

# SUMMERTIME

Words by  
DU BOSE HEYWARD

Music by  
GEORGE GERSHWIN

*Allegretto semplice*

Piano

Introduction for Piano. The piece begins with a treble clef and a key signature of two sharps (D major). The tempo is marked *Allegretto semplice*. The first system features a melody in the right hand and a bass line in the left hand. Dynamics include *mf espressivo* and *p*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Bells Sum-mer". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *rit*.

Vocal line and piano accompaniment. The vocal line includes the lyrics "time an' the liv-in' is eas-y, Fish are". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *pp espr.* and *R.H.*. Chord symbols above the vocal line include Bm6, C#m6, Bm6, C#m6, Bm6, C#m6, Bm6, C#m6, and Bm6. The tempo is marked *Moderato* with the instruction *much expression*.

Vocal line and piano accompaniment. The vocal line includes the lyrics "jump-in', an' the cot-ton is high.". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *poco rit*, and *mf a tempo*. Chord symbols above the vocal line include Em7, Em7/G, Em7/B, B, F#, and C#7. The tempo is marked *poco rit* and *a tempo*.

F# F#6 F#7 Bm6 C#m6 Bm6 C#m6 Bm6 C#m6

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment, featuring chords and melodic lines in both hands. The key signature has two sharps (F# and C#).

Bm6 E7 D Bm E A9sus Bm *poco animato,*

So hush, lit-tle ba - by, don' - you cry.

Detailed description: This system contains the third and fourth lines of music. The piano accompaniment includes a triplet in the right hand and a *poco animato* marking. The lyrics are "So hush, lit-tle ba - by, don' - you cry."

E9 -5 Bm6 C#m6/B E9 E9 -5 (no 3rd) *poco rit* Bm6 C#m6 *Tempo I*

One of these morn - in's

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a triplet in the right hand and a *poco rit* marking. The lyrics are "One of these morn - in's".

Bm6 C#m6 Bm6 C#m6 Bm6 C#m6 Bm6 Em7 Em7/G

you goin' to rise - up sing - in', - Then you'll spread yo' wings -

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment includes a triplet in the right hand. The lyrics are "you goin' to rise - up sing - in', - Then you'll spread yo' wings -".

Em7/B                      B                      F#                      C#7                      F#                      F#6                      F#7

an' you'll take the sky. \_\_\_\_\_ But till that

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal staff.

Bm6                      C#m6                      Bm6                      C#m6                      Bm6                      C#m6                      Bm6                      E7

morn - in' \_\_\_\_\_ there's a noth-in' can harm you \_\_\_\_\_ With

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, followed by eighth notes E5 and F5, then a quarter note G5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols are placed above the vocal staff.

D                      Bm                      E                      A9 sus                      Bm                      E                      A9 sus

Dad - dy an' Mam - my stand - in' by. \_\_\_\_\_

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols are placed above the vocal staff.

D                      Dm/G                      C                      F#7 (add D#)                      Bm                      Bm6

\_\_\_\_\_

Detailed description: This system contains the final two measures. The vocal line has a whole note G4. The piano accompaniment concludes with a final chord. Chord symbols are placed above the vocal staff. Performance markings like 'dim.', 'ton.', and 'gva.' are present in the piano part.

# I GOT PLENTY O' NUTTIN'

Words by  
IRA GERSHWIN and  
DU BOSE HEYWARD

Music by  
GEORGE GERSHWIN

**Allegretto**

Piano *mf poco cresc.*

**Moderato**

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

*poco marc.*  
R.H. *p leggiero*

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.

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. Emi.7 sus.4

more. What for? I got no lock on de

G#mi.7 4/5 Emi. Bmi. Emi.7 sus.4 G#mi.7 4/5 Emi. Bmi. Emi.7 sus.4

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

G#mi.7 45 E mi. B mi. A mi.7 D A mi.7 D7

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 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 Emi.7 D7 G Ami.7

got my song.

