

# VOCAL SELECTION

Lyrics by DuBOSE HEYWARD & IRA GERSHWIN

Music by GEORGE GERSHWIN

SAMUEL GOLDWYN

presents

# PORGY and BESS

*Heena White  
#10-1/62*

starring

SIDNEY POITIER • DOROTHY DANDRIDGE  
SAMMY DAVIS, Jr. • PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD

Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH



\$2.50

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**GEORGE GERSHWIN**

# PORGY AND BESS

## VOCAL SELECTION

*Music by*

**GEORGE GERSHWIN**

*Lyrics by*

**DuBOSE HEYWARD & IRA GERSHWIN**

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# I Loves You Porgy

Words by  
IRA GERSHWIN and  
DU BOSE HEYWARD

Music by  
GEORGE GERSHWIN

*Andantino (with great feeling)* ♩ = 59

**BESS:**

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

Piano: *p cantabile*

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

Piano: *poco rall.*

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

Piano: *poco rall.*

**Animando**

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

Piano: *p*

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

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

*ten.*

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

*mf*

BESS:

PORGY:

*Freely*  
*mf*

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

*fpp colla voce*

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

*ten.*  
*f*  
*mf*

*Andantino molto espressivo*

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

*p.*  
*mf*

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

*p.*  
*mf*

ev - er, an' I'd be glad. —

*poco rit.*  
*a tempo*  
*mf*

Allegretto

PORGY: (with strength and rhythm)

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

*8va.*  
*mf marcato*

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

*simile*

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

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



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

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "when Crown come that's my bus' - ness." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system shows the piano accompaniment for the second system of music. It features a complex texture with many chords and moving lines in both the treble and bass staves. A fortissimo (ff) dynamic marking is present at the beginning.

BESS: Più appassionato, ma ben ritmato  
 I loves you, Por-gy,

PORGY: Bess, What you think I is

The third system contains vocal lines for Bess and Porgy, along with piano accompaniment. Bess's line is in treble clef with lyrics "BESS: Più appassionato, ma ben ritmato I loves you, Por-gy," and includes dynamic markings *f*, *ten.*, and *ten.*. Porgy's line is in bass clef with lyrics "PORGY: Bess, What you think I is" and a dynamic marking *f*. The piano accompaniment includes a *f* marking and a *mf* marking.

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

The fourth system continues the vocal lines and piano accompaniment. The vocal lines have lyrics: "Don' let him take me, an - y - way, To let that dirt - y houn' dog steal my". The piano accompaniment continues with chords and a steady bass line.

Don' let him han-dle me \_\_\_\_\_  
 wo - man? \_\_\_\_\_ If you wants to stay wid

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "Don' let him han-dle me \_\_\_\_\_". The middle staff is the bass line in bass clef, with lyrics "wo - man? \_\_\_\_\_ If you wants to stay wid". The bottom two staves are the piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. There are some triplets in the bass line.

with his hot han'.  
 Por - gy, you go - in' stay. You got a home now,

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "with his hot han'.". The middle staff is the bass line in bass clef, with lyrics "Por - gy, you go - in' stay. You got a home now,". The bottom two staves are the piano accompaniment in grand staff. The piano part continues with the same accompaniment style as the first system, featuring eighth notes in the bass and chords in the treble.

If you can keep me, \_\_\_\_\_  
 hon - ey, an' you got love. \_\_\_\_\_ So no mo' cry - in',

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "If you can keep me, \_\_\_\_\_". The middle staff is the bass line in bass clef, with lyrics "hon - ey, an' you got love. \_\_\_\_\_ So no mo' cry - in'". The bottom two staves are the piano accompaniment in grand staff. The piano part continues with the same accompaniment style, featuring eighth notes in the bass and chords in the treble.

I wants to stay here

can't you un-der-stand? You go-in' to go a-bout yo'

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics 'I wants to stay here'. The piano accompaniment consists of chords and moving lines in both hands.

wid you for - ev - er. I got my

bus'-ness sing - in', 'Cause you got Por-gy; You got a

The second system continues the vocal and piano parts. The vocal line has a long note for 'ev - er.' followed by 'I got my'. The piano accompaniment includes some triplets and dynamic markings.

