

# АКТ II

## Scene II

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Allegretto barbaro ♩ = 100

2  
African  
Drums

Measures 1-5 of the African Drums part. The right hand (R.H.) plays triplets of eighth notes, and the left hand (L.H.) plays eighth notes. The dynamic is *mf*. A first ending bracket labeled '1' covers measures 4 and 5.

нар

Measures 1-5 of the 'нар' part. The right hand (R.H.) plays eighth notes, and the left hand (L.H.) plays eighth notes. The dynamic is *mf*. A first ending bracket labeled '1' covers measures 4 and 5.

Measures 1-5 of the piano part. The right hand (R.H.) plays eighth notes, and the left hand (L.H.) plays eighth notes. The dynamic is *mp*. A first ending bracket labeled '1' covers measures 4 and 5.

Measures 6-10 of the piano part. The right hand (R.H.) plays eighth notes, and the left hand (L.H.) plays eighth notes. The dynamic is *mp*. A first ending bracket labeled '1' covers measures 9 and 10.

Measures 11-15 of the piano part. The right hand (R.H.) plays eighth notes, and the left hand (L.H.) plays eighth notes. The dynamic is *mf*. A first ending bracket labeled '1' covers measures 14 and 15.

*cresc.*

128

*f*

Afr.  
Drs.

*f*

*ff*

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

L.H.  
*f*

*ff*

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.

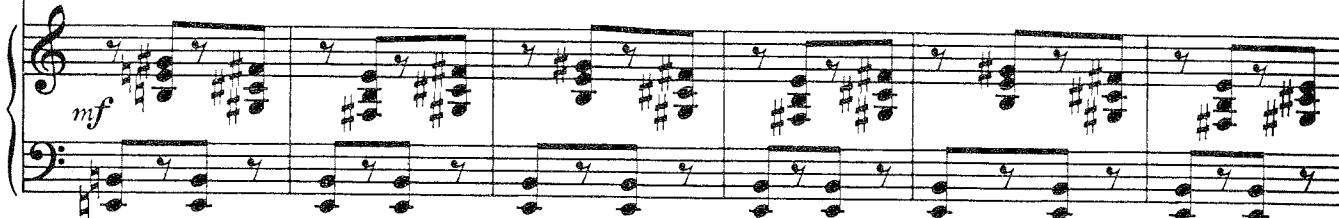
W. shame do-in' what I like to do.

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





2.

W. *do.*

M. *do.*

*più rit.*

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

W.

M.

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

*ff*

*f* Ha - da-da Ha - da-da

*f* Ha - da-da Ha - da-da

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 da

M. da Ha da da da da da



W. ha da da da Ha da da

M. ha da da da Ha da da



W. Ha da da da da Ha da da

M. Ha da da da da Ha da da



W. *accel.*

M. *accel.*

*accel.*

W. *ff*

M. *ff*

Ah

Ah

L.H.

The musical score is written for a voice and piano. It is in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system shows a vocal melody (W.) and piano accompaniment (M.) with an 'accel.' marking. The second system features a vocal melody (W.) and piano accompaniment (M.) with 'ff' dynamics and 'Ah' lyrics. The third system shows a vocal melody (W.) and piano accompaniment (M.) with 'ff' dynamics and 'Ah' lyrics. The piano part includes a left-hand (L.H.) section with a complex rhythmic pattern.

132

Moderato ♩ = 98

Piano introduction in 4/4 time, key of B-flat major. The score features a treble and bass staff. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The tempo is marked *Moderato* with a quarter note equal to 98 beats per minute. The style is indicated as *scherzoso* (playful). Handwritten Roman numerals VI, II, VI, and II are written above the bass staff.

## SPORTING LIFE

*mp* Happily, with humor

It ain't ne-ces - sa - ri - ly so, \_\_\_\_\_ It

W. (Woman's part) - Treble staff, *mp* dynamics.

M. (Man's part) - Bass staff, *mp* dynamics.

Piano accompaniment for the first vocal line. Dynamics include *p* (piano). Handwritten Roman numerals VI, II, VI, II, VI, and VI are written above the bass staff.

S.L. (Soloist) - Treble staff, *mp* dynamics. Lyrics: ain't ne-ces - sa - ri - ly so, \_\_\_\_\_ De t'ings dat yo' li'-ble To

W. (Woman's part) - Treble staff, *mp* dynamics. Lyrics: ain't ne-ces - sa - ri - ly so, \_\_\_\_\_

M. (Man's part) - Bass staff, *mp* dynamics. Lyrics: ain't ne-ces - sa - ri - ly so, \_\_\_\_\_

Piano accompaniment for the second vocal line. Dynamics include *p* (piano). A right-hand section is marked *R.H.* with a dotted line indicating a change in the right hand. Handwritten Roman numerals VI, II, VI, II, VI, and VI are written above the bass staff.

69  
b.V. 13  
VII  
III  
VI

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

R.H.

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.

*Handwritten Roman numerals: V, I, IV, II, V, VI*

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

W. *my!*

M.

*Handwritten Roman numerals: V, I, IV, II, V, VI*

# Allegro giocoso

133

*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.

*Handwritten Roman numerals: V, I, IV, II, V, VI*

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...*

*Handwritten: 26*

*Handwritten: VI, VII, III, 5, 6, 2, 4, 11*

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

W. *Oh,*

M. *Oh,*

*Tempo I*

*mf*

*3*

*3*

*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. \_\_\_\_\_

R.H.

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

R.H.

S.L. \_\_\_\_\_ Li'l Mo-ses was found in a stream, \_\_\_\_\_ Li'l

W. \_\_\_\_\_ p Li'l

M. \_\_\_\_\_ p Li'l

p

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.

R.H.

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

R.H.

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

mf R.H.

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. *mp* *It*

M. *mp* *It*

*Tempo I*

*subito rit.* *p*

S.L. ain't ne - ces - sa - ri - ly so. Dey tell all you chil - lun De

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

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

R.H.

VI + 6

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

R.H.

mf

mf

VI + 6

135

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

legato

VI + 6

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 *mf* *years, \_\_\_\_\_* But

W. *mp* Me - thus' - lah lived nine hun - dred *years. \_\_\_\_\_*

M. *mp* Me - thus' - lah lived nine hun - dred *years. \_\_\_\_\_*

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

*B5* *V + 6* *6 V*

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

*R.H.* *B5* *III* *G* *VII* *III*

136 *un poch. meno*

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

*mp un poch. meno* *poco a poco cresc.*

G

VI

III

VII

$\frac{2}{5}$   $\frac{3}{5}$   $\frac{3}{5}$

S.L. *3* *3* *3* *rall.* *3*  
ain't nes - sa\_ ain't nes - sa\_ ain't ne - ces - sa - ri - ly

W. *3* *3*  
ain't ne - ces - sa - ri - ly

M. *3* *3*  
ain't ne - ces - sa - ri - ly

*3* *3* *3* *rall.* *3*

G

I

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

W. *mf*  
so. \_\_\_\_\_

M. *mf*  
so. \_\_\_\_\_

*mf a tempo* *b<sup>b</sup>* *3* *3* *3* *3* *f* *7*

## Dance (Sporting Life)

137

The musical score is for a piece titled "Dance (Sporting Life)". It begins with a piano introduction marked with a forte (*f*) dynamic. The piano part consists of two systems of grand staves. The first system includes a treble staff with a melodic line featuring triplet eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this pattern with more complex melodic figures in the treble and sustained chords in the bass. Following the piano introduction, there are three vocal staves labeled S.L. (Soprano), W. (Alto), and M. (Tenor). Each vocal part has a single note on a whole rest, with a mezzo-forte (*mf*) dynamic marking. The lyrics "I'm" are written below each vocal staff. The score concludes with a final piano system, where the treble staff has a melodic line with triplet eighth notes and the bass staff has a rhythmic accompaniment of eighth notes.



## Un poch. meno

S.L. *mf* 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\_

## Un poch. meno

*mf*

S.L. *rall.* 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. —

*sf mf*

*Basso un poco barbaro*

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

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

138

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

*f mf*

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. *mf* 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 - ill!

*mf*

140  
S. (Steamboat whistle heard in distance)

*a tempo* *f*

**Allegro vivace** ♩ = 152  
S. Hear what I tell you, It's high time you was

*p* *L.H.*

S. (Crowd gathers baskets, wraps, etc., goes off right.)  
go - in'.

*mf* *f*

*Maria enters.*

**141** Poco agitato

*Serena turns as she exits and calls to Maria.*

*f 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**

*mf*

MARIA

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

*Turns back toward left.*

Ma.

Hur - ry up, Bess! dat boat's

*R.H.*

*Exits right. Bess enters left.*144 **Più agitato**

Ma.

get - tin' de whoop-in' cough.

*f*

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

**Moderato** ♩ = 116

BESS *p* (spoken)

Crown!

**CROWN** *(emerging from thicket)*

You know ver-y well— dis Crown;

I seen you lan'— an' I been

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*)

Oh, I got plen - ty to eat, bird egg, oys-ter an' such. But I mos' (sadly)

*colla voce* *mp* *rall.*

147

Andantino espressivo ♩ = 69

Cr.

dead\_ of the lone - some wid not one Gawd\_ per - son to



Cr. *Takes her right arm, she pulls away.*

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

148 Moderato animato ♩ = 76

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 ♩ = 134

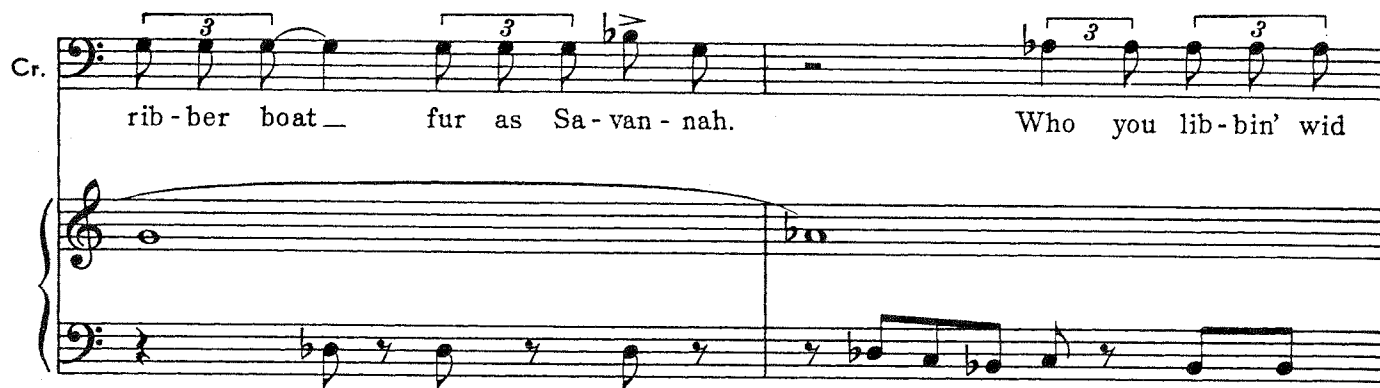
CROWN

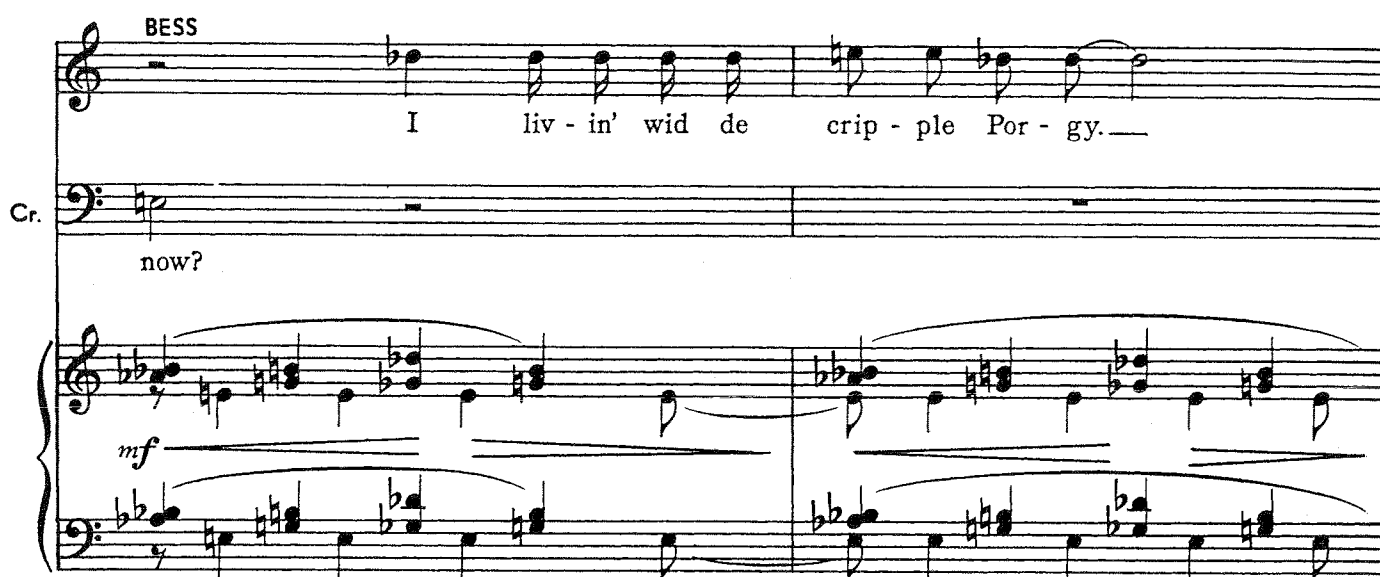
You bes' lis - sen to what I gots to tell you. —


*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?

