

(easily)

S.L.

3 *3*
leave it here may - be you'll change yo'

87 Moderato ♩ = 92

He tosses the paper of dope on the doorstep where she can reach it from where she stands.
She runs suddenly into room and slams door behind her.

S.L.

mind.

p *pp* *f*

88 *Sporting Life smiles, lights cigarette, blows smoke rings as he starts sauntering off.*
Poco agitato

subito p *poco a poco* *cresc.*

Molto agitato

f *ff* *rit.*

89 Maestoso

ff *ben ritmato*

ff *pesante*

90 Più mosso

Act III

Scene III

Moderato commodo ♩ = 96

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a 2/4 time signature, and two piano accompaniment staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment with triplets in the right hand. Dynamics include *mf* and *simile*. The system concludes with a fermata over the final notes.

Second system of musical notation, starting at measure 91. It features the same three-staff structure. The piano accompaniment continues with eighth-note patterns. Dynamics include *f*. The system concludes with a fermata.

Third system of musical notation. It features the same three-staff structure. The piano accompaniment continues with eighth-note patterns. The system concludes with a fermata.

Fourth system of musical notation. It features the same three-staff structure. The piano accompaniment continues with eighth-note patterns. Dynamics include *dim.* and *p*. The system concludes with a fermata.

92

Exercise 92 is a short piece in 2/4 time. The treble clef part features a series of sixteenth-note runs, with the first two measures marked with a '6' and a slur. The bass clef part begins with a forte (*f*) dynamic and contains several triplet markings over eighth notes.

93

Allegretto $\text{♩} = 116$

Exercise 93 is in 4/4 time with a tempo marking of *Allegretto* and a quarter note equal to 116 beats. The treble clef part starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The bass clef part features a steady eighth-note accompaniment.

This system continues exercise 93. The treble clef part has more intricate sixteenth-note passages, including a triplet of eighth notes and a seven-note run. The bass clef part continues with eighth-note accompaniment.

94

Exercise 94 is in 2/4 time. The treble clef part begins with a forte (*f*) dynamic and features a sixteenth-note run. The bass clef part has a simple accompaniment of eighth notes.

95

marcato leggiero

This system contains measures 95, 96, and 97. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and moving lines. The tempo changes from *marcato* to *leggiero* between measures 95 and 96.

This system continues the musical notation for measures 95, 96, and 97, showing the continuation of the melodic and harmonic lines in both hands.

96

This system contains measures 96, 97, and 98. The right hand continues with melodic patterns, and the left hand provides accompaniment. Measure 98 ends with a fermata.

97

cresc. cresc. f

This system contains measures 97, 98, 99, and 100. It features dynamic markings: *cresc.* (crescendo) in measures 97 and 98, and *f* (forte) in measure 99. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features complex chordal textures and melodic lines, with various articulations and dynamics.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and features triplet markings in the bass line.

(Sleeping Negro)

98 Allegretto semplice ♩ = 104

Third system of musical notation, starting with a piano (*pp*) dynamic marking. The music is in a simple, rhythmic style.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The texture is more complex with overlapping lines.

Fifth system of musical notation, starting with a piano (*p*) dynamic marking. It includes a boxed measure number '99' at the beginning of the system.

Нар

mf

100

p

p

(Man with broom)
101 Allegro $\text{♩} = 88$

f

f

102

mf cresc. e molto accel.

103 Come prima

f *p*

7

(Man with hammer and man with saw)

104 Allegretto ♩ = 108

First system of musical notation for measures 104-105. The left hand (L.H.) is marked *f* and the right hand (R.H.) is marked *mp*. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a triplet of eighth notes in the first measure of measure 105, indicated by a bracket and the number '3'. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation for measures 104-105. The left hand (L.H.) is marked *f* and the right hand (R.H.) is marked *mp*. The right hand continues with the triplet of eighth notes in measure 105. The left hand accompaniment remains consistent.

First system of musical notation for measures 105-106. The left hand (L.H.) is marked *f*. The right hand (R.H.) is marked *mp*. The right hand features a triplet of eighth notes in the first measure of measure 106, indicated by a bracket and the number '3'. The left hand accompaniment continues.

Second system of musical notation for measures 105-106. The right hand (R.H.) is marked *mp*. The right hand continues with the triplet of eighth notes in measure 106. The left hand accompaniment continues.

106

First system of musical notation for measures 106-107. The left hand (L.H.) is marked *f* and the right hand (R.H.) is marked *marcato*. The right hand features a triplet of eighth notes in the first measure of measure 107, indicated by a bracket and the number '3'. The left hand accompaniment continues.

