THE

THEATRE GUILD

PRESENTS

PORGY and BESS

MUSIC BY
GEORGE GERSHWIN

LIBRETTO BY
DU BOSE HEYWARD

SETTINGS BY
SERGEI SOUDEIKINE

LYRICS BY
DU BOSE HEYWARD *and*
IRA GERSHWIN

ORCHESTRA CONDUCTOR
ALEXANDER SMALLENS

PRODUCTION DIRECTED BY
ROUBEN MAMOULIAN

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Porgy & Bess

CAST OF CHARACTERS

PORGY	Bass-Baritone	TODD DUNCAN
BESS	Soprano	ANNE WIGGINS BROWN
CROWN	Baritone	WARREN COLEMAN
SERENA	Soprano	RUBY ELZY
CLARA	Soprano	ABBIE MITCHELL
MARIA	Contralto	GEORGETTE HARVEY
JAKE	Baritone	EDDIE MATTHEWS
SPORTING LIFE	Tenor	JOHN W. BUBBLES
MINGO	2nd Tenor	FORD L. BUCK
ROBBINS	Tenor	HENRY DAVIS
PETER	Tenor	GUS SIMONS
FRAZIER	Baritone	J. ROSAMOND JOHNSON
ANNIE	Mezzo-Soprano	OLIVE BALL
LILY	Mezzo-Soprano	HELEN DOWDY
STRAWBERRY WOMAN	Mezzo-Soprano	HELEN DOWDY
JIM	Baritone	JACK CARR
UNDERTAKER	Baritone	JOHN GARTH
NELSON	2nd Tenor	RAY YEATS
CRAB MAN	2nd Tenor	RAY YEATS
MR. ARCHDALE		GEORGE LESSEY
DETECTIVE		ALEXANDER CAMPBELL
POLICEMAN		HAROLD WOOLF
CORONER		GEORGE CARLETON
SCIPIO		SCIPIO

THE EVA JESSYE CHOIR

Catherine Jackson Ayers, Darlean Duval, Cowan Lillian, Sara Daigeau, Kate Hall, Altonell Hines, Louisa Howard, Harriet Jackson, Rosalie King, Assotta Marshall, Wilnette Mayers, Sadie McGill, Massie Patterson, Annabelle Ross, Louise Twyman, Helen R. White, Musa Williams, Reginald Beane, G. Harry Bolden, Edward Broadnax, Carroll Clark, Joseph Crawford, John Diggs, Leonard Franklin, John Garth, Joseph James, Clarence Jacobs, Allen Lewis, Jimmie Lightfoot, Lycurgus Lockman, Henry May, Junius McDaniel, Arthur McLean, William O'Neil, Robert Raines, Andrew Taylor, Leon Threadgill, Jimmie Waters, Robert Williams.

THE CHARLESTON ORPHANS' BAND, RESIDENTS OF CATFISH ROW, FISHERMEN, CHILDREN, STEVEDORES, ETC.

ALEXANDER STEINART.....*Musical Coach*
J. ROSAMOND JOHNSON.....*Asst. Musical Coach*
HAROLD WOOLF.....*Stage Manager*
FRANCES HERRIOTT.....*Asst. Stage Manager*

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PLACE—Charleston, S. C.

TIME—The Recent Past.

Story of

PORGY AND BESS

Founded On The Play

PORGY

by

DU BOSE AND DOROTHY HEYWARD

THIS PLAY, in three acts and nine scenes, presents the story of Porgy a crippled Negro beggar, and his woman Bess. The scene is laid in Catfish Row, a former mansion of the aristocracy, but now a negro tenement on the water front of Charleston, South Carolina. The time is the recent past. At rise of curtain the night life of the court is revealed. There is dancing, a mother sings a lullaby to her baby, and among the men a crap game is in progress. Robbins enters the game while his wife Serena begs him not to play. Jake the fisherman takes the baby from his wife Clara and sings to it. Peter, the honeyman enters calling his wares. Porgy enters, driving his goat cart. He is accused of loving Bess, the woman of the great stevedore Crown, but denies it. Crown and Bess arrive and join the crap game. Crown is drunk and quarrelsome. In a fit of rage he attacks Robbins. They fight and Crown kills Robbins with his "cotton hook." While Serena, the wife of the murdered man, mourns over the body, Crown escapes. Sporting Life attempts to induce Bess to go to New York with him, but she refuses, and seeks sanctuary in Porgy's room. The second scene is in Serena's room. The body of the murdered man lies upon the bed, and upon his breast rests a large saucer. The negroes sing a spiritual and urge each other to put money in the saucer for the burial. Porgy and Bess arrive and contribute. A detective arrives and tells Serena that if the body is not buried by the following day it will be taken away and given to the medical students. The detective arrests Peter as a witness to the killing and departs. The Negro undertaker enters and agrees to bury the body for what little money they have. Overjoyed they all express their relief in song.

The second act shows the court at morning. Fishermen are working at their tackle. Porgy, in his window, sings to Bess. Sporting Life enters to peddle "happy dust," and Maria, the keeper of the cook shop administers merited punishment. Frazier, a negro lawyer enters, and sells Bess a divorce from Crown so that she can marry Porgy. Mr. Archdale, a white lawyer comes to tell Porgy that Peter will be let out of jail. He then reprimands Frazier for selling fake divorces. A buzzard flies over the court, which is an ill omen. Sporting Life now tries to persuade Bess to take "happy dust," but Porgy grabs him, almost breaking his arm, and drives him away. Porgy and Bess sing of their love for each other. This is the day of the lodge picnic, and now the band enters to lead the procession. The negroes swarm off to the picnic. Maria urges Bess to go, and after a moment's hesitation she accepts. Porgy is left alone but happy in Catfish Row. The picnic party is now upon Kittiwah Island, and are indulging in secular dancing against the church's orders. Sporting Life sings and dances, and is interrupted by the entrance of Serena who calls them all sinners and sends them to the boat. Left alone Bess now hears Crown's voice. He comes from the woods, breaks down her resistance and forces her to stay on the island with him. In the next scene they have returned to Catfish Row, and it is a few days later. Jake tells Clara good-bye and the fishermen leave. Bess' voice can be heard from Porgy's room, and she is evidently delirious. Serena leads a prayer for Bess' recovery. Several street venders enter crying their wares. Bess, responding to the prayer, is better and joins Porgy on the door step. She confesses that she has promised to join Crown when he comes out of hiding, but finally she breaks down, confesses her love for Porgy and asks him to protect her from Crown. He assures her that he will and she is safe with him. There is the ominous sound of the hurricane bell. Clara, thinking of Jake who is at sea stands listening, then screams and falls in a faint. With a great noise the storm falls upon Catfish Row. In the next scene the Negroes are all gathered in Serena's room. They are singing and praying, while outside the storm rages. Porgy and Bess sit together. They feel sure that Crown could not have survived the storm on the island. Clara is watching at the window for some sign of the fishermen. The door bursts open and Crown enters. He taunts them with their fear and jibes at Porgy. In order to drown out his blasphemy they all begin singing. The storm rises to a terrific pitch, and Jake's boat, now a wreck, is seen from the window. Clara gives her baby to Bess to keep for her and rushes into the storm to find her husband. Crown taunting the men for their cowardice rushes out to help her. As he goes he shouts at Bess that he will come back to get her.

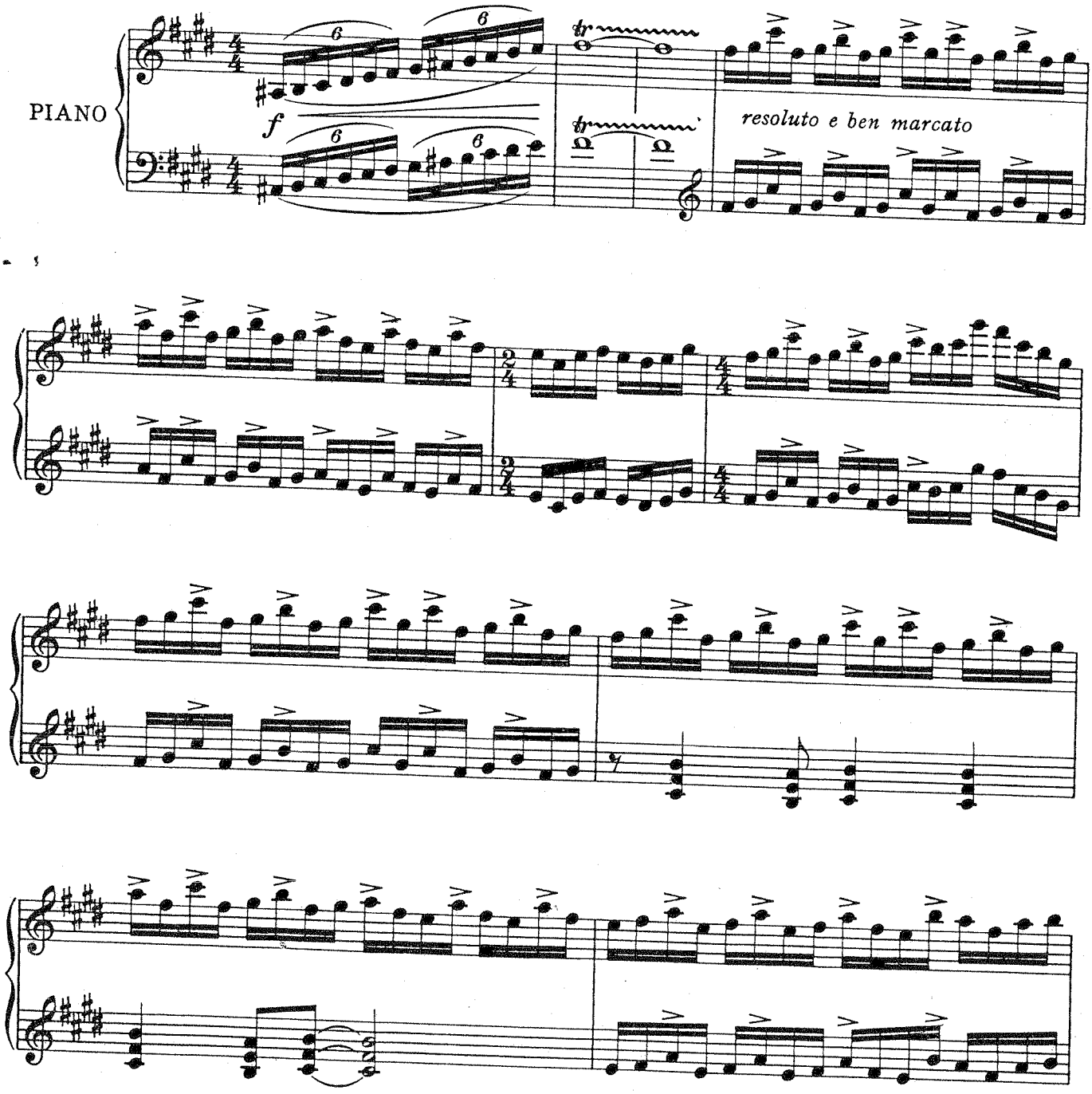
The third act shows the court at night. In one of the rooms the women are singing a mourning spiritual for their dead in the storm. Maria is at her table, and Sporting Life slips in and goes to her. He intimates that Crown is still alive. From Porgy's room comes the sound of Bess' voice singing to the baby. The court is now quiet and deserted. Crown appears in the great gateway and sneaks toward Porgy's room. Porgy catches him as he is about to enter and with his powerful hands strangles him to death. The following morning the detective, the coroner, and the police enter. In a determined effort to discover Crown's murderer they interrogate the residents of the court. The coroner demands that Porgy accompany him to identify Crown's body at the inquest. Filled with superstitious terror at the thought of looking on his victim's face Porgy refuses and is dragged away. Bess, weeping and distressed, is approached by Sporting Life who tries again to persuade her to go away with him. He offers her "happy dust" which she spurns. Sporting Life then leaves the little package of dope on the step to tempt her. After he is gone, she can no longer resist, but opens the door, picks up the package and carries it into her room. It is now a week later and Porgy is returning from jail. He had refused to look on Crown, and had been locked up for contempt of court. He is in high spirits and has brought presents for all of his friends. They stand around him, sad and embarrassed, but he does not notice, so engrossed is he with the presents that he has brought for Bess and the baby. Then he calls Bess and she does not answer. Serena is holding a baby which he now recognizes as the one which had been given to Bess by Clara. He pleads with them, and they tell him that, thinking him locked up forever, and seduced by Sporting Life, Bess has gone off to New York. He asks how far it is to the great city, and when he is told that it is a thousand miles away, he calls for his goat and cart. His friends try to dissuade him, but he tells them that wherever she is he will find her. Then he drives out of Catfish Row on his search.

PORGY AND BESS

Introduction

GEORGE GERSHWIN

Allegro con brio ♩= 112



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8
cresc.

Curtain

Piano on stage begins to play

ACT I

Scene I

JASBO BROWN *(Piano on stage)* *At rise of curtain Catfish Row is dark except for Jasbo Brown's room which*

Allegro moderato *(In Jazz manner)* ♩ = 120

ff marcatissimo

can be exposed to view by use of a sliding panel. Jasbo is at the piano playing a low-down blues, while half a dozen

couples can be seen dancing in a slow, almost hypnotic, rhythm.

poco a poco decresc.

1

mf

f

8

8

8

mf
mp cresc.
f
mp
f
2
mf poco a
poco cresc.
f
8
R.H.
mf

3
8
marcato
8
scherzoso
4
cresc.
sfz
p
f
p
f
f
sf
p

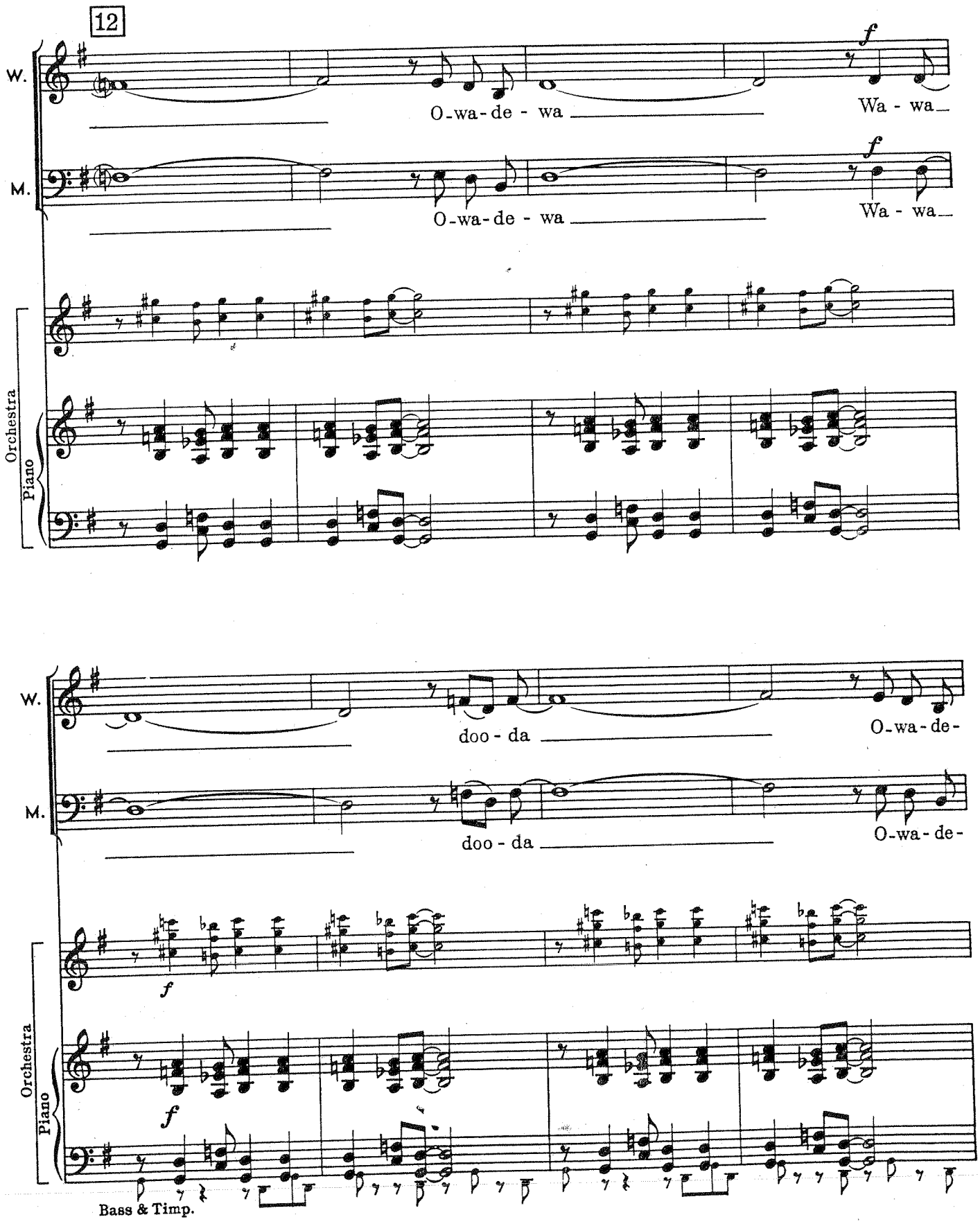
L.H.
cresc.
f
5
Dancers begin to sing.
(lazily)
WOMEN
p accentedly
Da-doo-da
(lazily)
MEN
p accentedly
Da-doo-da
8
8
mp marcato
f
mf
6
W.
M.
mf
Da-doo-da
Wa - - wa
wa - - wa
mf
Da-doo-da
Wa - - wa
wa - - wa
mp
f

7
ff
WOMEN
p accentedly
Da-doo - da
da-doo - da
da-doo - da
MEN
p accentedly
Da-doo - da
da-doo - da
da-doo - da
p legato
cresc.
W.
M.
f brillante
8
8
mf
3
3

L. H.
f
8
WOMEN
9
(as a rhythmic chant)
p
Wa - wa_
MEN
(as a rhythmic chant)
p
Wa - wa_
ff
mf ben ritmato
V.
Doo - da
O - wa-de -
A.
Doo - da
O - wa-de -
p
p

10
W.
M.
wa
Wa - wa
Doo - da
p
mf
O-wa-de - wa
(Orchestra joins piano)
Doo-da

11
W.
M.
poco a poco cresc.
doo - da
O-wa-de-
Orchestra
Piano
p
mf
wa
Wa - wa
cresc.


12
W.
M.
O-wa-de - wa
Wa - wa
f
Orchestra
Piano
doo - da
O-wa-de-
Bass & Timp.

13
W.
M.
wa
wa - wa
doo - da
Orchestra
Piano
ff
f
Bass & Timp. simile
Lights dim out slowly.
O-wa-de - wa

14
Più mosso
Orchestra
f
f
15
5
5
Lights come up on another group on stage in the center of
mf
decresc.
16
which Clara sits with her baby in her arms, rocking it back and forth.
mf
espressivo
p
mp

(Lullaby, with much expression)
17
Moderato ♩= 96
CLARA
p
Sum-mer time an' the liv-in' is
Bells
rit.
espr.
pp
R.H.
Cl.
mp poco rit.
a tempo
eas - y, Fish are jump-in', an' the cot-ton is high.
poco rit.
mf a tempo
18
Cl.
Oh yo' dad-dy's rich, an' yo' ma is good-look - in', So
R.H.
pp
Cl.
hush, lit-tle ba - by, don' yo' cry.
poco animato
mf espr.

19
poco rit.
Tempo I
Cl.
One of these morn-in's you goin' to rise_ up sing - in',
Women's Voices
p espr.
Ooh
ooh
8
Tempo I
pp
poco rit.
20
Cl.
Then you'll spread yo' wings an' you'll take_the sky.
W.
ooh
ooh
ooh
ooh
ooh
Cl.
But till that morn-in'_ there's a noth-in' can harm you
W.
ooh
ooh

21
Cl.
With Dad-dy an' Mam-my stand - in' by.
W.
ooh
dim.
ten.
mf
dim.
ten.
ah
mp
dim.
ten.
a tempo
ten.
cresc.
22
L'istesso tempo
Moderato ♩= 88
Lights fade out and come up on still another group,
marcato
f scherzando ma con bravura
Tom-Tom

mf
this time a crap game.
23
8
24
MINGO mp
(freely)
Oh, no - bod - y knows when de Lord is goin' to call,
sf p
colla parte

25
Mi.
poco rall.
Roll dem bones, roll!
SPORTING LIFE
poco rall.
(freely)
f
It may be in the sum-mer time an' may be in the fall,
Tenors mf
poco rall.
Roll dem bones, roll!
Basses mf
mf ritmato
poco rall.
sf p colla parte
26
S. L.
poco rall.
mf
a tempo
Roll dem bones,
But you got to leave yo' ba - by an' yo'
T.
poco rall.
Roll dem bones, roll!
B.
ritmato
poco rall.
p a tempo

27
S. L.
home an' all, so— Roll dem bones! Oh my brud-der, oh my brud-der!
f
fervently
T.
Roll dem bones! Oh my brud-der, oh my brud-der,
B.
28
oh my brud-der,
oh my brud - der, Roll dem bones! Roll dem bones!
oh my brud - der,
p

T.
B.
Roll!
roll!
Roll!
mp a tempo e cresc.
29
Allegretto animato ♩= 108
mf
mf
30
Moderato molto deciso ♩= 112
f
f
f risoluto

31
Più mosso ♩ = 132
mf
The stage grows lighter and Catfish Row takes up its normal night life. Children
pass from door to door. Couples walk about. The crap game continues.
32
mp
33
mf

f
dim.
34 Allegretto ♩ = 116
(rolling dice)
JAKE mf (well enunciated)
Seems like these bones don't give me noth - in' but box-cars to - night.
p espressivo
p
J.
It was the same two weeks a - go an' the game broke me;

* Symbols indicate direction of voice and approximate pitch.

37
JAKE
mf
Them's the same cock-eyed bones what clean the game out last Sat - ur-day night;
espressivo
p
38
J.
If they rolls in this game, I rolls out.
tr
tr
tr
p
SERENA (to Robbins, pleadingly.)
p
Hon - ey - boy!
JAKE
mp
Come on down, Rob-bins, we're wait-ing for
L.H.

39
mf
mp
S.
Hon-ey, don't play to-night.
Do like I say.
J.
you.
f vivo
40
Allegretto ♩= 112
ROBBINS (descends several steps and turns back to her.)
mp
mf
I been sweat-in' all day.
Night time is
scherzando
41
mp
Ro.
man's time.
He got a right to for - get his trou-bles.
calmato
p

42
Ro.
He got a right to play.
mp scherzando
SERENA
f
If you had-n't been drink-in' you would-n't talk to me that way.
p sostenuto
S.
You ain't neb-ber hear Lord Je - sus say nutt-in' 'bout got to play.
L.H.
sf p

43
ROBBINS (spoken)
mp
There you go a-gain.
Lis-sen what I say.
I
f
44
Moderato ♩= 100
Ro.
works all de week;
Sun-day got to pray.
But
Sat-ur-day night
a
Moderato ♩= 100
p poco marc.
45
Ro.
man's got a right to play.
Yes sir, that's right.
Tenors
mf
A man's got a right to play.
Bass
mf

Ro.
mp
That ole_ la-dy of mine is hell on sav-in'
f
R.H.
L.H.
subito p
46
mf
mon-ey to join the bu-ry-in' lodge.
I says spend
mf
Picks up and throws dice with a grunt.
it while you is still a-live and kick-in'.
più animato
marcato
(Jim enters and saunters over to group, with several

children following him.)
f
47
Allegretto (Come sopra) ♩ = 116
JIM
Lord, I is tir - ed this night,
p espressivo
48
Jim
I'm done with cot-ton.
JAKE
mp
Bet - ter come a - long with
mf
p

J.
me on the Sea Gull. I got room
J.
for an - oth - er fish - er - man.
JIM
That suit me.
(spoken)
Jim
This cot-ton hook done swung its las' bale of cot - ton. Here,
49
(sung)
Jim
who wants a cot-ton hook?
Throws cotton hook to center of floor.– Children dive for it.– Scramble.–
fp
f con brio

Scipio captures it.

52
Cl.
high;
Oh, yo'
CRAP SHOOTERS
2nd Man
mf
I'll bet yo' wrong,
4th Man
mf
Get - tin' hot!
3rd Man
mf
I'll bet he's right,
Cl.
dad - dy's rich
an' yo' ma is good look - in',
Crap Shooters
1st Man
Come sev - en!
All
Shoot!
All
Shoot!

Cl.
So hush, lit - tle ba - by, Don'_ yo'
1st Group
f
(All gather in money.)
Made it!
Crap shooters
2nd Group f
He made it!
53
Cl.
cry.
Don' yo'
Tenors
mf
Ol' man sev - en come down from heav - en!
p
Bass
mf
p
mp
decresc.
p

54
Con moto ♩. = 96
Cl.
cry.
JAKE
f
What,
Con moto ♩. = 96
mf
mf
55
J.
that chile ain't a - sleep yet?
Meno
mf
Give him to me. I'll
Meno
p
cresc.
sf
Allegretto ♩ = 108
Jake takes baby from Clara.
J.
fix him for you.
p
poch. rit.

56 Poco meno ♩ = 96
mf happily
J.
Lis - sen to yo' dad - dy warn_ you,_ 'fore you start a - trav - el -
p
J.
ing, Wo - man may born_you, love you, an' mourn you,
p
57
J.
But_ a wo - man is a some - time
p cresc.
mf
deciso
J.
thing,_ Yes, a wo - man is a some - time thing._
MINGO
mf
Oh, a wo - man is a
p

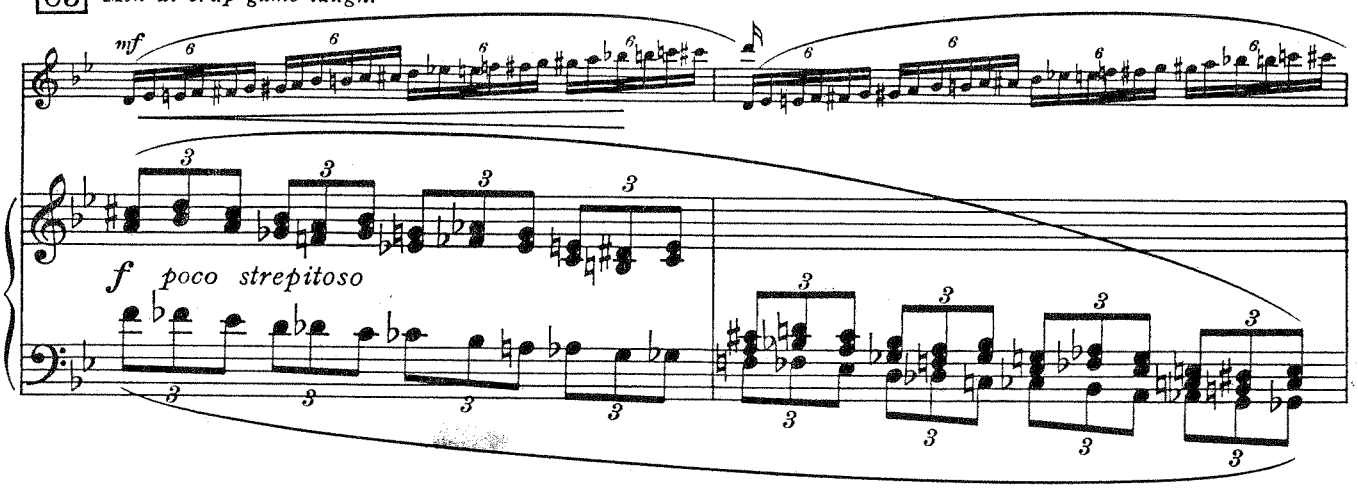
J.
Yo' mam-my is the first to name you, an' she'll
Mi.
some-time thing.
58
J.
tie you to her a - pron string Then she'll shame you and she'll blame you till yo'
J.
wo-man comes to claim you, 'Cause a
p
cresc.
mf
J.
wo-man is a some - time thing. Yes, a wo - man is a some - time
p

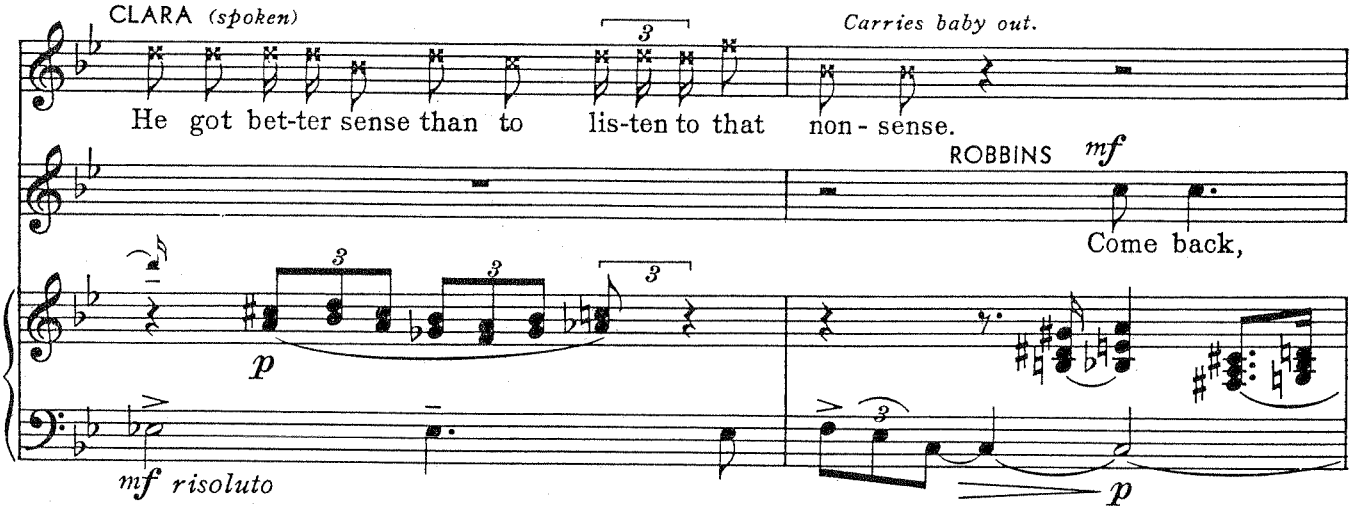
59
J.
thing.
Don't you
SPORTING LIFE
mf
Oh, a wo-man is a some-time thing.
f
f
L.H.
p
J.
nev-er let a wo - man grieve you
Jus' 'cause she got yo' wed-din' ring.
She'll
lazily
60
J.
love you and de-ceive you then she'll take yo' clo'es an' leave you,
leggiero

J.
'Cause a wo-man is a some-time
p
cresc.
mf
deciso
61
J.
thing. Yes, a wo-man is a some - time
ALL
Women
mp
Yes, a wo-man is a some - time
Men
mp
p
cresc.
J.
thing, Yes, a wo-man is a some - time
All
thing, Yes, a wo-man is a some - time
mf

62
(hands back baby)
J.
thing, Yes, a wo-man is a some - time There now,
a wo-man is a some - time thing.
All
thing, Yes, a wo-man is a some - time thing.
subito p
a wo-man is a some - time thing.
thing, Yes, a wo-man is a some - time thing.
subito p
f p
(Baby wails)
J.
what I tells you; He's a-sleep al - rea-dy.
All
pp
Ah,
pp
semplice

63 *Men at crap game laugh.*





64

(Peter off stage)
tr
tr
f
65 Allegretto ♩ = 108
PETER (the honey man)
mf
enters through arch.
Here come de hon-ey man. Yes mam, dis de
p subito e leggiero
Pe.
hon-ey-man. You got hon-ey in de comb?
66
Pe.
Yes mam, I got hon - ey in de comb. An' is yo' hon - ey

Pe.
cheap?
Yes mam, my hon-ey ver-y cheap.
Pe.
Here come de hon-ey man
67 L'istesso tempo
LILY
mf
takes tray from his head.
Well, here come my ol' man.
Women
p
Hel - lo, Pet-er!
Man
p
L'istesso tempo
p grazioso

68
L.
Now gim-me the mon-ey!
mp
Now go
L.
sit an' rest.
MARIA
mf
You Sci-pi-o!
mf
p
Ma.
(spoken)
Here come Por-gy. O-pen the gate for him.
mf

Scipio stops playing mouth organ

69 **Allegretto animato** ♩=120

and opens one side of iron gate.—

f tr

L.H.

70 *Porgy enters in goat cart,— crowd gathers him.*

Moderato pomposo ♩= 88

poco rit.

f

decresc.

JAKE

mf

Here's the ol' crap shark!

71

MINGO

mf ten.

Now we'll have a game!

PORGY

f

Eve-nin' la-dies,—

semplice

mp espressivo

p

sf p

Po.
hel - lo, boys!
Luck been rid-in' high with Por-gy to - day.
Po.
I got a pock - et full of the Buck - ra mon-ey,
72
Po.
an' it's go - in' to a - ny man.
(spoken)
What got the guts to shoot it
Po.
off me.
MINGO p
Get on down, son, we'll take it.
SPORTING LIFE
mp
Lay it down.
mf
p

73
ROBBINS mp
All right mens, roll 'em. We done wait long e - nough.
74
JIM mp
You bes' wait for Crown.
I see him
p
animando
Jim
com - in' tak-in' the whole side walk,
an' he looks like he
Jim
ain' gon-na stan' no fool - in'.
PORGY mp
Is Bess with him?

75
JAKE
mp
Lis - sen to Por - gy. I think he's sof'on Crown's Bess.
p
(All the men laugh)
J.
PORGY f
I ain' neb-ber swap two words with
f
sfp
Po.
Bess..
MARIA mf
Por-gy got too good sense to look twice
espr.
piu espr.
sf R.H.

76
Moderato con moto ♩= 100
freely
Ma.
at that li-quor guz-zlin' slut.
mf SERENA
That gal Bess ain't fit for
5
p
S.
Gawd fear-in' la-dies to 'sociate with.
f poco agitato
77
PORGY f
Can't you keep yo' mouth off Bess.
Be-tween the Gawd fear-in'
3
tr
sfz – p poco meno
Po.
ten.
la-dies an' the Gawd damnin' men that gal ain't got a chance.
7
p

JAKE
Ain' I tells you Por - gy sof' on her?
mf
78
PORGY (emphatically)
Animato con forza
♩ = 116
f
No, no, brud - der,
f marcato
79
Molto meno
Subito allegro
Po.
Por-gy ain' sof' on no wo - man;
They pass by singin',
Molto meno
mf
sfp colla voce
p
mf deciso

(firmly)
Po.
They pass by cry-in'
al-ways look-in'. They
p calmato e doloroso
f subito allegro
fp colla voce
80 Moderato ben risoluto
rhythmically
(with free expression)
look in my do' an' they keep on mov-in'
When Gawd make cripple, he
mp marcato
colla voce
81
mean him to be lone-ly. Night time, day time, he got to trab-ble dat
con moto
espr.
doloroso
broader(with great feeling)
f
p(sadly)
lone-some road,
Night time, day time, he got to trabble dat lone-some
mf poco allarg.
pp a tempo
p

82 Con brio ♩= 126
All laugh.
Po.
road.
p
Con brio ♩= 126
f
Crown and Bess enter.
Crown shouts off stage. Frightens children who run past gate in street yelling.
Allegro ♩= 88
83
f martellato
tr
f
MINGO (spoken)
(General greeting of Crown
Here comes Big Boy!
JAKE (spoken)
'Low Crown!
JIM (spoken)
'Low Bess!
deciso

and Bess by crap ring.)
CROWN
f
84
mf
3
Hi
boys!
All right, Sporting Life,
p semplice
3
3
85
Sporting Life pulls out flask and hands it to Crown.
Cr.
3
Give us a pint an' make it damn quick.

mf
Crown takes long drink.
Cr.
Pay him, Bess!
JAKE mp
Drunk a - gain!
PORGY mf
He sure loves his liqu-or,
p
86
Po.
but some day she's gon-na throw him down.
R. H.
L. H.
CROWN
f
(drops to knees to play) hands bottle to Bess.
That damn whis - key jus' as weak as wa - ter.

87
SERENA mf
See that hus-sy drink-in' like a-ny man
fp
Bess extends bottle to Robbins.
S.
BESS
88 Meno mosso
Here,
Rob-bins, have one to the Gawd fear-in' la-dies.
a tempo
89 Moderato ♩ = 96
B.
There's noth-in' like 'em, thank Gawd.
a tempo
mf espr.

Robbins *can't resist— takes a deep drink.*
90 Animato
CROWN *(snatches bottle)*
♪ = 120
f
(spoken)
Oh no, you don't. No-bod-y ain't drink-in' none of my lick-er.
f
p L. H.
(Throws down money.)
Cr.
All right, mens, I'm talk-in' to you. A-ny-bod-y an-swer-in' me?
R.H.
91
All throw down money.
Moderato con moto ♪ = 132
p quasi scherzoso
Tom Tom
p

ROBBINS (throws dice)
mf
Box-cars a - gain.
92
Ro.
Cov-er hell!
MINGO
mf
Cov - er 'em broth - er, cov - er 'em.
Ro.
(spoken)
I goin' to pass 'em a - long an' see, if I can break my luck.
tr
93
MINGO mp
Rob-bins' la - dy ain't al - low him but fif - ty
p

All laugh at Robbins.
cent an' he can't take no chanc-es with bad luck.
94
BESS
That's all right hon-ey boy,
I'll stake you when yo' four bits done gone.
SERENA
Go a-head an'
play.
You ain't need no char-i-ty off no she - dev-ils.

95
BESS (spoken)
See what I get for you. Yo' wo - - man is eas-y when you know the
tr
B.
way.
Jake (throws dice)
JAKE
Crapped out!
Jake passes dice to Mingo.
PORGY (to Robbins)
mf
96
Moderato ♩ = 96
Don't you ev-er let a wo-man
f
poco rit.
p
p
BESS
mf
'Cause she got yo' wed-ding ring.
Po.
grieve you,
'Cause she got yo' wed-ding ring.
She'll
f

97
Po.
love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause a
Soprar
Alto
love you an' de-ceive you, Take yo' clo'es an' leave you, 'cause
Tenor
Bass
cresc.
98
wo-man is a some-time thing, Yes, a wo-man is a some - time
Sop. & Alto
Yes, a wo-man is a some - time
Ten. & Bass

ossia
All laugh.
Po.
thing.
S.
A.
thing.
T.
B.
espr.
99
Moderato con moto ♩ = 132
SERENA
mp
That gal ain't need to wor-ry 'bout no man
legato
p quasi scherzoso
S.
mar-ry-in' her.
BESS mp
Some wo-men got to mar-ry a man to

100
B.
keep him.
CROWN
(Hand over Bess' mouth)
mf
Shut yo' damn mouth!
You don't give
Cr.
Min-go a chance to talk to the bones.
MINGO
mf
Fade me,
All throw down money.
101
Mi.
mf marcato
tr
mf
marcato

Mi.
Old snake-eye go off an' die.
tr
tr
f
102
Throws dice,
snaps finger,
Mi.
Old man sev-en come down from heav-en.
p
scoops up dice.
Mi.
Sev-en!
f
p
p
CROWN
103
mf
I ain't seen that sev-en yet.
You done turn 'em o - ver.

MINGO (to circle)
mf
What I throw?
SPORTING LIFE
mf
Sev - en.
S. L.
Sev - en.
PORGY
mf
He throw sev - en.
CROWN (coldly)
mp
Well there's more than one
nig - ger done
pp
104
Cr.
meet his Gawd for pull-in' 'em in be-fore I reads 'em, see!

Cr.
mf
An' I'm say - in' it o - ver to - night.
MINGO (happily)
p
Yo'
poco rit.
f
105
Moderato ♪= 96
Mi.
mam - my's gone an' yo' dad - dy's hap-py, Come home lit - tle bones, come
p poco espr.
Mi.
shoots dice.
home to pappy.
Four to make—
mf poco accel.

106

Con spirito ♩ = 116

(spoken) shoots dice (a long throw)

Mi. Come four!

più accel.

PORGY Crapped out.

Crown picks up dice and puts down money.

con fuoco

CROWN I shoots like

dim.

107
freely
Cr.
that.
Come clean you lit-tle blackeyed bitches.
shoots dice
colla parte
misterioso
MINGO
Six, six!
Crown produces rabbit foot.
SPORTING LIFE
Six to make!
JAKE
Six to make!
CROWN
Kiss rab-bit foot and show these niggers how to hit.

108
Throws dice.
Cr.
mf
mf
3 3 3 3
3 3 3 3
SPORTING LIFE
mf
Crapped out,
come to your pap - py.
Crown brushes him back.
p legato
p
109
ROBBINS mf
Crown too cock-eyed drunk to read 'em.

(spoken)
3
Bess looks at dice.
Ro.
What the dice say, Bess?
110
BESS
mf
Sev - en.
CROWN
mf
I ain't drunk e-nough to read 'em.
Cr.
That is the trou-ble. Ha ha! Ha ha! Ha ha ha!

111
Cr.
(spoken)
Lick-er ain't strong e - nough.
Give me a pinch of hap-py dust,
fp
L.H.
Cr.
Sporting Life produces small paper from hat band.
Sport-in' Life.
scherzando
112
BESS
f
Don't give him that stuff,
Sport - in' Life,
legato
B.
He's ug-ly drunk al - read-y.
CROWN (shouting)
f
takes paper from
Pay him an' shut up.
f con fuoco

113

Sporting Life and inhales contents.

Bess *pays Sporting Life.*

p e scherzando

p subito

Peter *gets between Sporting Life and Crown.*

PETER *mf*

Frien' an' dice an' hap-py dust

sfp

mf

p

Pe.

ain' meant to 'so - ci - ate,

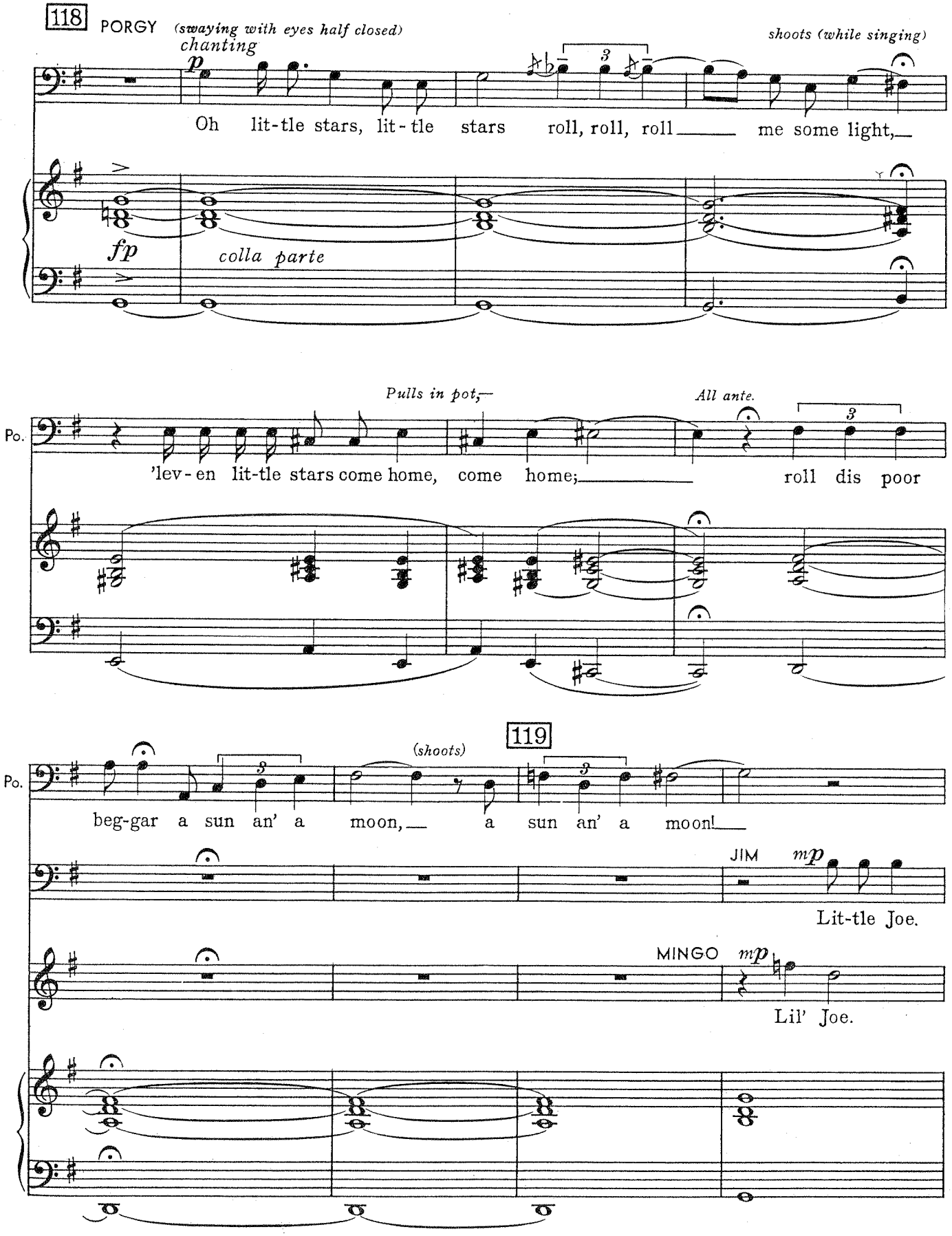
You mens bes' go slow.