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. It's 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 *mf*

*p* *calmato*

BESS *mf* *ten.*

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

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

8

*f*

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*

*f*

*BESS*

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

*fp*

$\text{♩} = \text{♩}$

CROWN

You tell-in' me dat you'd rath-er have dat crip-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. *f* 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.

*mf*

*mf* L.H. *mf*

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!

Cr. (roughly) (spoken)

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

BESS

Oh, —

*fp meno*

157

Moderato sempre ritmato ♩ = 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 —

B. *mf* *p*  
you could whis - tle an' — there I was — back a - gain

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

160

B. *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 crip - ple go - in' take my wo - man from me.

B. He is a crip - ple — an' needs my

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

162

B. love, \_\_\_\_\_ all my love.

optional

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.

**на р** *mf* *poco rall.* *più rall.*

163

Lento

Boat whistles.

Allegro ♩ = 88

B. What you want wid Bess?—

*sf* *mf* *f*

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

*meno f*

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

You ain' goin' no - where. \_\_\_\_\_

*più f*

L. H.

165

*f* BESS (*weakening*)

Take yo' hands off me, I say, \_\_\_\_\_ yo' hands, yo'

*mf*

*sf mf*

*B.* *Crown kisses Bess.*

hands, yo' hands!

*f allargando*

166

Moderato robusto ♩ = 100

Measures 166-169 of a musical score. The tempo is *Moderato robusto* with a quarter note equal to 100 beats per minute. The music is in 3/4 time. The first system (measures 166-167) features a piano introduction with a forte (*f*) dynamic and a tempo marking *f a tempo*. The piano part has a complex bass line with many beamed sixteenth notes. The second system (measures 168-169) continues the piano introduction with similar rhythmic patterns. The vocal line consists of a few notes in each measure.

167

Her arms close around him.

Animato

Measures 170-173 of a musical score. The tempo is *Animato*. The music is in 3/4 time. The piano part features a complex bass line with many beamed sixteenth notes and triplets. The vocal line consists of a few notes in each measure. The piano part has a complex bass line with many beamed sixteenth notes and triplets. The vocal line consists of a few notes in each measure.



## 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)

Git in dat thick-et.

She rises and backs into woods.  
He follows.*f* *deciso*

First system of music, measures 165-169. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with triplets and chords.

Second system of music, measures 170-174. The right hand continues the melodic development, and the left hand maintains the accompaniment. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

170 Curtain  
Con moto ben ritmato

Third system of music, measures 175-179. The right hand has a melodic line with some rests, while the left hand plays a continuous eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is present.

Fourth system of music, measures 180-184. The right hand features a melodic line with a crescendo leading to a fortissimo (*ff*) section. The left hand continues the eighth-note accompaniment. The dynamic marking *f molto cresc.* is present.

# ACT II

323

## Scene III

*St. Michael's chimes the half-hour.*

*Curtain.*

**Adagio** ♩ = 56

Chimes

*mf*

*mp espr.*

*The court before dawn. Fishermen preparing to depart.*

**171** **Poco più mosso**

**172** **Larghetto** ♩ = 60

**JAKE** (*carrying lantern and net*)

*mp (kindly)*

Hon-ey,— dat's all de break-fast I got time for,

*mp calmato e semplice*

(loudly)

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

173

NELSON

JIM All right, Jake.

J. 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.

Jim. bes' be off...

J. 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.

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'.

**176** **Allegro agitato** ♩ = 92

**Vivo** **BESS (in Porgy's room)** *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 De

179

Moderato  $\text{♩} = 66$

Pe. 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...

180

Allegro agitato ♩ = 92

BESS *f* Oh, there's a rat - tle snake in dem bush - es,

181

Poco meno

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

MARIA *p* Por - gy wo - man

PETER What's de mat - ter?

Poco meno *p espr.* R.H.

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.

5

L.H.

184 Più mosso

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

Tranquillo  
PETER

I ad-vice 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  $\text{♩} = 116$ 

*f* Hos - pit - all! ——— *mf* 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*) 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. *(shouted)*  
 Po. 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 Time — an' time — a - gain.  
 PETER *(shouted)* 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

188

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.*

*p*

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

*L. H.* *mp*

*cresc. ed accel.*

**190** *Andante* ♩ = 66

*mf espr.*

**191**

Two systems of piano music. The first system consists of two staves with a treble and bass clef, featuring a melodic line in the treble and a supporting bass line. The second system continues the music, marked with a forte *f* dynamic, and includes a small section of music on a single staff to the right.

## Strawberry Woman

192 Lento

*(Street cry, sung freely)*

Vocal introduction for the song. The top staff is a vocal line starting with a mezzo-forte *mf* dynamic. The lyrics are: "Oh dey's so fresh an' fine, an' dey's jus off de vine, straw -". The bottom staff is a piano accompaniment, marked *fp* (fortissimo piano), and includes the instruction *p sempre colla voce* and *R.H.* (Right Hand).

Continuation of the vocal and piano accompaniment. The top staff is the vocal line, labeled "Str." and "W." (Soprano and Alto parts), with the lyrics: "ber - ry, straw - ber - ry, straw-ber-ry, Oh, dey's so fresh an' fine an' dey's". The bottom staff is the piano accompaniment, featuring a melodic line in the treble and a supporting bass line.

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.*

Crb. she crab,— she crab,— (spoken) Dev - il crab, (goes to Maria) I'm

MARIA

Hey, crab man!

PORGY *3*

On yo' way, broth - er.

*ten.*

*ten.*

196

Crb. *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,

*Lays crab on table, looks at Maria.*

*Maria puts money in his hand. He counts*

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

talk-in' a-bout dev-il crab. Now I's talk-in' a-bout yo' pock-et book. I'm

*f* *p*

*it while chanting.*

Crb. *ten.* *3* *ten.* *ten.*  
 talk - in' a - bout dev - il crabs, she crab, — she crab, —

Crb. *(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 Sostenuuto**

PORGY *mp* *3* *3*  
 Now de time, oh Gawd. Now de time. —

Chimes

L. H. *mp*

*(Bess is heard off stage)***198 Moderato espressivo** ♩ = 80

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

Po. *mp*

Thank Gawd, Thank Gawd! —

*Moderato espressivo* ♩ = 80 *mf*

199

(Bess appears in doorway dressed in night gown.)

*Poco più mosso*

200

*Con tenerezza* ♩ = 92BESS *p*

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

let me sit here with you in the cool. Oh, Bess! —

PORGY *mp*

201

I been sick, ain't I? You been ver - y

Bess! —

*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

Po. *rall.* Hon - ey, I know you been with Crown. *b<sup>b</sup>.*

*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*

Po. 207

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*

B. 208 Più mosso

I tell 'im, yes.

PORGY

You go-in'?

*fp* *meno* *mf* *cresc.* Più mosso

*accel.*

B. Por - gy, ——— Gawd, man!

*f accel.*

209 Subito moderato

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

*mf* *p*

Calmato ♩ = 76

PORGY *mp*

You ain' got nut-tin' to be a-fraid of; I ain' try to keep no woman what don't want to stay.

*p*

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*

b V #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

II

V #3

*poco rall.*

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

*poco rall.*

211

Animando

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

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

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

212

B.   
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<sup>#</sup> 3

213

Andantino molto espressivo

BESS (*trembling with emotion*)

I loves you, Por - gy, don' let him

Po. Por - gy, what den?—

*ten.*

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*

glad.

**214** Allegretto ♩ = 108  
(sobs)

*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. —

217

BESS *f* *ten. ten. ten.* Più appassionato, ma ben ritmato

I loves you, Por - gy, \_\_\_\_\_

Po. *f* \_\_\_\_\_

Bess. \_\_\_\_\_

What you think I is

Più appassionato, ma ben ritmato

*f* *mf*

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.*

*3*

220

Andante ♩ = 66

*mf calmato*

MARIA (Clara enters) 221 *mp*

Why you been out on that wharf so long, Cla-ra?

*mf cresc.* *p*

Ma. *mf*

You got no cause to wor-ry 'bout yo' man. Dis go-in' be a fine day.

CLARA (with apprehension) 222 *mf*

I nev-er see de wa-ter look so black.

*8*

Cl. *p*

It sits there wait - in', hold - in' its breath,

223

Agitato, ma non troppo ♩ = 88

Cl. list'-nin' for dat hur-ri-cane bell.

MARIA

Hur-ri-cane bell! Lawd chile, dere ain' goin' be no

Ma. hur-ri-cane. I's get-tin' ole now an' I ain' hear dat bell, but fo' time in my life.

(She pats her on shoulder and urges her to her room.)

Ma. *tr* *p* *tr*

Go 'long to de ba - by now an' quiet down.

**нар**

224

Suddenly the wind rises. Heads appear at windows and faces show terror.

*mp poco a poco cresc.*

*p*

*mf*

People pass across back gate shouting warnings.

225 *Con fuoco e più agitato*

R. H. *tr* *f*

L. H. *tr* *f*

*ff marcatissimo*



ff

Measures 224-225 of a piano score in D major. The right hand features a rapid, continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords, with a fermata over the final chord in measure 224. The dynamic marking *ff* (fortissimo) is present.

226 (Everyone remains fixed on stage, listening.)

Measures 226-227 of a piano score in D major. The right hand plays a series of chords, each marked with an accent (^). The left hand plays a series of chords, also marked with an accent (^). The tempo marking *Allegretto* is visible at the beginning of measure 226.

Measures 228-229 of a piano score in D major. The right hand plays a series of chords, each marked with an accent (^). The left hand plays a series of chords, also marked with an accent (^).

L.H. V

Measures 230-231 of a piano score in D major. The right hand plays a series of chords, each marked with an accent (^). The left hand plays a series of chords, also marked with an accent (^). The tempo marking *Allegretto* is visible at the beginning of measure 230.

227

This musical score page contains five systems of music, numbered 227 through 231. Each system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is D major (two sharps). The time signature is 4/4.

- System 227:** The right hand has a melodic line with eighth-note patterns. The left hand features a complex, rhythmic accompaniment with many beamed eighth notes. The word *loco* is written below the first measure of the left hand.
- System 228:** Continues the melodic and accompanimental patterns. The left hand has a *ff* (fortissimo) dynamic marking with the instruction *con sforza* (with force) below the first measure.
- System 229:** Similar to the previous systems, maintaining the eighth-note textures in both hands.
- System 230:** Continues the musical development.
- System 231:** The final system on the page, ending with a double bar line. The right hand ends with a final chord, and the left hand has a long, low note.

Throughout the piece, there are various musical notations including slurs, ties, and dynamic markings. The notation is dense, particularly in the left hand, indicating a technically demanding piece.

**228** *Con brio*

*The deep, ominous clang of a bell is heard back-stage.*

*f* *poco* *a* *poco*

*It strikes several times.*

*crescendo*

*Clara falls to the stage in a faint crying "Oh, Jake, Jake!"*

**229**

*L.H.* *ff*

Sempre con fuoco

*tr*

Curtain

*fff*

230

L. H.

231 Grandioso

*pesante e rall.*

*con tutta forza*

*ff* stringendo

*ff*

# ACT II

## Scene IV

365

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)

*Broadly**f*

1st Soprano Solo

Oh, Hev'n-ly Fa-ther,

*Broadly**f*

3

*mf with religious fervor and motion*

2nd Soprano Solo

Oh, Doc-tor Je - sus, look down on me wit' pit - y. Put Yo' lov - in'

*Broadly**f*

3

Alto Solo

Pro - fess-or Je - sus,

*Broadly**f*

3

*mf with religious fervor and ten.*

Tenor Solo

Oh, Lawd a - bove, we knows You can de - stroy,

1st Bass Solo

*Broadly**f*

Oh, Cap-tain

2nd Bass Solo

(Continuous humming during Prayer)

*mp*

Women

Hmm

Men

*mp**mp*

*with religious fervor and motion*

*mf*

S.1 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

*motion* *ten.*

Ten. but we al - so knows You can raise, — 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. (8) Hmm

M. (8)

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.

ten.

*Broadly*  
*f* *mf as before*

*Broadly*  
*f* *mf as before*

3

3

ten.

*Broadly* *f* *mf as before*

S.1 Oh Hev'n - ly Fa - ther, hab mer-cy on we when de clouds an' de storms

S.2 an - gry wit' dis po' sin - ner? Why is You cry - in' dose tears,

*Broadly* *f* *mf as before*

Alto Pro - fess - or Je - sus, what die on Cal - be - ry. Dis - pense

Ten. feed us, You got the pow'r to clothe us, an' You can lead us

*Broadly* *f* *mf as before*

B.1 year dis Oc - to - ber, Oh, Cap - tain Je - sus, but we is sev - en

*Broadly* *f*

B.2 trab - lin' de straight an' nar - row path dat ends in glo - ry. Oh Fa - ther,

W. (8) Hmm

M. (8)



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 *Broadly* *f* *mf as before*  
 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.

S.1 his hands an' his feet an' t'row him back where he be-long.