**Maestoso**

man.

man.

The third system is marked 'Maestoso'. It features a vocal line with long notes for 'man.' and a piano accompaniment with a complex rhythmic pattern. The piano part includes a 'rit.' marking and a triplet.

# Bess You Is My Woman

(Duet: Bess and Porgy)

Lyric by

DU BOSE HEYWARD  
and IRA GERSHWIN

GEORGE GERSHWIN

Moderato, poco allargando

Piano

*mf espr.*

The first system of piano accompaniment features a treble and bass clef. The treble clef has a melody with eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato, poco allargando' and the dynamics are 'mf espr.'.

*mp calmato*

The second system of piano accompaniment continues the piece with similar melodic and harmonic textures. The dynamics are marked 'mp calmato'.

*mf* PORGY  
Andantino cantabile

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

*mf con calore*

The third system includes the vocal line for Porgy and the piano accompaniment. The tempo is 'Andantino cantabile' and the dynamics are 'mf'. The lyrics are: 'Bess, you is my wo - man now, — You is, — You is! An''.

Gmi.  
oo

Gmi.7

E mi.7  
sus.5

Eb7

Bb

Ab7

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

The fourth system includes the vocal line for Porgy and the piano accompaniment. The lyrics are: 'you mus' laugh an' sing an' dance for two in - stead of one. —'. The piano accompaniment features a triplet in the final measure.

\* Symbols for Ukulele, Guitar and Banjo.

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Chord diagrams: D<sup>b</sup>, Am<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, Dmi., Gmi<sup>7</sup>

Want no wrin - kle on yo' brow no -

Chord diagrams: A<sup>7</sup>, Emi.<sup>7</sup>, A<sup>7</sup>, Bmi., D, G<sup>7</sup>

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

Chord diagrams: D, G#mi.<sup>7</sup>, C#<sup>7</sup>, F#

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

Chord diagrams: B<sup>7</sup>, C#<sup>7</sup>, F#, F#mi., A<sup>7</sup>

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

*poco rit*

Tempo  $\text{♩}$  *molto cantabile*

*mf* BESS

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

*mf più espr.*

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

*stringendo*

*poco rall.* *a tempo*

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

*poco rall.* *a tempo*

*Subito più mosso*

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

E♭mi. D7 D7<sup>4</sup> F# Bmi<sup>7</sup><sub>45</sub>

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

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

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

*marcato*

F# Bmi<sup>7</sup><sub>45</sub> F# A#mi<sup>7</sup><sub>45</sub>

*a tempo* *rit.* *p* Poco sostenuto (*gently*)

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

*a tempo* *p dolce*

Bma<sup>7</sup> G#mi. F# A#mi<sup>7</sup><sub>45</sub>

*pp* PORGY

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

*pp*

Bma<sup>7</sup> G#mi. F# F#mi. F#dim. F#

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

*mf animando*

F#mi.  
BESS

A7  
rit

D  
mf Tempo 1<sup>o</sup> molto cantabile

A7 C#mi.7 C C#mi.7

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

D F D7 G sus.4 G+ Emi.7 D

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

G#mi.7 G7 F#mi. C7 Fma.7 A7 D  
poco rall. mf a tempo

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

*stringendo* *poco rall.* *mf a tempo*



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

*Subito più mosso*

wrin - kle on my brow no - how, but I ain' go - in'!

min' dose wo - men, You got yo' Por - gy, you loves yo' Por - gy, I knows you

F# C#7 D#mi. Bb7 Ebmi. D7 D7#

*rall.*

You hear me say - in', if you ain' go - in', Wid you I'm stay - in'.

means it, I seen it in yo' eyes, Bess.

