

PORGY & BESS

ALLA SÅNGNOTER

HÄR MED ACKORDBETECKNINGAR

OFULLSTÄNDIGT
UNGEFÄRLIGT
SUDDIGT

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Ett trallvänligt musikalbum om två amerikaner som blir kära i varandra och det ena med det andra.

Agenter:

Porgy (Jakob Högström), Bess (Gertrud Stenung), Crown (Thomas Lander, Sporting Life (Erik Saedén), Serena (Consuelo del' Pilar), Clara/Ung Kvinna (Anna Sise), ??? (Robbins).

Kör med killar och tjejer under ledning av Östen Wall. Några ur kören kommer också att vara solister eller ha talreplikter.

Orkester: Ronnie Gardiners All Stars med Ronnie Gardiner (trummor), Hans Larsson (kontrabas), Mathias Algotsson (piano), Claes Askelöf (elgitarr), Claes Brodda (saxofoner o.dyl.), Karl Oleandersson (trumpet), Bent Persson (trumpet), Anders Norell (trombon) och Dicken Hedrenius (basun).

Dansare, cirkusartister m.m

Regi: Gunnel Bergström, Musikarrangemang och musikalisk ledning: Dicken Hedrenius, Koreograf: Graham Tainton Kompositioner: George Gershwin, texter: Du Bose Heyward och Ira Gershwin. Koreograf: Kostym: Viktoria Nygren, Ljus: Mimmi Helleday, Idégivare: Robert Carleson, Fotograf: Karl Gabor, Produktionsledare: Thomas Jönsson, PR: Bo Ludvigsson.

Speltid: c:a 90 minuter. Ingen paus.

- | | |
|--|---|
| 1. FÖRSPEL | (instrumentalt) |
| 2. A WOMAN IS A SOMETIME THING | Crown, Kören |
| 3. A WOMAN IS del 2 | Kören |
| 4. NOBODY KNOWS WHEN THE LORD IS GOING TO CALL | Serena + Piano |
| 5. SUMMERTIME 1 | Clara |
| 6. I GOT PLENTY OF NOTHING | Porgy, Kören
samt två solotjejer ur kören. |
| 7. ROLL THEM BONES | Sporting Life, Crown, Bess,
Kören och fyra solokillar ur kören.
Dessutom : Robbins, som mördas. |
| 8. MY MAN'S GONE NOW | Serena, Kören |
| 9. HE'S A-GONE-GONE-GONE | Kören + blåssektionen |
| 10. THE TRAIN | Bess, Kören (+ en replik av Porgy) |
| 11. I CAN'T SIT DOWN | Kören |
| 12. I AIN'T GOT NO SHAME | Kören |
| 13. SHAME ON ALL YOU SINNERS | Serena |
| 14. IT AIN'T NECESSARILY SO | Sporting Life, Kören |
| 15. BESS, YOU IS MY WOMAN | Porgy & Bess |
| 16. BUZZARD KEEP ON FLYING | Porgy, Kören |
| 17. PRELUDE TILL OH, WHAT YOU WANT WITH BESS | Crown, Bess |
| 18. OH, WHAT YOU WANT WITH BESS | Crown, Bess |
| 19. IT TAKES A LONG PULL TO GET THERE | Körkillarna och en
solokille ur kören. |
| 20. OH, DOCTOR JESUS 1 | Serena, Porgy. Repliker från
en körtjej och en körkille. |
| 21. I LOVES YOU PORGY | Bess |
| 22. DOKTORN KAN KOMMA | (instrumentalt orkesterförspel till:) |
| 23. OH, DOCTOR JESUS 2 | Bess, Serena, Porgy, Clara
samt två solokillar ur kören |
| 24. SOMEBODY'S KNOCKIN' | Kören samt två killar och två tjejer
ur kören till repliker. |
| 25. RED HEADED WOMAN | Crown, Kören |
| 26. SUMMERTIME 2 | Clara |
| 27. THERE'S A BOAT | Sporting Life |
| 28. WHERE'S MY BESS? | Porgy |
| 29. OH LORD, I'M ON MY WAY | Porgy, Kören |
| 30. APPLÅDTACKSMUSIK 1 | (instrumental) |
| samt, vid behov: | |
| 31. APPLÅDTACKSMUSIK 2 | (instrumental) |
| 32. APPLÅDTACKSMUSIK 3 | (instrumental) |

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CROWN
tempo 108 bpm

A WOMAN IS A SOMETIME THING

Sida 1/2

Intro D7




A Gm D7 Gm Gm/F Eb7 F7



Lis - sen to yo' dad - dy warn - you, — For you start a trav - el -

Bb D7 Eb7 D7 Eb7



ing, Wo - man may born you, love you, an' mourn you

D7b9 **B** Gm A7




But — a wo - man is a some - time

Gm/bb C#o Gm/b Eb7 Am7 Ab7 G/F



thing. — Yes, a wo - man is a some - time thing.

F#G G7b5 **C** Cmaj7 Gm9



Yo' mam-my is the first to name you, an' she'll

Cmaj7 Gm9 Bb7 Abmaj7




tie you to her a - pronstring — Then she'll shame you and she'll blame you till yo'

E9 Eb9 D7b9



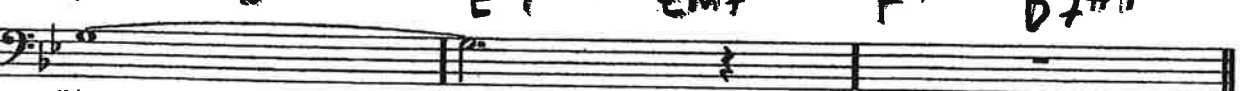
wo - man comes to claim you, 'Cause a -

D Gm A7 Gm/bb C#o Gm/b Eb7 Am7 Ab7



wo - man is a some - time thing. Yes, a wo - man is a some - time

Gm Bb13 Eb9 Em7b5 F D7#9



thing.

A WOMAN IS A SOMETIME THING Crown, sida 2/2

Gm
E (= intron igen) A7 D7 Gm Ab7 D7#9

Don't you
 nev-er let a wo-man grieve you Jus' 'cause she got yo' wed-din'
 ring. She'll love you and de-ceive you then she'll take yo' clo'es an' leave you,
 'Cause a wo-man is a some-time
 thing. Yes, a wo-man is a some-time
 thing, Yes, a wo-man is a some-time
 thing, Yes, a.. wo-man is a some-time
 (solo) There now, what I tells you; He's a - sleep al-
 (svagare)
 rea - dy

Från **G** kommer ackorden på 2 och 4
 (mellan singen)

A WOMAN IS A SOMETIME THING

Intro Crown Crown Crown Crown Orkester Crown

Kör sop
Kör alt
Kör ten
Kör bas

Långt crescendo (gäller alla)

G

mp Yes, a wo-man is a some-time

Kör sop
Kör alt
Kör ten
Kör bas

Gm A7 Gm C#0 Gm Eb7 C7 Bb7

thing, Yes, a wo-man is a some-time a wo-man

Kör sop
Kör alt
Kör ten
Kör bas

thing, Yes, a wo-man is a some-time thing, Yes, a

thing, Yes, a. wo-man is a some-time a wo-man

thing, Yes, a. wo-man is a some-time thing, Yes, a

Em7b5 Eb7 Gm D#0 Cm Gm A7 Bb7

is a some-time thi-i-i-ing a-ah

Kör sop
Kör alt
Kör ten
Kör bas

wo-man is a some-time thi-i-i-ing a-ah

is a some-time thi-i-i-ing a-ah

wo-man is a some-time thi-i-i-ing a-ah

E7 F7 Db7#9 D7#9 Gm F/G

♩ = 108

KÖREN

A WOMAN IS... DEL 2

sida 1/1

A 4 gånger *mp mf f ff*

Kör sop TRUMMOR + PIANO/BAS

Kör alt TRUMMOR + PIANO/BAS

Kör ten TRUMMOR + PIANO/BAS

Kör bas TRUMMOR + PIANO/BAS

a - ah some

a - ah some

a - ah some

a - ah some

D7#9 *%* *%* *%* *Gm* *%*

Kör sop

Kör alt ti - ime thing a wo - man is a

Kör ten ti - ime thing a wo - man is a

Kör bas ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

D7#9 *%* *%* *%*

Kör sop

Kör alt some - time thi - ing

Kör ten so - ome - time thi - ing

Kör bas so - ome - time thi - ing

some - time thi - ing

so - ome - time thi - ing

so - ome - time thi - ing

B

Gm *%*

WHEN GOD MAKE CRIPPLE

PORGY

76 bpm

♩ = ♪

Rubato

(with free expression)

Hm7b5 E7 Am7b5 D7 Dbm9 Cmaj9 Bbm7Am7 E7#9 Gm7b5 Gb7 Eb/F

When

(a' cappella)
E7/C

F6

a' tempo (+ band)
E7/C

Bbm6/F

Fmaj7/C

Bb13

A13

Gawd make crip- ple, he mean him to be.. Lone- ly.

G11

G7b9#5

C6

A7b9/G

G11

G9#5

C6/G

A7/G

G13

G7#5

∕

Night time, day time, he got to trab-ble dat lone - some road, _

F#m7b5 Fm7 Em7 Ebdim (G7/D)

Dm9b5/G
(break)

Dm7 Dmmaj7 Db7#9 Db9

f broader (with great feeling)

p (sadly)

Night time, day time, he got to trab-ble dat lone - some

Gm7/C

Gb7#9

F7

Gb13 F13

E7

A7#9

D9

road. _ Night time,

G7#5

(G7 Ab7 A7) D13 Dm7

D9#11

Dm7

Db9

day time, he got to trab - ble dat lone - some

C7 H7 Bb7 A7

D9

Eb9#11

Dm7

G7

Dm7

Db9

road. _ He gotto trabble de lone - some road.

C6/9

(kompet: Cm7)

(du kan hålla ut längre än blåsarna - kompet har ett extra slutackord. Du sjunger tills du är trött på det.)

Serena
och piano

NOBODY KNOWS WHEN THE LORD IS GOING TO CALL

TACET FÖR ALLA UTOM SERENA OCH PIANO

(freely)

Serena

Oh, no - bod - y knows when de Lord ___ is goin' to call,

Piano

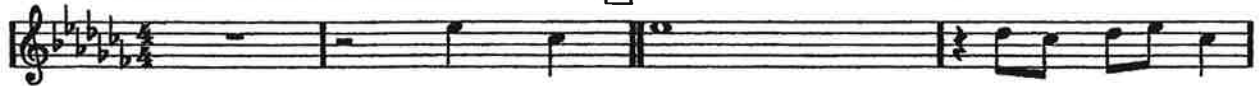
p

Amadd#5

SUMMERTIME 1

PIANOINTRO RUBATO (Ass moll)

A *Abm rubato*



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



eas - y, Fish are jump - in', an' the cot-ton is



high. Oh yo' dad-dy's rich, an' yo' ma is good-



look - in', So hush, lit-tle ba - by, don' yo'



cry. (vanta lite...)
One of these



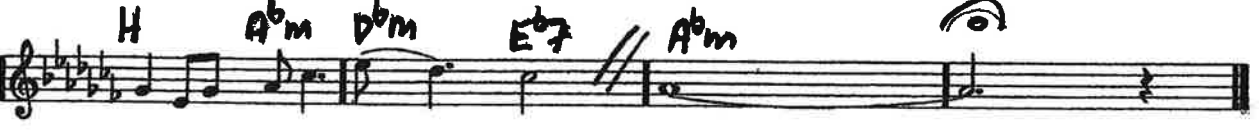
mom - in's you goin'to rise_ up sing - in', Then you'll



spreado' wings an' you'll take_ the sky. But till that



morn - in' there'sa noth-in' can harm you With



Dadd-yan' Mammy stand - in' by.

rit... -

Porgy

(tempo 112 bpm)

I GOT PLENTY OF NOTHING

Sida 1/2

(A67 INTE) Smuggling wa...

A G C G C G C G *Oh H7*

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

E A E A E A E C# D7

got no car, got no mule, I got no mis - er - y. De

B G C G C G C G *H7*

folks wid plen - ty o' plen - ty got a lock on dey do - or,

E A E A E A E

Fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in'

Ch *D7* *G* *F#7*

more. What for?

C *Hm* *HmΔ* *Hm7* *Hm6* *Hm7* *Hm7* *Hm* *F* *F#7*

I got no lock on de door, (dat's no way to be). Dey kin steal de

Hm *Hm7* *Hm6* *HmΔ* *Hm7* *crec. B67* *G/A* *A/G*

rug from de floor. Dat's o - keh wid me, 'Cause de things... dat I prize, Like de stars in de

F#m7 *G11* *A11* *D11* *D* *G* *C* *G* *C*

skies, all are free. Oh, I got plen - ty o' nut - tin', An'

G *C* *G* *H7* *E* *A* *E* *A*

nut - tin's plent - ty fo' me. I got my gal, got my song, got

E *A* *E* *Ch7* *Spoken* *3* *Ch7* *D7*

hebben de whole day long. *mf* No use com - plain - in'! Got my

E *G* *C* *G* *Dm7* *G* *C* *G* *C*

gal, got my Lawd, got my

song.

F Kôr m.m. (G/c helatiden) (som innan)

G Orkesterutti (andra ackord) H G C G C G C G C

I G C G C G C G H7

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

E A E A E A E C# D7 got de sun, got de moon, got de deep blue sea. De

K G C G C G C G H7 E A

folks..wid plen - ty o' plen - ty Got to pray all de da - y. Seems wid plen - ty you

E A E A A C# H7 G F#7 sure got to worry how to keep de deb - ble a - way, a - way.

L Hm Hm7 Hm7 Hm6 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7

I ain't a fret - tin' 'bout hell Till de time ar - rive. Nev - er wor - ry long as I'm well,

Hm6 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Hm7 Never one to strive to be good, to be bad, what de hell, .. I is glad I's a - live. Oh,

M G C G C G C G H7 E A

I got plen - ty o' nut - tin', An' nut - tin's plen - ty fo' me. I got my gal,

E A E A E C# Spoken f 3 C# D7 got my song, Got Hebben de whole day long. No use com - plain - in', Got my

N G C G Dm7 G C G Optional C G C

gal, got my Lawd, got my song!

G C G C G C G C / / / G°

Serena/Maria

Inte Serena.

I GOT PLENTY OF NOTHING

Sida 1/1

Ta 2 tjeper från kören (eller bara en?)

Musical score for "I GOT PLENTY OF NOTHING" featuring Serena and Maria. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various instrumental parts and vocal lines.

Instrumental Parts:

- A Porgy:** First instrumental line.
- B:** Second instrumental line.
- C D:** Third and fourth instrumental lines.
- E G C:** Fifth instrumental line with notes G, C, and rests.
- F KÖR (SERENA):** Chorus line with notes and rests.
- G Orkester:** Sixth instrumental line.
- H:** Seventh instrumental line.
- I Porgy:** Eighth instrumental line.
- K:** Ninth instrumental line.
- L M:** Tenth and eleventh instrumental lines.
- N:** Twelfth instrumental line.

Vocal Lines:

- SERENA:** (SERENA) How he ch - ange!
- MARIA:** (ad lib) tells you dat nig-ger is hap - py no - w. par-gy

The score includes various musical notations such as rests, notes, and dynamic markings like *ad lib*.

I GOT PLENTY OF NOTHING

A Porgy B
eventuellt blir det mycket hummande mot slutet. Kanske byta till "ah"?

Kör sop
Kör alt
Kör ten
Kör bas

C D

sop
alt
ten
bas

E

sop
alt
ten
bas

F

sop
alt
ten
bas

Por - gy change since dat wo-man come to live with he - e.
Por - gy change since dat wo-man come to live with he.

G C

sop
alt
ten
bas

He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time
He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time
He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time
He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time

sop sing - in' in their room?

alt sing - in' in their ro - om?

ten sing - in' in their ro - om?

bas sing - in' in their room?

G C

G Orkester

H

sop Hap - py.

alt Hap - py.

ten Hap - py.

bas Hap - py.

G C % % %

II Porgy

sop

alt

ten *p* Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,

bas *p* Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,

G i baren

F# G G# A Bb A G# H7 E A E A E A E7 C#7 C#7 D7

K

sop

alt

ten Hm, Hm, Hm, Hm - m - m - m, Hm - m - m - m, Hm - m,

bas Hm, Hm, Hm, Hm - m - m - m, Hm - m - m - m, Hm - m,

G C % % G H7 E A E A E A E C#7 D7 G

Section L

sop
alt
ten
bas

Hm

Em7⁵ B^b7 Am7 Ab7^{b5}

Section M

sop
alt
ten
bas

p Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,
p Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,
p Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,
p Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, % C#D7

G Dm7 % % G || H7 E A % E7 A E C#7 % C#D7

Section N

sop
alt
ten
bas

G C Got his gal, % % got his Lawd. % % Hm, % % Hm, % %

sop
alt
ten
bas

Hm, % % Hm, % %

- Det angivna tempot (80 resp. 160) kan gärna ökas lite.
Det beror på vad som känns bekvämt att artikulera.

Från bokstav B (sida 3) och framåt passar alla insatser att framföras som talade repliker. ("Rap")
Här och var går det dock bra att istället sjunga de noterade tonhöjderna
(särskilt då det är vanliga noter istället för kryssnoter).

Under instudering/repetition kommer nog var och en fram till vad som passar bäst - stor frihet råder.
Även rytmiseringar kan i flera fall anpassas efter tycke och mer eller mindre utvecklad smak.

(den enda delen som helt klart ska vara som noterat är bokstav A)
Från B kan förresten vokalgrejerna vara ganska jämna ättandelar.

Ursäkta att det är lite plåtrigt, men här finns ganska mycket "tilläggsinformation".

Det kan kanske underlätta att se ungefär vad kören och blåset gör?

Alla sånginsatser står på den övre raden, utom i ett par fall då även den undre behövde utnyttjas.

ROLLER: SPORTING LIFE (S.L.)
CROWN
BESS

samt ett gäng män som får hämtas ur kören (eventuellt kan någon spela flera roller):

MINGO
JAKE
ROBBINS
PETER

INTRODUKTION

MINGO RUBATO
(freely)

mp

Sång

Oh, no - bod - y knows when de Lord ___ is goin' to call, ___

Piano

p

F#madd#5

UTGÅR

(♩ = 1♩)

(♩ = 80)

MINGO *mf*

S.L.

Trummor a' tempo Blås KÖREN:

Am H7 Em F#m Am Em Em C#7

Roll dem bones, roll! — It

mf 3 3

may be in the sum-mer - time an' may - be in fall, — Roll dem bones,

F#madd#5 % F#m Am Em

KÖREN:

mf

But you got to leave yo' ba - by an' yo' home an' all, so

C#m7b5 F#m H/F# F# D#m7 G#13

f

Roll dem bones! Oh, my brud - der, Oh, my brud - der!

H C#/H F#m %

KÖREN:

% C#7 Em C#7 F#m % % %

♩ = 160
Dubbeltempo

B **MINGO**

Chords: A7, F7, Ab7, A7, Bb7

Lyrics: Six

BLÅS:

S.L. **CROWN:** *mf* **JAKE**

Chords: Edim, Ebdim

Lyrics: six. Six to make. Kiss rab-bit foot and showthese niggars how to fo-ols

Six to make.

Chords: Ddim, C7, Ab7, G7, Gb7, F7

Lyrics: hit!

BLÅS:

C **S.L.** *mf*

Chords: Fm7/Bb, G7#9, Ab7, Gb7#9, F7#9, E7#9, Eb7#9

Lyrics: Crapped out, come to your pap-py

BLÅS:

ROBBINS **CROWN** *(spoken)*

Chords: D7#9, Eb7#9, E7#9

Lyrics: Crown to cock-eyed drunk to read 'em What the dice say, Bess?

BESS

Chords: E7#9, H7#9, Bb7, H7#9

Lyrics: Se-ven

ROLL THEM BONES SÅNGSOLISTER SIDA 4/6

CROWN

D

mf

I ain't drunk e - nough to read 'em That is the trou - ble, Ha

Am9/D Dm7 E/D F/D

Ha! Ha ha! Ha ha ha! Lick - er ain't strong e -

Eb/D Dm7 Eb/D F/D E/D Eb/D D

nough. Give me a pinch of hap - py dust, Sport - in' Life.

C#/D C/D Eb/F % D/E

E

BESS

Don't give him that stuff, Sport - ing Life,

Ebm Db/Eb Bb7/Eb Ebm Ebm Db/Eb Bb7/Eb Ebm

BLÅS:

CROWN

f

He's drunk al - read - y Pay him an' shut up!

F7 Bb7 H7 E7#9

F

Db7 D7 Eb7 E7 Fm7/Bb D7

PETER

Frien' an' dice an' hap - py dust ain't mean to

Fm7/Bb

D7

'so - ci - ate, You mens bes' go

Fm7/Bb

JAKE

slow. Leave Pet-er be! Let him a - lone!

Db7

MINGO

D7

Db7

C7 H7

He ain't mean no ham! (blås)

G S.L.

Huh, Sev-en Huh, Sev-en Huh, Sev-en 'Lev-en, Come

Bb7#9

H7#9

(visslar)

home, Fi-do!

Bb7#9

BLÅS:

CROWN *f*

God damn it! I ain't read 'em yet!

H7#9

Bb7#9

H

Musical score for the first system of 'Roll Them Bones'. It consists of two staves: a bass staff with a treble clef and a bass staff with a bass clef. The key signature is one flat (Bb). The first staff has a treble clef and contains the lyrics. The second staff contains the bass line. The first measure has a Bb7 chord and the lyrics 'Crown cock-eyed drunk'. The second measure has a double bar line with a slash and a dot, indicating a repeat. The third measure has an E7 chord and the lyrics 'He can't tell dice from a wa-'. The fourth measure has a Bb7 chord and the lyrics 'ter mel - on'. The tempo is marked 'KÖREN RETAS:'.

Musical score for the second system of 'Roll Them Bones'. It consists of two staves: a bass staff with a treble clef and a bass staff with a bass clef. The key signature is one flat (Bb). The first staff has a treble clef and contains the lyrics. The second staff contains the bass line. The first measure has an E7 chord and the lyrics '(ETCETRA)'. The second measure has a Bb7 chord. The third measure has an E7 chord and the lyrics 'SHUT UP!'. The tempo is marked 'CROWN ff'. There are two 'x' marks above the staff in the third measure, indicating a double bar line.

KÖREN

tempo: 80 bpm $\text{♩} = \text{♩♩}$

ROLL THEM BONES

(tempo blir ev. något snabbare.) SIDA 1/3

RUBATO Trummor a' tempo (80 bpm) BLÅS

S
A
T
B

RUBATO Trummor a' tempo BLÅS

RUBATO Trummor a' tempo BLÅS

RUBATO Trummor a' tempo BLÅS

F#m H7sus Em

A *mf* > (Sporting Life)

S
A
T
B

mf Roll dem bones, roll! — (Sporting Life)

mf Roll dem bones, roll! — (Sporting Life)

mf Roll dem bones, roll! — (Sporting Life)

mf Roll dem bones, roll! — (Sporting Life)

F#m Am Em Em C#7 F#m F#m

> (Sporting Life)

S
A
T
B

Roll dem bones, roll! — (Sporting Life)

Roll dem bones, roll! — (Sporting Life)

Roll dem bones, roll! — (Sporting Life)

Roll dem bones, roll! — (Sporting Life)

F#m Am Em C#m7b5 F#m H/F# F# D#m7 G#7

ROLL THEM BONES KÖREN SIDA 2/3

f > >

S Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

A Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

T Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

B Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

H C#/H F#m F#m F#m

p

S Roll dem bones! Roll dem bo - nes! Roll! _ _

A Roll dem bones! Roll dem bo - nes! Roll! _ _

T Roll dem bones! Roll dem bo - nes! Roll! _ _

B Roll dem bones! Roll dem bo - nes! Roll! _ _

C#7 Em C#7 F#m

S Roll! _ _

A Roll! _ _

T Roll! _ _

B Roll! _ _

F#m

ROLL THEM BONES KÖREN SIDA 3/3

dubbeltempo
160 bpm

Sporting Life slår tärmig
"huh, seven"

CROWN:
"God damn it!"

BLÅS:

H KÖREN RETAR CROWN

HÄR BRYTER
CROWN AV
MED
"SHUT UP"

SERENA

(tempo 86 bpm)

MY MAN'S GONE NOW

Sida 1/2

Allt: 8:va basso

(F#m ackord ändat till B)
Basen ger ett långt Fiss

1st x: rubato med lite bas

2nd x: a tempo



A *f*

My man's gone now,
Ole Man Sor - row's



ain' no use a - listenin' For his tired foot - steps
come to keep me com - p'ny, Whis - per - in' be side me



climb - in' up de stairs.
when I say my prayers.

(wailing)

Basen sätter tempot

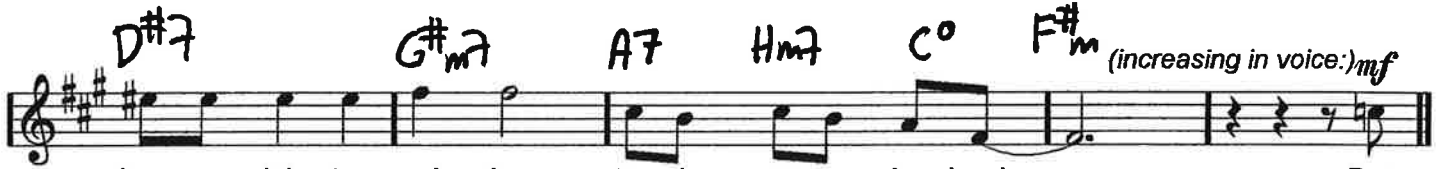


A - a - a - ah, a - a - a - a - ah.



G7b5 **B** *mp* *C7* *F6* *C#7* *F#m7*

Ain' dat I min' work-in', Work an' me is trav-el - lers



D#7 *G#m7* *A7* *Hm7* *C°* *F#m* *(increasing in voice:)mf*

Jour - ney - in' to - ged - der to de prom - ise land. But



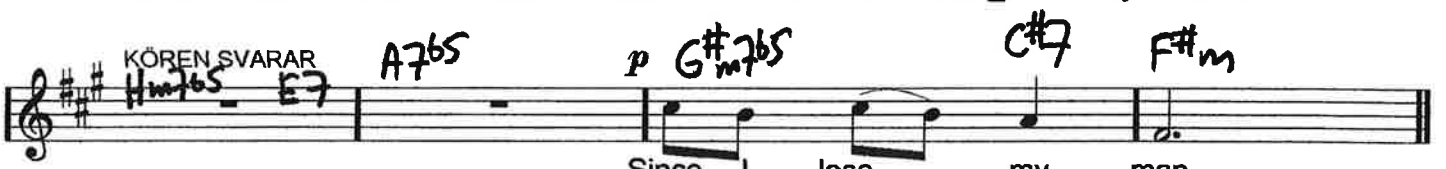
C *C7* *F* *C#7* *F#m7*

Ole Man Sor - row's march-in' all de way wid me



D#7 *G#m7* *f* *Hm7* *Bb7* *A7* *D7*

Tell-in' me I'm ole now since I lose my man.



KÖREN SVARAR

Since I lose my man.



ORKESTER

D ORKESTER

E KÖREN

F#7 *F#m* *D#7* *G#7* *C#7*

F#m resten av låten om ej annat anges

F *mf* **F#m**

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

Ly - in' all night long_ by_ me in de bed.

G ORKESTER **H** TRUMPETSOLO **I** MER TRUMPET

K *mf* **TACET 1:st time** för då håller trumpetsolot på att dö ut

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

Ly - in' all night long_ by_ me in de bed.

L

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

That I'm all a - lone now_ since my man_ is dead.

M *mp* **F#m D H7 A Ab D ff C#7** "WAILING" crescendo

A - a - ah Since my man_ is. (5x3)

N *ff*

dead.

O *Långt diminuendo* *Eventuellt med lite småwailande om så behagas* **P** KÖREN STEGRAR SIG

f *freely* (a cappella) *Ritardando* *mp* (Med kompet)

A - a - a - a - a - a - a - a - a - a - ah.