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

Bmi. Ami.7 G Ami.7 Bmi. Ami.7 G Ami.7 G B7

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

*mp*

E A E A E A E C# D

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

G Ami.7 Bmi. 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 G

Seems wid plenty 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 45 E mi.

a - way. I aint a-fret-tin'bout hell Till de time ar-

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

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

Bmi. Ami.7 D Ami.7 D7

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 com-plain-in'! Got my

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

gal, — got my Lawd, — Got my

G C7 Gmi. C7 b5 Bb D7 G Emi. G

*mf cresc. ed animato*

song. —

*mf cresc. ed animato*

# BESS YOU IS MY WOMAN

Words by  
IRA GERSHWIN and  
DU BOSE HEYWARD

Music by  
GEORGE GERSHWIN

Moderato, poco allargando

Piano

*mf espr.*

*mp calmato*

Andantino cantabile

*mf* PORGY

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

*mf con calore*

Gmi.

Gmi.7

E mi.7  
sus.5

Eb7

Bb

Ab7

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

Db      Ami.7      F7      Bb      F7      Bb      Dmi.      Gmi.7

Want no wrin - kle on yo' brow no -

A7      Emi.7      A7      Bmi.      D      G7

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

D      G#mi.7      C#7      F#

done. Oh, Bess, my Bess! De real —

B7      C#7      F#      F#mi.      A7

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

*poco rit.*

*mf* **Tempo I** *molto cantabile*

**BESS**

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

*mf più espr.*

D A7 C#mi.7 C C#mi.7 D F D7 G sus.4 G+ Emi.7

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

*stringendo*

D G#mi.7 G7 F#mi. C7

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

*poco rall.* *a tempo*


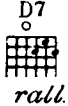
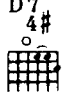
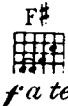
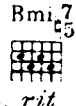
*poco rall* *a tempo*