Crown *draws fist to Peter.*

MINGO
He ain't mean no harm.
Crown relaxes.
JAKE
Leave Pet - er be,
let him a - lone.
114
SPORTING LIFE
shoots,
Huh, sev-en! Huh, sev-en! Huh, sev-en!
'Lev - en come home, Fi-do!
espressivo
Whistles, pulls in pot. All ante.
S. L.
f

115
CROWN
All laugh at him.
Gawd damn it, I ain't read 'em yet.
116
Allegretto animato ♩ = 116
Half of group (teasingly)
Crown cock - eyed drunk,_ he
Other half (teasingly)
Crown cock - eyed
giocoso
I Gr.
can't tell dice from a wa - ter mel-on; Crown cock - eyed drunk,_ he
II Gr.
drunk,_ he can't tell dice from a wa - ter mel-on. Crown cock-eyed

117
Moderato ♩= 100
I Gr.
can't tell dice from a wa-
II Gr.
drunk,_ he can't
CROWN
"Shut up!"
SPORTING LIFE (shoots)
(shoots again.)
mf
Six___ to make!
Moderato ♩= 100
mf
sfz
espr.
JIM
Sev-en!
JAKE
Sev - en! Sev - en! Por - gy shoots now.
MINGO
Crapped, out!_


118
PORGY
(swaying with eyes half closed)
chanting
shoots (while singing)
Oh lit-tle stars, lit-tle stars roll, roll, roll me some light,
fp
colla parte
Pulls in pot,—
All ante.
Po.
'lev-en lit-tle stars come home, come home; roll dis poor
(shoots)
119
Po.
beg-gar a sun an' a moon, a sun an' a moon!
JIM
mp
Lit-tle Joe.
MINGO
mp
Lil' Joe.

Po.
f
Oh — no, my broth-er, that ain't lit-tle Joe, — They is the morn-in' an' the
sf p
Po.
ten.
eve - nin' stars. — An' just you watch 'em rise an' shine for
120
Crown grabs his arm.
Po.
f
this poor beg-gar.
Turn me loose!
8
f con forza
meno f

(shoots dice)
JIM
mf
Porgy (pulls in pot.)
Made 'em!
8
p
mp
121
CROWN
f
(Porgy laughs, rolls up sleeve.)
Roll up that Nigger's sleeve;—
Well, you got them damn dice, con-jer then.
122
PORGY
All ante, Porgy rolls.
Boy, boy, boy, I'm a crap shoot-in' id - i - ot.
R.H.
mf sempre cresc.
L.H.
poco marcato
mf
cresc.

123
MINGO
Robbins takes up bones, snaps them up rapidly, whistles, shoots
Allegretto ♩= 119
Rolled out!
SPORTING LIFE
Crapped out!
JAKE
Crapped out!
Allegretto ♩= 119
mf
mf scherzando
124
ROBBINS
whistles, shoots, snaps fingers,
Nine to make, come nine!
p
Ro.
sweeps up money.
Crown (seizes his wrist.)
Read 'um!_
Nine spot!
Nine right!
marcato
legato
f

125
Ro.
CROWN (fiercely)
Take yo' han' off me,
Touch that mon - ey an' meet yo'
Gawd!
(spoken)
you lous - y houn'.
Han' me that brick be - hin' you.
126
CROWN (everyone excited)
No - bod - y's get-tin' a-way wid Crown's
MINGO
Looks like trou-ble to me;
He made his nine,
MARIA
There's gon-na be a fight, look out!
PORGY
Crown's drunk, Rob-bins bes' take care,
JIM
Dat's right.

(holds Robbins by collar and throws him down over to left)
Cr.
mon - ey.
I'm
goin'
Mi.
he made his nine.
SPORTING LIFE (spoken)
3
Rob-bins ain't got a chance wid
Ma.
(spoken)
Hold him back,
Some-bod-y hold them back, Crown got mur-der in his eye!
Po.
take care.
Rob - bins
take care
Cr.
kill
dat
nig - ger!
S. L.
Crown,
he's
too
big.
Ma.
3
3
Some - bod - y
hold
them back!
Po.
Look out
Rob - bins!
JIM
Some one will sure get hurt.

127 **Allegro agitato, ma non troppo** ♩ = 144

SERENA *f excitedly*

Oh, stop them! Don' let them

BESS *f excitedly*

Some one will sure-ly get hurt, so stop, won't some - bod - y___

MARIA *mf excitedly*

Ain't you men got bet - ter sense?

PORGY *mf excitedly*

Crown is drunk,_

MINGO *f excitedly*

Look out, be

SPORTING LIFE *mf excitedly*

Crown cock-eyed drunk, he don' know what he's_

JAKE

Womens Group

Mens Group

Allegro agitato, ma non troppo ♪ = 144

f e deciso

S.
fight!
mf
I warned him, oh!
B.
stop them!
mf
Come on,
Ma.
Such fools!
Po.
there's goin' to be some trou - ble.
Mi.
care - full!
mf
Some one is gon-na get hurt!
S. L.
do - in'.
mf
Yes sir,
J.
mf
This looks like a real fight, Rob - bins done for.
W.
f excitedly
Oh, stop them, some one will get
M.

S.
mf
Won't some - bod - y
B.
f
Crown, Stop it, oh!
Ma.
Liq - - uor al - ways make trou - - ble;
Po.
Rob - bins, take
Mi.
S. L.
Crown has had a lit - tle bit too much.
J.
oh, Crown is act - in'
W.
hurt!
M.
mf excitedly
Crown is drunk!
Rob - bins got no
f
mf
mf

128
S.
stop them, won't some-bod-y stop them now!
B.
Ma.
bet - ter put a
Po.
care!
Mi.
He'll kill 'im, he'll kill 'im!
S. L.
J.
ver - - y bad,
W.
f
Why must peo-ple fight?
M.
mf
chance, oh Rob-bins got no chance!
Crown is a

S.
B.
I'm so a - fraid, I'm so a - fraid!
Ma.
stop to this fight - ing,
Po.
3
Oh, Lawd have mer - cy an' don' let
Mi.
S. L.
J.
bad, bad.
W.
Crown_ is a bad,_ bad_ nig - ger when he's
M.
bad,_ bad_ nig - ger when he's drunk!

129
S.
f
Oh, stop them, won' some one stop them!
B.
Stop
Crown!
Ma.
it's aw - ful, it's sim-ply aw-ful!
Po.
Crown hurt Rob-bins!
Mi.
Crown's had too
S. L.
Crown's had too
J.
Come on, let's stop dem now, come on, let's stop dem!
W.
drunk!
Why mus' they
M.
Some-thing might-y bad is boun' to hap - pen!
mf
f
mf

S.
Oh,
B.
Stop
dem,
Ma.
Some one stop the fight,
Po.
Mi.
much, Crown is like a deb - bil when he's drink - in' like a
S.L.
much, Crown is like a deb - bil when he's drink - in' like a
J.
Dis Crown is like a deb - bil when he's drink - in' like a
W.
fight, won' some - bod - y please
M.
Hold dem back!
Won't some one hol' dem

130

Un poco piú mosso

S. some - bod - y stop dem!

B. make 'em cut it out!

Ma. he will sure - ly kill dat man!

Po. This is de worst fight yet.

Mi. fool. Stop!

S.L. fool. Stop!

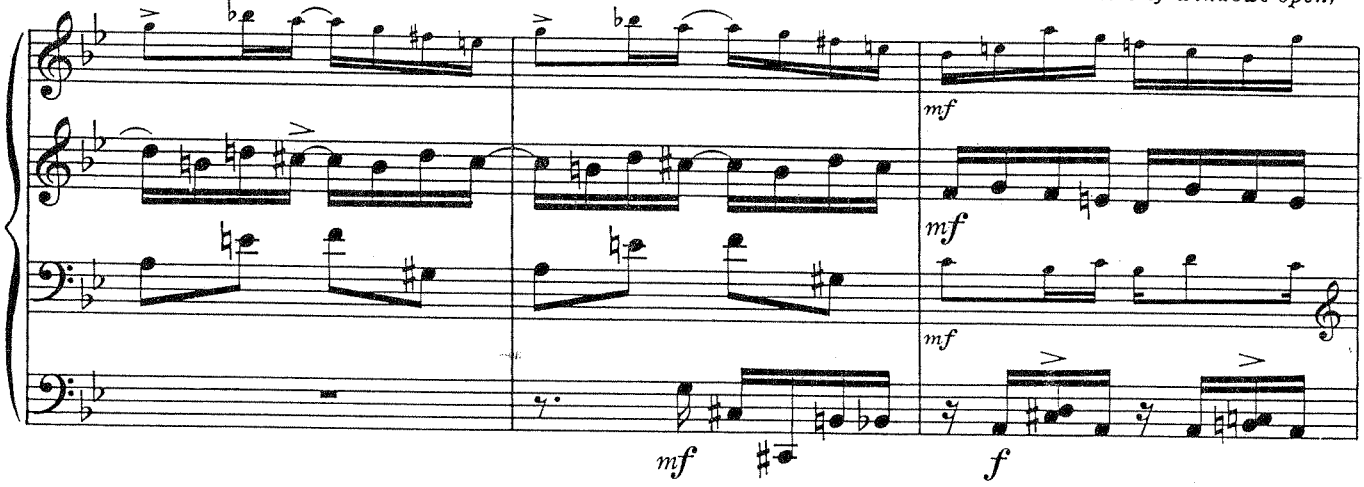
J. fool. Stop!

W. go - in' an' stop dem now!

M. back, some one hol' dem back!

Un poco piú mosso

Jake *reaches brick-bat. Robbins starts for Crown who grabs him and throws him down. Shutters of windows open,*

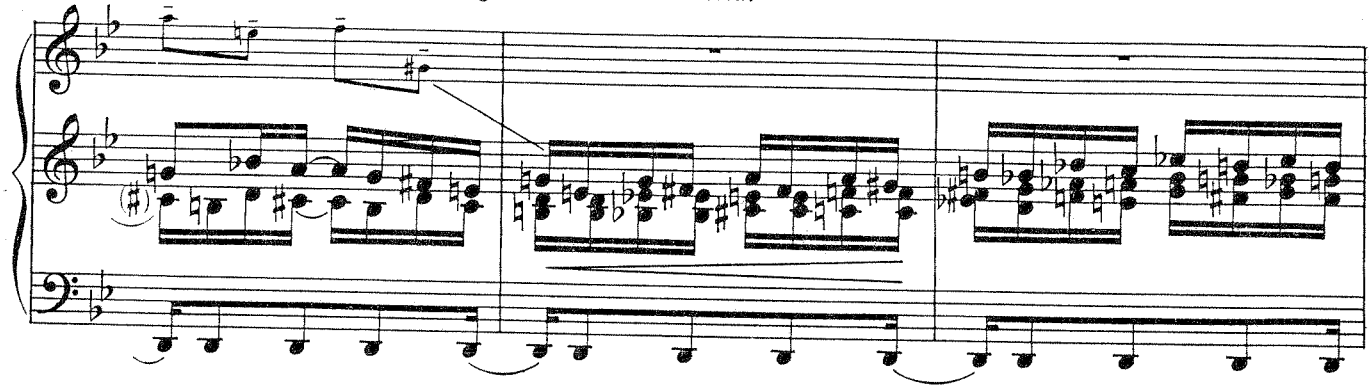


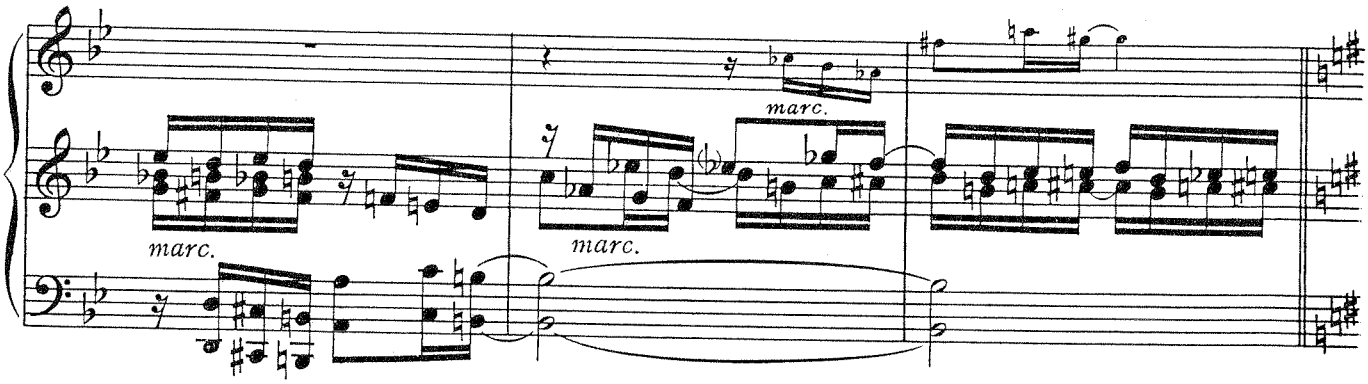
shafts of light flash across stage.

131

Crown and Robbins revealed facing each other. Crown jerks out his cotton hook. Jake and Clara hold Serena back

when she tries to help Robbins. Fight continues as directed.





132

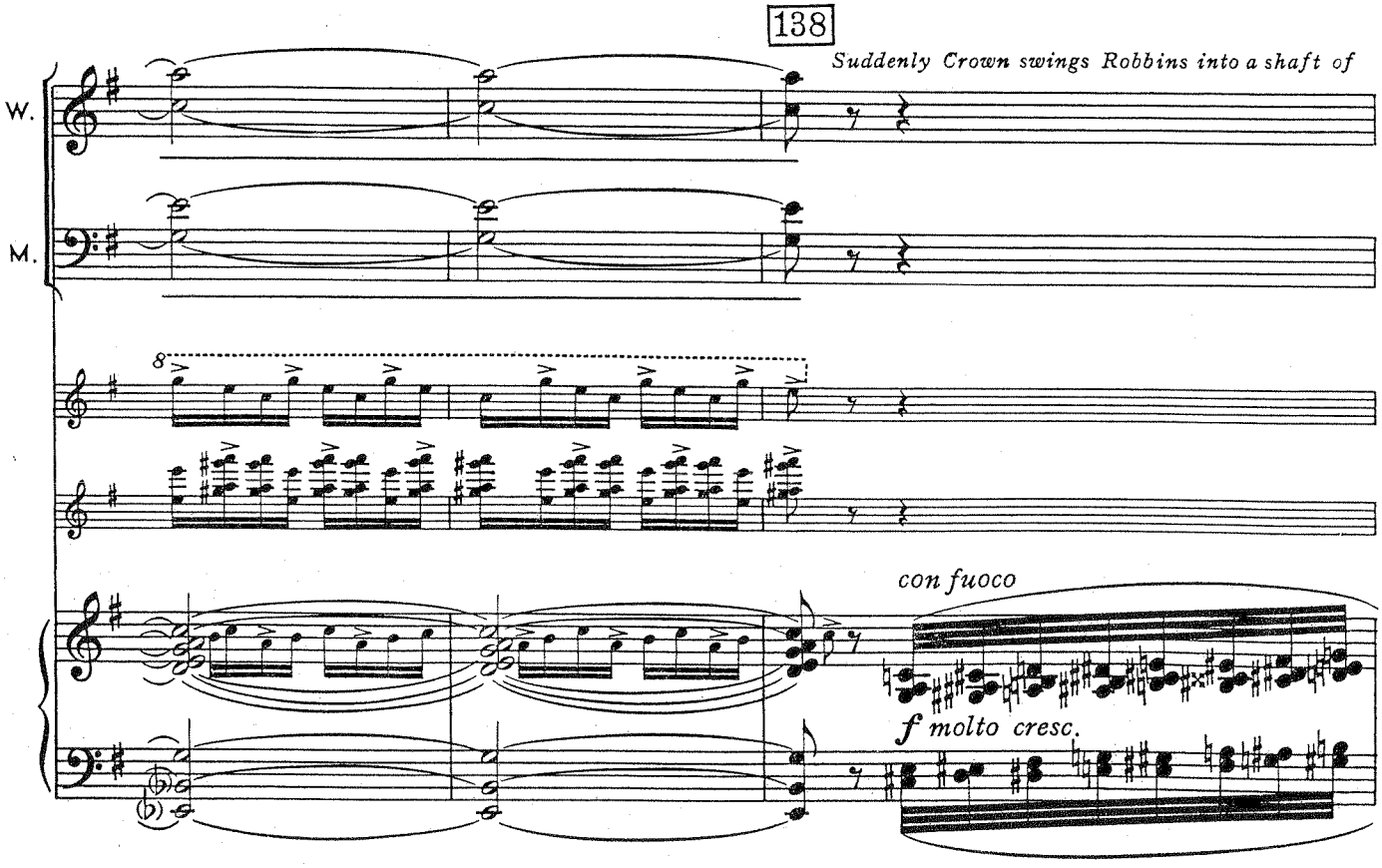
133

134

135

136
Women
f frantically
Can't a - ny - bod - - - y make Crown stop,
Men
f frantically
Rob - bins is gone,
Yes, suh!
ff
ff molto risoluto
137
W.
Can't a - ny - bod - - - y make Crown stop?
M.
He's got no chance!
No suh!
sfz

W.
div.
Lawd, please make dem stop!
M.
div.
Lawd, please make dem stop!
8
sfz


138
Suddenly Crown swings Robbins into a shaft of
W.
M.
8
con fuoco
f molto cresc.

light and attacks him with the cotton hook.

Crown *hits Robbins killing*

139

con tutta sforza

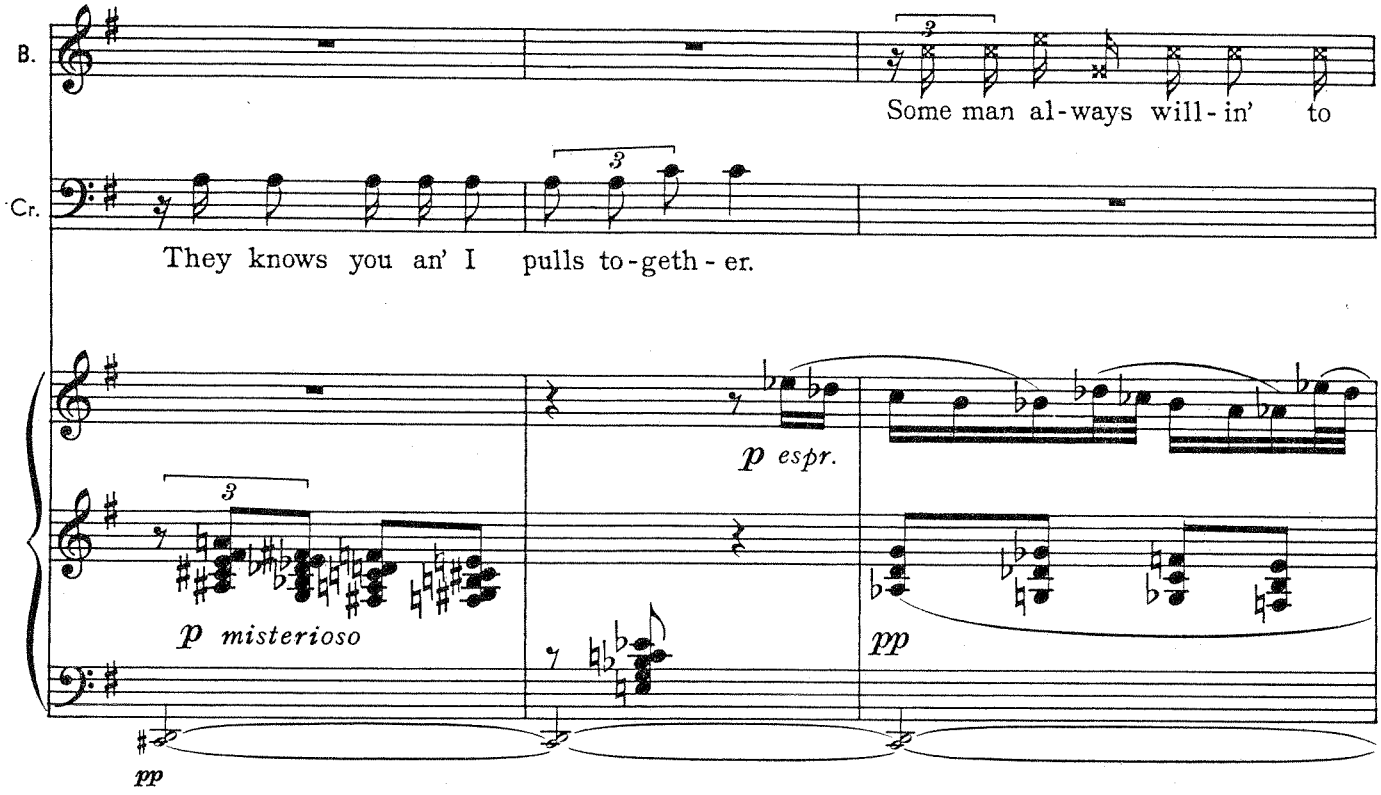
blow. Robbins drops L. at Porgy's door. Serena screams, throws herself upon the body.

JAKE *(spoken hysterically)*

140 **In tempo e molto nervoso**

BESS *mf*

141
B.
got no time to lose.
You done kill
CROWN f
What the mat-ter?
B.
Rob - bins an' the po - lice will be com - in'.
(at word "police" crowd disappears)
mf
Bess shakes Crown to his senses.
142 anxiously
CROWN
mp
Where you go - in' hide?


B.
Some man al-ways will-in' to
Cr.
They knows you an' I pulls to-geth-er.
p espr.
p misterioso
pp
pp

143
B.
take care of Bess.
(roughly)
Cr.
Well, get this: who ev-er he is, he's tem-po-ra-ry.
pp
p nervoso
come prima
pp sombre

B.
mf
All right, on-ly get out now.
mf deliberately
Cr.
I's com-in' back when the hell dies down.
pp
p
fpp
144
Crown starts for gate.
Allegro ♩ = 132
(Takes money from stocking— gives it to him— he
B.
Here, take this.
mf
disappears.)
Sporting Life enters. Bess goes to him.
mf

145
Andante con moto ♩ = 76
BESS
That you, Sport-in' Life?
SPORTING LIFE
Sure, an' I's the on-ly frien' you got
p
Andante con moto ♩=76
p legato
mp nervoso
legato
B.
For Gawd's sake, give me a touch of hap-py dust, I shak-in'
S. L.
left.
mf nervoso
legato

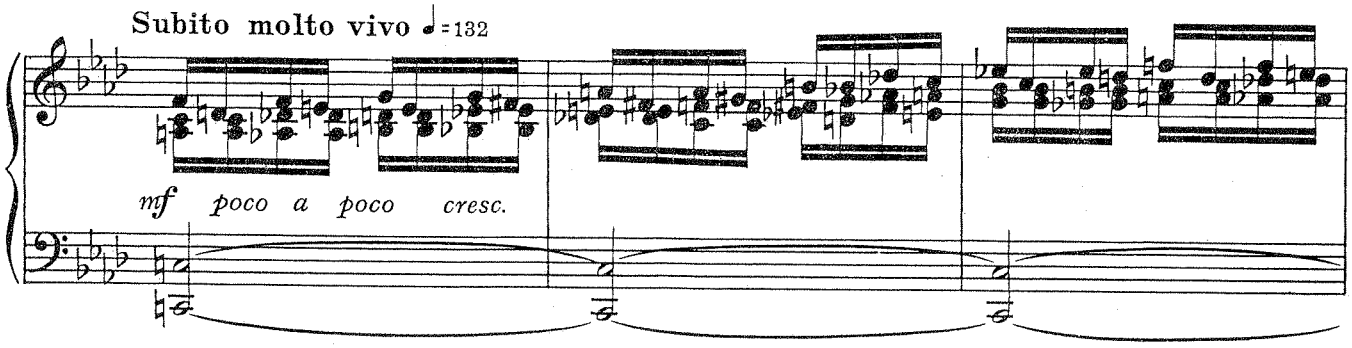
146
B.
so I can hard - ly
stan'.
Sporting Life gives her powder.
nervoso
SPORTING LIFE
Lis-ten, I'll be go-in' to New York soon,
mf
147
S. L.
I'll hide you out an' take you with me.
Why, you an' me will make a swell team.
pp
p

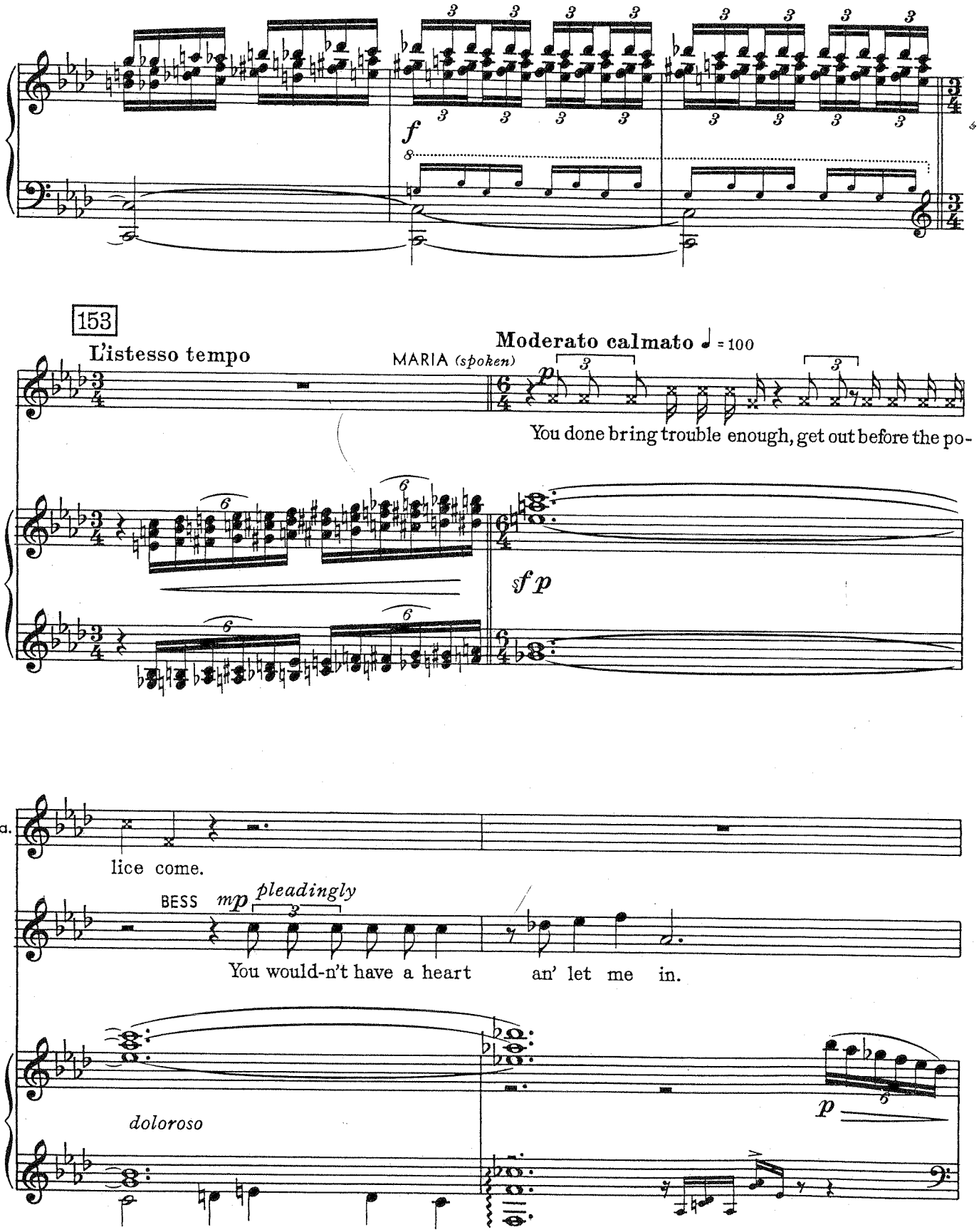
BESS
I ain't come to that yet.
S. L.
Well,
pp
p
S. L.
Slinks out gate.
the cops ain't go-in' find me here for no wo-man.
148
Allegro ma non troppo ♩= 88
Bess looks for shelter— tries doors— they are locked or slammed in her face.
mf

149
accentuato
150
p
p
p
mf

151

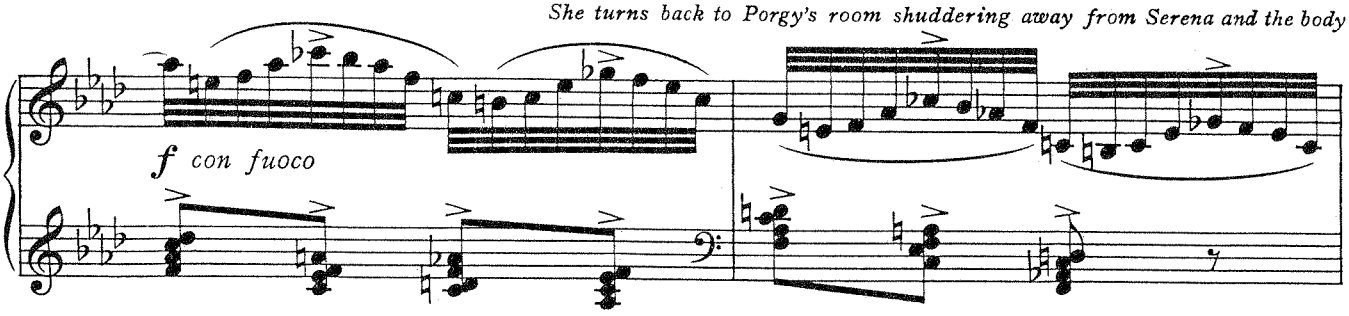
152




f
8
153
L'istesso tempo
Moderato calmato ♩ = 100
MARIA (spoken)
p
You done bring trouble enough, get out before the po-
sf p
Ma.
lice come.
BESS mp pleadingly
You would-n't have a heart an' let me in.
doloroso
p

Ma.
mf
Not till hell freeze!
That's Por-gy,
he ain't no use to your kind,
B.
mf
Who_live
o-ver there?
pp
mp
154
Bess turns slowly towards gate.
Allegretto commodo ♩ = 80
Ma.
he's a crip-ple and a beg-gar.
mf
155
As she reaches it,
Police whistle sends her back.

She turns back to Porgy's room shuddering away from Serena and the body



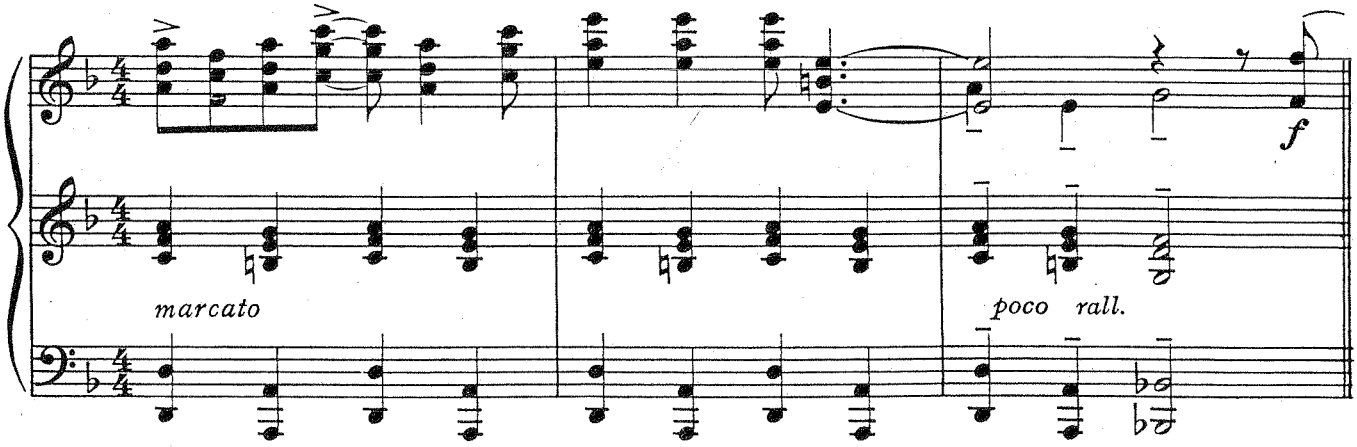
which she must pass on the way.

156

Andante con molto espressione ♩=60

L'istesso tempo

Subito allegretto *(quasi Marcia)*



157 Andante appassionato
f
ff
ff
a tempo
158
Calmato
marcatissimo e poco rit.
sf - mf
f
f
dim.
mf cresc.
mf cresc.
sff
sff

ACT I

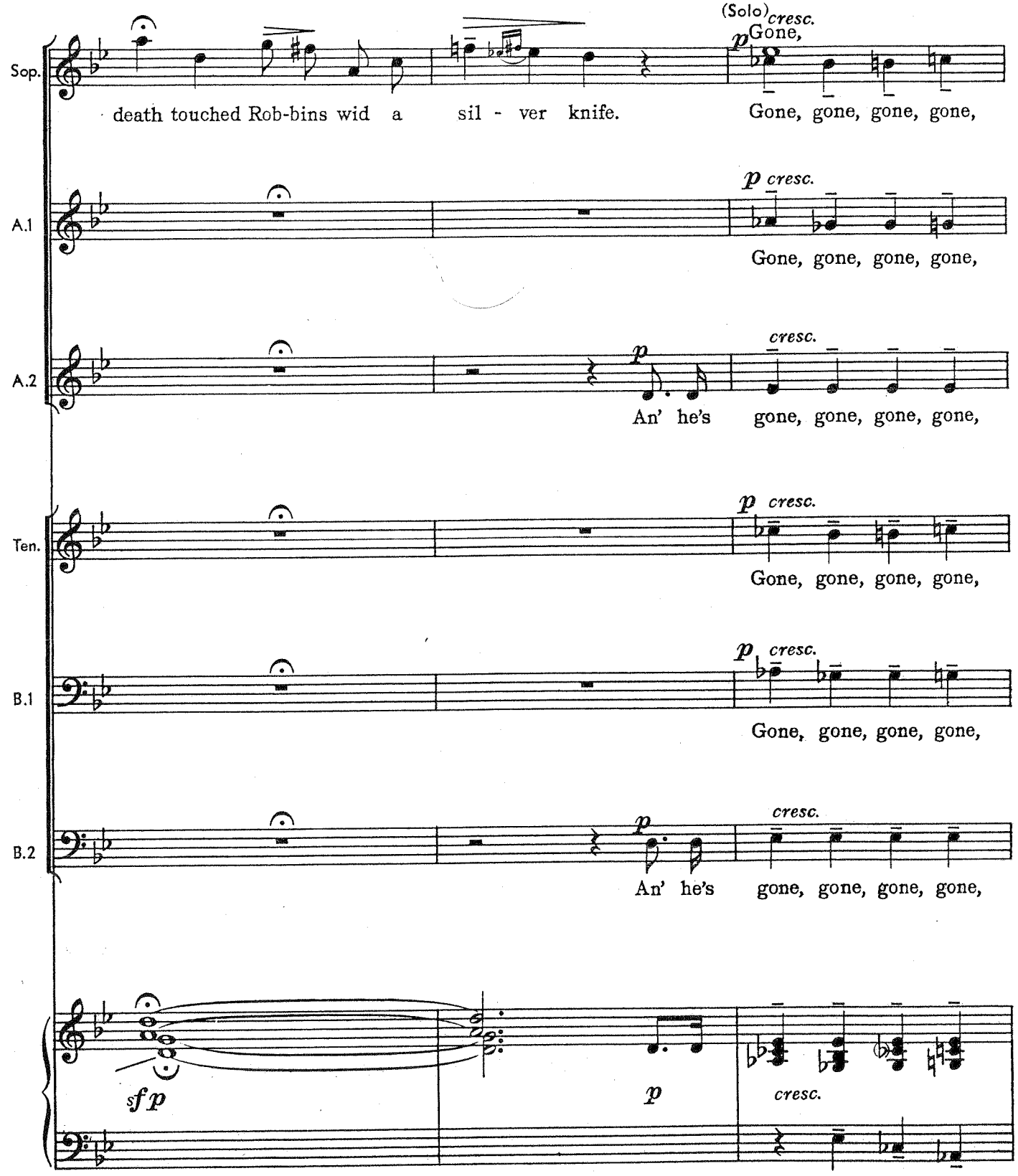
Scene II

The curtain rises on Serena's room. Robbins' body lies on bed in center of room and Serena sits at foot. Room is filled with mourners.

159 Andante ♩ = 66 Quasi marcia funebre
Sop.
decresc.
p
Solo
ten.
gone, gone, gone, gone, gone, gone, gone. I seen him in de morn-in' wid his
A.1
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
A.2
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
Ten.
decresc.
p
gone, gone, gone, gone, gone, gone, gone.
B.1
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
B. 2
f
decresc.
Gone, gone, gone, gone, gone, gone, gone.
Andante ♩ = 66 Quasi marcia funebre
decresc.
p

160 Come prima
Sop.
f All
decresc.
p
work clo'es on, But he's gone, gone, gone, gone, gone, gone, gone.
A.1
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
A.2
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
Ten.
f
decresc.
p
But he's gone, gone, gone, gone, gone, gone, gone.
B.1
f
decresc.
p
Solo
expressively
mf
Gone, gone, gone, gone, gone, gone, gone. An' I
B.2
f
decresc.
p
Gone, gone, gone, gone, gone, gone, gone.
Come prima
mf
decresc.
p

Bar. Solo
seen him in the noon-time straight an' tall, But death a-come a-walk-in' in the
p
All
161
f
decresc.
mp
Solo
Sop.
An' he's gone, gone, gone, gone, gone, gone, gone. An'
A.1
Gone, gone, gone, gone, gone, gone, gone.
A.2
Gone, gone, gone, gone, gone, gone, gone.
Ten.
An' he's gone, gone, gone, gone, gone, gone, gone.
All
B.1
eve - nin' fall. Gone, gone, gone, gone, gone, gone, gone.
B.2
Gone, gone, gone, gone, gone, gone, gone.
mf
decresc.
3


Sop.
death touched Rob-bins wid a sil - ver knife.
(Solo) cresc.
p Gone,
Gone, gone, gone, gone,
A.1
p cresc.
Gone, gone, gone, gone,
A.2
p
cresc.
An' he's gone, gone, gone, gone,
Ten.
p cresc.
Gone, gone, gone, gone,
B.1
p cresc.
Gone, gone, gone, gone,
B.2
p
cresc.
An' he's gone, gone, gone, gone,
sf p
p
cresc.

gone.
sf
Sop.
gone, gone, gone.
A.1
sf
gone, gone, gone.
A.2
sf
mp
gone, gone, gone.
An' he's
Ten.
sf
gone, gone, gone.
Solo
B.1
sf
gone, gone, gone. An' he's sit-tin' in de gar-den by de tree of life.
B.2
sf
mp
gone, gone, gone.
An' he's
sfz

162
Sop.
mp cresc.
fp
f
Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone–
A.1
mp cresc.
fp
f
Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone–
A.2
mp cresc.
fp
f
gone, gone, gone, gone, gone, gone, gone. Oh, he's gone. Rob-bins is gone–
Ten.
mp cresc.
fp
f
Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone–
B.1
mp cresc.
fp
f
Gone, gone, gone, gone, gone, gone, gone. Rob-bins is gone–
B.2
mp cresc.
f
gone, gone, gone, gone, gone, gone, gone. Oh, he's gone. Rob-bins is gone–
sfz
mp cresc.
sfz p
f

163
plaintively
(humming)
f
decresc.
164
(Sound of steps outside doorway)
p
Sop.
hmm
gone, gone, gone, gone,
A.1
f
decresc.
p
hmm
gone, gone, gone, gone,
A.2
f
decresc.
p
hmm
gone, gone, gone, gone,
Ten.
B.1
p
gone, gone, gone,
B.2
p
decresc.
p
hmm
gone,
mf
decresc.
p
tr
tr
tr

SERENA
mf
Who's dat a - com - in' climb - in' up my steps?
MARIA
(opens door)
mf
It's Por - gy
Sop.
pp
un poch. marc.
gone,
A.1
A.2
Ten.
B.1
B.2
pp dolce (colla voce)

(springs to her feet)
f with hatred
S.
What's dat wo - man com - in' here for?
Ma.
an' Bess is a - help - in' him.
Sop.
gone, gone,
A.1
gone, gone,
A.2
gone, gone,
Ten.
gone, gone,
B.1
gone, gone, gone, gone,
B.2
gone, gone, gone, gone,

165
Porgy and Bess enter. Bess advances toward bed, money in hand.
Sop.
A.1
A.2
Ten.
B.1
B.2
cresc.
mf
gone,

BESS
Dis ain't Crown's mon-ey.
SERENA
I don't need yo' mon-ey for to bur-y my man.
Sop.
gone,
A.1
gone,
A.2
gone, gone,
Ten.
gone,
B.1
gone,
gone, gone,
B.2
gone, gone, gone, gone, gone, gone,

B.
Por-gy give me my mon-ey now.—
S.
All right then. You can put it in de
Sop.
gone, gone, gone,
A.1
gone, gone, gone,
A.2
gone, gone, gone,
Ten.
gone, gone, gone,
B.1
gone, gone, gone,
B.2
gone, gone, gone, gone, gone, gone, gone, gone,

166 **Subito con spirito** ♩ = 88

Hands saucer to Bess who carries it to Porgy. *Porgy and Bess put money in saucer.*

S. sau-cer!

Solo *(fanatically)*

Sop. gone. Come on sis - ter, come on brud-der, fill up de sau-cer till it

A.1 gone.