(G7 eller C#7) (F#m)

MY MAN'S GONE NOW

A SERENA B C Blåssektionen
 Sop 2 | 15 | 2 | 9 | 8
 Alt
 Ten
 Bas

S SERENA ORKESTER D ORKESTER
 mf Since she lose her man. 2 4 8
 A Since she lose her man.
 T Since she lose her man.
 B Since she lose her man.

D13 → Hm7b5 E7 A13 C#7 →

E
 S A - a - a - ah, A - a - a - a - ah,
 A A - a - a - ah, A - a - a - a - ah,
 T A - a - a - ah, A - a - a - a - ah,
 B A - a - a - ah, A - a - a - a - ah,

A - a - a - ah, A - a - a - a - ah,
 F#7 F#m9 D#7 G#7 C#7

F
 S A - a - a - a - ah, A - a - a - a - ah, A - a - ah,
 A A - a - a - a - ah, A - a - a - a - a - ah, A - a - ah,
 T A - a - ah,
 B A - a - ah, A - a - a,

A - a - ah, A - a - a,
 F#m7 F#m6 F#m+5 F#m6

S
A
T
B

$F^{\#}m^5$ A - ah, $F^{\#}m^9$ A - a - a - a - ah. H A G $C^{\#}7/F^{\#}$

S
A
T
B

Orkester Trumpetsolo Trumpet 1:st x: trumpet 2:nd x: Serena

L
S
A
T
B

$F^{\#}m$ A - ah, $F^{\#}m^9$ A $F^{\#}m^11$ - ah, ✓.

S
A
T
B

$F^{\#}m \frac{6}{4}$ A - ah, $F^{\#}m^11$ ($F^{\#}m^5$) H A G $F^{\#}m^6$

M N O

S
A
T
B

6 8 8

(F#m)

P

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A- a - a - ah!

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A- a - a - ah!

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A- a - a - ah!

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A- a - a - ah!

3

(F#m)

HE'S A GONE GONE GONE

ad lib tempo 69 bpm. Kören interfolierar.

Gm D7/G Gm Eb7 Gm D7/G Gm Em7b5

Where is brud-der Rob-bins?

A Ab → D7/G D7

I seerhim in de mornin' wid his work clo'es on.

Gm → Gm C/G

An' I seen him in the noon - time straight an' tall, But

Gm Cm/D Gm Eb7 D7 B Ab → D7f

death a - come a - walk-in' in the eve - nin' fall. An'

C/G Gm Em7b5 Eb7

death touched Rob-bins with a sil - ver knife.

Gm/D Db9 A7b5 D11 Cm G7 Gm D7

An he's sit-tin' in de gar-den by de tree of life.

Gm

SEDAN: OMEDELBART ATTACKA "THE TRAIN"

" → " betyder: en lång räckta av ackord....

KÖREN

HE'S A GONE GONE GONE

tempo 69 bpm

OBS! Det behövs en kille och en tjej från kören som solister! (se solostämman)

A

S
He's a Gone, gone, gone, gone, gone, gone, gone.

A
Gone, gone, gone, gone, gone, gone, gone.

T
He's a Gone, gone, gone, gone, gone, gone, gone.

B
Gone, gone, gone, gone, gone, gone, gone.

Gm D7 Gm Eb Gm D7 Gm Em7b5 Ab Bbm Fm/c Gb6/db Dm E/A D7/C

S
But he's Gone, gone, gone, gone, gone, gone, gone.

A
Gone, gone, gone, gone, gone, gone, gone.

T
But he's Gone, gone, gone, gone, gone, gone, gone.

B
Gone, gone, gone, gone, gone, gone, gone.

D7 % Gm Ab Bbm Fm/c Gb6/db Dm Gm C/G %

B

S An' he's Gone, gone, gone, gone, gone, gone, gone.

A Gone, gone, gone, gone, gone, gone, gone.

T An' he's Gone, gone, gone, gone, gone, gone, gone.

B

Gm Cm/D Gm E^{b7} D7 Gone, gone, gone, gone, gone, gone, gone.
 A^b Bm Fm/c G^{b6}/D^b Dm E^b/A D7 C/G %

S Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

A Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

T Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

B Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

Gm | Em7^{b5} E7 / Gm / D^{b9} / Cm D7 | Cm D7 | G^{b9} Cm D7 | Gm ||

SEDAN: ATTACKA "THE TRAIN" GENAST.
 SAMMA TEMPO, INGET MELLANRUM.

THE TRAIN

69 bpm
(orkester)

soloupptakt

Dubbeltempo 138 bpm

Handwritten notes: $F\sharp 7b5$, $F7b5$

Handwritten notes: $E7b5$, $A7$, $Dm7$ (+ kör), $D7b5$, $D7b5$, $A67$

Handwritten notes: $G11$, $D7b7$, CFC (ritard.), $F\sharp 7b5$, $F7b5$

Handwritten notes: $E7$, $A7$ (+ kör), $Dm7$ (ritardera), $D7$, $G11$, $D7b7$

Section C: Här ställer DU ett snabbare tempo, 196 bpm. Chords: C, F7, C. Handwritten note: (för tröskor kompot på)

Handwritten notes: $E13$, $E13$, $G13$ (+ kör)

Section D: Chords: C, C/Bb, Am7, G7/G, F, Ab6, Db

Handwritten notes: Fm , Fm/Ab , Gm , Fm , E , C/G , $F\sharp 7b5$, $G7alt$

Handwritten notes: $C13$, $Fm7$, $Dm7$, $G11$, $G7b9$, C , Bb , F , C

THE TRAIN

(Bess' upptakt)

69 Bpm

ORKESTER

5

Sopran *mf* Oh, he's gone, gone, gone, gone, gone.

Alt *mp* gone, gone, gone, gone, gone.

Tenor *mp* Oh, he's gone, gone, gone, gone, gone.

Bas *mp* gone, gone, gone, gone, gone.

E7 A7 | Dm Eb Fm Cm | H7

A Dubbeltempo 138 bpm

(Bess)

4

S *f* Leav-in' to - day, Leav-in' to - day.

A *f* Leav-in' to - day Leav-in' to - day.

T *f* Leav-in' to - day, Leav-in' to - day.

B *f* Leav-in' to - day, Leav-in' to - day.

ritard.

E7 A7 | Dm7 Db7b5 | Db7b5 Ab7 | Dm7 Db7 | C6

B *Ritardando*

C Här sätter Bess ett snabbare tempo (196 bpm)

4

S *mf* head - in' for the Prom - ise' Lan'.

A *mf* head - in' for the Prom - ise' Lan'.

T *mf* head - in' for the Prom - ise' Lan'.

B *mf* head - in' for the Prom - ise' Lan'.

E7 A7 | Dm7 D9 | Dm7/G G13b9 | C6

THE TRAIN KÖREN SIDA 2/4

(196 Bpm)

mf **D** > (*cresc*) > > >

S Keep that driv - in' wheel a - roll - in', roll - in',

A **8** *mf* Keep that driv - in' wheel a - roll - in', roll - in',

T *mf* Keep that driv - in' wheel a - roll - in', roll - in',

B *mf* Keep that driv - in' wheel a - roll - in', roll - in',

*E*¹³ *G*¹³ *C* *C/Bb* *C/A* *C7/G*

S roll - in', roll - in', Roll - in', roll - in', let it roll!

A roll - in', roll - in', Roll - in', roll - in', let it roll!

T roll - in', roll - in', Roll - in', roll - in', let it roll!

B roll - in', roll - in', Roll - in', roll - in', let it roll!

F *AbG* *Db* *Fm* %

E *f*

S Un - til we meet our brud - der in the Prom - ise' Lan',

A Un - til we meet our brud - der in the Prom - ise' Lan',

T Un - til we meet our brud - der in the Prom - ise' Lan',

B Un - til we meet our brud - der in the Prom - ise' Lan',

Fm/Ab *Gm* *Fm* *C/G* *F#m7b5/G* *G7alt.* *C13*

Nu utan Bass

S in the Prom - ise' Lan'. Oh, we're

A in the Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

T in the Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

B in the Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

In Fma7(Dm7) Prom - ise' Dm7/G G13b9 Lan', Prom - ise' Lan'. C Bb/C F/C C Oh, we're (Gsus)(accapella i upptakten)

S leav - in' for the Prom - ise' Lan', — Leav - in' for the

A leav - in' for the Prom - ise' Lan', — Leav - in' for the

T leav - in' for the Prom - ise' Lan', — Leav - in' for the

B leav - in' for the Prom - ise' Lan', — Leav - in' for the

C H7/C C mf G (cresc) C

S Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

A Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

T Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

B Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in', H7/C E13 E13 G13 C C7/Bb Am7 C7/G

THE TRAIN KÖREN SIDA 4/4

Stämman

S
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

A
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

T
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

B
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

F A^b6 D^b Fm *ff* Fm/Ab Gm Fm

S
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

A
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

T
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

B
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

C/G Fm7^{b5}/G G7 C13 Fmaj7(Dm) D9/G *ff* G7(b9 #5)

S
Lan'.

A
Lan'.

T
Lan'.

B
Lan'.

(Orkester)

7

C⁶₉

I CAN'T SIT DOWN

tempo 216 bpm

Sopran

Alt

Tenor

Bas

4 TRUMMOR

4 BLÅS

A *mf*

mf

Oh, I can't sit

Oh, I can't sit

Oh, I can't sit

Oh, I can't sit

(Tydlig G dur)

G Oh, I can't sit

S

A

T

B

down! —

down! —

down! —

down! —

Ah,

Got to keep a - go - in' like de flow - in' of a song

Got to keep a - go - in' like de flow - in' of a song

Got to keep a - go - in' like de flow - in' of a song

down! — Got to keep a - go - in' like de flow - in' of a song

///

I CAN'T SIT DOWN KÖREN SIDA 2/6

S Oh, I can't sit down! — Ah!

A Oh, I can't sit down! — Guess I'll take my hon - ey an' her

T Oh, I can't sit down! — Guess I'll take my hon - ey an' her

B Oh, I can't sit down! — Guess I'll take my hon - ey an' her

Oh, I can't sit down! — Guess I'll take my hon - ey an' her

G

S To - day I is gay an' I's free,

A sun - ny smile a - long! To - day I is gay an' I's free,

T sun - ny smile a - long! To - day I is gay an' I's free,

B sun - ny smile a - long! To - day I is gay an' I's free,

sun - ny smile a - long! To - day I is gay an' I's free,

Am D7 G E7

S Jes' a-bub - bl - in', noth - in' trou - ble in' me. Oh, I's gwine to

A Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

T Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

B Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

Am7 D7 Hm7 E7 Cm7 F#7 Hm7 E7

I CAN'T SIT DOWN KÖREN SIDA 3/6

S
town. | can't sit down.

A
town. | can't sit down.

T
town. | can't sit down.

B
town. | can't sit down.

town. | can't sit down.

E^b7 D7 G G7 C7 G C/G G

[C]

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'

Hap - py feel - in' comes a - steal - in', no con - ceal - in'

Am7 D7 G E7 Am7 D7 G E7 Am7 D7 Hm7 E13

S
Dat it's pic - nic day.

A
Dat it's pic - nic day.

T
pic - nic day.

B
pic - nic day.

pic - nic day.

Am7 Hm7 C D¹¹ G Am7 B^b0 G/H

I CAN'T SIT DOWN KÖREN SIDA 4/6

D

S Sho' is dan-dy got de lick - er han - dy, Me an' Man - dy

A Sho' is dan-dy got de lick - er han - dy, Me an' Man - dy

T Sho' is dan-dy got de lick - er han - dy, Me an' Man - dy

B

Sho' is dan - dy, lick - er. han - dy, Me an' Man - dy

Cm7 F7 Bb G7 Cm7 F7 Bb G7 Cm7 F7 Dm7 G13

E

S we is on the way 'cause dis is pic - nic day

A we is on the way 'cause dis is pic - nic day

T we is on the way 'cause dis is pic - nic day

B

SOLO

- 1) Klarinett 16
- 2) Piano 16
- 3) Trumpet 16
- 4) Trombon 16
- 5) Orkester 16 + 16

we is on the way 'cause dis is pic - nic day

C7 H7 Bb7 A7 Ab7 G7 Gb7 F7 E7 A13 Eb9 D9

F mf

S Oh, I can't sit down! — Ah!

A Oh, I can't sit down! — Got to keep a - jump - in' to de

T Oh, I can't sit down! — Got to keep a - jump - in' to de

B 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

G % % % % %

S Oh, I can't sit down! —

A thump - in' of de drum! Oh, I can't sit down! —

T thump-in' of de drum! Oh, I can't sit down! —

B thump-in' of de drum! Oh, I can't sit down! —

Chords: /, /, G, /, /, /

S Ah! To - day I is gay an' I's

A Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' I's

T Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' I's

B Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' I's

Chords: /, /, /, /, G, Am7, D7

S free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. Oh, I's

A free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's

T free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's

B free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, I's

Chords: G, E7, Am7, D7, Hm7, E7, C#m7b9, F#7

I CAN'T SIT DOWN KÖREN SIDA 6/6

S
 gwine to town. | can't, jes'
 A
 gwine to town. | can't, jes'
 T
 gwine to town. | can't, jes'
 B
 gwine to town. | can't, jes'

Hm7 E7 Eb7 D7 G G7 C7

S
 can't sit down!
 A
 can't sit down!
 T
 can't sit down!
 B
 can't sit down!

G G7 C7 G F 1/2 1/2 G

H
 12
 orkester

DE FLESTA ACKORDEN SKA VARA UTAN TERS

SJUNGKÖREN

tempo 118 bpm

sida 1/2

I AIN'T GOT NO SHAME

Kör tjejer

Kör killar

A *f*

I ain't got no shame do-in' what I like to do.

C (E^b) C (E^b) etc. C E^b F

B

Sun ain't got no sha-me, Moon ain't got no sha-me, So

Sun ain't got no sha-me, Moon ain't got no sha-me, So

E D

I ain't got no shame do-in. what I like to do.

C C

C

I ain't got no shame do-in' what I like to do.

C C E^b F

D

Sun ain't got no sha-me, moon ain't got no sha-me, So

Sun ain't got no sha-me, moon ain't got no sha-me, So

E D

ain't got no shame do-in what I like to do

ain't got no shame do- what I like to do

E

3+2
4

(BASEN)

A (resten av låten)

Ha - da - da Ha - da - da Ha da da da da da da da

Ha - da - da Ha - da - da Ha da da da da da da da

Ha Ha da da Hada da da. da Ha da da. da da Hada da da da Ha da da da da

Ha Ha da da Hada da da. da Ha da da. da da Hada da da da Ha da da da da

da Ha da da da da da Ha da da da Ha da da

da Ha da da da da Ha da. da da Ha da da

Ha da da da da da Ha da da

Ha da da da da Ha da da

Ah Ah

Ah Ah

F

3
4

IT AIN'T NECESSARILY SO

mp

A *Fm*
ain't ne - ces - sa - ri - ly so, it ain't ne - ces - sa - ri - ly so, De

Bb7 *F#7* *Bb7* *A#7* *G7* *Gb7*
t'ings dat yo' r' - ble To read in de Bi - ble, it ain't ne - ces - sa - ri - ly

Fm *Fm* *C7* *Fm* **B**
so. *extra-poms* L1 Da - vid was small, but oh my! L1

Bb7 *F#7* *Bb7* *F#7*
David was small, but oh my! He fought big Go - li - ath who lay down an' di - eth. L1

G7 *C7* *Fm* **C** *DUBBELTEMPO* (Kör härmar)
Da - vid was small, but oh my! *f* Wa - dog *E0 D/F*

Gb *A#m7* *A0* *Gb/Bb* *C* *Dm7* *Eb0* *C/E*
Zim bam bod - die - oo Hoo - die ah da wa da

Fm *C7* *TEMPO I* *C7* *mf*
Scat - ty wah. Yeah! (*mf*) Oh,

D *Fm*
Jo - nah, he lived in de whale, Oh, Jo - nah, he' lived in de whale, Fo'

Bb7 H7 Bb7 H7 G7 C7

he made his home in Dat fish-'s ab - do - men. Oh, Jo - nah, he lived in de

Finn

whale. LI Mo - ses was found in a stream, LI

Bb7 H7 Bb7 H7

Moses was foundin astream, He floated on wa - ter Till OlePhar - aoh's daughter She

G7 C7 F **DUBBELTEMPO** (Kör hämmar)

fished him, she says, from dat stream.

Gb Abm7 A° G7/Bb C **Wa doo Ebm7 E° D/F**
Dm7 Eb° C/E

Zim bam bod - die - oo

Hoo - die ah da wa da

Fm **C7 TEMPO I** **C7 mp**

Scat - ty wah.

Yeah!

(2 p.) it

G Fm

aint ne - ces - sa - ri - ly so,

It aint ne - ces - sa - ri - ly so,

Dey

Bb7 H7 Bb7 H7 G7 C7 Fm sf

tell all you chil - tun De deb - ble's a vil - tun, But 'tain't ne - ces - sa - ri - ly. so. To

H Abm7 Db7 Gm7 C7 Fmaj7

get in - to Heb - ben don' snap for a seb - ben! Live clean! Don' have no fault. Oh,

Fm7 B7 Ebm7 A6/3 Dm7 G7 Eb7 Ab7

I takes dat gos-pel When - ev-er - it's pos'-ble, But wid a grain of salt. Me-

Gm7 Gbm7 Fm Fm/Eb Bb/D Bbm/Db Fm/E H7

thuslah lived ninehun - dredyears, Me - thus'tah lived nine hun - dred years, But

Bb7 H7 Bb7 H7 G7 G7

who calls dat liv-in' When no gal 'll give in To no man what's nine hun - dred

Fm Bbm Fm7

years? I'm preach-in' dis ser - mon to show, ll

Bbm7 A7 Dm7 Bbm6 F/A Ab9 Gm7 Gb9

ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't ne - ces - sa - ri - ly

(F) Gm7 Gb7 F#13

so. *G7 G7 F13#11*

J = 100

KÖREN

IT AIN'T NECESSARILY SO

sida 1/3

A Sporting Life

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

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

Fm

B

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

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

Fm

C DUBBELTEMPO

my! Wa - doo

my! Wa - doo

B^b7 H7 G7 C7 Fm D^b E^bm7 E^o D^b/F

Zim bam bod-dle - oo Hoo-dle ah da wa da

Zim bam bod-dle - oo Hoo-dle ah da wa da

G^b A^bm7 A^o G^b/B^b C Dm7 E^b^o C/E

Scat - ty wah.

Scat - ty wah.

Fm C7

TEMPO 1

D

mf Oh, Jo-nah, he lived in. dewhale,

mf Oh, Jo-nah, he lived in. dewhale,

Fm

E

p Li'l Mo-ses was found in astream,

p Li'l Mo-ses was found in astream,

Fm

F DUBBELTEMPO

Wa - doo

Wa - doo

B \flat 7 H7 % G7 C7 Fm D \flat m E \flat m E \circ D \flat /F

Zim bam bod - dle - oo Hoo - dle ah da wa da

Zim bam bod - dle - oo Hoo - dle ah da wa da

G \flat A \flat m7 Zim A \circ bam bod - dle - oo C D \flat m7 Hoo - dle ah da wa da

G \flat /B \flat TEMPO 1 E \flat \circ C/E

Scat - ty wah.

Scat - ty wah.

Fm C7

G

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

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

Fm

H (Specialstick)

B^b7 H7 % G7 C7 Fm

mp Me - thus'-lah lived nine hun - dred years,

Fm

mp Me - thus'-lah lived nine hun - dred years,

K

B^b7 H7 % G7 C7 Fm % B^bm Fmaj7 B^b A7 Dm B^bm

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

mf ain't ne - ces - sa - ri - ly so.
F/A A^b9 Gm7 G^b9 F6

Gm7 G^b9

Nä! Nä, Nä!

Nä!
G9

Nä,
G^b9

Nä!
F13 (#11)

Porgy & Bess
duett
tempo: 92 bpm

BESS YOU IS MY WOMAN

sida 1/5

men samtidigt lika mycket: PORGY I IS YOUR WOMAN

INTRO **A** Bb F7 Bb Dm7/b5 Eb Ebm

Bess, you is my wo - man now, You is, You is! An'

Gm Gm/F Em7/b5 Eb7 Dm7 Ab13 Dbmaj7 F7

you mus' laugh an' sing an' dance for two in - stead of one.

B Bb F7 Bb Gm Gm/F Em7/b5 A7

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

Dmaj7 G13 Dmaj7 G#m7/b5 C#7

cause de sor - row of the past is all done, done. Oh, Bess, my

F# B7 C#7 F# E13 F13 F#13

Bess! De real hap - pi - ness is jes' be - gun.

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 2/5

C *mf* G D⁷ G B_m^{7/b5} C A_m^{7/b5}

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

Em⁷ G/D C_{#m}^{7/b5} C⁷ B_m⁷ B_bmaj⁷ A_m⁷ A_bmaj⁷

I ain' never go'in' nowhere less you shares de fun.

D G D⁷ F¹³ F_#¹³ Gmaj⁷ Em⁷ Em/D C_{#m}^{7/b5} F_#⁷

Dere's no wrin - kle on my brow no - now, but

B F_#⁷ B F_#⁷ Ab_m Eb⁷ Ab_m G⁷

I ain' go' in! You hearme sayin', if you ain' go - in', Wid you'l'm stay - in'.

E *f* B F_#⁷ B C_{#m}⁷ C⁷

Por - gy, I's yo' wo - man now! I's yours for - ev - er,

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 3/5

p **B** **D#m7/b5** **Em7** **C#m7**

Mom - in' time an' ev - 'nin' time an' sum - mer time an' wiri - ter time.

B **D#m7/b5** **Em7** **A13**

pp

Mom - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time;

C#m7 **Cmaj7** **Bmaj9** **A# / B** **A / B** **Ab / Bb** **G / A** **Abm7/b5** **Fm7/b5** **Bb7**

Bess, you got yo' man.

F *Trombonsolo Anders Norell*

G *mf* **G** **Em7** **Am** **D7** **G** **Bb** **G/B** **C** **Am7/b5**

mf

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

Bess, you is my wo - man now an' for - ev - er. Dis life is jes' be -

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 4/5

G *maj*⁷/*D* *E* *m*⁷ *C* *#m*⁷ *C*⁷ *B* *m*⁷ *F*⁷ *B* *b* *maj*⁷ *E* *b* *maj*⁷ *D*⁷

I ain' never goin' nowhere less you shares de fun.
gun, — Bess, we two is one nowan' for - ev - er

[H] *G* *D*⁷ *G* *E* *m* *E* *m*/*D* *C* *#m*⁷/*b*5 *E* *m*⁷ *F* *#*⁷

Dere's no wrin - kle on my brow no - now, but
Oh, Bess, don' min' dose wo - men, You got yo' Por - gy, you loves yo' Por - gy,

B *F* *#*⁷ *B* *F* *#*⁷ *A* *b* *m* *E* *b*⁷ *A* *b* *m* *G*⁷

I ain' gdn'! You hearne sain', if you ain' go - in', Wid you'l'm stay - in'.
I knows you means it, I seen it in yo' eyes, Bess.

[I] *f* *B* *B* *E* *m*⁷ *E*⁷ *B* *B* *E* *m*⁷ *E*⁷

Por - gy. I's yo' wo - man now! I's yours for - ev - er
We'll go swing - in' through de years a - sing - in'.

p *B* *D* *#m*⁷/*b*5 *E* *maj*⁷ *C* *#m*⁷

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

B
D#m⁷/b⁵
Emaj⁷
C#m⁷
B/F#
Emaj⁷
D#m⁷/b⁵
D⁷

(humming)

Hum

pp

(här får li vänslas, enl. originalinstrukt.)

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

[K]
p
G⁷
B
B/A
G#⁷
C#m⁷/b⁵
C#⁹
B
B/A
Emaj⁷
/G#
Gmaj⁷

Oh, my Por - gy, my man Por - gy, Fromdis min-ute I'm tell-in' you, I keepdis vow:

3

3

p

My Bess, my Bess, Fromdis min-ute I'm tell-in' you, I. keepdis vow:

B/F#
F#m⁷/B⁷
Emaj⁷
C#⁷
G⁷
F#⁷
B
D#m⁷/b⁵
Emaj⁷
C#m⁷

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

Oh, my Bes - sie, we's hap - py now. We is

F#¹¹
C#m⁷
Cmaj⁷
B

one now!

BUZZARD KEEP ON FLYING

(första takten: piano på ettan)

RUBATO A' CAPPELLA

~~Chitarrakord utan~~ ters

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

Piano a tempo (118 bpm)

o - ver yo' house, all yo' hap - pi - ness done dead

+ blås

Bb7 $\frac{1}{2}$

Am *drumstick* *F7* *Am* *F7* *Am* *F7* *Am* *D4* *D4*

f Buz - zard keep on fly - in' o - ver, take a - long yo' shad - ow.

Am *F7* *Am* *F7* *Am* *Bb* *E13* *A13* *E6* *G9*

Ain' no - bod - y dead dis morn - in', liv - in's jus' be - gun.

B *Dm7* *Ab7* *Bb* *G7* *Cm* *Gb7* *Hm* *F7*

Two is strong where one is fee - ble; man an' wo - man liv - in', work - in'

Am/E *Dm E/D* *Am/C* *D7* *C/G* *Ab* *F4*

Shar - in' grief an' shar - in' laugh - ter, An' love like Au - gus'

Hm7 *Bb7* *C* *Am* *Am/G* *F#m7* *5*

sun.

Vanligt gitarsolo

D *Vil gitarsolo* i bara *E5* dur (*E5* *7*)

E *Eb* *Eb* *A* *Eb* *A* *Eb* *Eb* *Eb* *Eb* *A* *Eb* *A* *Eb* *Eb* *Eb* *Eb* *A* *Eb* *A* *Eb* *Eb*

f Trou - ble, is dat you o - ver yon - der look - in' lean an' hun - gry?

Gb *C* *Gb* *C* *Gb* *Gb* *C* *Gb* *C* *Gb* *Gb* *Eb* *Gb* *Eb* *Gb* *Gb* *D7* *#9*

Don' you let dat buz - zard keep you hang - in' 'round my do'.

*i [E] - växa mellan Eb/A och A/Eb
(sedan mellan Gb/C och C/Gb)*

break

G6/5

dena tält:
nu a cappella!
Bessil redan idag!

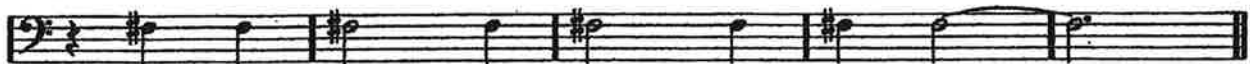
BUZZARD KEEP ON FLYING - PORGY

SIDA 2/2

D/A

A6/7b5

Gmaj7



Ain' you heard de news this morn - in?

D/F# E0/G E/G# F/A Gm/0 A7 Abmaj7 Gm7



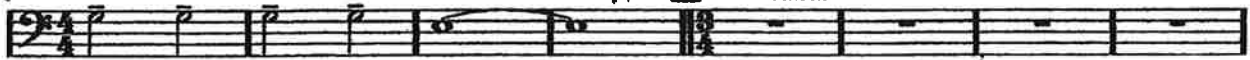
step out, brud - der hit de grav - et; Por - gy who you used to feed on,

Ab0 (normal tempo)

Bb11

Fmaj7 Emaj7b5

G Orkesterchock

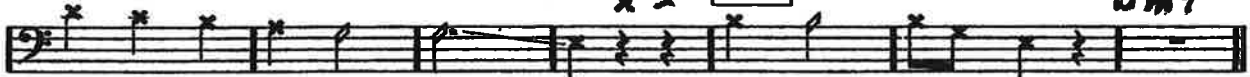


Don' live here no mo'.

