

Porgy and Bess

Summertime • My Man's Gone Now • I Got Plenty O' Nuttin' • It Ain't Necessarily So
Bess You Is My Woman • Oh Lawd, I'm On My Way
For Mixed Chorus (SAB) with Piano, Electric Guitar, Electric Bass, Drums
Optional Chamber Orchestra accompaniment available

Arranged by
ED LOJESKI

Moderately fast (♩ = 76)

Guitar

Piano

Bass

Percussion

Sticks

Cym.

8va

ff

ff

ff

ff

E A/E B/E A/E E A/E B/E A/E (Tript. cue)

(String cue)

Closed Hi-Hat

E A/E B/E A/E E A/E B/E A/E

rit. molto rit. e dim.

rit. molto rit. e dim. S.D.

Moderato (♩ = 60)

Emaj7 (easy rhythm) Emaj7 Cmaj7 Cmaj7

(Woodwinds)

mf

mf

mf

mf

* Available for SATB and SAB
Orchestra Pak available separately
ShowTrax Cassette available separately

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Emaj7 Amaj7/E Em7 A/E Em7 A/E

SUMMERTIME
 Words by DuBose Heyward
 Music by George Gershwin

Sop. only *mf* Sum-mer - time and the liv - in' is eas - y.

Em7 A/E Em A/E G/E A/E Em A/E

Toms *mf*

Soprano Unis.
 Alto *mf* Alto join Fish are jump-in', an' the cot-ton is high.

Baritone *mf*

G/E A/E Am7 Bm7 Cmaj7 Am7 F#m7(b5)

Oh your dad-dy's rich, an' your ma is good-look in'.

mp

high. B7 *Sva* Oo Em A/E G/E A/E Oo Em A/E

So hush, lit-tle ba-by, don't you cry.

G/E A/E Gmaj7 Cmaj7 F#m7(b5) B7(b13) Em A/E

Toms Closed Hi-Hat

Oh one of these

One of these morn-in's

G/E A/E Em A/E G/E A/E Em A/E

cresc. *f*

cresc. Toms

morn - in's gon-na rise up and sing. Then you'll spread your wings

you gon-na rise up sing in'.

G/E A/E Em A/E G/E A/E Am7 Bm7

But till the morn-in' and you'll take the sky. Ah

Cmaj7 Am7 F#m7(b5) B7 *8va* Em A/E

there's a noth-in' can harm you with Dad-dy an' Mam-my

Oo

G/E A/E Em A/E G/E A/E G Em

rit. e decresc.

multo rit.
stand by... **Moderato** (♩ = 76)
by...

multo rit.

A7 C/b Em
mp *deciso* *let ring* *Guitar tacet* *cresc.*

mp *cresc.*

MY MAN'S GONE NOW
Words by DuRose Heyward
Music by George Gershwin

Unis. *f* *Sop. only for his tired*

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

sustained *mp* *fp* *fp*

foot - steps climb-in' up the stairs. Unis. *mp*
 climb-in' up the stairs. Ah

Ah *mp* *dim.* *rall.* *a tempo* Unis. *mf*
 Ah Ole Man Sor - row's *a tempo* *mf*
 Ah Ole Man Sor - row's

Whis - per - in' be - side me *mp*
 come to keep me com - p'ny. when I say my *mp*

A little faster
Sop. I Solo Tell-in' me the same thing morn - in' noon an' eve - nin',

prayers.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "prayers." The piano accompaniment consists of two staves (treble and bass clefs) with various dynamics and articulations.

That I'm all a - lone now since my man is dead. (end Solo)

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

rit. *rit.*

(Guitar: Bm F Eb D Db C
Play in high reg.)

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

p *rit.*

Musical score for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "That I'm all a - lone now since my man is dead. (end Solo)". The piano accompaniment includes guitar chords and various dynamics.

Slowly

Since my man is dead.

ff *a tempo*

Since her man's dead. let ring

ff *a tempo*

ff *a tempo*

ff *s.d.*

Musical score for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "Since my man is dead." and "Since her man's dead. let ring". The piano accompaniment includes guitar chords and various dynamics.

Piano introduction for the song. The score consists of four staves: two for the vocal line (treble and bass clef) and two for the piano accompaniment (treble and bass clef). The piano part features a complex, syncopated rhythm with many beamed eighth and sixteenth notes. Dynamics include *rit.* and *molto rit.* The key signature has one sharp (F#) and the time signature is 4/4.