*marcato*

F# Bmi.7 F#

*f a tempo*

*rit*

*a tempo*

Por - gy, Is yo' wo - man now! Is

Well go swing - in' through de years a -

*f a tempo*

*rit*

*a tempo*

Bmi<sup>7</sup><sub>5</sub> rit (gently) F# A#mi<sup>7</sup><sub>5</sub> Bma<sup>7</sup> G#pi.

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

rit (humming) Hum

sing - in'.

*p*

F# (humming) A#mi<sup>7</sup><sub>5</sub> Bma<sup>7</sup> G#mi

Hum

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

*pp*

F# F#mi (They embrace) F#dim. F# D7<sup>o</sup> F# pallarg.

Oh, my Por - gy,

pallarg.

My Bess,

*mf* *pallarg.*

E<sup>b</sup>7 C#7 F# a tempo D#mi. C#7 C#mi. C#mi.7<sub>od</sub>

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

a tempo  
 a tempo  
 a tempo  
 dolcissimo

F# Bbmi. C#mi. F# D#mi.7<sub>45</sub> Bmi.7<sub>45</sub> F# A#mi.7<sub>45</sub>

Por-gy, — Is yo' wo-man now.  
 Oh, my Bes-sie, we's hap-py now.

Bma.7 G#mi. C#7 F# E<sup>oo</sup> F#

We is one now!

*dim* *espr. e rit* *pp*

"Porgy and Bess"

## My Man's Gone Now

Words by  
DU BOSE HEYWARD

GEORGE GERSHWIN

*Allegretto ben ritmato*

Piano

*f deciso*

R.H.

The piano introduction is in 3/4 time, marked *Allegretto ben ritmato* and *f deciso*. It features a right-hand melody with eighth notes and a left-hand accompaniment of eighth notes. A box labeled 'R.H.' highlights a specific melodic phrase in the right hand.

SERENA (*with utmost expression*)

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

*mp sempre ritmato*

The first line of the song is in 3/4 time. The vocal line is marked *SERENA (with utmost expression)*. The piano accompaniment is marked *mp sempre ritmato*. The lyrics are: "My man's gone now, ain' no use a - lis - tenin'".

For his tired foot - steps climb - ing up - de stairs.

The second line of the song continues in 3/4 time. The lyrics are: "For his tired foot - steps climb - ing up - de stairs." The piano accompaniment continues with a similar rhythmic pattern.

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(Wailing) *mp*  
Ah, Ah,

*rall.* *a tempo*  
Ole Man Sor - row's come to keep me

com - pny, Whis - per - in' be - side me when I say - my prayers.

*p*  
Ah,

*mp* Animato

Ah, Ain' dat I min'

*f* poco accel. rit *mp*

work-in'— Work an' me is trav-el-ers Jour-ney-in' to -

ged - der to de prom-ise land. — But

*sub. rall.* *mf*

*sub. rall.* *f*

(increasing in voice)  
*a tempo e poco cresc.*

Ole Man Sor - row's march - in' all de way wid me,

*mf a tempo e poco cresc.*

*Meno*

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

*f pesante*

CHORUS *mf espr.* SERENA *p*

Since she lose - her man. Since I lose - my man.

*mf espr.* *p*

CHORUS *a tempo* SERENA *mf*

Ah, Ah, Ole Man

*a tempo* *mp*

Sor - row sit - tin' by de fire - place, Ly - in' all night

*poco rall.* *p* **Più mosso**

long— by— me in de bed. — Tell— in' me de

*poco rall.* *p*

same thing morn - in', noon an' eb' - nin', That I'm all a -

*p*

**Meno**

lone now— Since my man— is dead. —

*p*

*(Wailing)* *mf gliss.* *f* *ff sub.allarg.*

Ah, ————— Since my man—

*p cresc.* *R. H.* *mf* *ff sub.allarg.*



**Grandioso**  
*a tempo* (all sway to rhythm)

is dead.