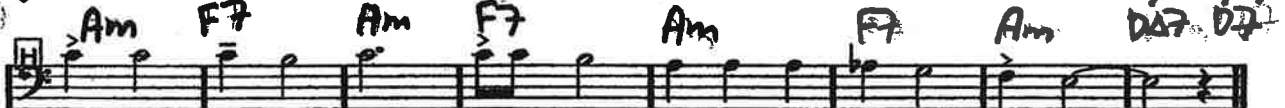
SKRATT:

PRAT:

Bb7



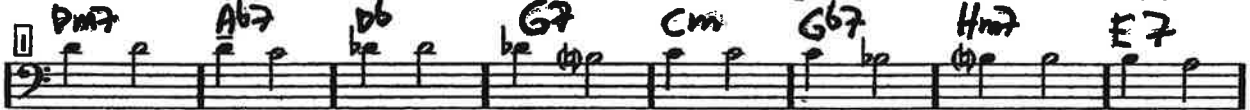
Ha, ha, ha, ha, ha! Hal Buz - zard, on yo' way



Ole age, what is you a - ny - how, nut - tin' but be - in' lone - ly.



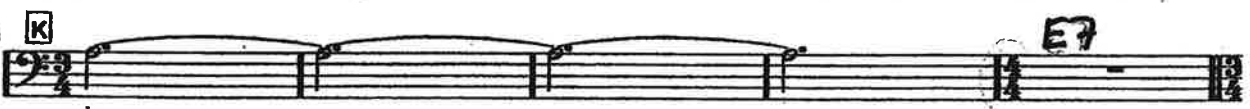
Pack yo' Things an' fly from he - re, Car - ry grief an' pain. Dere's



two folks liv - in' in dis shel - ter Eat - in', sleep - in', sing - in', pray - in'.



Ain' no such thi - ing as lone - li - ne - ss. An' Por - gy's young a -



gain.



Buz - zard keep on fly - in', Por - gy's young a -



gain.

BUZZARD KEEP ON FLYING

A
B
C gitarrsolo
 D vitt gitarrsolo

Kör sop
 Kör alt
 Kör ten
 Kör bas

E^b7

E

Kör sop
 Kör alt
 Kör ten
 Kör bas

Ah - ah, fly - in. Trou - ble is o - o - oh
 Ah - ah, fly - in. Trou - ble is o - o - oh
 Ah - ah, fly - in. Trou - ble is o - o - oh
 Ah - ah, fly - in. Trou - ble is o - o - oh

E^b7 % % % E^b(65) % % %

Kör sop
 Kör alt
 Kör ten
 Kör bas

ah oh look in' lean an - hung - ry
 ah oh look in' lean an - hung - ry
 ah oh look in' lean an - hung - ry
 ah oh look in' lean an - hung - ry

% % % % % % %

BUZZARD KEEP ON FLYING

BLANDAD KÖR

Kör sop
Kör alt
Kör ten
Kör bas

ah buz - zard hang in' 'round my do'.

ah buz - zard hang - in' 'round my do'.

G^b(b5) F G H I K orkester

5 8 4 11 16 12 2 4

Kör sop
Kör alt
Kör ten
Kör bas

f Buz - zard, keep on fly - in', Por - gy's young a -

f Buz - zard, keep on fly - in', Por - gy's young a -

f Buz - zard, keep on fly - in', Por - gy's young a -

f Buz - zard, keep on fly - in', Por - gy's young a -

Kör sop
Kör alt
Kör ten
Kör bas

gain.

gain.

gain

gain

A F7 A F7 A

Bess & Crown

PRELUDE TILL OH, WHAT YOU WANT

sida 1/5

Tempo: 94 bpm

P (spoken)

Bess

Crown

A B^bm7^{b5}/A^b D^b/A^b G^b/A^b G7⁺ Gmaj7^{b5} B^b/A^b Gmaj7^{b5}

You know ver-y well dis Crown; I seen you lan' ar' I been waitin' all day for see you.

Gmaj7^{b5} B^b/A^b B^b/A^b Gmaj7^{b5} A^bmaj7^{b5} Am7 D7 D^b7^{#9}

You ain' looks mos' dead, you big-ger 'n ev-er.

I mos' dead on this damn is-land.

A7 A7 A^b7 G^b7 F7 (C7) **B** F7

(pap)

Oh, I got plen - ty to eat, bird egg,

C7

oys - ter an' such. but I mos' dead of the

A7

lone - some wid not one Gawd' per - son to swap a word wid.

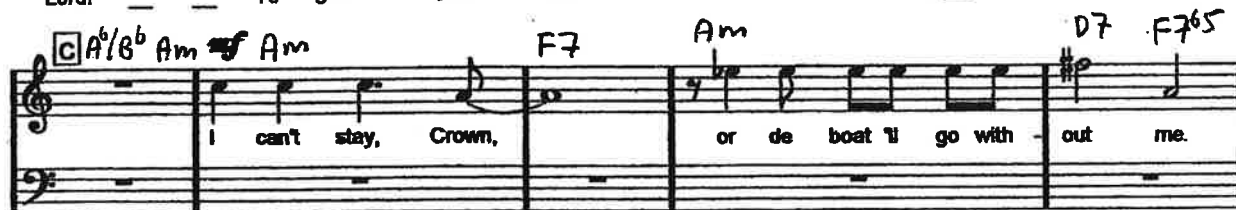
PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 2/5

A7 Dm6 Bb9 E7



Lord! I's glad you come.

CA/Bb Am Am F7 Am D7 F7b5



I can't stay, Crown, or de boat 'll go with out me.

E7 E7 Bb E7 E7 G7 A7



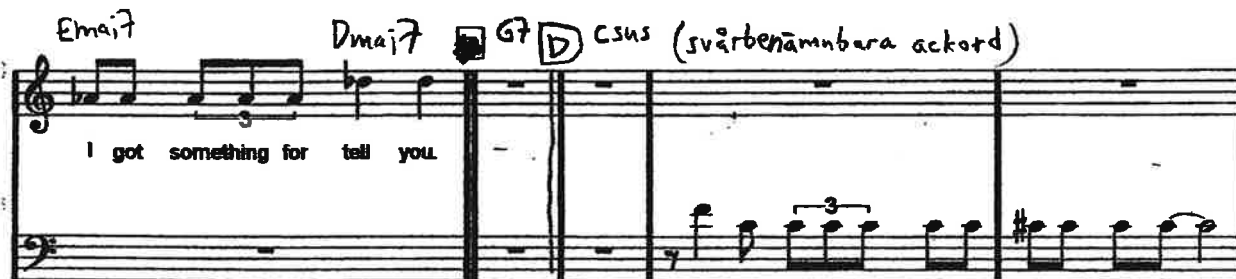
Damn dat boat! Got a - ny hap - py dus' wid' you?

Ab7 G7+ Gb7 F7+ Bbm A9 Abm7 G7 Gbmaj7 Hmaj7



No, Crown, no mo' hap - py us'. I done give up dope, an' be - sides, Crown,

Ebmaj7 Dmaj7 G7 D Csus (svärbenämnbare ackord)



I got something for tell you.

You be lis - sen to what I gots to tell you.



I wait - in' here till de cot - ton be - gin' com - in' in. Den lib - bin' 'll be eas - y.

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 3/5

Johnny 'll hide you an' me on de rib-ber boat fur as Sa - van-nah. Who you lib - bin' wid

I liv - in' with the crip - ple Por - gy.

(stratt)

now?

Ha ha ha ha ha ha ha.

You sho' got fun-ny tas' in men, but _ dat's yo' busi-ness, I

ain' care who you takes up wid while I's a-way. But mem - buh, what I tol' you,

He's tem-po - rar-ry.

I reck-on it 'll be just a cou-ple ob

Crown, I got some-thing to tell you.

weeks now 'fore I comes for you.

What dat?

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 4/5

D7#9 D67#9 C7#9

I ... I liv-in' wid Por-gy now, an' I liv-in' de-

F7 G7 D67 C7 G C7/D6 E67b9/b C7/G

cent. You hear what I tol' you, I say in a cou-ple ob weeks I's com-in'

A7 D6b

for you, an'you is goin' tote fair, les-sen you wantsto meetyo' Gawd, you gets dat?

H G6mb

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

F7#9 Bb9 H9 C9 Db9 C7 piano: (H7)

boat You tell-in' me dat you'd rath-er have dat crip-ple dan Crown?

Bess och piano, mycket fritt och uttrycksfullt

Em

It's like dis, Crown, I's the on-ly wo-man Por-gy ev-er had an' I's think-in'

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 5/5

A7 *mp* Bb7 A7 Em

now, how it will be to night — when all these oth - er rig - gers go back to Cat - fish Row. — — He'll be

Em *mf* Hm7 Am7

sit - tin' an' watch - in' the big — front gate, a - count - in' 'em off — wait - in' for Bess. —

Bb0 A7 Em

An' when the las' — wo - man goes home to her man — an' I ain' there. —

Trombon a' tempo

f (Laughing) *(Spoken:)* *(spoken)*

Ha ha ha ha ha ha. ha ha. ha ha ha ha ha ha. Lem - me go, Crown! You can get

f Em D/E Em6 H7#9 C7

plen - ty oth - er wo - men What I wants wid oth - er wo - men!

(Rubato) *(spoken, roughly) (rit tempo)* C7

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

Bess & Crown

OH, WHAT YOU WANT WITH BESS sida 1/4

F dur/moll *f* *vallri oktav* **A** *mf*

Bess: Oh, What you want wid Bess?

Crown:

She's get-tin' ole now, Take a young fine gal for to sat-is - fy

Dm *C*

Crown. Look at his chest an' look at these arms you got.

H7 *E7* **B** *A dur/moll*

You know how it al-ways been with me, these five years I been yo'

A *cresc.* *Am7* *D7#11* *Am Fm*

wo-man, you could kick me in the street then when you wanted me back

C *F dur/moll*

you could whis-tle an' there I was back a - gain lick-in' yo, han'.

OH, WHAT YOU WANT WITH BESS Bess & Crown sida 2/4

Gm7/C (ej kom p) rubato (a cappella) glissanda

There's plen-ty bet-ter look-in' gal _ than Bess.

trumpet rubato *A^b G G^b D F dur/mell* piano a' tempo

Can' you see, I'm with

trumpet rubato piano a' tempo

What I want swid oth-er wo-man, I _ got a

F A7 D Gm/A D9 Gmaj7 E° D C/D Gmaj7 Gm6

Por - gy now an' for ever, I am his wo man, _ he would die with - out me,

wo-man. yes, _ An' - dat is you, yes, dat is you, yes,

Oh, Crown, won't you let me go to my man, to my

D Cmaj7 Gmaj7/H D¹¹/A G7 D/F# D7/F#

I need you now _ an' you're mine _ jus' as long _ as I want you. No crip-ple go-in'

man, He is a crip - ple an' needs my

A/E A7 A Gmaj7/A A Hm7/A (ev.) Am7 H7 G^b

take my wo-man from me. You _ got a man to - night an' that _ is _

E A dur/moll

love, all my ove.

Crown, yes Crown, yes Crown.

(Om det är för högt: kör bara C:n i tre taktar)

F dur/moll F7 (Cm7/F) F''

What you want wid Bess? Oh, let me go to my man,

You're my wo - man Bess, I'm tell-in' you, now I'm your man.

långsamt (med piano) (själv, sedan band)

What you want wid Bess?

G7b5 C7#5 F6 (orkester)

Drums pick up

F (ingen tonart)

"BRASSÅTTUTA" **G** ad lib Här blir grundtonen A

Lem-me go, heardat boat, it's go-in' with-out mel

A7b5

Break på 4:an

OH, WHAT YOU WANT WITH BESS Bess & Crown sida 4/4

A7 H7#9
(Fiss i trumpeten)

This system shows a bass line with two measures of triplets (three eighth notes beamed together) and a final measure with a whole rest. The treble clef staff is empty.

You ain' goin' no - where.

f H7#9

This system shows a treble line with two measures of triplets and a final measure with a whole rest. The bass line is empty. The lyrics are: "Take yo' hands off me, I say, yo' hands, yo' hands, yo' hands!"

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

H Gm D7 % Gm % A7 D7 Gmb % E A D F# Hm

This system shows empty treble and bass staves with handwritten chord symbols: Gm D7, Gm, A7 D7, Gmb, E A D F#, and Hm.

(H-mollackord med Ciss på toppen)

H dur/moll (bladder)

This system shows a treble line with notes and rests, and an empty bass line. The lyrics are: "I knows you ain' change wid you and me it ai-ways be the same."

I knows you ain' change wid you and me it ai-ways be the same.

K L

C# Dmaj7 Hm6 A6mb D0

This system shows a bass line with notes and rests, and an empty treble line. The lyrics are: "Git in dat thick - et."

Git in dat thick - et.

IT TAKES A LONG PULL TO GET THERE

SÅNGSOLIST + KÖREN

(bara killar)

(fort, minst 220 bpm)

Härifrån saktare
(80 bpm eller lite fortare)
a cappella

sida 1/5

Solo

Oh, I'm a-

Kten1

Kten2

Kbas1+2

48

D9 #11

Solo

go - in out to de Black - fish banks _ no mat-ter what de wed-der say,

Kten1

Kten2

Kbas

G C7

A

Solo

An' when I say I'm go - in' I means go - in', an' I'm

Kten1

Kten2

Kbas

G A60 Am7 D7

Solo

leav - in' at de break o' day. It take a long pull to

Kten1

Kten2

Kbas

(ev. lite saktare)

B

mf

mf

mf

mf

Gm

IT TAKE A LONG PULL TO GET THERE Sångsolist + kör sida 2/5

Solo (grunt)

get there, huh! It take a long pull to get there, huh! It take a

Kten1 get there, huh!

Kten2 get there, huh!

Kbas get there, huh!

get there, huh! *Gm* to get there, huh! *C7*

Solo

long pull to get there, But I'll an - chor in de prom - ise'

Kten1 to get there,

Kten2 to get there,

Kbas to get there,

Gm to get there, *C7* *F#7* *(F7)* *Bb* *Eb7*

Solo

Lan', In de From - ise' Lan'.

Kten1 In de From - ise' Lan'.

Kten2 In de From - ise' Lan'.

Kbas In de Prom - ise' Lan'.

Am7b5 *D7* *Gm* *Gm/F* *Eb7* *D7*

a cappella
(ev. lite forte)

IT TAKE A LONG PULL TO GET THERE sångsolist + kör sida 3/5

Solo

I got a blis - ter on my set - tin' down place |

Kten1

Kten2

Kbas

G C7

Solo

got a blis - ter in my han', But I'm go - in' row dis lit - tle boat,

Kten1

Kten2

Kbas

G F#m

Am7 D7

(ev. lite saktare)

Solo

trust me Gawd, Till I an - chor in de Prom - ise' lan'. It take a

Kten1

Kten2

Kbas

Am D7 H7 E7 A7 D7 G

D

Solo
 long pull to get there, huh! It take a long pull to

Kten1
 long pull to get there, huh!

Kten2
 long pull to get there, huh! It take a long pull to

Kbas
 long pull to get there, huh!

Gm E^b7 Gm

Solo
 get there, huh! It take a long pull to get there, But I'll

Kten1
 get there, huh! long pull to get there, But I'll

Kten2
 get there, huh! It take a long pull to get there, But I'll

Kbas
 get there, huh! long pull to get there, But I'll

C7 Gm C7 F#7 (E) (Fm7)*

Solo
 an - chor in de prom - ise' Lan', In de From - ise' Lan'.
 Kten1
 an - chor in de Prom - ise' Lan, - In de From - ise' Lan'.
 Kten2
 an - chor in de prom - ise' Lan', In de From - ise' Lan'.
 Kbas
 an - chor Lan', In de - Prom - ise' Lan'.
B^b E^b7 Am7^{b5} D7 Gm Gm/F

Solo
 rit... Lan'.
 Kten1
 rit... Lan'.
 Kten2
 rit... Lan'.
 Kbas
 rit... Lan'.
E^b7 Gm/b Cm Cm/b^b A7 D7 C/G Gm

Sedan fortsätter pianot direkt med en lös bro till nästa låt

OH, DOCTOR JESUS 1.

Här noterad i Bb men den ska gå i Db. Serena sjunger en liten sext ner, Porgy tar valfri oktav.
 "Peter" och "Lily" (spelas av två personer ur kören) har repliker och behöver inte bry sig om tonart.
 Förra låten var It take a long pull. Från dess slutackord har pianot spelat en fri (ganska lång) övergång
 och landat i Db. Då kan Serena börja.
Kompet = piano och bas (stråke). Spela bara långa långa Dess med en kvint en bit ovanför (närmare
 bestämt en kvint).

ad lib

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. *f* (shouted)

Po. A - men.

f *p* *colla voce*

S. An' like-wise who done cas' de dev - il out of de af - fliot - ed

S. time an' time a - gain.

PORGY Time an' time a - gain.

PETER (shouted) Oh, my Je - sus!

OH DOCTOR JESUS 1

OH, DOCTOR JESUS (Serena, Porgy, två körmedlemmar samt piano & bas)

sida 2/3

S. Oh, doc-tor Je - sus, what make you ain' lay yo' han' on dis po' sis - ter' head, -

LILY Oh, my fath-er!

This system contains the first vocal line for Serena (S.) and Lily. The piano accompaniment is shown in the lower staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line features a triplet of eighth notes in the final measure.

S. An' chase de dev-il out of her down - a steep place in - to de sea like you used to do

This system continues the vocal line for Serena (S.). The piano accompaniment remains in the lower staves. The key signature and time signature are consistent with the previous system.

188

S. time - an' time - a - gain.

PORGY Time - an' time - a - gain, Oh, my Je - sus!

This system includes the vocal line for Porgy and the piano accompaniment. The measure number 188 is indicated in a box. The key signature and time signature are consistent with the previous systems.

OH DOCTOR JESUS 1

OH, DOCTOR JESUS (Serena, Porgy, två körmedlemmar samt piano & bas)

sida 3/3

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.

Sedan börjar basen och gitarr genast introduktionen till "I loves you Porgy".

Sedan börjar Bess upptakt till (A) i "I loves you Porgy"
(medan denna lit ännu ljuder)

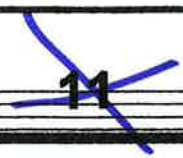
BESS
tempo 46 bpm

sida 1/1

I LOVES YOU PORGY

Bas & gitarr ; C dur

Cmaj7 A^b11



Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a whole rest followed by a quarter note G4 and a quarter note A4.

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: D^bΔ7, E^bm7, Fm7, E^bm7, D^b, B^bm7, E^bm7, G^bm6.

Por-gy, don' let him take me, Don' let him hand-le me an' drive me mad. If you can

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: Fm7, B^b7, E^bm7, G^bm, Fm7, E7, E^bm7, A^b11, D^bΔ7, A^b11.

keep me, I wants to stay here With you for - ev - er. an' I'd be glad. I wants to

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: D^bΔ7, E^bm7, Fm7, E^bm7, D^b, B^bm7, E^bm7, G^bm6.

stay here, but I ain't wor- thy, You is too de-cent to un-der-stan'. For when I

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: Fm7, B^b7, E^bm7, G^bm, Fm7, E7, E^bm7, A^b11, D^b, A^b7^b7.

see him he hyp-not - ize me, When he take hol' of me with his hot han'.

tempo

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: F[#]m, A^bm7^b5, D^b7^b9, F[#]m, Hm7, E7⁺5.

Some-day, I know he's com-in' back to call me, He's gointo handle me an' hol' me so,

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: Am, Am/G, F[#]m7^b5, F7, E7, G7, F[#]7⁺5, F7, A^b7.

It's goin' to be like dy-in' Por-gy, deep in - side me. But when he calls, I know I have to go.

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: D^bΔ7, E^bm7, Fm7, E^bm7.

I loves you Por-gy, don' let him take me, Don' let him

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: D^b, B^bm7, E^bm7, G^bm, D^b/A^b, B^bm7, E^bm7, G^bm.

hand-le me with his hot han'. If you can keep me, I wants to stay here With you for-

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. The staff contains a series of chords: D^b/A^b, A^b11, VÄNTA... Först du, sedan faller bandet in.

ev - er. I got my man.

SÅNGSOLISTER

DOKTORN KAN KOMMA

Detta är orkesterns förspel till "Oh, Doctor Jesus 2" och tar c:a 20 sekunder att spela. Det avslutas med basiga trombontoner. Innan de har klingat ut påbörjar piano, gitarr och bas:

OH, DOCTOR JESUS 2

Detta är ett helt rubaterat stycke där solisterna (Bess, Serena, Clara, Porgy + två körmedlemmar) mässar alltmer exalterat. De enskilda stämmorna måste inte passa ihop vertikalt, alla kan ha sitt tempo. Även tonhöjderna är ad lib. Kanske även orden i viss utsträckning – det är ju mest fråga om ett "mumlande" där man oftast inte urskiljer var och en av solisterna. Piano, gitarr, bas och kör spelar/sjunger hela tiden tonerna D och G och tonaliteten är ungefär "bluesigt i G moll". Hur enkelt om en plätt va?

Då kompet och kören kommit igång är det dags för er (starta rätt omedelbart).

Efter c:a en minut bryts allt abrupt av trummornas tydliga pick up till "Somebody's **Red headed**" **knockin**", som är ett stycke för kör och orkester. **tcrown**

Era noter är jättemånga sidor, men det är mest för säkerhets skull. Vi får se hur långt vi kommer!

Vokal
(solister)

[OH DOCTOR JESUS 2]
ACT II
Scene IV

SIDA
2/14

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

BESS
1st Soprano Solo
Prayer (*ad libitum*)
Broadly
f
Oh, Hev'n-ly Fa-ther,

CLARA
2nd Soprano Solo
(= ANNA)
Broadly
f *mf* with religious fervor and motion
Oh, Doc-tor Je - sus, look down on me wit' pit - y. Put Yo' lov - in'

SERENA
Alto Solo
Broadly
f
Pro - fess-or Je - sus,

KÖRMEDLEM
Tenor Solo
Broadly
f *mf* with religious fervor and *ten.*
Oh, Lawd a - bove, we knows You can de - stroy,

PORGY
1st Bass Solo
Broadly
f
Oh, Cap-tain

KÖRMEDLEM
2nd Bass Solo

Women
Men
Piano
mp
Hmm
mp
(Continuous humming during Prayer)

Piano
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. but we al - so knows You can raise, — an' we's be - seech - in' You to
mf with religious fervor and motion
 B.1 Je - sus, find it in Yo' heart to save us, I's giv - en you
Broadly *f* *mf* *with religious fervor and motion*
 B.2 Oh, Fa - ther, what die on Cal - be - ry, we's de -
 W. Hmm
 M.
 Piano

vokal

OH DOCTOR JESUS 2

sid 4/4

S.1
chil-len we is, show we how You can pro-3 tect Yo' chil-len when dey is de - serv - ing.

S.2
Broadly
storm is o - ver. Oh Doc-tor Je - sus, look down on me, why is You *mf as before*

Alto
an' tor-ments of dat black vis - i - ta - tion from be - low. We leans on you

Ten.
Broadly
raise_ Yo' fal-len chil-len. Oh, Lawd a - bove, You got de pow'r to *mf as before*

B.1
six chil-len to add to Yo' le-gions, my_ po' wife is now wid You three *ten.*

B.2
-pend - in' on You we's lean-in' on You to ease the rock - y way, we's been

W.
Hmm

M.

Piano accompaniment (W. and M.) and Grand piano section.

OH DOCTOR JESUS 2 SID 5/14

Broadly

S.1 *f* 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

Alto *f* 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

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


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

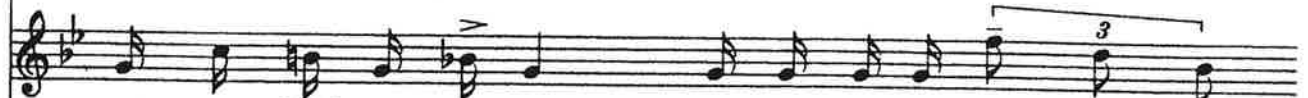
W. Hmm


M.

vokal

OH DOCTOR JESUS 2 SID 6/14

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

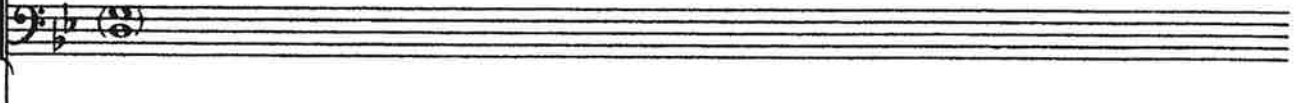
Alto  Yo' bless - ings on Yo' need - ful an' Yo' grate - ful fol - low - ers. Cast a - way

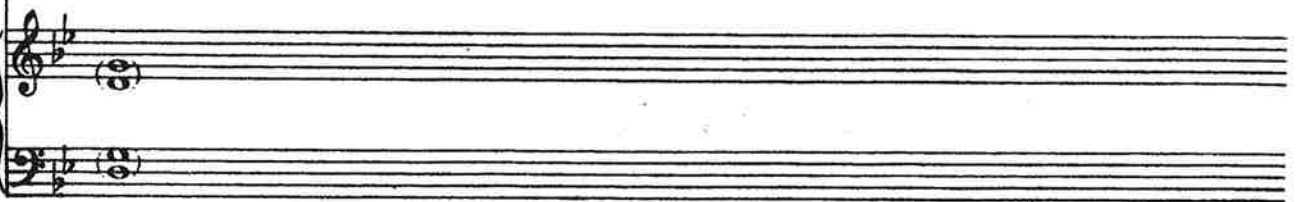
Ten.  out of de wil - der - ness. Yes Lawd, - but we's not hun - gry now, -

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. 



OH DOCTOR JESUS 2

SID 7/14

S.1 'cause You is de great fix - er Oh my Fa - ther fix dat Sa - tan, tie up

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 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.

W.

M.

Vocal

OH DOCTOR JESUS 2

SID 8/14

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

Allo
sun - shine gleam - ing once a - gain. *Broadly* Pro-fess - or Je - sus,

Tan.
de wil-der-ness. *Broadly* *f* Oh, Lawd a - bove, *mf as before* lead us out of de wil-der-ness, in - to de

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

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

W.
Hmm

M.

Vocal

372

OH DOCTOR JESUS 2 SID 9/14

Broadly
f
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'

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

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

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

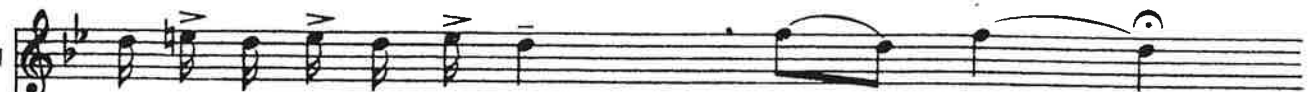
W. Hmm


M.

Vocal

OH DOCTOR JESUS 2


510 10/14
378


S.1

 is Yo' de - serv - in' chil - len, A - men.

S.2

 Lawd, - I - ain' know jes' what to do, Lawd... Oh, Doc - tor

Alto

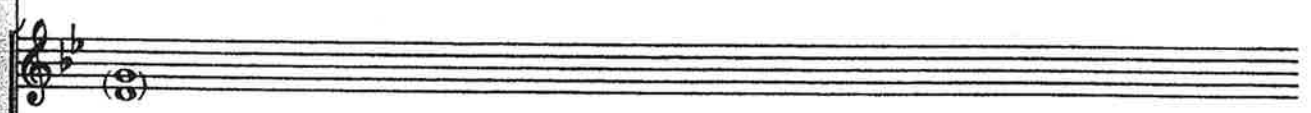
 de dark - ness an' show - we de gold - en sun - shine

ten.