A.2 gone.

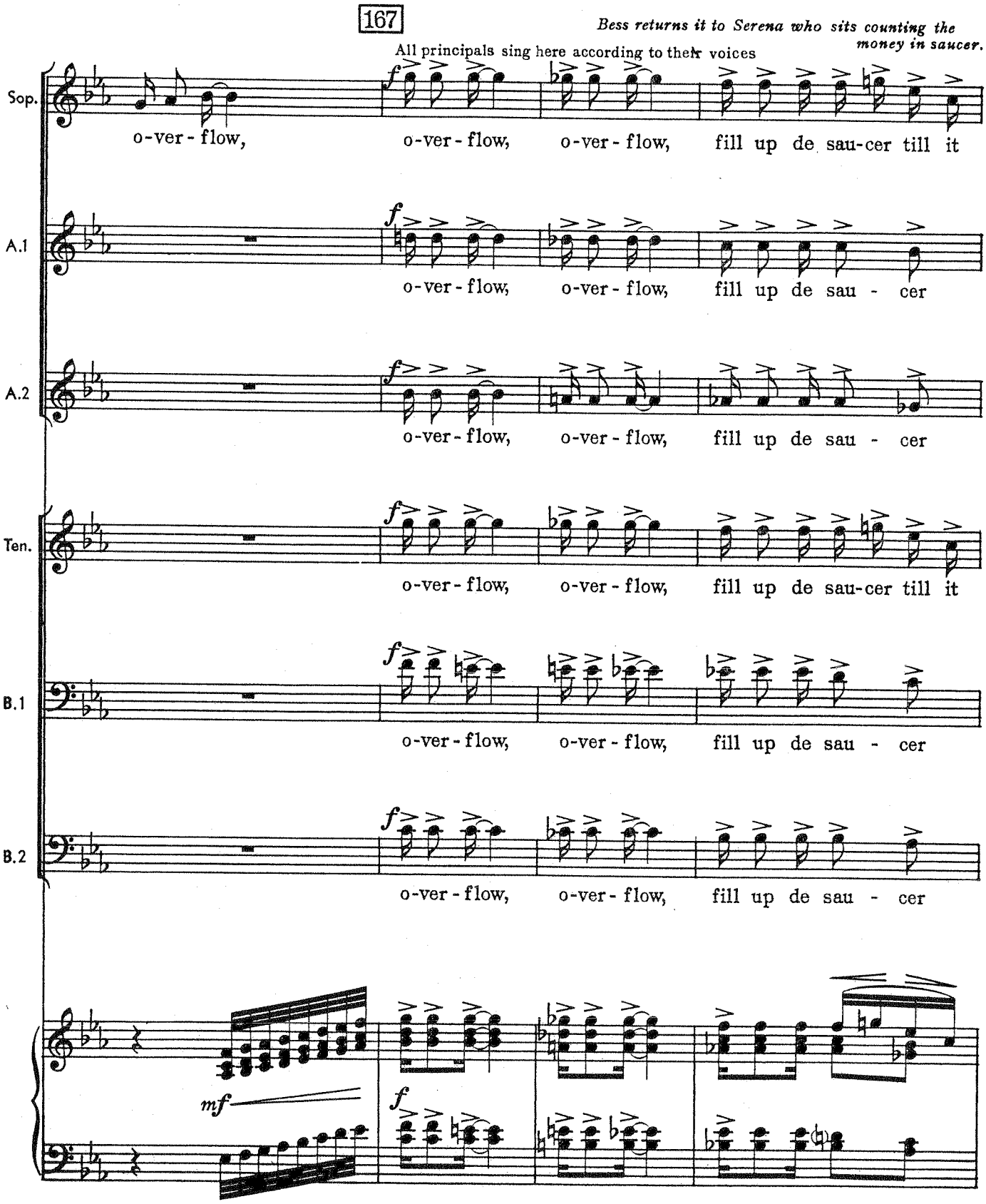
Ten. gone.

B.1 gone.

B.2 gone.

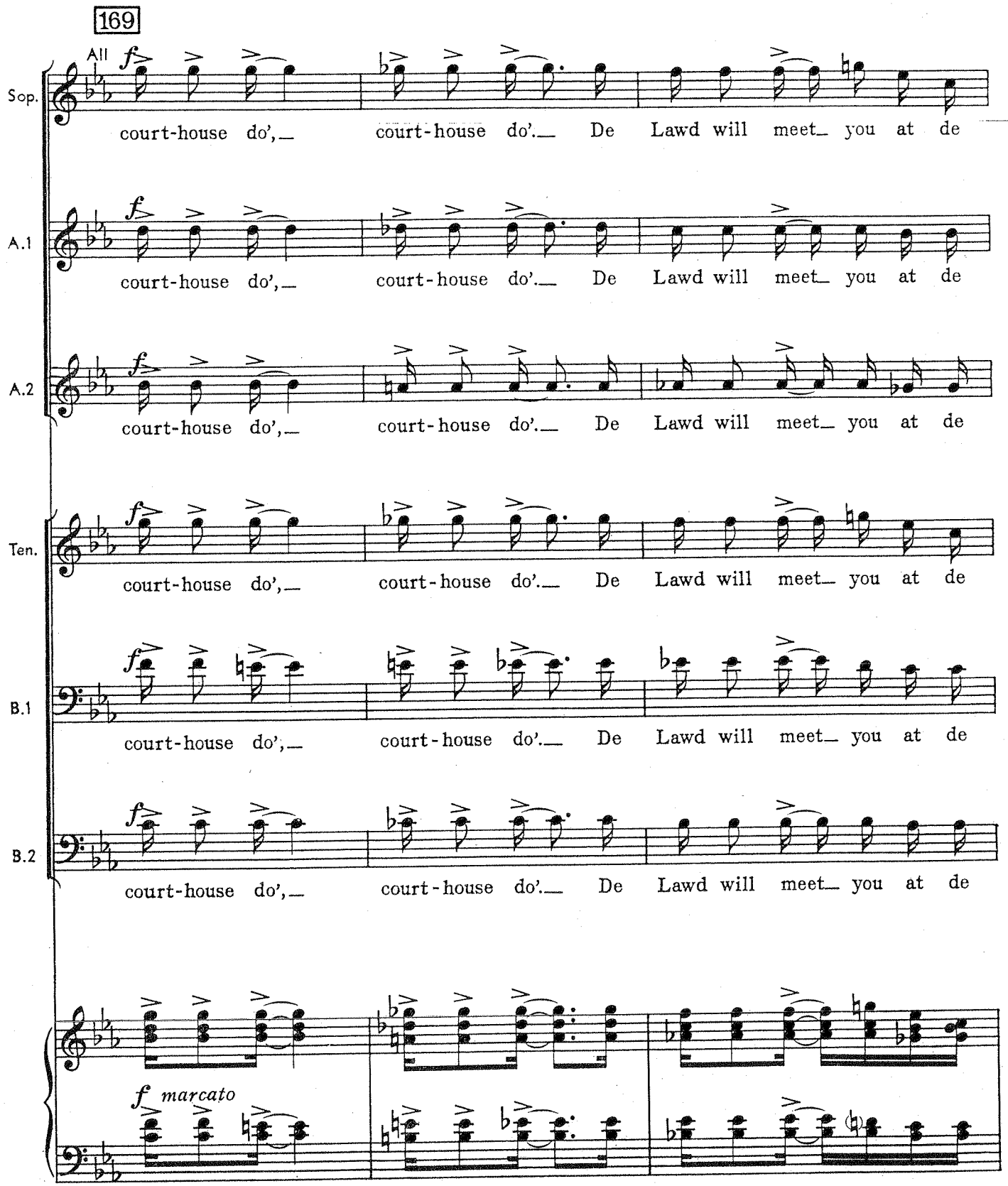
Subito con spirito ♩ = 88

nf *sf*


167
All principals sing here according to their voices
Bess returns it to Serena who sits counting the money in saucer.
Sop.
o-ver-flow,
o-ver-flow,
o-ver-flow,
fill up de sau-cer till it
A.1
o-ver-flow,
o-ver-flow,
fill up de sau - cer
A.2
o-ver-flow,
o-ver-flow,
fill up de sau - cer
Ten.
o-ver-flow,
o-ver-flow,
fill up de sau-cer till it
B.1
o-ver-flow,
o-ver-flow,
fill up de sau - cer
B.2
o-ver-flow,
o-ver-flow,
fill up de sau - cer
mf
f

168
JAKE
Yes, my Je - sus, 'o - ver - flow.
Peter and Lily enter (drop money into saucer.)
(fanatically again)
'Cause de
Solo
Sop.
A.1
A.2
Ten.
B.1
B.2
decresc.
o - ver - flow,
o - ver - flow.

J.
Lawd will meet you;
Yes, de Lawd will meet you at de court-house do',
Sop.
A.1
A.2
Ten.
B.1
B.2
mf


169
All
Sop.
A.1
A.2
Ten.
B.1
B.2
court-house do',_ court-house do'._ De Lawd will meet_ you at de
f marcato

PETER
Meno
p
How de sau - cer
JAKE
pp
Yes, my Je - sus, court-house do'!
Sop.
court-house do;
p
court-house do'!
pp
A.1
court-house do;
p
court-house do'!
pp
A.2
court-house do;
p
court-house do'!
pp
Ten.
court-house do;
p
court-house do'!
pp
B.1
court-house do;
p
court-house do'!
pp
B.2
court-house do;
p
court-house do'!
pp
Meno
pp

170

Andante ♩ = 66

SERENA

mf

Four-teen dol-lars an' fif-ty cent.

MARIA

Dat's a-com-in' on, sis-ter,

Pe.

ten.

stan' now, my sis-ter?

J.

Sop.

pp

Gone, gone, gone,

A.1

pp

Gone, gone, gone, gone,

A.2

pp

Gone, gone,

Ten.

Solo *pp*

Oh, he's gone, gone, gone,

Gone, gone, gone, gone,

B.1

pp

Gone, gone,

B.2

pp

Gone, gone, gone, gone,

Andante ♩ = 66

pp doloroso

S.
What am I go-in' do if we ain' got de mon-ey?
ten.
Ma.
you can bur-y him soon.
Sop.
gone, gone.
A.1
gone, gone.
A.2
gone, gone.
Ten.
gone, gone.
gone,
B.1
gone, gone.
B.2
gone, gone, gone.
sfz

171
S.
(shouted)
f
Bless de Lord!
PORGY (chanting)
mf
Gawd got plen - ty of mon - ey for de sau - cer.
sempre colla parte
p
S.
f
3
A-men, my Je-sus!
Po.
ten.
An' he go-in' to sof-fen dese people heart for to fill de sau-cer till he spill all o-ver.
All (shouted)
3
A-men, my Je-sus!
sfz p
Po.
De Lawd will pro - vide a grave for his chil - len.
CLARA
Bless de Lawd!
sfz p

Po.
An' he got com - fort for de wid - der.
All (shouted)
Oh, my Je - sus!
sfz p
172
Po.
An' he go - in' feed his fad - der - less chil - len.
All
(shouted)
Yes Lawd, Truth Lawd!
sfz p
Po.
An' he go - in' raise dis poor sin-ner up out of de grave.
JAKE
f
Al - le - lu - jah!
sfz p

SERENA
(shouted)
f
3
A - men, my Je - sus!
Po.
An' set him in de shin - in' seat ob de right-eous.
sfz p
173
Allegro moderato ♩ = 76
(like a rhythmic spiritual)
mf
Sop.
O-ver - flow, o - ver - flow, Oh, fill up de sau-cer till it
A.1
A.2
(like a rhythmic spiritual)
mf
Ten.
O-ver - flow, o - ver - flow, Oh, fill up de sau-cer till it
B.1
B.2
Allegro moderato ♩ = 76
p
p poco marcato

174
Sop.
o - - - ver - flow. Ev - 'ry - bod - y
(like a rhythmic spiritual)
mf
A.1
o-ver - flow, o - ver - flow. Oh, fill up de sau-cer till it
A.2
Ten.
o - - - ver - flow. Ev - 'ry - bod - y
(like a rhythmic spiritual)
mf
B.1
o-ver - flow, o - ver - flow. Oh, fill up de sau-cer till it
B.2

Sop.
help - in' now
send - in' our brud - der to
Heav - -
A.1
o - - ver - flow.
Send down yo' an - gels,
A.2
Ten.
help - in' now
send - in' our brud - der to
Heav - -
B.1
o - - ver - flow.
Send down yo' an - gels,
B.2

175
L'istesso tempo
Sop.
en.
Oh,
Lawd,
oh,
A.1
Lawd, oh Lawd,
Lawd, oh Lawd!
Rob - bins is ris - in', oh, Rob-
A.2
Lawd,
Ten.
en.
Oh,
Lawd,
oh,
B.1
Lawd, oh Lawd,
Lawd, oh Lawd!
Rob - bins is ris - in', oh, Rob-
B.2
Lawd,
L'istesso tempo
mf cresc.
f

Sop.
Lawd, send down yo'
A.1
- - bins is ris - in', oh, Rob - - bins is ris - in' to Heav -
A.2
take Rob - bins to your
Ten.
Lawd, send down yo'
B.1
- - bins is ris - in', oh, Rob - - bins is ris - in' to Heav -
B.2
take Rob - bins to your

176
PORGY
(spoken) with great expression.
Oh, suf-fer-in' Je - sus!
Sop.
subito pp
bless - ing! O-ver - flow, o - ver - flow, oh,
A.1
- - en!
A.2
Heav - en!
Ten.
subito pp
bless - ing! O-ver - flow, o - ver - flow, oh,
B.1
- - en!
B.2
Heav - en!
mf
pp
subito pp

177
Po.
You knows right from wrong. You knows Rob-bins was a good man
Sop.
fill up de sau-cer till it o - - ver - flow.
A.1
pp
O-ver - flow, o - ver - flow, oh,
A.2
Ten.
fill up de sau-cer till it o - - ver - flow.
B.1
pp
O-ver - flow, o - ver - flow, oh,
B.2

Po.
an' now he's wea-ry an' he's go - in' home. Reach down yo'
Sop.
Ev - 'ry - bod - y help-in' now, send-in' our brud-der to
A.1
fill up de sau-cer till it o - - ver - flow.
A.2
Ten.
Ev - 'ry - bod - y help-in' now, send-in' our brud-der to
B.1
fill up de sau-cer till it o - - ver - flow.
B.2

Po.
lov - in' han' An' take our brudder to yo' bos - om.
Sop.
Heav - - - - en. Oh,
A.1
Send down yo' an - gels, Lawd, oh Lawd, Lawd, oh Lawd,
A.2
Ten.
Heav - - - - en. Oh,
B.1
Send down yo' an - gels, Lawd, oh Lawd, Lawd, oh Lawd,
B.2

178
Po.
Thank you, Lawd!
Bless you, Lawd!
Sop.
subito f
Lawd, oh, Lawd, send down yo'
A.1
subito f
Rob - bins is ris-in', oh, Rob - bins is ris-in', oh, Rob - bins is ris-in' to Heav-
A.2
subito f
Lawd, take Rob-bins to your
Ten.
subito f
Lawd, oh, Lawd, send down yo'
B.1
subito f
Rob - bins is ris-in', oh, Rob - bins is ris-in', oh, Rob - bins is ris-in' to Heav-
B.2
subito f
Lawd, take Rob-bins to your
subito f

179
Po.
Lawd will fill de saucer,
Sop.
bless - ing,
till it o-ver - flow,
A.1
- - en,
till it o-ver - flow,
A.2
Heav - en,
till it o-ver - flow,
Ten.
bless - ing,
B.1
- - en,
Lawd will fill de sau-cer,
B.2
Heav - en,
Lawd will fill de sau-cer,

Heavy footsteps are heard outside.
All stop singing as detective enters room.
Po.
Lawd will fill de saucer, o-ver, o-ver - flow, oh!
Sop.
till it o-ver, o-ver - flow, oh!
A.1
till it o-ver, o-ver - flow, oh!
A.2
till it o-ver, o-ver - flow, oh!
Ten.
till it o-ver, o-ver - flow, oh!
B.1
Lawd will fill de saucer, o-ver, o-ver - flow, oh!
B.2
Lawd will fill de saucer, o-ver, o-ver - flow, oh!
ff
sf

180 *He walks over to body of Robbins, while two policemen stand in doorway. Serena springs to her feet.*

Moderato

SERENA *mf*

Yes, suh.

DETECTIVE *(white man)* *(spoken)*

Um! a sau-cer-buried nig-ger, I see. You're his wid-ow?

Moderato

colla parte

p *fpp*

S.

No, boss, he did-n't leave nut-tin'.

D.

He did not leave an-y bur-i-al in-sur-ance?

p *fpp*

He circles room and pauses before Peter.

D.

Well, see to it he's buried to-morrow. You kill'd Robbins an' I'm going to hang you for it!

f

181 **Poco più mosso**

LILY *(angrily)*

f

He ain't done um!

He say, you kill Rob - bins.

PETER

mf

What he say?

f

'Fore

D.

Come a - long now!

Poco più mosso

fp

Pe.

Gawd, boss, I ain't nev - er done um!

D.

(Draws pistol)

Who did it then?

You heard me, who did it?

mf

Moderato con anima ♩ = 80

fz *(excitedly)*

Pe.

Crown done it, boss,

I done see him do it.

D.

(shouting)

You're sure you saw him?

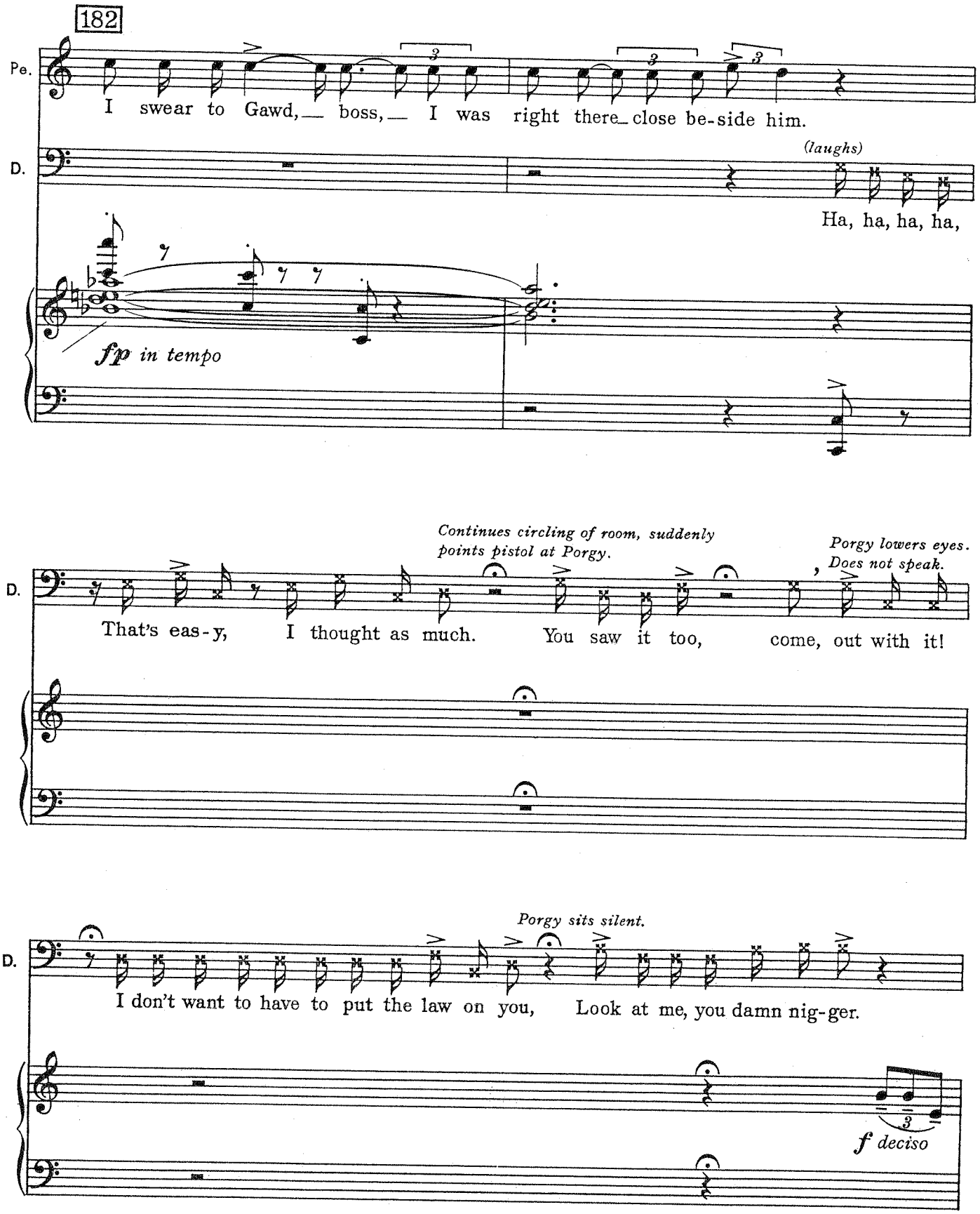
Moderato con anima ♩ = 80

sfz *p*

mp

sf

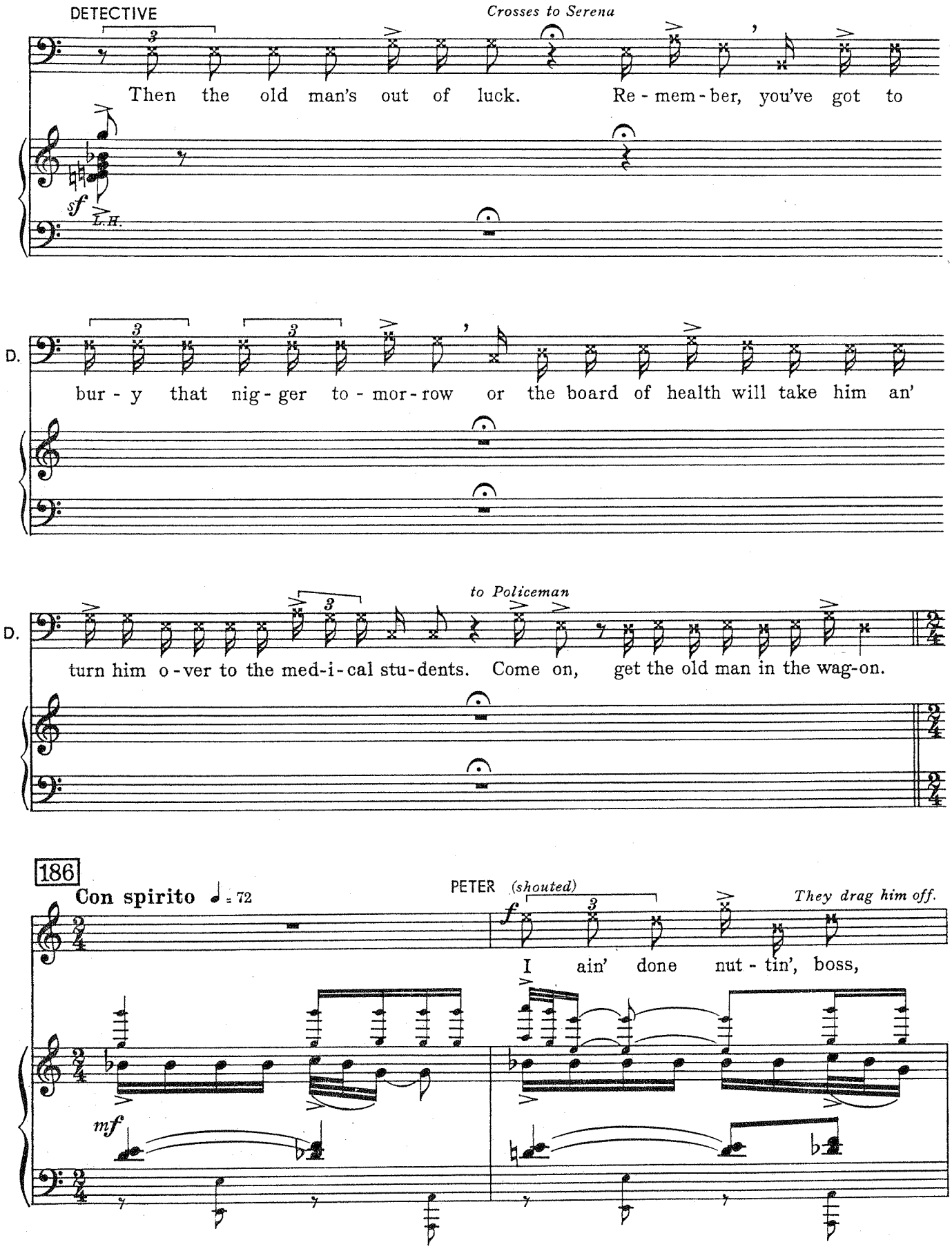
f

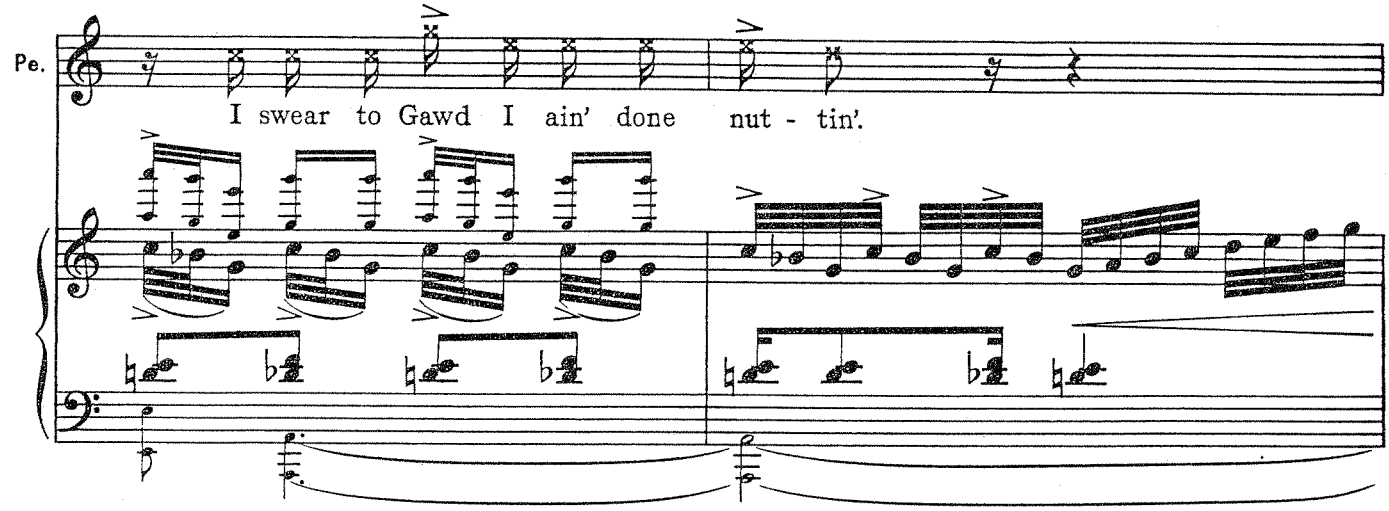

182
Pe.
I swear to Gawd, boss, I was right there close be-side him.
D.
(laughs)
Ha, ha, ha, ha,
fp in tempo
Continues circling of room, suddenly points pistol at Porgy.
Porgy lowers eyes. Does not speak.
D.
That's eas-y, I thought as much. You saw it too, come, out with it!
Porgy sits silent.
D.
I don't want to have to put the law on you, Look at me, you damn nig-ger.
f deciso

183 PORGY (feigning ignorance)
I don't know nut-tin' 'bout it, boss.
D.
That's your room in the cor-ner, is-n't it?
calmato
Po.
Yes, boss, dat's my room.
D.
The door o-pens on the court, don't it?
Po.
Yes, boss, my door o-pens on the court.
D.
An' yet you did-n't see or hear an-y-thing?

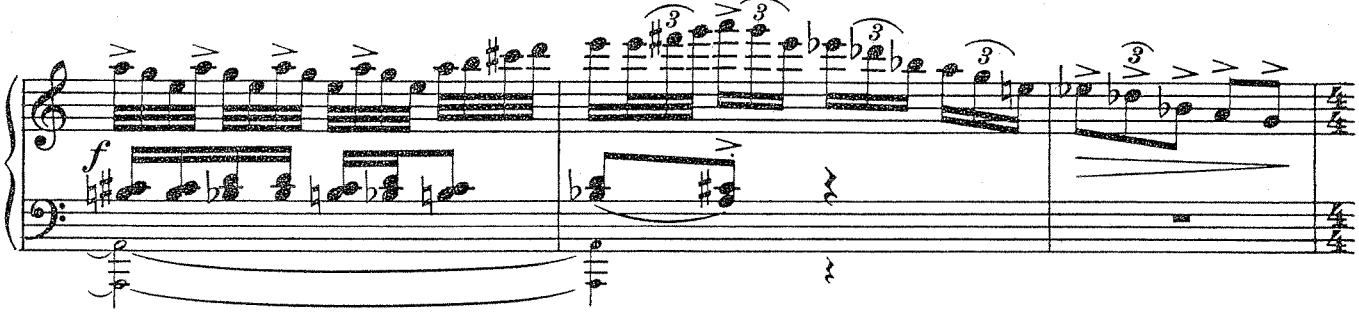
(with expression)
Po.
I don't know nut-tin' 'bout it, boss. I been a - sleep in - side, an' my door been closed.
ppoco espress.
184
DETECTIVE
Saunters to door, Indicating Peter
You're a damn li - ar! He saw the kill - ing, take him a - long an' lock him
f
D.
up as a ma - ter - i - al wit - ness.
POLICEMAN (white man)
Come a - long, un - cle.
10
f

Risoluto
PETER (shouting)
f
I ain't nev-er done it, boss.
MARIA
mf
How long you go-in' lock him up for?
Risoluto
mf
p leggiero
POLICEMAN
Till we catch Crown.
185 Moderato ♩ = 84
PORGY mf
I reck-on Crown done loose now in de
Moderato ♩ = 84
colla parte
Po.
pal-met-to thick-ets, an' dere ain' no rope long e-nough to hang him.

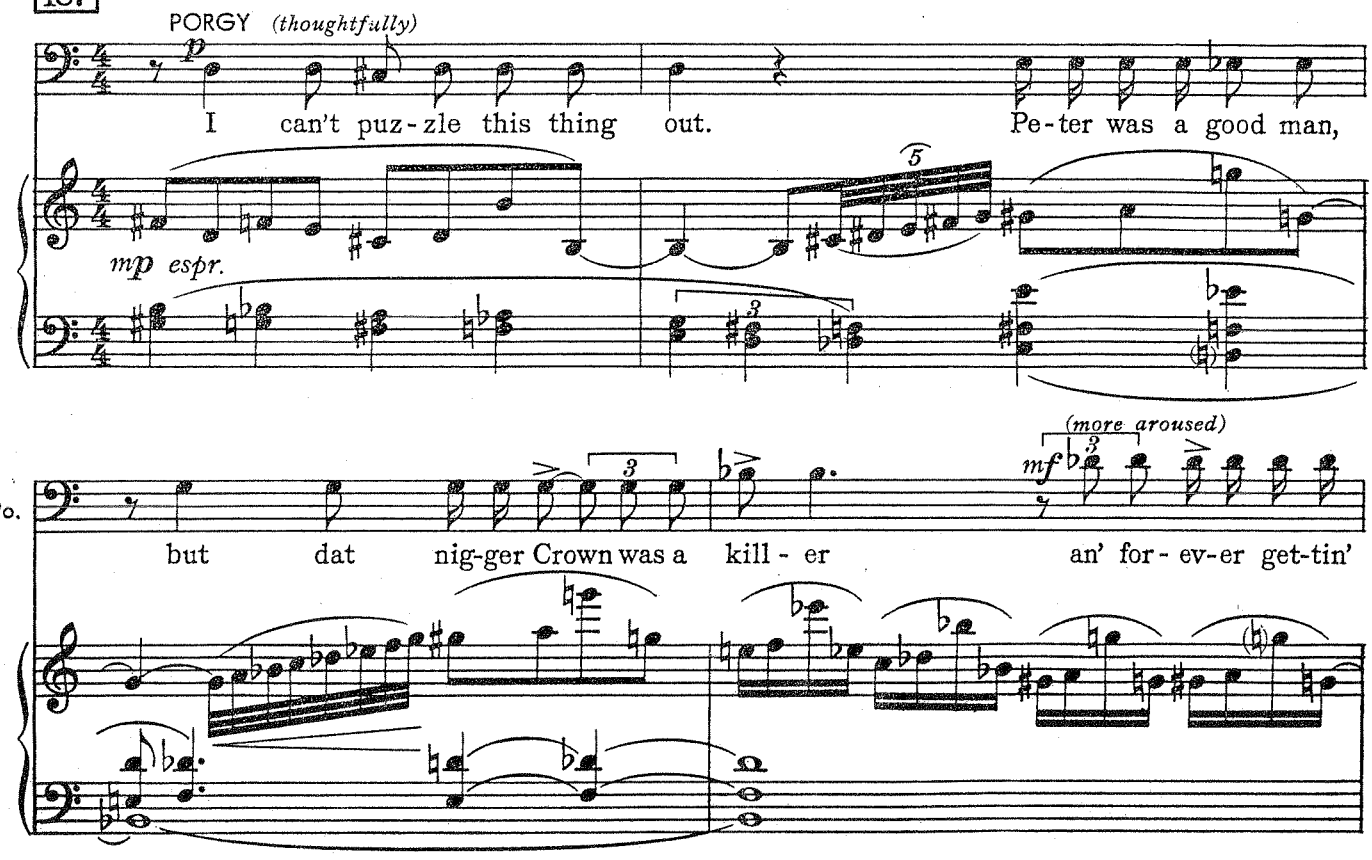

DETECTIVE
Crosses to Serena
Then the old man's out of luck. Re - mem - ber, you've got to
sf
L.H.
D.
bur - y that nig - ger to - mor - row or the board of health will take him an'
to Policeman
D.
turn him o - ver to the med-i - cal stu - dents. Come on, get the old man in the wag-on.
186
Con spirito ♩ = 72
PETER (shouted)
They drag him off.
I ain' done nut - tin', boss,
mf



Detective and Policemen heard descending stairs with Peter. Soon the sound of the wagon's bell fades away in distance.



187 **Moderato** ♩ = 92



Po.
in - to trou-ble.
But there go Pe-ter to be lock up
JAKE
mf
That's the truth, Brother.
188
espr.
like a thief.
An' here be Robbins with his wife an' his fad -
J.
mf
Like a thief.
p espr.
fp
pp
- der - less chil-len,
an' Crown done gone his ways drink-in',
fp
gamb-lin', swear - in' to do the same thing o - ver an' o - ver some-wheres else.

189
Andante doloroso ♩ = 69
190
Più mosso ed appassionato
Sop.
A.1
A.2
Ten.
B.1
B.2
p
poco a poco cresc.
mf
f
ff
Gone, gone, gone, gone.
Gone, gone, gone, gone, gone, gone.
Più mosso ed appassionato
Andante doloroso ♩ = 69
8
f marcato

Sop.
A.1
A.2
Ten.
B.1
B.2
8
3
rall.

191
All sway to rhythm.
Allegretto ben ritmato ♩ = 108
f deciso
SERENA
f (with utmost expression)
Swaying stops.
My man's gone now,— ain' no use a - listenin'
poco sostenuto
fp
mp sempre ritmato
fp
S.
For his tired_ foot - steps climb-in' up_ de stairs.
fp
mf
192
(wailing)
mp
rall.
S.
Ah
Ah
p
rall.

a tempo
S.
Ole Man Sor - row's come to keep me com - p'ny,
a tempo
S.
Whis-per-in' be - side me when I say my prayers.
mf
193
S.
Ah Ah
p
194 Più animato
S.
Ain' dat I min' work - in';
f poco accel.
rit.
espr.
mp a tempo

S.
Work an' me is trav - el-lers Jour - ney-in' to - ged - der
L. H.
195
(increasing in voice)
mf
S.
to de prom-ise land. But Ole Man
sub. rall.
f
espr.
mp a tempo
S.
Sor - row's march - in' all de way wid me
poco cresc.
196
Meno
f
S.
Tell - in' me I'm ole now since I lose my man.
f pesante

S.
Since I lose_ my man.
Women
Since she lose_ her man.
Men
mf espress.
p calmato
S.
Women
Ah,
Ah,
Men
a tempo

197

S. *mf*

Ole Man Sor - row sit-tin' by de fire - place,

Sopranos *p*

Ah, Ah, Ah,

Altos *p*

p

poco rall.

S.

Ly - in' all night long by me in de bed.

Sopr. *mp* *poco rall.*

Ah, Ah.

Altos *mp*

poco rall.

poco rall.

198 **Più mosso**

S. Tell-in' me de same thing morn - in, noon an' eb' - nin',

p

Meno

S. That I'm all a - lone now_ since my man is dead._

p

199

S. *mf* (wailing) *gliss.* Ah_ *f* *ff* Since my man

p *cresc.* *mf* *f* *sub. allarg.*

200 **Grandioso**

All sway to rhythm.

S. _ is dead._

ff espr.

ff *a tempo*

(Undertaker *enters quietly.*)
201
S.
A.
T.
B.
wailing
p
gliss.
poco cresc.
mf
rit.
(approximate notes)
mp
meno
poco cresc.
mf rit.

SERENA
f (freely)
rit.
mp
Ah
S.
f
(approximate notes)
A.
f
(approximate notes)
T.
f
(approximate notes)
B.
f
(approximate notes)
fp
rit.
202
Andante
In a despairing voice
mp
3
There ain't but fif-teen dol - lar.
UNDERTAKER (kindly)
mp
3
How de sau-cer stan' now my sis - ter?
Andante
mp espressivo

U.
Hm! Can't bur-y him for fif-teen dol-lar.
JAKE
He got to be bur-ied to-mor-row or the
U.
Life is hard brud-der
J.
board of health will take him and give him to the med-i-cal stu-dents.
U.
but we all got to live. It cos' mon-ey for to bur-y a grown man.

203 **Con moto**

SERENA *(shouting wildly)*

rises to knees.

Oh, for Gawd sake, bur - y him in the grave yard.

mf

S. *f*

Don't let the stu - dents take him to cut up an' scat - ter. I go - in' to

S.

work — on Mon - day an' I swear to Gawd, — I go - in' pay you ev - 'ry cent.

They all look eagerly at the undertaker.

204 **Molto più mosso**

Undertaker *walks to Serena,*

f

f deciso

205

Meno mosso

pats her head. UNDERTAKER

All right, sis - ter, with the box an' one

Viol. Solo

fpp

U.

car - riage— It -'ll cos' me more 'n twen-ty-five, but I'll see you through.

206 *Everyone is grateful to undertaker and joins with "Bless you" etc. (Undertaker sweeps contents of saucer in pocket.)*

Allegretto con vigore

PORGY

Je - sus bless you, my brud-der.

f

207 UNDERTAKER

mf

You can all be read-y to - mor-row morn-in'. It's a long trip to de

sostenuto

p

208 *All say "Yes", "Gawd bless you", "Allelujah", "We'll be there" etc., as undertaker goes out.*

Andantino quasi Marcia Funebre ♩=69

U.

cem-e-ter-y.

mf marcato

BESS *(suddenly jumping up)* *emotionally*

f

Oh, the

Soprano

mf

Oh, he's gone, gone, gone, gone, gone.

Altos

mf

Gone, gone, gone, gone, gone.

Tenors

p

Oh, he's gone, gone, gone, gone, gone.

Bass

p

Gone, gone, gone, gone, gone.

mf

sfz

209 Moderato
(gradually increasing like a starting train)
accel.
B.
train is at the sta-tion an' you bet-ter get on board, 'Cause it's leav-in' to - day,
S.
A.
T.
B.
Moderato
nf L. H. pesante
fp
gradatamente accel.
210 Allegro
f
Leav - in' to - day, leav - in' to - day.
poco rit.
as before
Oh, the
Allegro
poco rit.

211
Come sopra
accel.
B.
train is at the sta-tion an' you bet-ter get on board,'Cause it's leav - in' to -
S.
A.
T.
B.
Come sopra
L.H.
fp pesante
fp
fp gradatamente
fp accel.
fp
fp
212
Meno
Poco animato con spirito ♩=96
day, An' it's head-in' for the Prom - ise' Lan'. Oh, we're
mf
head-in' for the Prom - ise' Lan'.
mf
head-in' for the Prom - ise' Lan'.
mf
head-in' for the Prom - ise' Lan'.
mf
head-in' for the Prom - ise' Lan'.
Meno
Poco animato con spirito ♩=96
a tempo
mf
f
mp

B.
leav - in' for the Prom - ise' Lan', Leav - in' for the Prom - ise' Lan'.
S.
A.
T.
B.
213
cresc.
Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',
mf
cresc.
Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',
Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',
Keep that driv - in' wheel a - roll - in', roll - in', roll - in', roll - in',

B.
S.
A.
T.
B.
ff
roll - in', roll-in', let it roll
R.H.
f
poco cresc.
214
Un - til we meet our brud-der in the Prom - ise'

B.
Lan', in the Prom - ise' Lan'.
mf
Oh, I
S.
Lan', in the Prom - ise' Lan'.
A.
Lan', in the Prom - ise' Lan', Prom - ise' Lan'.
T.
Lan', in the Prom - ise' Lan', Prom - ise' Lan'.
B.
Lan; In Prom - ise' Lan'.
mp
215
Moderato
accel.
got my tick - et read-y an' de time is get-tin' short, 'Cause we're leav-in' to - day,
Moderato
L.H.
fp pesante
fp
fp gradatamente
fp
accel.
fp
fp
fp
fp

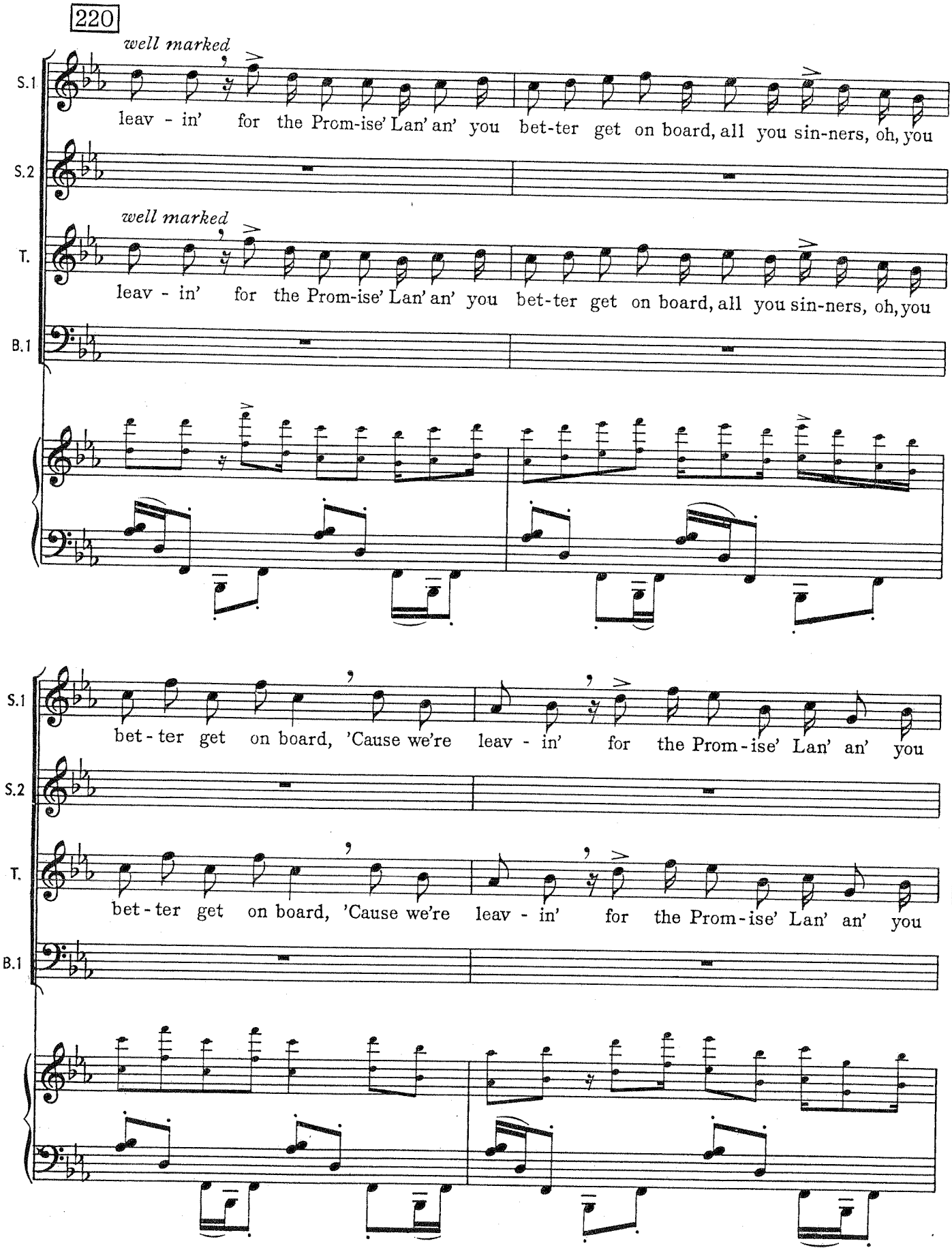
Allegro
poco rit.
as before
B.
Leav - in' to - day, leav - in' to - day. Oh, I
S.
Leav - in'___ to - day, leav - in'___ to - day.
A.
Leav - in' to - day, leav - in' to - day.
T.
Leav - in'___ to - day, leav - in'___ to - day.
B.
Leav - in' to - day, leav - in' to - day.
Allegro
poco rit.
Come sopra
accel.
got my tick - et read-y an' de time is get-tin' short, 'Cause we're leav - in' to -
Come sopra
L.H.
fp pesante
fp gradatamente
accel.

