

BESS, YOU IS MY WOMAN NOW

Words by
IRA GERSHWIN and DUBOSE HEYWARD

Music by
GEORGE GERSHWIN

pv p. 252

"Night time, day time" RSI (Gilbert)

Moderato poco allargando

mf espr.

1-3

235689110

7-21 (C II) lack in p6 5-10: [5, 9, 11, 0, 2] C II 5-25: [9, 0, 2, 3, 5] D

mp calmato

*4-6
unfolding
V 9*

Andantino cantabile

Prolepsis (Kaye)

Tacet

*beginning
3-76*

Porgy: Bess, You Is My Wom- an now, — You is, — You is! An'

mf con calore

1-4

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

5-7

Blue notes w bass

77

Eb7 C#7 F# 3 D#m C#7 C#m C#m7-5

my man Por - gy, From dis min-ute I'm tell - in' you, I keep dis vow:

my Bess, From dis min-ute I'm tell - in' you, I keep dis vow:

a tempo, dolcissimo

80

F# F#9 F#6 D#m7-5 Bm7-5 F#6 F#9

Por - gy, — I's yo' wom-an now.

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

83

Bmaj7 G#m C#7(F#bass) F# E F#

We is one now!

dim. *espr. e rit.* *pp*

74

86

Want no wrin - kle on yo' brow no -

8-11

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

12-14

done. Oh, Bess, my Bess! De real -

15-17

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

18-20

poco rit.

Tempo 1^o molto cantabile

21-24

D A7 A9 C A9 D F D7 Gsus4 G+5 Em7-5

Bess: Por - gy, I's yo' wom - an now, I is, I is! An'

mf più espr.

25-27

D G#m7-5 G7 F#m7 C7

I ain' nev-er go - in' no-where 'less you shares de fun.

stringendo

28-31

Fmaj7 A7 D A7 A9 C A9 D F#m Bm7

Dere's no wrin - kle on my brow no -

poco rall. *a tempo*

32-35

C#7 F# C#7 F# C#7 D#m A#7

how, but I ain' go - in'! You hear me say - in', if you ain' go - in',

Subito più mosso

F# V I

☐ Melody from "Night times, day times" sung by Peggy at RST (Gilbert p. 187)

36-38

Chords: D#m, D7, D7-5, F#, C#7sus4, C#7+5

Lyrics: Wid you I'm stay - in'. Por - gy, I's yo' wom - an

Tempo/Performance: *rall.*, *f a tempo*, *rit.*

Handwritten: *3 marcato*, *3*, *6/4*

39-41

Chords: F#, C#7sus4, C#7+5, F#6, A#m7-5

Lyrics: now! I's yours for - ev - er, Morn-in' time an' ev-'nin' time an'

Tempo/Performance: *a tempo*, *rit.*, *p dolce*

Tempo Marking: *Poco sostenuto (gently)*

42-43

Chords: Bmaj7, G#m, F#6, A#m7-5

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

Tempo/Performance: *pp*

Handwritten: *3*

44-46

Chords: Bmaj7, G#m7, F#, F#m6, F#7, F#m6, F#, F#dim, F#sus4, F#

Lyrics: sum-mer time an' win-ter time; Bess, _____ you got yo'

Tempo/Performance: *mf animando*

Handwritten: *3*, *3*, *3*

Handwritten musical notation on a three-staff system (treble, middle, and bass clefs). The notation includes a key signature of one flat (Bb) and a time signature of 3/4. The first staff contains several chords and notes, with some circled and numbered. Below the notes, there are handwritten labels: "D", "Bb/A", and "F#".

Handwritten musical notation on a three-staff system. The first staff has a circled "1" above the first measure and a circled "3 4" above the second measure. The notes are in a key signature of one flat. Below the notes, there is the text "Bass / Rm-7" and "20 #0 = 5 4 0".

Three empty musical staves, each with a treble clef on the top staff and a bass clef on the bottom staff.