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

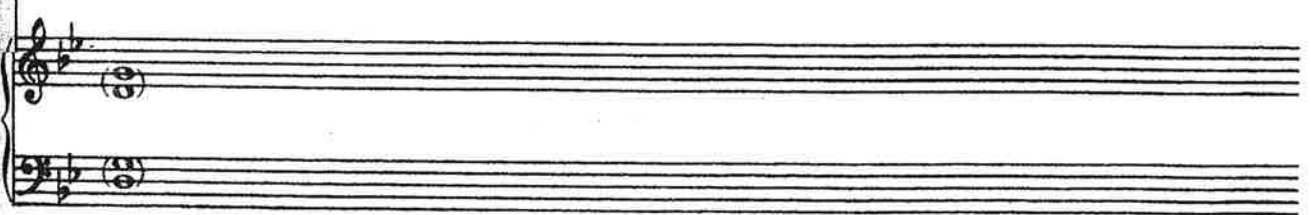
B.1

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

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

Broadly
f
Alto gleam - ing once a - gain. Pro - fess - or Je - sus, *mf as before* cast a - way

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

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

Broadly
f
B.2 Lawd... Oh, Fa - ther, *mf as before* if we ain' been do - in' jus' what' You is

W. Hmm

M.

Piano accompaniment

Vocal

OH DOCTOR JESUS 2 SID 12/14

S.1 is Yo' de - serv - in' chil - len, A - men. _____

S.2 Lawd, I ain' know jes' what to do, Lawd. Oh, Doc - tor *Broadly*.....

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

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.

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.

Piano accompaniment

Vocal OH DOCTOR JESUS 2 SID 14/14

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.
R.H. Lawd, hab

Moderato energico ♩ = 104

DOKTORN KAN KOMMA

Detta är orkesterns förspel till "Oh, doctor Jesus 2"

Det tar c:a 20 sekunder och avslutas med basiga trombontoner.

Innan de av guld glänsande basunerna klungit ut påbörjar piano, gitarr och bas "Oh, doctor Jesus 2".

Piano, gitarr och bas spelar samma toner som kören kommer att sjunga, så det går att lyssna in sig!

OH, DOCTOR JESUS 2

Kören hänger på så snart piano, gitarr och bas har kommit igång. Det är inte nödvändigt att hela kören börjar samtidigt.

Stycket består av sångsolisternas rubaterade mässande och kören hummar hela tiden.

Efter c:a 1 minut bryts allt abrupt av trummornas tydliga pick up till "~~Somebody's knockin~~"

(som är ett körstycke, så håll struphuvudena kvar på sina skaft)

Red headed

Sopran

mp

Hmm

Alt

mp

Hmm

Tenor

mp

Hmm

Bas

mp

Hmm

(Gm)

(OBS! Två manliga körmedlemmar
behövs till mässandet!)

UTGÅR

(Här behövs inga ackordbeteckningar.) (se kärnoter)

SOMEBODY'S KNOCKIN'

sida 1/1

Repliker
(körmedlemmar)

Replikerna börjar i slutet av första versen.

Musiken är jazzspiritual och tempot 144 bpm

Följande personer behövs: Maria, Lily, Mingo, Peter d.v.s 2 personer av vart och ett av könen

INTRO A KÖREN PETER:

4 12

I hear Death knockin' at the do'.

B MARIA PETER:

What you say, daddy Peter? I hear Death knockin' at he do'.

LILY: It mus' be death or Peter can't hear 'im LILY: He can't hear no livin' pusson.

MINGO: He ain' hear nuttin', ain' nobody knock

(kraftfullare och ännu räddare) MARIA: Open de do' Mingo, an' MINGO (plötsligt rädd):

PETER. Death is knockin' at the do'. show Peter there ain' nobody there. Open um up yoseff!

LILY: dat ain' no use, if he is Death, he comin' in anyway C MARIA: Oh Gawd, Gawd, don't let him in!

10

Därefter fortsätter pianot med en fri men kort brygga till nästa låt, som heter "Red Headed Woman".

UTGÅR!

KÖREN

Spiritual jazz
tempo 144 bpm

SOMEBODY'S KNOCKIN'

sida 1/2

Här behövs 4 körmedlemmar till repliker. Kolla sångsolistämman för vidare info! (2 killar, 2 tjejer)

Andra gången (B) är pianissimo och textlöst (hummande)
Sista gången är med text och starkare än första gången.

Musical score for the first system of 'SOMEBODY'S KNOCKIN'. It features four vocal parts: Soprano (Sop), Alto (Alt), Tenor (Ten), and Bass (Bas). The score is in 4/4 time and B-flat major. The Soprano part begins with the lyrics 'Oh, dere's some-bod - y knock - in' at de do,'. The Alto part has the lyrics 'some-bod - y knock - in' at de do,'. The Tenor part has the lyrics 'Oh, dere's some-bod - y knock - in' at de do,'. The Bass part has the lyrics 'some-bod - y knock - in' at de do,'. The score includes dynamic markings such as *mf* and *f*, and a section marked with a box containing 'A B C'. A drum part is indicated by 'TRUMMOR' and a large number '2' with a bar line. A note in the Soprano part reads '(Dessa trumtakter startar i "Oh, Doctor Jesus 2")' and another note says '(orkester i tydlig F dur)'. The score is marked with accents (>) and a repeat sign.

some-bod - y knock - in' at de do',

F Dm Gm C¹¹ F C¹¹

Musical score for the second system of 'SOMEBODY'S KNOCKIN'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time and B-flat major. The Soprano part begins with the lyrics 'Some - bod - y knock - in' at de do,'. The Alto part has the lyrics 'Some - bod - y knock - in' at de do,'. The Tenor part has the lyrics 'Some - bod - y knock - in' at de do,'. The Bass part has the lyrics 'Some - bod - y knock - in' at de do,'. The score includes dynamic markings such as *f* and *mf*, and a section marked with a box containing 'A B C'. The score is marked with accents (>) and a repeat sign.

Some - bod - y knock - in' at de do',

Oh, — Ma - ry,

F Am Dm G7 C7

F Dm E7 A7

SOMEBODY'S KNOCKIN' KÖREN SIDA 2/2

mf
 S Oh Mar - ta, Dere's Some - bod - y knock - in' at the
mf
 A Oh Mar - ta, Dere's Some - bod - y knock - in' at the
mf
 T Oh Mar - ta, Dere's Some - bod - y knock - in' at the
mf
 B Oh Mar - ta, Dere's Some - bod - y knock - in' at the
 Oh Mar - ta, Some - bod - y knock - in' at the
 D7 G7 C7 F Dm Gm C7

TRE GÅNGER

pp
 S do'. Hm - m
pp
 A do'. Hm - m
 (endast första gången)
pp
 T do'. Hm - m
 B do'.

Upptakten till B är svagt hummande.

Upptakten till C är mezzoforte och med texten "Oh, dere's"

I slutet av låten utsluter man upptaktstonerna. Där kommer istället en orkesterton som blir till en fri men kort pianobrygga till nästa låt, som heter "Red headed woman".

F

CROWN

RED HEADED WOMAN

sida 1/1

tempo 104 bpm



Första gången med kompet. I reprisen tillkommer kören och blåset.
Sjung medelstarkt första gången, och lite starkare i reprisen.

Drums

Piano a' tempo

Orkester

(F7)

Free piano introduction

AB

show me de red head dat kin make a fool of mel Oh,

she ain' ex - ist - in' on de lan' or on de sea. Oh,

you kin knock me down, If dey don fall for Brud - der Crown. Oh,

1 drums

show me de red head dat can make a god - dam fool of,

1. I said a fool out o' me! Oh,

2. I said a fool out o' me

Sedan påbörjar trombon 2 genast introduktionen till "Summertime 2"

RED HEADED WOMAN

tempo 104 bpm



A **B** *mf*

Sop *Trummor*

Alt *FRI PIANOINTRO (brygga från Somebody's knockin')* **ORKESTER 5** **CROWN 19**

Ten

Bas

Lawd, Lawd, save us, Lawd, Lawd, Lawd, save us, Lawd, Lawd, Lawd, save us,

Lawd, Lawd, Lawd, save us,
B^b G7^{b9} C7 F7

S don't lis - ten to dat Crown. Lawd Je - sus,

A don't you lis-ten, don't you lis-ten to dat Crown. Lawd Je - sus,

T don't lis - ten to dat Crown. Lawd Je - sus,

B don't lis - ten lis-ten to dat Crown. Lawd Je - sus,

B^b G^b7 B^b/F E7 E^b7 D^b7 C7 E^bm

RED HEADED WOMAN KÖREN SIDA 2/2

(Sopran delar på sig
tillfälligt)



S Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

A Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

T Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

B Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

Trum-
mor
↑

B^b Cm7 Dm7 G13^{b9} Em7^{b5} Em B^b/D D^b Cm7 C7 F7

S Oh Lawd, don't lis - ten to dat to dat Crown.

A Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

T Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

B Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

B^b B^b7/A^b E^b/G G^b E7^{b5} A7 A^b7 G7⁺ C7 F7 Cm7 H9 B^b13

Sedan börjer en trombon genast på intron till Summertime 2 (den är utan kör)

Ah - jag orkar inte skriva ackord - de är inte konstiga
Ev. ett litet successivt accelerando i senare delen av låten ändå

Clara
tempo 76 bpm

SUMMERTIME 2

Sida 1/1
Takt 5-8 i F är svaga
Se tramb
Stäm

Börja lugnt och stegra styrkan och intensiteten efterhand. Sista takterna dock som i början

Tromboncadenza rubato (bara du) **A E** rubato med trombon (mycket stilla) (Fast i repriserna är det inte rubato)

Sum - mer time an' the liv-in' is
eas - y, Fish are jump - in', an' the cot-ton is
a' tempo **B F**
high. Oh yo' dad-dy's rich, an' yo' ma is good-
look - in', So hush, lit-tle ba - by, don' yo'
~~DESSA TÅ TAKTER UTGÅR I REPRISERNA~~
cry. One of these
C G
mom - in's you goin' to rise - up sing - in', Then you'll
spread yo' wings an' you'll take - the sky. But till that
D H
mom - in' there's a noth-in' can harm you With
Dad - dy an' Mam - my stand - in' by.
1. 2. **I** Rubato med trombon
Sum - mer *p a*
(valfri stavelse, kanske text?)
a a a a a a a a a

SUMMERTIME 2

Tempo 76 bpm. Ev. litet succesivt acc. i senare delen av låten.
Ljudstyrka och intensitet ökar kontinuerligt under hela låten.

SOLO: A' CAPPELLA GADENZA (Gm) CLARA: f [A] KOMPA RUBATO, STILLA

Clara, a' tempo

[B] SOLOKOMP Gm F7 Bb Gm Cm C# D7

Gm Bent adlib

[C] Gm bas unis med trb, Bent obligat Cm

D7 [D] + gitarr (unis) Gm F7

Bb Gm Cm C# D7 Gm Bent adlib

[E] (+ klarinett, trp 1, piano) Gm

Cm D7 [F] + trombon 1 Gm

SUMMERTIME 2 Trombon 2 isda 2/2

The musical score consists of six staves of music in bass clef, 2/2 time. The first staff begins with a **F7** chord and includes the instruction "tillfällig dynamisk dip" with a line extending to a **Gm** chord, followed by "Bent adlib". The second staff features a **Gm** chord. The third staff includes **Cm**, **D7**, and **Gm** chords. The fourth staff features **F7**, **Bb**, **Gm**, **Cm (#° D7)**, and **Gm** chords. The fifth staff begins with a **Gm** chord and includes the instruction "CLARA RUBATO" with a **p** dynamic marking. The sixth staff is labeled "rubato med Clara (ad lib)" and features **Bb**, **Gm**, **Cm (#° D7)**, and **Gm** chords.

THERE'S A BOAT

Handwritten musical score for the song "There's a Boat" in G major, 4/4 time. The score includes a bass line with chords and lyrics. The lyrics are: "There's a boat dat's leav-in' soon for New York, Come wid me, dat's where we be-long, sis-ter. You an' me kin live dat high life in New York. Come wid me, dere you can't go wrong, sis-ter. I'll buy you de swell-est man-sion Up on up-per Fith Av-en-ue, An' through Har-lem we'll go strut-tin', We'll go a-strut-tin' An' dere'll be nut-tin' Too good for you. I'll dress you in silks and sat-ins In de lat-est Pa-ris".

Chords and musical notation are handwritten in black ink on a white background. The score is organized into systems, each with a bass line and lyrics. The chords are: G, Eb7, C#7, D11, G, Eb7, C#7, D11, G, Dm7, G7, C, Am7, G, Em, Eb7, A7, D7, H7, Eb7, A7, D7, B, G, Eb7, C#7, D11, G, Dm7, G7, C, F#7, Hm7, Em, Eb7, Am, H7, Em, H7, C, Em, H7, Em, H7, H7b5, Em, C7, Em, F7, Em, F#7, F#7b5, H7, Em, H7b5, Em.

Section markers are present: [A], [B], [C], [D].

THERE'S A BOAT SPORTING LIFE SIDA 2/2

F7 **Bb** **D7/A** **Gm6** **D7**
 styles. All de blues you'll be for - get-tin', You'll be for - get-tin', There'll be no
Eb7 **D6745** **E** **D7 (+ en massa annat)**
 fret-tin', Jes' noth-in' but smiles. Come a - long wid me,
 dat's de place, don't be a fool, come a - long, come a - long. *direkt*
F saxofonsolo **F2** saxofonsolo med blåsbackgrunder
G **D7 (+ en massa annat)**
 Come a - long wid me, don't be a fool, come a -
 long, come a - long. There's a boat dat's leav-in' soon _ for New
G **Dm7** **G7** **C** **Hm7** **E7**
 York. Come wid me, dat's where we be -
A13 **G/b** **G7#9** **A7** **Hm7**
 long. sis - ter, dat's where
C6 **D7** **G**
 we be - long.
G **A7** **Bb0** **G/H**
 orkester
 Come on, Bess

Porgy

(tempo 98 bpm)

WHERE'S MY BESS

Sida 1/3

E *E dur*

Oh, Bess, oh where's my

Bess, Won't some - bod - y tell me

where? I ain' care what she say, I

ain' care what she done, won't some - bod - y tell me where's my

Bess? Bess,

Oh Lawd,

My Bess! I want her

now, Wid - out her I can't go

E *A* *F#m7* *H7* *E6* *B* *F#m7/H* *EΔ7/H* *F#m7/H* *Ema7/H* *F#m7/H* *EΔ7* *Bm7b5* *A7* *Dbm7* *A7* *p* *D7#9* *H dur* *E* *C* *E* *F#7* *H7*

EG F#m7b5/H EΔ7/H
 on. | count - ed de days dat | I was
 Bm7 EΔ7 AΔ7 Am7 D7
 gone | till I got home | to
 Gm7 AΔ7 DΔ7 Gm7
 see | her face. |
 E AΔ7/bb Gm7/bb Cm7 F7
 some - bod - y tell me where's my Bess?
 BΔ7 Hm7 E7 Am7 Bm7 EΔ7
 want her so, | my gal, | My
 GbΔ7/AΔ7 Am7/H
 Bess, | where is she?
 E F E
 Oh Gawd, | in yo' big
 F#7 H7
 Heav'n | please show me where I mus'

WHERE'S MY BESS

PORGY

SIDA 3/3

E6
go,

F#6/11
oh.

E7/11
give me de strength, show me de

Bb9
way!

AΔ7
E7/G# **E7/G** **F#7#9** **F7#9**

E7 **F7** **F#7** **F7**
Tell me de truth, where is she, where is my gal, where is my

E7
Bess.

Detailed description: This is a handwritten musical score for the song 'Where's My Bess' from the musical 'Porgy and Bess'. The score is written on a single staff with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staff. Above the staff, there are several handwritten chord annotations in various colors and styles. The first line of music has a chord of E6 above the first measure, and F#6/11 above the second measure. The second line has E7/11 above the first measure, and a series of chords (Bb9, AΔ7, E7/G#, E7/G, F#7#9, F7#9) above the subsequent measures. The third line has E7 above the first measure, and F7, F#7, and F7 above the following measures. The fourth line has E7 above the first measure. The score ends with a double bar line.

PORGY

tempo 128 bpm

OH LORD, I'M ON MY WAY

sida 1/1

① ② Slow rock gospel

E E E A E

Oh Lawd, I'm on my way

(+ kören) E H7

I'm on my way to a heav'n - ly Lan', I'll

E E7 A D

ride dat long long road, if you are

F#7 H7 F#7 H7

there to guide my han'. Oh

E A E

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

H7

way to a Heav'n - ly Lan' Oh

E D C H

Lawd. It's a long, long way, but you'll be

D Ritardando E A H C E

there to take my han'.

5

OH LORD, I'M ON MY WAY

TALET

A Porgy *mf*

Sop
Alt
Ten
Bas

10 10 10 10

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

E A E E I'm on my way

sop
alt
ten
bas

to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly La - a - an', I'll ride dat long long

∩ H7 ∩ E E7

OH LORD, I'M ON MY WAY KÖREN SIDA 2/3

sop road, If you are there to guide my han'.
 alt road, If you are there to guide my han'.
 ten road, If you are there to guide my han'.
 bas road, If you are there to guide my han'.

A D F#7 H7 F#7

~~Sing~~ B (unison) *Tacet 7st x?*

sop Oh Lawd, I'm on my way. I'm on my
 alt - Oh Lawd, I'm on my way. I'm on my
 ten - Oh Lawd, I'm on my way. I'm on my
 bas - Oh Lawd, I'm on my way. I'm on my

H7 E A E ✓

OH LORD, I'M ON MY WAY KÖREN SIDA 3/3

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-5. The lyrics are: "way to a Heav'n - ly Lan' Oh Lawd. Lawd, Lawd. It's a long, long". The score includes dynamic markings like *f* and *ritardando*.

way to a Heav'n - ly Lan' Oh Lawd. Lawd
 E / H7 / E D

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 6-9. The lyrics are: "Lawd, there to take my han'." The score includes markings for *Ritardando* and *Grandioso*, and a box labeled 'C' above the final measure.

Lawd, but you'll be there to take my han'.
 H D E A H E

SLUT

C
 För
 Lawd
 och för
 på "way"?

Och så fick dom varandra till sist
 (två andra alltså)

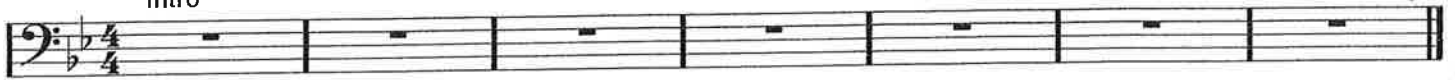
Sångsolistnoter i bokstavsordning

VOKALSOLISTER

Porgy o Bess

A WOMAN IS A SOMETIME THING

Intro



A



Lis - sen to yo' dad - dy warn - you, — 'for you start a trav - el -



ing, Wo - man may born you, love you, an' mourn you



But — a wo - man is a some - time



thing, — Yes, a wo - man is a some - time thing.

C



Yo' mam - my is the first to name you, an' she'll



tie you to her a - pronstring - Then she'll shameyou and she'll blame you till yo'

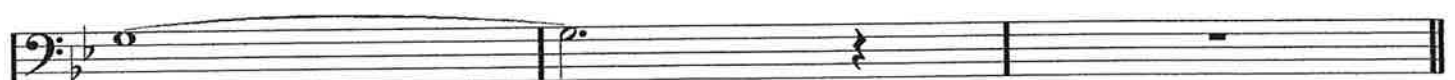


wo - man comes to claim you, 'Cause a -

D



wo - man is a some - time thing. Yes, a wo - man is a some - time



thing.

A WOMAN IS A SOMETIME THING Crown, sida 2/2

E (= intron igen)

Don't you

F

nev - er let a wo - man grieve you Jus' 'cause she got yo' wed - din'

ring. She'll love you and de - ceive you then she'll take yo' clo'es an' leave you,

G

'Cause a wo - man is a some - time

(med kör)

Långt crescendo

thing. Yes, a wo - man is a some - time

thing, Yes, a wo - man is a some - time

thing, Yes, a wo - man is a some - time

(solo)

(svagare)

There now, what I tells you; He's a - sleep al-

rea - dy

A WOMAN IS A SOMETIME THING



A

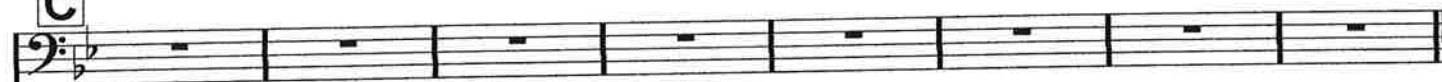


B



Oh, a wo-man is a sometime thing.

C

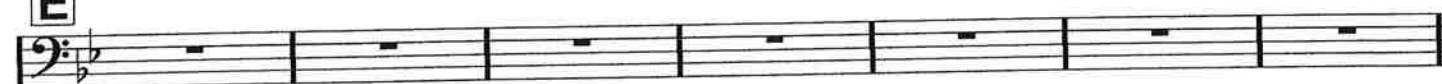


D



Oh, a wo-man is a sometime thing.

E



F



G



A WOMAN IS... DEL 2

A 4 gånger *mp mf f ff*

TRUMMOR + PIANO/BAS

Kör sop
Kör alt
Kör ten
Kör bas

TRUMMOR + PIANO/BAS

a - ah some
a - ah some
a - ah some
a - ah some

Kör sop
Kör alt
Kör ten
Kör bas

ti - ime thing a wo - man is a
ti - ime thing a wo - man is a
ti - ime thing a wo - man is a
ti - ime thing a wo - man is a

B

Kör sop
Kör alt
Kör ten
Kör bas

some - time thi - ing
so - ome - time thi - ing
so - ome - time thi - ing
some - time thi - ing

Porgy & Bess
duett
tempo: 92 bpm

BESS YOU IS MY WOMAN

sida 1/5

men samtidigt lika mycket: PORGY I IS YOUR WOMAN

INTRO **A** Bb F7 Bb Dm^{7/b5} Eb Ebm

Bess

Porgy

6 *mf*

Bess, you is my wo - man now, You is, You is! An'

Gm Gm/F Em^{7/b5} Eb⁷ Dm⁷ Ab¹³ Dbmaj⁹ F⁷

you mus' laugh an' sing an' dance for two in - stead of one.

B Bb F7 Bb Gm Gm/F Em^{7/b5} A⁷

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

Dmaj⁷ G¹³ Dmaj⁷ G#m^{7/b5} C#⁷

cause de sor - row of the past is all done, done. Oh, Bess, my

F# B⁷ C#⁷ F# E¹³ F¹³ F#¹³

Bess! De real hap - pi - ness is jes' be - gun.

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 2/5

C *mf* G D⁷ G B^{m7/b5} C A^{m7/b5}

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

E^{m7} G/D C^{#m7/b5} C⁷ B^{m7} B^{bmaj7} A^{m7} A^{bmaj7}

I ain' nev'er go'in' nowhere less you shares de fun.

D G D⁷ F¹³ F^{#13} G^{maj7} E^{m7} E^{m/D} C^{#m7/b5} F^{#7}

Dere's no wrin - kle on my brow no - how, but

B F^{#7} B F^{#7} A^bm E^{b7} A^bm G⁷

I ain' go' in! You heame say-in', if you ain' go - in', Wid you'l'm stay - in'.

E *f* B F^{#7} B C^{#m7} C⁷

Por - gy, l's yo' wo - man now! l's yours for - ev - er,

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 3/5

p **B** **D#m7/b5** **Em7** **C#m7**

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

B **D#m7/b5** **Em7** **A13**

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

C#m7 **Cmaj7** **Bmaj9** **A# / B** **A / B** **Ab / Bb** **G / A** **Abm7/b5** **Fm7/b5** **Bb7**

Bess, you got yo' man.

F *Trombonsolo Anders Norell*

G *mf* **G** **Em7** **Am** **D7** **G** **Bb** **G / B** **C** **Am7/b5**

Por - gy, I's yo' wo - man now, I is! I is! An' Bess, you is my wo - man now an' for - ev - er. Dis life is jes' be-

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 4/5

Gmaj⁷/D
Em⁷
C#m⁷
C⁷
Bm⁷
F⁷
Bbmaj⁷
Ebmaj⁷D⁷

I ain' never goin' nowhere less you shares de fun.
gun, — Bess, we two is one nowan' for - ev - er

[H] G
D⁷
G
Em
Em/D
C#m⁷/b5
Em⁷
F#⁷

Dere's no wrin - kle on my brow no - now, but
Oh, Bess, don' min' dose wo - men, You got yo' Por - gy, you loves yo' Por - gy,

B
F#⁷
B
F#⁷
Abm
Eb⁷
Abm
G⁷

I ain' gdn'! You hearme sayn', if you ain' go - in', Wid you'l'm stay - in'.
I knows you means it, I seen it in yo' eyes, Bess.

[I] f B
B
Em⁷
E⁷
B
B
Em⁷
E⁷

Por - gy, I's yo' wo - man now! I's yours for - ev - er
We'll go swing - in' through de years a - sing - in'.

p B
D#m⁷/b5
Emaj⁷
C#m⁷

Morn - in' time an' (humming) ev - 'nin' time an sum - mer time an' win - ter time.
Hum

B *(humming)* D#m^{7/b5} Emaj⁷ C#m⁷ B/F# Emaj⁷ D#m^{7/b5} D⁷

pp Hum

(här får ni vänslas, enl. originalinstrukt.)

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

K p G⁷ B B/A G#⁷ C#m^{7/b5} C^{7#9} B B/A Emaj⁷/G# Gmaj⁷

Oh, my Por - gy, my man Por - gy, Fromdis min-ute I'm tell-in' you, I keepdis vow:

p

My Bess, my Bess, Fromdis min-ute I'm tell-in' you, I keepdis vow:

B/F# F#m^{7/B} B⁷ Emaj⁷ C#⁷ G⁷ F#⁷ B D#m^{7/b5} Emaj⁷ C#m⁷

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

Oh, my Bes - sie, we's hap - py now. — We is

F#¹¹ C#m⁷ Cmaj⁷ B

one now!

I AIN'T GOT NO SHAME

Kör tjejer

Kör killar

A *f*

I ain't got no shame do-in' what I like to do.

f I ain't got no shame do-in' what I like to do.

B

Sun ain't got no sha-me, Moon ain't got no sha-me, So

Sun ain't got no sha-me, Moonain't got no sha-me, So

I ain't got no shame do-in' what I like to do.

I ain't got no shame do-in' what I like to do.

C

I ain't got no shame do-in' what I like to do.

I ain't got no shame do-in' what I like to do.

D

Sun ain't got no sha-me, moonain't got no sha-me, So

Sun ain't got no sha-me, moonain't got no sha-me, So

I ain't got no shame do-in what I like to do

Ha - da - da Ha - da - da Ha da da da da da da da

Ha Ha da da Hada da da da Ha da da da da Hada da da da Ha da da da da

da Ha da da da da Ha da da da Ha da da da

Ha da da da da da Ha da da

Ah Ah

I GOT PLENTY OF NOTHING



Oh,



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



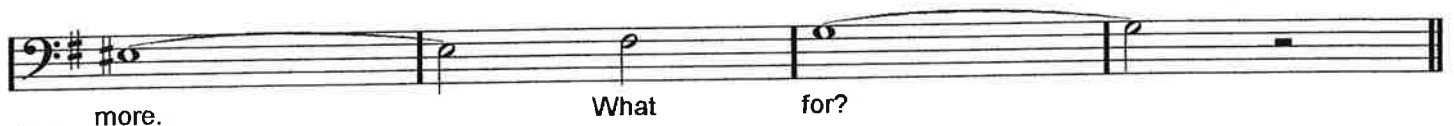
got no car, got no mule, I got no mis - er - y. De



folks wid plen - ty o' plen - ty got a lock on dey do - or,



'Fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in'



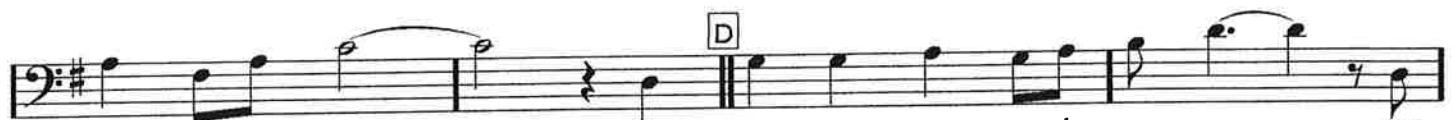
more. What for?