216
Meno
Poco animato con spirito
B.
day, An' we're head - ed for the Prom - ise' Lan'. Oh, we're
mf
S.
head - ed for the Prom - ise' Lan'.
A.
head - ed for the Prom - ise' Lan'.
T.
head - ed for the Prom - ise' Lan'.
B.
head - ed for the Prom - ise' Lan'.
Meno
Poco animato con spirito
a tempo
mf
f
mp
B.
leav - in' for the Prom - ise' Lan',_ Leav-in' for the Prom - ise'
S.
A.
T.
B.
p

217
B.
S.
A.
T.
B.
Lan'
Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll - in',
Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll - in',
Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll - in',
Keep that driv-in' wheel a - roll-in', rol - in', roll-in', roll - in',
Keep that driv-in' wheel a - roll-in', roll-in', roll-in', roll - in',
cresc.
mf
roll - in', roll-in', let it roll
ff
R.H.
f
poco cresc.
3

218
B.
S.
A.
T.
B.
— Un - til we meet our brud-der in the Prom - ise'
ff
f
Lan', in the Prom - ise' Lan'.
2nd Sop.
mf
Oh, we're
Lan', in the Prom - ise' Lan', Prom - ise' Lan'.
1st Bass (Bar.)
Oh, we're
p

219
Moderato (♩=♩ of previous rhythm)
S.1
S.2
well marked
leav - in' for the Prom - ise' Lan' an' you bet - ter get on
T.
well marked
B.1
leav - in' for the Prom - ise' Lan' an' you bet - ter get on
Moderato (♩=♩ of previous rhythm)
p
R.H.
L.H.
mf
Oh, we're
board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're
mf
Oh, we're
board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're


220
well marked
S.1
leav - in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you
S.2
well marked
T.
leav - in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you
B.1
S.1
bet - ter get on board, 'Cause we're leav - in' for the Prom - ise' Lan' an' you
S.2
T.
bet - ter get on board, 'Cause we're leav - in' for the Prom - ise' Lan' an' you
B.1

S.1
bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're—
A.
Alto f well marked
Oh, we're
T.
bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're—
B.2
2nd Bass f well marked
Oh, we're
221
S.1
A.
leav - in' for the Prom - ise'
T.
B.2
leav - in' for the Prom - ise'

S.2
A.
B.1
B.2
f
Yes, we're
Lan' an'___ you bet - ter get on
222
leav - in' for the Prom - ise' Lan' an' you bet - ter get on
leav - in' for the Prom - ise'

S.1
S.2
A.
T.
B.1
B.2
f
Oh, we're
board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're
Lan' an'___ you bet - ter get on
f
Oh, we're
board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're
Lan' an'___ you bet - ter get on
223
leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you
leav - in for the Prom - ise' Lan' an' you
leav - in' for the
leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you
leav - in' for the Prom - ise' Lan' an' you
leav - in' for the

S.1
bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you
S.2
bet - ter get on board, all you sin - ners, oh, you
A.
Prom - - ise' Lan' an' you
T.
bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you
B.1
bet - ter get on board, all you sin - ners, oh, you
B.2
Prom - - ise' Lan' an' you
S.1
bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're
S.2
bet - ter get on board, 'Cause we're
A.
bet - - ter get on
T.
bet-ter get on board, all you sin-ners, oh, you bet-ter get on board, 'Cause we're
B.1
bet - ter get on board, 'Cause we're
B.2
bet - - ter get on

224 Porgy *intones railroad sermon.*

S.1 leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

S.2 leav - in' for the Prom - ise' Lan' an' you

A. leav - - in' for the

T. leav-in' for the Prom-ise' Lan' an' you bet-ter get on board, all you sin-ners, oh, you

B.1 leav - in' for the Prom - ise' Lan' an' you

B.2 leav - - in' for the

S.1 bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you

S.2 bet - ter get on board, all you sin - ners, oh, you

A. Prom - - ise' Lan' an' you

T. bet - ter get on board, 'Cause we're leav - in' for the Prom-ise' Lan' an' you

B.1 bet - ter get on board, all you sin - ners, oh, you

B.2 Prom - - ise' Lan' an' you

S.1
bet - ter get on board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're
S.2
bet - ter get on board, 'Cause we're
A.
bet - - ter get on
T.
bet - ter get on board, all you sin-ners, oh, you bet - ter get on board, 'Cause we're
B.1
bet - ter get on board, 'Cause we're
B.2
bet - - ter get on
225
S.
leav - in',
ooh
leav - in',
A.
leav - in' for the Lan',
ooh
leav - in',
leav - in',
T.
leav - in' for the Lan',
ooh
B.
leav - in',
leav - in' for the Lan',

226
Animato ♩=♩ 104
S.
A.
T.
B.
ooh
Oh
f
Animato ♩=♩ 104
stringendo
ff cresc. molto
227
sff

228
S.
A.
T.
B.
f
Oh, we're wah wah
Oh, we're leav - in' for the Prom - ise'
wah
leav - in' for the Prom - ise' Lan'.
Lan',
3
7

229
S.
A.
T.
B.
mf
cresc.
Keep that driv - in' wheel a - roll - in', roll - in',
roll - in', roll - in', roll - in', roll - in', let it

S.
A.
T.
B.
ff
roll
sempre f
Un -
mf molto cresc.
sff
f
mf
230
til we meet our brud-der in the Prom - ise' Lan', in the

231
S.
A.
T.
B.
ff
Prom - - - - - ise'
f
CURTAIN
Lan'.
8
ff

232
8
mf
decresc.
3
mf
p
233
(train effect)
R.H.
mp
L.H.
6
f
sf

ACT II

Scene I

Moderato molto deciso ♩=112

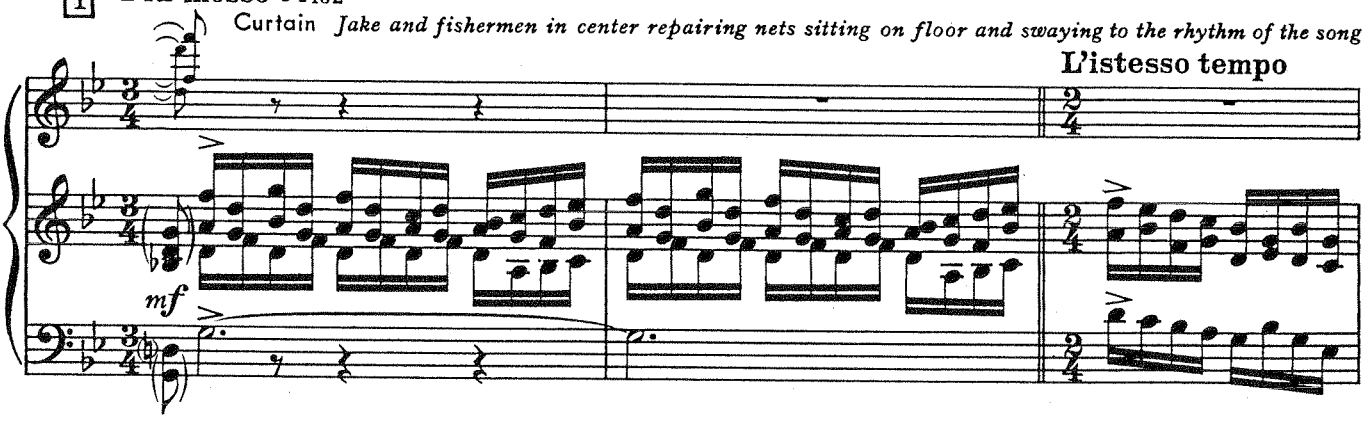
Before rise of curtain the chimes of St.Michael's are

heard striking nine. Jake and fishermen are singing a rowing song.

1 **Più mosso** ♩=132

Curtain *Jake and fishermen in center repairing nets sitting on floor and swaying to the rhythm of the song*

L'istesso tempo



as if actually rowing. Other principals of the cast sit about. Mingo enters.

2
Molto meno
Moderato commodo ♩=94
JAKE
mf
1. Oh, I'm a - go - in' out to de Black - fish banks no
if I meet Mis - ter Hur - ri - cane an'
R.H.
p
J.
mat - ter what de wed - der say,
Hur - ri - cane tell me no,
An' when I say I'm go - in' I means
I'll take ole Mis - ter Hur - ri - cane
un poch. rit.
J.
go - in', an' I'm leav - in' at de break o' day.
by the pants an' I'll throw him in de jail house do'.
mf
It take a
un poch. rit.

3 Meno mosso
espr.
(grunt)
J.
long pull to get there, huh! It take a long pull to
FISHERMEN
Tenors
mf
(pulling at net)
to get there, huh! to
Basses
mf
to get there, huh! to
Meno mosso
mp
più espr.
L. H.
J.
get there, huh! It take a long pull to get there, But I'll
get there, huh! to get there,
get there, huh! to get there,
L. H.

J.
an-chor in de Prom-ise' Lan', In de Prom-ise' Lan'. 2. An' Lawdy,
3. I got a
mf
ten.
In de Prom-ise' Lan'.
In de Prom-ise' Lan'.
ten

4 Tempo I.
J.
blis - ter on my set-tin' down place. I got a blis - ter in my han'
p
But I'm go - in' row dis lit - tle boat, trust me Gawd, Till I

un poch. rit.
5 Meno mosso
più espr.
J.
an - chor in de Prom - ise' Lan'. It take a long pull to
It take a long pull to
long pull to
Meno mosso
un poch. rit.
più espr.
get there, huh! It take a long pull to get there, huh! It take a
get there, huh! It take a long pull to get there, huh! It take a
get there, huh! long pull to get there, huh!
L.H.
L.H.

J.
long pull to get there, But I'll an - chor in de Prom - ise'
long pull to get there, But I'll an - chor in de Prom - ise'
Prom - ise'
long pull to get there, But I'll an - - chor
J.
Lan', In de Prom - ise' Lan', Lan'.
Lan', In de
Lan', In de Prom - ise' Lan', Lan'.
Lan', In de Prom - ise' Lan', Lan'.
f
p
f
p
f
p
f
p

6
Animato ♩=126
f
mf
p
7
ANNIE (speaking loudly from window)
f
Mus' be you mens for-got a-bout de pic-nic.
Ain' you knows dat de
mf
A.
p'rade start up de block at ten o'-clock?
8
JAKE (gathering up his tackle)
f
That's right, mens.
mf
p
J.
Turn out to-mor-row morn-in'
an' we'll push de
Sea-gull clean to de

J.
Black-fish banks,'fore we wet de an-chor.
mf scherzoso
9
CLARA (approaching Jake with baby in her arms)
mf tranquillo
Jake, you ain't plan-nin' to take de Sea-gull to de
mf p
Cl.
Black-fish banks, is you? It's time for de Sep - tem-ber storms
10
JAKE
mf
How you think dat boy go-in' get de col-lege ed-u-ca-tion,
p

11
(He pats Clara on shoulder and goes
J.
if I don' work hard an' make mon - ey?
mf
mf
with her to group at Maria's table)
12 Porgy at window laughing
mf poco cresc.
13 Moderato con gioja (Banjo Song)
PORGY (at window) happily
mf
Oh, I got plen - ty o' nut - tin',
An'
mf
R.H.
p leggiero
Po.
nut - tin's plen - ty fo' me. I got no car, got no mule, I

14
Po.
got no mis - er - y. De folks wid plen - ty o'
15
Po.
plen - ty got a lock on dey door, 'Fraid some-bod-y's a -
Po.
go - in' to rob 'em while dey's out a - mak - in' more. What
16
Po.
for? I got no lock on de door, (dat's no way to

Po.
be). Dey kin steal de rug from de floor, Dat's o-keh wid
17
cresc.
Po.
me, 'Cause de things dat I prize, Like de stars in de skies, all are free.
cresc.
18
Po.
Oh, I got plen-ty o' nut-tin', An' nut-tin's plen-ty fo'
f p R.H.
Po.
me. I got my gal, got my song, got Heb-ben de whole day

19
spoken mf
3
Po.
long. No use com-plain-in'! Got my gal, got my
(optional)
Po.
Lawd, got my song.
20
SERENA
mf
How he change!
mf Sop.
Por - gy change since dat wo - man come to live with he.
mf Alto
Por - gy change since dat wo - man come to live with he.
Tenor
Bass
p L. H.

S.
A.
T.
B.
mf
He ain' cross with chil-len no more, an' ain' you hear how
p
MARIA
21
mf
I tells you dat
he an' Bess all de time sing-in' in their room?

Ma.
nig-ger's hap - py now.
S.
Hap - py.
A.
Hap - py.
T.
Hap - py.
B.
Hap - py.
7
mf
R. H.
mf
22
PORGY
mp
I got plen-ty o' nut-tin', An' nut-tin's plen-ty fo' me. I
Tenors (hummed)
p
Hm
Hm
Basses (hummed)
p
Hm
Hm
p

Po.
got de sun, got de moon, got de deep blue sea. De
T.
Hm
Hm
B.
Hm
Hm
23
Po.
folks wid plen - ty o' plen - ty Got to pray all de day.
T.
Hm
Hm
B.
Hm
Hm

Po.
Seems wid plen-ty you sure got to wor-ry how to keep de deb-ble a - way,
T.
Hm
Hm
B.
Hm
Hm
24
Po.
— a - way.
mf I ain't a-fret-tin' 'bout hell Till de time ar-
T.
Hm
B.
Hm

Po.
rive. Nev-er wor-ry long as I'm well, Nev-er one to
Po.
strive to be good, to be bad, what de hell, I is glad I's a-live. Oh,
25
Po.
I got plen-ty o' nut-tin', An' nut-tin's plen-ty fo' me. I
p Sop.
Hm
Hm
p Alto
Hm
Hm
p Tenor
Hm
Hm
p Bass
Hm
Hm
f R.H.

Po.
got my gal, got my song, Got Heb-ben de whole day long.
S.
Hm
Hm
A.
Hm
Hm
T.
Hm
Hm
B.
Hm
Hm
26
spoken
f
3
Po.
No use com-plain-in', Got my gal, got my Lawd,
S.
mp
Got his gal, got his
A.
mp
Got his gal, got his
T.
mp
Got his gal, got his
B.
mp
Got his gal, got his

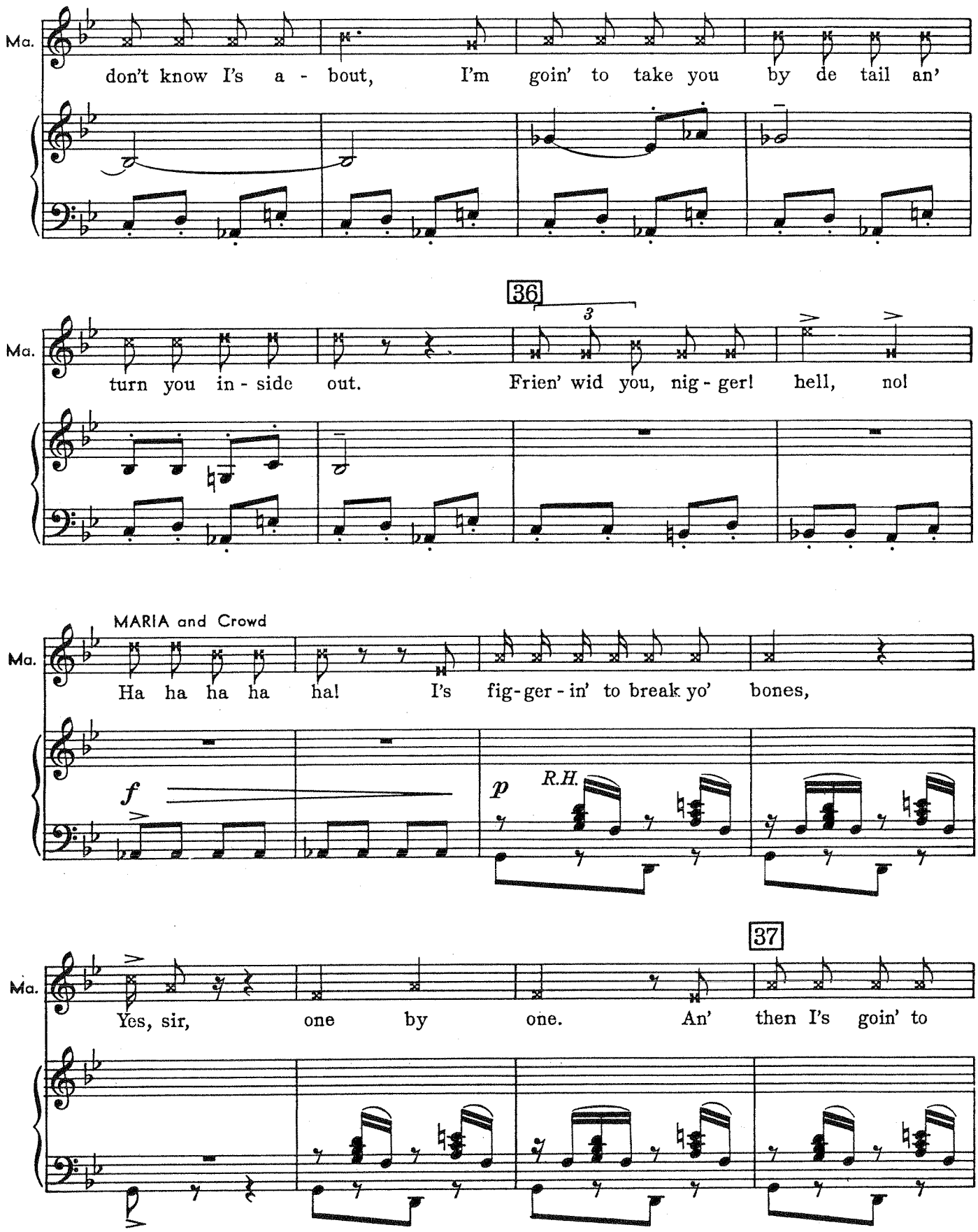
(optional)
Po.
got my song!
S.
Lawd.
A.
Lawd.
T.
Lawd.
B.
Lawd.
mf cresc.
27
L'istesso tempo
Po.
MARIA
p
Lis-sen there, what I tells you.
L'istesso tempo
f
p
col 8

SERENA
mp
Go 'long with you, dat wo - man ain't de kin' for to make a crip - ple
S.
hap - py. It take a kil - ler like Crown to hol' her down.
Sporting Life saunters over to Maria's table and takes a seat.
28
Poco agitato
f
f
29 Maria puts down kettle and
Moderato ♩=88
mf
espr.
stands looking at him.
espr.
tr
cresc.
Maria seizes his hand and blows white powder from his palm.
f

30
Allegro agitato
SPORTING LIFE (springing up furiously)
f
What you t'ink you do - in'? Dat
f
p
S. L.
stuff cos' mon-ey.
cresc.
f
sf
31
Moderato
MARIA (threateningly)
f
Lis-sen here, I ain' say nut-tin', no matter how drunk you get dese boys 'roun' here on rot - gut whis-key,
Ma.
but no - bod - y ain' go - in' ped - dle hap - py dust 'roun' my shop.
mf

Ma.
Does you hear what I say?
SPORTING LIFE
Oh, come on now, ole la - dy, le's you an' me be
Takes S. Life by throat—bends him back over table— picks up carving knife.
(spoken)
f
Frien' wid you nig - ger, hell, no!
32 Allegro giocoso ♩=132
(with menace)
I
S. L.
frien'.
L.H.
Allegro giocoso ♩= 132
(muffled drums)
etc.
ff
hates yo' strut-tin' style,
Yes, sir, An' yo' god damn sil-ly
p

33
Ma.
smile, An' yo' ten cent di'-mon's an' yo' fi' cent butts. Oh, I
34
Ma.
hates yo' guts. Some - bod-y's got to carve you up to
f
p
Ma.
set these nig-gers free An' de writ - in' on the wall says it's a -
3
35
Ma.
goin' to be me. Some night when you is full of gin an'


Ma.
don't know I's a - bout, I'm goin' to take you by de tail an'
36
3
Ma.
turn you in - side out. Frien' wid you, nig - ger! hell, no!
MARIA and Crowd
Ma.
Ha ha ha ha ha! I's fig - ger - in' to break yo' bones,
f
p
R.H.
37
Ma.
Yes, sir, one by one. An' then I's goin' to

Ma.
carve you up an' hang you in de sun. I'll feed yo' meat to
38
buz-zards an' give 'em bel-ly aches, An' take yo' bones to Kit-ti-wah to
stacc.
freely
3
pi-zen rat-tle-snakes. Frien's wid you, Nig-ger? I fears I mus' de-
39
cline! I soon-er cuts mah own throat 'fore I calls you frien' of mine!
f
L.H.

Moderato
Lawyer Frazier enters. Maria sees him and stops holding Sporting Life.
40
41
Frazier looks around court.
Allegretto con umore ♩.=80
mf
L.H.
mf
42
MARIA
mf
Morn-in', Lawyer, look-in' for some-bod-y?
p
Ma.
FRAZIER
mf
He sho do, right o-ver there's his room.
Por-gy live here, don't he?

(spoken) f
Ma.
Here Por-gy, Here's Law-yer Fra-zier to see you.
43
Fr.
mf a tempo
Morn-in', Por-gy, _
colla parte
p a tempo
PORGY
mp
Morn-in', Law-yer._
Fr.
'Ain't that Crown's Bess in yo' room?
f
Po.
No sir, she ain't,_ she's Por-gy's Bess.
44
Fr.
f
Ah ha, ah ha,
L.H.
mp

Po.
Huh!
Fr.
Por - gy's Bess, eh, Den I guess she'll be want-in' di-vorce. Ef de
Fr.
wo-man liv-in' wid you now, she got to have di-vorce from Crown or else it ain't le - gal.
colla parte
45
Takes document from pocket and shows it to Porgy.
L.H.
mf a tempo scherzoso
PORGY
f
How much dat t'ing cost?
L.H.

46
(shouting to room)
f
Po.
FRAZIER
Bess, you
One dol-lar, dat is, if there ain' no com-pli-ca-tions.
fp
p
BESS
mf
What you think, Por-gy?
Po.
likes to have di-vorce?
L.H.
mf
p
B.
Po.
I'm a-go-in' to buy you a di-vorce.

47
Porgy counts out money, hands it to Frazier.
FRAZIER
f
Wait a min-ute,
It ain't
L.H.
mf a tempo
sfz
p
48
Chorus (shouts)
f
Bess!
Fr.
glances at crowd,
le - gal yet.
Yo' name?
3
f brillante
R.H.
L.H.
L.H.
BESS
4
Twen - ty year.
mf
Fr.
Yo' age?
L.H.
R.H.
L.H.

49 Moderato con anima ♩=88
Sop. f
Lord, Lord, lis - ten what she say, dat gal's thir - ty if
Alto f
Lord, Lord, lis - ten what she say, dat gal's thir - ty if
Ten. f
Lord, Lord, lis - ten what she say, dat gal's thir - ty if
Bass f
Lord, Lord, lis - ten what she say, dat gal's thir - ty if
Moderato con anima ♩=88
mf
sfz mp
50
Frazier glares at crowd.
S.
she's a day!
A.
she's a day!
T.
she's a day!
B.
she's a day!
f brillante
R.H.
L.H.

FRAZIER
51
Come prima
You de - sire_ to be di-vorce from dat man Crown?
S.
A.
T.
B.
f
Sho' she do,_ sho' she do,_
Come prima
colla parte
mf
52
Con moto
Fr.
I'm ask-in' you.
Yes suh, yes suh, sho' she do!
sfz mp
p

BESS
mf
Yes boss, dat's true.
Fr.
Ad-dress the court as "yo' honor."
f marcato
colla parte
53
Animato ♩= 88
Sop.
f
Yes, yo' hon - or.
Alto
f
Yes, yo' hon - or.
Ten.
f
Yes, yo' hon - or.
Bass
Animato ♩= 88
mp
p
Cymb.
etc.

FRAZIER
mp 3
When was
S.
A.
T.
B.
f
Yes, yo' hon - or.
L.H.
sfz
54
Moderato ♩.= 66
BESS
I don't right - ly re - mem - ber, yo' hon - or.
Fr.
you an' Crown mar - ry?
Moderato ♩.= 66
p
colla voce
a tempo, legato

LILY
f
(in triumph)
Dat gal ain' nev - er mar - ry!
Fr.
One yeah, five yeah, ten yeah, what?
con umore
L.H.
sf
Fr.
Ah, dat's a com - pli - ca - tion!
55
Animato ♩=88
mf
Sop.
Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,
Alto
Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,
Ten.
Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,
Bass
Dat's a com - pli - ca - tion, Dat's a com - pli - ca - tion,
Animato ♩=88
p

Vivo
S.
A.
T.
B.
Lord, Lord.
Bass voice (spoken slowly)
Dat is a com-pli-ca-tion!
colla parte
56 Moderato
PORGY
You can't sell her di - vorce, gim-me back my dol - luh!
57 Animato ben ritmato ♩=96
FRAZIER
'Course I sells di - vorce you
accel.
ten.

Fr.
got no right to laugh,
but it take ex-pert to di-vorce
colla parte
Fr.
(consults paper)
wo-man what ain't mar-ry,
an' it cos' you, a-hem,
dol-lar an' a half.
R.H.
L.H.
58 Allegretto
BESS
Don't pay him, Por-gy.
Don't let him take you in.
L.H.
FRAZIER
59 (Porgy counts out extra money — and hands it to Frazier, who
Calmato ♩=92
All right, go on liv-in' in sin.
colla parte
mp espressivo

signs and seals paper and hands it to Bess.

60
Come prima ♩= 88
Sop. f
Wo-man to la - dy! Wo-man to la - dy! Lord, Lord,
Alto f
Wo-man to la - dy! Wo-man to la - dy! Lord,_ Lord,_
Ten. f
Wo-man to la - dy! Wo-man to la - dy! Lord, Lord,
Bass f
Wo-man to la - dy Wo-man to la - dy! Lord,_ Lord,_
Come prima ♩= 88
mf
sfz p
61
Animato ♩= 126
S.
wo-man to la - dy!
A.
wo-man to la - dy!
T.
wo-man to la - dy!
B.
wo-man to la - dy!
Animato ♩= 126
mf accel.

SCIPIO (shouting)
Dey's a Buck - ra com - in'.
ANNIE
62
(The atmosphere changes to one of secretiveness as Alan Archdale enters.)
What he say?
SERENA
W'ite gen'- man.
63
ARCHDALE (White man)
Boy!
f scherzoso

64

(Boy turns and runs as though devil chased him.)

Archdale *turns to Scipio.*

(Scipio approaches.)

Ar.

Come here, boy!

mf rapido

colla parte

Ar.

I'm look-ing for a man by the name of Por - gy. Which is his room?

SCIPIO

No, suh.

Ar.

Come, don't you know Por - gy?

mf

f *pp*

(goes to Clara)

Ar.

I'm look-ing for a man named Por-gy; Can you di-rect me to his room?

colla parte

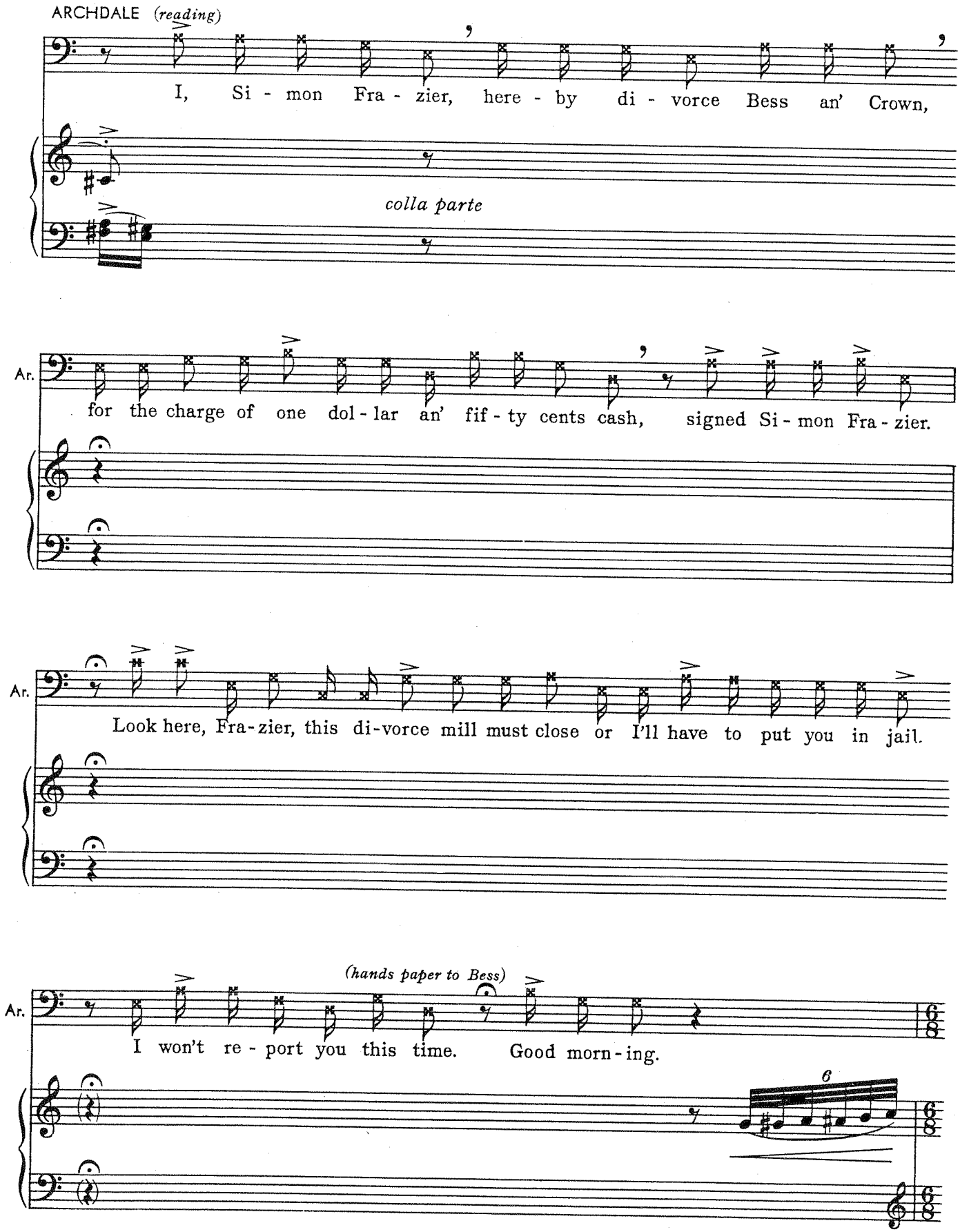
mf

65
CLARA (Raising her voice)
(There is a
A - ny - bod - y here know a man name Por - gy?
f pp
sempre colla parte
general negative shaking of heads.)
ARCHDALE
Serena opens door, looks at Archdale, then addresses court.
Come, I'm a friend of his, Mis-ter Arch-dale, I have good news for him.
f
mf
SERENA
f
3
Go 'long and wake Por - gy.
Can't you tell folks when you see 'em?
f pp
5
f pp
CLARA (surprised)
f
Oh you mean Por - gy!
I ain' un - der - stan' what name you say.
MINGO
Oh, de gen'-man mean Por - gy.
6
p
f pp

66
Moderato
Cl.
Wake up Por - gy, a gen'-man come to see you.
JAKE
Dat's him, boss, dat's ole Por-gy. Glad to serve you boss.
Moderato
p a tempo
mf
PORGY
How you does, boss?
ARCHDALE
Good morn-ing, I've come to tell you a-bout your friend, Pe-ter,
mfp
f
colla parte
Ar.
who got locked up on ac - count of the Rob-bins mur - der.
mf

67
PORGY
How you come to care, boss?
Ar.
His folks used to be-long to my fam'-ly
p a tempo
f
espr.
Po.
He sho' got plen-ty of trou-ble.
Ar.
and I just heard he was in trou-ble.
mf
p
espr.
Ar.
Well,you can tell all of Pe-ter's friends I'll go his bond. He'll soon be back home a-gain.
mf

68 Moderato ♩=124
PORGY
mf
Frazier (comes out of cook shop)
(Everyone on stage thanks and blesses Archdale for his kindness.)
Thank you, boss. Gawd bless you, boss,
mf poco marcato
69
Moderato ♩.=88
Po.
bless you, bless you!
FRAZIER
(not too fast)
Good morn-in' Mis-ter Arch-dale.
Moderato ♩.=88
f precipitoso
fp
ARCHDALE
Good morn-ing Fra-zier, hope you're not sell-ing a-ny more di-vorc-es.
colla parte
mf
PORGY (spoken)
(hands paper to Archdale)
He jus' made a la-dy out of Bess for a dol-lar an' a half.
p a tempo
mf


ARCHDALE (reading)
I, Si - mon Fra - zier, here - by di - vorce Bess an' Crown,
colla parte
Ar.
for the charge of one dol - lar an' fif - ty cents cash, signed Si - mon Fra - zier.
Ar.
Look here, Fra-zier, this di-vorce mill must close or I'll have to put you in jail.
(hands paper to Bess)
Ar.
I won't re - port you this time. Good morn-ing.
6

70
Giocoso
PORGY
Good morn - in', Mis - ter Arch - dale.
FRAZIER
mf
Gawd bless you, boss.
Gawd bless you!
Giocoso
mp
At this point a great bird flies low, frightening everybody.
Subito molto animato ♩.=90
Più mosso 𝅗𝅥=80
Po.
tr
ff
71
Tempo primo ♩.=90
Po.
Look out, dat's a buz-zard!
tr
p

Sopr.
Drive um off, don't let um light, chase a-way dat buz - zard!
Alto
Drive um off, don't let um light, chase a-way dat buz - zard!
Ten.
Drive um off, don't let um light, chase a-way dat buz - zard!
Bass
Drive um off, don't let um light, chase a-way dat buz - zard!
ARCHDALE
What is it, what's the mat-ter?
S.
A.
T.
B.

72

PORGY *f*

Boss, dat bird mean trou - ble. Once de buz-zard fold his wing an' light o - ver yo'

colla parte

fz *p*

Po.

house, all yo' hap-pi-ness done dead.

f *sfp*

73 **Moderato energico**

dramatically

f

Po.

Buz - zard keep on fly - in' o - ver,

mf *con espressione dramatica*

Po.

take a - - long yo' shad - ow.

Po.
Ain' no - - bod - y dead dis morn - in',
74
liv - in's jus' be - gun. Two is strong where
sfz p
mf
one is fee - ble; man an' wo - man liv - in', work - in',
75
Shar - in' grief an' shar - in' laugh - ter, An' love like Au - gus'
sf
p

Po.
sun.
6
mf a tempo
Subito molto animato ♩.= 90
f L.H.
76
f
Trou - ble,
f decresc.
mf
is dat you o - ver yon - der look - in' lean an' hun - gry?

Po.
Don' you let dat buzzard keep you hangin' 'round my do'.
(simile)
cresc. molto
77 Andante
mp (freely)
f (commandingly)
Ain' you heard de news this morn-in'?
Step out, brud-der,
sff
mf pesante
hit de grav-el; Por-gy who you used to feed on,
78
Subito animato
rit.
Don' live here no mo'.
f

(laughing)
f
(spoken)
Po.
Ha, ha, ha, ha, ha! Ha! Buzzard, on yo' way!
mf
79 Tempo I
mf
Ole age, what is you a - ny-how,
mp
nut - tin' but be - in' lone - ly.
f
Pack yo' things an' fly from here,

80
Po.
Car - ry grief an' pain. Dere's two folks liv-in'
Po.
in dis shel-ter Eat-in', sleep-in', sing-in', pray-in'.
Po.
Ain' no such thing as lone - li - ness. An' Por-gy's young a -
cresc.
fp
sff
mp
81 Grave
Po.
gain.
f robusto

Più mosso

Po. *f* Buzzard, keep on fly - in', Por - gy's young a -

Sop. *f* Buzzard, keep on fly - in', Nev - er come a -

Alto *f* Buzzard, keep on fly - in', Nev - er come a -

Ten. *f* Buzzard, keep on fly - in', Nev - er come a -

Bass *f* Buzzard, keep on fly - in', Nev - er come a -

Più mosso

mf

82 Molto energico

Po. gain.

S. gain.

A. gain.

T. gain.

B.

Molto energico

ff *sff*

The court empties itself, people scatter to their rooms. Sporting Life sneaks up to Bess.

83 **Moderato animato**

f

marcato

84

Più mosso

SPORTING LIFE

'Lo Bess, go - in' to pic - nic?

mf

BESS *mp*

No, guess I'll stay home.

brillante

p

85 **Moderato con moto**

mf SPORTING LIFE

Pic - nics is al - right for these small town nig - gers, but we is use to the

mp espr.

S.L.
high life, you know. You an' me we un - der-stands each oth - er.
S.L.
I can't see for the life of me what you is hang - in'
86
S.L.
roun' this place for; Why with yo' looks, Bess, an' yo' way with the boys,
S.L.
there's big mon - ey for you an'
mf

BESS f
I can't re - mem - ber
S.L.
me in New York.
(quickly and angrily)
B.
ev - er meet-in' a nig-ger what I likes less than I does you.
S.L.
f
colla parte
f
87
S.L.
poco accel. e cresc.
Oh, come on now,
how a-bout a lit-tle touch of hap - py dus' for
p poco accel. e cresc.

BESS
f
I's through with that stuff.
(Removes paper from hat band.)
S.L.
old time sake?
Come on, give me yo'
L.H.
88
Porgy opens door and listens unobserved.
B.
I tells you, I's through!
S.L.
han'.
Just a
p calmato
B.
No, no,
S.L.
pinch, not e-nough to hurt a flea.
poco eccitato

89
Commodo
B.
I done give up dope.
S.L.
f
Tell that to some-bod-y else,
Commodo
tr
Porgy's hand reaches from door and seizes Sporting Life's wrist.
S.L.
No-bod-y ev-er gave up hap-py dus'.
mf
90
Agitato
S.L.
Leggo, you dam' cripple!
Gawd, what a grip for a
tr
fp
mf
tr
L.H.

S.L.
piece of a man!
PORGY
Sport-in' Life,_ you keep a-way from my
Po.
wo - man,_
or I'll break yo' damn neck!
SPORTING LIFE
I'd like to see a lous - y crip - ple, like you, break my neck.
colla parte
7
mp

91
BESS
Go 'long now.
Po.
If I get my hands on you once more, you'll see quick e-nough.
L.H.
SPORTING LIFE
mf
All - right, yo' men frien's come an' they go, but re-mem-ber ole Sport-in' Life
p
colla parte
92
Agitato come sopra
S.L.
an' de hap-py dus' here all a-long.
PORGY
Get out, you rat, you louse, you buz-zard.
Agitato come sopra
mp

Sporting Life saunters off. Jake and Clara come from their door with basket. Both are dressed for the picnic.

Poco allargando
mp espr.
calmato
95
Andantino cantabile
PORGY mf
Bess, you is my wo - man
mf con calore
Po.
now, you is, you is! An' you mus' laugh an' sing an' dance for
Po.
two in - stead of one.

96

Po.

Want no wrin - kle on yo' brow, no -

Po.

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

97

Po.

done. Oh, Bess, my Bess! De real—

mf

Po.

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

poco rit.

mf

98 **Tempo I. molto cantabile**

BESS

Por - - - gy, I's yo' wo - man now, I is,

mf *più espressivo*

B. I is! An' I ain' nev-er go - in' no-where 'less you shares de

B. fun. Dere's no

stringendo *rall.* *a tempo*

B. wrin - kle on my brow, no - how, but

Subito più mosso
B.
I ain' go-in'! You hear me say-in', if you ain' go-in',
L.H.
100
rall.
f a tempo
rit.
wid you I'm stay - in'. Por - - gy, I's yo' wo - man
a tempo
rall.
f
rit.
marcato
a tempo
rit.
Poco sostenuto
(gently)
now! I's yours for ev - er,— Morn-in' time an' ev-'nin' time an'
a tempo
rit.
p dolce
sum-mer time an' win-ter time.
PORGY
Morn - in' time an' ev - 'nin' time an'

101

Po.

sum - mer time an' win - ter time, Bess,

mf animando

Po.

you got yo' man.

rit.

102 **Tempo I. molto cantabile**

BESS

Por - - - gy, I's yo' wo - man now, I is,

Po.

Bess, you is my wo - man now an' for - ev - er.