Musical notation for measures 105-106. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 105 contains a melodic line in the right hand and a bass line in the left hand. Measure 106 continues the melody and bass line. A fermata is placed over the final note of measure 106.

107

Musical notation for measure 107. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The measure contains a melodic line in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is present in the right hand. A fermata is placed over the final note of the measure.

108

Musical notation for measure 108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The measure contains a melodic line in the right hand and a bass line in the left hand. A *ff* (fortissimo) marking is present in the right hand. Triplet markings (*3*) are present in both hands. A fermata is placed over the final note of the measure.

Musical notation for the continuation of measure 108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The measure contains a melodic line in the right hand and a bass line in the left hand. Triplet markings (*3*) are present in both hands. A fermata is placed over the final note of the measure.

109

One Woman

One Man

Good morn - in', brud - der!

Good morn - in', sis - tuh!

Musical notation for measure 109. The system consists of three staves. The top staff is for the vocal line, labeled "One Woman". The middle staff is for the vocal line, labeled "One Man". The bottom staff is for the piano accompaniment, with "R.H." (Right Hand) and "L.H." (Left Hand) markings. The key signature is D major. The lyrics are "Good morn - in', brud - der!" for the woman and "Good morn - in', sis - tuh!" for the man. A piano (*p*) marking is present in the piano accompaniment. A fermata is placed over the final note of the measure.

Soprano

Soprano II

Tenor

Bass

Good morn - in', sis - tuh!

Good morn - in',

R.H.

p

S.

S. II

T.

B.

Good morn - in', brud - der! Good morn - in',

Good morn - in', Good morn - in',

Good morn - in!

Good morn - in!

S. Good morn - in',

S. II Good morn - in',

T. Good morn - in',

B. Good morn - in',

The first system of the musical score features four vocal staves (Soprano, Soprano II, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The piano part begins with a *ff* dynamic marking and a wavy line indicating a tremolo effect. The piano accompaniment includes chords and moving lines in both hands, with a *f* dynamic marking appearing later in the system.

S. *mp* How are you dis ver - y love - ly morn - in'?

S. II *mp* How are you dis ver - y love - ly morn - in'?

T. *mp* How are you dis ver - y love - ly morn - in'?

B. *mp* How are you dis ver - y love - ly morn - in'?

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The piano part begins with a *mp* dynamic marking and includes triplets in both hands. The piano accompaniment includes chords and moving lines in both hands, with a *mp* dynamic marking appearing later in the system.

S. How are you dis ver - y love - ly morn - in'?

S. II How are you dis ver - y love - ly morn - in'?

T. How are you dis ver - y love - ly morn - in'?

B. How are you dis ver - y love - ly morn - in'?


112 Allegretto giocoso

Children (*dance on*)

mp La, la, la, la,

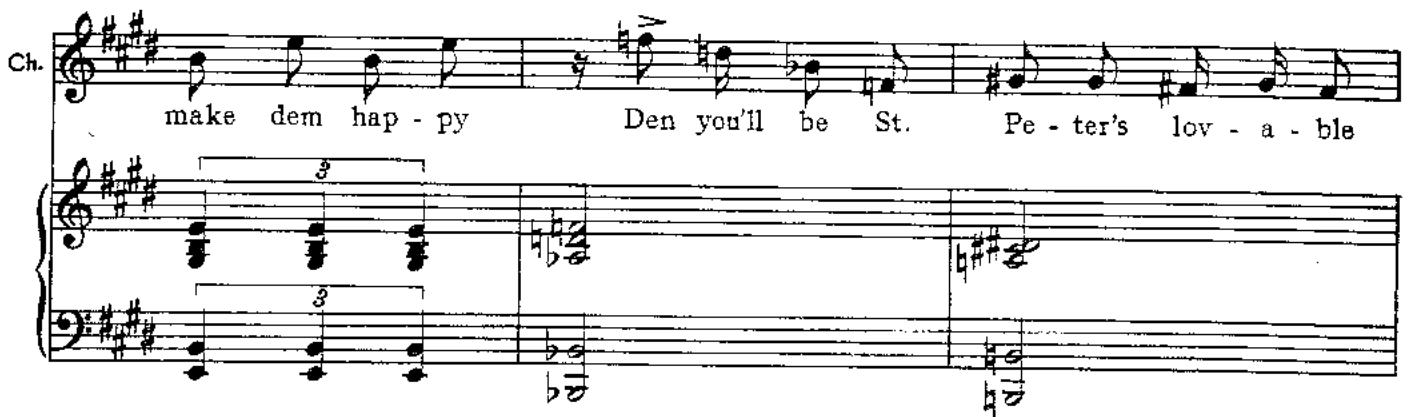
113

Ch. *mf* la, la, Sure to go to Heav - en, Yes, you

Ch.  boun' to go to Heav - en, Sure to go to Heav - en

114

Ch.  If yo' good to yo' mam-my an' yo' pap-py, Wash yo' face an'

Ch.  make dem hap - py Den you'll be St. Pe - ter's lov - a - ble

115

Ch.  chile. *mp* La, la, la,

Ch.

la, la, la, la, la.