1

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

6

 Want no wrin - kle on yo'

11 D major

 brow, no - how, be - cause Oh,

16 F# major

 Bess, my Bess!

21 D major *Exact to Bb*

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

26 *Exact to D#*

 Dere's

31 *"Then pass by in you" p. 151*
 F# major

 I ain' go - in!

36

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

"Bess, You Is My Woman Now"
 Keys and Common tones

Tempo 1º molto cantabile

47

F#m Bess: A7 D A7 A9 C A9

Por - gy, I's yo' wom - an

Porgy: man. Bess, You Is my Wom - an

rit. *mf*

51

D F D7 Gsus4 G+5 Em7-5 D

now, I is, I is! An' I ain' nev-er go -in' no-where

now an' for - ev - er. Dis life is jes' be - gun,

54

G#m7-5 G7 F#m7 C7 Fmaj7 A7 D

'less you shares de fun. Dere's no

Bess, we two is one now an' for - ev - er. Oh, Bess, don'

stringendo *poco rall.* *mf a tempo*

58

A7 A9 C A9 D F#m Bm7 C#7 F# C#7

wrin - kle on my brow no - how, but I ain' go - in'!

min' dose wom-en, You got yo Por-gy, you loves yo' Por-gy, I knows you

Subito più mosso

62

F# C#7 D#m A#7 D#m D7 D7-5

You hear me say - in', if you ain' go - in', Wid you I'm stay - in'.

means it, I seen it in yo' eyes, Bess.

rall.

marcato

65

F# C#7sus4 C#7+5 F#

Por - gy, I's yo' wom - an now! I's

We'll go swing - in' through de years a -

f a tempo *rit.* *a tempo*

69

C#7sus4 C#7+5 F# (gently) A#m7-5 Bmaj7 G#m

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

(humming)

sing - in'. Hum

72

F# (humming) A#m7-5 Bmaj7 G#m7

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

Hum

74

F# F#m6 F#7 F#m6 F# F#dim F#sus4 F# D7 F#

Oh, my Por - gy,

My Bess,

mf *p* *allarg.*

The musical version follows the story (of Dubose Heyward's Porgy) closely. It begins at dawn in Catfish Row. The place stirs itself awake. Life flows into the street with the small sounds of women swishing brooms, shaking out dust rags and men shuffling along to work. It swells as the light increases and voices of vendors are heard calling their wares. It grows more animated with the beating of carpets and the shouts of crap-shooters. Against the background of the crap-game, a mother sings a simple lullaby. It is the unforgettable "Summertime."

The story begins to develop around Porgy, a cripple who has lost the use of his legs. It also concerns Porgy's sweetheart, Bess, who is deceiving him with Crown, a burly stevedore. When Crown kills a man with his cotton hook and makes his escape, Bess is comforted by Porgy and decides to live with him. The action shifts to the room of the widow of the slain man--one of the most poignant pieces, "My Man's Gone Now," is heard in this setting. After Porgy's cheerful "I Got Plenty O' Nuttin'" a picnic is announced. The crippled Porgy cannot go along, but he insists that Bess enjoy herself without him; he declares his love and confidence in one of the great duets of our time: "Bess, You Is My Woman Now."

At the picnic grounds on Kittiwah Island, a fast-talking, high-living Harlem Negro, called Sporting Life, entertains the crowd with his gaily irreverent "It Ain't Necessarily So." Crown, who has taken refuge on the island, comes out of hiding and persuades Bess to stay with him. Several days later Bess returns to Catfish Row; she is delirious and begs Porgy to forgive her. Porgy swears vengeance upon Crown.

A storm comes up, and at its height Crown suddenly appears. While the people are praying and singing spirituals, Crown steals under Porgy's window to entice Bess. But Porgy has been waiting for him. Throwing open the shutters, Porgy strangles Crown, shouting "I am a man! I am a man!"