*ff a tempo*

**SERENA & CHORUS (Wailing)**  
*gliss.* *poco cresc.* *mf rit*

(approximate notes)

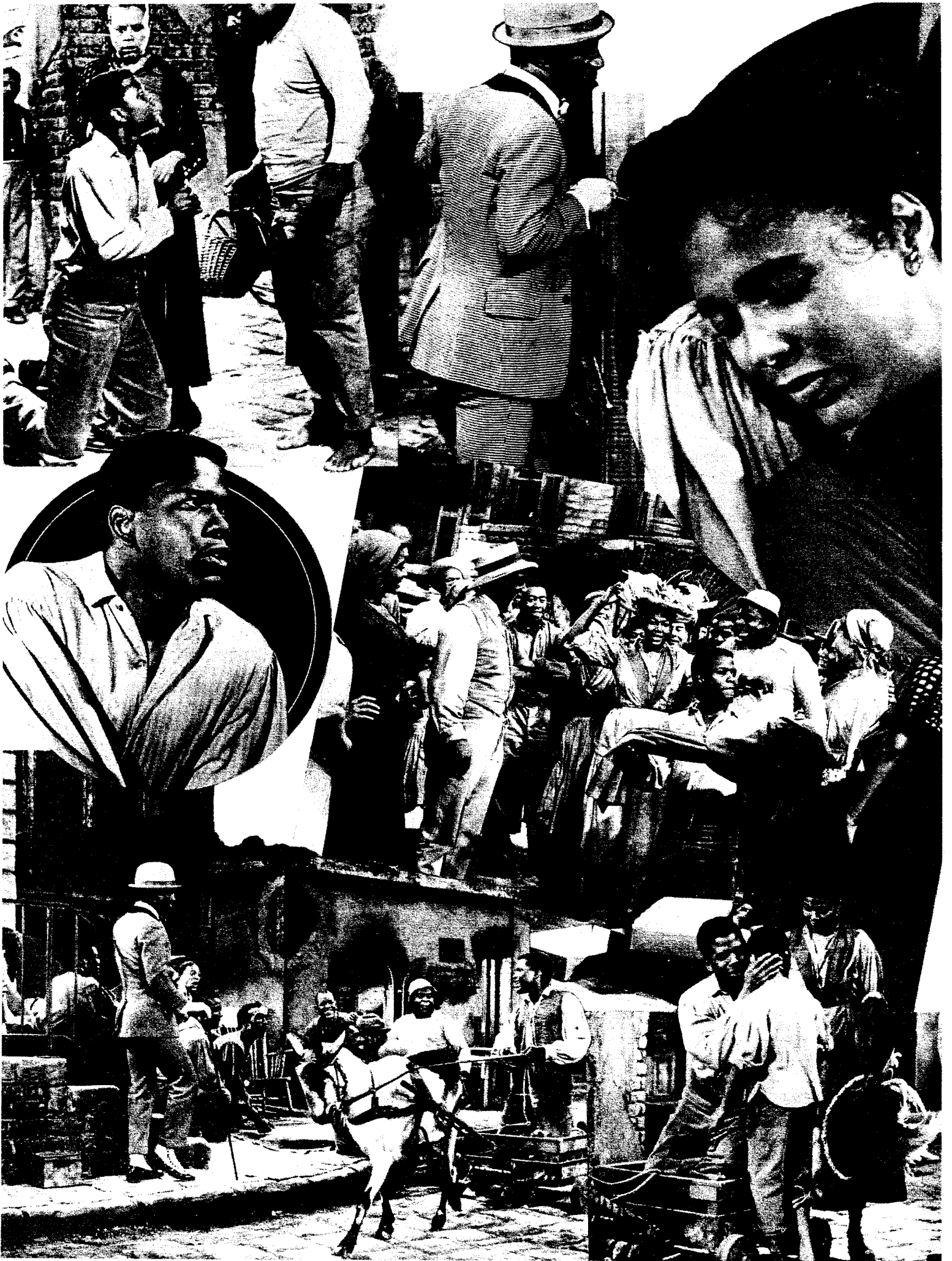
*mp meno* *poco cresc.* *mf rit*

**SERENA (freely)**  
*rit*

Ah!