This system contains a vocal line and piano accompaniment. The vocal line consists of five notes, each with the syllable 'la' underneath. The piano accompaniment features a treble and bass clef with various chords and melodic lines, including triplets and slurs.

116

This system begins at measure 116. It features a piano accompaniment with a treble and bass clef. The music includes a variety of rhythmic patterns, slurs, and dynamic markings such as *f* (forte).

This system continues the piano accompaniment. It includes a section for the left hand (L.H.) with a *dim.* (diminuendo) marking, and a section for the right hand (R.H.) with a *p* (piano) marking. The notation includes slurs, ties, and various chordal structures.

117

This system begins at measure 117. It features a piano accompaniment with a treble and bass clef. The music includes a variety of rhythmic patterns, slurs, and dynamic markings such as *f* (forte). There are also some unusual markings in the bass line, possibly indicating specific fingerings or techniques.

fp fp fp fp fp

fp muffled Drum

Detailed description: This musical system features a piano accompaniment in the upper register and a muffled drum in the lower register. The piano part consists of a series of chords and melodic lines, with dynamics ranging from *fp* (fortissimo piano) to *f* (forte). The muffled drum part provides a rhythmic accompaniment with a steady pulse.

118

barbaro

f

L.H.

Timp. & African Dr.

Detailed description: This system is marked with the number 118 and the tempo *barbaro*. It features a piano accompaniment and a section for timpani and African drum. The piano part includes a triplet of eighth notes in the bass line, marked with a forte (*f*) dynamic. The timpani and African drum part provides a rhythmic accompaniment with a steady pulse.

Detailed description: This system continues the piano accompaniment from the previous system. It features a series of chords and melodic lines, with dynamics ranging from *f* (forte) to *ff* (fortissimo). The piano part includes a triplet of eighth notes in the bass line, marked with a forte (*f*) dynamic.

119

L.H.

Detailed description: This system is marked with the number 119 and features a piano accompaniment. The piano part includes a triplet of eighth notes in the bass line, marked with a forte (*f*) dynamic. The piano part includes a triplet of eighth notes in the bass line, marked with a forte (*f*) dynamic.

ff

Detailed description: This system continues the piano accompaniment from the previous system. It features a series of chords and melodic lines, with dynamics ranging from *ff* (fortissimo) to *f* (forte). The piano part includes a triplet of eighth notes in the bass line, marked with a forte (*f*) dynamic.

120

121

122 Allegretto con gioia

Soprano

Alto

Tenor

Bass

Allegretto con gioia

mf poco marcato R.H.

123

S.  Feel-in' fine an' dan-dy.

A.  how are you dis morn-in? Tell me

T.  Feel-in' fine an' dan-dy.

B.  how are you dis morn-in? Tell me



S.  Feel-in' fine an' dan-dy.

A.  how are you dis morn-in? Tell me

T.  Feel-in' fine an' dan-dy.

B.  how are you dis morn-in? Tell me



Percussion

124

S. How are you on dis love - ly morn - in',

A. How are you on dis love - ly morn - in',

T. How are you on dis love - ly morn - in',

B. How are you on dis love - ly morn - in',

125

S. How are you dis love - ly day?

A. How are you dis love - ly day?

T. How are you dis love - ly day?

B. How are you dis love - ly day?

126

S.

A.

T.

B.

f a tempo

R.H.

R.H.

3

(Clang of Patrolwagon heard off stage.)

R.H.

3

127

MINGO (who runs to gate)

It's Por-gy com-in' home.

(Crowd scatters to positions in court and gazes apprehensively at one another and the gate.)

128 Allegretto animato ♩ = 120

L.H. *f*

129 Moderato

PORGY

Thank Gawd It's home a - gain!

Soprano

Wel - come home, — Por - gy, we're

Alto

Wel - come home, — Por - gy, we're

Tenor

Wel - come home, — Por - gy, we're

Bass

Wel - come home, — Por - gy, we're

Moderato

f.p

S. all so glad you is back a - gain.

A. all so glad you is back a - gain.

T. all so glad you is back a - gain.

B. all so glad you is back a - gain.

The vocal score consists of four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a vocal line with lyrics and a piano accompaniment line. The lyrics are "all so glad you is back a - gain." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

(Porgy crosses to a place beside Maria's table.)