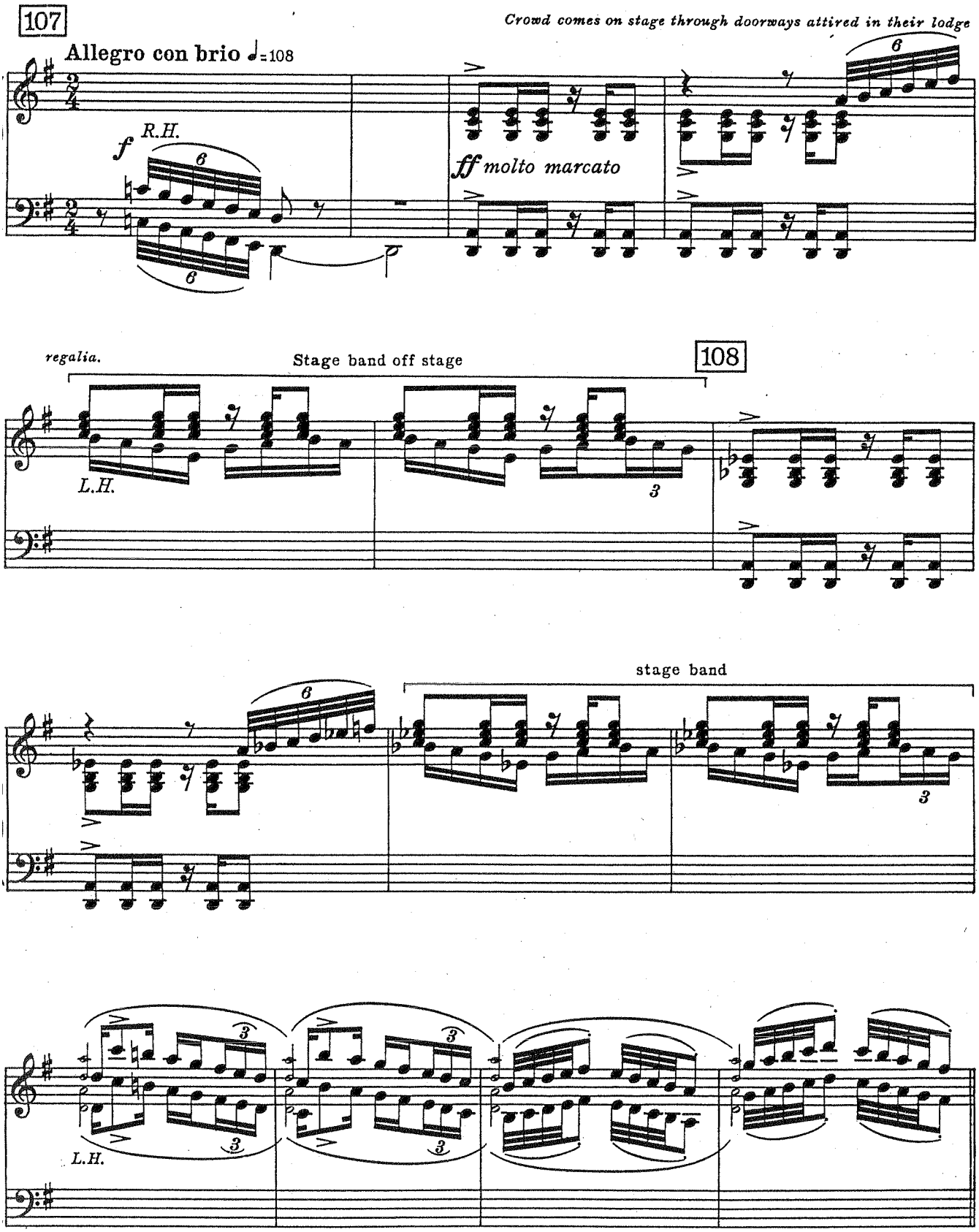
mf più espressivo

B.
Po.
I is! An' I ain' nev-er go-in' no-where 'less you shares de
Dis life is jes' be - gun,
Bess, we two is
rall.
103
a tempo
fun.
Dere's no
one
now an' for-ev - er.
Oh, Bess, don'
stringendo
rall.
a tempo
wrin - kle on my brow, no - how, but
min' dose wo - men. You got yo' Por - gy, you loves yo' Por - gy,

Subito più mosso
B.
Po.
I ain' go - in'! You hear me say - in', if you ain' go - in',
I knows you means it, I seen it in
L.H.
104
rall.
f a tempo
wid you I'm stay - in'. Por - - gy,
yo' eyes, Bess. We'll go
rit.
a tempo
I's yo' wo - man now! I's yours for - ev - er.
swing - in' through de years a - sing - in'.

gently
B.
Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.
(humming)
Po.
Hmm
p dolce
(humming)
B.
Hmm
Po.
Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.
105
(They embrace.)
allargando
B.
Oh my Por - gy,
Po.
My Bess,
mf animando
p allargando

B.
Po.
a tempo
3
my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:
a tempo
3
my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:
a tempo
dolcissimo
106
Por - gy, I's yo' wo - man now.
Oh, my Bes - sie, we's hap - py now,
We is one now.
espr. e rit.
pp
dim.


107
Crowd comes on stage through doorways attired in their lodge
Allegro con brio ♩=108
f R.H.
6
6
ff molto marcato
6
regalia.
Stage band off stage
108
L.H.
3
stage band
6
3
3
3
L.H.

Residents of the row pour from the doorways singing and dancing with the band.
109
Tempo di Marcia giocoso ♩=108
Sopr.
mf Oh, I can't sit down! Ah,
Alto
mf Oh, I can't sit down! Got to keep a - go - in' like de
Ten.
mf Oh, I can't sit down! Got to keep a - go - in' like de
Bass
mf Oh, I can't sit down! Got to keep a - go - in' like de
Stage band comes on playing.
Tempo di Marcia giocoso ♩=108
mf
110
S.
Oh, I can't sit down!
A.
flow-in' of a song. Oh, I can't sit down!
T.
flow-in' of a song. Oh, I can't sit down!
B.
flow-in' of a song. Oh, I can't sit down!

111
S.
A.
T.
B.
Ah!
To - day I is
Guess I'll take my hon-ey an' her sun-ny smile a - long!
To - day I is
Guess I'll take my hon-ey an' her sun-ny smile a - long!
To - day I is
Guess I'll take my hon-ey an' her sun-ny smile a - long!
To - day I is
marc.
gay an' I's free,
Jes' a - bub - bl - in', noth-in' trou - bl - in'
gay an' I's free,
Jes' a - bub - bl - in', noth-in' trou - bl - in'
gay an' I's free,
Jes' a - bub - bl - in', noth-in' trou - bl - in'
gay an' I's free,
Jes' a - bub - bl - in', noth-in' trou - bl - in',

112
S.
me. Oh, I's gwine to town. I
A.
me. Oh, I's gwine to town. I
T.
me. Oh, I's gwine to town. I
B.
noth-in' trou-blin' me, Oh, I's gwine to town. I
can't sit down.
A.
can't sit down.
T.
can't sit down.
B.
can't sit down.
f

113
S.
Hap-py feel-in' in my bones a-steal-in', no con-ceal-in'
A.
Hap-py feel-in' in my bones a-steal-in', no con-ceal-in'
T.
Hap-py feel-in' comes a-steal-in', no con-ceal-in'
B.
Hap-py feel-in' comes a-steal-in', no con-ceal-in'
mf
114
S.
Dat it's pic-nic day. Sho' is dan-dy,
A.
Dat it's pic-nic day. Sho' is dan-dy,
T.
pic-nic day. Sho' is dan-dy,
B.
pic-nic day. Sho' is dan-dy,
p

S.
got de lick - er han - dy, Me an' Man - dy we is on de
A.
got de lick - er han - dy, Me an' Man - dy we is on de
T.
got de lick - er han - dy, Me an' Man - dy we is on de
B.
lick - er han - dy, Me an' Man - dy we is on de
f
S.
way 'cause dis is pic - nic day.
A.
way 'cause dis is pic - nic day.
T.
way 'cause dis is pic - nic day.
B.
way 'cause dis is pic - nic day.
R.H.

115
S.
A.
T.
B.
mf
Oh, I can't sit down! Ah,
Oh, I can't sit down! Got to keep a - jump-in' to de
Oh, I can't sit down! Got to keep a - jump-in' to de
Oh, I can't sit down! Got to keep a - jump-in' to de
116
Oh, I can't sit down!
thump-in' of de drum! Oh, I can't sit down!
thump-in' of de drum! Oh, I can't sit down!
thump-in' of de drum! Oh, I can't sit down!

S.
Ah,
To -
A.
Full of lo - co - mo - tion like an o - cean full of rum!
To -
T.
Full of lo - co - mo - tion like an o - cean full of rum!
To -
B.
Full of lo - co - mo - tion like an o - cean full of rum!
To -
117
S.
day I is gay an' I's free,
Jes' a - bub - bl - in',
A.
day I is gay an' I's free,
Jes' a - bub - bl - in',
T.
day I is gay an' I's free,
Jes' a - bub - bl - in',
B.
day I is gay an' I's free,
Jes' a - bub - bl - in',
marc.

S.
noth - in' troub - bl - in' me. Oh, I's gwine to
A.
noth - in' troub - bl - in' me. Oh, I's gwine to
T.
noth - in' troub - bl - in' me. Oh, I's gwine to
B.
noth - in' troub - bl - in', noth - in' trou - blin' me. Oh, I's gwine to
118
S.
town. I can't, jes' can't
A.
town. I can't, jes' can't
T.
town. I can't, jes' can't
B.
town. I can't, jes' can't
mp

Maria comes with huge basket.
119
Band turns and leaves, followed by picnickers.
MARIA to Bess
What's de mat-ter wid you,
S.
sit down!
A.
sit down!
T.
sit down!
B.
sit down!
p
Ma.
sis - ter?
Ain't you know you go - in' be late for de pic - nic?
BESS
mp
I stay - in' with Por - gy.
10
mf
p

120

MARIA

mp Sho' you go - in', Ev - 'ry - bod - y go - in'. You got to help me wid my

p leggiero

Goes in room and returns with hat.

Ma. bas - ket; Come now, where's yo' hat?

cresc.

121

Ma. What's dis talk a - bout

f marcato

p

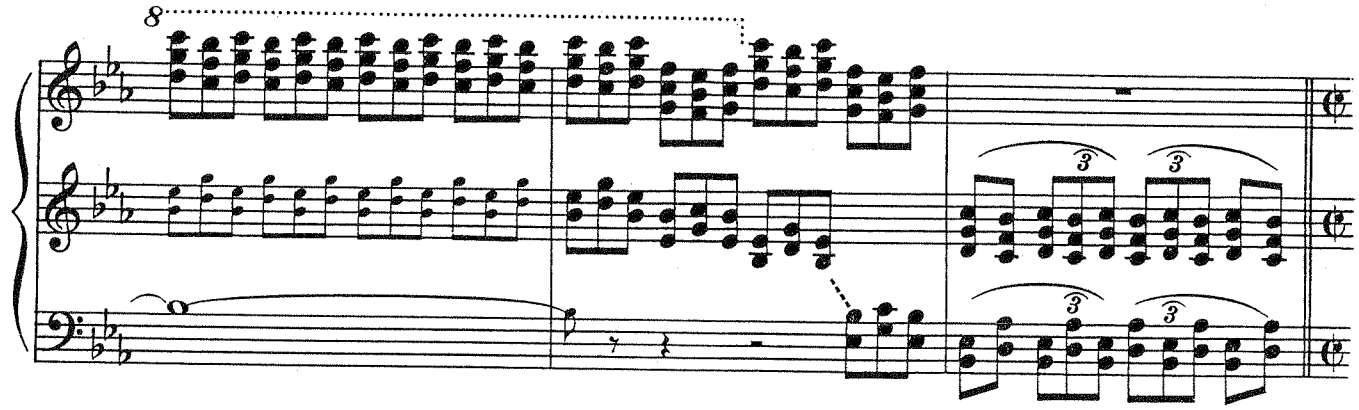
Ma. stay - in' home when ev - 'ry - bod - y go - in' to de pic - nic?

mf

122
Andantino
BESS mf (with tender feeling)
Por - gy, I hates to go an' leave you all a - lone.
PORGY mf (warmly)
Bess, my hon - ey,
Andantino
p dolce espr.
B.
Po.
I so glad to have you go, I been want-in' you to be so
con tenerezza
123
B.
Yes, Por - gy, I know.
Po.
hap - py here in Cat - fish Row.
Go, chile, go.

MARIA
Come on, chile, get in - to dese clo'es. You stay roun' here an' you'll die of de
p semplice
124
Ma.
lone - some - blues. Come on now, hur-ry up. We'll be late for dat boat.
mf espr. senza rit.
Maria and Bess take basket.
BESS
Good - bye,
legato
p

B.
(exits)
Por - gy.
PORGY
Good - bye,
hon - ey.
8
simile
simile
(off stage)
125
B.
Good - bye,
Por - gy,
Good -
8
pp
B.
bye.
8
sempre pp
mp e ben cantando



Porgy sings in happy vein as he goes up steps to his room.

126 **Moderato** ♩ = 66

PORGY

mp I got plen - ty o' nut - tin', An' nut - tin's plen - ty fo'

p

p

simile

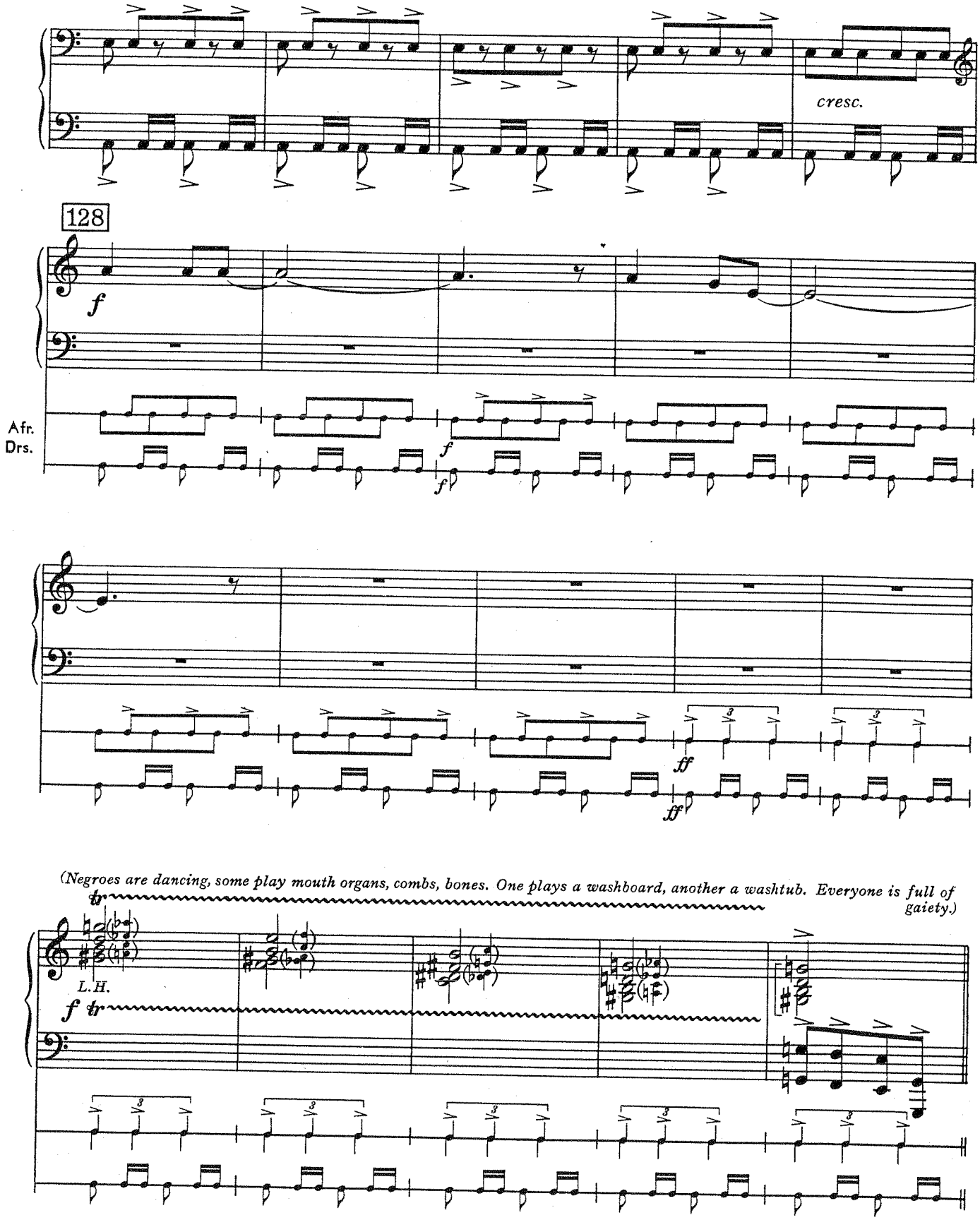
Po. me. I got my gal, got my Lawd, got

simile

Optional
127
Po.
Heb-ben de whole day long.
Got my gal,
got my Lawd,
got my song.
Curtain
mf cresc.
f
f

ACT II

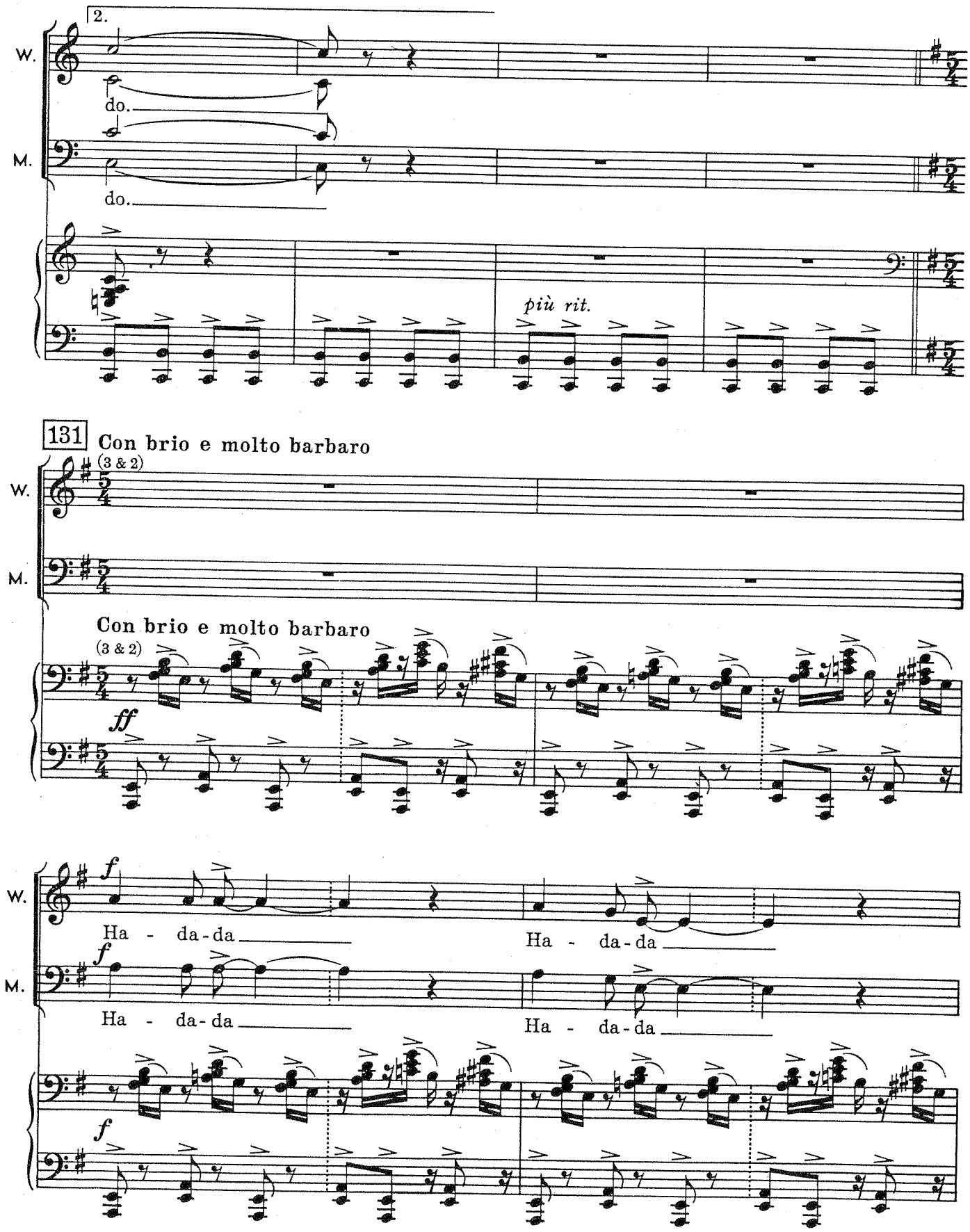
Scene II



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

129
Women
f with abandon
I ain' got no shame do-in' what I like to
Men
f
I ain' got no shame do-in' what I like to
mf
R.H.
W.
M.
do. I ain' got no
do. I ain' got no
f marcato
R.H.
mf
R.H.
shame do-in' what I like to do.
shame do-in' what I like to do.
f marcato
R.H.

130
W.
M.
f
Sun ain' got no shame, Moon ain' got no shame,
mf
So I ain' got no
R.H.
1.
shame do-in' what I like to do.
L.H.
ff


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
W.
Ha - da-da
Ha - da-da
f
M.
Ha - da-da
Ha - da-da
f

W.
M.
Ha da da da da da da da da
Ha da da da da da da da da
mf cresc.
f
W.
M.
Ha
Ha da da
Ha
Ha da da
W.
M.
Ha da da da da ha da da da da Ha da da da da ha da da da da
Ha da da da da ha da da da da Ha da da da da ha da da da da

W.
M.
da
Ha da da da da da
da
Ha da da da da da
W.
M.
ha da da da
Ha da da
ha da da da
Ha da da
W.
M.
Ha da da da da da
Ha da da
Ha da da da da da
Ha da da

W.
M.
accel.
accel.
accel.
ff
Ah
ff
Ah
ff
W.
M.
L.H.

132
Moderato ♩= 98
sff
mf
scherzoso
SPORTING LIFE
mp
Happily, with humor
It ain't ne-ces-sa-ri-ly so, It
W.
M.
mp
It
mp
It
p
S.L.
ain't ne-ces-sa-ri-ly so, De t'ings dat yo' li'-ble To
W.
ain't ne-ces-sa-ri-ly so.
M.
ain't ne-ces-sa-ri-ly so.
R.H.

S.L.
read in de Bi - ble, it ain't ne - ces - sa - ri - ly so.
R.H.
S.L.
Li'l Da - vid was small, but oh my! Li'l
W.
Li'l
M.
Li'l
S.L.
Da - vid was small, but oh my! He fought big Go - li - ath who
W.
Da - vid was small, but oh my!
M.
Da - vid was small, but oh my!
R.H.

S.L.
lay down an' di - eth. Li'l Da - vid was small, but oh my!
W.
my!
M.
R.H.
133
Allegro giocoso
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.

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
mf
Yeah! Oh, Jo - nah, he lived in de whale, Oh,
mf
Oh,
mf
Oh,
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.
p
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-aoh'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
mp
Yeah! It ain't ne - ces - sa - ri - ly so, It
mp
It
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.
S.L.
deb - ble's a vil - lun, But 'tain't ne - ces - sa - ri - ly so. To
mf
R.H.
mf
135
S.L.
get in - to Heb - ben don' snap for a seb - ben! Live clean! Don' have no
legato

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
mp
S.L.
years, Me - thus'-lah lived nine hun-dred years, But
mf
W.
mp
Me - thus'-lah lived nine hun-dred years.
M.
mp
Me - thus'-lah lived nine hun-dred years.
mf

S. L.
who calls dat liv - in' When no gal 'll give in To
S. L.
no man what's nine hun-dred years?
mp
I'm
R. H.
136
un poch. meno
S. L.
preach-in' dis ser-mon to show,
It ain't nes - sa ain't nes - sa
poco a poco cresc.
mp un poch. meno
poco a poco cresc.

S. L.
W.
M.
ain't nes - sa_ ain't nes - sa_ ain't ne - ces - sa - ri - ly
rall.
ain't ne - ces - sa - ri - ly
ain't ne - ces - sa - ri - ly
rall.
mf a tempo
so.
mf
so.
mf
so.
mf a tempo
f

Dance (Sporting Life)
137
f
S.L.
mf
I'm
W.
mf
I'm
M.
mf
I'm

Un poch. meno
S.L.
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
rall.
S.L.
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 ♩ = 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.

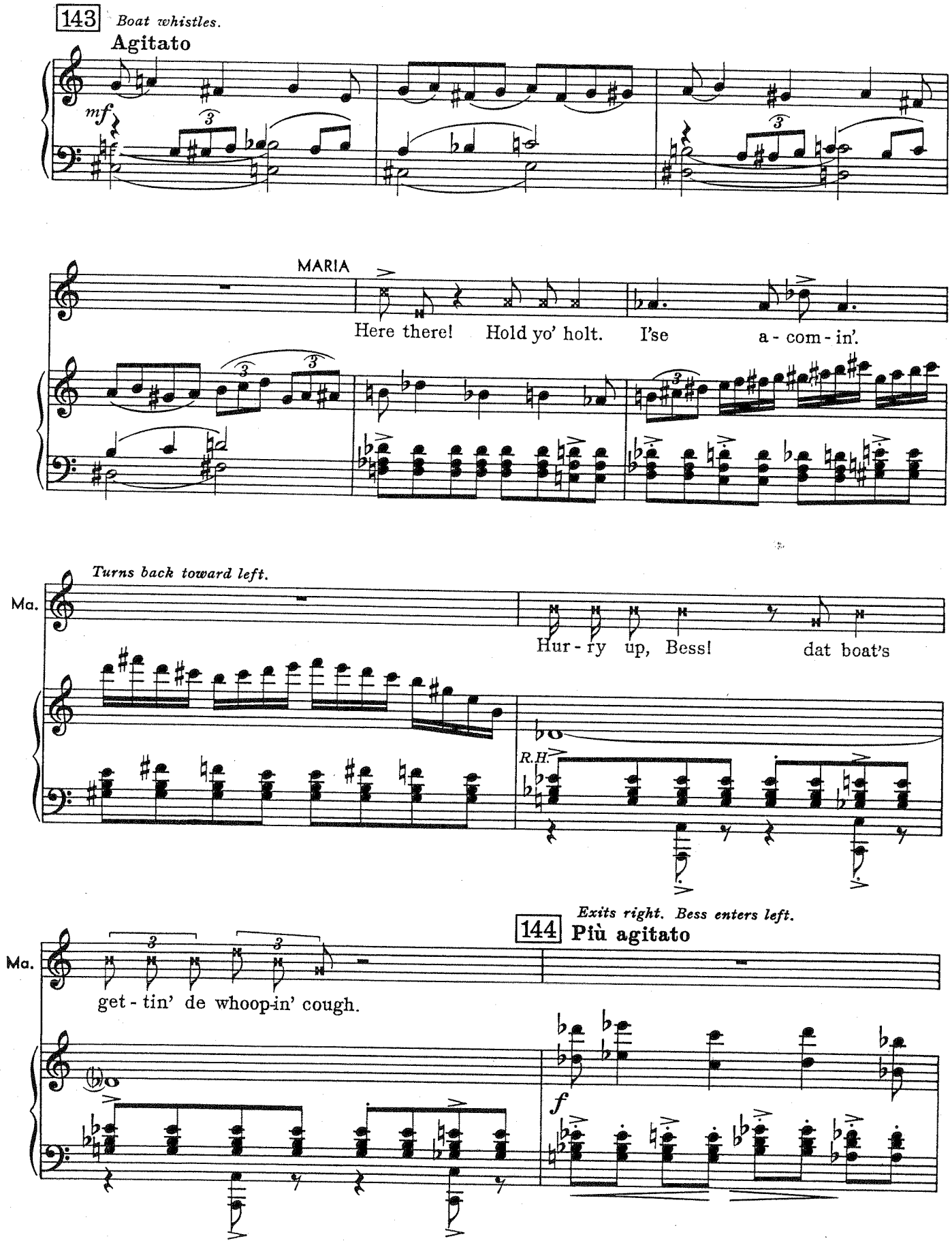
An' when the Christ-ians turn their back you start be - hav - in' like Sod-om an' Gom -

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.
f
139
Poco meno
mf
S.
An' you, Jake, al - ways so loud-mouth at church-meet - ing, tell me
mp
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 - il!
mf
140
(Steamboat whistle heard in distance)
a tempo
f
Allegro vivace ♩ = 152
Hear what I teli you,
It's high time you was
p
L.H.
(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
If dat boat go with - out me,
Poco meno
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 *(spoken)*

Crown!

p *mysterioso*

p *sfz* *p*

CROWN *(emerging from thicket)*

You know ver-y well_ dis Crown;

I seen you lan'___ an' I been

p *ffz* *p*

p

pp

146
Cr.
wait-in' all day for see you.
I mos' dead_ on this damn is-land.
8
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)
mf
(sadly)
Oh, I got plen - ty to eat, bird egg, oys-ter an' such. But I mos'
rall.
colla voce
mp
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.
mf
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?
mf
CROWN (laughs)
mf
ten.
151
Moderato con moto
Ha ha ha ha ha ha ha. You sho' got fun - ny tas' in men, but_
mp

Cr.
dat's yo' busi-ness, I ain' care who you takes up wid while
Cr.
I's a-way. But mem-buh, what I tol' you,
f
Cr.
f
He's tem-po-rar-y.
152
mf
I reck-on it 'll be just a cou-ple ob
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?
fa 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. ♩ = ♩
L'istesso tempo
f
BESS
f
Take yo' han's off me, I go - in' miss dat boat.
fp

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.
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!
BESS
(roughly)
(spoken)
Oh,
Cr.
I gots a wo - man an' dat's you, see!
fp meno
157
Moderato sempre ritmato ♩ = 88
(pleadingly with expression and rhythm)
mf
B.
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
— for to sat - is - fy Crown.
Look at this chest_ an'
look at these arms_ you got.
You know how it al - ways been with me, these

B.
five years I been yo' wo - man, You could
159
cresc.
kick me in the street, then when you want-ed me back
mf
f
you could whis - tle an' there I was back a - gain
mf
p
lick - in' yo' han'. There's plen-ty bet-ter look-in' gal than Bess.

160
B.
— Can' you see, I'm with Por - gy,
CROWN mf
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.
Oh, Crown, — won't you let me go — to my
f
Cr.
I need you now — an' you're mine — jus' as long — as I
f
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
3
3
3
3

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.
mf
poco rall.
più rall.
163
Lento
Boat whistles.
Allegro ♩. = 88
B.
What you want_ wid_ Bess?_
sf mf
f
8
B.
Lemme go, hear dat boat, it's go-in' with-out me!
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 BESS

f

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

(weakening)

mf

sf mf

B.

hands, yo' hands!

Crown kisses Bess.

f allargando

166
Moderato robusto ♩ = 100
f
f a tempo
167
Her arms close around him.
Animato

Maestoso ben ritmato
CROWN
I knows you ain' change,
cresc. e poco rall.
Cr.
wid you and me it al-ways be the same.
168
He hurls her into edge of Palmetto thicket.
Vivace rapido
Cym.
B. D.
cresc.
169
Allegro ♩= 88
CROWN (spoken)
She rises and backs into woods.
He follows.
Git in dat thick-et.
deciso

170 Curtain

Con moto ben ritmato

ACT II

Scene III

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

Adagio ♩ = 56

mf

Chimes

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
All right, Jake.
JIM
All read-y, Jake, we
J.
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.

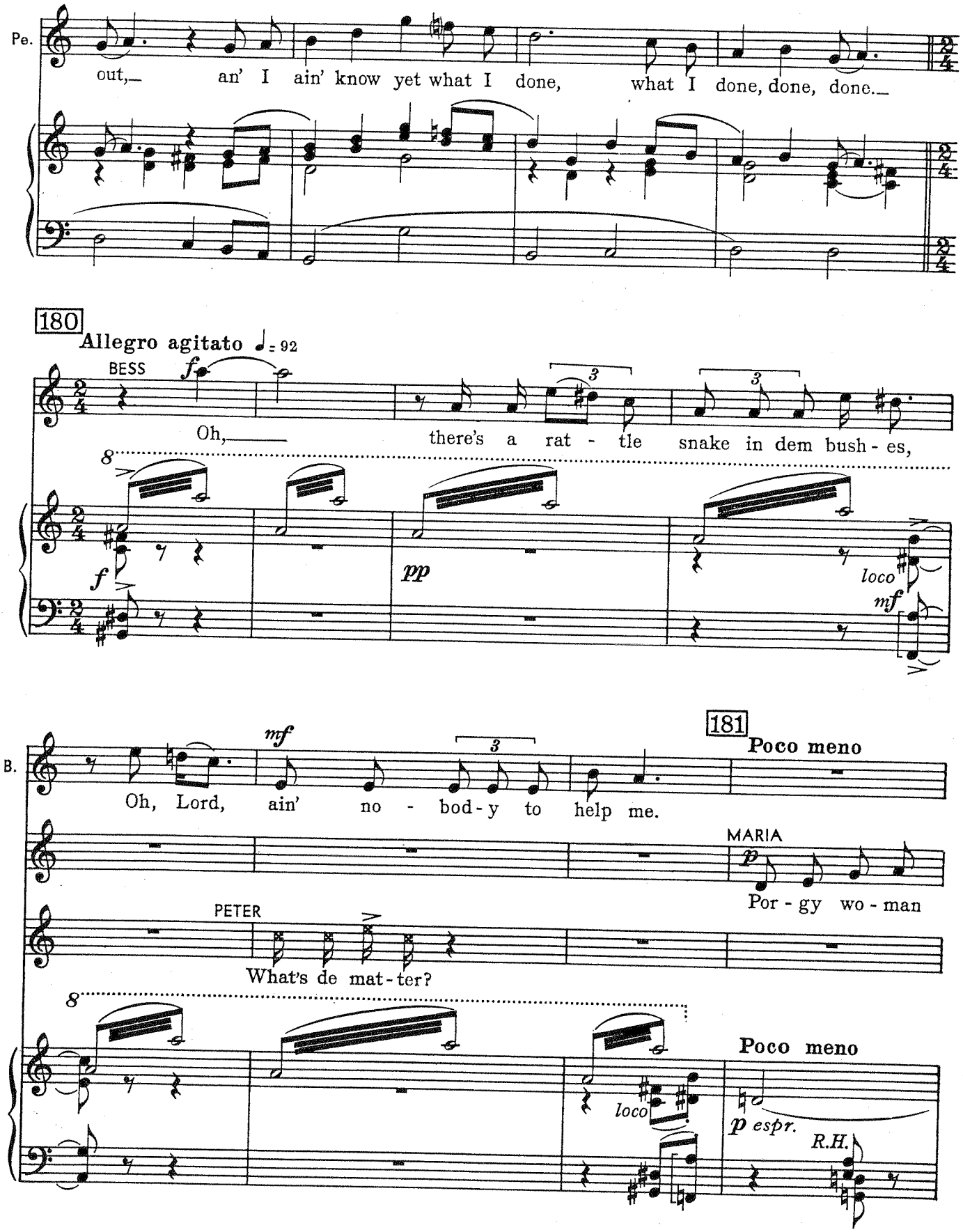
NELSON
It looks to me like it go - in' storm to - day.
J.
Don't you know dat_ ain' de way to
colla parte
talk 'fore my wo - man.
So long Cla - ra, gang-way for de Sea Gull.
colla parte
174
The fishermen move in group towards gate.
Moderato commodo ♩= 92
It take a long pull to get there, Huh! It take a
FISHERMEN
Tenors
Long pull to get there, Huh!
Basses
Long pull to get there, Huh!
Moderato commodo ♩= 92
L. H.

(Group continues off stage. Singing is heard in distance.)

J.
Prom - ise' Lan', Lan'.
FISHERMEN
Prom - ise' Lan', Lan'.
Prom - ise' Lan', Lan'.
176
Allegro agitato ♩ = 92
Vivo
BESS (in Porgy's room)
f (deliriously)
Take yo'
tr
tr
f
mf
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
mp
De
179
Moderato ♩= 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,
8
f
pp
loco
mf
B.
mf
Oh, Lord, ain' no - bod - y to help me.
181
Poco meno
MARIA
p
Por - gy wo - man
PETER
What's de mat - ter?
8
loco
Poco meno
p espr.
R.H.

Ma.
ver - y sick more 'n a week now; she gone to the pic-nic an' get
182
Ma.
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.
L.H.
Po.
184 Più mosso
Hel - lo Pe - ter, wel-come back home, ole frien'.
Tranquillo
PETER
I ad-vise 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 ♩= 116
Hos - pit - al!
Mus' be you is all for - get how
I pray Cla - ra' ba - by out of the con - vul - sions. There ain'
186
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
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.
Po.
(shouted)
A-men.
colla voce
An' like-wise who done cas' de dev - il out of de af - flict - ed
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
f
Oh, my fath-er!
An' chase de dev-il out of her down a steep place in-to de sea like you used to do
188
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.

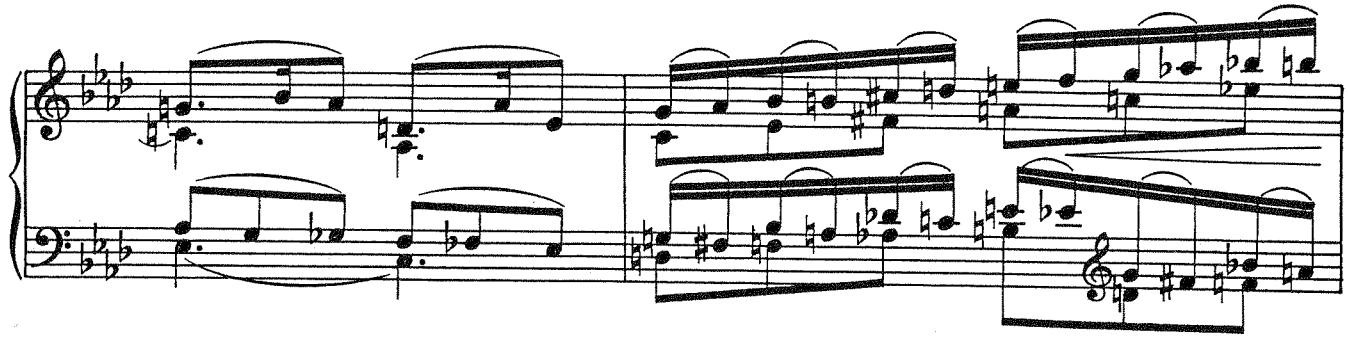
mp

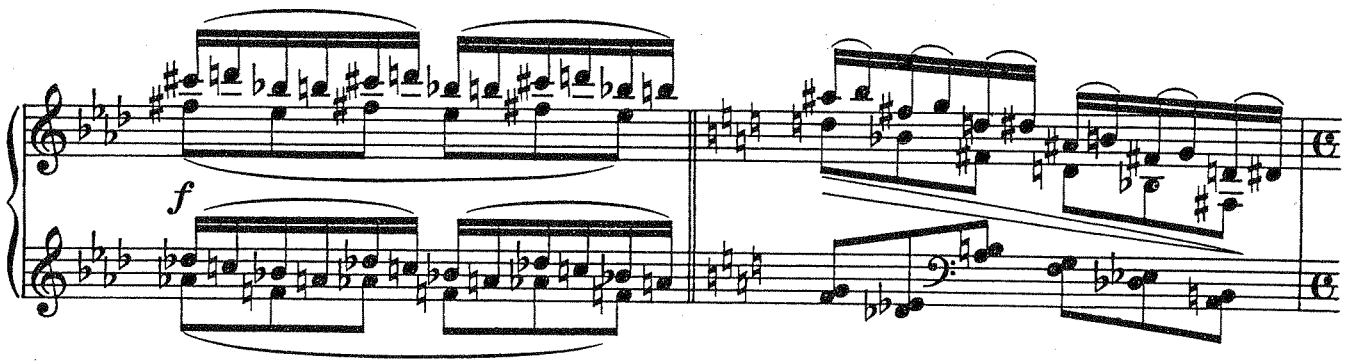
cresc. ed accel.

190 **Andante** ♩. = 66

mf espr.

191





Strawberry Woman

192 **Lento**

(Street cry, sung freely)

mf

Oh dey's so fresh an' fine, an' dey's jus off de vine, straw -

fp

p sempre colla voce

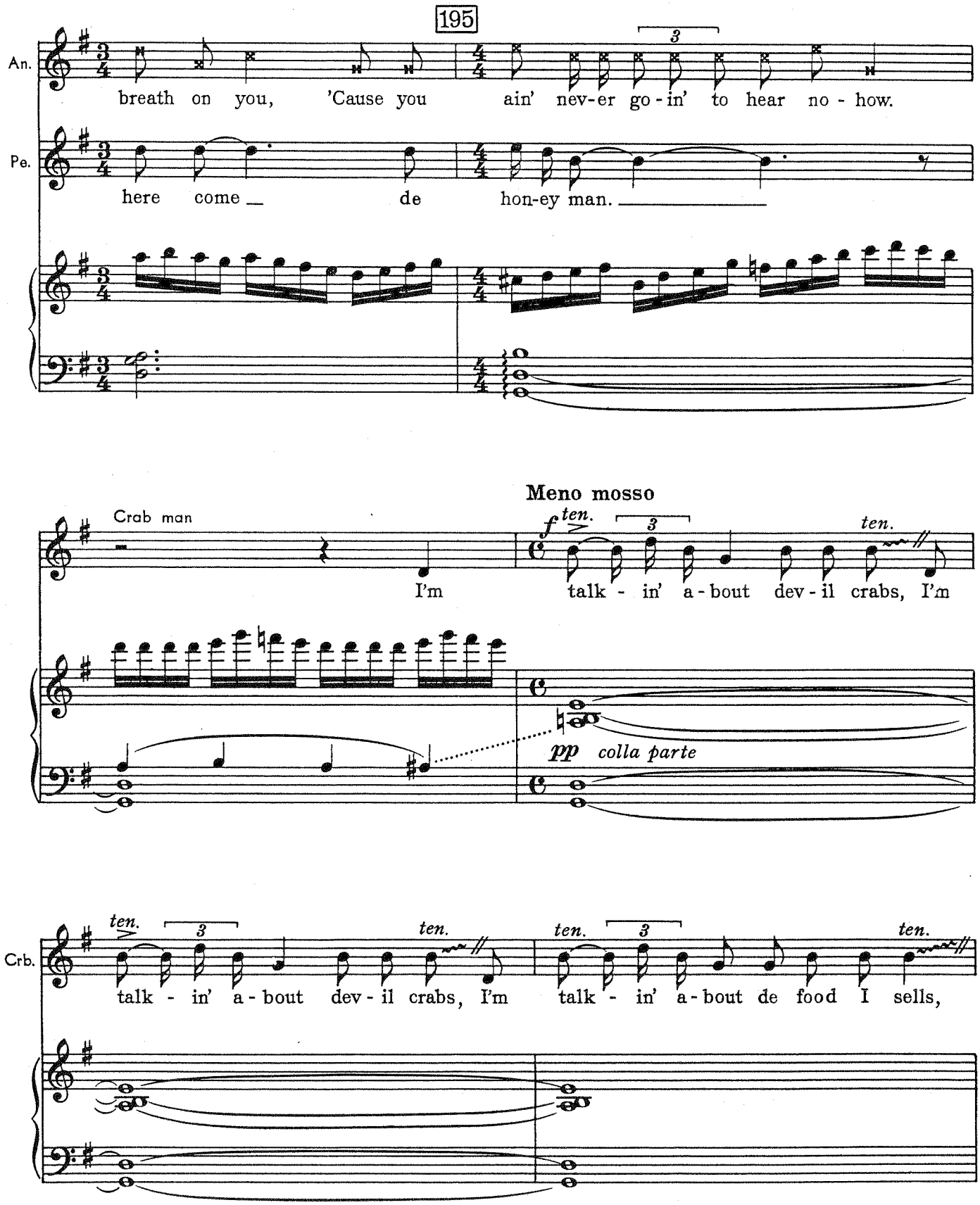
R.H.