I got no lock on de door, (dat's no way to be). Dey kin steal de



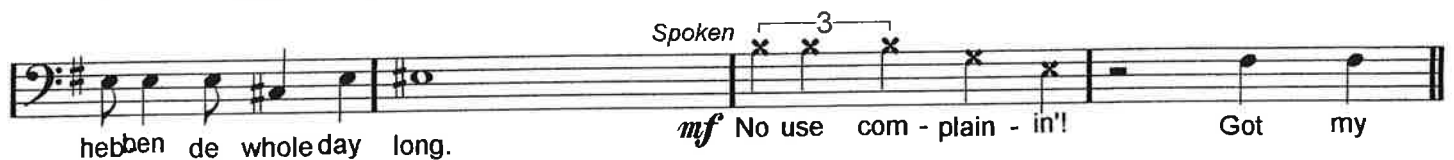
rug from de floor, Dat's o - keh wid me, 'Cause de things... dat I prize, Like de stars in de



skies, all are free. Oh, I got plen - ty o' nut - tin', An'



nut - tin's plent - ty fo' me. I got my gal, got my song, got



hebben de whole day long.

mf No use com - plain - in'! Got my

gal, got my Lawd, got my



song.

F Kör m.m.



G Orkestertutti

H



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



got de sun, got de moon, got de deep blue sea. De



folks..wid plen - ty o' plen - ty Got to pray all de da - y. Seems wid plen-ty you



sure got to wor-ry how to keep de deb-ble a - way, a - way.



I ain't a fret - tin' 'bout hell Till de time ar - rive. Nev.er wor-ry long as I'm well,



Nev-er one to strive to be good, to be bad, whatde hell,..t. is glad I's a - live. Oh,



I got plen - ty o' nut - tin', An' nut - tin's plen - ty fo' me. I got my gal,



got my song, Got Hebben de whole day long. No use com - plain - in', Got my



gal, got my Lawd, got my song!



I GOT PLENTY OF NOTHING

A Porgy

B

C **D**

E

F KÖR
SERENA — 3 —
How he ch - ange!

MARIA
I tells you dat ~~nigga~~ *Fell-ow* is hap - py no - w.

G Orkester **H**

I Porgy **K**

L **M**

N

BESS
tempo 46 bpm

I LOVES YOU PORGY

Bas & gitarr

11

I loves you

A

Por-gy, don' let him take me, Don' let him hand-le me an' drive me mad. If you can

keep me, I wants to stay here With you for - ev - er. an' I'd be glad. I wants to

B

stay here, but I ain't wor - thy, You is too de-cent to un-der-stan'. For when I

see him he hyp-not - ize me, When he take hol' of me with his hot han'.

C

Some-day, I know he's com-in' back to call me, He's goin'to handle me an' hol' me so,

It's goin'to be like dy-in' Por-gy, deep in - side me. But when he calls, I know I have to go.

D Trombonsolo **E** **F**

I loves you Por-gy, don' let him take me, Don' let him

hand-le me with his hot han'. If you can keep me, I wants to stay here With you for -

VÄNTA... Först du, sedan faller bandet in

ev - er. I got my man.

IT AIN'T NECESSARILY SO

mp
It

A
ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly so, De

t'ings dat yo' li' - ble To read in de Bi - ble, it ain't ne - ces - sa - ri - ly

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

Da-vid was small, but oh my! He fought big Go - li - ath who lay down an' di-eth. Li'l

C (Kör härmar)
f Wa - doo

Zim bam bod-dle - oo Hoo-dle ah da wa da

mf
Scat - ty wah. Yeah! Oh,

D
Jo-nah, he lived in de whale, Oh, Jo-nah, he lived in de whale, Fo'

Detailed description: This is a musical score for the song 'It Ain't Necessarily So'. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of ten staves of music. The first staff begins with a rest followed by a quarter note 'It'. The second staff contains the first line of lyrics, with a section marker 'A' at the beginning. The third staff continues the lyrics. The fourth staff has a section marker 'B' and includes the lyrics 'so, Li'l Da - vid was small, but oh my! Li'l'. The fifth staff continues the lyrics. The sixth staff has a section marker 'C' and includes the lyrics 'Da-vid was small, but oh my! He fought big Go - li - ath who lay down an' di-eth. Li'l'. The seventh staff has the lyrics 'Zim bam bod-dle - oo Hoo-dle ah da wa da'. The eighth staff has the lyrics 'Scat - ty wah. Yeah! Oh,' with a dynamic marking of *mf*. The ninth staff has a section marker 'D' and includes the lyrics 'Jo-nah, he lived in de whale, Oh, Jo-nah, he lived in de whale, Fo''. The score includes various musical notations such as triplets, rests, and dynamic markings.

he made his home in Dat fish-'s ab - do - men. Oh, Jo - nah, he lived in de

whale. *p* **E** Li'l Mo - ses was found in a stream, Li'l

Mo-ses was found in a stream, He floated on wa-ter Till OlePhar - aoh's daughter She

fished him, she says, from dat stream. *f* **F** Wa - doo

Zim bam bod-dle - oo Hoo-dle ah da wa da

Scat - ty wah. Yeah! *mp* It

G ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly so, Dey

tell all you chil-lun De deb-ble's a vil-lun, But 'tain't ne - ces - sa - ri - ly. so. *mf* To

H get in - to Heb-ben don' snap for a seb-ben! Live clean! Don' have no fault. Oh,

I takes dat gos-pel When - ev-er - it's pos'-ble, But wid a grain of salt. Me-

thuslah lived ninehun - dredyears, Me - thus'lah lived nine hun - dred years, But

who calls dat liv-in' When no gal 'll give in To no man what's nine hun - dred

years? I'm preach-in' dis ser - mon to show, It

poco a poco cresc.
ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't ne - ces - sa - ri - ly

so.

SUMMERTIME 2

Börja lugnt och stegra styrkan och intensiteten efterhand. Sista takterna dock som i början

Tromboncadenza rubato (bara du) **A E** rubato med trombon (mycket stilla) (Fast i reprisen är det inte rubato)

Sum - mer time an' the liv - in' is
eas - y, Fish are jump - in', an' the cot-ton is
high. Oh yo' dad - dy's rich, an' yo' ma is good -
look - in', So hush, lit - tle ba - by, don' yo'
cry. One of these
morn - in's you goin' to rise - up sing - in', Then you'll
spread yo' wings an' you'll take - the sky. But till that
morn - in' there's a noth - in' can harm you With
Dad - dy an' Mam - my stand - in' by.
1. Härifrån höjs allt till Bbmoll (men du får behålla Gmollnoterna) 2. **p** a
a a a a a a a a

DESSA TVÅ TAKTER UTGÅR I REPRISEN

Rubato med trombon

(valfri stavelse, kanske text?)

WHEN GOD MAKE CRIPPLE

PORGY

76 bpm



(with free expression)

Hm7b5 E7 Am7b5 D7 Dbm9 Cmaj9 Bbm7 Am7 E7#9 Gm7b5 Gb7 Eb/F

When

E7/C F6 E7/C Bbm6/F Fmaj7/C Bb13 A13

Gawd make crip-ple, he mean him to be Lone-ly.

G11 G7b9#5 C6 A7b9/G G11 G9#5 C6/G A7/G G13 G7#5

Night time, day time, he got to trab-ble dat lone - some road, —

F#m7b5 Fm7 Em7 Ebdim (G7/D) Dm9b5/G (break) Dm7 Dmmaj7 Db7#9 Db9

f broader (with great feeling) *p* (sadly)

Night time, day time, he got to trab-ble dat lone - some

Gm7/C Gb7#9 F7 Gb13 F13 E7 A7#9 D9

road. — Night time,

G7#5 (G7 Ab7 A7) D13 Dm7 D9#11 Dm7 Db9

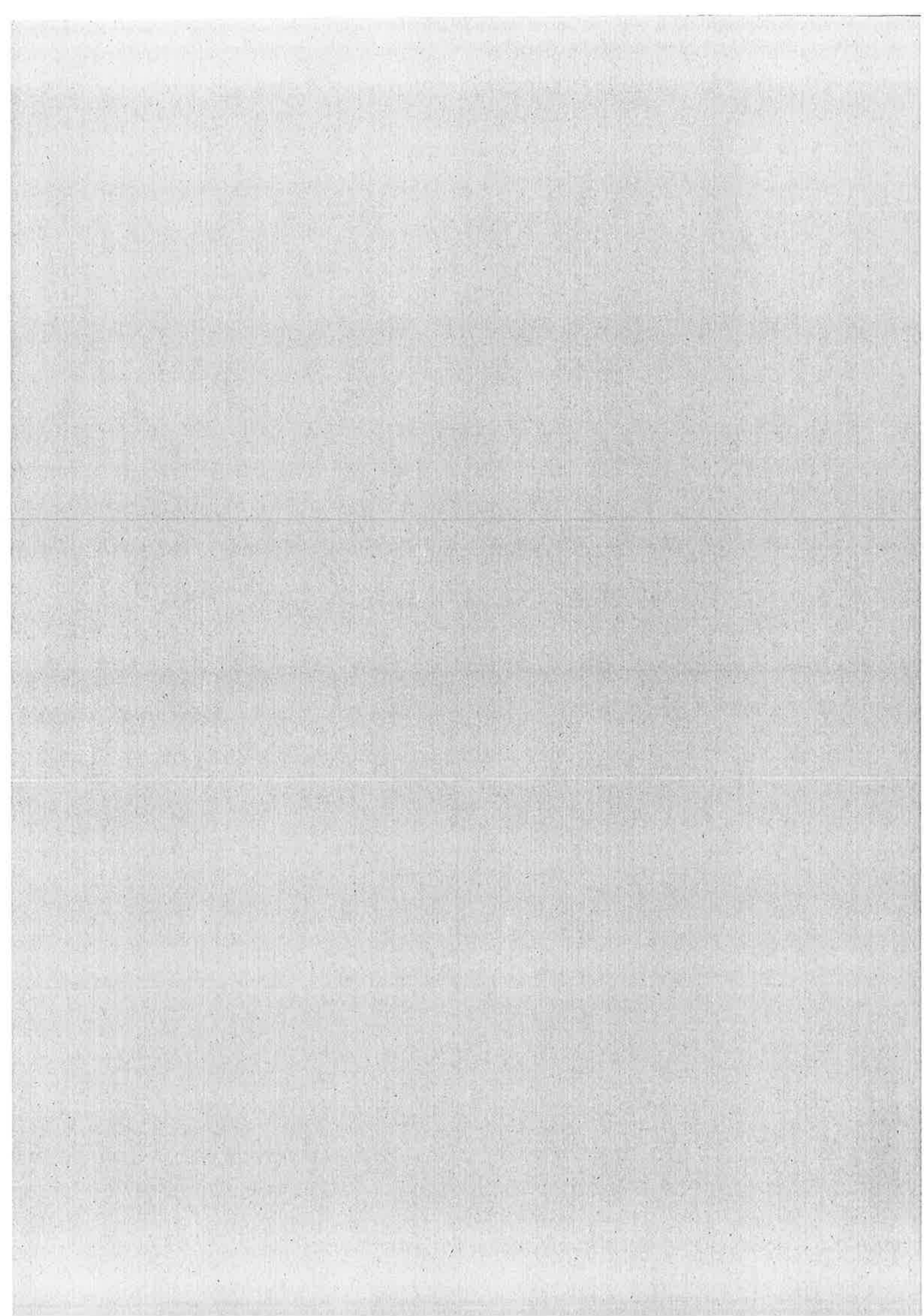
day time, he got to trab - ble dat lone - some

C7 H7 Bb7 A7 D9 Eb9#11 Dm7 G7 Dm7 Db9

road. — He gotto trabble de lone - some road.

C6/9 (kompet: Cm7)

(du kan hålla ut längre än blåsarna - kompet har ett extra slutackord. Du sjunger tills du är trött på det.)



PORGY & BESS

ALLA SÅNGNOTER

KÖR OCH SOLISTER



Arrangemang:

Dicken Hedrenius

Ljungvägen 7

186 34 Vallentuna

tel 08-51179196

mobil 073-9371632

e-post pelikansnabel@telia.com

PORGY & BESS

Ett trallvänligt musikalbum om två amerikaner som blir kära i varandra och det ena med det andra.

Agenter:

Porgy (Jakob Högström), Bess (Gertrud Stenung), Crown (Thomas Lander, Sporting Life (Erik Saedén), Serena (Consuelo del' Pilar), Clara/Ung Kvinna (Anna Sise). ??? (Robbins).

Kör med killar och tjejer under ledning av Östen Wall. Några ur kören kommer också att vara solister eller ha talrepliker.

Orkester: Ronnie Gardiners All Stars med Ronnie Gardiner (trummor), Hans Larsson (kontrabas), Mathias Algotsson (piano), Claes Askelöf (elgitarr), Claes Brodda (saxofoner o.dyl.), Karl Oleandersson (trumpet), Bent Persson (trumpet), Anders Norell (trombon) och Dicken Hedrenius (basun).

Dansare, cirkusartister m.m

Regi: Gunnel Bergström, Musikarrangemang och musikalisk ledning: Dicken Hedrenius, Koreograf: Graham Tainton Kompositioner: George Gershwin, texter: Du Bose Heyward och Ira Gershwin. Koreograf: Kostym: Viktoria Nygren, Ljus: Mimmi Helleday, Idégivare: Robert Carleson, Fotograf: Karl Gabor, Produktionsledare: Thomas Jönsson, PR: Bo Ludvigsson.

Speltid: c:a 90 minuter. Ingen paus.

- | | |
|--|---|
| 1. FÖRSPEL | (instrumentalt) |
| 2. A WOMAN IS A SOMETIME THING | Crown, Kören |
| 3. A WOMAN IS del 2 | Kören |
| 4. NOBODY KNOWS WHEN THE LORD IS GOING TO CALL | Serena + Piano |
| 5. SUMMERTIME 1 | Clara |
| 6. I GOT PLENTY OF NOTHING | Porgy, Kören
samt två solotjejer ur kören. |
| 7. ROLL THEM BONES | Sporting Life, Crown, Bess,
Kören och fyra solokillar ur kören.
Dessutom : Robbins, som mördas. |
| 8. MY MAN'S GONE NOW | Serena, Kören |
| 9. HE'S A-GONE-GONE-GONE | Kören + blåssektionen |
| 10. THE TRAIN | Bess, Kören (+ en replik av Porgy) |
| 11. I CAN'T SIT DOWN | Kören |
| 12. I AIN'T GOT NO SHAME | Kören |
| 13. SHAME ON ALL YOU SINNERS | Serena |
| 14. IT AIN'T NECESSARILY SO | Sporting Life, Kören |
| 15. BESS, YOU IS MY WOMAN | Porgy & Bess |
| 16. BUZZARD KEEP ON FLYING | Porgy, Kören |
| 17. PRELUDE TILL OH, WHAT YOU WANT WITH BESS | Crown, Bess |
| 18. OH, WHAT YOU WANT WITH BESS | Crown, Bess |
| 19. IT TAKES A LONG PULL TO GET THERE | Körkillarna och en
solokille ur kören. |
| 20. OH, DOCTOR JESUS 1 | Serena, Porgy. Repliker från
en körtjej och en körkille. |
| 21. I LOVES YOU PORGY | Bess |
| 22. DOKTORN KAN KOMMA | (instrumentalt orkesterförspel till:) |
| 23. OH, DOCTOR JESUS 2 | Bess, Serena, Porgy, Clara
samt två solokillar ur kören |
| 24. SOMEBODY'S KNOCKIN' | Kören samt två killar och två tjejer
ur kören till repliker. |
| 25. RED HEADED WOMAN | Crown, Kören |
| 26. SUMMERTIME 2 | Clara |
| 27. THERE'S A BOAT | Sporting Life |
| 28. WHERE'S MY BESS? | Porgy |
| 29. OH LORD, I'M ON MY WAY | Porgy, Kören |
| 30. APPLÅDTACKSMUSIK 1 | (instrumental) |
| samt, vid behov: | |
| 31. APPLÅDTACKSMUSIK 2 | (instrumental) |
| 32. APPLÅDTACKSMUSIK 3 | (instrumental) |

A WOMAN IS A SOMETIME THING

Intro



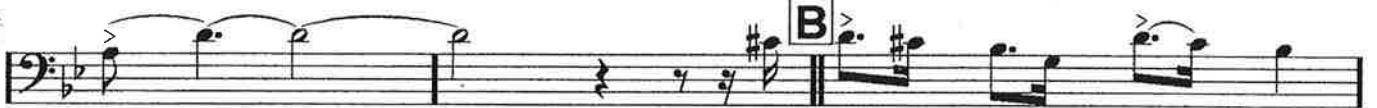
A



Lis - sen to yo' dad - dy warn - you, — 'for you start a trav - el-



ing, Wo - man may born you, love you, an' mourn you



But — a wo - man is a some - time



thing, — Yes, a wo - man is a some - time thing.

C



Yo' mam-my is the first to name you, an' she'll



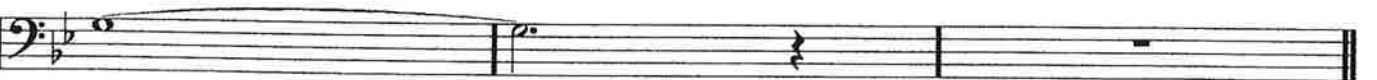
tie you to her a - pronstring — Then she'll shame you and she'll blame you till yo'



wo - man comes to claim you, 'Cause a -



wo - man is a some - time thing. Yes, a wo - man is a some - time



thing.

A WOMAN IS A SOMETIME THING Crown, sida 2/2

E (= intron igen)

mf

Don't you

F

nev-er let a wo-man grieve you Jus' 'cause she got yo' wed-din'

ring. She'll love you and de-ceive you then she'll take yo' clo'es an' leave you,

G

'Cause a wo-man is a some-time

(med kör)

Långt crescendo

thing. Yes, a wo-man is a some-time

thing, Yes, a wo-man is a some-time

thing, Yes, a wo-man is a some-time

(solo)

(svagare) There now, what I tells you; He's a-sleep al-

rea-dy

A WOMAN IS A SOMETIME THING

Intro Crown Crown Crown Crown Orkester Crown

7 8 5 8 6 7 8

Långt crescendo (gäller alla)

G

mp Yes, a wo - man is - a some - time

mp Yes, a wo - man is - a some - time

mp Yes, a wo - man is - a some - time

mp Yes, a wo - man is - a some - time

thing, Yes, a wo - man is a some - time a wo - man

thing, Yes, a wo - man is a some - time thing, Yes, a

thing, Yes, a wo - man is a some - time a wo - man

thing, Yes, a wo - man is a some - time thing, Yes, a

is a some - time thi - i - i - ing *pp* a - ah

wo - man is a some - time thi - i - i - ing *pp* a - ah

is a some - time thi - i - i - ing *pp* a - ah

wo - man is a some - time thi - i - i - ing *pp* a - ah

A WOMAN IS... DEL 2

A 4 gånger *mp mf f ff*

TRUMMOR + PIANO/BAS

Kör sop

Kör alt

Kör ten

Kör bas

a - ah some

a - ah some

a - ah some

a - ah some

Kör sop

Kör alt

Kör ten

Kör bas

ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

ti - ime thing a wo - man is a

B

Kör sop

Kör alt

Kör ten

Kör bas

some - time thi - ing

so - ome - time thi - ing

some - time thi - ing

some - time thi - ing

WHEN GOD MAKE CRIPPLE

PORGY

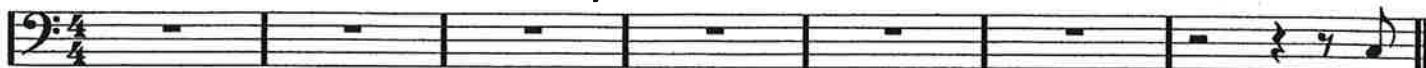
76 bpm

♪ = ♩ *Rubato*

a' Cappella

(with free expression)

Hm7b5 E7 Am7b5 D7 Dbm9 Cmaj9 Bbm7 Am7 E7#9 Gm7b5 Gb7 Eb/F



When

E7/C F6 *a tempo (+band)* E7/C Bbm6/F Fmaj7/C Bb13 A13



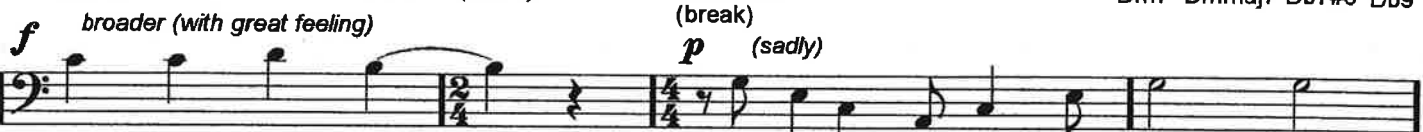
Gawd make crip- ple, he mean him to be Lone- ly.

G11 G7b9#5 C6 A7b9/G G11 G9#5 C6/G A7/G G13 G7#5 %



Night time, day time, he got to trab-ble dat lone - some road, _

F#m7b5 Fm7 Em7 Ebdim (G7/D) Dm9b5/G (break) Dm7 Dmmaj7 Db7#9 Db9



Night time, day time, he got to trab-ble dat lone- some

Gm7/C Gb7#9 F7 Gb13 F13 E7 A7#9 D9



road. _ Night time,

G7#5 (G7 Ab7 A7) D13 Dm7 D9#11 Dm7 Db9



day time, he got to trab - ble dat lone - some

C7 H7 Bb7 A7 D9 Eb9#11 Dm7 G7 Dm7 Db9



road. _ He gotto trabble de lone - some road.

C6/9 (kompet: Cm7)



(du kan hålla ut längre än blåsarna - kompet har ett extra slutackord. Du sjunger tills du är trött på det.)

Serena
och piano

NOBODY KNOWS WHEN THE LORD IS GOING TO CALL

TACET FÖR ALLA UTOM SERENA OCH PIANO

(freely)

The musical score is written in 4/4 time. The top staff, labeled 'Serena', contains the vocal line with lyrics: 'Oh, no - bod - y knows when de Lord ___ is goin'to call,'. The bottom two staves, labeled 'Piano', show the piano accompaniment. The piano part begins with a piano (*p*) dynamic. The vocal line includes a triplet of eighth notes under 'no - bod - y' and a fermata over the final note of 'call,'.

Serena

Oh, no - bod - y knows when de Lord ___ is goin'to call,

Piano

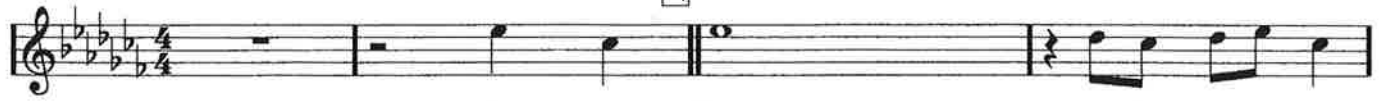
p

Amadd#5

SUMMERTIME 1

PIANOINTRO RUBATO (Ass moll)

A rubato



Sum - mer time

an' the liv-in' is



eas - y,

Fish are jump - in',

an' the cot-ton is



high.

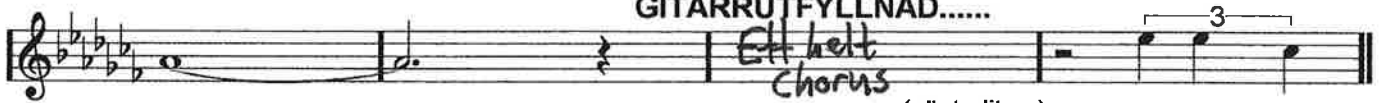
Oh yo' dad-dy's rich,

an' yo' ma is good -



look - in',

So hush, lit-tle ba - by, don' yo'



cry.

GITARRUTFYLLNAD.....

*Et helt
Chorus*

*(vänta lite...)
eller mycket*

One of these

C *(ev. ngt. fastare tempo)*



morn - in's

you goin'to rise_ up sing - in',

Then you'll



spreado' wings

an' you'll take_ the sky.

But till that

D



morn - in'

there'sa noth-in' can harm you

With



Dad-dyan' Mammy stand

- in'

by.

Porgy

(tempo 112 bpm)

I GOT PLENTY OF NOTHING

Sida 1/2

(-) *start här*

Oh,

A

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

got no car, got no mule, I got no mis - er - y. De

B

folks wid plen - ty o' plen - ty got a lock on dey do - or,

'Fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in'

more. What for?

C

I got no lock on de door, (dat's no way to be). Dey kin steal de

rug from de floor, Dat's o - keh wid me, 'Cause de things... dat I prize, Like de stars in de

D

skies, all are free. Oh, I got plen - ty o' nut - tin', An'

nut - tin's plent - ty fo' me. I got my gal, got my song, got

Spoken

hebben de whole day long. *mf* No use com - plain - in'! Got my

E

gal, got my Lawd, got my

song.

F *Kör m.m.*

G *Orkestertutti* **H**

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

got de sun, got de moon, got de deep blue sea. De

K
folks..wid plen - ty o' plen - ty Got to pray all de da - y. Seems wid plen-ty you

sure got to wor-ry how to keep de deb-ble a - way, a - way.

L
I ain't a fret - tin' 'bout hell Till de time ar - rive. Nev_er wor-ry long as I'm well,

cresc.
Nev_er one to strive to be good, to be bad, whatde hell,.. is glad I's a - live. Oh,

M
I got plen - ty o' nut - tin', An' nut - tin's plen - ty fo' me. I got my gal,

got my song, Got Hebben de whole day long. No use com - plain - in', Got my

Spoken *f* *3*

N *Optional*
gal, got my Lawd, got my song!

Serena/Maria

Inte serena.

I GOT PLENTY OF NOTHING

Sida 1/1

Ta 2 tjejer från kören (eller bara en?)

A Porgy

B

C D

E

F KÖR (SERENA) 3

How he ch - ange!

MARIA (ad lib) tells you dat ~~niggar~~ is hap - py no - w.

Porgy

G Orkester H

I Porgy K

L M

N

I GOT PLENTY OF NOTHING

eventuellt blir det mycket hummande mot slutet. Kanske byta till "ah"?

A Porgy B

C D

E

F

sop Por - gy change since dat wo-man come to live with he - e.

alt Por - gy change since dat wo-man come to live with he.

ten

bas

sop He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time

alt He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time

ten He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time

bas He ain' cross with chiHen no more, an' ain' you hear how he an' Bess all de time

sop
sing - in' in their room?

alt
sing - in' in their ro - om?

ten
sing - in' in their ro - om?

bas
sing - in' in their room?

sop
Hap - py.

alt
Hap - py

ten
Hap - py.

bas
Hap - py.

G Orkester

H

sop

alt

ten
p

bas
p

Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,

p Hm - m - m - m, Hm - m - m, Hm - m - m - m, Hm - m - m - m,

Porgy

sop

alt

ten

bas

Hm, Hm, Hm, Hm - m m - m, Hm - m - m - m, Hm - m,

Hm, Hm, Hm, Hm - m - m - m, Hm - m - m - m, Hm - m,

K

L

sop
alt
ten
bas

M

sop
alt
ten
bas

P Hm, m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,

P Hm - m - m - m, Hm - m - m - m, Hm - m - m - m, Hm - m - m - m,

N

sop
alt
ten
bas

mp Got his gal, got his Lawd. Hm, Hm,
långt diminuendo

mp Got his gal, got his Lawd. Hm - m - m - m, Hm - m - m - m,
långt diminuendo

mp Got his gal, got his Lawd. Hm - m - m - m, Hm - m - m - m,
långt diminuendo

mp Got his gal, got his Lawd. Hm, Hm,
långt diminuendo

sop
alt
ten
bas

Hm, Hm,
Hm - m - m - m, Hm - m - m - m,
Hm - m - m - m, Hm - m - m - m,
Hm, Hm,

Sång- och pratsolister **ROLL THEM BONES**

sida 1/6

- Det angivna tempot (80 resp. 160) kan gärna ökas lite.
Det beror på vad som känns bekvämt att artikulera.

Från bokstav B (sida 3) och framåt passar alla insatser att framföras som talade repliker. ("Rap")
Här och var går det dock bra att istället sjunga de noterade tonhöjderna
(särskilt då det är vanliga noter istället för kryssnoter).