130 Moderato commodo ♩ = 92

mp espr.

The piano score is in 4/4 time and starts at measure 130. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth and sixteenth notes, while the left hand has a steady bass line with chords. The score includes dynamic markings such as *mp* and *espr.* (espressivo).

PORGY

131

Dem white folks sure ain' put nuth-in'

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a measure of rest, followed by a series of eighth notes: B-flat, G, F, E, D, C, B-flat, A. The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords. A dynamic marking of *mf* is present at the start of the vocal line.

Po. *o-ver on this Nig - ger. — Ain' I tell you, I ain' go-in'*

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (B-flat, G, F) followed by a half note (E), then another triplet (D, C, B-flat), and finally a half note (A). The piano accompaniment includes a sixteenth-note triplet in the right hand and continues with its rhythmic accompaniment. A dynamic marking of *f* is present.

Po. look on Crown's face. _____ (laughs)

LILY You ain' look on um Por-gy?

The third system shows the vocal line for Porgy and Lily. Porgy's line ends with a long horizontal line indicating a laugh. Lily's line begins with a triplet of eighth notes (G, F, E) followed by a half note (D), then another triplet (C, B-flat, A), and finally a half note (G). The piano accompaniment continues with its rhythmic accompaniment, including a dynamic marking of *p*.

132

Po. *mp*
No, no, no, no, I keep dese eyes— shut in dat room

Po. *p* *poco cresc.*
'til they done put me in jail for con-temp' of court.

133

(Lily, Mingo and Peter start away. Fearing Porgy will notice their movements, they stop. Porgy is too full of his se-

Po. *p*
Sh— Don' an-y - bod - y let on I's home a-gain.

(cret to notice strange behavior of his friends.)

Po. *p*
I got a sur-prise for Bess. Sweet Bess, an' I ain' wants her to know, 'til I get

134

(Several extras exit stealthily. Those who remain stand silent and embarrassed.)

Po. *ev-ry-thin' read-y. Bring dem bun-dles here, Sci-pi-o!*

(Scipio brings bundles, Porgy lays them on Maria's table.)

Po.

135

Allegro moderato ♩ = 84

Po. *mp* Here, boy, look_ what I brought for you. Throw a - way_ that ole

Po. mouth_ or - gan you got an' start on this one.

136

Po. See, it got a pic-ture of a brass band on it.

Po. Work on that an' the firs' thing you know, you'll be play-in' wid de or-phans.

mp

137

(Scipio takes harmonica. Stands embarrassed, then turns and runs out gate. Several more extras leave and stage begins to look deserted.)

Po. Li - - ly Holmes, —

p

Po. *mf* Li - ly Holmes!

(Lily steps forward)

f *accelerando*

138 Commodo

Po. *Here gal, hol' up yo' head. Dat's right. I nev-er did like dat ole*

p

Po. *fu-ner-al bon-net — Pe-ter buy for you. Get down, sis-tuh;*

139 *(Unwraps a gorgeous feather-trimmed hat. She kneels and puts it on her head.)*

Po. *Dere now, get un-der-neath dat, an'*

mf

Po. *make all de red bird an' de blue jay jealous.*

(Lily unable to speak her thanks, rises and exits through arch, with her apron to her eyes.)

140 *Giocoso*

Po. *mf*

Now dat's de style_ for my

leggiero

mp

Po. *Bess.*

She's one gal what

(He opens a hat and places it beside dress. He notices for first time his

Po.

al-ways look good in red.

141

friends are leaving. He is mystified, then decides to pull them back with an interesting story.)

Po.

Po. Lis-ten to this, ev-'ry-bod-y. I reck-on I's the firs' Nig-ger roun' here what

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a triplet of eighth notes. The lyrics are: "Lis-ten to this, ev-'ry-bod-y. I reck-on I's the firs' Nig-ger roun' here what".

Po. go to jail po' an' leave there rich;

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "po'". The lyrics are: "go to jail po' an' leave there rich;".

142 *mf* All de time I got my luck-y bones hid in my mout', see,

The third system starts with a boxed measure number "142" and a dynamic marking "*mf*". The vocal line includes a triplet of eighth notes. The lyrics are: "All de time I got my luck-y bones hid in my mout', see,".

Po. An' I jus' got t'ru dem oth - er crap-shoot-in'

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The lyrics are: "An' I jus' got t'ru dem oth - er crap-shoot-in'".