Str. W.

ber - ry, straw - ber - ry, straw-ber-ry, Oh, dey's so fresh an' fine an' dey's

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,
mfp 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!
ANNIE
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
3
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.
Crab man
I'm
Meno mosso
talk-in' a-bout dev-il crabs, I'm
pp colla parte
Crb.
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
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
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.
ten.
3
ten.
ten.
Crb.
talk - in' a - bout dev - il crabs, she crab,_ she crab,_
ten.
ten.
(spoken)
Starts off.
ten.
3
ten.
Crb.
Dev - il crabs, I'm talk - in' a - bout de food I sells.
Crab man continues chanting off stage.
197 Sostenuto
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
p
200
Con tenerezza ♩ = 92
BESS p
I lone - some here all by my - self, it's hot in there,
p
B.
let me sit here with you in the cool.
PORGY mp
Oh, Bess!
201
B.
I been sick, ain't I?
Po.
Bess!
mf
You been ver - y
poco animando
mp

B.
Po.
p
202
How long I been
sick. But now I got you back, Bess.
B.
sick?
Po.
3
O - ver a week now. You come back from
p
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?
mf
p
BESS
p
I guess I ain' know nut-tin' wid de fe - ver, or I ain' come
pp
204
(sobs)
B.
back at all.
PORGY
mf
3
Dat's al-right, Hon-ey, Don't you wor - ry,
mf

205
rall.
Po.
Hon - ey,
I know you been with
Crown.
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

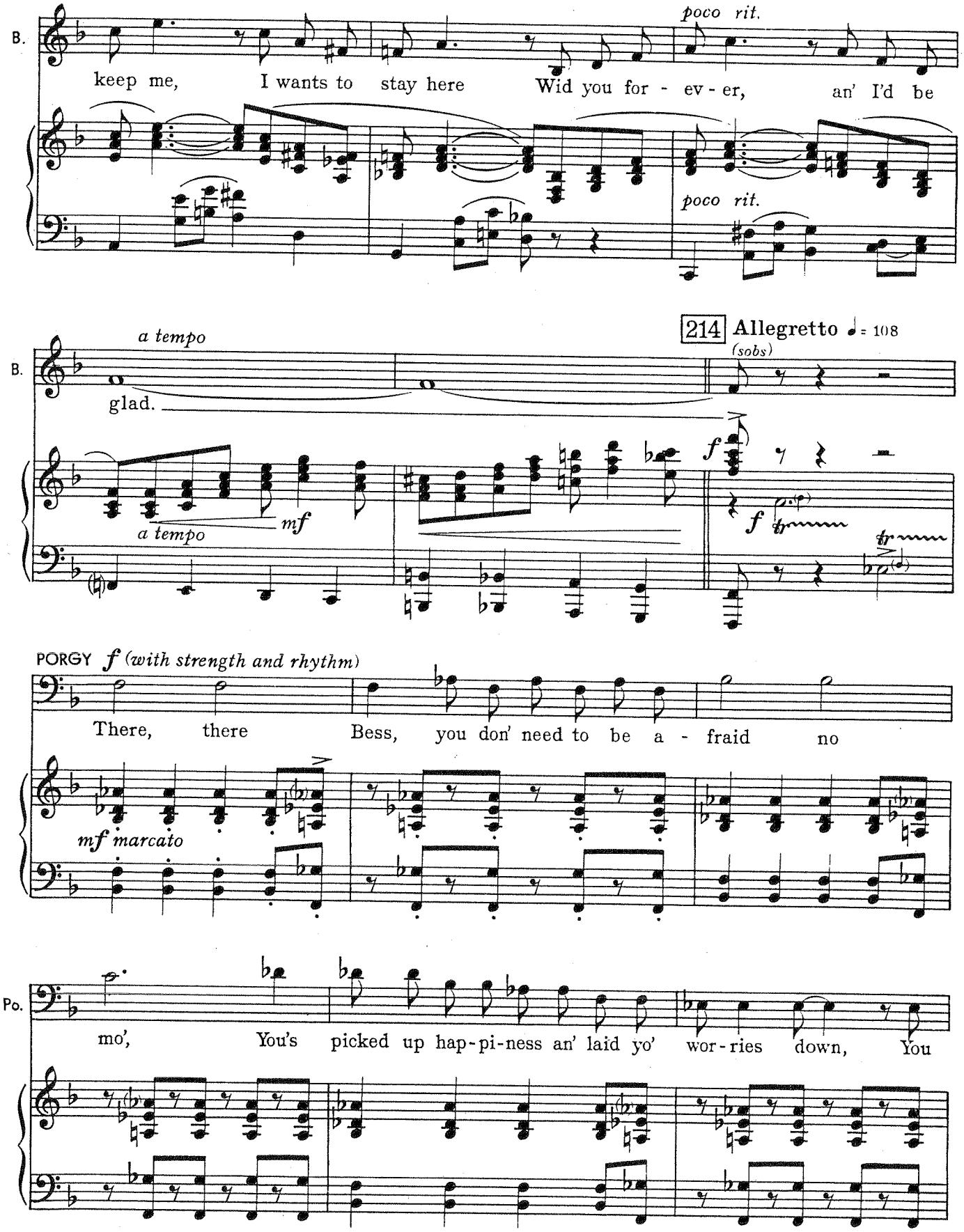
Po.
207
go.
How things stan' be-tween you an' Crown?
L.H.
fp
mf
cresc.
BESS
He's com - in' for me when de cot - ton come to town.
f
ten.
208
Più mosso
B.
I tell 'im, yes.
PORGY
You go - in'?
Più mosso
fp
meno
mf
cresc.

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.

210
Andantino ♩ = 59
BESS
mf (with great feeling)
I wants to stay here, but I ain't wor - thy, You is too
Po.
Andantino ♩ = 59
sf
p espr. e cantabile
B.
de - cent to un - der - stan', For when I see him he hyp - no -
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,
p
B.
He's goin' to han - dle me an' hol' me so.
ten.
B.
It's goin' to be like dy - in', Por - gy, deep in - side me.
ten.
212
B.
But when he calls, I know I have to go.
mf

PORGY
freely
If dere war'nt_ no Crown, Bess, If dere was on - ly jus' you an'
fpp
colla parte
213
Andantino molto espressivo
BESS
(trembling with emotion)
I loves you, Por - gy, don' let him
ten.
Po.
Por - gy, what den?___
Andantino molto espressivo
f
mf
B.
take me, Don' let him han-dle me an' drive me mad. If you kin


B.
keep me, I wants to stay here Wid you for - ev - er, an' I'd be
poco rit.
poco rit.
a tempo
214 Allegretto ♩= 108
(sobs)
B.
glad.
a tempo
mf
f
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 eas - 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.
ff

217
BESS
f ten. ten. ten.
Più appassionato, ma ben ritmato
I loves you, Por - gy,
Po.
f
Bess.
f
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.
3
wo - man?
If you wants to stay wid

B.
Po.
with his hot han'.
Por - gy, you go - in' stay, You got a home now,
218
if you kin keep me
Hon - ey, an' you got love.
So no mo' cry - in',
I wants to stay here
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
4
Why you been out on that wharf so long, Cla-ra?
mf cresc.
p
Ma.
4
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.
It sits there wait-in', hold-in' its breath,
p

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.

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

p

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

224

p

mp poco a poco cresc.

mf

People pass across back gate shouting warnings.

225 **Con fuoco e più agitato**

R. H.

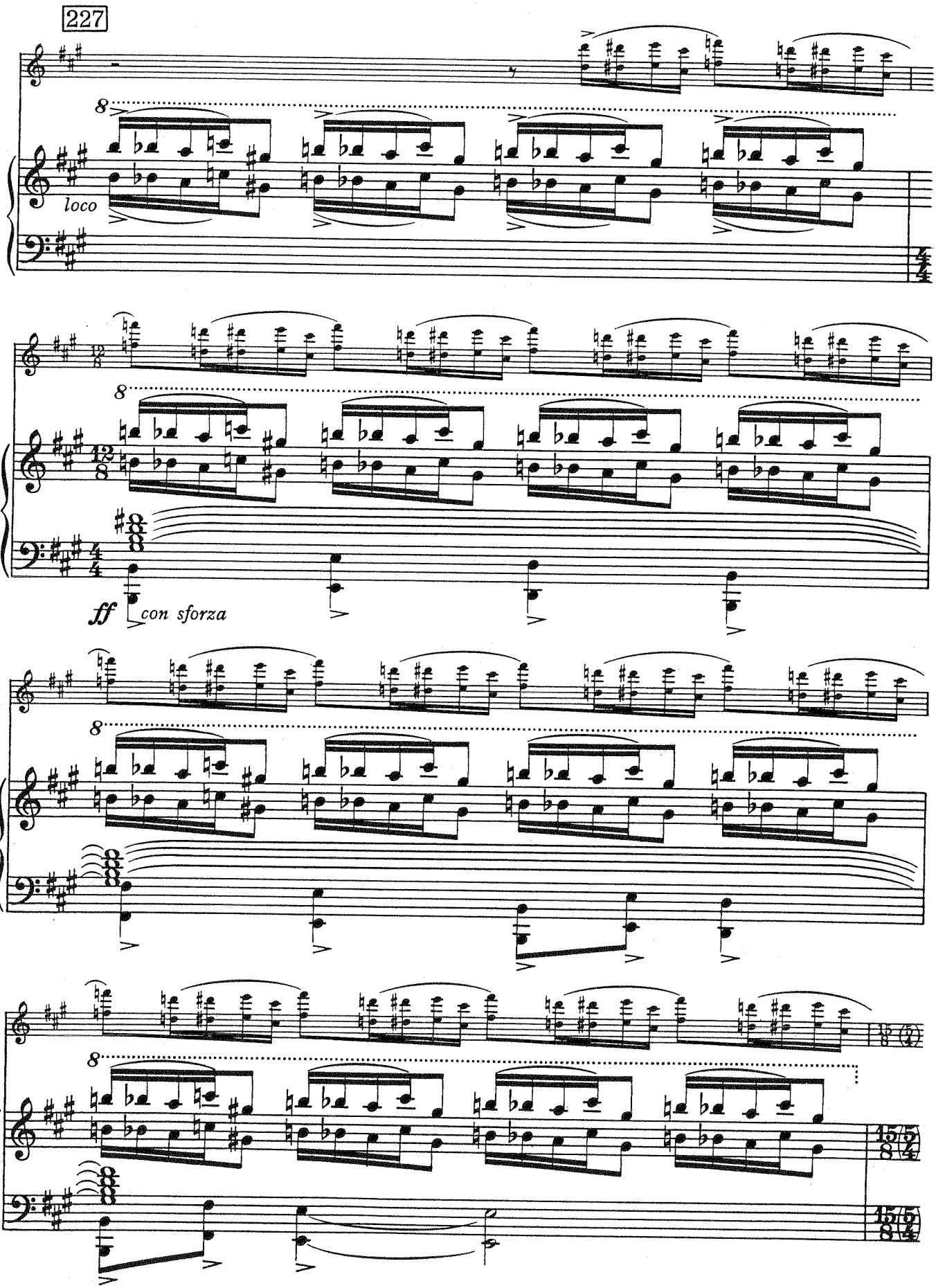
L. H.

f

mf

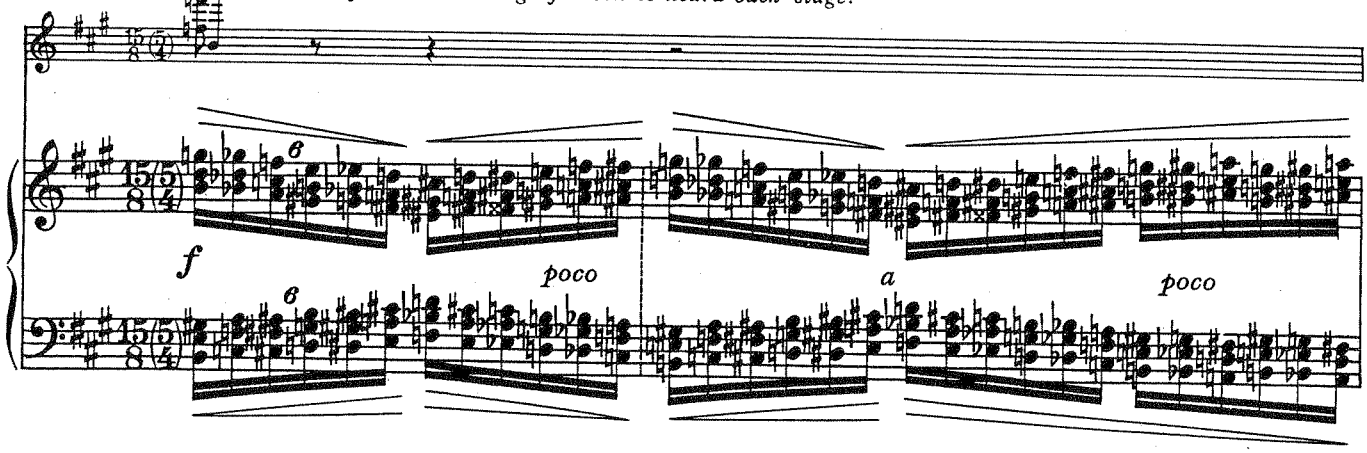
ff marcatissimo

ff
226
(Everyone remains fixed on stage, listening.)
L.H.

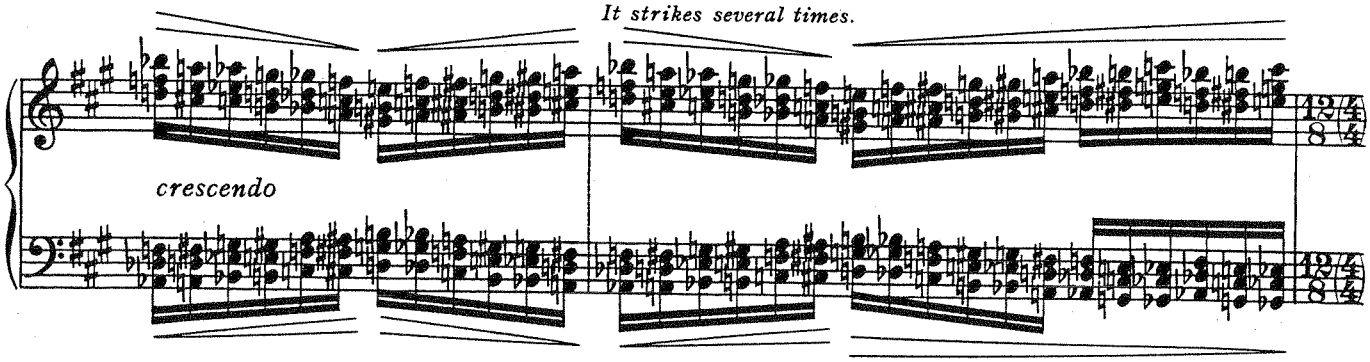

227
8
loco
8
ff
con sforza
8
8

228 **Con brio**

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

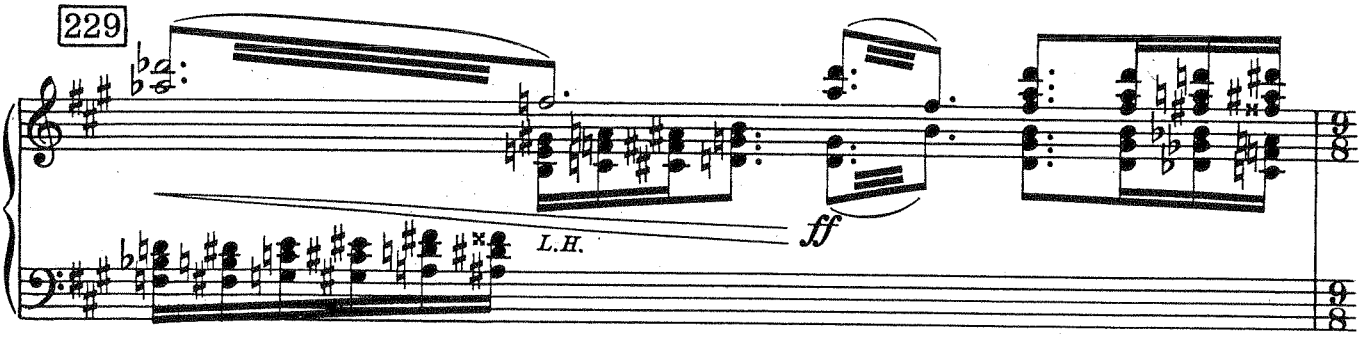


It strikes several times.



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

229



Sempre con fuoco
Curtain
fff
230
L. H.
231 Grandioso
pesante e rall.
con tutta sforza
stringendo
ff
sff

ACT II

Scene IV

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)*

1st Soprano Solo

Broadly

f

Oh, Hev'n-ly Fa - ther,

2nd Soprano Solo

Broadly

f

mf with religious fervor and motion

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

Alto Solo

Broadly

f

Pro - fess-or Je - sus,

Tenor Solo

Broadly

f

mf with religious fervor and ten.

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)

Women

mp

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
with religious fervor and motion
mf
B.2
Oh, Fa - ther, what die on Cal - be - ry, we's de -
W.
Hmm
M.

S.1
chil - len we is, show we how You can pro-tect Yo' chil - len when dey is de - serv - ing.
Broadly
f
mf as before
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
Broadly
f
mf as before
Ten.
raise_ Yo' fal - len chil - len. Oh, Lawd a - bove, You got de pow'r to
ten.
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.

Broadly
f
mf as before
3
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.
Hmm
M.

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
Broadly
f
3
mf as before
S.2
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
3
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
Broadly
sun - shine gleam - ing once a - gain. Pro - fess - or Je - sus,
Ten.
Broadly
mf as before
de wil - der - ness. Oh, Lawd a - bove, lead us out of de wil - der - ness, in - to de
B.1
Broadly
mf as before
die for You. Oh, Cap - tain Je - sus, we knows how sweet - ly You treats Yo'
B.2
Broadly
mf as before
dis - ap - pears, de soon - er we gets go - in' to You, Lawd. Oh, Fa - ther, what die
W.
Hmm
M.

Broadly
f
mf as before
S.1
Oh, Hev'n - ly Fa - ther, hab mer - cy on we, 'cause we
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 -
B.2
on Cal - be - ry, may - be we is po' mis' - a - ble sin - ners,
W.
Hmm
M.

S.1
is Yo' de - serv - in' chil - len, A - men.
S.2
Broadly
f
Lawd, I ain' know jes' what to do, Lawd. Oh, Doc - tor
Alto
de dark - ness an' show we de gold - en sun - shine
Ten.
mf as before
a - bove, we know You can de - stroy, but we knows You can raise, too,
B.1
mf
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 - 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
S.2
mf as before
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'
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 -
Broadly
f
mf as before
Ten.
thun - der an' light - nin'. Oh, Lawd a - bove, we war - rants Yo' as - sis - tance
Broadly
f
mf as before
B.1
You now. Oh, Cap - tain Je - sus, 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.
Hmm
M.

233
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.
Moderato energico ♩= 104
R.H.
ff

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.
f
f R.H.
7
7
7
7
7

Soprano
Alto
Tenor
Bass
p ten.
Oh, de
f
sff
234
Andante con moto ♩= 80
religiously
S.
Lawd shake de Heav - ens an' de Lawd rock de groun',
p religiously
A.
Lawd, Lawd,
T.
Lawd shake de Heav - ens an' de Lawd rock de groun',
B.
Lawd, Lawd,
p tristamente

S.
A.
T.
B.
mf
p
Ah
An'
where you go - in' stand, my
unis.
ah
brud- der an' my sis - ter, when de sky come a - tum - blin' down.
Oh, de
div.
sky
down.
sky come tum - blin' down.

235

a tempo

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

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

Solo My Je - sus!

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

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
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
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 -
Lawd, raise de wa - ter an' de hyp - o - crite drown
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'
CLARA
mf
I 'mos' lose my min' wid yo' sing - ing on - ly dat one song o - ver an' o - ver
Po.
heart.
S.
where you go - in' stand my brud - der an' my sis - ter when de
A.
unis.
ah
T.
ah
B.
unis.
ah

Cl.
since day-light yes-ter-day.
SERENA
mf
3
We got to be rea-dy sing-in' prais-es to de
S.
(always very softly)
sky comes a-tum-blin' down.
Oh, de
A.
div.
(always very softly)
unis.
sky
down.
Oh, de
T.
div.
(always very softly)
unis.
sky
down.
Oh, de
B.
sky comes tum-blin' down.
div.
(always very softly)
unis.
sky
down.
Oh, de

237

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

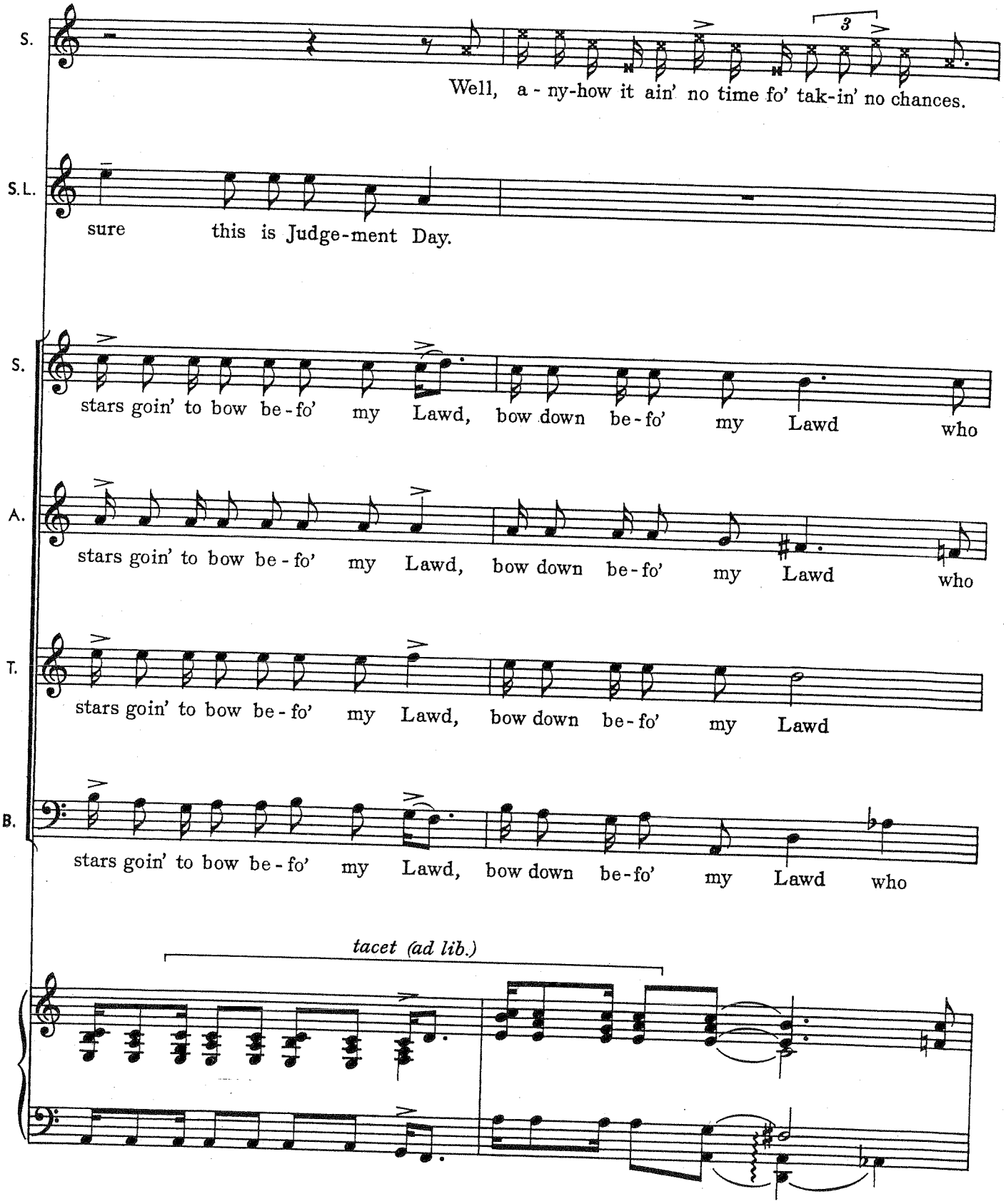
S. grave ya'ds spew up de dead. — SPORTING LIFE We had storm be - fo', I ain' so

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.
3
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.)

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.
ff
marcato

sempre marcato
239
(Clara is at window looking through crack in the shutter.
She holds baby close
as she sings.)
CLARA (with great feeling)
One of dese
p calmato

240
Moderato calmato ♩= 96
Cl.
morn - ings
you goin' to rise up sing - in',
pp
Moderato calmato ♩= 96
espr.
p
241
Cl.
Den you'll spread yo' wings
an' you'll take de
3
Cl.
sky,
But till dat morn - ing

Cl.
dere's a noth - in' can harm you
Wid
242
Cl.
(Opt.)
Dad - dy an' Mam - my stand - in' by.
Soprano
Lawd hab mer - cy on our
Alto
Lawd hab mer - cy on our
1st Bass
Lawd hab mer - cy on our

243

Cl.

Sop. *p* soul.

Alto *p* soul.

Ten.

Bass *p* soul.

p

Religiously

pp Oh, de

pp Oh, de

pp Oh, de

pp Oh, de

8

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

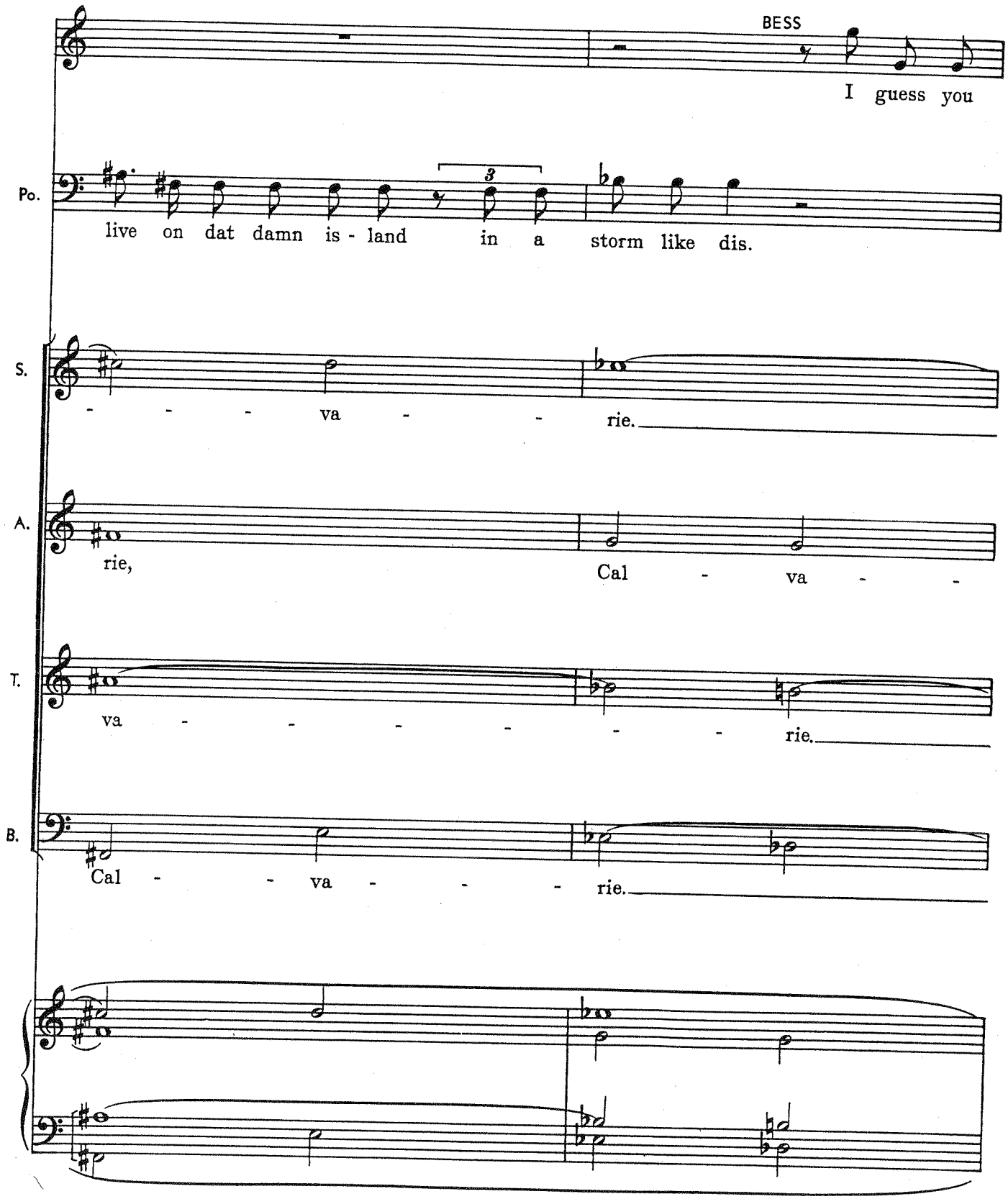
B. sun goin' to rise in de wes'— An' de

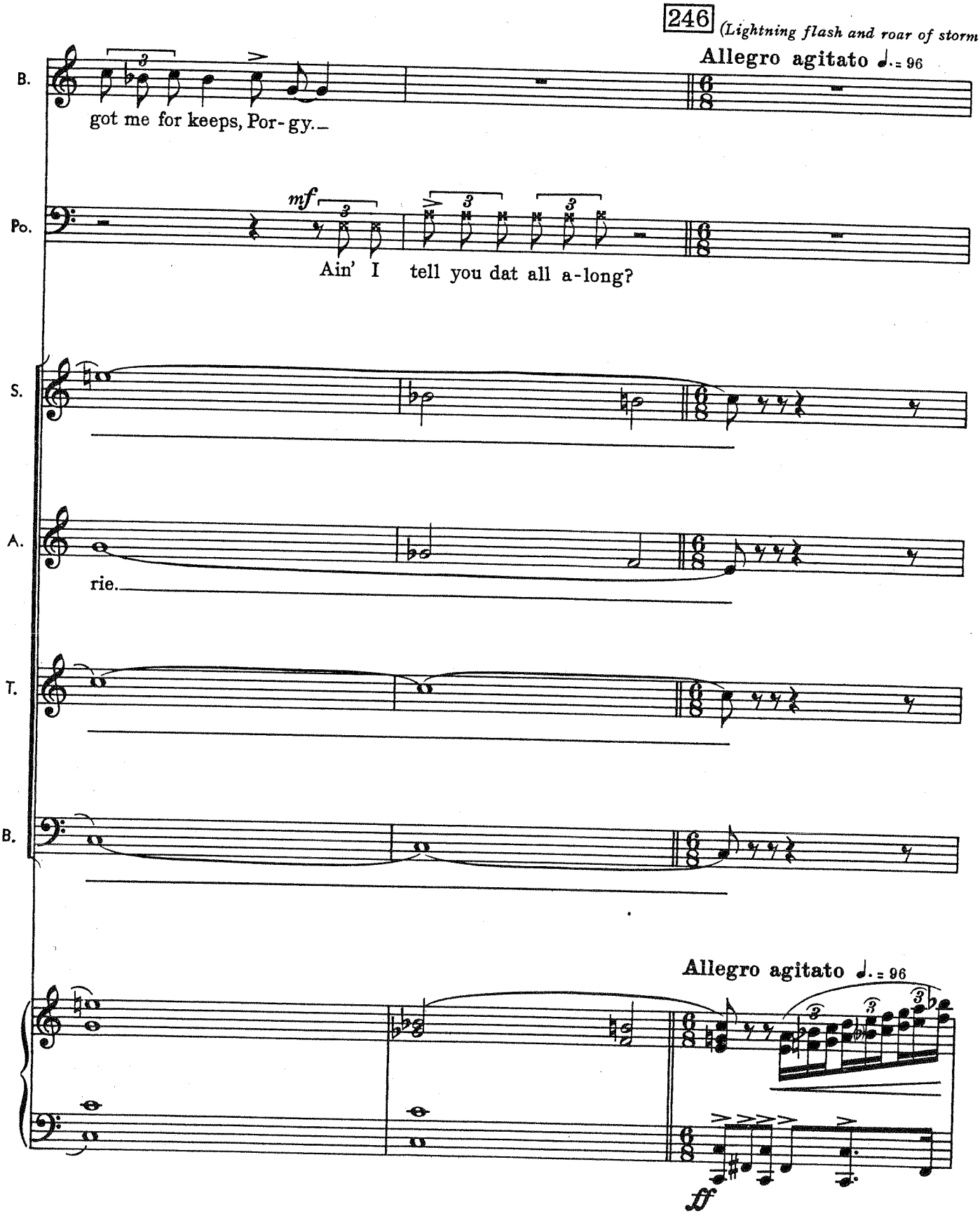
Andante con moto ♩ = 72

pp

244
BESS
I jus' think-in' an' you know what I's thinkin' a-bout?
Po.
fraid, is you Hon-ey?_
S.
moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,
A.
moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,
T.
moon goin' to set in de sea _____ An' de stars goin' to bow be-fo' my Lawd,
B.
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,


BESS
I guess you
Po.
live on dat damn is - land in a storm like dis.
S.
- - - va - - rie.
A.
rie,
Cal - va - -
T.
va - - - - - - rie.
B.
Cal - - va - - - rie.


246
(Lightning flash and roar of storm
Allegro agitato ♩. = 96
B.
got me for keeps, Por-gy.
Po.
mf
Ain' I tell you dat all a-long?
S.
A.
rie.
T.
B.
Allegro agitato ♩. = 96
ff

drowns out singing. There is screaming and shouting.)
simile
ff con fuoco
simile
247
8
molto marcato
ff
ff

248
Moderato con spirito ♩= 72
Soprano
mf
(in Spiritual manner)
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
Moderato con spirito ♩= 72
Some - bod - y knock - in' at de
mf
tr
p
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.
A.
T.
B.
f
mf
Oh Ma - ry, Oh Mar - ta, Dere's
PETER (shouting) mp
I hear Death knock - in' at de
decresc.
p
pp (sung or hummed)
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.
pp
some-bod - y knock - in' at de do', Some-bod - y

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

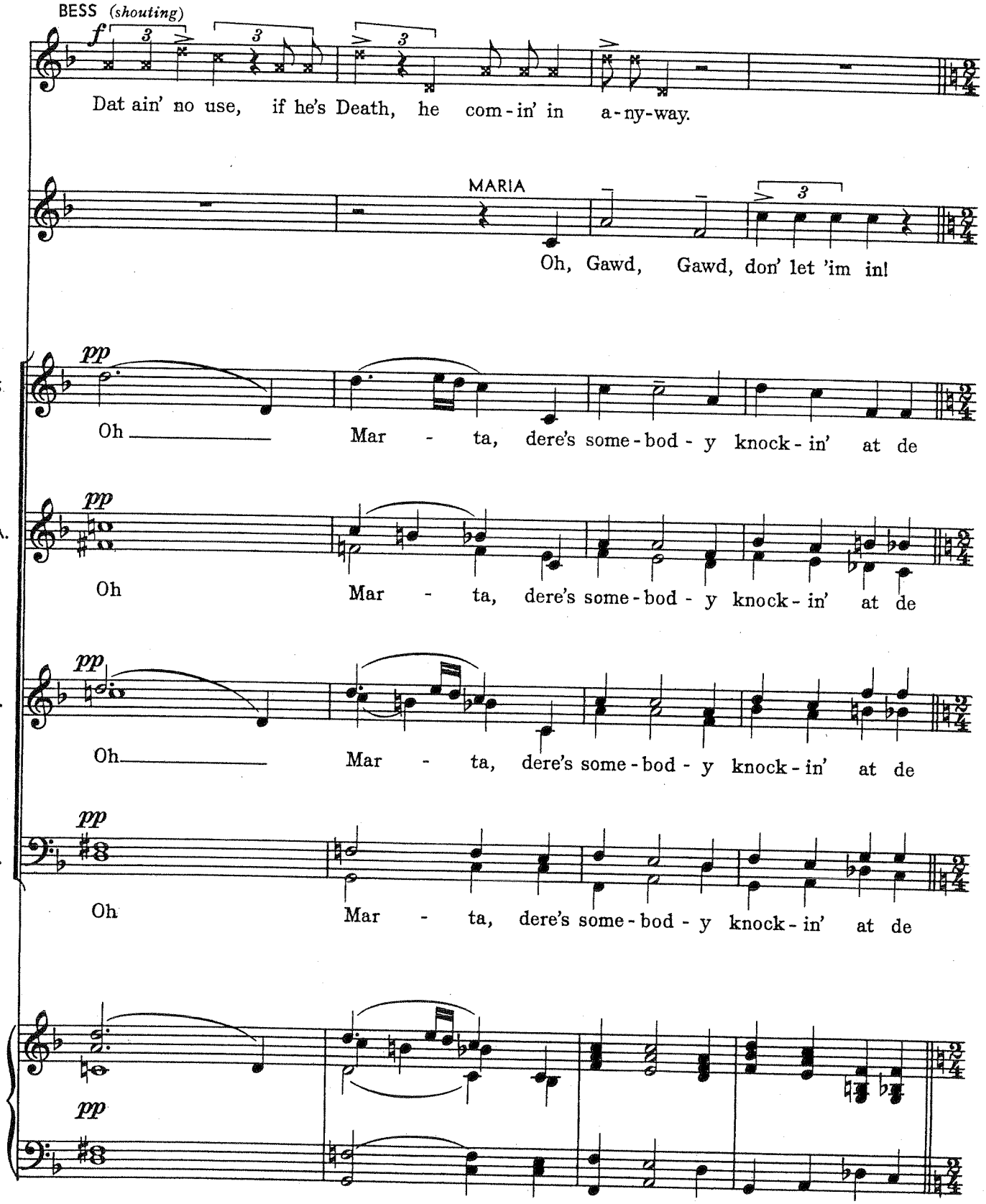
B. some-bod-y knock-in' at de do'. Some-bod-y

S. knock-in' at de do'. *ff* Oh Ma-ry,

A. knock-in' at de do'. *ff* Oh Ma-ry,

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

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


BESS (shouting)
f
Dat ain' no use, if he's Death, he com-in' in a-ny-way.
MARIA
Oh, Gawd, Gawd, don' let 'im in!
S.
pp
Oh Mar - ta, dere's some-bod-y knock-in' at de
A.
pp
Oh Mar - ta, dere's some-bod-y knock-in' at de
T.
pp
Oh Mar - ta, dere's some-bod-y knock-in' at de
B.
pp
Oh Mar - ta, dere's some-bod-y knock-in' at de
pp

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 6 6

f 6 6 6 *ff* *f*

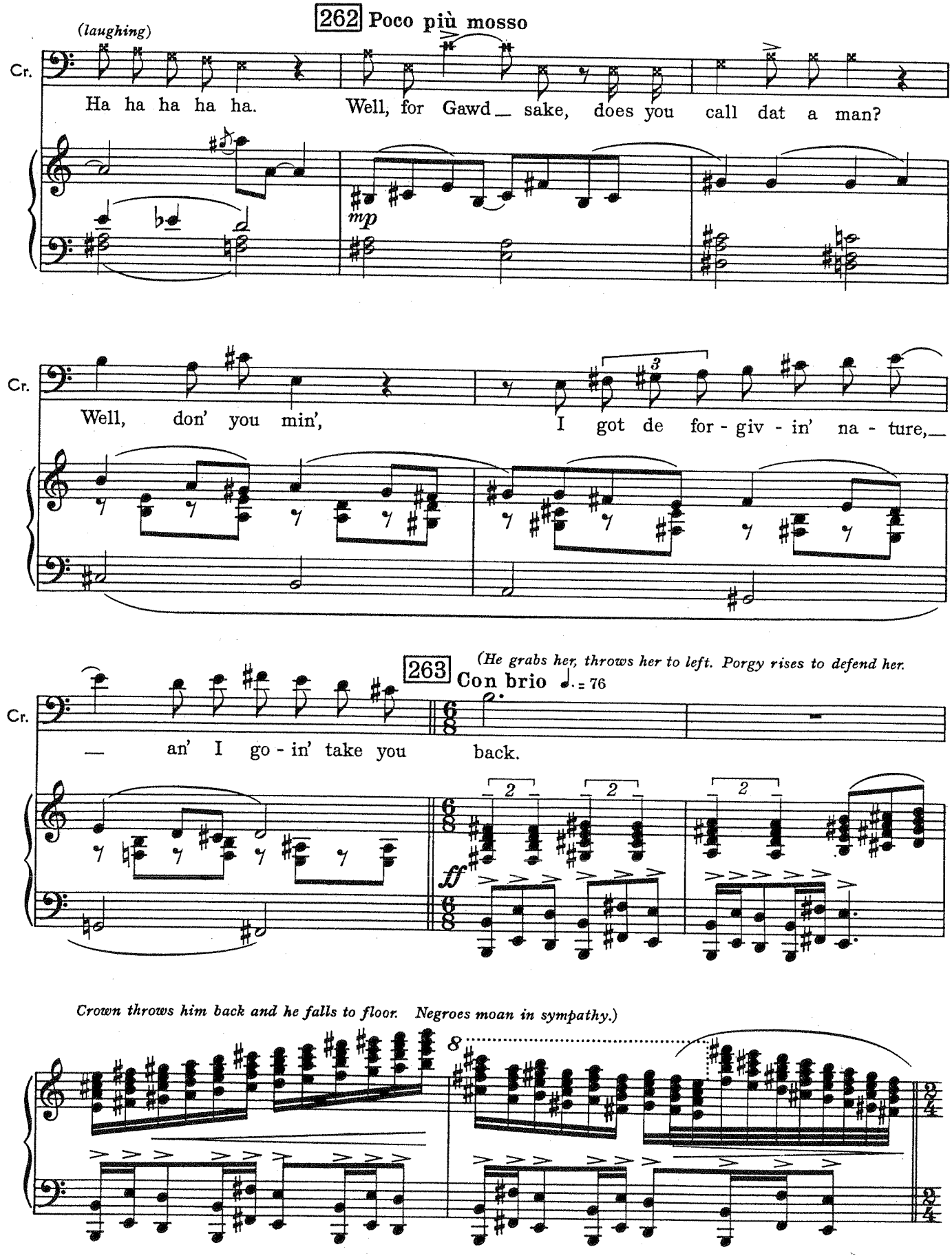
255 **Poco meno** *Lightning keeps playing. One by one they look up with cries of*

ff martellato *f* *ff deciso*

"Crown, Gawd it's Crown!"
256 Moderato poco agitato ♩ = 76
CROWN (roughly)
You is a nice par-cel of nig - gers,
shut a frien' out in a
SERENA
257
Who' frien' is you?
Cr.
storm like dis!
I's yo' frien', sis - ter.

(Sees Bess and crosses to her.)
Cr.
Oh, here's de wo-man I's look-in' fo'.
mf
258
(As Crown passes, Negroes
Why you ain' come an' say hel - lo to yo' man?
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
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
sfp
B.
(fiercely)
Cr.
Wo - man, do you want to meet yo' Gawd!?
p
cresc.
mf
261 Andante espressivo ♩ = 80
B.
f
Por - gy my man now.
(shouting)
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?
mp
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 ♩. = 76
Cr.
_ an' I go - in' take you back.
ff
(Crown throws him back and he falls to floor. Negroes moan in sympathy.)
8

264 **Allegro moderato** ♩= 76

BESS *(tearing herself loose)* *(she helps*

Keep yo' han' off me!