Under instudering/repetition kommer nog var och en fram till vad som passar bäst - stor frihet råder.
Även rytmiseringar kan i flera fall anpassas efter tycke och mer eller mindre utvecklad smak.

(den enda delen som helt klart ska vara som noterat är bokstav A)
Från B kan förresten vokalgrejerna vara ganska jämna ättandelar.

Ursäkta att det är lite plåtrigt, men här finns ganska mycket "tilläggsinformation".

Det kan kanske underlätta att se ungefär vad kören och blåset gör?

Alla sånginsatser står på den övre raden, utom i ett par fall då även den undre behövde utnyttjas.

ROLLER: SPORTING LIFE (S.L.)
CROWN
BESS

samt ett gäng män som får hämtas ur kören (eventuellt kan någon spela flera roller):

MINGO
JAKE
ROBBINS
PETER

INTRODUKTION

MINGO RUBATO
(freely)

mp

Sång

Oh, no - bod - y knows when de Lord ___ is goin' to call, ___

Piano

p

F#madd#5

L. UTGÅR

(♩ = 1/3)

(♩ = 80)

Trummor a' tempo

Blås

KÖREN:

MINGO *mf*

A

S.L.

Roll dem bones, roll! It

Am H7 Em F#m Am Em Em C#7

mf

may be in the sum-mer - time an' may - be in fall, Roll dem bones,

F#madd#5 % F#m Am Em

KÖREN:

mf

But you got to leave yo' ba - by an' yo' home an' all, so

C#m7b5 F#m H/F# F# D#m7 G#13

f

Roll dem bones! Oh, my brud - der, Oh, my brud - der!

H C#/H F#m %

KÖREN:

% C#7 Em C#7 F#m % % %

♩ = 160
Dubbeltempo

B **MINGO**

Chords: A7, F7, Ab7, A7, Bb7

BLÅS:

Six

S.L. **CROWN:** *mf*

six. Six to make. Kiss rab - bit foot and showthese pig - gers how to foals -

JAKE Edim Ebdim

Six to make.

hit!

Ddim C7 Ab7 G7 Gb7 F7

BLÅS:

C **S.L.** *mf*

Crapped out, come to your pap - py

Fm7/Bb G7#9 Ab7 Gb7#9 F7#9 E7#9 Eb7#9

BLÅS:

ROBBINS **CROWN** *(spoken)*

Crown to cock - eyed drunk to read 'em What the dice say, Bess?

D7#9 Eb7#9 E7#9

BESS

Se - ven

E7#9 H7#9 Bb7 H7#9

CROWN

D *mf*

I ain't drunk e - nough to read 'em That _ is the trou - ble, Ha

Am9/D Dm7 E/D F/D

Ha! Ha ha! Ha ha ha! Lick - er ain't strong e -

Eb/D Dm7 Eb/D F/D E/D Eb/D D

nough. Give me a pinch of hap - py dust, Sport - in' Life.

C#/D C/D Eb/F % D/E

E

BESS

Don't give him that stuff, Sport - ing Life,

% Ebm Db/Eb Bb7/Eb Ebm Ebm Db/Eb Bb7/Eb Ebm

BLÅS:

CROWN *f*

He's drunk al - read - y Pay him an' shut up!

F7 Bb7 H7 E7#9

F

Db7 D7 Eb7 E7 Fm7/Bb D7

PETER

Frien' an' dice an' hap - py dust ain't mean to

Fm7/Bb % % **D7**

'so - ci - ate, You mens bes' go

Fm7/Bb % % %

JAKE

slow. Leave Pet-er be! Let him a - lone!

Db7 **MINGO** D7 D7 Db7 C7 H7

He ain't mean no harm! (blås)

G S.L.

Huh, Sev-en Huh, Sev-en Huh, Sev-en 'Lev-en, Come

Bb7#9 % % % H7#9

(visslar)

home, Fi-do!

Bb7#9 % %

BLÅS:

CROWN f

God damn it! I ain't read 'em yet!

H7#9 % Bb7#9 %

H

Musical score for the first system of "Roll Them Bones". It consists of two staves: a bass line and a vocal line. The bass line starts with a Bb7 chord and the lyrics "Crown cock-eyed drunk". The second measure contains a double bar line with a slash and a period, indicating a repeat. The third measure starts with an E7 chord and the lyrics "He can't tell dice from a wa-". The fourth measure continues with a Bb7 chord and the lyrics "ter mel - on".

Musical score for the second system of "Roll Them Bones". It consists of two staves: a bass line and a vocal line. The bass line starts with an E7 chord and the lyrics "(ETCETRA)". The second measure contains a Bb7 chord. The third measure starts with an E7 chord and the lyrics "SHUT UP!". Above the third measure, there is a box containing the word "CROWN" and the dynamic marking "ff". There are also two 'x' marks above the staff in the third measure.

KÖREN

tempo: 80 bpm ♩=♩♩

ROLL THEM BONES

(tempo blir ev. något snabbare)

SIDA 1/3

RUBATO 4 // Trummor a' tempo (80 bpm) BLÅS

S

A

T

B

Trummor a' tempo

Trummor a' tempo

Trummor a' tempo

Trummor a' tempo

BLÅS

BLÅS

BLÅS

BLÅS

F#m H7sus Em

A *mf* > (Sporting Life)

S Roll dem bones, roll!

A Roll dem bones, roll! (Sporting Life)

T Roll dem bones, roll! (Sporting Life)

B Roll dem bones, roll! (Sporting Life)

F#m Am Em Em C#7 F#m F#m

> (Sporting Life)

S Roll dem bones, roll!

A Roll dem bones, roll! (Sporting Life)

T Roll dem bones, roll! (Sporting Life)

B Roll dem bones, roll! (Sporting Life)

F#m Am Em C#m7b5 F#m H/F# F# D#m7 G#7

ROLL THEM BONES KÖREN SIDA 2/3

f > >

S Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

A Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

T Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

B Roll dem bones! Oh, my brud- der, Oh, my brud- der! Oh, my brud- der,

H C#/H F#m F#m F#m

p

S Roll dem bones! Roll dem bo - nes! Roll! _ _

A Roll dem bones! Roll dem bo - nes! Roll! _ _

T Roll dem bones! Roll dem bo - nes! Roll! _ _

B Roll dem bones! Roll dem bo - nes! Roll!

C#7 Em C#7 F#m

S Roll! _ _

A Roll! _ _

T Roll!

B Roll!

F#m

ROLL THEM BONES KÖREN SIDA 3/3

dubbeltempo
160 bpm

Sporting Life slår täming
"huh, seven"

Soprano
Alto
Tenor
Bass

B C D E F G

16 12 12 8 16 8

CROWN:

"God damn it!"

BLÅS:

H KÖREN RETAR CROWN

Soprano
Alto
Tenor
Bass

BLÅS:
BLÅS:
BLÅS:
BLÅS:

Crown cock eyed drunk
Crown cock eyed drunk
Crown cock eyed drunk
Crown cock eyed drunk

He
He

H7 Bb7 Bb7 Bb7 Bb7

Soprano
Alto
Tenor
Bass

He can't tell dice from a water mel- on, Crown cockeyed dru-
He can't tell dice from a water mel- on, Crown cockeyed dru-
can't tell dice from a wat- er meløn, Crowcock eyed drunk He ca...
can't tell dice from a wat- er meløn, Crown cock eyed drunk, He ca...

E7 Bb7 E7 Bb7

HÅR BRYTER
CROWN AV
MED
"SHUT UP"

MY MAN'S GONE NOW

Basen ger ett långt Fiss

1st x: rubato med lite bas

2nd x: a tempo

A *f*

My man's gone now,
Ole Man Sor - row's

ain' no use a - listenin' For his tired foot - steps
come to keep me com - p'ny, Whis - per - in' be side me

climb - in' up_ de stairs.
when I. say_ my prayers.

(wailing) Basen sätter tempot

A - a - a - ah, a - a - a - a - ah.

B *mp*

Ain' dat I. min' work-in', Work an' me is trav-el - lers

Jour-ney - in' to - ged - der to de prom - ise land. But

(increasing in voice:) *mf*

C

Ole Man Sor - row's march-in' all de way wid me

Tell-in' me I'm ole now since I. lose_ my man.

KÖREN SVARAR *p*

Since I. lose_ my man.

ORKESTER **D** ORKESTER **E** KÖREN

F *mf*

Ole Man Sor - row sit - tin' by de fire - place,
 Ly - in' all night long_ by_ me in de bed.

G ORKESTER **H** TRUMPETSOLO **I** MER TRUMPET

K *mf* **TACET 1:st time** för då håller trumpetsolot på att dö ut

Ole Man Sor - row sit - tin' by de fire - place,
 Ly - in' all night long_ by_ me in de bed.

L

Tell-in' me de same thing morn - in', noon an' eb' - nin',
 That I'm all a - lone - now_ since my man_ is dead.

M *mp* "WAILING" crescendo *ff*

A - a - ah Since my man_ is
 dead.

O *Långt diminuendo* *Eventuellt med lite småwailande om så behagas* **P** KÖREN STEGRAR SIG

f *freely* (a cappella) *Ritardando* *mp* (Med kompet)

A - a - a - a - a - a - a - a - a - a - ah.

MY MAN'S GONE NOW

A SERENA B C Bläsektionen
 Sop 2 15 2 9 8
 Alt
 Ten
 Bas

S *mf* Since she lose her man. SERENA ORKESTER D ORKESTER
 A *mf* Since she lose her man. 2 4 8
 T *mf* Since she lose her man.
 B *mf* Since she lose her man.

E
 S *p* A - a - a - ah, A - a - a - a - ah,
 A *p* A - a - a - ah, A - a - a - a - ah,
 T *p* A - a - a - ah, A - a - a - a - ah,
 B *p* A - a - a - ah, A - a - a - a - ah,

F
 S *p* A - a - a - a - ah, A - a - a - a - ah, A - a - ah,
 A *p* A - a - a - a - ah, A - a - a - a - ah, A - a - ah,
 T *p* A - a - ah,
 B *p* A - a - ah, A - a - a,

S *mp* A - ah, A - a - a - a - ah.
 A *mp* A - ah, A - a - a - a - ah.
 T *mp* A - ah, A - a - a - a - ah.
 B *mp* A - ah, A - a - a - a - ah.

S A T B **G** **H** **I** **K**
 Orkester Trumpetsolo Trumpet 1:st x: trumpet 2:nd x: Serena Serena

S *mp* A - ah, A - ah,
 A *mp* A - ah, A - ah,
 T *mp* A - ah, A - ah,
 B *mp* A - ah, A - ah,

S A - ah, A - a - a - a - ah.
 A A - ah, A - a - a - a - ah.
 T A - ah, A - a - a - a - ah.
 B A - ah, A - a - a - a - ah.

M N O

S

A

T

B

6 8 8

P

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

S

A-

a -

a -

ah!

A

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A-

a -

a -

ah!

T

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A-

a -

a -

ah!

B

ungefärlig tonhöjd
"Wailing" + gliss

Crescendo!

f

A-

a -

a -

ah!

3

HE'S A GONE GONE GONE

ad lib tempo 69 bpm. Kören interfolierar.



Where is brud-der Rob - bins?



I seer him in de mornin' wid his work clo'es on.



An' I seen him in the noon - time straight an' tall, But



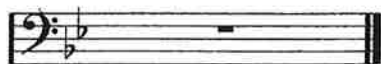
death a - come a - walk-in' in the eve - nin' fall. An'



death touched Rob-bins with a sil - ver knife.



An he's sit-tin' in de gar-den by de tree of life.



SEDAN: OMEDELBART ATTACKA "THE TRAIN"

HE'S A GONE GONE GONE

tempo 69 bpm

OBS! Det behövs en kille och en tjej från kören som solister! (se solostämman)

A

Musical score for the first system of the song. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: S: He's a Gone, gone, gone, gone, gone, gone, gone. A: Gone, gone, gone, gone, gone, gone, gone. T: He's a Gone, gone, gone, gone, gone, gone, gone. B: Gone, gone, gone, gone, gone, gone, gone. A dynamic marking of *f* (forte) is present above the first vocal line. A box labeled 'A' is placed above the first measure of the vocal lines.

Musical score for the second system of the song. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: S: But he's Gone, gone, gone, gone, gone, gone, gone. A: Gone, gone, gone, gone, gone, gone, gone. T: But he's Gone, gone, gone, gone, gone, gone, gone. B: Gone, gone, gone, gone, gone, gone, gone. A dynamic marking of *f* (forte) is present above the first vocal line.

HE'S A GONE GONE GONE KÖREN SIDA 2/2

B

S An' he's Gone, gone, gone, gone, gone, gone, gone.

A Gone, gone, gone, gone, gone, gone, gone.

T An' he's Gone, gone, gone, gone, gone, gone, gone.

B Gone, gone, gone, gone, gone, gone, gone.

S Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

A Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

T Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

B Gone, Gone, An' he's Gone, Gone, Rob-bins is gone.

SEDAN: ATTACKA "THE TRAIN" GENAST.
SAMMA TEMPO, INGET MELLANRUM.

THE TRAIN

solouptakt

69 bpm
(orkester)

(kör)

(trombon)

f

Dubbeltempo 138 bpm

Oh, the train is at the station an' you

bet ter get on board, 'Cause it's leav - in' to - day, Leav - in' to - day,

leav - in' to - day. Oh, the train is at the station an' you bet ter get on board, 'Cause it's

leav - in' to - day, An' it's head - in' for the Prom - ise'

Lan'. Oh, we're leav - in' for the Prom - ise'

Lan'. Leav - in' for the Prom - ise' Lan'. Keep that

driv - in' wheel a - roll - in', roll - in', roll - in', roll - in', Roll - in', roll - in', let it

roll! Un - til we meet our brud - der in the Prom - ise'

Lan', in the Prom - ise' Lan'.

Porgy

THE TRAIN

Några takter in :

Replik : "Oh where is
brudder Robbins?"

THE TRAIN

(Bess' upptakt)

69 Bpm

ORKESTER

5

mf

Sopran: Oh, he's gone, gone, gone, gone, gone.

Alt: gone, gone, gone, gone, gone.

Tenor: Oh, he's gone, gone, gone, gone, gone.

Bas: gone, gone, gone, gone, gone.

A Dubbeltempo 138 bpm

ritard.

4

(Bess)

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.

B

Ritardando

Här sätter Bess ett snabbare tempo (196 bpm)

C

4

mf

S: head - in' for the Prom - ise' Lan'.

A: head - in' for the Prom - ise' Lan'.

T: head - in' for the Prom - ise' Lan'.

B: head - in' for the Prom - ise' Lan'.

THE TRAIN KÖREN SIDA 2/4

(196 Bpm)

mf **D** *(cresc)*

S Keep that driv - in' wheel a - roll - in', roll - in',

A **8** *mf* Keep that driv - in' wheel a - roll - in', roll - in',

T *mf* Keep that driv - in' wheel a - roll - in', roll - in',

B *mf* Keep that driv - in' wheel a - roll - in', roll - in',

S roll - in', roll - in', Roll - in', roll - in', let it roll!

A roll - in', roll - in', Roll - in', roll - in', let it roll!

T roll - in', roll - in', Roll - in', roll - in', let it roll!

B roll - in', roll - in', Roll - in', roll - in', let it roll!

E *f*

S Un - til we meet our brud - der in the Prom - ise' Lan',

A Un - til we meet our brud - der in the Prom - ise' Lan',

T Un - til we meet our brud - der in the Prom - ise' Lan',

B Un - til we meet our brud - der in the Prom - ise' Lan',

THE TRAIN KÖREN SIDA 3/4

Nu utan Bess

S
in the Prom - ise' Lan'. Oh, we're

A
in the Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

T
in the Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

B
In Prom - ise' Lan', Prom - ise' Lan'. Oh, we're

F

S
leav - in' for the Prom - ise' Lan', - Leav - in' for the

A
leav - in' for the Prom - ise' Lan', - Leav - in' for the

T
leav - in' for the Prom - ise' Lan', - Leav - in' for the

B
leav - in' for the Prom - ise' Lan', - Leav - in' for the

mf

G

(cresc)

S
Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

A
Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

T
Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

B
Prom - ise' Lan'. Keep that driv - in' wheel a - roll - in', roll - in',

S
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

A
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

T
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

B
roll - in', roll - in', Roll - in', roll-in', let it roll! Un - til we

S
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

A
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

T
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

B
meet our brud-der in the Prom - ise' Lan', In the Prom - ise'

S
Lan'. (Orkester)

A
Lan'. **7**

T
Lan'.

B
Lan'.

I CAN'T SIT DOWN

tempo 216 bpm

A *mf*

Sopran

Alt

Tenor

Bas

4 TRUMMOR

4 BLÅS

Oh, I can't sit

Oh, I can't sit

Oh, I can't sit

Oh, I can't sit

S

A

T

B

down! —

down! —

down! —

down! —

Ah,

Got to keep a - go - in' like de flow - in' of a song

Got to keep a - go - in' like de flow - in' of a song

Got to keep a - go - in' like de flow - in' of a song

down! —

Got to keep a - go - in' like de flow - in' of a song

S Oh, I can't sit down! — Ah!

A Oh, I can't sit down! — Guess I'll take my hon - ey an' her

T Oh, I can't sit down! — Guess I'll take my hon - ey an' her

B Oh, I can't sit down! — Guess I'll take my hon - ey an' her

S To - day I is gay an' I's free,

A sun - ny smile a - long! To - day I is gay an' I's free,

T sun - ny smile a - long! To - day I is gay an' I's free,

B sun - ny smile a - long! To - day I is gay an' I's free,

S Jes' a - bub - bl - in', noth - in' trou - ble in' me. Oh, I's gwine to

A Jes' a - bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

T Jes' a - bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

B Jes' a - bub - bl - in', noth - in' trou - ble in' me. — Oh, I's gwine to

I CAN'T SIT DOWN KÖREN SIDA 3/6

S
town. | I can't sit down.

A
town. | I can't sit down.

T
town. | I can't sit down.

B
town. | I can't sit down.

C

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'

S
Dat it's pic - nic day.

A
Dat it's pic - nic day.

T
pic - nic day.

B
pic - nic day.

D

S
Sho' is dan-dy got de lick-er han-dy, Me an' Man-dy

A
Sho' is dan-dy got de lick-er han-dy, Me an' Man-dy

T
Sho' is dan-dy got de lick-er han-dy, Me an' Man-dy

B
Sho' is dan-dy, lick-er han-dy, Me an' Man-dy

E

S
we is on the way 'cause dis is pic-nic day

A
we is on the way 'cause dis is pic-nic day

T
we is on the way 'cause dis is pic-nic day

B
we is on the way 'cause dis is pic-nic day

SOLO

- 1) Klarinett 16
- 2) Piano 16
- 3) Trumpet 16
- 4) Trombon 16
- 5) Orkester 16 + 16

F *mf*

S
mf Oh, I can't sit down! — Ah!

A
mf Oh, I can't sit down! — Got to keep a-jump-in' to de

T
mf Oh, I can't sit down! — Got to keep a-jump-in' to de

B
mf Oh, I can't sit down! — Got to keep a-jump-in' to de

S Oh, I can't sit down! —

A thump-in' of de drum! Oh, I can't sit down! —

T thump-in' of de drum! Oh, I can't sit down! —

B thump-in' of de drum! Oh, I can't sit down! —

S Ah! To - day I is gay an' l's

A Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' l's

T Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' l's

B Full of lo - co - mo - tion like an o - cean full of rum! To - day I is gay an' l's

S free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. Oh, l's

A free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, l's

T free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, l's

B free, Jes' a-bub - bl - in', noth - in' trou - ble in' me. — Oh, l's

I CAN'T SIT DOWN KÖREN SIDA 6/6

Musical score for the first system of 'I Can't Sit Down'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'gwine to town. | can't, jes''. The music is in a key with one sharp (F#) and a 6/6 time signature. The Soprano part has a melodic line with a slur over the first three notes. The Alto part has a similar line but with a sharp sign above the first note. The Tenor and Bass parts have a lower, more rhythmic line. The lyrics are placed below the corresponding vocal lines.

Musical score for the second system of 'I Can't Sit Down'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'can't sit down!'. The music is in a key with one sharp (F#) and a 6/6 time signature. The Soprano part has a melodic line with a slur over the first three notes. The Alto part has a similar line but with a sharp sign above the first note. The Tenor and Bass parts have a lower, more rhythmic line. The lyrics are placed below the corresponding vocal lines. A box containing the letter 'H' is located above the Soprano staff. A large number '12' with the word 'orkester' underneath is positioned to the right of the vocal staves.

I AIN'T GOT NO SHAME

Kör tjejer

Kör killar

A *f*

I ain't got no shame do-in' what I like to do.

B

Sun ain't got no sha - me, Moon ain't got no sha - me, So

Sun ain't got no sha - me, Moonain't got no sha - me, So

I ain't got no shame do-in. what I like to do.

I ain't got no shame do-in. what I like to do.

C

I ain't got no shame do-in' what I like to do.

I ain't got no shame do-in' what I like to do.

D

Sun ain't got no sha - me, moonain't got no sha - me, So

Sun ain't got no sha - me, moonain't got no sha - me, So

I ain't got no shame do-in what I like to do

Ha - da - da Ha - da - da Ha da da da da da da da da

Ha Ha da da Hada da da da Ha da da da da Hada da da da Ha da da da da

da Ha da da da da da da Ha da da da Ha da da da

Ha da da da da da Ha da da

Ah Ah



SHAME ON ALL YOU SINNERS

$\text{♩} = 64$, jämna ättändelar.

Orkestern spelar en intro på 2 takter.

Därefter skäller du ut ungdomarna efter noter (dessa noter).

Under repetitionerna kommer vi att anpassa musikens längd efter hur lång tid du tar på dig.

(Melodi saknas, detta är tal)

TEXT:

||

YOU CALL YOURSELVES CHURCH MEMBERS.

YOU GOES ON A DECENT PICNIC OF

THE SONS AN' DAUGHTERS OF REPENT

YE SAITH THE LORD AN WHEN THE

CHRISTIANS TURN THEIR BACKS

YOU START BEHAVING LIKE

SODOM AND GOMORRAH"

IT AIN'T NECESSARILY SO

mp

It

A

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

t'ings dat yo' li' - ble To read in de Bi - ble, it ain't ne - ces - sa - ri - ly

so. *9*
paus

B

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

Da - vid was small, but oh my! He fought big Go - li - ath who lay down an' di - eth. Li'l

C *DUBBELTEMPO* *f* *(Kör härmar)*

Da - vid was small, but oh my! Wa - doo

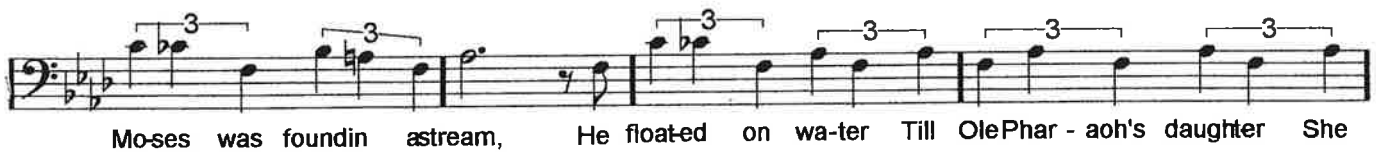
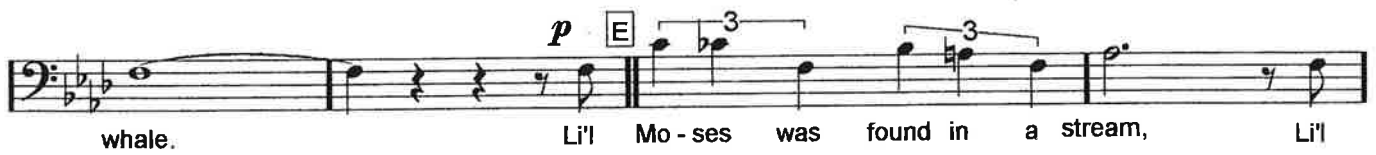
Zim bam bod - dle - oo Hoo - dle ah da wa da

TEMPO I *mf*

Scat - ty wah. Yeah! Oh,

D

Jo - nah, he lived in de whale, Oh, Jo - nah, he lived in de whale, Fo'



I takes dat gos-pel When - ev-er - it's pos'-ble, But wid a grain of salt. Me-

thuslah lived ninehun - dredyears, Me - thus'lah lived nine hun - dred years, But

who calls dat liv-in' When no gal 'll give in To no man what's nine hun - dred

years? I'm preach-in' dis ser - mon to show, It

poco a poco cresc.
ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't nes - sa_ ain't ne - ces - sa - ri - ly

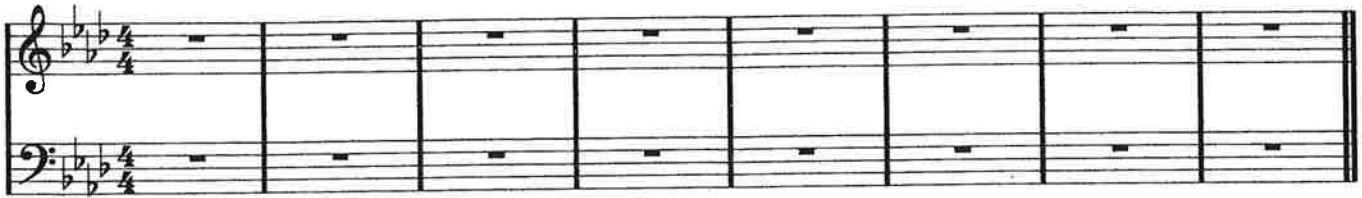
so.

$\text{♩} = 100$

KÖREN

IT AIN'T NECESSARILY SO

sida 1/3



A Sporting Life

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

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



B

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

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

extrag



C DUBBELTEMPO

my! Wa - doo

my! Wa - doo



Zim bam bod - dle - oo Hoo - dle ah da wa da

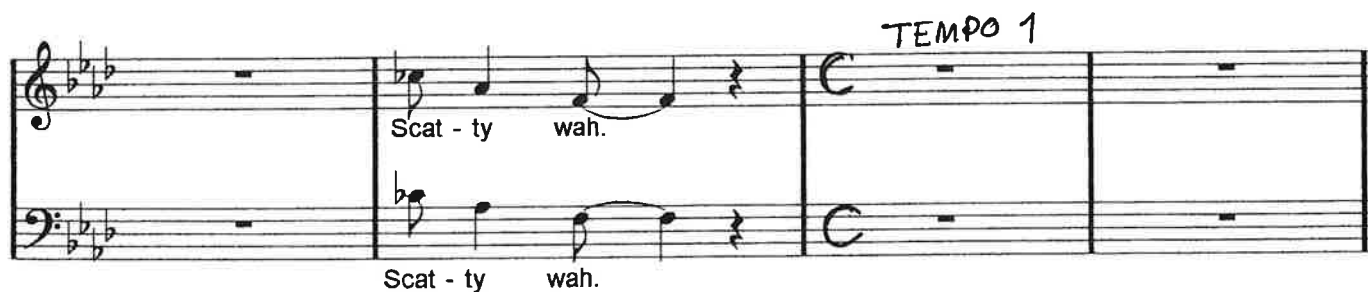
Zim bam bod - dle - oo Hoo - dle ah da wa da



TEMPO 1

Scat - ty wah.

Scat - ty wah.



D

mf Oh, Jo-nah, he lived in de whale,
mf Oh, Jo-nah, he lived in de whale,

E

p Li'l Mo-ses was found in a stream,
p Li'l Mo-ses was found in a stream,

F DUBBELTEMPO

f Wa - doo
f Wa - doo

Zim bam bod - dle - oo Hoo - dle ah da wa da
Zim bam bod - dle - oo Hoo - dle ah da wa da

TEMPO 1

Scat - ty wah.
Scat - ty wah.

G

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

II

II

mp Me - thus'-lah lived nine hun - dred years,

mp Me - thus'-lah lived nine hun - dred years,

III

III

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

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

Nä! Nä, Nä!

Nä! Nä, Nä!