S.2 on me. If you is look-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. de wil-der-ness. *Broadly* *f* Oh, Lawd a - bove, *mf as before* lead us out of de wil-der-ness, in - to de

B.1 die for You. *Broadly* *f* Oh, Cap-tain Je - sus, *mf as before* we knows how sweet-ly You treats Yo'

B.2 dis-ap-pears, de soon-er we gets go - in' to You, Lawd. *Broadly* *f* Oh, Fa - ther, *mf as before* what die

W. Hmm

M.

*Broadly*  
*f*  
 S.1 Oh, Hev'n - ly Fa - ther, hab mer - cy on we, 'cause we

*mf as before*  
 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'

*Broadly*  
*f*  
 Ten. Gold - en Mead - ows an' de Sil - ver - y Streams. Oh, Lawd

*Broadly*  
*f*  
 B.1 sol - diers, when You o - pens the gates for dem. Oh, Cap - tain Je -

*Broadly*  
 B.2 on Cal - be - ry, may - be we is po' mis' - a - ble sin - ners,

W. Hmm

M.

The musical score is written for a hymn. It features six vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto, Tenor (Ten.), Bass 1 (B.1), and Bass 2 (B.2). There are also piano parts for the right hand (W.) and left hand (M.). The key signature is one flat (B-flat major or D minor). The tempo/mood is indicated as 'Broadly'. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). The lyrics are: 'Oh, Hev'n - ly Fa - ther, hab mer - cy on we, 'cause we do, 'cause if wor - ship - pin' You ain' stop - pin' dose tears an' dat thun - der, teach yo' ig - no - rant chil - len, cast a - way dose black - clouds an' Gold - en Mead - ows an' de Sil - ver - y Streams. Oh, Lawd sol - diers, when You o - pens the gates for dem. Oh, Cap - tain Je - on Cal - be - ry, may - be we is po' mis' - a - ble sin - ners,'. The piano parts include a 'Hmm' in the right hand and a sustained bass line in the left hand.

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* *f*

Alto  
de dark - ness an' show we de gold - en sun - shine

Ten.  
a - bove, we know You can de - stroy, but we knows You can raise, too,  
*mf as before*

B.1  
sus, find it in Yo' heart to save us wor - ship - pers  
*mf*

B.2  
but we cer - tain - ly tries all de live long day to fol - low Yo' teach - ings,

W.  
Hmm

M.

*Broadly*  
*f*  
*mf as before*  
*3*

S.1 Oh, Hev'n - ly Fa - ther, hab mer - cy on we wit' grace an' sym - pa - thy

*mf as before*

S.2 Je - sus, look down on me I's be - seech - in' You to look down on

*Broadly*  
*f*  
*mf as before*

Alto gleam - ing once a - gain. Pro - fess - or Je - sus, cast a - way

Ten. an' we's ask - in' You for Yo' as - sis - tance in dis time of storm an'

*Broadly*  
*f*  
*mf as before*  
*3*

B.1 'cause there is no tru - er fol - low - ers of de Lawd den what's pray - in' to

*Broadly*  
*f*  
*mf as before*

B.2 Lawd. Oh, Fa - ther, if we ain' been do - in' jus' what You is

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* *f* thun - der an' light - nin'. Oh, Lawd a - bove, *mf as before* we war - rants Yo' as - sis - tance

B.1 *Broadly* *f* You now. Oh, Cap - tain Je - sus, *mf as before* we has all lived sweet - ly

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. (8) Hmm

M. (8)



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\_

P.  
R.H.  
ff

Moderato energico ♩ = 104

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*

7

7

7

7

Soprano

Alto

Tenor

Bass

*p ten.*

Oh, de

*p ten.*

Oh, de

*f*

*ten.*

*ff*

234

Andante con moto ♩ = 80

*religiously*

S. Lawd shake de Heav - ens an' de Lawd rock de groun',

A. Lawd, Lawd,

T. Lawd shake de Heav - ens an' de Lawd rock de groun',

B. Lawd, Lawd,

*p religiously*

*religiously*

*p religiously*

Andante con moto ♩ = 80

*p tristamente*

*mf* Ah *p* An' where you go - in' stand, my  
*mf* Ah *p* unis.  
*mf* Ah *p* An' ah  
*mf* Ah *p* An' ah  
*mf* Ah *p* unis.  
*mf* Ah *p* An' ah

*p* brud-der an' my sis - ter, when de sky come a - tum - blin' down. Oh, de  
*p* sky down. div. unis.  
*p* sky down. Oh, de  
*p* sky sky sky tum - blin' down. Oh, de  
*p* sky sky come tum - blin' down. unis.  
*p* sky down. Oh, de

235

*a tempo*

S. sun goin' to rise in de wes' \_\_\_\_\_ An' de moon goin' to set in de

*a tempo*

A. sun goin' to rise in de wes' \_\_\_\_\_ An' de moon goin' to set in de

*a tempo*

T. sun goin' to rise in de wes' \_\_\_\_\_ An' de moon goin' to set in de

*a tempo*

B. 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. 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.

*pp*

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'

Piano accompaniment with treble and bass staves.

[illegible]

Cl. 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. Oh, de *(always very softly)*

A. sky down. Oh, de *(always very softly)* unis.

T. sky down. Oh, de *(always very softly)* unis.

B. sky comes tum - blin' down. Oh, de *(always very softly)* unis.

The musical score is written for a vocal ensemble and piano. The vocal parts are arranged in five staves: Clarinet (Cl.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is at the bottom. The lyrics are: 'since day-light yes - ter - day.' for the Clarinet, 'We got to be rea - dy — sing - in' prais - es to de' for the Soprano, 'sky comes a - tum - blin' down. Oh, de' for the Alto, 'sky down. Oh, de' for the Tenor, and 'sky comes tum - blin' down. Oh, de' for the Bass. The piano part consists of two staves. The tempo and dynamics are marked as *mf* (mezzo-forte) and *(always very softly)*. There are also performance instructions like 'div.' (divisi) and 'unis.' (unison). A triplet of eighth notes is marked with a '3' over it.



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**

We had storm be - fo', I ain' so

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

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 is written for five voices and piano. The Soprano (S.) part begins with a melodic line and the lyrics 'Well, a - ny-how it ain' no time fo' tak-in' no chances.' The Soprano-Low (S.L.) part has the lyrics 'sure this is Judge-ment Day.' The Alto (A.), Tenor (T.), and Bass (B.) parts all have the lyrics 'stars goin' to bow be-fo' my Lawd, bow down be-fo' my Lawd who'. The piano accompaniment at the bottom features a 'tacet (ad lib.)' section, indicated by a bracket over the first few measures. The piano part consists of chords and a bass line.

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. 6 6

7 7 6 6

6 6 6 6

**ff**

*marcato*

First system of musical notation. The treble clef staff contains a complex, rapid sixteenth-note melody with six measures, each marked with a '6' and a slur. The bass clef staff contains a simpler accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff continues the rapid sixteenth-note melody with four measures, each marked with a '6' and a slur. The bass clef staff continues the accompaniment. The instruction *sempre marcato* is written below the bass staff.

Third system of musical notation, starting with the measure number 239 in a box. The treble clef staff continues the rapid sixteenth-note melody with four measures, the last of which is marked with a '7' and a slur. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the rapid sixteenth-note melody with four measures, the last of which is marked with a '7' and a slur. The bass clef staff continues the accompaniment. The instruction *f* is written below the bass staff. The lyrics "(Clara is at window looking through crack in the shutter. She holds baby close)" are written above the treble staff.

Fifth system of musical notation. The treble clef staff contains a vocal line for Clara, starting with the lyrics "as she sings.)" and "CLARA (with great feeling)". The melody consists of eighth and sixteenth notes, with a triplet marked *mf* and the lyrics "One of dese". The bass clef staff continues the piano accompaniment with eighth and sixteenth notes, marked *f* and *p calmato*.

240

Moderato calmato ♩ = 96

Cl. morn - ings you goin' to rise — up sing - in',

*pp*

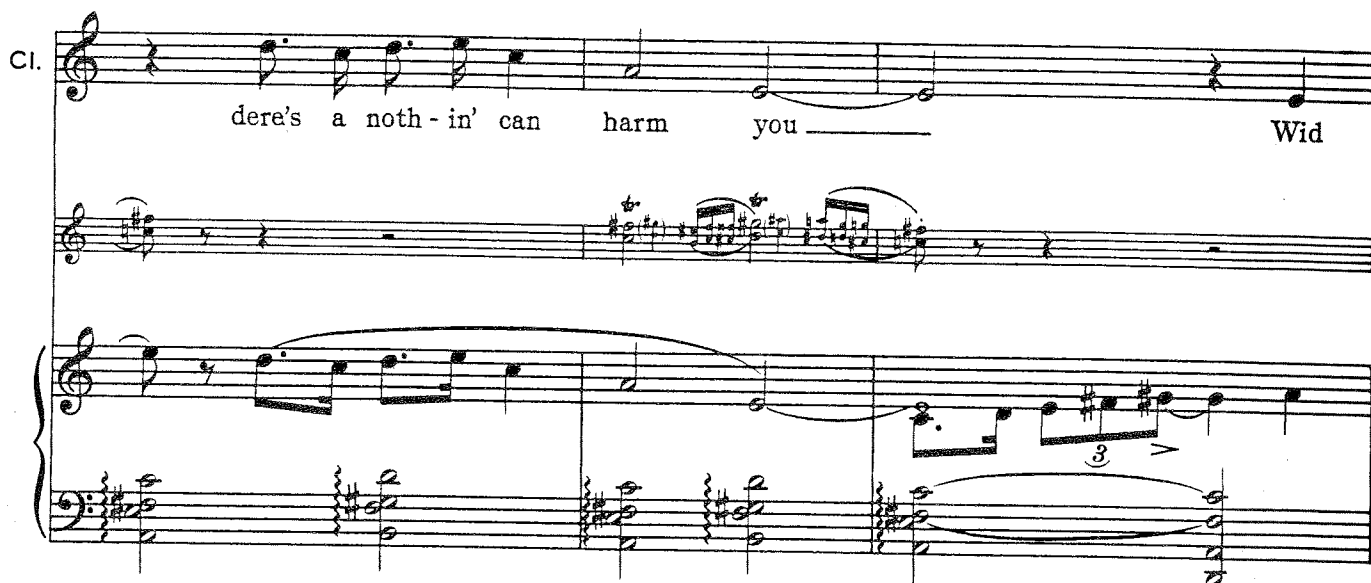
*espr.*

*p*

241

Cl. — Den you'll spread yo' wings — an' you'll take — de

Cl. sky, — But till dat morn - ing

Cl. 

dere'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.

Sop. *p* soul. *Religiously pp* Oh, de

Alto *p* soul. *mp* Oh, de

Ten. *mp* Oh, de

Bass *p* soul. *mp* 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*

BESS

244

I jus' think-in' an' you know what I's thinkin' a-bout?

fraid, is you Hon-ey?\_

moon goin' to set in de sea \_\_\_\_\_ An' de stars goin' to bow be-fo' my Lawd,

moon goin' to set in de sea \_\_\_\_\_ An' de stars goin' to bow be-fo' my Lawd,

moon goin' to set in de sea \_\_\_\_\_ An' de stars goin' to bow be-fo' my Lawd,

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 -

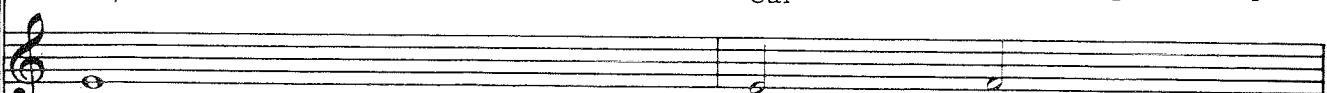
B.  bow down be-fo' my Lawd died on Cal - - va -




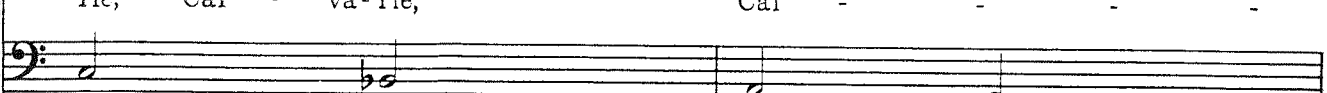
245

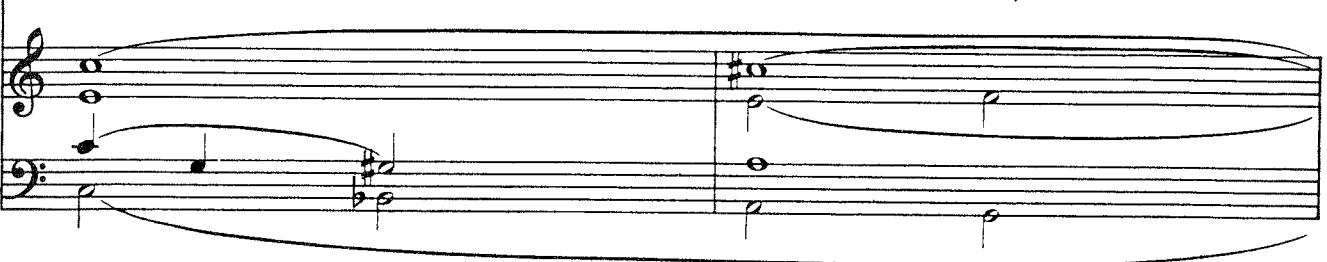
Po.  dese waves mus' be run-nin' clean\_ a-cross Kit - ti - wah.\_ Ain' no-bod-y could