Porgy is arrested. While he is in jail, Sporting Life peddles his "happy dust," and lures Bess with the promise of good times and the intoxicating high spirits of "There's a Boat Dat's Leavin' Soon for New York." Released from jail, Porgy returns to Catfish Row, bringing presents to everyone. But his two-timing sweetheart has gone, and Porgy's Lament brings the opera to a close as he goes in his goat cart to search for his woman, singing "Oh, Lord, I'm on My Way."

Louis Untermeyer

Handwritten musical notation on three staves (treble, middle, and bass clefs). The notation includes notes, stems, and beams. Above the middle staff, there are four groups of notes, each with a bracket and a label: $T_9 I$, $T_{12} I$, $T_{17} I$, and T_7 . Below the bass staff, there are several notes with stems, and a bracket labeled $7-35 (F m d')$ spans across some of them.

Handwritten musical notation on three staves. The top staff has notes with stems and a label D_1 above it. The middle staff has notes with stems and a label $F (T_{12})$ below it. The bottom staff has notes with stems and a label $T_{11} (I)$ below it. There are also some handwritten notes and symbols like b_0 , b_2 , b_3 , b_4 and a downward arrow labeled (T_{12}) .

Three empty musical staves (treble, middle, and bass clefs) for handwritten notation.

210

Andantino ♩ = 59

mf (with great feeling)

BESS

I wants to stay here, but I ain't wor - thy, You is too

Po.

T₉I

Andantino ♩ = 59

p espr. e cantabile

Phyton. d.
Pargu's entrance
Themi pots

sf

4-12
05

IV

B.

de-cent to un-der - stan', For when I see him he hyp - no -

(T₉I)

II *4-12* *05* *III* *I* *4-12* *05* *VI* *II*

B.

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

T₂I

poco rall.

II *V* *I*

211

Animando

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

p "Summertime" chord

4-27 (CIII)

4-21

4-21

"Summertime"

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

4-27 (CE)

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

ten.

ten.

212

B. *But when he calls, I know I have to go. _____*

mf

(latest ed.)

add wt

5-16: [6, 9, 10, 11] CIII

PORGY *freely*

If dere war'nt no Crown, Bess, If dere was on - ly jus' you an'

fpp *colla parte*

4-27: [113, 6, 9] CI
 Complete: 6-27: [9, 10, 0, 1, 3, 6]

213

Andantino molto espressivo

BESS (*trembling with emotion*)

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

Po. Por - gy, what den? —

Andantino molto espressivo

f *mf*

4-21

T9 I A' I L... ..

B. take me, Don' let him han-dle me an' drive me mad. If you kin

"I LOVES YOU PORGI"

"My man's home now"

210

Andantino $\text{♩} = 59$

mf (with great feeling)

long desc.

BESS

Musical staff for the vocal line (BESS), showing the first line of the melody with lyrics: "I wants to stay here, but I ain't wor - thy, You is too"

I wants to stay here, but I ain't wor - thy, You is too

Po.

Piano accompaniment staff for the first system, showing the bass line.

Andantino $\text{♩} = 59$

3 bar phrase

sf

p espr. e cantabile

tum

Piano accompaniment staff for the second system, showing the treble and bass lines.

B.

Musical staff for the vocal line (B.), showing the second line of the melody with lyrics: "de-cent to un-der - stan', For when I see him he hyp - no -"

de-cent to un-der - stan', For when I see him he hyp - no -

Piano accompaniment staff for the third system, showing the treble and bass lines.

B.

Musical staff for the vocal line (B.), showing the third line of the melody with lyrics: "tize me, When he take hol' of me with his hot han'."

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

Piano accompaniment staff for the fourth system, showing the treble and bass lines.

poco rall.

poco rall.

211

Animando

9-10

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

Am + 6
p

11-12

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

13-14

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

ten.

Cm.

