

PORGY AND BESS®: CHORAL HIGHLIGHTS

for S.A.B. voices and piano
with optional SoundTrax CD and Concert Band Accompaniment*

Arranged by
DOUGLAS E. WAGNER

Words and Music by
GEORGE GERSHWIN®,
DU BOSE and DOROTHY HEYWARD,
and **IRA GERSHWIN**

With vigor (♩ = ca. 138)

PIANO

8 SOPRANO
ALTO
BARITONE

9 Easily (♩ = ca. 88)

Sum - mer
**Sum - mer
mf

Easily (♩ = ca. 88)

* Also available for S.A.T.B. (38075).

SoundTrax CD available (38077). Concert Band Accompaniment available (38367).

** All or part of this alternate text may be used in regard to language and dialect considerations.

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time _____ an' the liv - in' is eas - y, _____
time _____ and the liv - ing is eas - y, _____

11

ah

14

fish are jump - in' an' the cot - ton is
fish are jump - in' and the cot - ton is

ah

17

high _____ Oh, yo' dad - dy's rich, _____
high. _____ Oh, your dad - dy's rich, _____

Ah



4

an' yo' ma is good - look - in', _____
and your ma is good - look - ing, _____

20

mf

so
so
mf

23

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

Ped. *

26

poco rit.

27 *a tempo mp*

Ah

One of these morn - in's
One of these morn - ing's

you goin' to rise ___ up
you're going to rise ___ up

poco rit.

mp a tempo

Ped. *



29

f

then you'll spread yo' wings
 then you'll spread your wings

sing - in',
 sing - ing,

mf

(b) 3 3

32

an' you'll take to the sky.
 and you'll take to the sky.

But till that
 But till that

mf

mp

35

mp

Ah

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



38

mf *rit.*

{ with dad - dy an' mam - my stand - in'
with dad - dy and mam - my stand - ing

mf *rit.*

3

41 Moderately ($\text{♩} = \text{ca. } 88$)

by. Oh, I got plen - ty o' nut - tin', an'
by. Oh, I got plen - ty of noth - ing, and

Moderately ($\text{♩} = \text{ca. } 88$)

lightly and slightly detached

45

nut - tin's plen ty fo' me. I got no car, got not mule, I
noth - ing's plen - ty for me. I got no car, got no mule, I

49 52

got no mis - er - y. De folks wid plen - ty o'
 got no mis - er - y. The folks with plen - ty of

53

plen-ty got a lock on de door, 'fraid some-bod-y's a -
 plen-ty got a lock on the door, 'fraid some-bod-y's a -

57

go - in' to rob 'em while dey's out a - mak - in' more.
 go - ing to rob them while they're out a - mak - ing more.



60

63

What for? Ah
 What for? } *f*

I got no lock on de
 I've got no lock on the

64

ah

door (dat's no way to be). Dey kin steal de
 door (that's no way to be). They can steal the

67

69

mf

{ 'cause de things dat I
 { 'cause the things that I

rug from de floor, dat's o - keh wid me,
 rug from the floor, that's o - kay with me,

mf

70

prize, like de stars in de skies, all are free. *f* Oh,
 prize, like the stars in the skies, all are free. *f* Oh,

cresc.

73

I got plen - ty o' nut - tin', an' nut - tin's plen - ty fo'
 I got plen - ty of noth - ing, and noth - ing's plen - ty for

rit. e dim. *mp*

f *rit. e dim.* *mp*

77 With expression (♩ = ca. 84)

me.
me.

opt. SOLO *mf*

With expression (♩ = ca. 84)

mf

Bess, you
Bess, you

Ped. *

80

is my wom - an now, _____ you is, _____ you is! An'
 is my wom - an now, _____ you is, _____ you is! And

83

you mus' laugh an' sing an' dance for two in - stead of
 you must laugh and sing and dance for two in - stead of

Red. *

85

opt. SOLO *mf*

Por - gy,
 Por - gy,

one. _____
 one. _____

88

I's your wom - an now, _____ I is, _____ I is! An'
 I'm your wom - an now, _____ I is, _____ I is! And

91

I ain' nev-er go - in' no-where 'less you shares de fun.
 I ain't nev-er go - ing no - where 'less you share the fun.

rit. *mp*

rit. *mp*

Ped. * Ped. *

94 Freely and a bit slower (♩ = ca. 80)

Morn - in' time an' ev' - nin' time an' sum - mer time an' win - ter time.
 Morn - ing time and eve - ning time and sum - mer time and win - ter time.

mf

Freely and a bit slower (♩ = ca. 80)

96 *mf* (end solo)

Morn - in' time an' ev' - nin' time an' sum - mer time an' win - ter time.
 Morn - ing time and eve - ning time and sum - mer time and win - ter time.

Piano accompaniment for measures 96-97, featuring chords in the right hand and bass notes in the left hand.

98 *molto rit.*

Bess, you is my wom - an
 Bess, you is my wom - an

molto rit. *f* *mp*

Piano accompaniment for measures 98-99, including dynamic markings *f* and *mp*.

100 Steadily, with fervor (♩ = ca. 138)

now. Oh
 now. Oh

(end solo) *mp*

Vocal line for measures 100-101, including the instruction (end solo) and dynamic marking *mp*.

Steadily, with fervor (♩ = ca. 138)

Piano accompaniment for measures 100-101, featuring a steady rhythmic accompaniment.

104

Lawd, Lord, I'm on my way. I'm on my way. I'm on my way.

mf

mf

108

way way to a heav'n-ly lan'. I'll
to a heav'n-ly land. I'll

112

ride ride that long, long road, if you are
that long, long road, if you are

116

there to guide my han'. Oh
 there to guide my hand. Oh

120

Lawd, I'm on my way. I'm on my
 Lord, I'm on my way. I'm on my

124

way to a heav'n-ly lan'. Oh
 way to a heav'n-ly land. Oh
cresc. *f*

128

rit.

Lawd, it's a long, long way, but you'll be
 Lord, it's a long, long way, but you'll be

Vocal line for measures 128-131. The melody is in a minor key with a 3/4 time signature. The lyrics are: "Lawd, it's a long, long way, but you'll be / Lord, it's a long, long way, but you'll be". The music features a simple, steady rhythm with some rests.

Piano accompaniment for measures 128-131. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines. A *rit.* marking is present at the end of the section.

132

Grandly (♩ = ca. 80)

ff

there to take my han'
 there to take my hand.

Vocal line for measures 132-135. The lyrics are: "there to take my han' / there to take my hand.". The music is marked *ff* and includes a long note in measure 134.

Grandly (♩ = ca. 80)

ff

Piano accompaniment for measures 132-135. The music is marked *ff* and includes triplets in the bass line. A *tr* marking is present in the right hand.

136

Two empty musical staves for measures 136 and 137.

Piano accompaniment for measures 136-137. The music is marked *sf* and *ff*. It features a *tr* marking and a *h* marking in the bass line.