S.  rie, Cal - - -

A.  rie, Cal - - va - -


T.  rie, Cal - va-rie, Cal - - -

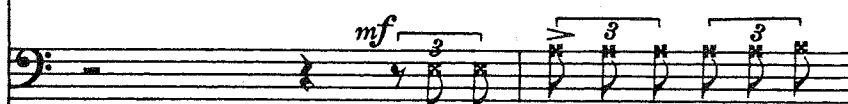
B.  rie, Cal - - - va - - rie,

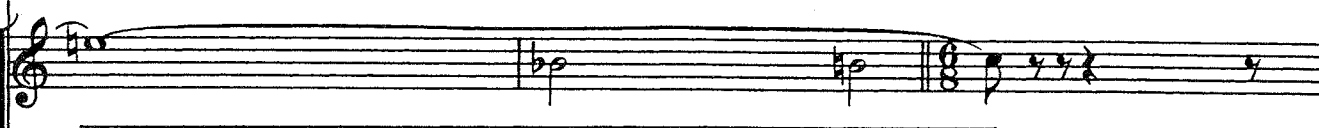


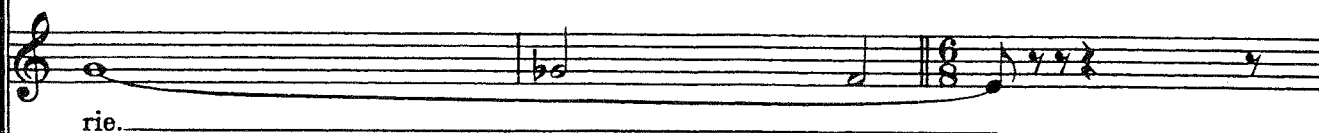
The musical score is written for a vocal ensemble and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are labeled Po. (Piano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The piano part is at the bottom. The lyrics are: "I guess you live on dat damn is-land in a storm like dis." The score includes a piano introduction, followed by the vocal entry. The piano part features a bass line with a triplet of eighth notes and a melody line with a triplet of eighth notes. The vocal parts enter with a melody line. The piano part continues with a bass line and a melody line. The vocal parts continue with a melody line. The piano part continues with a bass line and a melody line. The vocal parts continue with a melody line. The piano part continues with a bass line and a melody line.

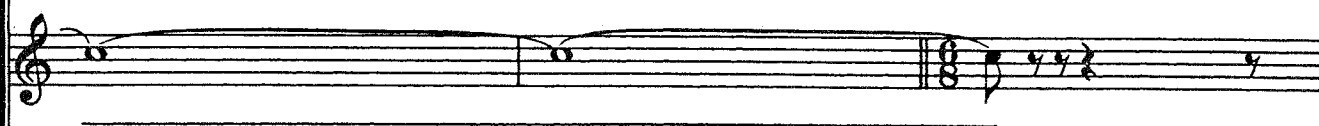
**246** (*Lightning flash and roar of storm*)  
**Allegro agitato** ♩ = 96

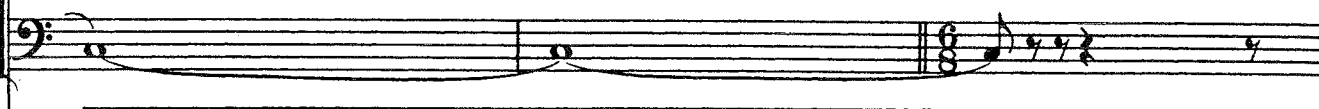
B.   
got me for keeps, Por-gy.—

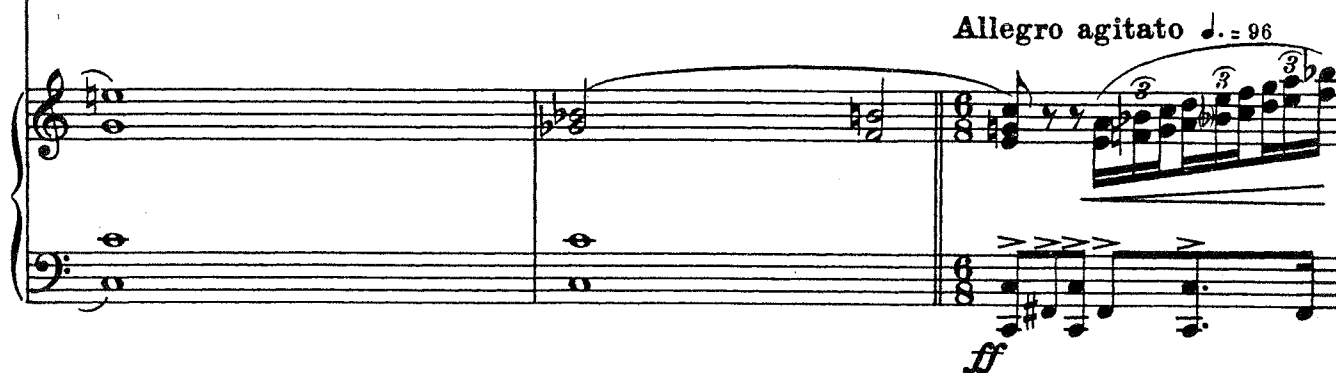
Po.   
Ain' I tell you dat all a-long?

S. 

A.   
rie.—

T. 

B. 

  
**Allegro agitato** ♩ = 96  
**f**

drowns out singing. There is screaming and shouting.)

*simile*

*ff con fuoco*

*simile*

247

*s.*

*molto marcato*

*ff*

**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',

250

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* I hear Death knock-in' at de

S. *decresc.* *p* *mp* (sung or hummed) some-bod - y 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?

Pe.

do'.

I hear Death

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



LILY *mf* *>* *3*  
It mus' be death or Pe - ter can't hear 'im. He

MINGO *mf* *3* *>* *3*  
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 \_\_\_\_\_



L. can't hear no liv - in' pus - son.

MARIA *mf* 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,

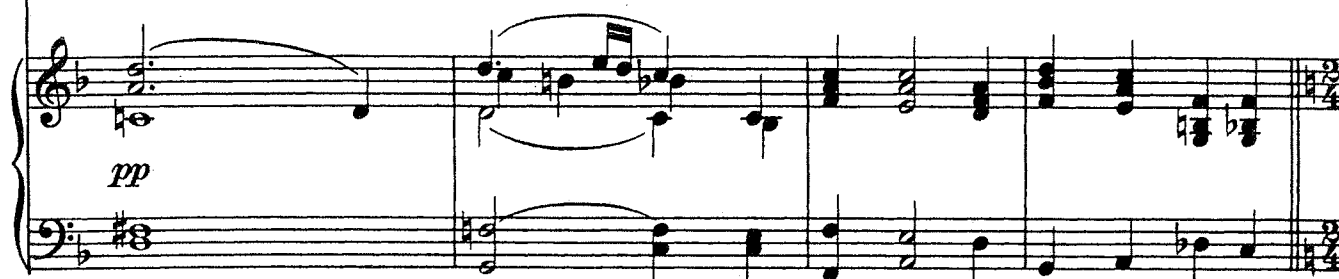
T. knock - in' at de do'. Oh — Ma - ry,

B. knock - in' at de do'. Oh — Ma - ry,

BESS (shouting)



MARIA



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!"

The first system of the piano accompaniment consists of two systems of staves. The upper system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment featuring triplets. The lower system continues the melody and accompaniment with similar rhythmic patterns and some chromatic movement in the bass line.

**256** Moderato poco agitato ♩ = 76  
CROWN (roughly)

The second system of the piano accompaniment continues the melody and accompaniment. It includes a vocal line with the lyrics: "You is a nice par-cel of nig - gers, shut a frien' out in a". The piano part features a prominent triplet in the bass line and a melodic line in the treble. Dynamics include *f* (forte) and *p* (piano).

SERENA

**257**

The third system of the piano accompaniment includes a vocal line with the lyrics: "Who' frien' is you? storm like dis! I's yo' frien', sis - ter. -". The piano part features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano).

(Sees Bess and crosses to her.)

Cr. Oh, here's de wo-man I's look-in' fo'.

*mf*

Cr. Why you ain' come an' say hel-lo to yo' man?

258 (As Crown passes, Negroes

lean away from him in fear.) BESS *mf* You ain't my man! *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.

Cr. I been gone. Ain' dere no whole ones left?

Poco agitato

*f-p* *fp*

B. (fiercely)

Cr. Wo - man, do you want to meet yo' Gawd!?

*p* *cresc.* *mf*

## 261 Andante espressivo ♩ = 80

B. (shouting) Por - gy my man now.

Cr. 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)

Keep yo' han' off me!

PORGY *f*

Turn dat wo-man loose!

**Нар** *p*

Allegro moderato ♩ = 76

*cresc.*

*Porgy up, then sits beside him.)*

*f*

*3*

*3*

*3*

*3*

*f*

*p*

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 ♩ = 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'

*f* *mp* *f* *f* *f*

268

Cr. noth - in' He likes bet - ter den a scrap wid a man.

*rall.* *R.H.*

Cr. Gawd an' me is frien'.

*fp* *ten.* *f* *a tempo*

**269** Con fuoco ♩ = 92

7 7 6 6

*f*

42 8

6 6 6 6

*ff*

*marcato*

42 8

(Loud thunder) CROWN (shouting)

Hear dat? Gawd's laugh-in' at you!

*mf*

42 8

**270**

Soprano Solo

Oh, de

*ff* *molto marc.*

*mf*

42 8

Andante con moto  $\text{♩} = 80$ 

Solo

Lawd shake de Heav-ens an' de Lawd rock de groun',

*tr* *tr* *tr* *tr*

L. H. *p*

*6* *6*

Sopr. *f*

Ah, an'

Alto *f*

Ah, an'

Tenor *f*

Ah, an'

Bass *f*

Ah, an'

*mf* *sfz pp*

*tr* *tr*

L. H.

271

CROWN (roughly)

Here, cut dat out! Stop it!

S. where you go - in' stan', my brud - der an' my sis - ter, when de

A. Ah,

T. Ah,

B. Ah,

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 sky down. Oh, de

T. sky come tum - blin' down. Oh, de

B. sky down. Oh, de

272

(spoken) *3* *3* *3*

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*

*(Crosses to Serena)*

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 -*

Cr. you, ole la-dy? What, dere ain' no trav-el-lers?

S. Cal - - - - - va - - -

A. Cal - - - va - - - rie,

T. Cal - - - - - va - - -

B. va - - - rie, Cal - - - va - - -

274

Cr. Don' you hear Gawd a'-might-y laugh-in' at you? 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  $\text{♩} = 92$

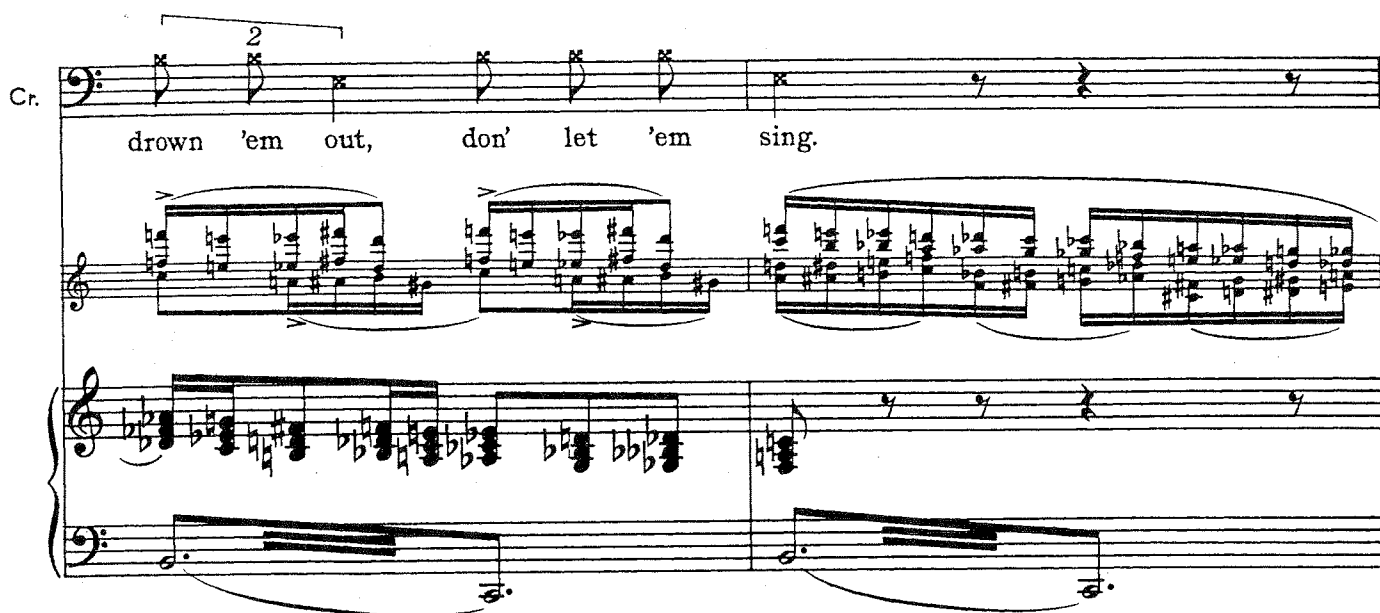
(loud laugh)

Cr. *Ha ha ha ha ha ha, Dat's right,*


*f*

*f*

*ff*

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) ♩ = 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. *f* Oh,

**284** Allegretto

Cr. show me de red head dat kin make a fool of me!