*fp* *rit*

*col. 8va*





# Summertime

(Lullaby)

Lyric by  
DU BOSE HEYWARD

Music by  
GEORGE GERSHWIN

Allegretto semplice

Piano

*mf espr.* *p*

*mp* *tranquillo* *gva*

*p* *E+* *Am6* *E7* *Am6* *E7*

Moderato (with expression.)

Sum - mer time \_\_\_\_\_ an' the liv - in' is

*gva* *p* *molto legato* *pp*

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Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

Fmaj7 *mp poco rit* D#dim E *a tempo* B7 E Em6 E7(b5)

an' the cot - ton is high. Oh yo'

*poco rit* *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

So hush, lit - tle ba - by, don' yo'

Am C+ Am6 C+

cry.

*poco animato*

*gva*

D9 C+ Am6 E7 Am6 E7

*poco rit* *a tempo*

One of these morn - in's You goin' to rise - up

*gva* *poco rit.* *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in', Then you'll spread yo' wings -

Fmaj7 D#dim E B7 E Em6 E7(b5)

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

Am6 E7 Am6 E7 Am6 E7

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

The first system of music features a vocal line and piano accompaniment. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are Am6, E7, Am6, E7, Am6, E7.

Am D7 C Am D Dm7

With Dad - dy an' Mam - my stand - in'

The second system of music features a vocal line and piano accompaniment. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are Am, D7, C, Am, D, Dm7. There is a triplet of eighth notes in the piano right hand.

Am D F C dim. F9 Bb E7(6)

by.

The third system of music features a vocal line and piano accompaniment. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are Am, D, F, C dim., F9, Bb, E7(6). The piano part includes dynamics like mp and dim.

Am Am6

ten. morendo *pp* *sva.*

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are Am, Am6. The piano part includes dynamics like ten., morendo, pp, and sva.

# I Got Plenty O' Nuttin'

Lyric by  
IRA GERSHWIN and  
DU BOSE HEYWARD

GEORGE GERSHWIN

**Allegretto**

Piano *mf poco cresc.*

**Moderato**

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

*poco marc.* *p* *leggero*

*R.H.*

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

G B7 E A E A E A E C#

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

\* Symbols for Ukulele, Guitar and Banjo.

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

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

G B7 E A E A E A E

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

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

more. What for? I got no lock on de

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

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

G#mi.7
E mi.
B mi.
A mi.7
D
A mi.7
D7

*cresc.*

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

*marcato e cresc.*

G
A mi.7
B mi.
A mi.7
G
A mi.7
G
B7

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

*f p*

E
A
E
A
E
A
E
C#

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

*(Spoken in high voice)*

D
G
A mi.7
G
D mi.7
G
A mi.7

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

G C G E mi.7 D7 G Ami.7

got my song.

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

B mi. Ami.7 G Ami.7 B mi. Ami.7 G Ami.7 G B7

*mp*

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

E A E A E A E C# D

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

G Ami.7 B mi. Ami.7 G Ami.7 G B7

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

E A E A E A E C#

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

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

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

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

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

Bmi. Ami.7 D Ami.7 D7

*cresc.*

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

*marcato e cresc.*

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

*p*

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

E A E A E C# D

(Spoken in high voice)

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

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

gal, \_\_\_\_\_ got my Lawd, \_\_\_\_\_ Got my

G C7 Gmi. C7 Bb D7 G Emi. G

*mf cresc. ed animato*

song.

*mf cresc. ed animato*

# It Ain't Necessarily So

Words by  
IRA GERSHWIN

GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

VOICE 1. It

Piano *mf* *p*

\*) Gmi. *(happily, with humor)*

C Gmi. C7 Gmi. C

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

Gmi. C7 Db7 C7 Db7

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

\*) Symbols for Ukulele, Guitar and Banjo.

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A7 D7 Gmi. C7 Eb7 C (repeat!)

1. aint ne - ces - sa - ri - ly so. Li'l  
Da - vid was small, but oh (repeat!)