PORGY *f*

Turn dat wo-man loose!

Allegro moderato ♩= 76

p

cresc.

Porgy up, then sits beside him.)

f

SERENA

You bes' be - have yo' -

f *p*

265

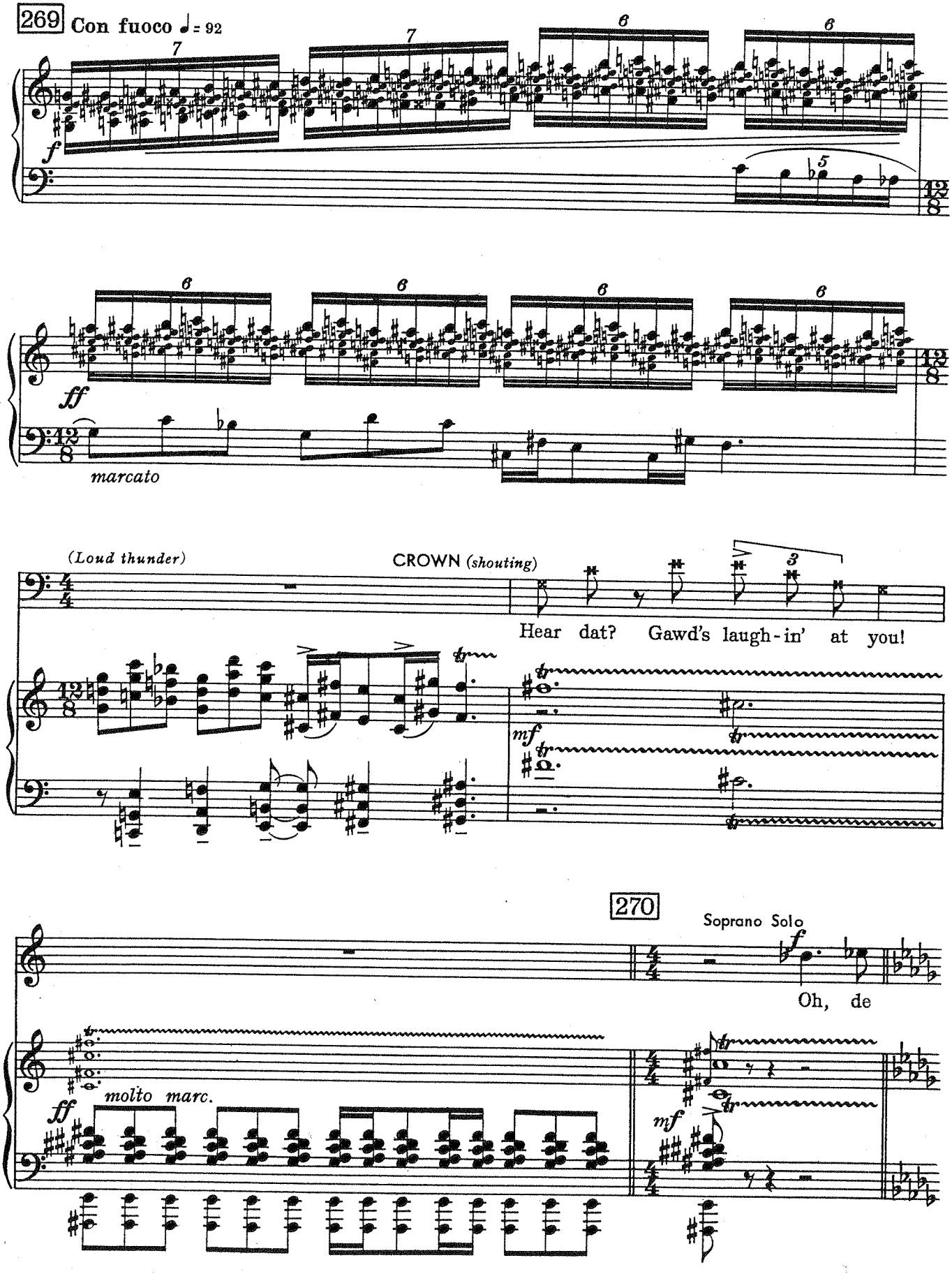
S.

self in dis storm.

Don' you know, Gawd might

S.
strike you dead.
CROWN (with defiance)
f
If
sf
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
268
rall.
Cr.
noth - in' He likes bet - ter den a scrap wid a man.
rall.
R. H.
6
ten.
Cr.
Gawd an' me is frien'.
fp
ten.
fa tempo


269
Con fuoco ♩= 92
f
ff
marcato
(Loud thunder)
CROWN (shouting)
Hear dat? Gawd's laugh-in' at you!
mf
270
Soprano Solo
f
Oh, de
molto marc.
ff
mf

Andante con moto ♩= 80
Solo
Lawd shake de Heav - ens an' de Lawd rock de groun',
L. H.
p
Sopr.
f
Ah,
an'
Alto
Tenor
Bass
mf
L. H.
sfz pp

271
CROWN (roughly)
Here, cut dat out!
Stop it!
S.
where you go - in' stan', my brud - der an' my sis - ter, when de
pp
A.
Ah,
sub. pp
T.
Ah,
pp
B.
Ah,
pp
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
down. Oh, de
T.
sky
sky come tum-blin' down. Oh, de
B.
sky
down. Oh, de

272
(spoken)
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

273

(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_

Cr. Jim-crow's leav-in' an' you don' need no tick-et. (Crosses to Serena) 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 - -

pp

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.
7
f
275
Allegro ♩. = 92
(loud laugh)
Cr.
Ha ha ha ha ha ha,
2
Dat's
2
right,
f
Allegro ♩. = 92
f
ff

Cr.
2
drown 'em out, don' let 'em sing.
Cr.
(freely)
Ha ha ha ha, 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
sfp
mp ben ritmato

Cr.
track. A red - head - ed wo - man she can
3
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 me!
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 me!
f
L.H.

Cr.
f
Oh,
284 Allegretto
Cr.
show me de red head dat kin make a fool of me!
Sopr.
(Chorus sings prayer against Crown's jazz.)
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
don't you
Lawd, Lawd, save us, don't
Allegretto
p

285

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

286
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)*

ff

Cr. 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)
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.)

BESS
f
Cla - ra ought - n't to be out dere all by her -
fp
292
B.
self.
Won't some - bod - y go to Cla -
mf
L.H.
B.
- - ra?
eccitato
f
R.H.
(shouting)
B.
Ain't dere no man here?

293 **Moderato animato** ♩= 84

CROWN

Yeah, where is a man?

sf *p* *p* L.H.

Cr.

Por - gy, what you sit - tin' dere for?

294

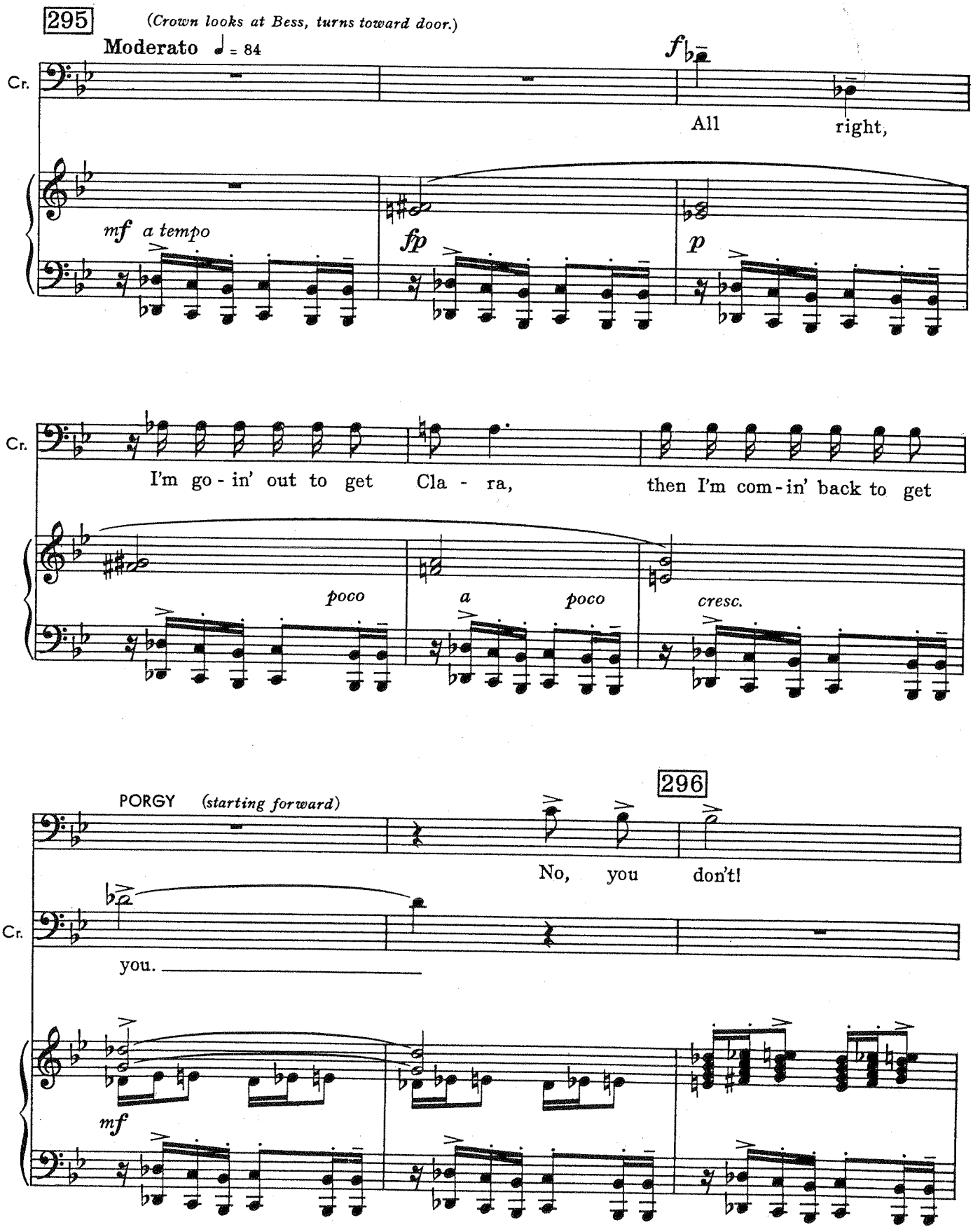
Cr.

Ain' you hear yo' wo - man call - in' for a man?

Cr.

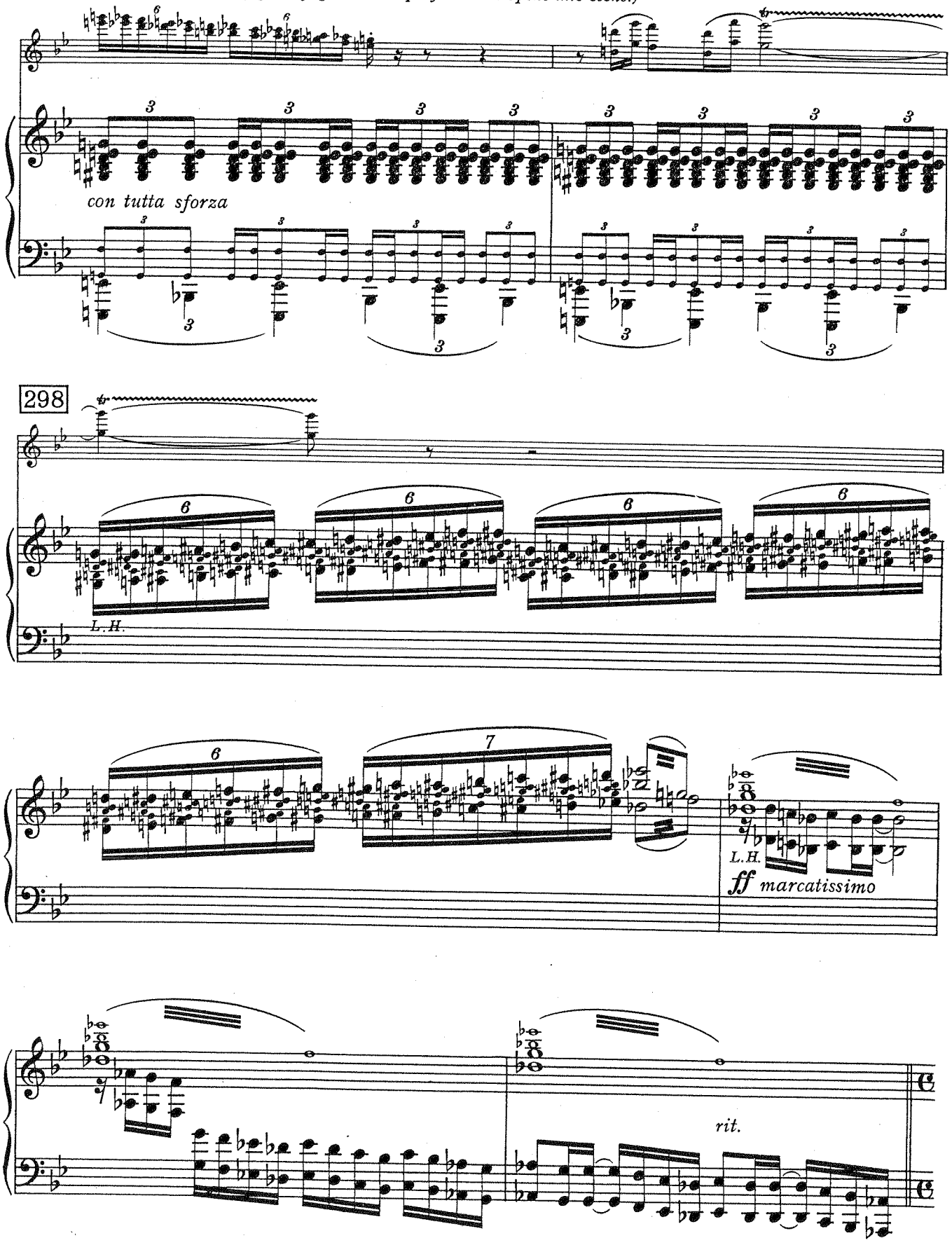
Looks to me like dere ain' on - ly one man 'roun' here!

fp *colla parte*

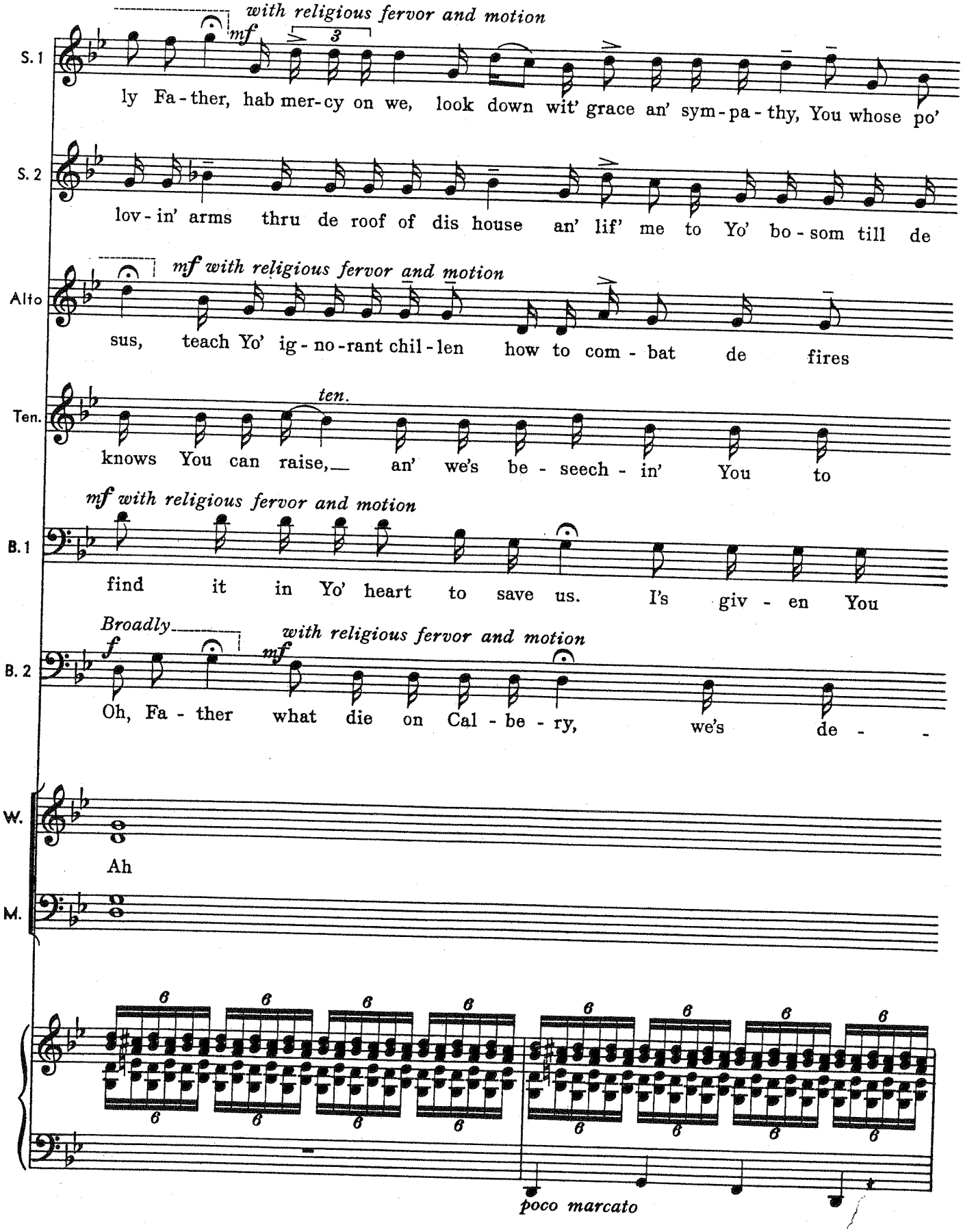

295
(Crown looks at Bess, turns toward door.)
Moderato ♩ = 84
Cr.
f
All right,
mf a tempo
fp
p
Cr.
I'm go - in' out to get Cla - ra, then I'm com - in' back to get
poco
a poco
cresc.
296
PORGY (starting forward)
No, you don't!
Cr.
you.
mf

Cr.
f
tr
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.
7
The Negroes sway back in terror from the door,
8
6
ff marcato
3

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



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
mf
3
S. 1
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
mf with religious fervor and motion
Alto
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
mf with religious fervor and motion
B. 1
find it in Yo' heart to save us. I's giv - en You
Broadly
f
with religious fervor and motion
mf
B. 2
Oh, Fa - ther what die on Cal - be - ry, we's de -
W.
Ah
M.
poco marcato

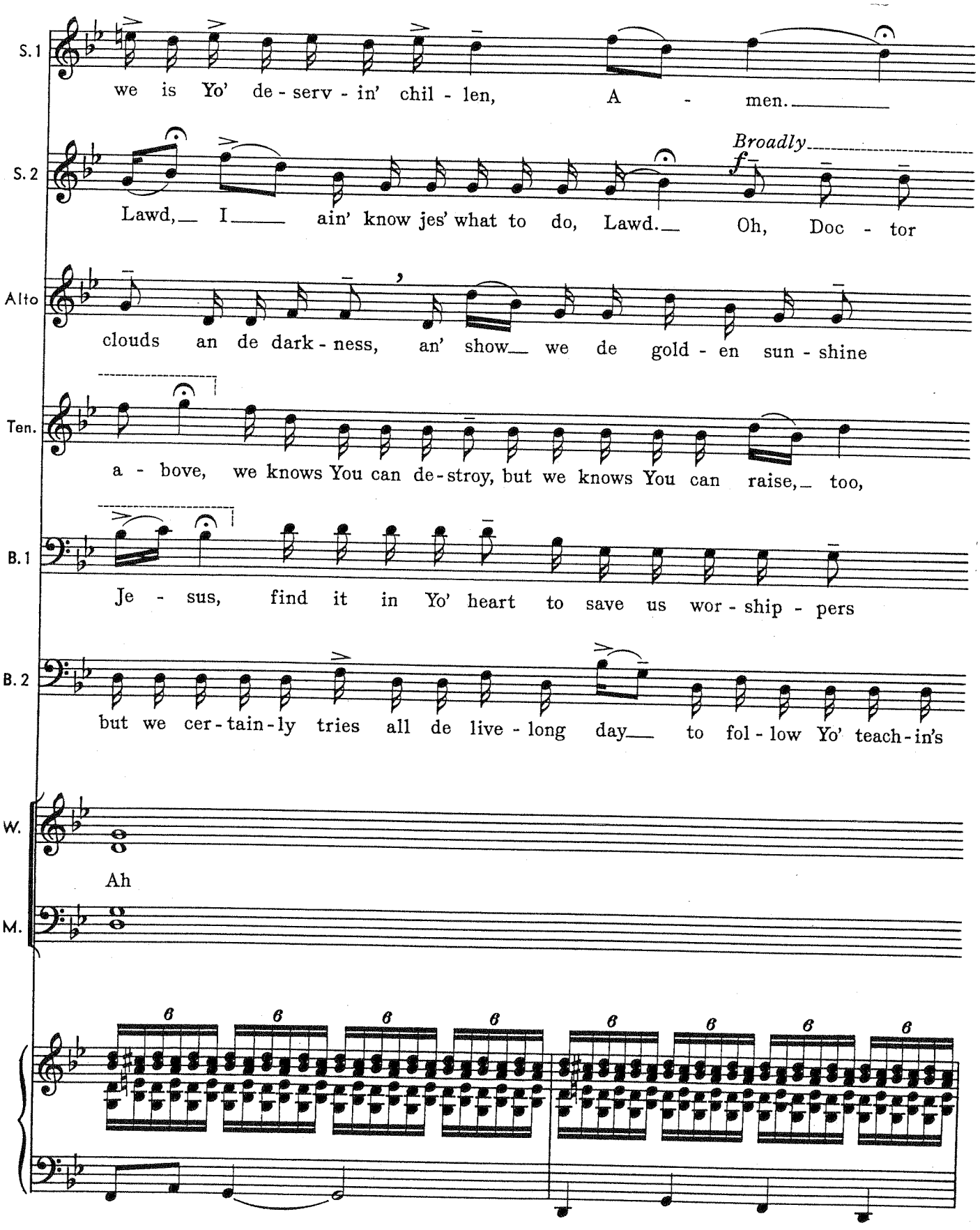
S. 1
chil-len we is, show we how You can pro-tect yo' chil-len when dey is de-serv-ing.
Broadly
S. 2
storm is o-ver. Oh, Doc-tor Je-sus, look down on me, why is You an-gry wit'
Alto
an' tor-ments of dat black vis-i-ta-tion from be-low. We lean on You.
Broadly
Ten.
raise Yo' fal-len chil-len. Oh, Lawd 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
Oh, Hev'n-ly Fa - ther, 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
Pro - fess - or Je - sus, 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
Oc - to - ber. Oh, Cap - tain Je - sus, but we is sev - en left to tell dat
Broadly
B. 2
blin' de straight an' nar-row path dat ends in glo - ry. Oh Fa - ther, what die on
W.
Ah
M.
Curtain(slow)

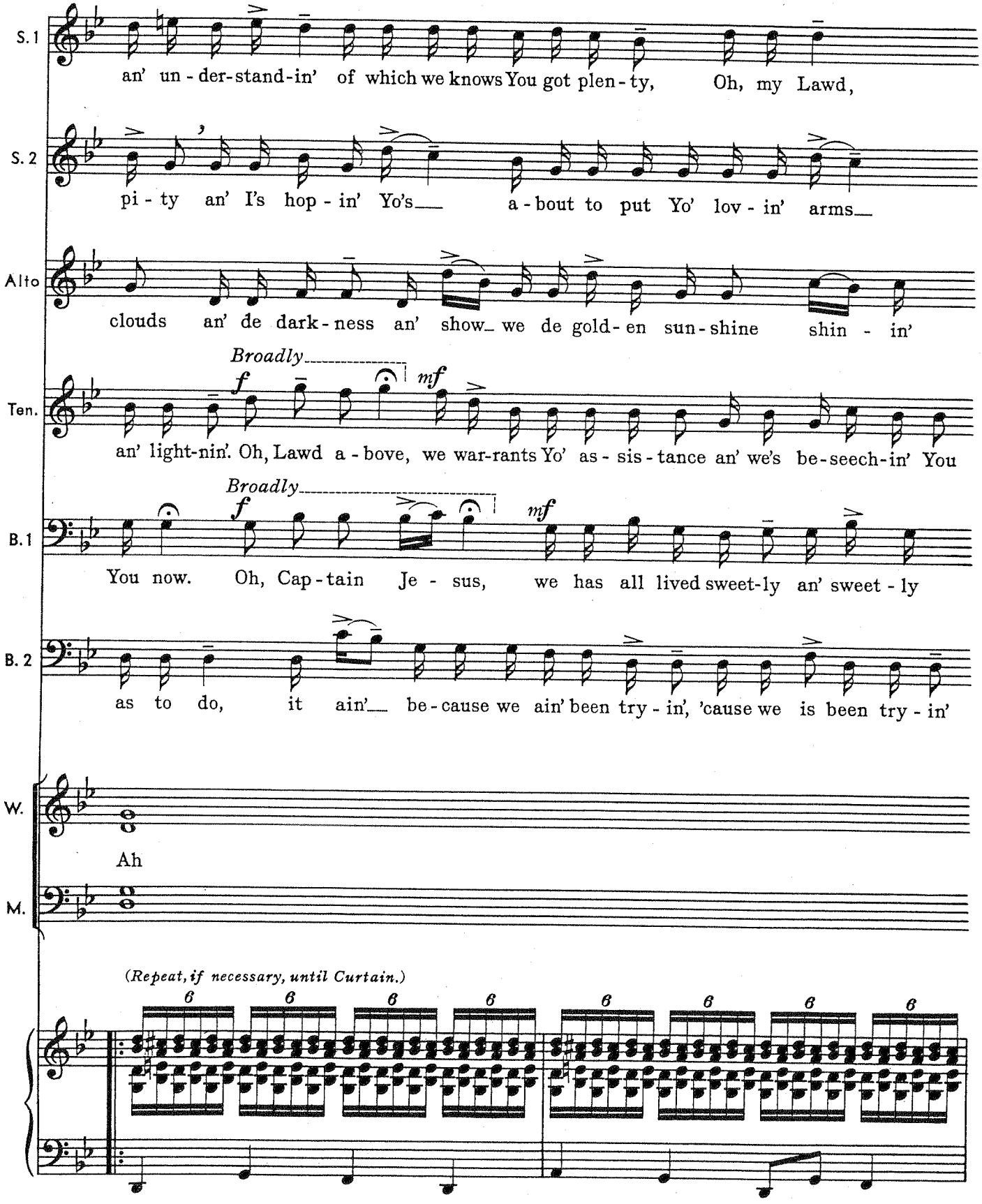
S.1
hell up - on dis earth. We knows dat You can fix 'em, 'cause You is de great fix - er, oh my
S.2
thun - der when I ain' got nuth - in' but rev'-rence in my heart for You, Lawd.
Alto
heed - ful an' Yo' grate - ful fol - low - ers. Cast a - way dose black clouds an de dark -
Ten.
Yes, Lawd, but we's 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.

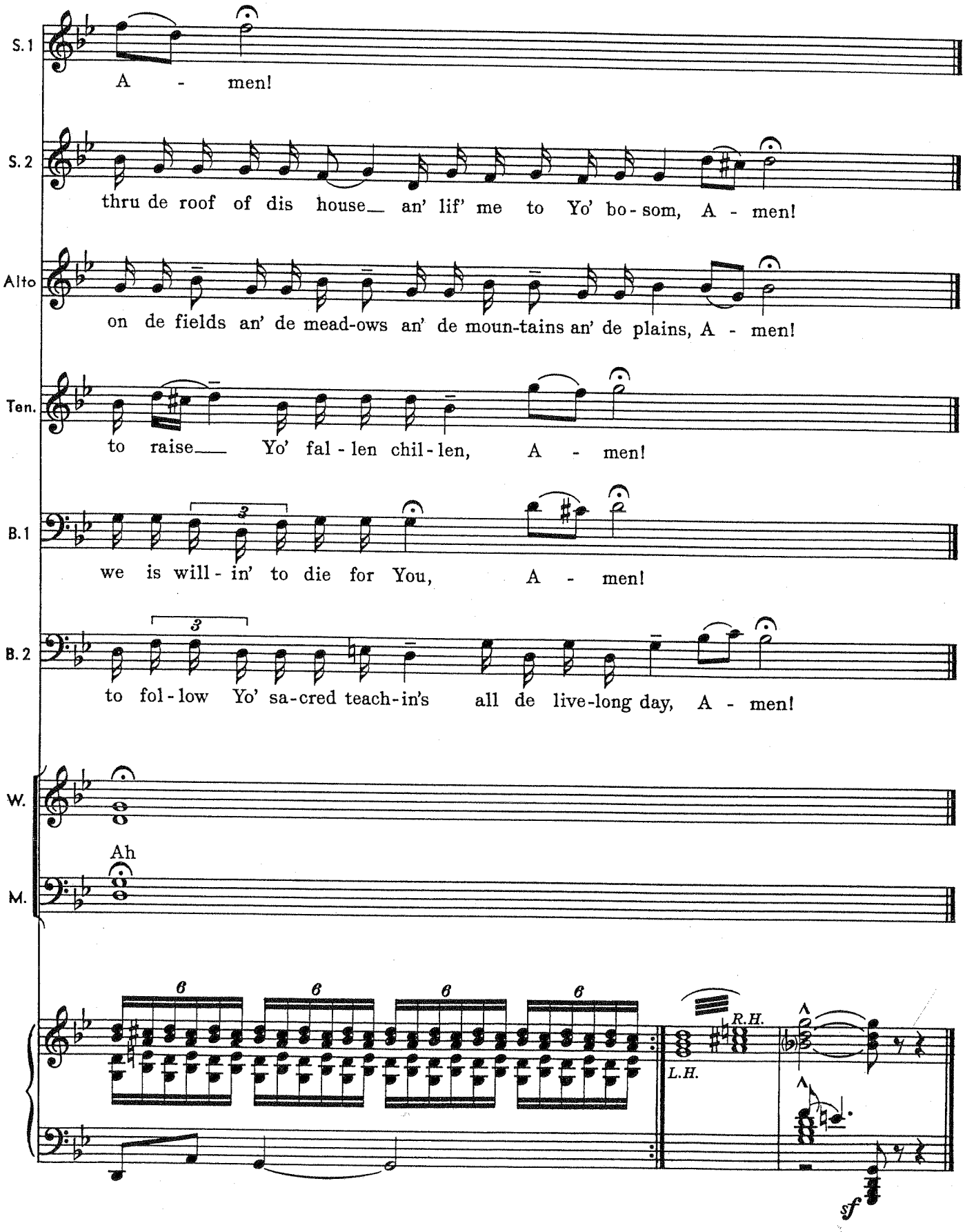
S. 1
Fa - ther fix dat Sa - tan, tie up his hands an' his feet an' t'row
Broadly
S. 2
Oh, Doc - tor Je - sus, look down on me. If You is look - in' down on me wit' dis - fa - vor
Alto
ness an' show we de gold - en sun - shine gleam - ing once a - gain.
Broadly
Ten.
to lead us out of de wil - der - ness, Oh, Lawd a - bove, lead us out of de
Broadly
B. 1
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
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.


S.1
we is Yo' de - serv - in' chil - len, A - men.
S.2
Broadly
f
Lawd, I ain' know jes' what to do, Lawd. Oh, Doc - tor
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
f
mf
S.1
Oh, Hev'n - ly Fa - ther, 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.)


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'
Broadly
f
mf
Ten.
an' light-nin'. Oh, Lawd a - bove, we war-rants Yo' as - sis - tance an' we's be-seech-in' You
Broadly
f
mf
B. 1
You now. Oh, Cap - tain Je - sus, we has all lived sweet-ly an' sweet - ly
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


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.
R.H.
L.H.
sf

Act III
Scene I

4 A L'istesso tempo

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* Ah ah ah ah ah

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. ah ah ah Je - sus is walk - in' on de

B.1 ah ah ah Je - sus is walk - in' on de

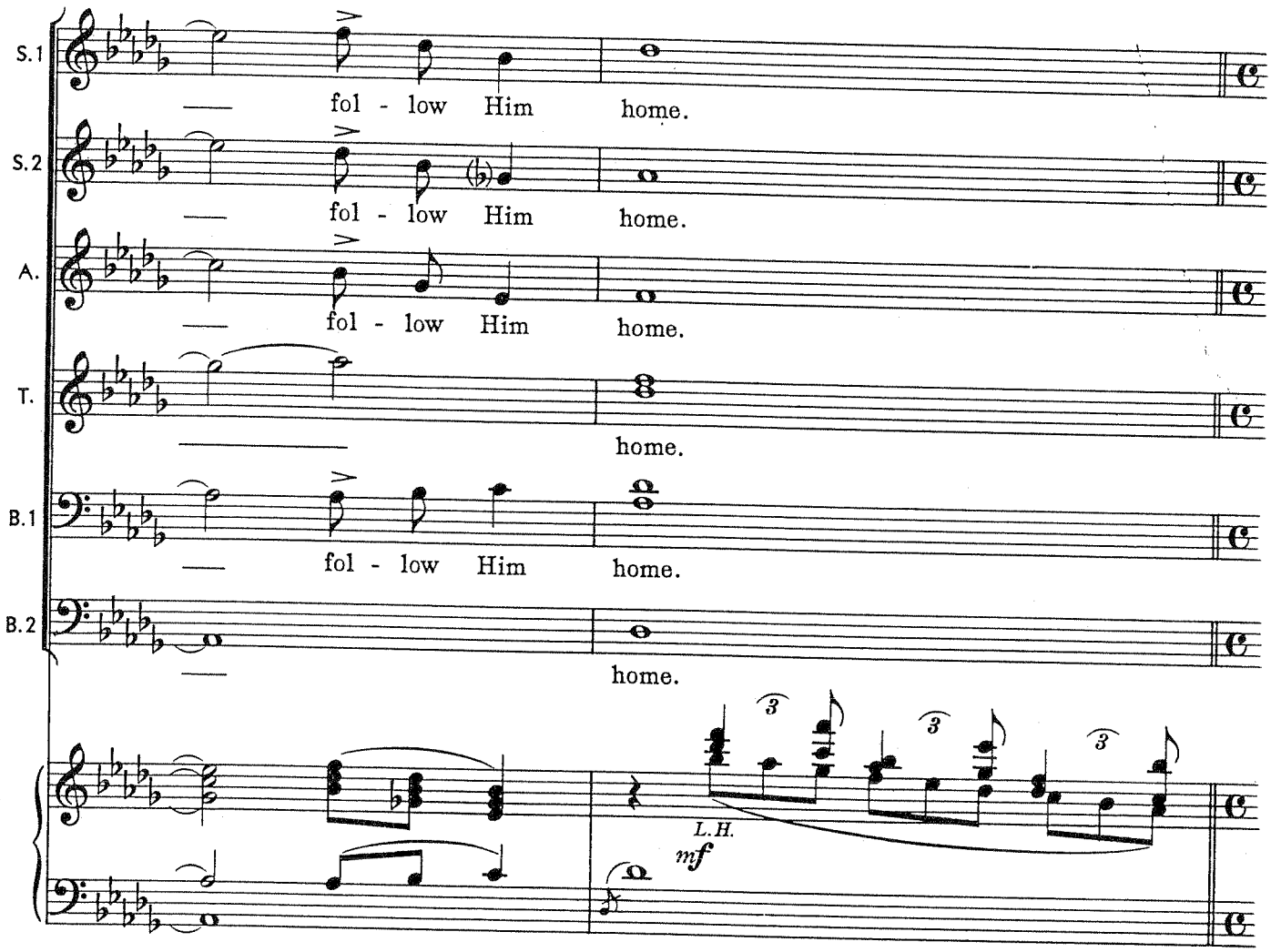
B.2 Je - sus is walk - in' on de

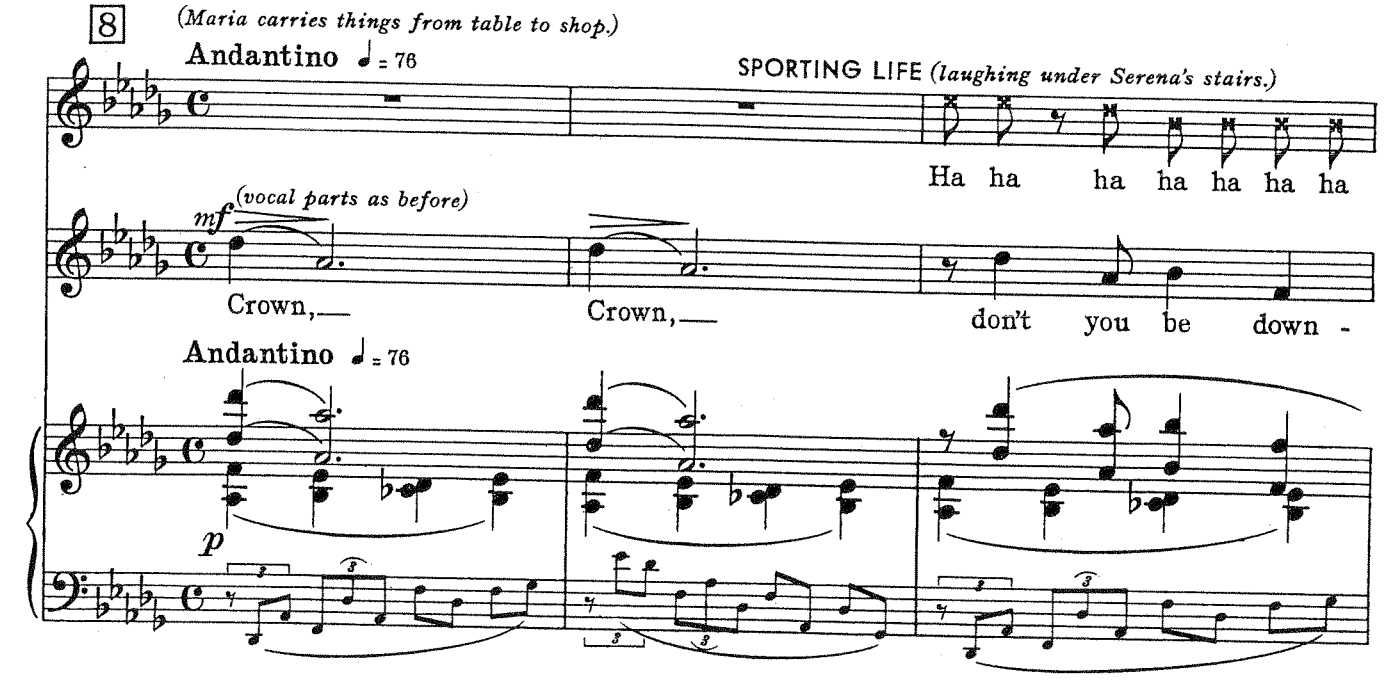
S.1
wa - ter, rise up an' fol-low Him home. Oh Lawd,
S.2
wa - ter, rise up an' fol-low Him home, home. Oh Lawd,
A.
wa - ter, rise up an' fol-low Him home, home. Oh Lawd,
T.
wa - ter, rise up an' fol-low Him home, home. Oh Lawd,
B.1
wa - ter, rise an' fol - low Him. Oh Lawd,
B.2
wa - ter, fol - - low 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

B 6
rall.
a tempo
S.1
S.2
A.
T.
B.1
B.2
home.
Jake,
Ah
ah
L.H.
mf rall.
p a tempo
don't you be down - heart - ed,

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
(Off stage singing continues p)
etc.
heart-ed,
Agitato
f
L.H.
MARIA
f
You low - lived skunk, ain' you got no shame
sfz-p
sfz-p
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 ♩ = 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.
rit.
use for you, ain' you see she got a man?
SPORTING LIFE
Ha ha ha ha ha ha ha
p
L.H.
mf
marcato
f
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,
pp

S.L.
An' pret - ty soon she ain' got
p
(Maria closes window and enters shop. Sporting Life crosses and exits big gate.)
S.L.
none.
mf
17
S.L.
8

BESS (at window with baby)
18 Moderato ♩= 96
p
Sum-mer - time
an' the liv - in' is
pp espr.
R.H.
B.
(The men and women who have been
eas - y,
Fish are jump - in'
3
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
mp
decresc.
R.H.
pp
L.H.
p con tenerezza

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

Con moto ♩ = 85

sfz-p

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.

23 *In the distance a boat whistle sounds.*

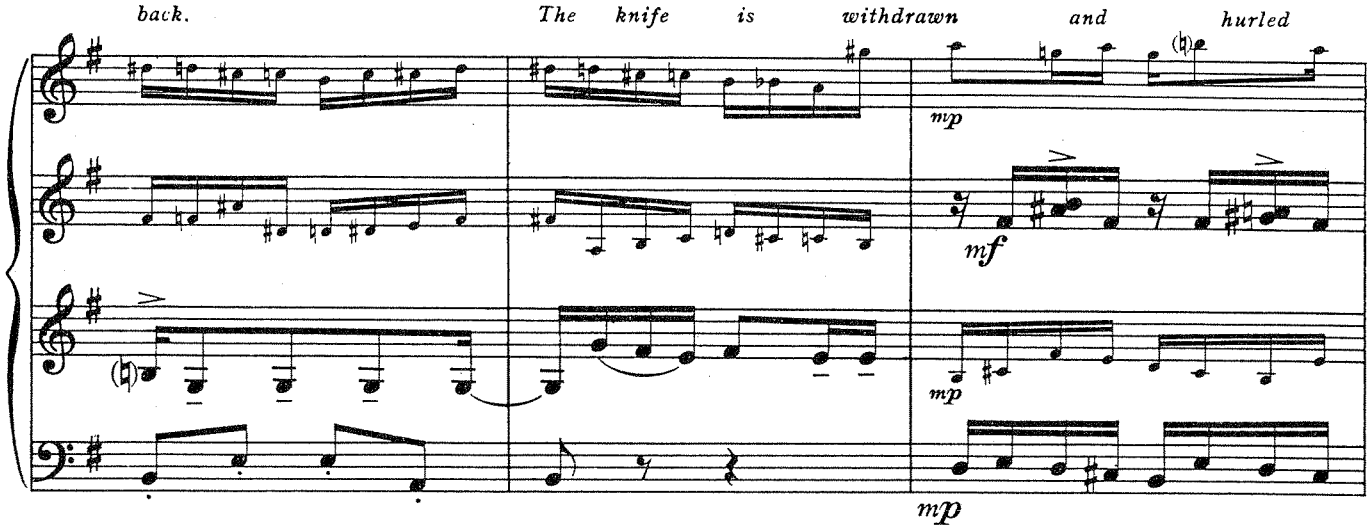
mf

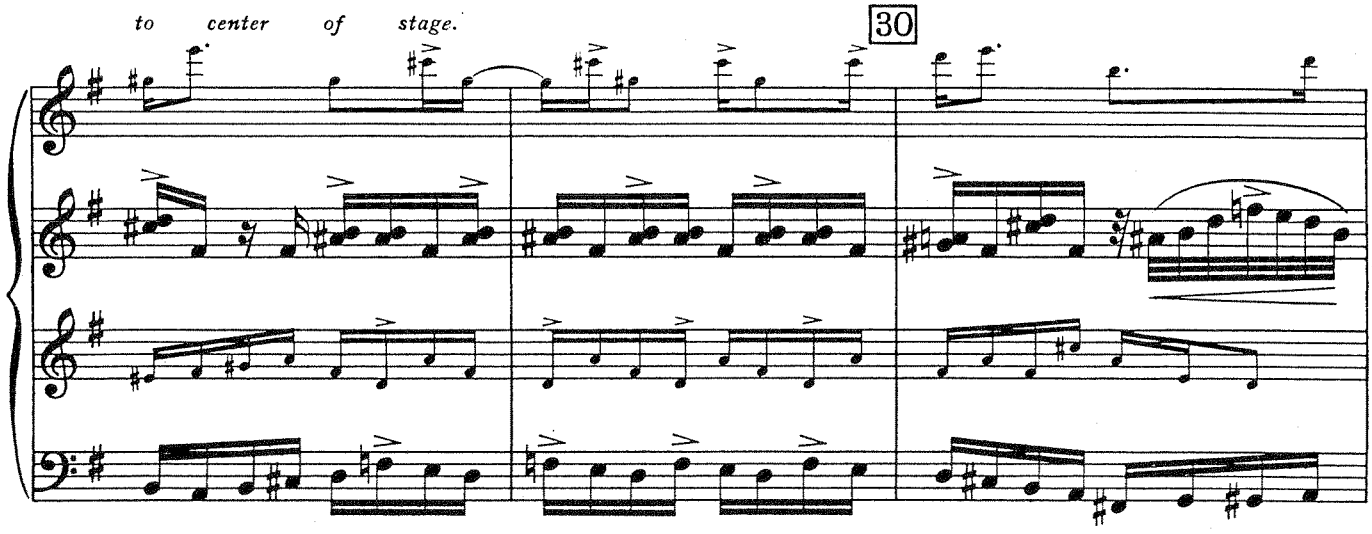
p

24
Crown pauses, listens.
Drops to
mf
f
mf
hands and knees.
Crawls towards
25
Porgy's door.

26
p
p
mf
f
He passes under Porgy's window.
27
Above Crown the shutter

opens slowly.
An arm is extended,
the hand grasping
marc.
28
a long knife.
The arm descends
marc.
plunging the
29
knife into
Crown's


back.
The knife is withdrawn and hurled
mp
mf
mp
mp


to center of stage.
30

Crown staggers to upright position.