143

Po. Nig - gers like Glo - ry - Hal - le - lu - jah!

(He turns back to table as several others leave.)

cresc.

Po. Now, ain' dis de thing?

144

Po. 'Course de ba - by ain' big e - nough to wear a dress like dis yet,

fp

Po. but he go - in' grow fast. You watch, he go - in' be in dat

145

Po. *dress by de first frost. An' now it's time to call Bess.*

Po. *Bess, oh, Bess, here Por-gy come home!*

146 *Moderato* ♩ = 80
(aside to Maria)

Po. *Jus' you wait till dat gal see me. Oh, Bess!*

mf *colla parte* *p semplice* *mp poco espr.*

147 *Andantino cantabile*

Po. *Here Min-go, What's de mat-ter wid you*

mp *p più espr.*

Po. all? Where you go-in? What kind of a wel-come is dis for a man what's just been in

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "all? Where you go-in? What kind of a wel-come is dis for a man what's just been in". The piano accompaniment is in treble and bass clefs, featuring several triplet figures in the right hand.

Po. jail for con-temp' of court?

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "jail for con-temp' of court?". The piano accompaniment is in treble and bass clefs, featuring several triplet figures in the right hand.

148

(He sweeps the court with his gaze and notices its desertion with mystification and growing surprise. Suddenly he discovers Serena hunched over baby on steps.)

Po.

The third system of music consists of a piano accompaniment. The dynamic marking is *mf espr.* The music is in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Po. Why, hel-lo,- if dere ain't Se - re - na, You sho' work fast, sis-tuh.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics: "Why, hel-lo,- if dere ain't Se - re - na, You sho' work fast, sis-tuh." The piano accompaniment is in treble and bass clefs, featuring a dynamic marking of *mf* and a triplet figure in the right hand.

Po.



I jus' been gone a week, an' here you are wid a new ba - by.

(Serena rises hurriedly, exposing baby for first time, starts upstairs for rooms then, realizing it is too late, stops and faces Porgy. Porgy has crawled hastily to steps and is looking up at her.)

149

Piú mosso

f molto espr.



PORGY

150

f

Here, hol' on, let me see dat chile, dat's

rit.

fp a tempo



Po.

Bess' ba-by ain' it, where you get it? Where Bess an-y-how? she ain' answer



151

(At this point only Porgy, Maria and Serena are seen. All others have disappeared.)

Poco agitato

Po.

me.

mf *poco* *a* *poco* *cresc.*

Porgy crawls to own door and enters.

152

Sempre agitato

f

PORGY (off stage)

(Comes back on stage. Maria turns from him. She is still at table. Serena exits her door as Porgy enters from arch and stands at pump)

Bess, ain' you here? Bess!

L.H.

R.H.

PORGY

frantically (as he crosses)

ten.

Ma-ri-a, Ma-ri-a, where's Bess, — tell me quick where's

colla parte

153 **Animato** ♩ = 120

Bess, Tell me quick where's

154

Bess, where is Bess! oh Bess!

R.H.

mf

MARIA

Ain' we tell you all a-long, Por-gy,

Ma. 155

Dat wom-an ain' fit fo' you?

PORGY *f.*

I ain' ax-in' yo' o-pin-ior. Oh,

156 Andantino con molto calore $\text{♩} = 98$
mp (with great expression)

Po. Bess, oh where's my Bess, Won't

Po. some-bod-y tell me where?

157

Handwritten guitar chords: II 2, III, IV, V, VI, VII

Po. ain' care what she say, I ain' care what she done, won't

This system contains the first two measures of the piece. The vocal line is in the bass clef with lyrics 'ain' care what she say, I ain' care what she done, won't'. The piano accompaniment is in the grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Po. some-bod - y tell me where's my Bess?

cresc. *mf poco marc.*

This system contains the next two measures. The vocal line continues with 'some-bod - y tell me where's my Bess?'. The piano accompaniment includes dynamic markings 'cresc.' and 'mf poco marc.'. Handwritten guitar chords III, IV, V, VI, VII are visible above the staff.

158

Po. Bess, Oh

This system contains the final two measures. The vocal line has 'Bess, Oh'. The piano accompaniment features a dynamic marking 'p'. Handwritten guitar chords VII, VIII, IX, X are visible above the staff.

SERENA

159 *mp*

She gone, but you ver - y luck - y;

MARIA

mp

Dat dir - ty dog Sport - in' Life

PORGY

mf

Lawd, My Bess! I want her

un poch. riten.

a tempo

S.