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

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

*Subito più mosso*

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

E♭mi.  *rall.* D7  *rall.* D7  *f a tempo* F#  *f a tempo* Bmi.7  *rit.*

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

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

*marcato*



F#  *a tempo* Bmi.7  *rit.* F#  *Poco sostenuto (gently)* A#mi.7  *a tempo*

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

*a tempo* *p dolce*



Bma.7  G#mi.  F#  *pp* PORGY A#mi.7  *a tempo*

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

*pp*



Bma.7  G#mi.  F#  F#mi.  F#dim.  F#  *a tempo*

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

*mf animando*



F#mi.  
BESS



A7



D



A7



C#mi.7  
45



C



C#mi.7  
45



*mf* Tempo I *molto cantabile*

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



D



F



D7



G sus.4



G+



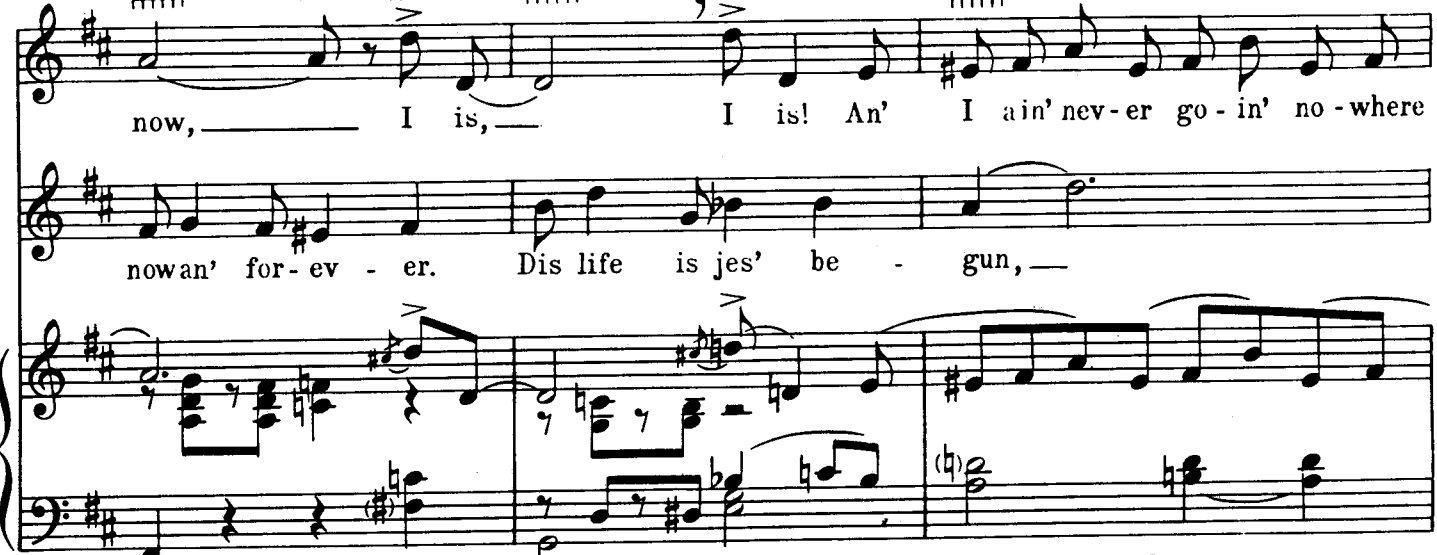
Emi.7  
b5



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  
45



G7



F#mi.



C7



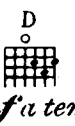
Fma.7



A7



D



*poco rall.*

*mf a tempo*

'less you shares de fun. Der'es 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#4#

*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.

*rall.*

*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*

*f a tempo*

*rit*

*a tempo*

Bmi.7

F#

A#mi.7

Bma.7

G#mi.

*rit.*

(*gently*)

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

*rit.*

(*humming*)

sing - in'.

*Hum*

A#mi.7

Bma.7

G#mi

(*humming*)

*Hum*

*pp*

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

*pp*

F#

F#mi

F#dim.

F#

D7

F#

(*They embrace*)

*pallarg.*

Oh, my Por - gy,

*pallarg.*

My Bess,

*pallarg.*

*mf*



E $\flat$ 7 C#7 F# D#mi. C#7 C#mi. C#mi.7<sub>5</sub>

*a tempo*

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

*a tempo*

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

*a tempo*  
*dolcissimo*

F# Bbmi. C#mi. F# D#mi.7<sub>5</sub> Bmi.7<sub>5</sub> F# A#mi.7<sub>5</sub>

Por - gy, — Is yo' wo - man now.

Oh, my Bes - sie, we's hap - py now.

B ma.7 G#mi. C#7 F# E $\circ\circ$  F#

We is one now!

*din* *espr. e rit* *pp*

# 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-ty. You is too

Piano

*p cantabile*

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

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

*poco rall.*

**Animando**

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

*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

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

*p.*

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.*  
*trm*  
*mf marcato*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "There, there, Bess, you don' need to be a -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It includes dynamic markings such as *8va.*, *trm*, and *mf marcato*. The tempo is marked *Allegretto*.

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

*simile*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "fraid no mo'. You's picked up hap-pi-ness an laid yo'". The piano accompaniment includes the marking *simile*. The tempo remains *Allegretto*.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "wor-ries down, - You goin' to live ea - sy, you goin' to live high... You". The piano accompaniment continues with the same rhythmic and harmonic patterns.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "goin' to out-shine - ev - 'ry wom-an in dis town. An' re-mem-ber,". The piano accompaniment continues with the same rhythmic and harmonic patterns.

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

*ff*

BESS: *Più appassionato, ma ben ritmato*

*ten. ten. ten.*  
I loves you, Por- gy,

PORGY:

Bess, What you think I is

*f* *mf*

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

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 a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "Don' let him han-dle me" followed by a long horizontal line. The middle staff is a vocal line in bass clef with the lyrics "wo - man?" followed by a long horizontal line, then "If you wants to stay wid". The bottom two staves are piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked in the bass line of the middle staff.