Gmi. Eb7 Db F#mi. E7

2. **Allegro giocoso**  
*mf* Like a savage outburst

my! Wa - doo, - Wa - doo, -

Ab Eb7 Bdim. D7 E mi.7

SP.L. ALL SP.L.

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

D mi.7 D7 Gmi. D

ALL SP.L. ALL SP.L. *mf*

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

*subito. rit.*

Tempo I

Gmi. C Gmi. C7 Gmi. C

*mf*

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

Gmi. C7 Db7 C7 Db7

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

A7 D7 1. Gmi. C7 Eb7 C (repeat!) 2. Gmi.

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

Allegro Eb7 Db F#mi. Eb7 Ab Eb7

*mf*

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



Bdim. ALL Ab D7 SP.L. Emi.7 ALL Dmi.7 D7

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

Gmi. SP.L. D SP.L. mp

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

*subito rit* *mp*

Gmi. C Gmi. C7 Gmi. C Gmi. Tempo I

aint ne - ces - sa - ri - ly so, It aint ne - ces - sa - ri - ly so. Dey

*a tempo*

C7 Db7 C7 Db7 A7 D7

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

Gmi.  *mf*  

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



D7  sus. 4  G  C7  F 


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



A7  A7  Bb+  Gmi.  C  Gmi.  C7 

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



Gmi.  C  Gmi.  *mf* C7  Db7 

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



C7<sup>o</sup> D<sup>b</sup>7 A7 D7 Gmi. C<sup>o</sup>

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

F#7<sup>o</sup> E>7 Ami.7 G

*mp un poco meno*

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

C B7 E mi. Ami.7 G C+ F#7

*poco a poco cresc.* *rall.*

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

G E mi.7 G E mi.7 G E mi.7 G

*mf a tempo*

so.

# A Woman Is A Sometime Thing

Words by  
DU BOSE HEYWARD

GEORGE GERSHWIN

Moderato

Piano

*p* *poco rit*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Moderato'. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a 'poco rit' (slightly ritardando) marking.

\* Gmi.

*mf* Poco meno  
JAKE (happily)

D7 Gmi. Eb Eb7

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

*p* *a tempo*

Detailed description: This block contains the first line of the song. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The tempo is 'Poco meno' and the dynamic is 'mf'. The lyrics are 'Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el -'. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It includes guitar chords: Gmi, D7, Gmi, Eb, and Eb7. The piano part starts with a piano (*p*) dynamic and is marked 'a tempo'.

Bb D A7 6 ob5 D A7 6 ob5

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

Detailed description: This block contains the second line of the song. The vocal line continues with the lyrics 'in', Wo - man may born - you, love you, an' mourn - you,'. The piano accompaniment continues with guitar chords: Bb, D, A7 6 ob5, D, and A7 6 ob5. The piano part includes a crescendo hairpin and continues with a steady accompaniment.

\*Symbols for Ukulele, Guitar and Banjo.

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D *p* *cresc.* Eb C7 D Eb F Eb F Gmi. Eb 43  
 But a wo-man is a some-time

This system contains the first two lines of music. The vocal line starts with the word "But" followed by a long rest, then "a wo-man is a some-time". The piano accompaniment features a complex rhythmic pattern with chords and dynamics like *p*, *cresc.*, *mf*, and *deciso*.

Gmi. B+ Cmi.7 Eb7 Gmi. Eb7 C Dmi.7  
 thing, - Yes, a wo - man is a some - time

This system contains the third and fourth lines of music. The vocal line continues with "thing, - Yes, a wo - man is a some - time". The piano accompaniment continues with similar harmonic and rhythmic patterns.

Gmi. Eb F Gmi. C C9  
 thing. Yo' Mam-my is the first to

This system contains the fifth and sixth lines of music. The vocal line starts with "thing." followed by a rest, then "Yo' Mam-my is the first to". The piano accompaniment includes a triplet in the bass line and dynamics like *p* and *mp*.