*(Chorus sings prayer against Crown's jazz.)*

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 \_\_\_\_\_

*p*

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.*)

*f* 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*

Cla - 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*  $\flat$ 

Cr.

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)

No, you don't!

Cr.

you. \_\_\_\_\_

*mf*



Cr.

*f*

Cr.

All right Big Frien',— we's on for an-oth-er bout!

*mp*

*p*

*mf*

297

(Crown opens door and plunges out. The storm roars in extinguishing the lamp.)

**Con fuoco** ♩ = 92

R.H.

*p*

8-----

The Negroes sway back in terror from the door,

*ff marcato*

screaming, crying. They finally go into the prayer which opens this scene.)

First system of music, measures 294-297. The score is in 3/4 time and B-flat major. The right hand features a melodic line with sixteenth-note runs and trills. The left hand plays a rhythmic accompaniment of eighth-note triplets. The instruction *con tutta sforza* is written below the left hand.

298

Second system of music, measures 298-301. The right hand continues with complex sixteenth-note passages, each marked with a '6' and a slur. The left hand plays a steady eighth-note accompaniment, marked 'L.H.'.

Third system of music, measures 302-305. The right hand features sixteenth-note passages marked with '6' and '7' and slurs. The left hand continues with eighth-note accompaniment. The instruction *ff marcatissimo* is written below the left hand.

Fourth system of music, measures 306-309. The right hand has chords and melodic fragments. The left hand plays a descending eighth-note scale. The instruction *rit.* is written above the left hand.

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

B. 1 *mf with religious fervor and motion* find it in Yo' heart to save us. I's giv - en You

B. 2 *Broadly. f* Oh, Fa - ther *mf with religious fervor and motion* 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.

*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)

The musical score for 'Curtain(slow)' is written for piano. It features a treble and bass staff. The treble staff contains six measures of music, each marked with a '6' above the staff, indicating a sixteenth-note pattern. The bass staff contains six measures of music, each marked with a '6' below the staff, indicating a sixteenth-note pattern. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked '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.

The piano accompaniment consists of two staves. The right hand plays a continuous pattern of sixteenth-note chords, with a '6' (sixteenth) marking above each measure. The left hand plays a simple bass line with quarter and eighth notes.

S.1  
Fa - ther fix dat Sa-tan, tie up his hands an' his feet an' t'row

S.2  
*Broadly* *f* *mf*  
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* *mf*  
to lead us out of de wil-der-ness, Oh, Lawd a - bove, lead us out of de

B.1  
*Broadly* *f* *mf*  
will-in' to die for You, Oh, Cap - tain Je - sus; we knows how

B.2  
Lawd, — but de soon-er it dis-ap-pears, de soon-er we gets go-in' to You, Lawd.

W.  
Ah

M.



*Broadly*  
*f* *mf* *mf* *f*

S.1 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,

*Broadly*  
*f* *mf*

Alto Pro - fess - or Je - sus, teach Yo' ig - no - rant chil-len. Cast a - way dose black

*Broadly*  
*f*

Ten. wil-der-ness, in - to de gold-en mead-ows an' de sil-ver-y streams. Oh, Lawd

*Broadly*  
*f*

B.1 sweet-ly You treats yo' sol - diers when You o-pens de gates for dem. Oh, Cap-tain

*Broadly*  
*f* *mf*

B.2 Oh, Fa - ther, what die on Cal-be-ry, may-be we is po', mis'-a - ble sin-ners,

W. Ah

M.

6 6 6 6 6 6 6 6

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 *Broadly*

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.)*

6 6 6 6 6 6 6 6

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* *f* an' light-nin'. Oh, Lawd a - bove, we war-rants Yo' as - sis - tance an' we's be-seech-in' You *mf*

B.1 *Broadly* *f* You now. Oh, Cap-tain Je - sus, we has all lived sweet-ly an' sweet - ly *mf*

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.)

6 6 6 6 6 6 6 6

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.

The piano accompaniment is written for a grand piano. The right hand (R.H.) features a series of six chords, each marked with a '6' (likely indicating a sixth chord or a specific voicing), followed by a final chord marked with an 'A' and a fermata. The left hand (L.H.) provides a simple harmonic accompaniment with a few notes and a final chord marked with an 'A' and a fermata. The piece concludes with a double bar line and a repeat sign.

# Act III

## Scene I

Andantino dolente ♩ = 76

L.H.

The first system of the piano accompaniment is in 4/4 time, marked 'Andantino dolente' with a tempo of ♩ = 76. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth-note patterns. The bass staff also starts with a piano (*p*) dynamic and features a similar eighth-note pattern. A first ending bracket labeled '1' spans the final two measures of the system. The system concludes with a mezzo-forte (*mf*) dynamic marking and a 'L.H.' (Left Hand) instruction.

The second system continues the piano accompaniment. It begins with a first ending bracket labeled '1' over the first measure. The treble staff has a piano (*p*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking and a 'L.H.' (Left Hand) instruction.

The third system of the piano accompaniment features a first ending bracket labeled '2' over the first measure. The treble staff has a piano (*p*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking and a 'L.H.' (Left Hand) instruction.

The fourth system of the piano accompaniment features a first ending bracket labeled '3' over the first measure. The treble staff has a piano (*p*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking and a 'L.H.' (Left Hand) instruction.

**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* Cla-ra, Cla-ra don't you be down-heart-ed, Cla-ra,

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. Cla-ra don't you be sad an' lone-some. 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. *pp* Jake, — Jake, —

A. home. *pp* Jake, — Jake, —

T. home. Ah — ah —

B.1 home. *pp* 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.

L.H. *mf*

8

(Maria carries things from table to shop.)

Andantino ♩ = 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 ♩ = 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*)

etc.

heart-ed,

## Agitato

L.H.

MARIA

You low - lived skunk, ain' you got no shame

10

Ma.

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

   
 I know—

S.L.    
 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

*p* *L.H.* *mf* *f* *marcato*

13

Ma. What you

S.L. I see more-'n dat, aun-tie, I see she got two men.

*sfz-p*

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

(Maria closes window and enters shop. Sporting Life crosses and exits big gate.)

S.L. none.

S.L. 17

8-measure introduction in 4/4 time, featuring a treble and bass staff with flowing sixteenth-note patterns.

BESS (at window with baby) 18 Moderato  $\text{♩} = 96$

*p*

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

*pp espr.*  
R.H.

на пар

B. (The men and women who have been

eas - y, \_\_\_\_\_ Fish are jump - in' \_\_\_\_\_

praying now come out of the door, each carrying a lantern.)

B. an' the cot-ton is high. \_\_\_\_\_ Oh yo'

19

There are low-voiced words, "Good night" "Gawd comfort you sistuh" as they drift off to their several rooms.

B. dad-dy's rich\_ an yo' ma's\_ good - look - in,

R.H.

Two women are crying softly.)

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

20

(Bess leaving window)

B. Ah

*p*

*mp* *decresc.* *R.H.* *pp* *L.H.* *p con tenerezza*

21 (Crown is seen suddenly in gate after all have gone.)

Con moto ♩ = 85

tr tr tr

sfz-p 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.

mf

23

In the distance a boat whistle sounds.

mf

p

Musical score for piano, measures 19-23. The music is in B-flat major (two flats) and 4/4 time. It features a complex, flowing melody in the right hand with many accidentals, and a more rhythmic accompaniment in the left hand. The piece concludes with a final chord in the right hand.

24

*Crown pauses, listens.**Drops to*

Musical score for piano, measures 24-28. The music continues from the previous system. Measures 24-25 are marked *mf* (mezzo-forte). Measure 26 has a *f* (forte) dynamic marking. The right hand features a series of descending eighth-note patterns, while the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

*hands and knees.**Crawls towards*

Musical score for piano, measures 29-33. The music continues from the previous system. Measures 29-30 are marked *f* (forte). The right hand features a series of descending eighth-note patterns, while the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

25

*Porgy's door.*

Musical score for piano, measures 34-38. The music continues from the previous system. Measures 34-35 are marked *f* (forte). The right hand features a series of descending eighth-note patterns, while the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

26

Musical score for system 26, featuring piano accompaniment. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is B-flat major (two flats). The tempo is marked *p* (piano). The first measure is marked *mf* (mezzo-forte). The second measure is marked *f* (forte). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

He passes under Porgy's window.

Musical score for system 26 (continued), featuring piano accompaniment. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is B-flat major (two flats). The tempo is marked *p* (piano). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

27

Above Crown the shutter

Musical score for system 27, featuring piano accompaniment. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is B-flat major (two flats). The tempo is marked *p* (piano). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

*opens slowly. An arm is extended, the hand grasping*

*marc.*

**28** *a long knife. The arm descends*

*marc.*

*plunging the knife into Crown's* **29**

*marc.*



back.

The knife is withdrawn and hurled

Musical score for piano accompaniment, measures 28-30. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano). The music features a complex, rhythmic pattern with many accidentals (sharps and naturals) and dynamic markings including *mp* and *mf* (mezzo-forte). The first staff has a *mp* marking. The second staff has a *mf* marking. The third and fourth staves have *mp* markings. The music is characterized by rapid, repeated notes and a sense of tension.

to center of stage.

30

Musical score for piano accompaniment, measures 31-33. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano). The music continues the complex, rhythmic pattern from the previous section, featuring many accidentals and dynamic markings including *mp* and *mf*. The first staff has a *mp* marking. The second staff has a *mf* marking. The third and fourth staves have *mp* markings. The music is characterized by rapid, repeated notes and a sense of tension.

Crown staggers to upright position.

Musical score for piano accompaniment, measures 34-36. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano). The music continues the complex, rhythmic pattern from the previous section, featuring many accidentals and dynamic markings including *mp* and *mf*. The first staff has a *mp* marking. The second staff has a *mf* marking. The third and fourth staves have *mp* markings. The music is characterized by rapid, repeated notes and a sense of tension.

31 Porgy leans from window and closes both hands

around Crown's throat.

32 Crown sways upright

in Porgy's grip, then Porgy hurls Crown from

window.

(Fight continues as directed.)

33

Musical score for measures 33-34. The score is written for piano (p) and features a complex, dense texture with many accidentals and slurs. The key signature is one sharp (F#). The tempo/mood is marked *molto risoluto*. The dynamics are marked *ff* (fortissimo). The score includes a section labeled "window." and a section labeled "(Fight continues as directed.)".

Musical score for measures 35-36. The score is written for piano (p) and features a complex, dense texture with many accidentals and slurs. The key signature is one sharp (F#). The dynamics are marked *sfz* (sforzando). The score includes a section labeled "window." and a section labeled "(Fight continues as directed.)".

34

Musical score for measures 37-38. The score is written for piano (p) and features a complex, dense texture with many accidentals and slurs. The key signature is one sharp (F#). The dynamics are marked *sfz* (sforzando). The score includes a section labeled "window." and a section labeled "(Fight continues as directed.)".

35

(Porgy kills Crown and hurls him to center of stage.)

36

PORGY (laughing) *f* *ad lib.*

Ah ha ha ha ha ha

Po. *Ah ha ha ha ha ha Ah ha ha ha ha ha*

*p*

Po. *triumphantly* *Bess, Bess, you got a man now, you got Por - gy!*

*fp colla parte*  
*R. H.*

**37** *Maestoso* Fast curtain while Porgy continues laughing.

*f marcato*

**38** *molto cresc.*

*ff*

*sfz*

# Act III

## Scene II

Allegretto animato ♩ = 108

8

*mf*

This system shows the first two measures of the piece. The right hand features a continuous eighth-note pattern in a 3/4 time signature. The left hand provides a simple harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

8

*mf*

This system contains measures 3 and 4. The right hand continues its eighth-note pattern. The left hand has a melodic line with a slur and an accent mark (>) over the first measure.

8

This system contains measures 5 and 6. The right hand continues its eighth-note pattern. The left hand has a melodic line with a slur and an accent mark (>) over the first measure.

Curtain

39 Moderato molto deciso ♩ = 116

8

*f*  
*f risoluto*

This system begins with measure 39, marked 'Curtain'. The right hand has a melodic line with a slur and an accent mark (>) over the first measure. The left hand has a melodic line with a slur and an accent mark (>) over the first measure. The key signature has three sharps (F#, C#, G#).

Measures 38-40 of a musical score in A major (three sharps) and 3/4 time. The score is written for piano with three staves: Treble, Middle, and Bass. Measure 38 features a melodic line in the Treble staff with a fermata and a dynamic marking of *f*. The Middle and Bass staves provide harmonic support with chords and moving lines. Measure 39 continues the melodic development. Measure 40 concludes the phrase with a final chord in all staves.

40 Più mosso ♩ = 132

Measures 40-42 of the musical score. Measure 40 begins with a new tempo and meter change to 2/4 time, indicated by the text "Più mosso" and a quarter note equal to 132. The Treble staff has a whole rest, while the Middle and Bass staves play a rhythmic pattern of eighth notes. Measure 41 continues this pattern. Measure 42 ends with a final chord. A dynamic marking of *mf* is present in the Bass staff of measure 40.