I GOT PLENTY O' NUTTIN'
 (From "PORGY AND BESS")
 Words by Ira Gershwin and DuBose Heyward
 Music by George Gershwin
 Moderately fast (♩ = 132)

Vocal and piano accompaniment for the first line of the song. The vocal line starts with the lyrics "Oh, I got plen - ty of noth - in', - an'". The piano accompaniment continues with a similar syncopated rhythm. Dynamics include *f*, *mf*, and *ff*. There are triplets in the piano part. A drum part is indicated with "Toms S.D." and a 4/4 time signature.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics "noth-in's plen - ty for me. I got no car, - I got no mule, -". The piano accompaniment includes a guitar part that enters with the instruction "(easy jazz rhythm)" and chords E7 and A7. The piano part has a "(jazz swing)" feel. Dynamics include *mf* and *ff*. There are triplets in the piano part.

cresc. *f*

got no mis-er - y. The folks with plen - ty of plen -

cresc. *f*

E7 A7 C# D7 G6 Am7

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

Unis. They're a-fraid some-bod-y's gon-na

ty they got a lock on the door Do doot *dwe*

Bm7 Cmaj9 Bm7 Am7 G B7 E7 A7

go - 'n' try to rob 'em while they're go - in' out and try - in' to make some more.

do doot *dwe* do doot

E7 A7 E7 A7 C#

Unis. *f* F I've got no lock on the

What for? *mp* Oo

C# D7 G6 Am7 Bm7 Am7 Gmaj7 F#7 Bm

decresc. *mf*

decresc. S.D. *mf*

door, (that's no way to be.) Unis. *cresc.*

They can steal the rug from the floor. *cresc.*

Oh

Bbaug D/A G#m7(b5) Gmaj7

cresc.

cresc.

f *cresc.*

that's O. K. with me, 'cause the things that I prize, like the stars in the skies

f *cresc.*

Bm/F# Gmaj7 Am7 Bm7 C6 D7

f *cresc.*

f *cresc.*

are all free. Unis.
 Oh I got plen-ty of noth-in' and

Am7 Am7/D D7 *resume rhythm* G Am7 Bm7 Cmaj7

s.D.

noth-in's plen-ty for me. got my song. got

Bm7 Am7 G B7 E7 A7 E7 A7

I got a gal.

heav-en the whole day long.

E7 A7 C#7 D7 *Got my gal.* G (*resume rhythm*)

cresc. *ff* *R.S.*

Unis. *ff*

got my Lord, got my song.

ff

F/G G C/G G

ff

ff

IT AIN'T NECESSARILY SO

Words by Ira Gershwin
Music by George Gershwin

rit. Slowly **II** Moderately (♩ = 98)

rit. (Solo) *mf*

Cmaj7 Am7 B7sus B7 Em A7 C7 A/B It

mf *rit.* *decresc.* *mf*

rit. *decresc.* *mf*

rit. *mf* *decresc.*

Unis. *mf*

(All sing) It ain't nec - es - sar - i - ly so.

mf (Solo)

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

Em A Em Em

Unis. 3 3 3

(All sing) It ain't nec - es - sar - i - ly so.

things that your li' - ble to read in the Bi - ble, (end Solo)

A7 Bb7 A7 Bb7 C7 B7 pattern continues - Em A7

R.H.

mf 3 3

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

Li'l Da - vid was small, but oh

C7 A/B Em A Em A Em A

Unis. 3 3 3

Li'l Da - vid was small, but oh

my! (Solo) He fought big Go - li - ath who lay down and di - eth. (end Solo)

Em A7 Bb7 A7 Bb7 C7 B7

I Faster and animated

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

Em Wa - doo, Zim bam bod-dle-oo,
Guitar tacet

Hoo-dle ah da wa da, Scat-ty wah...

Hoo-dle ah da wa da Scat-ty wah... (Solo) Yeah! It

subito rit.

J Tempo primo

Unis. mf

(All sing) It ain't nec - es - sar - i - ly so.

ain't nec - es - sar - i - ly so, (end Solo) (Solo) They

Em A Em A pattern continues Em Em

mf

Unis. *3* *3* *3*

(All sing) But 'taint nec - es - sar - i - ly so.

tell all you chil - lun the de - vil's a vil - lun, (end Solo)

A7 Bb7 A7 Bb7 C7 B7 Fm A

R.II.

3 *3* *3* *3* *3*

(Solo) I'm preach-in' this ser - mon to show. (end Solo) It ain't nes - sa, ain't nes - sa.

Eb7(b9) C7 Guitar tacet A7 Ab7

cresc. cresc.