BESS YOU IS MY WOMAN

men samtidigt lika mycket: PORGY I IS YOUR WOMAN

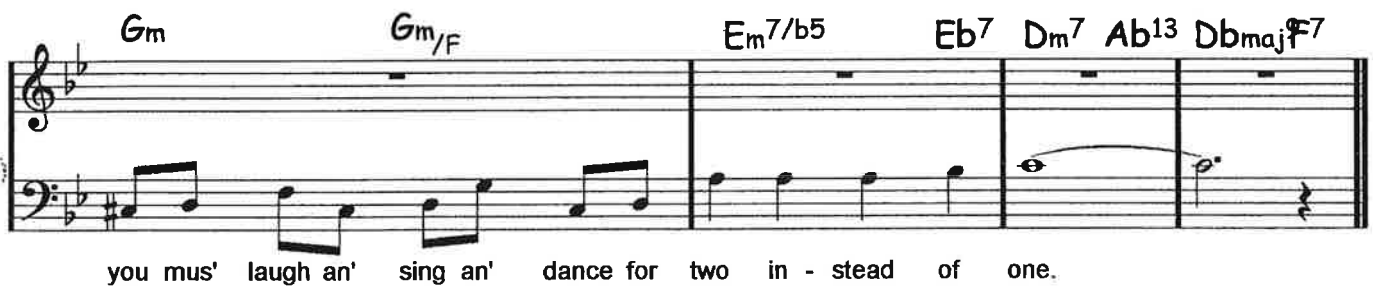
INTRO **A** Bb F7 Bb Dm7/b5 Eb Ebm



Bess
Porgy

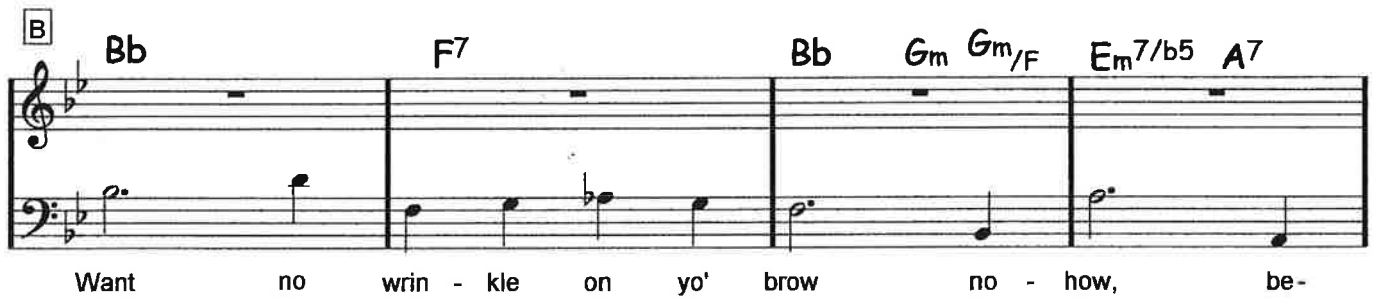
Bess, you is my wo - man now, You is, You is! An'

Gm Gm/F Em7/b5 Eb7 Dm7 Ab13 DbmajF7



you mus' laugh an' sing an' dance for two in - stead of one.

B Bb F7 Bb Gm Gm/F Em7/b5 A7



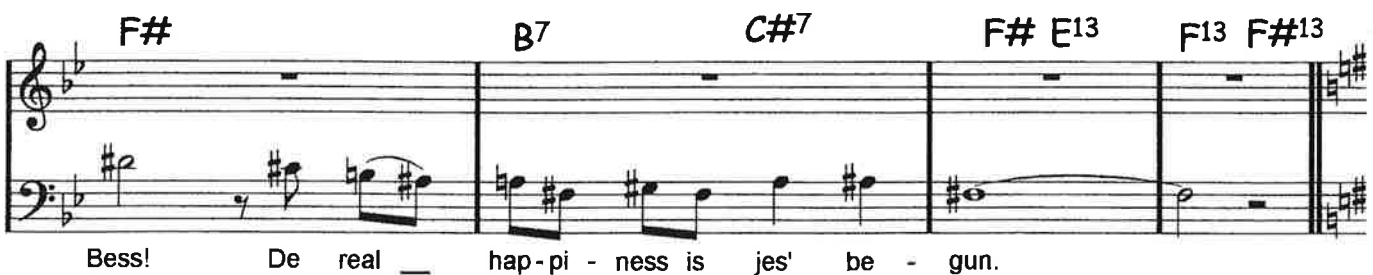
Want no wrin - kle on yo' brow no - how, be-

Dmaj7 G13 Dmaj7 G#m7/b5 C#7



cause de sor - row of the past is all done, done. Oh, Bess, my

F# B7 C#7 F# E13 F13 F#13



Bess! De real hap - pi - ness is jes' be - gun.

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 2/5

C *mf* G D⁷ G B^{m7/b5} C A^{m7/b5}

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

Em⁷ G/D C^{#m7/b5} C⁷ B^{m7} B^{bmaj7} A^{m7} A^{bmaj7}

I ain' nev'er go'in' nowhere less you shares de fun.

D G D⁷ F¹³ F^{#13} G^{maj7} Em⁷ Em/D C^{#m7/b5} F^{#7}

Dere's no wrin - kle on my brow no - how, but

B F^{#7} B F^{#7} A^bm Eb⁷ A^bm G⁷

I ain' go' in! You hearme say-in', if you ain' go - in', Wid you I'm stay - in'.

E *f* B F^{#7} B C^{#m7} C⁷

Por - gy, l's yo' wo - man now! l's yours for - ev - er,

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 3/5

p **B** **D#m7/b5** **Em7** **C#m7**

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

B **D#m7/b5** **Em7** **A13**

pp

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

C#m7 **Cmaj7** **Bmaj9** **A# / B** **A / B** **Ab / Bb** **G / A** **Abm7/b5** **Fm7/b5** **Bb7**

Bess, you got yo' man.

[F]

Trombonsolo Anders Norell

[G]

mf **G** **Em7** **Am** **D7** **G** **Bb** **G/B** **C** **Am7/b5**

mf

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

Bess, you is my wo - man now an' for - ev - er. Dis life is jes' be-

BESS YOU IS MY WOMAN NOW Porgy & Bess sida 4/5

Gmaj⁷/D **Em⁷** **C#m⁷** **C⁷** **Bm⁷** **F⁷** **Bbmaj⁷** **Ebmaj⁷D⁷**

H **G** **D⁷** **G** **Em** **Em/D** **C#m⁷/b5** **Em⁷** **F#⁷**

B **F#⁷** **B** **F#⁷** **Abm** **Eb⁷** **Abm** **G⁷**

I **f** **B** **B** **Em⁷** **E⁷** **B** **B** **Em⁷** **E⁷**

p **B** **D#m⁷/b5** **Emaj⁷** **C#m⁷**

B
D#m^{7/b5}
Emaj⁷
C#m⁷
B/F#
Emaj⁷
D#m^{7/b5}
D⁷

(humming)

Hum

pp

(här får vi vänslas, enl. originalinstrukt.)

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

K
p
G⁷
B
B/A
G#⁷
C#m^{7/b5}
C^{7#9}
B
B/A
Emaj⁷
/G#
Gmaj⁷

Oh, my Por - gy, my man Por - gy, Fromdis min-ute I'm tell-in' you, I keepdis vow:

p

My Bess, my Bess, Fromdis min-ute I'm tell-in' you, I keepdis vow:

B/F#
F#m⁷/B⁷
Emaj⁷
C#⁷
G⁷
F#⁷
B
D#m^{7/b5}
Emaj⁷
C#m⁷

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

Oh, my Bes - sie, we's hap - py now. — We is

F#¹¹
C#m⁷
Cmaj⁷
B

one now!

BUZZARD KEEP ON FLYING

(första takten: piano på ettan)
RUBATO A' CAPPELLA

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

Piano a tempo (118 bpm)
o - ver yo' house, all yo' hap - pi - ness done dead

+ blås

f Buz - zard keep on fly - in' o - ver, take a - long yo' shad - ow.

Ain' no - bod - y dead dis morn - in', liv - in's jus' be - gun.

Two is strong where one is fee - ble; man an' wo - man liv - in', work - in',

Shar - in' grief an' shar - in' laugh - ter, An' love like Au - gus'

sun.
Vanligt gitarrsolo

Vilt gitarrsolo

f Trou - ble, is dat you o - ver yon - der look - in' lean an' hun - gry?

Don' you let dat buz - zard keep you hang - in' 'round my do'.

denna takt:
nu a cappella!
Beställ redan idag!

BUZZARD KEEP ON FLYING PORGY

SIDA 2/2

mp Ain' you heard de news this morn - in?

F (puls på punkterade fjärdedelar = falsk tempoändring)

f step out, brud - der hit de gräv - el; Por - gy who you used to feed on,

(normalt tempo)

Don' live here no mo'. **G** Orkesterchock

SKRATT: **PRAT:**

f Ha, ha, ha, ha, ha! Ha! Buz - zard, on yo' way

H

mf Ole age, what is you a - ny - how, nut - tin' but be - in' lone - ly.

Pack yo' Things an' fly from he - re, Car - ry grief an' pain. Dere's

I

two folks liv - in' in dis shel - ter Eat - in', sleep - in', sing - in', pray - in'.

Ain' no such thi - ing as lone - li - ne - ss. An' Por - gy's young a -

K

gain.

MED KÖR

L

f Buz - zard keep on fly - in', Por - gy's young a -

M

gain.

BUZZARD KEEP ON FLYING

A B C gitarrsolo D vitt gitarrsolo

Kör sop
Kör alt
Kör ten
Kör bas

18 16 12 2 2 8 4

E

Kör sop
Kör alt
Kör ten
Kör bas

Ah - ah, fly - in. Trou - ble is o - o - oh

Kör sop
Kör alt
Kör ten
Kör bas

ah oh look - in' lean an - hung - ry

BUZZARD KEEP ON FLYING

BLANDAD KÖR

Kör sop
ah buz - zard hang in' 'round my do'.

Kör alt
ah buz - zard hang in' 'round my do'.

Kör ten
ah buz - zard hang - in' 'round my do'.

Kör bas
ah buz - zard hang - in' 'round my do'.

F G H I K orkester

Kör sop

Kör alt

Kör ten

Kör bas

L

Kör sop
f Buz - zard, keep on fly - in', Por - gy's young a-

Kör alt
f Buz - zard, keep on fly - in', Por - gy's young a-

Kör ten
f Buz - zard, keep on fly - in', Por - gy's young a-

Kör bas
f Buz - zard, keep on fly - in', Por - gy's young a-

M

Kör sop
gain.

Kör alt
gain.

Kör ten
gain

Kör bas
gain

PRELUDE TILL OH, WHAT YOU WANT

Tempo: 94 bpm

p (spoken)

Bess

Crown!

A

You know ver-y well dis Crown; I seen you lan' an' I been waitin' all day for see you.

You ain' looks mos' dead, you big-ger 'n ev-er.

I mos' dead on this damn is-land.

B

mf

Oh, I got plen - ty to eat, bird egg,

oys - ter an' such. but I mos' dead of the

lone - some wid not one Gawd' per - son to swap a word wid.

Lord! I's glad you come.

mf

I can't stay, Crown, or de boat 'll go with - out me.

Damn dat boat! Got a - ny hap - py dus' wid' you?

No, Crown, no mo' hap - py dus'. I done give up dope, an' be - sides, Crown,

I got something for tell you.

You be lis-sen to what I gots to tell you.

I wait-in' here till de cot-ton be - gin' com-in' in. Den lib-bin' 'll be eas - y.

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 3/5

Johnny 'll hide you an' me on de rib-ber boat fur as Sa - van-nah. Who you lib - bin' wid

I liv - in' with the crip - ple Por - gy.

(skratt)

now?

Ha ha ha ha ha ha ha.

You sho' got fun-ny tas' in men, but - dat's yo' busi-ness, I

ain' care who you takes up wid while I's a-way. But mem - buh, what I tol' you,

He's tem-po - rar-ry.

I reck-on it 'll be just a cou-ple ob

Crown, I got some-thing to tell you.

weeks now 'fore I comes for you.

What dat?

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 4/5

I ... I liv - in' wid Por - gy now, an' I liv - in' de-

cent.

G

You hear what I tol' you, I say in a cou-ple ob weeks l's com-in'

for you, an'you is goin' tote fair, les-sen you wantsto meetyo' Gawd, you gets dat?

(spoken)

H

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

boat.

(H7)

You tell - in' me dat you'd rath - er have dat crip - ple dan Crown?

Bess och piano, mycket fritt och uttrycksfullt

I *mf* Em

it's like dis, Crown, l's the on - ly wo - man Por - gy ev - er had an' l's think - in'

Em

PRELUDE TILL OH, WHAT YOU WANT Bess & Crown sida 5/5

A7 *mp* Bb7 A7 Em

now, how it will be to night — when all these oth-er nig-gers go back to Cat-fish Row. — He'll be

Em *mf* Hm7 Am7

sit-tin' an' watch-in' the big — front gate, a - count-in' 'em off — wait-in' for Bess. —

Bbo A7 Em

An' when the las' — wo-man goes home to her man — an' I ain' there.

Trombon a' tempo

K *f* (laughing) (spoken)

Ha ha ha ha ha ha. ha ha. ha ha ha ha ha ha. Lem-me go, Crown! You can get

f

plen - ty oth - er wo - men What I wants wid oth-er wo-men!

(spoken, roughiy) (fritt tempo) Basens pick up till Oh, what you want

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

OH, WHAT YOU WANT WITH BESS sida 1/4

Bess *f* *valfri oktav* A *mf*

Crown

Oh, What you want wid Bess?

She's get-tin' ole now; Take a young fine gal for to sat-is - fy

Crown. Look at his chest an' look at these arms you got.

B

You know how it al-ways been with me, these five years I been yo'

cresc.

wo - man, you could kickme in the street then when you wanted me back

C

you could whis-tle an' there I was back a - gain lick-in' yo, han'.

OH, WHAT YOU WANT WITH BESS Bess & Crown sida 2/4

rubato (a cappella)

There's plen-ty bet-ter look-in' gal _ than Bess.

trumpet rubato piano a' tempo D

Can' you see, I'm with
What I want wid oth-er wo-man, I _ gots a'

Por - gy now an' for ever, I am his wo man, _ he would die with - out me,
wo-man. yes, _ An' - dat is you, yes, dat is you, yes,

f

Oh, Crown, _ won't you let me go to my man, to my
I need you now _ an' you're mine _ jus' as long _ as I want you. No cripple go-in'

man, He is a crip - ple an' needs my
takemy wo-man from me. You _ got a man to - night an' that _ is _

E

love, all my love.

Crown, yes Crown, yes Crown.

(Om det är för högt: kör bara C:n i tre takter)

What you want wid Bess? Oh, let me go to my man,

You're my wo - man Bess, I'm tell-in' you, now I'm your man.

långsamt (med piano) (själv, sedan band)

What you want wid Bess?

Drums pick up

Drums pick up

F (ingen tonart)

"BRASSBÄTTUTA"

G ad lib Här blir grundtonen A

Lem-me go, heardat boat, it's go-in' with-out me!

OH, WHAT YOU WANT WITH BESS Bess & Crown sida 4/4

(Fiss i trumpeten)

Musical notation for the first system. The bass line contains two triplet eighth notes followed by a quarter note. The treble line is empty.

You ain' goin' no - where.

Musical notation for the second system. The bass line contains two triplet eighth notes followed by a quarter note. The treble line contains notes corresponding to the lyrics.

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

Musical notation for the third system, consisting of empty staves.

(H-mollackord med Ciss på toppen)

Musical notation for the fourth system. The bass line contains notes corresponding to the lyrics. The treble line contains notes.

I knows you ain' change wid you and me it al-ways be the same.

Musical notation for the fifth system. The bass line contains a triplet of eighth notes marked '(spoken)'. The treble line contains notes.

Git in dat thick - et.

IT TAKES A LONG PULL TO GET THERE

SÅNGSOLIST + KÖREN

(bara killar)

(fort, minst 220 bpm)

Härifrån sakta
(80 bpm eller lite fortare)
a'cappella
mf

sida 1/5

48

Solo
Kten1
Kten2
Kbas1+2

Oh, I'm a -

A

Solo
Kten1
Kten2
Kbas

go - in out to de Black - fish banks _ no mat-ter what de wed-der say,

Solo
Kten1
Kten2
Kbas

An' when I say I'm go - in' I means go - in', an' I'm

(ev. lite saktare)

B

Solo
Kten1
Kten2
Kbas

leav - in' at de break o' day. It take a long pull to

mf

to

mf

to

mf

to

to

IT TAKE A LONG PULL TO GET THERE Sångsolist + kör sida 2/5

Solo *(grunt)* *6*

get there, huh! It take a long pull to get there, huh! It take a

Kten1 get there, huh! to get there, huh!

Kten2 get there, huh! to get there, huh!

Kbas get there, huh! to get there, huh!

Solo long pull to get there, But I'll an - chor in de prom - ise'

Kten1 to get there,

Kten2 to get there,

Kbas to get there,

to get there,

Solo Lan', In de From - ise' Lan'.

Kten1 In de From - ise' Lan'.

Kten2 In de From - ise' Lan'.

Kbas In de Prom - ise' Lan'.

a cappella
(ev. lite fortare)

Solo Solo part of the first system, including lyrics: I got a blis - ter on my set - tin' down place - I

Kten1

Kten2

Kbas

Solo Solo part of the second system, including lyrics: got a blis-ter in my han', But I'm go - in' row dis lit - tle boat,

Kten1

Kten2

Kbas

(ev. lite saktare)

Solo Solo part of the third system, including lyrics: trust me Gawd, Till I an - chor in de Prom - ise' Lan'. It take a

Kten1 Kten1 part of the third system, including lyrics: It take a

Kten2 Kten2 part of the third system, including lyrics: It take a

Kbas Kbas part of the third system, including lyrics: It take a

D

Solo
 long pull to get there, huh! It take a long pull to

Kten1
 long pull to get there, huh!

Kten2
 long pull to get there, huh! It take a long pull to

Kbas
 long pull to get there, huh! long pull to

Solo
 get there, huh! It take a long pull to get there, But I'll

Kten1
 get there, huh! long pull to get there, But I'll

Kten2
 get there, huh! It take a long pull to get there, But I'll

Kbas
 get there, huh! long pull to get there, But I'll

Solo
 an - chor in de prom - ise' Lan', In de From - ise' Lan'.

Kten1
 an - chor in de Prom - ise' Lan, - In de From - ise' Lan'.

Kten2
 an - chor in de prom - ise' Lan', In de From - ise' Lan'.

Kbas
 an - chor Lan', In de - Prom - ise' Lan'.

Solo
 rit... Lan'. *f* *p*

Kten1
 rit... Lan'. *f* *p*

Kten2
 rit... Lan'. *f* *p*

Kbas
 rit... Lan'. *f* *p*

Sedan fortsätter pianot direkt med en lös bro till nästa låt

OH, DOCTOR JESUS 1.

Här noterad i Bb men den ska gå i Db. Serena sjunger en liten sext ner, Porgy tar valfri oktav. "Peter" och "Lily" (spelas av två personer ur kören) har repliker och behöver inte bry sig om tonart. Förra låten var It take a long pull. Från dess slutackord har pianot spelat en fri (ganska lång) övergång och landat i Db. Då kan Serena börja.
Kompet = piano och bas (stråke). Spela bara långa långa Dess med en kvint en bit ovanför (närmare bestämt en kvint).

ad lib

187 *(gets down on knees) (with religious fervor, freely)*

S. Oh doc-tor Je - sus, who done trou-ble de wa-ter in de Sea of Gal - ler-ie. *(shouted)*
 Po. A - men.

f *p* *colla voce*

S. An' like-wise who done cas' de dev - il out of de af - flict - ed

S. time an' time a - gain.
 PORGY Time an' time a - gain.
 PETER *(shouted)* Oh, my Je - sus!

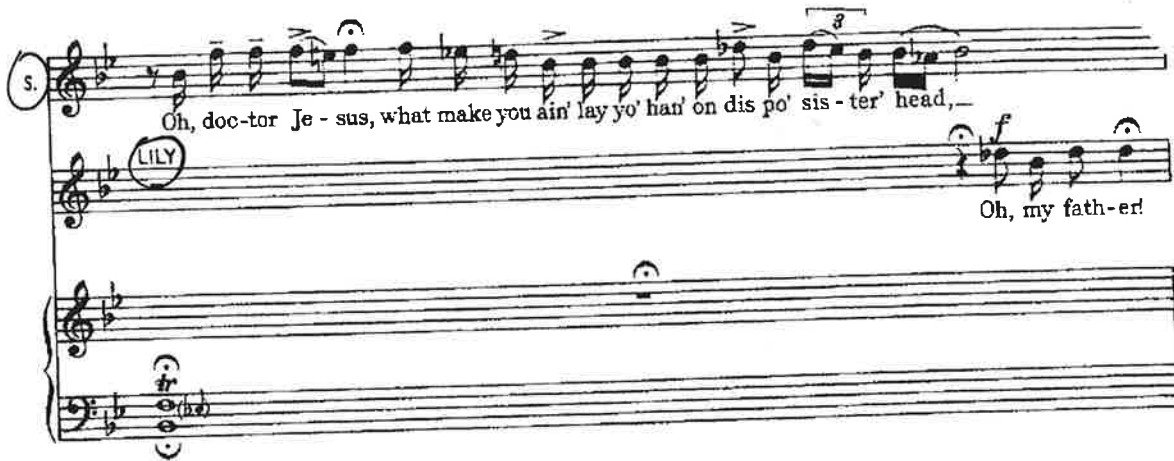
OH DOCTOR JESUS 1

OH, DOCTOR JESUS (Serena, Porgy, två körmedlemmar samt piano & bas)

sida 2/3

S. Oh, doc-tor Je - sus, what make you ain' lay yo' han' on dis po' sis - ter' head, -

LILY Oh, my fath-er!



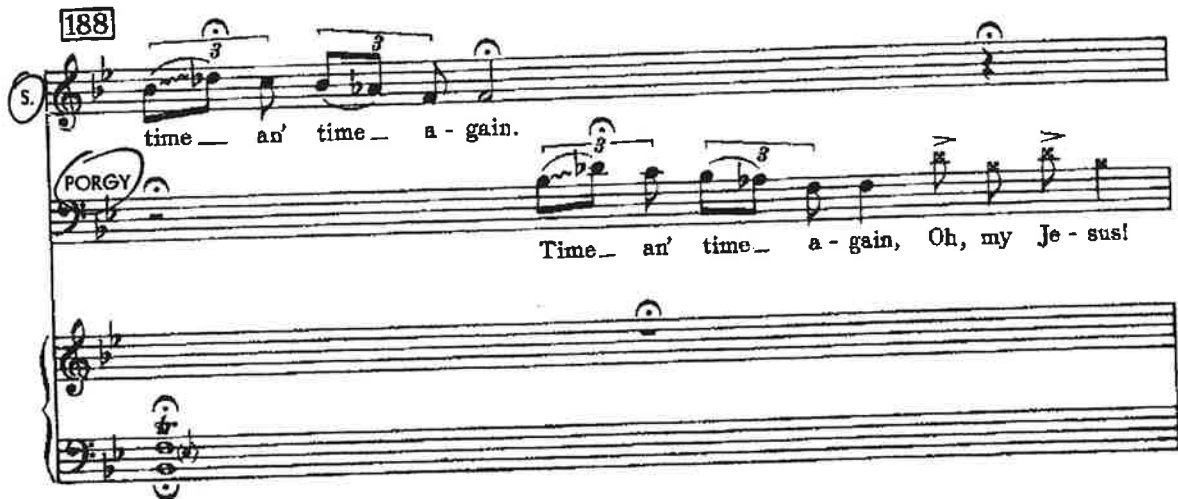
S. An' chase de dev-il out of her down - a steep place in - to de sea like you used to do



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S. time - an' time - a - gain.

PORGY Time - an' time - a - gain, Oh, my Je - sus!



OH DOCTOR JESUS 1

OH, DOCTOR JESUS (Serena, Porgy, två körmedlemmar samt piano & bas)

sida 3/3

First system of the musical score. It features a vocal line for 'S' (Serena) and a piano/bass line for 'Po.' (Porgy). The vocal line has the lyrics: "Lif' dis po' crip - ple up out of de dus'." followed by a triplet of notes. The piano/bass line has the lyrics: "Al - le - lu - jah!" with notes corresponding to the lyrics. Below these are two staves for piano accompaniment.

Second system of the musical score. It features a vocal line for 'S' and a piano/bass line for 'Po.'. The vocal line has the lyrics: "An' lif' up his wo - man an' make her well time — an' time — a - gain," with a triplet of notes. The piano/bass line has the lyrics: "Al - le - lu - jah!" with notes corresponding to the lyrics. Below these are two staves for piano accompaniment.

Third system of the musical score. It features a vocal line for 'S' and two vocal lines for 'PORGY' and 'PETER'. The vocal line for 'S' has the lyrics: "an' save — us all — for Je - sus sake A - men." The vocal lines for 'PORGY' and 'PETER' both have the lyrics: "A - men." Below these are two staves for piano accompaniment.

Sedan börjar basen och gitarr genast introduktionen till "I loves you Porgy".

Sedan börjar Bess urptakt till (A) i
"I loves you porgy" (medan denna lit ännu ljuder)

BESS
tempo 46 bpm

I LOVES YOU PORGY

Bas & gitarr ; C dur ~~11~~ Cmaj7 A^{b11}

I loves you

A D^{b9}7 E^bm7 Fm7 E^bm7 D^b B^bm7 E^bm7 G^bm6

Por-gy, don' let him take me, Don' let him hand-le me an' drive me mad. If you can

Fm7 B^b7 E^bm7 G^bm Fm7 E7 E^bm7 A^{b11} D^b7 A^{b11}

keep me, I wants to stay here With you for - ev - er. an' I'd be glad. I wants to

B D^b7 E^bm7 Fm7 E^bm7 D^b B^bm7 E^bm7 G^bm6

stay here, but I ain't wor-thy, You is too de-cent to un-der-stan'. For when I

Fm7 B^b7 E^bm7 G^bm Fm7 E7 E^bm7 A^{b11} D^b A^b7 B^b7

C F[#]m A^bm7^{b5} D^b7⁹ F[#]m Hm7 E7⁺⁵

Some-day, I know he's com-in' back to call me, He's goin'to handle me an' hol' me so,

A^m A^m/G F[#]m7^{b5} F7 E7 G7 F[#]7⁺⁵ F7 A^b7

It's goin'to be like dy-in' Por-gy, deep in - side me. But when he calls, I know I have to go.

D Trombonsolo **E** F D^b7 E^bm7 Fm7 E^bm7

I loves you Por-gy, don' let him take me, Don' let him

D^b B^bm7 E^bm7 G^bm D^b/A^b B^bm7 E^bm7 G^bm

hand-le me with his hot han'. If you can keep me, I wants to stay here With you for-

D^b/A^b A^{b11} VÄNTA... Först du, sedan faller bandet in

ev - er. I got my man.

SÅNGSOLISTER

DOKTORN KAN KOMMA

Detta är orkesterns förspel till "Oh, Doctor Jesus 2" och tar c:a 20 sekunder att spela. Det avslutas med basiga trombontoner. Innan de har klingat ut påbörjar piano, gitarr och bas:

OH, DOCTOR JESUS 2

Detta är ett helt rubaterat stycke där solisterna (Bess, Serena, Clara, Porgy + två körmedlemmar) mässar alltmer exalterat. De enskilda stämmorna måste inte passa ihop vertikalt, alla kan ha sitt tempo. Även tonhöjderna är ad lib. Kanske även orden i viss utsträckning – det är ju mest fråga om ett "mumlande" där man oftast inte urskiljer var och en av solisterna. Piano, gitarr, bas och kör spelar/sjunger hela tiden tonerna D och G och tonaliteten är ungefär "bluesigt i G moll". Hur enkelt om en plätt va?

Då kompet och kören kommit igång är det dags för er (starta rätt omedelbart).