She gone back to de hap - py dus! She done throw Je - sus

Ma.

make be - lieve, dat you lock up for - ev - er

Po.

now, Wid - out her I

160

S. out of her heart. Bess dat kin' of gal,

Ma. He tol' her dat you would be gone for de rest of yo'

Po. can't go on. I

The first system of the musical score features three vocal parts and piano accompaniment. The Soprano part begins with a quarter rest followed by the lyrics 'out of her heart. Bess dat kin' of gal,'. The Alto part has the lyrics 'He tol' her dat you would be gone for de rest of yo'' with some handwritten annotations. The Tenor part has the lyrics 'can't go on. I'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

S. I told you dat all a - long. Por -

Ma. days. Yo' wom - an been ver - y low

Po. count - ed de days dat I was gone.

The second system continues the musical score. The Soprano part has the lyrics 'I told you dat all a - long. Por -'. The Alto part has the lyrics 'days. Yo' wom - an been ver - y low' with handwritten annotations. The Tenor part has the lyrics 'count - ed de days dat I was gone.'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

A

II

—

G

II

V

S. - gy, you is bet ter off wid-out dat wom-an

Ma. in her mind, she be-lieve ev - 'ry - thing

Po. till I got home to

G

161

I

G

I

S. hang - in' 'roun' an' mak - in' trou - ble. She

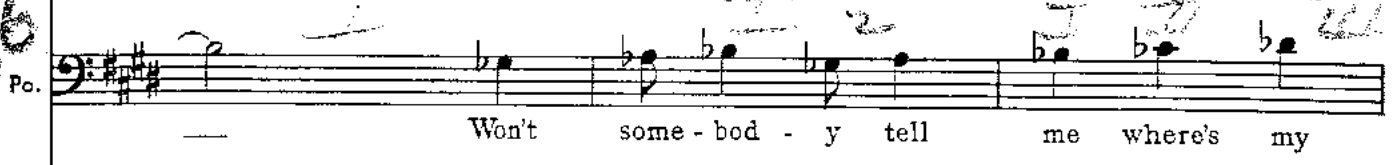
Ma. Sport - in' Life say to her, dat's how it was.

Po. see her face.