Unis. *f* *cresc.* *3* *3* *ff* *3* *3* *a tempo accel. e cresc.*

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

ff *3* *3* *accel. e cresc.*

C#m F#m7(b5) E/B Eb9 E9 F9 *a tempo E6 let ring*

cresc. *ff* *rall.* *accel. e cresc.*

cresc. *let ring*

ff *rall.* *accel.*

S.D.

BESS YOU IS MY WOMAN
(From "PORGY AND BESS")
Words by DuBose Heyward and Ira Gershwin
Music by George Gershwin

Moderately (♩ = 80)

K

mf Bess, you

rit. e decres. molto rit.

mf (with pedal)

rit. molto rit. mf

decre.

is my wom - an now, you is, you is! An' you must laugh and sing and dance for

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

There's no

accel. *poco rit.* *a tempo*

two in - stead of one.

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

a tempo

accel. *poco rit.* *mf*

Unis.

wrin - kle on my brow, no how, be - cause the sor-row

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "wrin - kle on my brow, no how, be - cause the sor-row". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

of the past is all done done.

mf Oh, Bess, my Bess! the real -

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics: "of the past is all done done." followed by "Oh, Bess, my Bess! the real -". The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

poco rit. **L** *a tempo* Por - gy.

poco rit. hap - pi - ness is jes' be - gun. *f* Bess you

poco rit. *f a tempo*

a tempo *poco rit.* *f*

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics: "hap - pi - ness is jes' be - gun." followed by "Bess you". The piano accompaniment includes triplets and dynamic markings such as *poco rit.*, *f*, and *a tempo*.

is your wom - an now. _____ Unis.
 I is _____ I is! An' I ain't nev - er go - in' no - where

is my wom - an now an' for - ev - er. This life is just be - gun. _____

'less you shares the fun. _____ *rall.* *a tempo* There's no

'less you shares the fun. _____ now an' for - ev - er. *rall.* *a tempo*

Bess, we two is one. _____ now an' for - ev - er. Oh, Bess don'

wrin - kles on my brow, _____ but I ain't go - in'!

no - how, _____

mind those wom - en. You got your Por - gy, you loves your Por - gy, I knows you

L.H.

You hear me say - in',

rall. *Sop. div.* *ff* *a tempo*

If you ain't go - in', with you I'm stay - in'. Por gy

means it, I seen it means in your eyes, Bess. We'll go

rall. *ff* *a tempo*

rall. *ff*

rit. *Sop. div.* *rit.* *a tempo*

Is your wom - an now! Is yours for - ev - er. Morn-in' time an' ev'-nin' time an'

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

rit. *rit.* *a tempo* *mp*

rit. *rit.* *a tempo* *p*

rit. *rit.* *p*

sum-mer-time an' win-ter time. Hmm

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

mf *a little faster*

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

ff *decrease.* *mf* *decrease.* *mp*

ff *decrease.* *mp*

ff *decrease.* *mp*

OH LAWD, I'M ON MY WAY
 (From "PORGY AND BESS")
 Words by Ira Gershwin and DuBose Heyward
 Music by George Gershwin
 Moderately (♩ = 66)

one now.

decrease. *pp*

decrease. *pp*

Guitar enters B

decrease. *pp* *p*

decrease. *pp* *p*

decrease. *pp* *p*

decrease. *pp* *p*

Unis. *mp*

Oh

mp

Oh Lawd,

B6 Bmaj7 pattern continues B6 B

p

p

mf
 Lawd, I'm on my way I'm on my way
mf
 I'm on my way. I'm on my way
 F#7 B/D# Emaj7 B6
cresc. *mf*

to a heav'n - ly land. I'll ride
 B6 D C# B I'll
pattern continues F#
cresc. *f*

that long, long road, if you are there
 ride
 F#m7 E6 D#m7(b5) F#/G# C#6

Unis. N

to guide my hand. Oh Lawd,

Guide my hand oh Lawd,

F#/C# C#6 B7 E

Toms

Unis.

I'm on my way. I'm on my way

B7 E/G# pattern continues Amaj7 E6

cresc. Oh ff (Sop. div.) Lawd.

to a heav'n - ly land. Oh Lawd.

E6 G F# E pattern continues A/E add B

cresc. ff

cresc. ff

It's a long, long way, but you'll be there to

rit.

E *ma* *7* *E* *b* *a* *u* *g* / *E* *b* *6* *E* *6* *G*

rit.

take my hand. take my hand.

divisi *Grandioso*

rit.

F *m* *7* *B* *7* *E*

let ring

Slowly

rit.

rit.

rit.

rit.

rit.

rit.