212

15-17

B. But when he calls, I know I have to go. _____

mf

to C7
b9

to d4

Seq. 9-10

211

Animando

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

p

Am6

9-10

2 4-21 29 4-21

OCTA
FRAME

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

11-12

2 4 Cm

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

ten.

ten.

Cm6

13-14

2 4 Cm

212

B. But when he calls, I know I have to go. _____

mf

15-17

PORGY *freely*

If dere war'nt — no Crown, Bess, If dere was on - ly jus' you an'

fpp *colla parte*

18-20

L t o c

213

Andantino molto espressivo

BESS (*trembling with emotion*)

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

Por-gy, what den? —

ten.

Andantino molto espressivo

f *mf*

21-23

take me, Don' let him han-dle me an' drive me mad. If you kin'

B. *poco rit.*

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

poco rit.

B. *a tempo*

glad.

214 Allegretto $\text{♩} = 108$
(sobs)

a tempo *mf* *f*

PORGY *f* (with strength and rhythm)

There, there Bess, you don' need to be a - fraid no

mf marcato

Po. *p.*

mo', You's picked up hap-pi-ness an' laid yo' wor-ries down, You

Three empty musical staves (treble, middle, and bass clefs) for notation.

Three empty musical staves (treble, middle, and bass clefs) for notation.

Handwritten musical notation on three staves. The first staff has a circled '212' in a box. The notation includes notes, accidentals, and a circled 'X' above a measure. Below the first staff, there is a diagram of a guitar fretboard with notes and fingerings (6, 6, 6, 6) and the text 'x7 ans. p0 a-'. To the right, there is a section titled 'Octa Framer: 7-31: [0, 1, 3, 4, 6, 7, 9, 12] CIII (not p10)'. Below this, there is another musical staff with notes and accidentals, and the text '[amb Cmb F#mb]'. At the bottom, there is a diagram of a guitar fretboard with a red arrow pointing to the 5th fret, labeled 'Crown', and the text 'about 7-31 CIII (not D)'. Below that, it says 'F#m is Crown's key (Croy game)'.

Three empty musical staves (treble, middle, and bass clefs) for notation.

"I Loves You, Porgy" 9-18
Octatonic frame (Coll. III)

The image shows a musical score for an octatonic frame in G major, spanning measures 9 to 18. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains four measures of music, each with a chord symbol above it: G major (m. 9), F# minor (m. 13), E major (m. 17), and D major (m. 18). The bass staff contains four measures of music, each with a single note below it: G (m. 9), F# (m. 13), E (m. 17), and D (m. 18). The notes in the bass staff are aligned with the chord symbols in the treble staff.

m.9 m.13 m.17 m.18

Gershwin, "I Loves You Porgy"
Porgy and Bess
Transition from bridge to Refrain, Part 2
p. 351, R212

The image shows a handwritten musical score for piano, consisting of two systems of staves. Each system has a treble and bass clef staff. The first system is marked with circled numbers 15 and 18. The second system is marked with a circled number 21. The score includes various musical notations such as notes, rests, and chords. Handwritten annotations include "dim. 3rd" and "dim. 5th" in the bass line, and "rit. 3rd" in the treble line. Chord symbols are written below the staves: "VI" under the first system and "F#m7b6 - V I" under the second system. The notation is somewhat sketchy and appears to be a working draft.

"But when he calls me..."

Elektra

MY MAN'S GONE NOW

Berg, Op 2, II "Don Selmaus, sein Ruck"

154

191

All sway to rhythm. **Allegretto ben ritmato** $\text{♩} = 108$

de deciso $1+4 \rightarrow (1) 4+1$

Invention on a rhythmic wogged III:3

Rhythmic palindrom

Jagbo Brown bar 2 prof and long

3-9 (T₇) B♭ E♭ F# minor

Jagbo chord (p. 4) bar 2

4-26 (CI) 3-9 4-16 3-8 4-12 (CI)

Rhythm recalls m.w.w. p. 155 (1-4)