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

The second system of the musical score continues with three staves. The top staff is a vocal line in treble clef with the lyrics "with his hot han'" followed by a long horizontal line. The middle staff is a vocal line in bass clef with the lyrics "Por - gy, you go - in' stay. You got a home now,". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with eighth-note accompaniment and chords. A triplet of eighth notes is marked in the bass line of the middle staff.

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 a vocal line in treble clef with the lyrics "If you can keep me," followed by a long horizontal line. The middle staff is a vocal line in bass clef with the lyrics "hon - ey, an' you got love." followed by a long horizontal line, then "So no mo' cry - in'". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with eighth-note accompaniment and chords. A triplet of eighth notes is marked in the bass line of the middle staff.

I wants to stay here \_\_\_\_\_  
 can't you un-der- stan'? You go-in' to go a-bout yo'

\_\_\_\_\_ wid you for - ev - er. \_\_\_\_\_ I got my  
 bus'-ness sing - in', 'Cause you got Por-gy, You got a

**Maestoso**

man. \_\_\_\_\_  
 man. \_\_\_\_\_

*f* *rit.*



# IT AIN'T NECESSARILY SO

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

VOICE 1. It

Piano *mf* *p*

Detailed description: This system shows the beginning of the song. The voice part starts with a whole rest followed by a quarter note 'It'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The tempo is 'Moderato scherzoso' and the key signature has two flats (B-flat major/D minor).

Gmi. C Gmi. C

*(happily, with humor)*

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

Detailed description: This system contains the second line of the song. The voice part features a triplet of eighth notes. The piano accompaniment continues with a similar triplet pattern in the right hand and a steady bass line in the left hand.

Gmi. C7 D♭7 C7 D♭7

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

Detailed description: This system contains the third line of the song. The voice part continues with triplet eighth notes. The piano accompaniment features a more complex bass line with some chromatic movement.

A7

D7

Gmi.

C7

Eb7

D11

1.

(repeat!)

ain't ne - ces - sa - ri - ly so. Li'l  
Da - vid was small, but oh

(repeat!)

Eb7

Db

F#mi.

Gmi.

2.

Gm7

**Allegro giocoso**

Eb7

*mf* Like a savage outburst

ALL

my!

Wa - doo, - Wa - doo, -

Ab

Eb7

Bdim.

Ab

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,

Fm6

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

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 D<sup>b</sup>7 C7 D<sup>b</sup>7

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 Gmi. C7 Eb7 D11 Gmi. Gm7 (repeat!)<sup>2</sup>

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

E<sup>b</sup>7 D<sup>b</sup> F#mi. A<sup>b</sup> Eb7 Eb7

Allegro mf<sup>b</sup> Wa - doo, Wa - doo, - Zim bam bod - dle - oo,  
ALL SP.L.

Bdim.

D7

Fm6

D7

A<sup>b</sup>

E<sup>m</sup>7

ALL

SP. L.

ALL

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

Gmi.

D

SP. L.

ALL

SP. L.

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

Gmi.

C

Gmi.

C

Gmi.

C

Gmi.

Tempo I

ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so. Dey

*a tempo*

C7

D<sup>b</sup>7

C7

D<sup>b</sup>7

A7

D7

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

Gmi.

Eb7

Ab

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

Am7 D7 G6 C7 F

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

A7(sus 4) A7(b5) Bb+7 Gmi. C Gmi. C.

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

Gmi. C Gmi. C7 Db7

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

Gmi. C Gmi. C7 Db7

C7

D<sup>b</sup>7

A7

D7

Gmi.

C

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

F#7

E<sup>b</sup>7

Cm6

G

*mp*

*un poco meno*

D7

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

*un poco meno*

*mp*

C

B7

E<sup>mi</sup>.

Cm6

G

D+9

*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

*poco a poco cresc.*

*rall.*

G<sup>b</sup>

*mf a tempo*

so. \_\_\_\_\_

*mf a tempo*