Measures 42-44 of the musical score. Measure 42 continues the 2/4 time signature with eighth-note patterns in the Middle and Bass staves. Measure 43 introduces a melodic line in the Treble staff. Measure 44 concludes the section with a final chord in all staves.

41

Measures 44-46 of the musical score. Measure 44 begins with a melodic line in the Treble staff marked *mf*. The Middle and Bass staves continue with eighth-note patterns. Measure 45 continues the melodic and harmonic development. Measure 46 concludes the section with a final chord in all staves.

42

System 42, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a trill in measure 1 and a half note in measure 2, followed by a half note in measure 3 and a half note in measure 4. The left hand plays a steady eighth-note accompaniment. Measures 3 and 4 contain triplets in both hands.

System 42, measures 5-8. The music continues in G major and 4/4 time. The right hand has a melodic line with a trill in measure 5 and a half note in measure 6, followed by a half note in measure 7 and a half note in measure 8. The left hand plays a steady eighth-note accompaniment. Measures 5 and 6 contain triplets in both hands.

System 42, measures 9-12. The music continues in G major and 4/4 time. The right hand has a melodic line with a trill in measure 9 and a half note in measure 10, followed by a half note in measure 11 and a half note in measure 12. The left hand plays a steady eighth-note accompaniment. Measures 9 and 10 contain triplets in both hands.

43

Allegretto ♩ = 116

System 43, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a trill in measure 1 and a half note in measure 2, followed by a half note in measure 3 and a half note in measure 4. The left hand plays a steady eighth-note accompaniment. Measures 3 and 4 contain triplets in both hands.



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*

A.

*(Closes shutters)*

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 Se-  
rena 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 3

I been sick in dis bed — three day an' three night. —

*mf* *p* L.H.

ANNIE *mp*

An' we been nurs - in' her all dat — time. —

*mf* *p*

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

Ha ha ha ha ha ha!

(Points at Coroner)

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



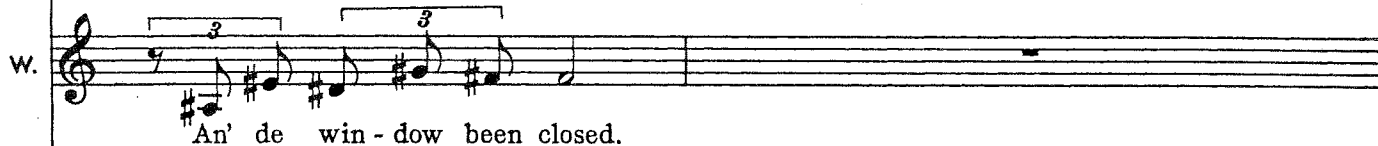
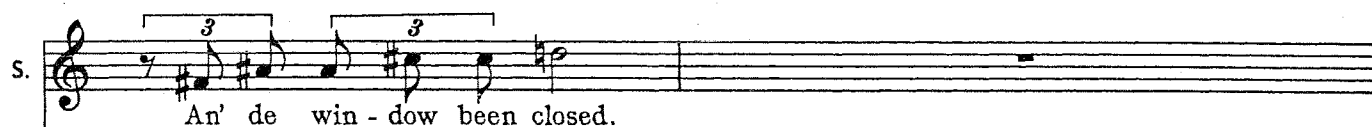
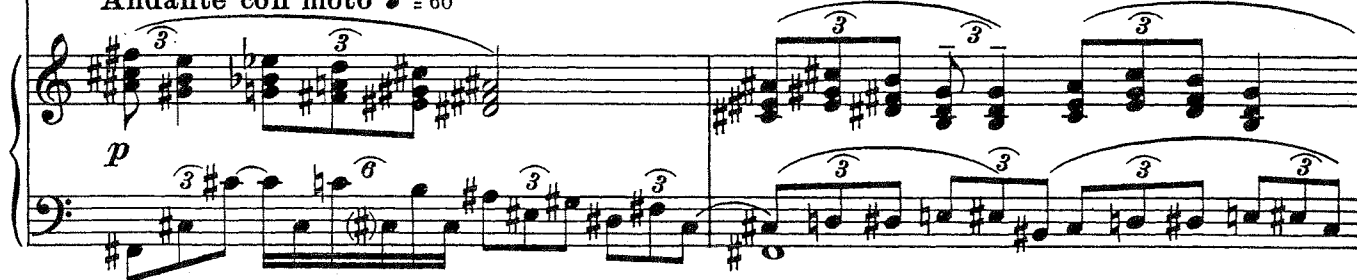
ANNIE



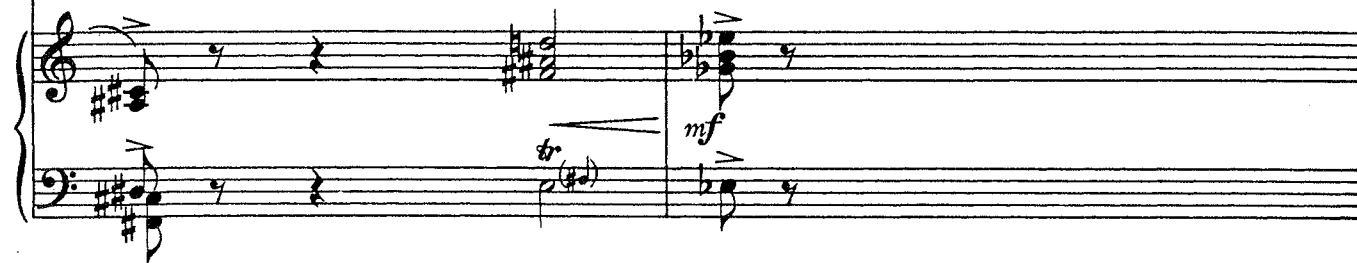
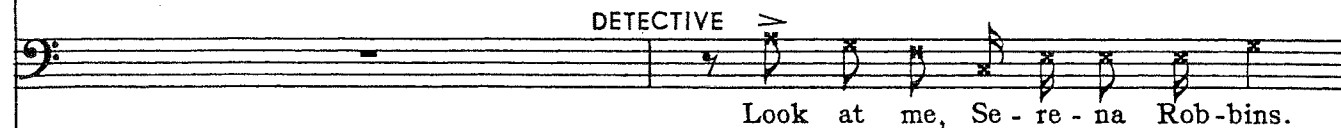
WOMAN

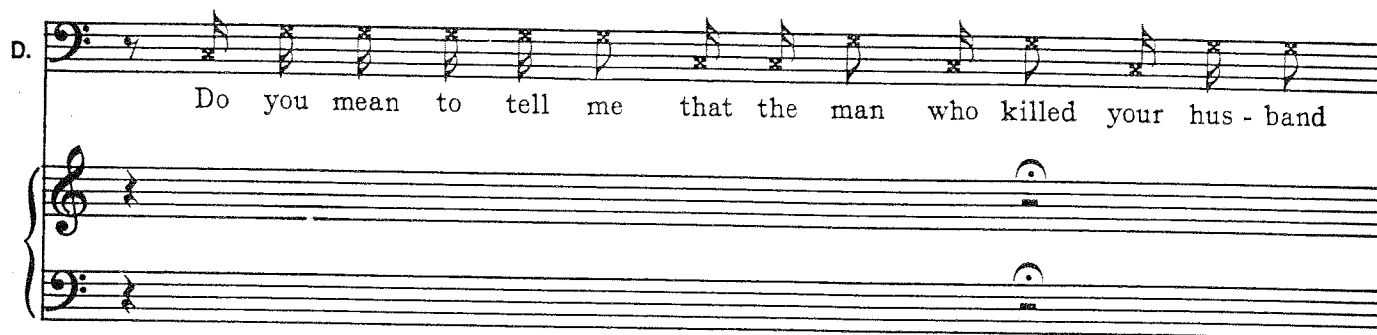


Andante con moto ♩ = 60

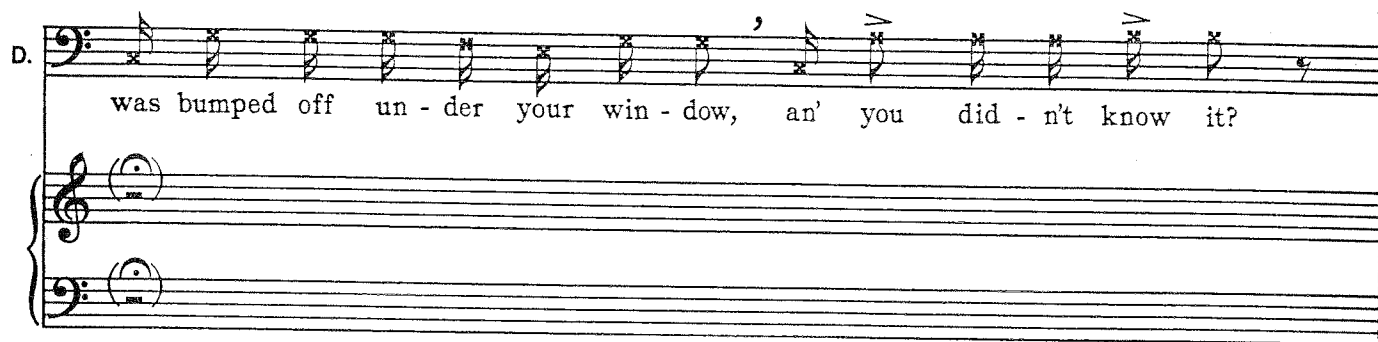


DETECTIVE



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

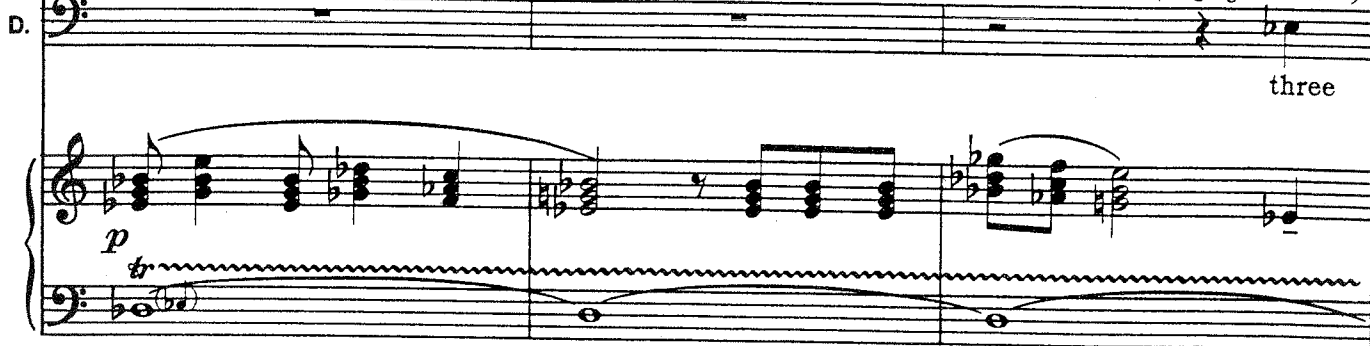
ANNIE

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

(singing with them)

D. 

three

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**

D. 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

*mp*

*and stands unobserved, listening.*

CORONER 3 54

What is your name?

PORGY

Jus' Por - gy.

*tr* *pp*

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-n't 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 —

7

*mp*

L.H.

CORONER

Yes, that's all.

Po.

look at Crown's face —

with all dem white folks look-in' at me? —

L.H.

Cor. Oh cheer up. I reck-on you've seen a dead Nig-ger be-fore. It 'll all be o-ver in a few minutes.

Po.

Po. There ain' go - in' be no Nig - ger in dat room 'cept me?

*sf* *colla parte*

DETECTIVE Just you an' Crown, if you can still call him one.

59

PORGY

Boss, I could - n'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 No! You can't bring an - y one. I'll send an of - fic - er to help you out. (starts for gate)

(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

First system of music, measures 58-60. The vocal line (BESS) is in 2/4 time, starting with a half note G4, followed by eighth notes A4 and B4, then a half note C5, and ending with a half note D5. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. Dynamics include *p* and *mp*. The key signature has one sharp (F#).

You've got to go — Por - gy,

Second system of music, measures 61-63. Measure 61 is marked with a box containing the number 61. The vocal line continues with eighth notes. Measures 62 and 63 feature triplet markings over eighth notes. The piano accompaniment continues with similar patterns. Dynamics include *mf* and *p*. The key signature changes to two sharps (F# and C#).

may - be you can jus' make like to look at him,

Third system of music, measures 64-66. The vocal line continues with eighth notes. The piano accompaniment continues with similar patterns. Dynamics include *mf* and *p*. The key signature remains two sharps.

an' keep yo' eye shut;

Fourth system of music, measures 67-69. The vocal line continues with eighth notes. The piano accompaniment continues with similar patterns. Dynamics include *mf* and *p*. The key signature remains two sharps.

You go - in' be al - right,

62

B. Por - gy. You on - ly go - in' be a

B. wit - - - - - ness.

SPORTING LIFE

*p*

I

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 Oh, my Je - sus!

64 Presto

SPORTING LIFE

Moderato

mf That's one way the cops got of tell - in' who

S.L. killed him.