9+4 = 13

SERENA

Swaying stops. **f** (with utmost expression)

palindrom

My man's gone now, — ain' no use a - listenin'

poco sostenuto **fp**

mp sempre ritmato

4-215 [2, 4, 7, 8] CI

3-5 2-1 CI

4-215 [2, 4, 7, 8] CI

4-8: [3, 4, 8, 9] (V)

5-32 CI

palindrome (bars 2-7): 3-11/3-9/3-5/3-5/3-9/3-11
See sketchpage, Steve 190

s. For his tired foot-steps climb-in' up de stairs.

fp

3-9 (T₇)

5-8 jagbo

Rhythm 1 intro

3-9 (T₉)

4-20 (VI)

4-25 (VI)

4-14 (CI, 3, 4, 8)

6-34: [2, 3, 5, 7, 9, 10]

6-90

dis. with CI

192

(wailing)

s. Ah Ah

mp

Act I, R2 (p. 4)

rall.

4-3

dis. within CI - disjunct

3-8 2-4 3-8

completing CI

rall.

4-18

bass: E-D-C-B "I"

6-2-2-3: [8, 10, 11, 12, 4] CI

octa cycle

8-28 CI except for F# in bar 11

a tempo

S. Ole Man Sor - row's come to keep me com - p'ny,

a tempo

Handwritten: 15-18

S. Whis - per - in' be - side me when I say my prayers.

mf

Handwritten: 19-23

193

S. Ah Ah

p

Handwritten: 24-28

194 Più animato

S. Ain' dat I min' work - in,

f poco accel. *rit.* *mp a tempo*

espr. *Develop. 1 bass*

Handwritten: 28-31

4-25: [3,5,9,13] etc
 5-28: [2,3,5,9,11]

6-213: [7,8,10,11,1,2]

5-10: [10,0,1,3,4] w/ d² as pm

Em 9
(pn) breaks (anacrostic)
sequences

F# minor = Crown
(Cl. "Bess, You
Is my
Woman, How)

31-34

S. Work an' me is trav-el-lers Jour-ney-in' to - ged - der

L. H.

195

35-38

S. (apostrophi) to de prom-ise land. — But Ole Man

(increasing in voice) *mf*

sub. rall. *f* *espr.* *mp a tempo e*

4-23: [9,11,2,4] 4-25 5-28 CII

39-41

S. Sor - row's march - in' all de way wid me

poco cresc.

"man's" end 2 196 *f* *Meno* to de prom-ise land

42-45

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

f pesante

C I I

S. Since I lose my man.

Women *mf* Since she lose her man.

Men *mf*

46-49 *mf espress.* *p calmato*

S.

Women *pp* Ah, _____

Men *pp* Ah, _____

50-57 = bar 10-13 *a tempo*

Date: Fri, 13 Nov 1998 17:50:41 -0800
From: "Steven E. Gilbert" <steveng@csufresno.edu>
To: Allen Forte <allen.forte@yale.edu>
Subject: Re: MMGN

The pitch-specific reference is probably a coincidence, but 3-9's abound in the right hand of MMGN (as in the palindromic wedge 3-11--3-9--3-5--3-9--3-11 that accompanies the vocal line). For more vertical 3-9's, see the end of act I (Leaving for the Promised Lan'), the farewell coda that concludes II.1, and the "Good Morning Sistuh" sequence in III.3. (See my examples on p. 188.) Certainly it's one of the thematic trichords of the entire opera.

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> If something comes to mind, I would be happy to know.
>
> Soon my Gershwin period will end.
>
> Best,
>
> A.

--
Steven E. Gilbert <steveng@csufresno.edu>
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phone (559) 278-7593, fax (559) 447-9173

"Everybody had too much at stake in the present system, which revolved around high enrollment and good grades. Instructors used grades to evaluate students, and The College as employer . . . used students to evaluate instructors."

--Peter Sacks (pseud.), Generation X Goes to College: An Eye-Opening Account of Teaching in Postmodern America

Murder hood

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