S.  give her - self a - way to de deb - - bil.

Mo.  She been ver - y low, yo' wom - an

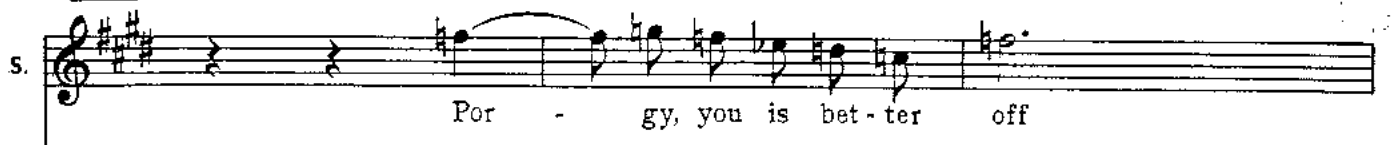
66

Po.  Won't some - bod - y tell me where's my

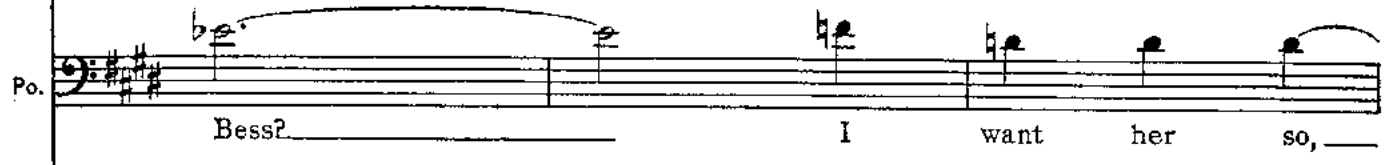


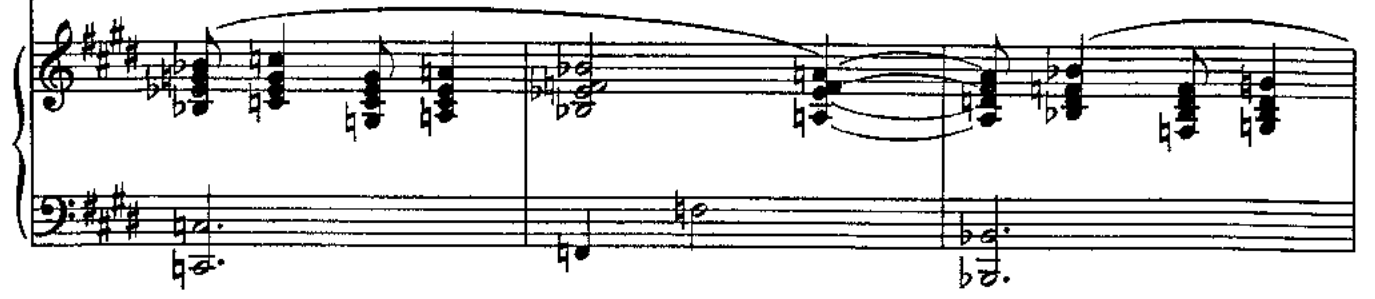
65

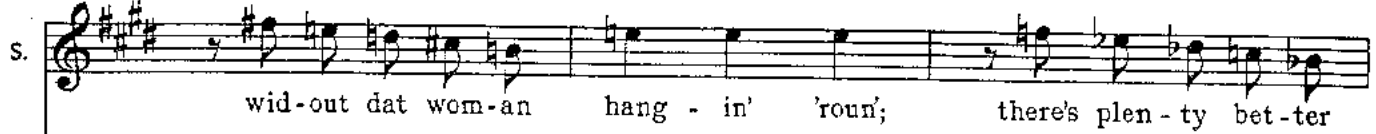
162

S.  Por - gy, you is bet - ter off

Mo.  mis - un - der - stand, she tink you nev - er come

Po.  Bess? I want her so,



S.  wid-out dat wom-an hang - in' 'roun'; there's plen - ty bet-ter

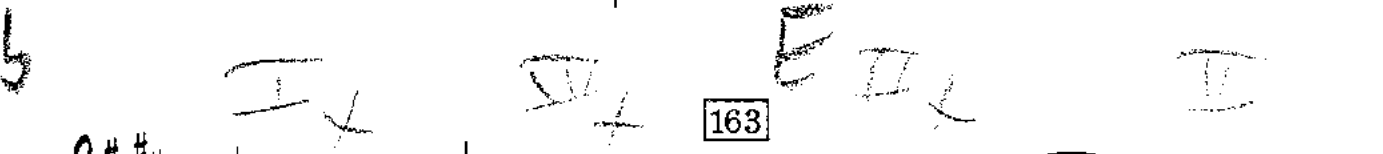
Ma.  back to her; Sport - in' Life fool her,

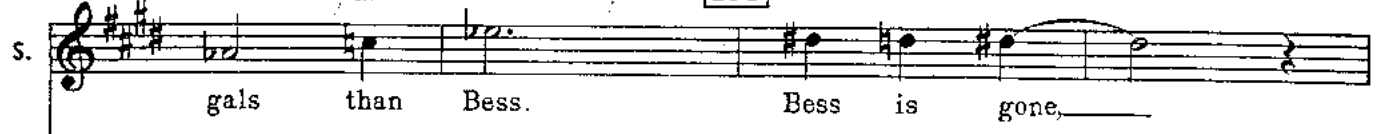
A

Po.  my gal, My



Ab

 163

S.  gals than Bess. Bess is gone,

Ma.  fool yo' Bess. She is gone.

Po.  Bess, where is she? Oh



S. She worse than dead, Por - gy, she gone back to de

Ma. Man, don't you let it break yo' heart 'bout dat gal,

Po. Gawd, in yo' big Heav'n

164

S. hap-py dus', She gone back to de red eye wid

Ma. We told you all a - long dat dat wom - an ain'

Po. — please show me where I mus'

E *To* *VI* *III* *V. 43*

S. him an' she's head - in' fo' Hell. Thank God she's

Ma. worth - y of you. She was no good, Por - gy,

Po. go, oh give me de strength,

E *VI* *III* *130*

S. out of yo' way.

Ma. or she'd nev - er go 'way.

Po. show me de way!

165

166 Moderato

LILY

Bess is gone. — An' Se-re-na take dis chile to give 'im a Chris-tian rais-in'.

f *colla parte*

L.H.

Detailed description: This musical score is for a vocal line (Lily) and piano accompaniment. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Bess is gone. — An' Se-re-na take dis chile to give 'im a Chris-tian rais-in'." The piano accompaniment is in 4/4 time, starting with a bass clef and a key signature of one sharp. It includes a left-hand part (L.H.) and a right-hand part. The right-hand part features a melodic line with a triplet of eighth notes. The left-hand part has a rhythmic accompaniment. The tempo is marked "Moderato".