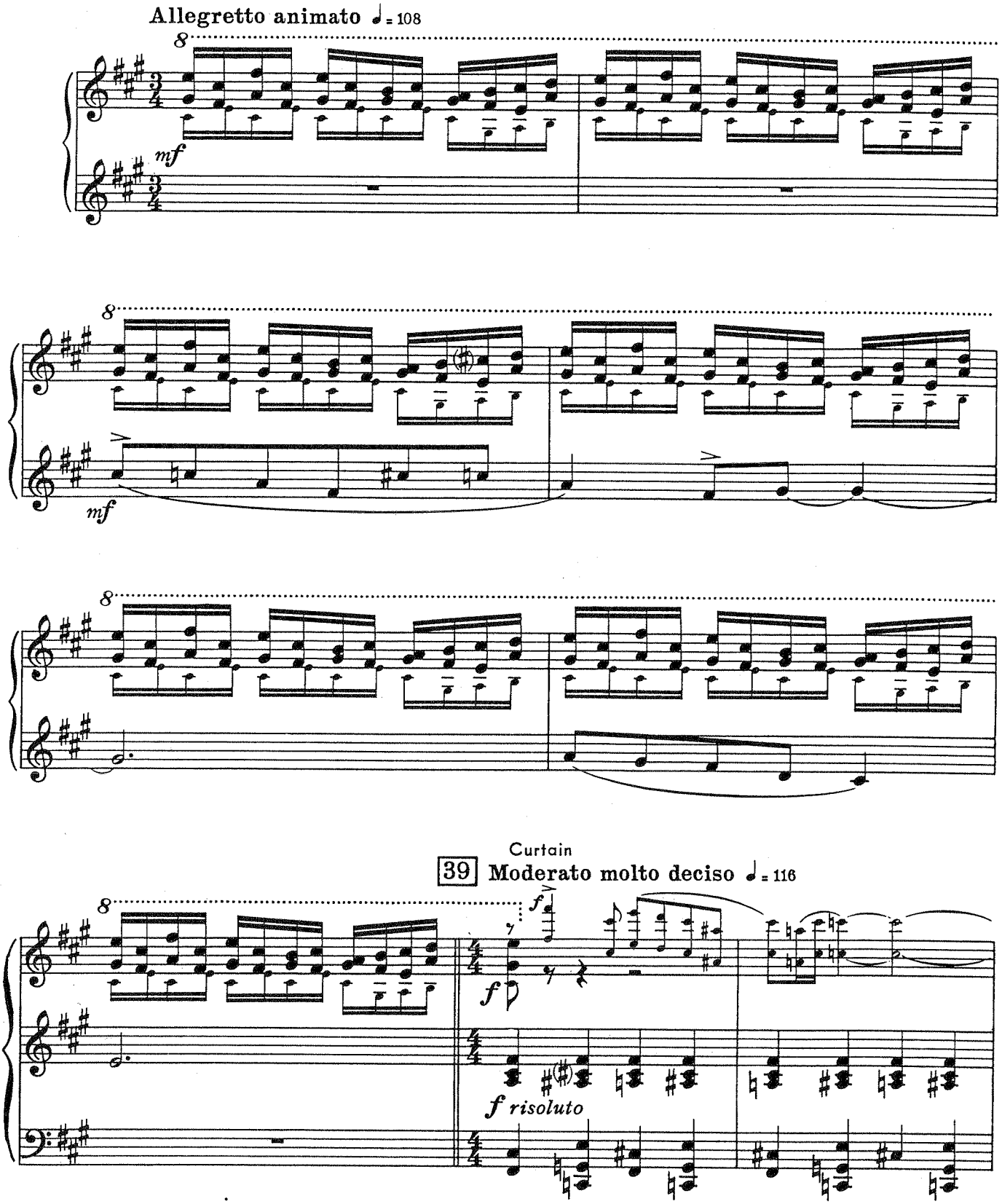
31
Porgy leans from window and closes both hands
around Crown's throat.
32
Crown sways upright
in Porgy's grip, then Porgy hurls Crown from
f
f
mf

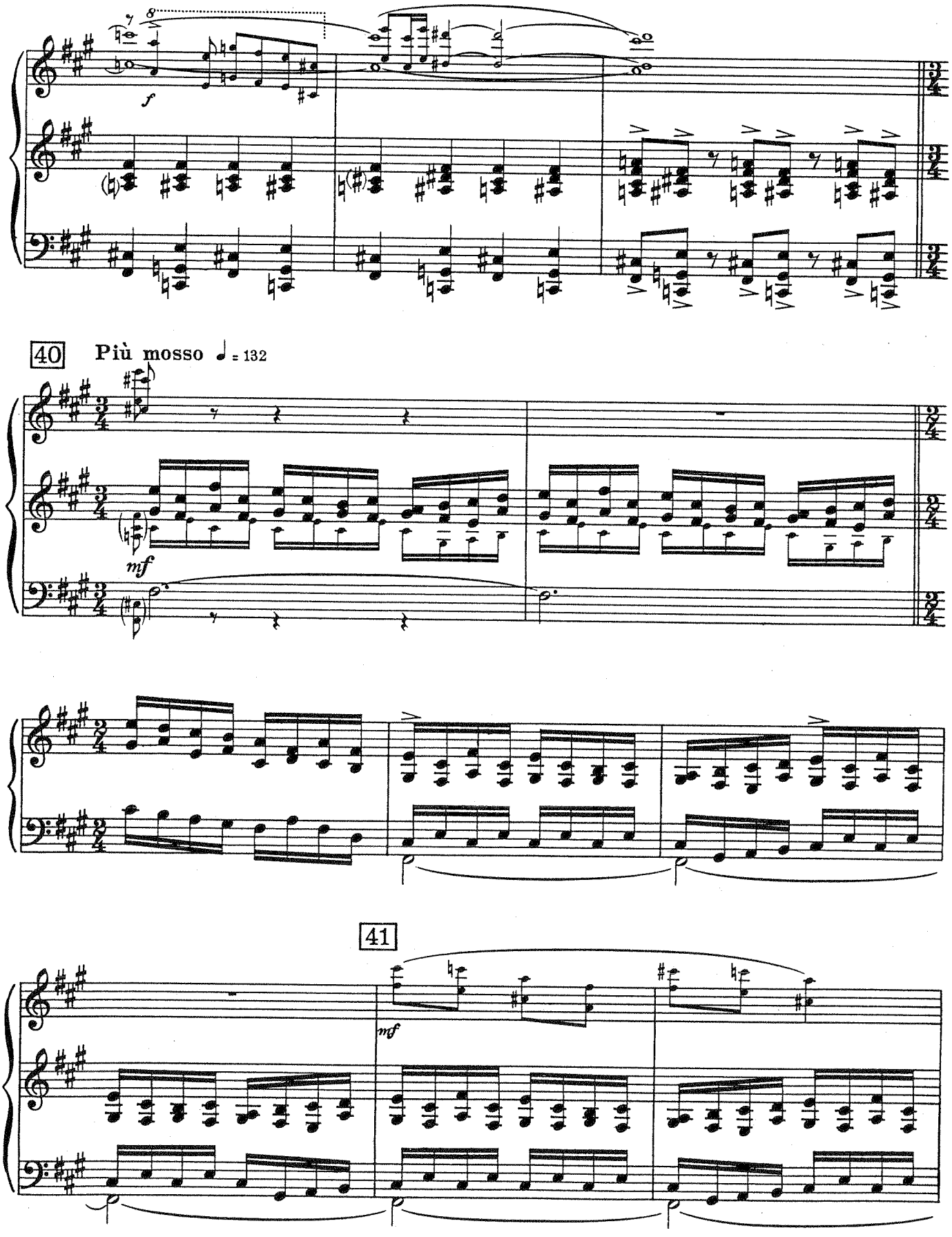
window.
(Fight continues as directed.)
33
ff
molto risoluto
ff
sfz
34

35
(Porgy kills Crown and hurls him to center of stage.)
con fuoco
f molto cresc.
36
PORGY (laughing) f ad lib.
Ah ha ha ha ha ha
ff

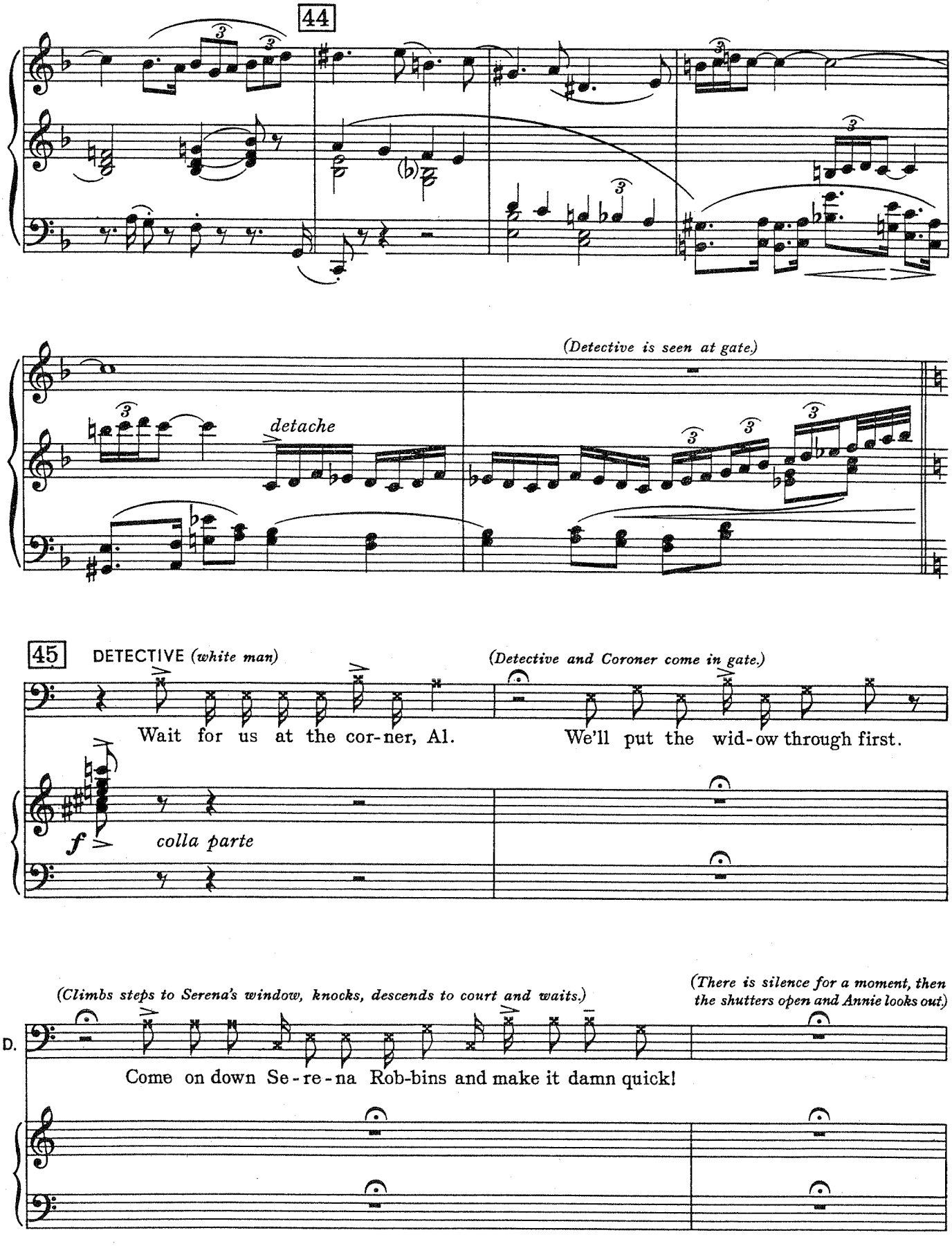
Po.
Ah ha ha ha ha ha
Ah ha ha ha ha ha
p
triumphantly
Po.
Bess, Bess, you got a man now, you got Por - gy!
fp colla parte
R. H.
37 Maestoso
Fast curtain while Porgy continues laughing.
38
f
marcato
molto cresc.
ff
sfz

Act III
Scene II




8
f
40
Più mosso ♩ = 132
mf
41
mf

42
mf
43
Allegretto ♩ = 116
mf espr.
mf


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

Huh!

mf

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

f

There is a moments silence then the window opens and loud groans are heard as Serena 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?
f
10
48
SERENA (feelingly)
mp
I been sick in dis bed three day an' three night.
L.H.
mfp
ANNIE
mp
An' we been nurs - in' her all dat time.
mfp
mf
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?
D.
(Silence from women)
(advances)
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.
mf vivo
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
We ain' see nut - tin' boss, we been in dis room three day an' night
ANNIE
We ain' see nut - tin' boss, we been in dis room three day an' night
WOMAN
We ain' see nut - tin' boss, we been in dis room three day an' night
Andante con moto ♩ = 60
p
S.
An' de win - dow been closed.
A.
An' de win - dow been closed.
W.
An' de win - dow been closed.
DETECTIVE
Look at me, Se - re - na Rob - bins.
mf
tr

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
D.
(singing with them)
three
p
tr

S.
days an' nights.
A.
(as she closes shutters)
days an' nights.
An' the win-dow been closed.
W.
days an' nights.
D.
(furiously)
days an' nights.
You need-n't do that one a-gain.
tr
p
mf
(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!
f
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.
54
CORONER
3
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
Of course_you're the goat man,
Po.
Meet-in' Street._
mp
cresc.
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
p
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.__
sfp
p
f

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
f deciso
poco accel.
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?
sfp
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
(starts for gate)
No! You can't bring an - y one. I'll send an of - fic - er to help you out.
D.
(turning back from gate)
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.)
for con-tempt of court.
Oh Lawd! What I go - in' do?
L.H.
p calmato
mf

Allegretto ♩ = 108
mf BESS
You've got to go Por - gy,
p leggiero
mp
61
B.
may - be you can jus' make like to look at him,
mf R.H.
p L.H.
B.
an' keep yo' eye shut;
B.
You go - in' be al - right,

62
B.
Por - gy.
You on - ly go - in' be a
mf R.H.
B.
wit - - - - - - ness.
SPORTING LIFE
p
I
p
L.H.
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.
pp
PORGY
64 Presto
Oh,_ my Je - sus!
f
Moderato
SPORTING LIFE
mf
That's one way the cops got of tell - in' who
p
(Cops seen at gate.)
S.L.
killed him._
f marcato

65 **Agitato** ♩. = 104

PORGY *(fearfully)*

f

I can't look at Crown's face,

p

mf L.H.

p

Po.

Oh Gawd, what I go - in' do?

POLICEMAN *(entering with second Policeman)*

66

(They take Porgy, resisting and protesting, toward the gate.)

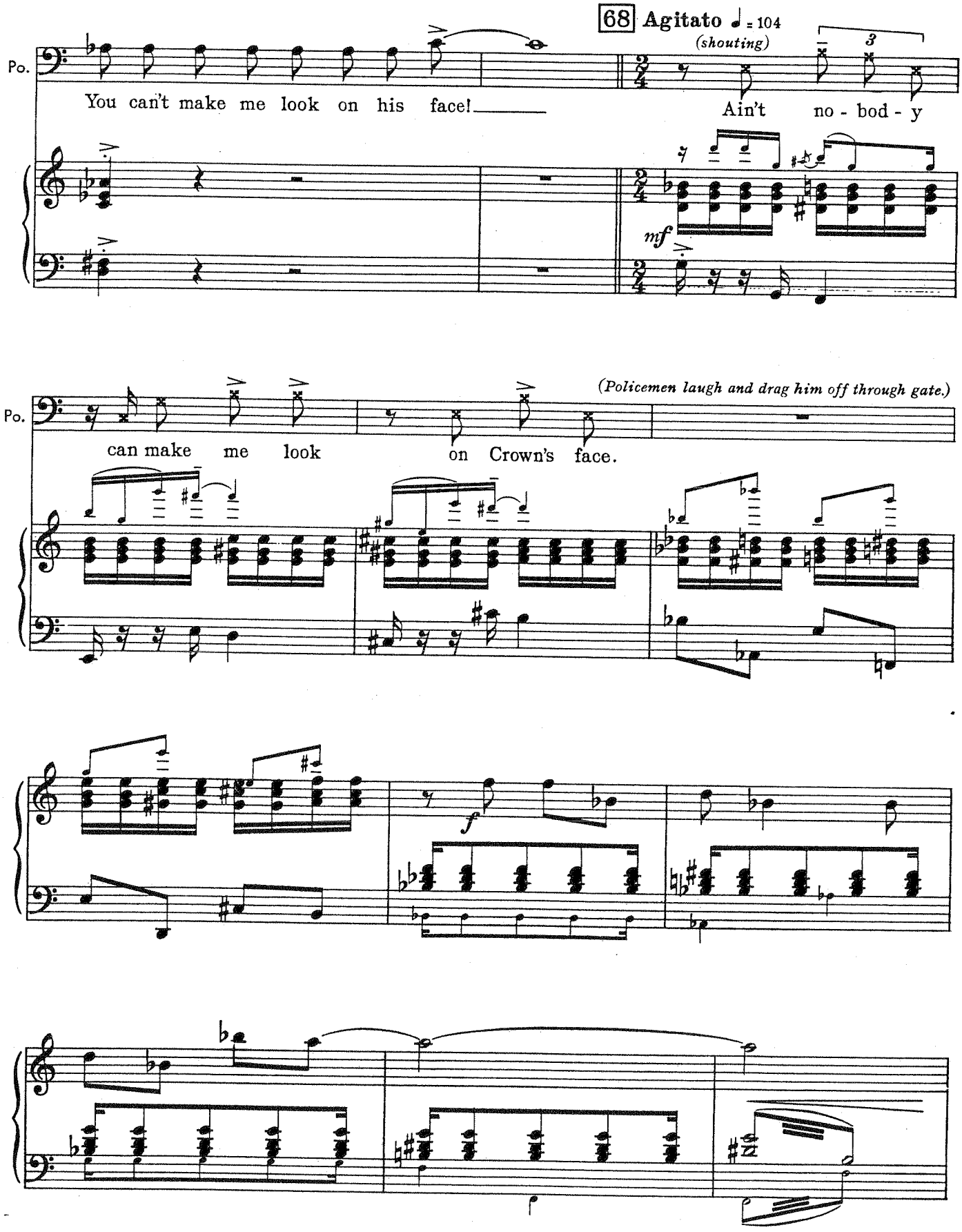
Hey, you there, come a - long!

mf L.H.

mf

molto cresc.

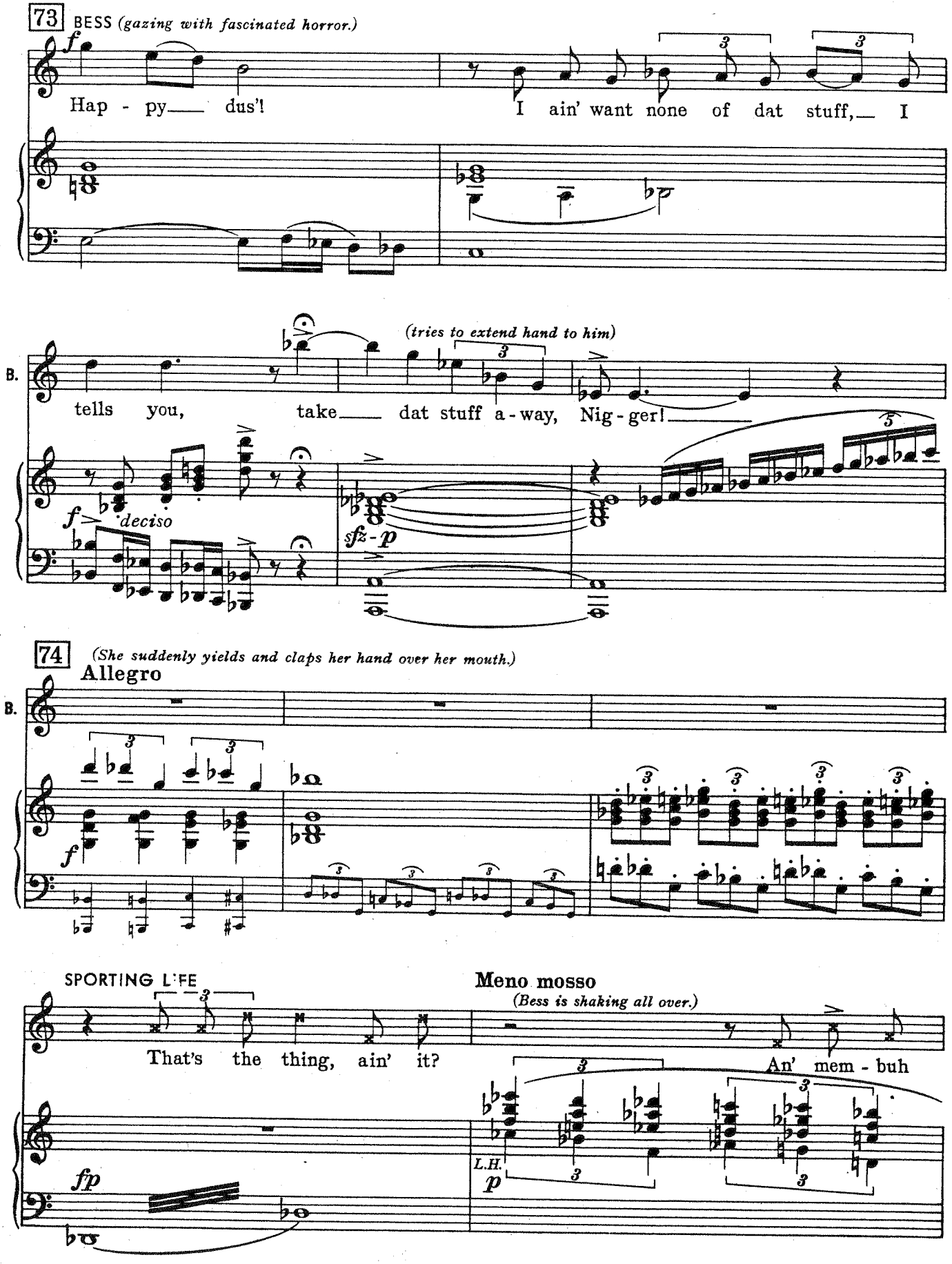
PORGY
I ain' goin'
f
POLICEMAN
Oh, you'll look all right.
Po.
look on his face!
67 Moderato ♩ = 104
(Struggling in their grasp)
f
Po.
Turn_ me loose,_ Turn_ me loose,_
f marcato
p


68 Agitato ♩ = 104
(shouting)
Po.
You can't make me look on his face!
Ain't no - bod - y
mf
(Policemen laugh and drag him off through gate.)
Po.
can make me look on Crown's face.
f

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
8
f
70
Moderato ♩ = 92
S.L.
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.
71
B.
3
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
8
S.L.
But cheer up sis-tuh,
Ole Sport-in' Life
giv-in' you de
3
8
f-p
pp
loco
L.H.
pp
S.L.
stuff
for
scare a-way dem
lone-some
blues.
8
tr


73
BESS (gazing with fascinated horror.)
f
Hap - py dus'!
I ain' want none of dat stuff, I
B.
(tries to extend hand to him)
tells you, take dat stuff a - way, Nig - ger!
f deciso
sfz - p
74
(She suddenly yields and claps her hand over her mouth.)
Allegro
B.
f
SPORTING LIFE
That's the thing, ain' it?
Meno mosso
(Bess is shaking all over.)
An' mem - buh
fp
L.H.
p

75
Moderato (Tempo di Blues) ♩ = 96
S.L.
there's plen-ty more where that came from.
Lis-ten,
mf misterioso
(He looks around court to make sure no one is there.)
S.L.
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

S.L.
You an' me kin live dat high life in New
p
77
S.L.
York. Come wid me,
R.H.
S.L.
dere you can't go wrong, sis - ter.
mf
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

S.L. 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 *f*

81

S.L. *ten.* *ten.* *a tempo* There's a boat dat's leav - in' soon for New

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

ten. *ten.*

S.L. York. Come wid me,

R.H.

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

mf

82

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

rit. marcato

f

S.L. Come on, Bess!

sf

83
Animato ♩. = 116
BESS (Jumps to her feet, her eyes blazing.)
f
You low crawl-in' hound!
2
f
L.H.
decresc.
84
B.
Get a-way from my door, I
2
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 ♩ = 96
mf
out of his hand.
She goes angrily to door but
86
f-p
mp
turns at Sporting Life's voice.
R.H.
f
SPORTING LIFE
mf
Don't want a sec - ond shot, eh! All right, I'll
colla voce
S.L.
leave it here
(easily)
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 stan.
She runs suddenly into room and slams door behind her.

S.L. mind.

p *pp* *f*

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

Poco agitato

subito p *poco a poco* *cresc.*

Molto agitato

f *ff* *rit.*

89 Maestoso

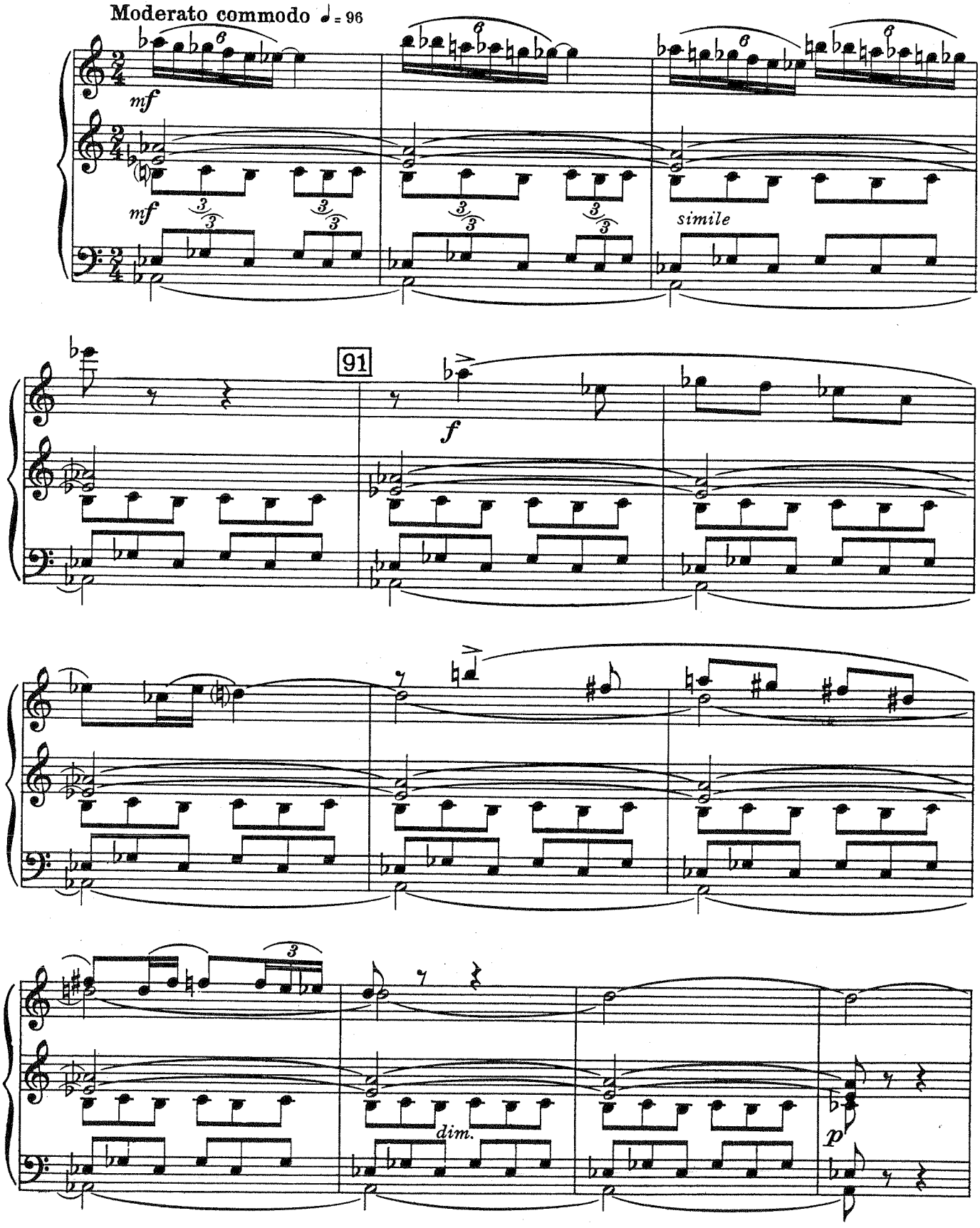
ff *ben ritmato*

sff *pesante*

90 Più mosso

tr

Act III
Scene III

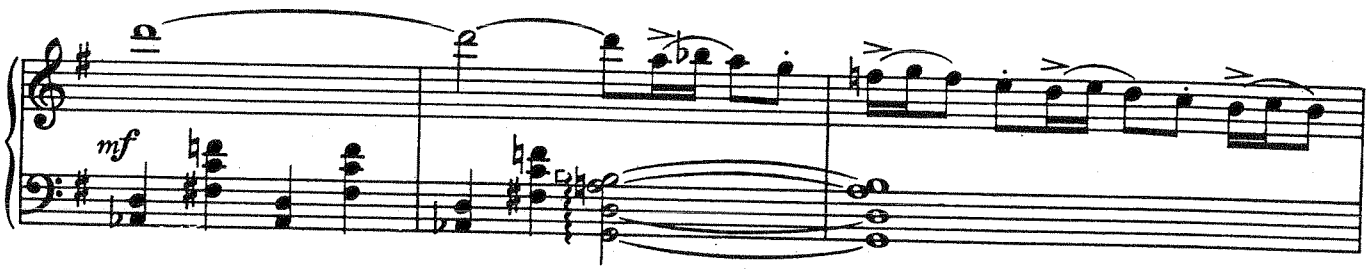


92
f
93
Allegretto ♩= 116
mf
mf
94

95
marcato
leggiero
96
97
cresc.
cresc.
f
f

98 (Sleeping Negro)

Allegretto semplice ♩ = 104



99

mf
100
p
(Man with broom)
101 Allegro ♩ = 88
f

102
3
3
mf cresc. e molto accel.
103 Come prima
f
p
7

(Man with hammer and man with saw)

104 **Allegretto** ♩ = 108

8
107
cresc.
108
R.H.
ff
L.H.
tr
109
One Woman
Good morn - in', brud - der!
One Man
p
Good morn - in', sis - tuh!
R.H.
L.H.

110
Soprano
Soprano II
Tenor
Bass
Good morn - in', sis - tuh!
Good morn - in',
tr
R.H.
3
p
S.
S. II
T.
B.
Good morn - in', brud - der!
Good morn - in',
Good morn - in',
Good morn - in'!
Good morn - in'!
tr

111
S.
S.II
T.
B.
Good morn - in',
Good morn - in',
Good morn - in',
Good morn - in',
tr
f
mp
How are you dis ver - y love - ly morn - in'?
How are you dis ver - y love - ly morn - in'?
How are you dis ver - y love - ly morn - in'?
How are you dis ver - y love - ly morn - in'?
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'?
R.H.

112
Allegretto giocoso
Children (dance on)
mp
La, la, la, la, la,
mp

113
Ch.
mf
la, la, Sure to go to Heav - en, Yes, you
mf

Ch.
boun' to go to Heav - en,
Sure to go to Heav - en
114
If yo' good to yo' mam - my an' yo' pap - py, Wash yo' face an'
make dem hap - py
Den you'll be St. Pe - ter's lov - a - ble
115
chile.
La, la, la,
mp
p
mp

Ch.
la, la, la, la, la.
116
8
f
f
8
L.H.
dim.
R.H.
p
117
f

fp
fp
fp
fp
fp
f
fp
muffled Drum
118
barbaro
f
3
3
3
L.H.
Timp. & African Dr.
119
3
L.H.
ff

120
121

122 Allegretto con gioia
Soprano
Alto
Tenor
Bass
f
Feel - in' fine an' dan - dy.
How are you dis morn - in'?
Tell me
Allegretto con gioia
mf
poco marcato
R.H.
3

123
S.
A.
T.
B.
Feel - in' fine an' dan - dy.
how are you dis morn - in'?
Tell me
Percussion

124
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',
8
125
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?
8
3

126
S.
A.
T.
B.
R.H.
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

L.H.

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

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

130 **Moderato commodo** ♩ = 92

espr.

mp

PORGY
131
mf
Dem white folks sure ain' put nuth - in'
Po.
o - ver on this Nig - ger.
Ain' I tell you, I ain' go - in'
f
Po.
look on Crown's face.
(laughs)
LILY
You ain' look on um Por - gy?
p

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
tr
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.)
tr
135 Allegro moderato ♩ = 84
mp
Here, boy, look what I brought for you. Throw a-way that ole
L.H.
p giocoso
3
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.

mp

137

(Scipio takes harmonica. Stands embarrassed, then turns and runs out gate. Several more extras leave and stage begins to look deserted.)

Po.

mp

Li - - ly Holmes,

p

mf *(Lily steps forward)*

Po.

Li - ly Holmes!

f *accelerando*

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

(Lily unable to speak her thanks, rises and exits through arch, with her apron to her eyes.)

Po.

make all de red bird an' de blue jay jealous.

140
Giocoso
Po.
mf
Now dat's de style for my
leggiero
mp
Po.
Bess.
She's one gal what
(He opens a hat and places it beside dress. He notices for first time his
Po.
al-ways look good in red.
141
friends are leaving. He is mystified, then decides to pull them back with an interesting story.)
Po.

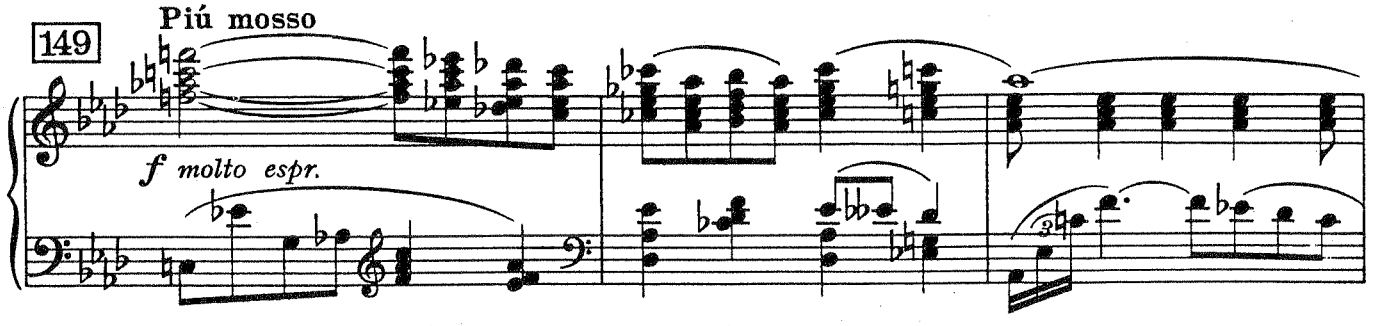
Po
Lis-ten to this, ev-'ry-bod-y: I reck-on I's the firs' Nig-ger roun' here what
Po.
go to jail po' an' leave there rich;
142
mf
Po.
All de time I got my luck-y bones hid in my mout', see,
Po.
An' I jus' got t'ru dem oth - er crap-shoot-in'

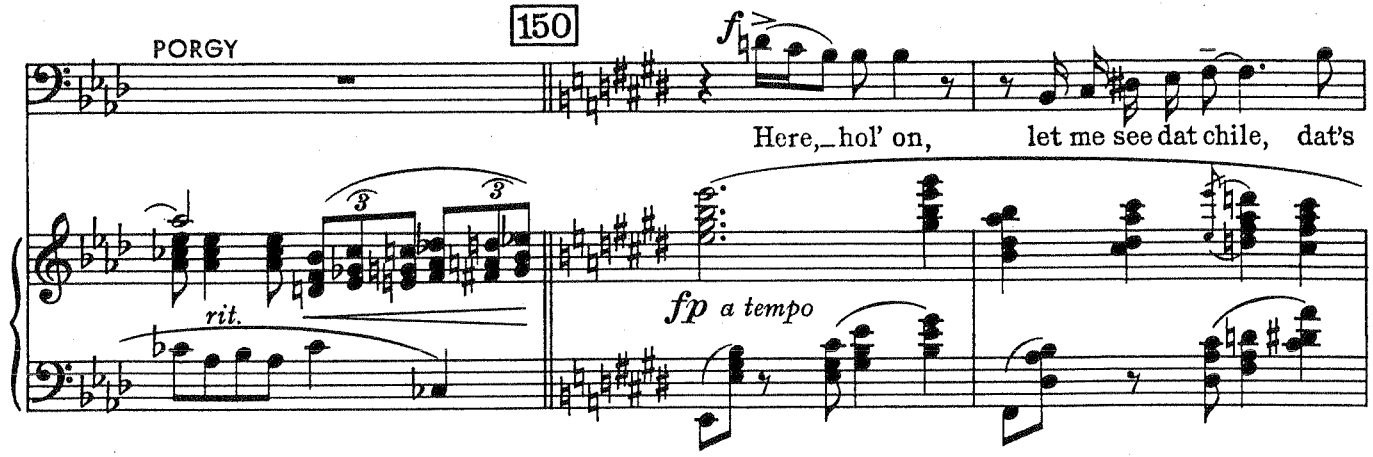
143
(He turns back to table as several others leave.)
Po.
Nig - gers like Glo - ry - Hal - le - lu - jah!
cresc.
Po.
Now, ain' dis de thing?
144
Po.
'Course de ba - by ain' big e - nough to wear a dress like dis yet,
fp
Po.
but he go - in' grow fast. You watch, he go - in' be in dat

145
Po.
dress by de first frost. An' now it's time to call Bess.
f
Bess, oh, Bess, here Por - gy come home!
146 Moderato ♩ = 80
(aside to Maria)
ten.
nf Jus' you wait till dat gal see_me.
f
Oh, Bess!
colla parte
p semplice
mp poco espr.
147 Andantino cantabile
mp
Here Min - go,
What's de mat-ter wid you
p più espr.

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.)*

(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.)





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.

155
Ma.
Dat wom - an ain' fit fo' you?
sf
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
Po.
ain' care what she say, I ain' care what she done, won't
Po.
some-bod - y tell me where's my Bess?
cresc.
f
mf poco marc.
158
Po.
Bess,
Oh
p
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

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
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 t'ink you — nev - er come
Po.
Bess? — I want her so, —

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
A
II V I Ab II V
Ab
I vi IV E II V
163
S.
gals than Bess. Bess is gone,
Ma.
fool yo' Bess. She is gone.
Po.
Bess, — where is she? — Oh

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
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'

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,

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.
f
S.
Bess.
Ma.
Bess.
Po.
Bess!
R. H.

166 Moderato
LILY
Bess is gone.
An' Se-re-na take dis chile to give 'im a Chris-tian rais-in'.
L.H.
colla parte
Agitato ♩ = 88
PORGY
You ain' mean
Po.
Bess
dead?
167
SERENA
She worse than dead, Por-gy,
Po.

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!
L.H.
f-p
169
Animato
Po.
Where Bess gone?
mp nervoso

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.
f
172
Ma.
What
PORGY
Bring my goat!
L.H.
mf
Ma.
you wants wid goat,
Por - gy?
you bes' not go
p

Ma.
an-y place.
PORGY
Bring my goat!
f
p
173
Meno
SERENA
You bet - ter stay wid yo' frien', Por - gy,
mf
S.
You'll be hap - py here.
MARIA
Ain't we
PORGY
Won't no - bod - y bring my goat?

174
S.
For
Ma.
tell you, you can't find her, Por - gy?
S.
Gawd sake, Por-gy, where you go - in'?
WOMEN
mf
Where you go - in' Por - gy?
MEN
mf
Where you go - in' Por - gy?
L.H.
mf

Andante quasi maestoso
175
PORGY (transformed and exalted)
mf
Ain't you say Bess gone to Noo York? Dat's where I go - in',
simile
opt.
Po.
I got to be wid Bess. Gawd help me to fin' her,
sf-p
(fervently)
176
Con brio
(Holds out his arms to be helped into goat cart, two men help him.)
I'm on my way.
L.H.
sf
f

177 Moderato ben ritmato (quasi Spiritual)
PORGY (with religious fervor)
mp
mf
Oh__ Lawd, I'm on my
p
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

178
Po.
S.
A.
T.
B.
Lan', I'll ride dat long, long
mp
road, If you are there to guide my

179
Po.
S.
A.
T.
B.
han'. Oh Lawd, I'm on my
han'. Oh Lawd, I'm on my
han'. Oh Lawd, I'm on my
han'. Oh Lawd, I'm on my
han'. Guide my han' oh Lawd, I'm on my
mf
p
way. I'm on my way to a Heav'n-ly
way. I'm on my way to a Heav'n-ly
way. I'm on my way to a Heav'n-ly
way. I'm 'on my way to a Heav'n-ly
way. I'm on my way to a Heav'n-ly

180
Curtain
Po.
S.
A.
T.
B.
Lan'
oh
Lawd.
It's a long, long
way,
but you'll be there to take my

181
Grandioso
Po.
han'.
S.
han'.
A.
han'.
T.
han'.
B.
han'.
Grandioso
ff
f
sff