(Cops seen at gate.)

f marcato

65 *Agitato* ♩ = 104  
 PORGY (*fearfully*)

I can't look at Crown's face, \_\_\_\_\_

Oh Gawd, what I go - in' do? \_\_\_\_\_

*p* *mf L.H.* *p*

POLICEMAN (*entering with second Policeman*)

66

(*They take Porgy, resisting and*

Hey, you there, come a-long!

*mf L.H.* *mf*

*protesting, toward the gate.)*

*molto cresc.*

## PORGY

Musical score for Porgy's first line of dialogue. The score is in 4/4 time. The vocal line (bass clef) has the lyrics "I ain' goin'". The piano accompaniment (treble and bass clefs) features a strong, rhythmic pattern with a forte (*f*) dynamic marking.

## POLICEMAN

Oh, you'll look all right.

Po.

look on his face!

Musical score for the Policeman's first line of dialogue. The score is in 4/4 time. The vocal line (bass clef) has the lyrics "Oh, you'll look all right." and "look on his face!". The piano accompaniment (treble and bass clefs) features a strong, rhythmic pattern with a forte (*f*) dynamic marking.

## 67 Moderato ♩ = 104

*(Struggling in their grasp)*

Po.

Turn\_ me loose,—

Turn\_ me loose,—

Musical score for the Policeman's second line of dialogue. The score is in 4/4 time. The vocal line (bass clef) has the lyrics "Turn\_ me loose,—". The piano accompaniment (treble and bass clefs) features a strong, rhythmic pattern with a forte (*f*) dynamic marking and a marcato articulation.

68 **Agitato** ♩ = 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*

**B.**

SPORTING LIFE

Ha ha ha ha ha ha ha ha ha ha

*mf* *accelerato* *f*

**70** Moderato ♩ = 92

*mp*

Sis-ter, that Nig - ger ain' goin' be no wit-ness now. They goin' lock him

*mp espr.*

BESS *mf*

Lock him up? Not for long,

S.L. up — in jail.

B. 71 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.

*mf*

72 (He takes her hand, which she gives him unresisting,)

S.L.

*p*

S.L. But cheer up sis-tuh, Ole Sport-in' Life— giv-in' you de

*f-p* *pp* *loco* L.H. *pp*

S.L. stuff for scare a-way dem lone - some blues.





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.) *mf* There's a

*p*

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*

77  $\frac{I}{X}$  #3  $\frac{I}{X}$  69  $\frac{I}{X}$  6  $\frac{I}{X}$  +

I	VI	III	IV	4
				3

(b)  $\frac{V}{0} \quad \frac{IV}{\times 5} \quad \frac{VI}{\times 6} \quad \frac{III}{\times 5}$

s.l.

I'll buy you de swell - est man - sion Up on

*p*

78

S.L. up-per Fi'th Av - en - ue, An' through Har-lem we'll go strut-tin', We'll

S.L. go a - strut - tin' An' dere'll be nut - tin' Too good for

S.L. you. I'll dress you in silks and sat - ins In de

79

S.L. lat - est Pa - ris styles. All de blues you'll be for-get - tin', You'll

S.L. be for-get - tin', There'll be no fret - tin', Jes' noth - in' but

80 smiles. Come a - long wid me, dat's de place,

*mf* *poco a poco cresc.*

S.L. Don't be a fool, come a - long, come a - long.

*f*

81 There's a boat dat's leav-in' soon for New

*ten. ten. a tempo* *p* *ten. ten. a tempo*

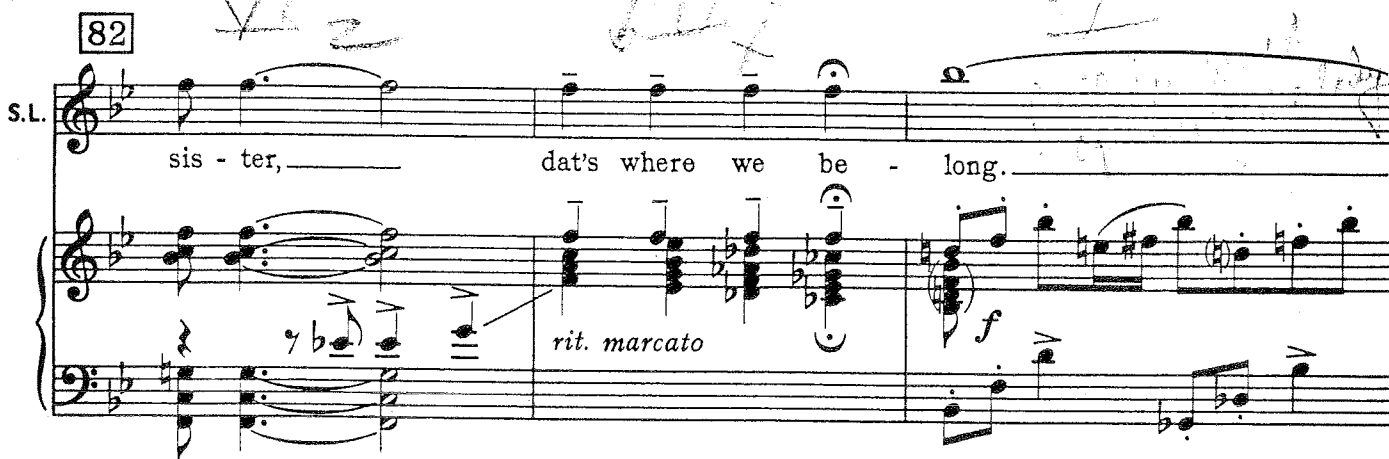
S.L. York. Come wid me,



S.L. dat's where we be - long,



82 S.L. sis - ter, dat's where we be - long.



S.L. Come on, Bess!



83 Animato  $\text{♩} = 116$ BESS (*Jumps to her feet, her eyes blazing.*)

*f* *L.H.* *decresc.*

You low crawl-in' hound!

## 84

B. Get a-way from my door, I

*mf*

B. tells you, leave it, you—

B. rat-tle-snake, Dat's what you is, rat-tle-snake.

*f*

*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* *R.H.*

**SPORTING LIFE**

*mf*

Don't want a sec - ond shot, eh! All right, I'll

*colla voce*

*(easily)*

**S.L.**

leave it here may - be you'll change yo'

*f*

# 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 Poco agitato

*Sporting Life smiles, lights cigarette, blows smoke rings as he starts sauntering off.*

*subito p* *poco a poco* *cresc.*

# Molto agitato

*f* *ff* *rit.*

# 89 Maestoso

*ben ritmato*

*ff* *pesante*

# 90 Più mosso

*tr*



# Act III

## Scene III

Moderato commodo ♩ = 96

This musical score page contains measures 88 through 95 of a piece in 2/4 time, marked 'Moderato commodo' with a tempo of 96 beats per minute. The key signature has two flats (B-flat and E-flat). The score is written for piano with three systems of grand staves (treble, middle, and bass clefs).  
- **Measures 88-90:** The right hand features a melodic line with eighth-note triplets and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *simile*.  
- **Measure 91:** A measure rest in the right hand is followed by a half-note chord in the left hand. The dynamic is *f* (forte).  
- **Measures 92-95:** The right hand continues with a melodic line, including a triplet in measure 94. The left hand maintains the eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

92

Musical score for exercise 92, featuring piano (p) and forte (f) dynamics. The piece is in 4/4 time and consists of four measures. The right hand plays a series of sixteenth-note runs, while the left hand plays a series of eighth-note runs. The first measure is marked with a piano (p) dynamic, and the second measure is marked with a forte (f) dynamic. The piece concludes with a final measure marked with a piano (p) dynamic.

93

Allegretto  $\text{♩} = 116$ 

Musical score for exercise 93, marked Allegretto with a tempo of 116 beats per minute. The piece is in 4/4 time and consists of four measures. The right hand plays a series of eighth-note runs, while the left hand plays a series of eighth-note runs. The first measure is marked with a mezzo-forte (mf) dynamic, and the second measure is marked with a mezzo-forte (mf) dynamic. The piece concludes with a final measure marked with a mezzo-forte (mf) dynamic.

Musical score for exercise 93 (continued), featuring piano (p) and forte (f) dynamics. The piece is in 4/4 time and consists of four measures. The right hand plays a series of eighth-note runs, while the left hand plays a series of eighth-note runs. The first measure is marked with a piano (p) dynamic, and the second measure is marked with a forte (f) dynamic. The piece concludes with a final measure marked with a piano (p) dynamic.

94

Musical score for exercise 94, featuring piano (p) and forte (f) dynamics. The piece is in 4/4 time and consists of four measures. The right hand plays a series of eighth-note runs, while the left hand plays a series of eighth-note runs. The first measure is marked with a piano (p) dynamic, and the second measure is marked with a forte (f) dynamic. The piece concludes with a final measure marked with a piano (p) dynamic.

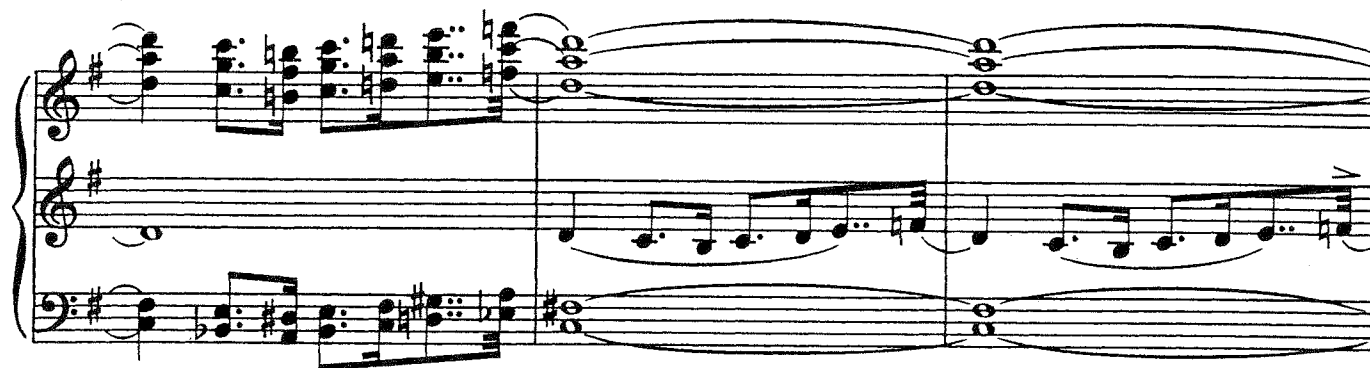
95

*marcato* *leggiero*

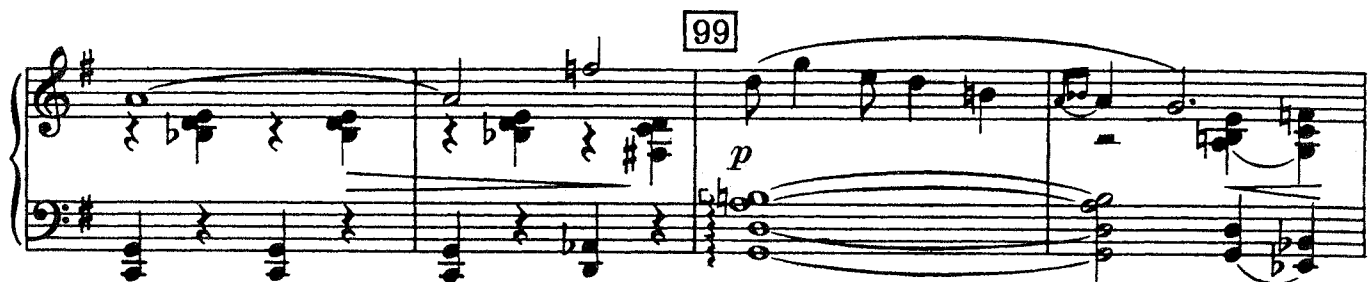
96

97

*cresc.* *f*



(Sleeping Negro)  
98 Allegretto semplice ♩ = 104



нар

mf

100

p

(Man with broom)

101 Allegro  $\text{♩} = 88$

f

102

Measures 102-104 of a musical score. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth notes in the right hand and chords in the left hand. A triplet of eighth notes is marked in measure 103. A fermata is placed over the final note of measure 104.

Measures 105-107 of a musical score. The key signature is one sharp (F#). The music continues with beamed sixteenth notes and chords. A triplet of eighth notes is marked in measure 106. A fermata is placed over the final note of measure 107.

Measures 108-110 of a musical score. The key signature is one sharp (F#). The music features beamed sixteenth notes and chords. A fermata is placed over the final note of measure 110. The instruction *mf cresc. e molto accel.* is written in the right margin.

103 Come prima

Measures 111-113 of a musical score. The key signature is one sharp (F#). The music features a dynamic change from *f* (forte) to *p* (piano). The right hand has beamed sixteenth notes, and the left hand has sustained chords. A fermata is placed over the final note of measure 113.

Measures 114-116 of a musical score. The key signature is one sharp (F#). The music features a dynamic change from *f* (forte) to *p* (piano). The right hand has beamed sixteenth notes, and the left hand has sustained chords. A fermata is placed over the final note of measure 116. A 7-measure rest is marked in measure 115.

(Man with hammer and man with saw)

## 104 Allegretto ♩ = 108

Measures 104 and 105 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 108 beats per minute. The left hand (L.H.) plays a melody marked *f* (forte). The right hand (R.H.) plays a melody marked *mp* (mezzo-piano). The R.H. melody features a triplet of eighth notes in measures 104 and 105. The L.H. melody also features a triplet of eighth notes in measure 105. The R.H. melody has a repeat sign in measure 105.