Agitato $\text{♩} = 88$ PORGY *f*

You ain' mean

mf

Detailed description: This musical score is for a piano piece (Porgy) in 2/4 time. The tempo is marked "Agitato" with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score consists of a right-hand part and a left-hand part. The right-hand part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The left-hand part has a simpler, more rhythmic accompaniment. The dynamic marking is "mf" (mezzo-forte). The piece is marked "Porgy" and "f" (forte).

Bess dead?

p

Detailed description: This musical score is for a piano piece (Porgy) in 2/4 time. The tempo is "Agitato". The key signature is one sharp (F#). The score consists of a right-hand part and a left-hand part. The right-hand part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The left-hand part has a simpler, more rhythmic accompaniment. The dynamic marking is "p" (piano). The piece is marked "Porgy" and "p".

167 SERENA

mp

She worse than dead, Por-gy,

She worse than dead, Por-gy,

fp

Detailed description: This musical score is for a piano piece (Serena) in 2/4 time. The tempo is "Moderato". The key signature is one sharp (F#). The score consists of a right-hand part and a left-hand part. The right-hand part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The left-hand part has a simpler, more rhythmic accompaniment. The dynamic marking is "fp" (fortissimo-piano). The piece is marked "Serena" and "mp".

S. — She gave her - self to de deb - bil, but she still liv - in', an'

168

S. she gone far a - way. —

PORGY (ecstatically)

A - live, Bess is a - live!

169

Animato

Po. Where Bess gone? —

MINGO

Mi. Noo York.

Po. I hear you say Noo



170

Mi. A thou-sand mile

Po. York. Where dat?



Mi. from here.

Po. Which way Noo York?



171

MARIA

It's way up North pas' de cus-tom house.

Musical score for Maria's first line. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *f* (forte) is present in the right hand.

172

Ma.

PORGY

What

Bring my goat!

Musical score for Porgy's first line. The vocal line is in bass clef. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is present in the left hand, and *L.H.* is written above the left hand staff.

Ma.

you wants wid goat, Por - gy? you bes' not go

Musical score for Maria's second line. The vocal line is in treble clef. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *p* (piano) is present in the left hand.

Ma. an-y place... **PORGY** Bring my goat!

173 **Meno**


SERENA

You bet - ter stay wid yo' frien', Por - gy,

S. You'll be hap - py here. **MARIA** Ain't we
PORGY Won't no - bod - y bring my goat?

174

S.  For

Ma.  tell you, you can't find her, Por - gy?



S.  Gawd sake, Por-gy, where you go - in'?



WOMEN *mf*  Where you go - in' Por - gy?

MEN *mf*  Where you go - in' Por - gy?

L.H. *mf* 

Piano introduction for the piece. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a steady bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

177 Moderato ben ritmato (quasi Spiritual)

PORGY (with religious fervor)

First system of the vocal score. It includes a bass line for the voice and piano accompaniment. The lyrics are: "Oh... Lawd, I'm on my". The piano part features a triplet in the right hand and a steady bass line in the left hand. Dynamics include *mp* and *mf*.

Second system of the vocal score, featuring four vocal staves and piano accompaniment. The lyrics are: "way. I'm on my way to a Heav'n-ly". The vocal parts are labeled: Po. (Piano), Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with a steady bass line and chords in the right hand. Dynamics include *mf*.

178

Po. Lan, I'll ride dat long, long

S. Lan, I'll ride dat long, long

A. Lan, I'll ride dat long, long

T. Lan, I'll ride dat long, long

B. Lan, I'll ride dat long, long

Po. road, If you are there to guide my

S. road, If you are there to guide my

A. road, If you are there to guide my

T. road, If you are there to guide my

B. road, If you are there to guide my

179

Po. han' Oh Lawd, I'm on my

S. han' Oh Lawd, I'm on my

A. han' Oh Lawd, I'm on my

T. han' Oh Lawd, I'm on my

B. han' Guide my han' oh Lawd, I'm on my

Po. way. I'm on my way to a Heav'n-ly

S. way. I'm on my way to a Heav'n-ly

A. way. I'm on my way to a Heav'n-ly

T. way. I'm on my way to a Heav'n-ly

B. way. I'm on my way to a Heav'n-ly

Curtain

Po. Lan' oh Lawd. It's a long, long

S. Lan' oh Lawd. It's a long, long

A. Lan' oh Lawd. It's a long, long

T. Lan' oh Lawd. It's a long, long

B. Lan' oh Lawd. It's a long, long

Po. way, but you'll be there to take my

S. way, but you'll be there to take my

A. way, but you'll be there to take my

T. way, but you'll be there to take my

B. way, but you'll be there to take my

181 Grandioso

Po.
han'.

S.
han'.

A.
han'.

T.
han'.

B.
han'.

Grandioso

Hap *ff*