

Porgy And Bess: Choral Highlights

Arr: Douglas E. Wagner

George Gershwin, Du Bose and Dorothy Heyward, and Ira Gershwin

$\downarrow = 138$

The musical score consists of four staves, one for each vocal part: Soprano, Alto, Tenor, and Bass. Each staff begins with a clef (G, C, G, and F respectively), a key signature of two flats, and a common time signature. The first measure of each staff contains a single note. The Soprano staff has a note at the beginning, while the others have a note on the eighth note position. The second measure of each staff contains a single note. The Tenor staff has a note at the beginning, while the others have a note on the eighth note position. The third measure of each staff contains a single note. The Bass staff has a note at the beginning, while the others have a note on the eighth note position. The fourth measure of each staff contains a single note. The Alto staff has a note at the beginning, while the others have a note on the eighth note position. The fifth measure of each staff contains a single note. The Tenor staff has a note at the beginning, while the others have a note on the eighth note position. The sixth measure of each staff contains a single note. The Bass staff has a note at the beginning, while the others have a note on the eighth note position.

rit. $\downarrow = 88$ *mf*

The musical score continues with four staves, one for each vocal part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to one flat. Measure 6 starts with a single note for all voices. From measure 7 onwards, the voices enter sequentially: Alto starts with a single note, followed by Tenor, Bass, and finally Soprano. The lyrics "Sum-mer" are written below the Soprano staff. Measures 8 and 9 show the voices continuing their entries with eighth-note patterns. The lyrics "Ah" are written below the Alto, Tenor, and Bass staves. Measures 10 and 11 show the voices continuing their entries with eighth-note patterns. The lyrics "Ah" are written below the Bass staff.

11

S. time _____ and the liv-ing is ea - sy _____ are jump- in' _____

A. ah _____ ah

T. ah _____ ah

B. ah _____ ah

16

S. and the cot-ton is high _____ Oh, your dad-dy's rich_

A. _____ Ah_____

T. _____ Ah_____

B. _____ Ah_____

20

S. and your ma is good look - ing _____ so hush lit-tle ba - by

A. _____ mf so hush lit-tle ba - by

T. _____ mf so hush lit-tle ba - by

B. _____ mf so hush lit-tle ba - by

24

S. **poco rit.** **A tempo** $\text{♩} = 88$
 don't you cry _____ Ah _____

A. *mp*
 don't you cry Ah _____

T. *f* **3** don't you cry One of these morn - ings
f **3** One of these morn - ings

B. don't you cry

28

S. *f* then you'll spread your wings

A. *f* then you'll spread your wings

T. *f* you're going to rise up sing - ing then you'll spread your wings

B. *f* you're going to rise up sing - ing then you'll spread your wings

32

S. and you'll take to the sky _____ But till that morn- ing _____

A. *mp* and you'll take to the sky _____ Ah _____

T. *mp* and you'll take to the sky _____ Ah _____

B. *mp* and you'll take to the sky _____ Ah _____

36

S. there's a noth-ing can harm you with dad-dy and mam-my
A. with dad-dy and mam-my
T. with dad-dy and mam-my
B. with dad-dy and mam-my

rit.

mf

40 $\text{♩} = 88$

S. stand - ing by. Oh I got plen-ty of noth- ing and
A. stand - ing by. Oh I got plen-ty of noth- ing and
T. stand - ing by. Oh I got plen-ty of noth- ing and
B. stand - ing by. Oh I got plen-ty of noth- ing and

45

S. noth-ing's plen-ty for me got no car got no mule I got no mis-er - y
A. noth-ing's plen-ty for me got no car got no mule I got no mis-er - y
T. noth-ing's plen-ty for me got no car got no mule I got no mis-er - y
B. noth-ing's plen-ty for me got no car got no mule I got no mis-er - y