Efter c:a en minut bryts allt abrupt av trummornas tydliga pick up till "Somebody's **Red Headed** ~~knock~~in", som är ett stycke för kör och orkester. **+ crown**

Era noter är jättemånga sidor, men det är mest för säkerhets skull. Vi får se hur långt vi kommer!

Vokal
(solister)

[OH DOCTOR JESUS 2] SIDA
ACT II
Scene IV
2/14

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.

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Prayer (ad libitum)

BESS

1st Soprano Solo

Musical notation for Bess: Treble clef, 2/4 time, key signature of one flat. Lyrics: Oh, Hev'n-ly Fa-ther, *Broadly* *f*

CLARA

2nd Soprano Solo
(= ANNA)

Musical notation for Clara: Treble clef, 2/4 time, key signature of one flat. Lyrics: Oh, Doc-tor Je - sus, look down on me wit' pit - y. Put Yo' lov - in' *Broadly* *f* *mf* with religious fervor and motion

SERENA

Alto Solo

Musical notation for Serena: Treble clef, 2/4 time, key signature of one flat. Lyrics: Pro - fess-or Je - sus, *Broadly* *f*

KORMEDIEM

Tenor Solo

Musical notation for Kormediem: Treble clef, 2/4 time, key signature of one flat. Lyrics: Oh, Lawd a - hove, we knows You can de - stroy, *Broadly* *f* *mf* with religious fervor and ten.

PORGY

1st Bass Solo

Musical notation for Porgy: Bass clef, 2/4 time, key signature of one flat. Lyrics: Oh, Cap-tain *Broadly* *f*

KORMEDIEM

2nd Bass Solo

Musical notation for Kormediem: Bass clef, 2/4 time, key signature of one flat.

(Continuous humming during Prayer)

Women

Musical notation for Women: Treble clef, 2/4 time, key signature of one flat. Humming: *mp* Hmm

Men

Musical notation for Men: Bass clef, 2/4 time, key signature of one flat. Humming: *mp*

Musical notation for Piano: Treble and Bass clefs, 2/4 time, key signature of one flat. *mp*

with religious fervor and motion

S.1 *mf* 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. but we al - so knows You can raise, — *ten.* an' we's be - seech - in' You to

mf with religious fervor and motion

B.1 Je - sus, find it in Yo' heart to save us, I's giv - en you

Broadly f *mf with religious fervor and motion*

B.2 Oh, Fa - ther, what die on Cal - be - ry, we's de -

W. Hmm

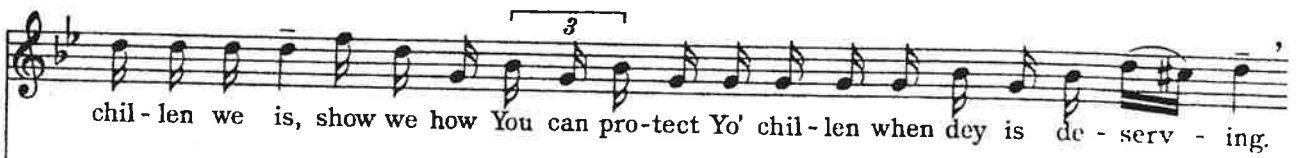
M.

vokal

OH DOCTOR JESUS 2

sid 4/4

S.1
chil - len we is, show we how You can pro - tect Yo' chil - len when dey is de - serv - ing.



S.2
storm is o - ver. Oh Doc - tor Je - sus, look down on me, why is You

Broadly
f *mf as before*



Alto
an' tor - ments of dat black vis - i - ta - tion from be - low. We leans on you



Ten.
raise_ Yo' fal - len chil - len. Oh, Lawd a - bove, You got de pow'r to

Broadly
f *mf as before*




B.1
six chil - len to add to Yo' le - gions, my_ po' wife is now wid You three

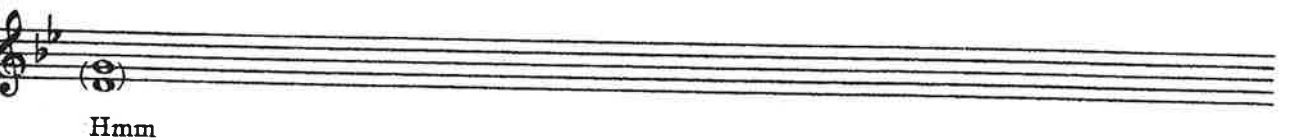
ten.



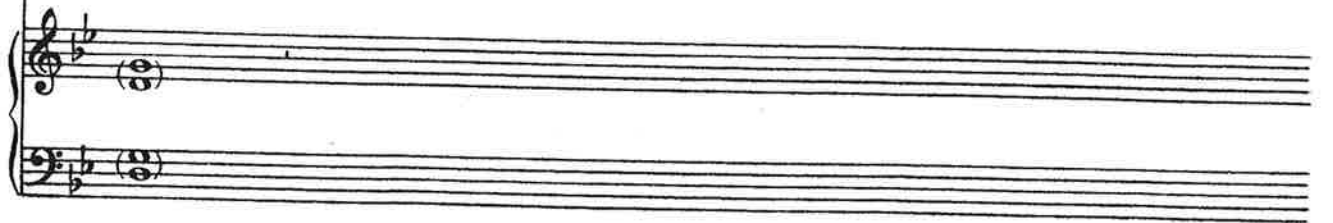
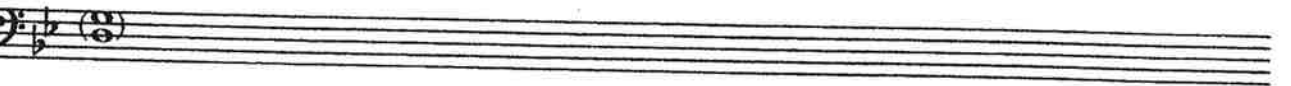
B.2
- pend - in' on You we's lean - in' on You to ease the rock - y way, we's been



W.
Hmm



M.



Broadly

S.1 *f* 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

Alto *f* 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


8.1 *f* year dis Oc - to - ber, Oh, Cap - tain Je - sus, but we is sev - en

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


Broadly

W. Hmm

M.

S.1  start rais - in' hell up - on dis earth. We knows dat You can fix 'em,

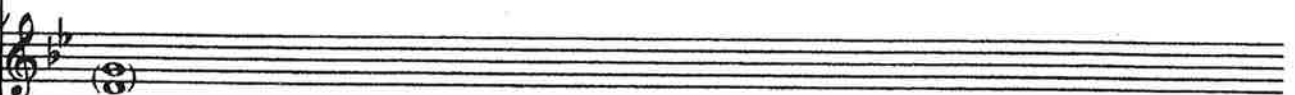
S.2  an' mum - blin' dat thun - der when I ain' got nuth - in' but

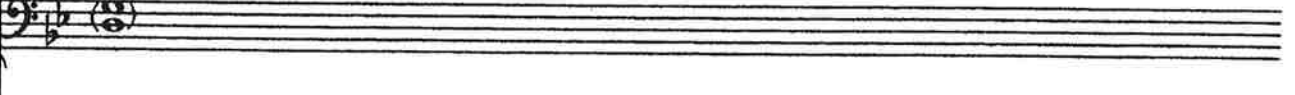
Alto  Yo' bless - ings on Yo' need - ful an' Yo' grate - ful fol - low - ers. Cast a - way

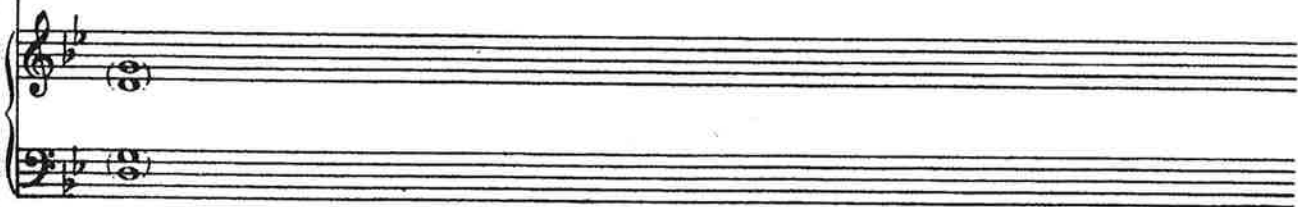
Ten.  out of de wil - der - ness. Yes Lawd, - but we's not hun - gry now, -

B.1  left to tell dat Sat - an man where he ___ get off at.

mf as before
B.2  what die on Cal - be - ry, dark - ness has de - scend - ed,

W.  Hmm

M. 



OH DOCTOR JESUS 2

SID 7/14

S.1 'cause You is de great fix - er Oh my Fa - ther fix dat Sa - tan, tie up

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 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.

Broadly
f *mf as before*

Vocal

OH DOCTOR JESUS 2

SID 8/14

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

S.2
on me. If you is look-in' down on me wit' dis-fav-or I ain' know what to

Alto
sun - shine gleam - ing once a - gain. *Broadly* *f* Pro-fess - or Je - sus,

Tan.
de wil-der-ness. *Broadly* *f* Oh, Lawd a - bove, *mf as before* lead us out of de wil-der-ness, in - to de

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

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

W.
Hmm

M.

OH DOCTOR JESUS 2 SID 9/14

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

S.2 do, 'cause if wor - ship - pin' You ain' stop - pin' dose tears an' dat thun - der,

mf as before
 Alto teach yo' ig - no - rant chil - len, cast a - way dose black - clouds an'

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

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

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

W. Hmm

M.

Vocal

OH DOCTOR JESUS 2

SD 10/14
378

S.1
is Yo' de - serv - in' chil - len, A - men.

S.2
Lawd, - I ain' know jes' what to do, Lawd... Oh, Doc - tor

Broadly.....
f

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

an.
a - bove, we know You can de - stroy, but we knows You can raise, - too,

mf as before

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

mf

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

W.
Hmm

M.

Vocal

374

OH DOCTOR JESUS 2

SID 11/14

Broadly
f Oh, Hev'n - ly Fa - ther, *mf as before* hab mer - cy on we wit' grace an' sym - pa - thy

mf as before
 Je - sus, look down on me I's be - seech - in' You to look down on

Broadly
f gleam - ing once a - gain. Pro - fess - or Je - sus, *mf as before* cast a - way

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

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

Broadly
f Lawd. - Oh, Fa - ther, *mf as before* if we ain' been do - in' jus' what You is

W. Hmm

M.

Vocal

OH DOCTOR JESUS 2 SID 12/14

S.1 is Yo' de-serv-in' chil-len, A - men.

S.2 Lawd, I ain' know jes' what to do, Lawd, Oh, Doc-tor *Broadly*

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

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.

my Lawd, A - - men.

in' arms thru de roof of dis house an' lif'

shine shin - in' on de fields an' de mead - ows an' de

an' we's be - seech - in' You to raise Yo' fal - len chil -

an' sweet - ly we is will - in' to die for You,

'cause we is been try - in' to fol - low Yo' sa - cred teach - in's

W. Hmm

M.

Piano accompaniment: Treble and Bass clefs with chords.

Vocal OH DOCTOR JESUS 2 SID 14/14

233

377

Moderato energico ♩ = 104

S.1
Lawd, — hab —

S.2
me to Yo' bos - om, A - men. — Lawd, — hab —

Alto
moun-tains an' de plains, A - men. — Lawd, — hab —

Ten.
len, A - men. — Lawd, — hab —

B.1
A - men. — Lawd, — hab —

B.2
all de live long day, A - men. — Lawd, — hab —

W.
Hmm — Lawd, — hab —

M.
Lawd, — hab —

Moderato energico ♩ = 104

R.H.

DOKTORN KAN KOMMA

Detta är orkestrens förspel till "Oh, doctor Jesus 2"

Det tar c:a 20 sekunder och avslutas med basiga trombontoner.

Innan de av guld glänsande basunerna klungit ut påbörjar piano, gitarr och bas "Oh, doctor Jesus 2".
Piano, gitarr och bas spelar samma toner som kören kommer att sjunga, så det går att lyssna in sig!

OH, DOCTOR JESUS 2

Kören hänger på så snart piano, gitarr och bas har kommit igång. Det är inte nödvändigt att hela kören börjar samtidigt.
Stycket består av sångsolisternas rubaterade mässande och kören hummar hela tiden.

Efter c:a 1 minut bryts allt abrupt av trummornas tydliga pick up till "~~Somebody's knockin'~~ *Red headed*"
(som är ett körstycke, så håll struphuvudena kvar på sina skaff)

Sopran
mp
Hmm

Alt
mp
Hmm

Tenor
mp
Hmm

Bas
mp
Hmm

(OBS! Två manliga körmedlemmar
behövs till mässandet!)

SOMEBODY'S KNOCKIN'

Repliker

(körmedlemmar)

Replikerna börjar i slutet av första versen.

Musiken är jazzspiritual och tempot 144 bpm

Följande personer behövs: Maria, Lily, Mingo, Peter d.v.s 2 personer av vart och ett av könen

INTRO A KÖREN PETER:

I hear Death knockin' at the do'.

B MARIA PETER:

What you say, daddy Peter? I hear Death knockin' at he do'.

LILY: It mus' be death or Peter can't hear 'im LILY: He can't hear no livin' pusson.

MINGO: He ain' hear nuttin', ain' nobody knock

(kraftfullare och ännu räddare)

PETER. Death is knockin' at the do'.

MARIA: Open de do' Mingo, an'
show Peter there ain' nobody there.

MINGO (plötsligt rädd):
Open um up yoself!

LILY: dat ain' no use, if he is Death, he comin' in anyway C MARIA: Oh Gawd, Gawd, don't let him in!

10

Därefter fortsätter pianot med en fri men kort brygga till nästa låt, som heter "Red Headed Woman".

UTGÅR!

KÖREN

Spiritual jazz
tempo 144 bpm

SOMEBODY'S KNOCKIN'

sida 1/2

Här behövs 4 körmedlemmar till repliker. Kolla sångsolistämman för vidare info! (2 killar, 2 tjejer)

Andra gången (B) är pianissimo och textlöst (hummande)
Sista gången är med text och starkare än första gången.

Musical score for the first system of "SOMEBODY'S KNOCKIN'". The score is in 4/4 time and B-flat major. It features four vocal parts: Soprano (Sop), Alto (Alt), Tenor (Ten), and Bass (Bas). The lyrics are: "Oh, dere's some-bod - y knock - in' at de do', some-bod - y knock - in' at de do'". The score includes dynamic markings such as *mf* and *f*, and performance instructions like "(Dessa trumtakter startar i 'Oh, Doctor Jesus 2')", "(orkester i tydlig F dur)", and "TRUMMOR 2". A section marker "A B C" is present above the first vocal line. The bass line includes a circled "4" at the end of the first phrase.

Musical score for the second system of "SOMEBODY'S KNOCKIN'". The score continues with four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Some - bod - y knock - in' at de do', Oh, — Ma - ry, Some - bod - y knock - in' at de do', Oh, — Ma - ry, Some - bod - y knock - in' at de do', Oh, — Ma - ry, Some - bod - y knock - in' at de do', Oh, — Ma - ry,". The score includes dynamic markings such as *f* and *fz*, and performance instructions like "Some - bod - y knock - in' at de do', — Oh, — Ma - ry,". The score is in 4/4 time and B-flat major.

S *mf*
Oh Mar - ta, Dere's Some - bod - y knock - in' at the

A *mf*
Oh Mar - ta, Dere's Some - bod - y knock - in' at the

T *mf*
Oh Mar - ta, Dere's Some - bod - y knock - in' at the

B *mf*
Oh Mar - ta, Some - bod - y knock - in' at the

TRE GÅNGER

S *pp*
do'. Hm - m

A *pp*
do'. Hm - m
(endast första gången)

T *pp*
do'. Hm - m

B *pp*
do'. Hm - m

Upptakten till B är svagt hummande.

Upptakten till C är mezzoforte och med texten "Oh, dere's"

I slutet av låten utsluter man upptaktstonerna.
Där kommer istället en orkesterton som blir till en fri
men kort pianobrygga till nästa låt, som
heter "Red headed woman".

CROWN

RED HEADED WOMAN

sida 1/1

tempo 104 bpm

Första gången med kompet. I reprisen tillkommer kören och blåset.
Sjung medelstarkt första gången, och lite starkare i reprisen.

Drums *Piano a tempo* Orkester

Fri pianoförledning **2** **4**

Oh,

A B

show me de red head dat kin make a fool of me! Oh,

she ain' ex - ist - in' on de lan' or on de sea. Oh,

you kin knock me down, If dey don fall for Brud - der Crown. Oh,

show me de red head dat can make a god - dam fool of,

1.

I said a fool out o' me! Oh,

2. *glissando*

I said a fool out o' me

1 drums

Sedan påbörjar trombon 2 genast introduktionen till "Summertime 2"

RED HEADED WOMAN

tempo 104 bpm



A **B** *mf*

Sop *2 Trummor*

Alt *FRI PIANOINTRO (brygga från Somebody's knockin')* **ORKESTER 5** **CROWN 19**

Ten

Bas

Lawd, Lawd, save us, *mf*

Lawd, Lawd, Lawd, save us, *mf*

Lawd, Lawd, Lawd, save us, *mf*

Lawd, Lawd, Lawd, save us, *mf*

S don't lis - ten to dat Crown. Lawd Je - sus,

A don't you lis - ten, don't you lis - ten to dat Crown. Lawd Je - sus,

T don't lis - ten to dat Crown. Lawd Je - sus,

B don't lis - ten lis - ten to dat Crown. Lawd Je - sus,

RED HEADED WOMAN KÖREN SIDA 2/2

(Sopran delar på sig
tillfälligt)



S Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

A Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

T Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

B Oh, pay no min' to Crown. Oh Lawd, strike him down, strike down.

Trum-
mor
↑
|

S Oh Lawd, don't lis - ten to dat to dat Crown.

A Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

T Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

B Oh Lawd, Lawd, don't lis - ten to dat to dat Crown.

Sedan börjer en trombon genast på intron till Summertime 2 (den är utan kör)

Ev. ett litet successivt accelerando i senare delen av låten

Clara
tempo 76 bpm

SUMMERTIME 2

Sida 1/1
Takt 5-8 i F är svaga

Börja lugnt och stegra styrkan och intensiteten efterhand. Sista takterna dock som i början

Tromboncadenza rubato (bara du) **A E** rubato med trombon (mycket stilla) (Fast i reprisen är det inte rubato)

Sum - mer time an' the liv-in' is
 eas - y, Fish are jump - in', an' the cot-ton is
 a' tempo **B F**
 high. Oh yo' dad-dy's rich, an' yo' ma is good -
 look - in', So hush, lit-tle ba-by, don' yo'
 cry. ~~DESSA TVÅ TAKTER UTGÅR I REPRISEN~~ 3 One of these
C G
 morn - in's you goin' to rise - up sing - in', Then you'll
 spread yo' wings an' you'll take - the sky. But till that
D H
 morn - in' there's a noth-in' can harm you With
 Dad - dy an' Mam - my stand - in' by.
 1. 2. **I** Rubato med trombon
 Sum - mer **p a**
 (valfri stavelse, kanske text?)
 a a a a a a a a a

Formen gäter ej. Se →

Sporting Life

THERE'S A BOAT

Sida 1/2

(tempo 96 bpm)

mf
There's a

A
boat dat's leav - in' soon _ for New York, _ Come wid

me, _ dat's where we be - long, sis - ter.

B
You an' me kin live dat high life in New York. _

Come wid me, _ dere you can't go wrong,

C
sis - ter. I'll buy you de swell - est man - sion Up on

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

go a - strut - tin' An' dere'll be nut - tin' Too good for you. I'll

D
dress you in silks and sat - ins In de lat - est Pa - ris

se →

THERE'S A BOAT SPORTING LIFE SIDA 2/2

styles. All de blues you'll be for - get-tin', You'll be for - get-tin', There'll be no

fret-tin', Jes' noth - in' but smiles. Come a - long wid me,

dat's de place, don't be a fool, come a - long, come a - long.

saxofonsolo

saxofonsolo med blåsbakgrunder

Come a - long wid me, don't be a fool, come a -

long, come a - long. There's a boat dat's leav - in' soon _ for New

York. _ Come wid me, _ dat's where we be -

long. sis - ter, dat's where

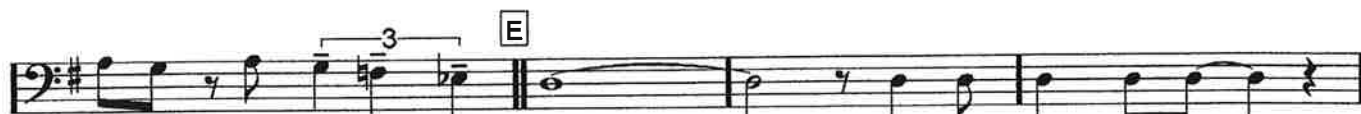
we be - long.

Come on, Bess

THERE'S A BOAT SPORTING LIFE SIDA 2/2



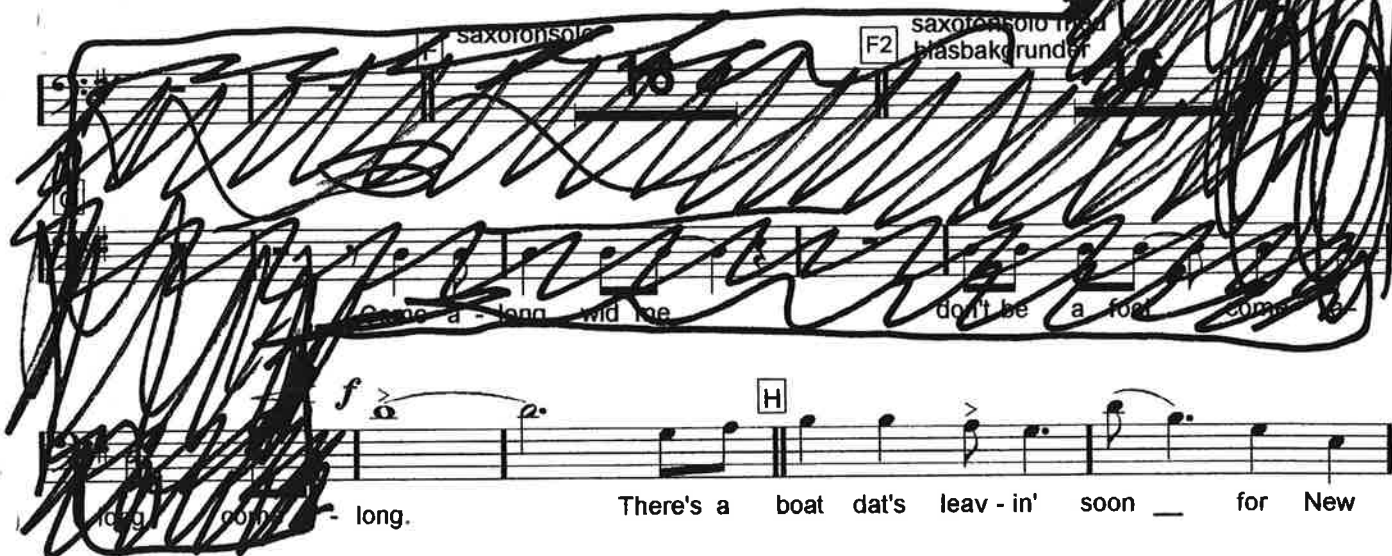
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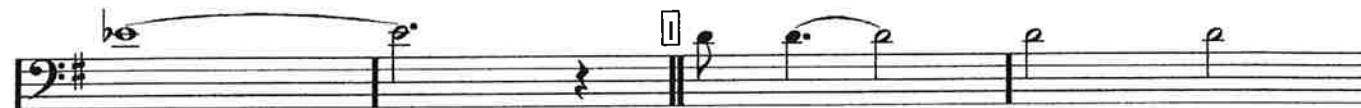
dat's de place, don't be a fool, come a - long, come a - long



long, long - long. There's a boat dat's leav - in' soon _ for New



York. _ Come wid me, _ dat's where we be -



long. sis - ter, dat's where



we be - long.



Porgy

WHERE'S MY BESS

Sida 1/3

(tempo 98 bpm)

mp **A**

Oh, Bess, oh where's my

Bess, Won't some - bod - y tell me

B

where? I ain' care what she say, I

ain' care what she done, won't some - bod - y tell me where's my

f

Bess? Bess,

p

Oh Lawd,

mf **C**

My Bess! I want her

now, Wid - out her I can't go

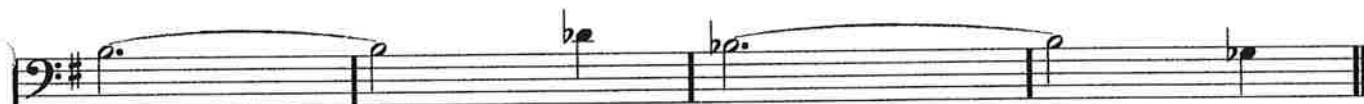
D



on. I count-ed de days dat I was



gone till I got home to



see her face. Won't

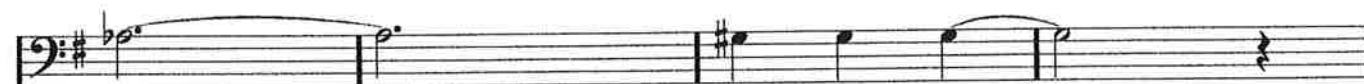
E



some-bod - y tell me where's my Bess? I



want her so, my gal, My



Bess, where is she?

F



Oh Gawd, in yo' big



Heav'n please show me where I mus'



go, oh give me de strength, show me de



way!



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



Bess.

PORGY

tempo 128 bpm

OH LORD, I'M ON MY WAY

sida 1/1

Slow Rock gospel

mp **A** *mf*

Oh Lawd, I'm on my way

(+ kören)

I'm on my way to a heav'n - ly Lan', I'll

ride dat long long road, if you are

there to guide my han'. Oh

B

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

way to a Heav'n - ly Lan' Oh

f

Lawd. It's a long, long way, but you'll be

Ritardando **C**

there to take my han'

5

KÖREN

tempo 128 bpm

OH LORD, I'M ON MY WAY

sida 1/3

TACET

A Porgy *mf*

Sop 10
Alt 10
Ten 10
Bas 10

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

sop
alt
ten
bas

to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly Lan', I'll ride dat long long
to a heav'n - ly La - a - an', I'll ride dat long long

OH LORD, I'M ON MY WAY KÖREN SIDA 2/3

Musical score for four voices (sopranos, alto, tenor, bass) in G major. The lyrics are: "road, If you are there to guide my han'." The score is written in 4/4 time. The soprano and alto parts have a melodic line with a fermata at the end. The tenor and bass parts have a more rhythmic accompaniment.

Sop **B** (unison) *Tacet tsfx?*

Musical score for four voices (sopranos, alto, tenor, bass) in G major. The lyrics are: "Oh Lawd, I'm on my way. I'm on my". The score is written in 4/4 time. The soprano and alto parts have a melodic line with a fermata at the end. The tenor and bass parts have a more rhythmic accompaniment. A handwritten note above the first measure of the soprano part reads "Sop B (unison) Tacet tsfx?".

OH LORD, I'M ON MY WAY KÖREN SIDA 3/3

Musical score for the first system of "Oh Lord, I'm on My Way". It features four vocal parts: soprano (sop), alto (alt), tenor (ten), and bass (bas). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "way to a Heav'n - ly Lan' Oh Lawd. Lawd, Lawd, Lawd, Lawd, It's a long, long way to a Heav'n - ly Lan' Oh Lawd. Lawd". The score includes dynamic markings such as *f* and *ritardando*.

Musical score for the second system of "Oh Lord, I'm on My Way". It features the same four vocal parts. The lyrics are: "Lawd, there to take my han'. Lawd, there to take my han'. way, but you'll be there to take my han'. Lawd, but you'll be there to take my han'." The score includes dynamic markings such as *Ritardando* and *Grandioso*, and a section marked with a 'C' in a box. The system ends with a double bar line and a '5' indicating a five-measure rest.

För
 Lawd
 och för
 the "way"?

SLUT

Och så fick dom varandra till sist
 (två andra alltså)