C C9 C C7 C Gmi.  
 name you, An' shell tie you to her a - pron string, - Then shell

This system contains the seventh and eighth lines of music. The vocal line continues with "name you, An' shell tie you to her a - pron string, - Then shell". The piano accompaniment features a triplet in the bass line and various chords.

Ami.7  
5

Eb7<sup>9</sup>

shame you and she'll blame you till yo' wo - man comes to claim you,

D

Eb

C

D

Eb

F

Eb

F

Gmi.

Eb

*p cresc.*

'Cause

a wo - man is a some - time

*p cresc.*

*mf*

8

Gmi.

B+

Cmi.7

C#dim.

Gmi.

Eb7

C

Dmi.7

Gmi.

thing, -

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

*p*

9b

D7

5b

D7

Gmi.

Emi.7  
b5

*mf*

*mf*

Gmi.

D7

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

L.H. v

*p*

Gmi. Bb7 Eb Eb7

*mp*

grieve\_ you Jus' 'cause she got yo' wed - din'

*mp*

Bb Eb7 D D7 A9b

ring. She'll love you and de - ceive you, Then she'll

*leggiero*

D D7 A9b D Eb C7 D

take yo' clo'es an' leave you, 'Cause

*p* *cresc.*

Eb F Eb F Gmi. Eb Gmi. B+ Cmi.7 Eb7

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

*mf*

8.....

Guitar chords: Gmi., Eb7, C7<sup>9</sup>, Gmi., A7, E7.

Lyrics: wo - man is - a some - time - thing, - Yes, a

Performance markings: *p*, *cresc.*, *mf*, *Guitar tacet (G.T.)*

Guitar chords: Gmi., Db, C7, D7, A7, E7.

Lyrics: wo - man is a some - time - thing, Yes, a

Performance markings: *(G.T.)*, *mf*

Guitar chords: Gmi., Db, C7, D7, Gmi., Eb ma. 7.

Lyrics: wo - man is a some - time - thing,

Performance markings: *(G.T.)*, *p*

Guitar chords: Gmi., Eb ma. 7, F, Gmi.

Lyrics: Ah!

Performance markings: *pp*







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# PORGY AND BESS

BY

GEORGE GERSHWIN

LYRICS BY

DU BOSE HEYWARD AND IRA GERSHWIN

## Summertime

(Lullaby, with  
CLARA

Musical score for "Summertime" featuring piano accompaniment and vocal line. The piano part includes markings for *mp* and *rit*. The vocal line includes the lyrics "Bells Sum-mer" and a dynamic marking of *p*.

## Bess You Is My Woman

Andantino cantabile

*mf* PORGY

Musical score for "Bess You Is My Woman" featuring a vocal line for Porgy. The tempo is marked "Andantino cantabile" and the dynamic is *mf*. The lyrics are "Bess, you is my wo - man now, You is,".

## A Woman Is A Sometime Thing

Poco meno

*mf* JAKE (happily)

Musical score for "A Woman Is A Sometime Thing" featuring a vocal line for Jake. The tempo is marked "Poco meno" and the dynamic is *mf*. The lyrics are "Lis - sen to yo' dad - dy warn - you, Fore you start a - trav - el -".

## I Got Plenty O' Nuttin'

*mf* PORGY

Musical score for "I Got Plenty O' Nuttin'" featuring a vocal line for Porgy. The dynamic is *mf*. The lyrics are "Oh, I got plen - ty o' nut - tin', An'".

## It Ain't Necessarily So

SPORTING LIFE (happily, with humor)

Musical score for "It Ain't Necessarily So" featuring piano accompaniment. The dynamic is *p*. The lyrics are "1. It ain't ne - ces - sa - ri - ly 2. Da - vid was small, but oh".

## My Man's Gone Now

*f* SERENA (with utmost expression)

Musical score for "My Man's Gone Now" featuring a vocal line for Serena. The dynamic is *f*. The lyrics are "My man's gone now, ain' no use a - lis - tenin'".

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