51

S. — The folks with plen-ty of plen-ty_____ got a lock on the door_____

A. — The folks with plen-ty of plen-ty_____ got a lock on the door_____

T. — The folks with plen-ty of plen-ty_____ got a lock on the door_____

B. — The folks with plen-ty of plen-ty_____ got a lock on the door_____

56

S. 'fraid some-bod-y's a go-ing to rob them while they're out a mak-ing more_____ What

A. 'fraid some-bod-y's a go-ing to rob them while they're out a mak-ing more_____ What

T. 'fraid some-bod-y's a go-ing to rob them while they're out a mak-ing more_____ What

B. 'fraid some-bod-y's a go-ing to rob them while they're out a mak-ing more_____ What

61

S. for_____ Ah_____ *mp*

A. for_____ Ah_____ *mp*

T. for_____ Ah_____ *mp*

B. for_____ I got no lock on the door (that's no way to be)_____ *f*

66

S. — ah _____ 'cause the things that I
A. — ah _____ 'cause the things that I
T. — ah _____ 'cause the things that I
B. — They can steal the rug from the _____ that's o-ky with me'cause the things that I

70

S. prize like the stars in the skies all are free _____ Oh I got plen-ty of noth-ing and
A. prize like the stars in the skies all are free _____ Oh I got plen-ty of noth-ing and
T. prize like the stars in the skies all are free _____ Oh I got plen-ty of noth-ing and
B. prize like the stars in the skies all are free _____ Oh I got plen-ty of noth-ing and

rit. $\text{♩} = 84$

75

S. noth - ing's plen-ty for me.
A. noth - ing's plen-ty for me.
T. noth - ing's plen-ty for me. Bess you
B. noth - ing's plen-ty for me. Bess you

80

S.

A.

T. 8
is my wom-an now____ you is____ you is And you must laugh and sing and dance for

B.

is my wom-an now____ you is____ you is And you must laugh and sing and dance for

84

S.

A.

T. 8
two in - stead of one_____

B.

two in - stead of one_____

mf
Por - gy I's your wom-an
mf
Por - gy I's your wom-an

89

S.

A.

T. 8
now____ I is____ I is And I ain't nev-er go-ing no-where'less you share the

B.

now____ I is____ I is And I ain't nev-er go-ing no-where'less you share the

rit.

93 $\text{♩} = 80$

S. *fun*
A. *fun*
T. *Morn-ing time and eve-nightime and sum-mer time and win-ter time*
B. *Morn-ing time and eve-nightime and sum-mer time and win-ter time*

96 *mf*

S. *Morn-ing time and eve-nightime and sum-mer time and win-ter time*
A. *Morn-ing time and eve-nightime and sum-mer time and win-ter time*
T. *Bess you is my wom-an*
B. *Bess you is my wom-an*

100 $\text{♩} = 138$

S. *Oh lord*
A. *Oh lord*
T. *now Oh lord*
B. *now Oh lord*

105

S. I'm on my way I'm on my way to a heav'n-ly

A. I'm on my way I'm on my way to a heav'n-ly

T. I'm on my way I'm on my way to a heav'n-ly

B. I'm on my way I'm on my way to a heav'n-ly

110

S. land I'll ride that long long road

A. land I'll ride that long long road

T. land I'll ride that long long road

B. land I'll ride that long long road

115

S. if you are there to guide my hand Oh

A. if you are there to guide my hand Oh

T. if you are there to guide my hand Oh

B. if you are there to guide my hand Oh

120

S. Lord I'm on my way I'm on my way

A. Lord I'm on my way I'm on my way

T. Lord I'm on my way I'm on my way

B. Lord I'm on my way I'm on my way

125

S. to a heav'n-ly land Oh Lord it's a long long

A. to a heav'n-ly land Oh Lord it's a long long

T. to a heav'n-ly land Oh Lord it's a long long

B. to a heav'n-ly land Oh Lord it's a long long

130 rit. = 80

S. way but you'll be there to take my hand

A. way but you'll be there to take my hand

T. way but you'll be there to take my hand

B. way but you'll be there to take my hand

135

S.

A.

T.
8

B.

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is three flats. Measure 135 begins with a forte dynamic. The Soprano and Alto sing eighth-note chords (F#-A-C and D-G-B respectively). The Tenor and Bass provide harmonic support with sustained notes. The vocal parts are separated by vertical bar lines, and each bar contains a single horizontal bar below it, likely indicating a vocal fold or breathing mark. The Tenor staff includes a '8' above the staff, possibly indicating a vocal range or part of a larger section.