Measures 106 and 107 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 108 beats per minute. The left hand (L.H.) plays a melody marked *f* (forte). The right hand (R.H.) plays a melody marked *mp* (mezzo-piano). The R.H. melody features a triplet of eighth notes in measures 106 and 107. The L.H. melody also features a triplet of eighth notes in measure 107. The R.H. melody has a repeat sign in measure 107.

Measures 108 and 109 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 108 beats per minute. The left hand (L.H.) plays a melody marked *mp* (mezzo-piano). The right hand (R.H.) plays a melody marked *mp* (mezzo-piano). The R.H. melody features a triplet of eighth notes in measures 108 and 109. The L.H. melody also features a triplet of eighth notes in measure 109. The R.H. melody has a repeat sign in measure 109.

Measures 110 and 111 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 108 beats per minute. The left hand (L.H.) plays a melody marked *f* (forte). The right hand (R.H.) plays a melody marked *marcato* (marked). The R.H. melody features a triplet of eighth notes in measures 110 and 111. The L.H. melody also features a triplet of eighth notes in measure 111. The R.H. melody has a repeat sign in measure 111.

8

cresc.

107

cresc.

108

R.H.

L.H.

L.H.

R.H.

109

One Woman

One Man

Good morn - in', brud - der!

Good morn - in', sis - tuhl!

R.H.

L.H.

p



110

Soprano

Soprano II

Tenor

Bass

Good morn - in', sis - tuh!

Good morn - in',

*p*

R.H.

S.

Good morn - in', brud - der!

Good morn - in',

S. II

Good morn - in',

Good morn - in',

T.

Good morn - in'!

B.

Good morn - in'!

The musical score is for page 110. It features four vocal staves: Soprano, Soprano II, Tenor, and Bass. The Soprano and Soprano II parts are mostly rests. The Tenor and Bass parts have lyrics: "Good morn - in', sis - tuh!". Below the vocal staves is a piano accompaniment section. The right hand (R.H.) has a melodic line with a wavy line above it. The left hand (L.H.) has a bass line. The piano part includes a dynamic marking "p". Below the piano part are four more vocal staves labeled S., S. II, T., and B. The S. and S. II parts have lyrics: "Good morn - in', brud - der!" and "Good morn - in',". The T. and B. parts have lyrics: "Good morn - in'!". The piano part continues below these staves.


111

S. *Good morn - in',*

S. II *Good morn - in',*

T. *Good morn - in',*

B. *Good morn - in',*



*mp*  
S. *How are you dis ver - y love - ly morn - in'?*

*mp*  
S. II *How are you dis ver - y love - ly morn - in'?*

*mp*  
T. *How are you dis ver - y love - ly morn - in'?*

*mp*  
B. *How are you dis ver - y love - ly morn - in'?*

*mp*  
R. H. *3*



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, 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. La, la, la,

Ch.

la, la, la, la, la.

116

117

fp muffled Drum

fp fp fp fp f

This musical system features a piano accompaniment in G major (one sharp). The right hand plays a series of chords and single notes, while the left hand plays a bass line. A muffled drum is indicated by a 'fp' marking and a small drum icon. The dynamics are marked as *fp* (fortissimo piano) and *f* (forte).

118

barbaro

f

3

L.H.

Timp. & African Dr.

This system begins with a measure rest in the right hand. The left hand plays a rhythmic pattern of eighth notes. A 'barbaro' marking is placed above the right hand. The dynamics are marked as *f* (forte). A triplet of eighth notes is indicated by a '3' over a bracket. The left hand is labeled 'L.H.'.

This system continues the musical piece, featuring a piano accompaniment in G major. The right hand plays a series of chords and single notes, while the left hand plays a bass line. The dynamics are marked as *f* (forte).

119

L.H.

This system begins with a measure rest in the right hand. The left hand plays a rhythmic pattern of eighth notes. The left hand is labeled 'L.H.'.

ff

This system continues the musical piece, featuring a piano accompaniment in G major. The right hand plays a series of chords and single notes, while the left hand plays a bass line. The dynamics are marked as *ff* (fortissimo).

120

121

122

# Allegretto con gioia

Soprano

*f*  
Feel - in' fine an' dan - dy.

Alto

*f*  
How are you dis morn - in'? Tell me

Tenor

*f*  
Feel - in' fine an' dan - dy.

Bass

*f*  
How are you dis morn - in'? Tell me

# 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



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',



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.

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

Handwritten musical score for piano, measures 128-131. The score is in 4/4 time, key of D major. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes. The left hand is marked "L.H." and "f".

Handwritten musical score for piano, measures 132-135. The score continues the piece, ending with a 3/4 time signature change. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes. The left hand is marked "f".

129 Moderato

PORGY

Thank Gawd I'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*

Handwritten musical score for piano, measures 136-139. The score is in 3/4 time, key of D major. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes. The left hand is marked "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.

(Porgy crosses to a place beside Maria's table.)

130 Moderato commodo ♩ = 92

*mp* *espr.*

## PORGY

131

Dem white folks sure ain' put nuth-in'

Po. *o-ver on this Nig - ger.* *Ain' I tell you, I ain' go-in'*

Po. *look on Crown's face.* *(laughs)*

LILY

You ain' look on um Por-gy?

132

*mp*

Po. No, no, no, no, I keep dese eyes— shut in dat room

*p* *poco cresc.*

Po. 'til they done put me in jail for con-temp' of court.

*mf*

133

(Lily, Mingo and Peter start away. Fearing Porgy will notice their movements, they stop. Porgy is too full of his se-

Po. Sh— Don' an-y - bod - y let on I's home a-gain.

*p*

(cret to notice strange behavior of his friends.)

Po. I got a sur-prise for Bess. Sweet Bess, an' I ain' wants her to know, 'til I get

*p*

**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!*

L.H.

(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

L.H. *p giocoso*

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.

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, \_\_\_\_\_

Po. *mf* Li - ly Holmes! (Lily steps forward)



## 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

*leggiere* *mp*

Po. Bess. She's one gal what

Po. (He opens a hat and places it beside dress. He notices for first time his  
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. *mf* *3* *>*

Lis-ten to this, ev'-ry-bod-y: I reck-on I's the firs' Nig-ger roun' here what

Po. *f*

go to jail po' an' leave there rich;

142 *mf* *3* *3*

All de time I got my luck-y bones hid in my mout', see,

Po. *3* *>*

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. *3*  
 dress by de first frost. — An' now it's time to call Bess.

Po. *f*  
 Bess, oh, Bess, here Por - gy come home!

146 Moderato ♩ = 80

(aside to Maria)

ten.

Po. *mf* Jus' you wait till dat gal see me. Oh, Bess! *f*

*colla parte* *p semplice* *mp poco espr.*

147 Andantino cantabile

Po. *mp* Here Min - go, — What's de mat - ter wid you

*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

Po. jail for con-temp' of court?\_\_\_\_\_

**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. \_\_\_\_\_

*mf espr.*

Po. Why, hel-lo,- if dere ain't Se - re - na, You sho' work fast,-- sis-tuh.

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.*

**150** *PORGY*

*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

Po.

Bess,

Tell me quick

where's

154

Po.

Bess,

where is Bess! oh

Bess! —

*R.H.*

*mf*

MARIA

Ain' we tell you all a - long, Por - gy,

Po.

Ma. 155

Dat wom-an ain' fit fo' you?

*f* *R.H.* *L.H.*

PORGY

*f.*

I ain' ax-in' yo' o-pin-ior. Oh,

*mf*

156 Andantino con molto calore = 98  
*mp* (with great expression)

Po. Bess, oh where's my Bess, Won't

*p*

Po. some-bod-y tell me where? I

157

II 2 III IV V VI VII VIII

Po. ain' care what she say, I ain' care what she done, won't

*f*

II V III I VI VII

Po. some-bod - y tell me where's my Bess? \_\_\_\_\_

*cresc.* *mf poco marc.*

158

VI VII VIII I II III IV V VI VII VIII

Po. Bess, \_\_\_\_\_ Oh \_\_\_\_\_

*p*

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

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

Handwritten notes above the staff: *As*, *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*

Handwritten notes above the staff: *G*, *I*, *G*, *II*, *I*

161

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.

Ma. She been ver - y low, yo' wom - an

Po. Won't some - bod - y tell me where's my

162

S. Por - gy, you is bet - ter off

Ma. mis - un - der - stand, she tink you nev - er come

Po. Bess? I want her so, —

**A**

S. wid-out dat wom-an hang - in' 'roun'; there's plen - ty bet-ter

Ma. back to her; Sport - in' Life fool her,

Po. my gal, My

**Ab**

S. gals than Bess. Bess is gone, \_\_\_\_\_

Ma. fool yo' Bess. She is gone. \_\_\_\_\_

Po. Bess, \_\_\_\_\_ where is she? \_\_\_\_\_ Oh

163



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

The piano accompaniment for the first system features a treble and bass clef. The treble clef part has a melodic line with some grace notes and a final flourish. The bass clef part provides a harmonic foundation with chords and moving lines. The key signature is three sharps (F#, C#, G#).

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'

The piano accompaniment for the second system continues the musical theme. It includes a treble and bass clef. The treble clef part has a melodic line with some grace notes and a final flourish. The bass clef part provides a harmonic foundation with chords and moving lines. The key signature is three sharps (F#, C#, G#).

*E* *III* *VI* *IV* *III*

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* *I* *I* *VI* *IV* *III* *VI* *III* *VI* *III*

165

S. out of yo' way.

Ma. or she'd nev - er go 'way.

Po. show me de way!

*mf* *f*

S. Try for - - get 'bout

Ma. Try for - - get 'bout

Po. Tell me de truth, where is she, where is my gal, where is my

*mf* *cresc.*

*Ex* *Ex 39* *Ex 9* *Ex 9*

S. *f* Bess.

Ma. *f* Bess.

Po. *f* Bess!

*f* *R. H.*

*pkcs* *I ♭ III ♭ VII ♭ VI ♭ I*  
*For VI ♭ VII ♭ VI ♭ I*

**166** Moderato

LILY

Bess is gone. — An' Se-re-na take dis chile to give 'im a Chris-tian rais-in'.

*sf* *colla parte*

L.H.

**Agitato** ♩ = 88

PORGY *f*

You ain' mean

*mf*

Po.

Bess

dead?

**167**

SERENA

*mp*

She worse than dead, Por - gy,

Po.

*fp*

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

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.

172

Ma.

PORGY

What

Bring my goat!

Ma.

you wants wid goat,

Por - gy?

you bes' not go

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.

PORGY

MARIA

Ain't we

Won't no - bod - y bring my goat?



174

174

S. For

Ma. tell you, you can't find her, Por - gy?

s. Gawd sake, Por-gy, where you go - in?

The musical score consists of three staves. The top staff is for the voice (Soprano), the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Gawd sake, Por-gy, where you go - in?'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The musical score is for a piece titled "Where you go - in' Por - gy?". It features three main parts: a vocal part for Women, a vocal part for Men, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "moderato".

The vocal parts are written in a simple, folk-like style. The Women's part is in the treble clef, and the Men's part is in the bass clef. Both parts start with a "mf" (mezzo-forte) dynamic. The lyrics are "Where you go - in' Por - gy?".

The piano accompaniment is written for a grand piano. The right hand (R.H.) part is in the treble clef, and the left hand (L.H.) part is in the bass clef. The L.H. part is marked "mf" and features a prominent triplet pattern in the first two measures. The piano part is written in a more complex, rhythmic style, with many triplets and sixteenth notes.

## Andante quasi maestoso

175 PORGY (transformed and exalted)

*mf*

Ain't you say Bess gone to Noo York? Dat's where I go - in',

*mf*

*simile*

Po. *opt.*

I got to be wid Bess. Gawd help me to fin' her,

*f-p*

(fervently)

176

Con brio

(Holds out his arms to be helped into goat cart, two men help him.)

Po. I'm on my way.

*f*

*f*

*f*

Piano introduction for 'I'm on my way'. The music is in 3/4 time, key of D major. The right hand features a series of eighth-note chords with accents, while the left hand plays a steady eighth-note bass line. The piece concludes with a final chord in the right hand.

177 Moderato ben ritmato (quasi Spiritual)

PORGY (with religious fervor)

Piano accompaniment for the vocal entry. The right hand plays a series of eighth-note chords with accents, while the left hand plays a steady eighth-note bass line. The piece concludes with a final chord in the right hand.

Po. way. I'm on my way to a Heav'n-ly

Soprano *mf* I'm on my way to a Heav'n-ly

Alto *mf* I'm on my way to a Heav'n-ly

Tenor *mf* I'm on my way to a Heav'n-ly

Bass *mf* I'm on my way to a Heav'n-ly

Piano accompaniment for the vocal ensemble. The right hand plays a series of eighth-note chords with accents, while the left hand plays a steady eighth-note bass line. The piece concludes with a final chord in the right hand.

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

Po. *f* Curtain  
Lan' oh Lawd. It's a long, long

S. *f*  
Lan' oh Lawd. It's a long, long

A. *f*  
Lan' oh Lawd. It's a long, long

T. *f*  
Lan' oh Lawd. It's a long, long

B. *f*  
Lan' oh Lawd. It's a long, long



Po. way, but you'll be there to take my

S. 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

нар

*ff*