

from the musical "Porgy and Bess®"

I GOT PLENTY O' NUTTIN'

for T.B.B. voices and piano
with optional Concert Band and SoundTrax CD*

Arranged by

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Words and Music by

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

The musical score consists of three staves. The top staff is for Tenor, the middle for Baritone/Bass, and the bottom for Piano. The key signature is three flats, and the time signature is common time (indicated by a '2'). The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with dynamics *mp* and *cresc.*. The vocal parts are mostly rests at this point.

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

legato

mp

cresc.

Moderato ($\text{♩} = 80$)

mf

7

Oh, I got plen-ty o'
**Oh, I got plen-ty o'
mf

Moderato ($\text{♩} = 80$)

The score continues with the piano providing harmonic support. The vocal parts enter with a rhythmic pattern of eighth and sixteenth notes. The piano part includes dynamics *f*, *decresc.*, *mf*, and *sim.*

8
nut - tin', an' nut - tin's plen - ty fo' me. I
noth - in', and noth - in's plen - ty for me. I

11
got no car, got no mule, I got no mis - er -
got no car, got no mule, I got no mis - er -

14
y. De folks wid plen - ty o'
y. The folks with plen - ty o'

16

17
8 plen - ty got a lock on de door,
plen - ty got a lock on the door,

20
'fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in'
'fraid some - bod - y's a - go - in' to rob 'em while they're out a - mak - in'

23
8 more. What for?
more. What for?

opt. SOLO

I got no lock on de door, (dat's no way to be).
I got no lock on the door, (that's no way to be).

Dey kin steal de
They can steal the

Piano accompaniment with bass and treble staves. The bass staff features sustained notes with grace notes above them. The treble staff has eighth-note patterns.

(end solo) ***mf cresc.***

rug from de floor,
rug from the floor,

dat's o - keh wid me, 'cause de things dat I
that's o - kay with me, 'cause the things that I

cresc.

Piano accompaniment with bass and treble staves. The bass staff features sustained notes with grace notes above them. The treble staff has eighth-note patterns. A dynamic marking "cresc." is placed above the piano staff.

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

Oh,
Oh,

Piano accompaniment with bass and treble staves. The bass staff features eighth-note patterns. The treble staff has eighth-note patterns. The dynamic "f" is placed above the piano staff.

*marcato**f*

Piano accompaniment with bass and treble staves. The bass staff features eighth-note patterns. The treble staff has sixteenth-note patterns. The dynamic "f" is placed above the piano staff. The text "marcato" is written above the piano staff.

I got plen - ty o' nut - tin', _____ an' nut - tin's plen - ty fo'
I got *plen - ty* o' *noth-in'*, _____ *an' noth - in's plen - ty for*

me. I got my gal, got my song, got heb - ben de whole day
me. *I* *got my gal,* *got my song,* *got heav - en the whole day*

SPOKEN SOLO

long. No use com - plain - in'! Got my
long. *No use com - plain - in'!* *Got my*

3

8 gal, got my Lawd, got my
gal, got my Lord, got my

51

poco rit. a tempo

8 song.
song.

55

56

mf

I got plen - ty o' nut - tin', an'
I got plen - ty o' noth - in', an'

58
nut - tin's plen - ty fo' me. I got de sun,
noth - in's plen - ty for me. I got the sun,

61
got de moon, got de deep blue sea. _____ De
got the moon, got the deep blue sea. _____ The

65
folks wid plen - ty o' plen-ty _____ got to pray— all de day. _____
folks with plen - ty o' plen-ty _____ got to pray— all the day. _____

Seems wid plen - ty you sure got to wor - ry how to keep the deb - ble a -
Seems with plen - ty you sure got to wor - ry how to keep the dev - il a -

72

way, _____ a - way. _____
way, _____ a - way. _____

76

opt. SOLO

I ain't a - fret - tin' 'bout hell till de time ar - rive.
I ain't a fret - tin' 'bout hell till the time ar - rives.

Nev - er wor - ry long as I'm well. Nev - er one to
Nev - er wor - ry long as I'm well. Nev - er one to

81

[82] (end solo) *mf cresc.*

strive to be good, to be bad. What the hell? I is glad I's a - live.
strive to be good, to be bad. What the heck? I am glad I'm a - live.

cresc.

marcato

82

85

[86]

Oh, I got plen - ty o' nut - tin', an'
Oh, I got plen - ty o' noth - in', an'

sim.

85

nut - tin's plen - ty fo' me. I got my gal,
noth - in's plen - ty for me. I got my gal,

91

got my song, got heb - ben de whole day long.
got my song, got heav - en the whole day long.

94

SPOKEN SOLO

96

No use com - plain - in!
No use com - plain - in!

Got my gal,
Got my gal,

got my
got my

3

The musical score for piano and voice spans three pages. The top staff is for the voice (soprano), and the bottom staff is for the piano. The score begins with a spoken solo for the voice in measure 94. Measures 95-96 show the piano accompaniment with chords and the vocal line continuing. The vocal line includes lyrics like "nut - tin's plen - ty fo' me." and "got my gal," repeated. The piano part features simple harmonic patterns with occasional bass notes. Measure 94 ends with a spoken solo for the voice. Measures 95-96 show the piano accompaniment with chords and the vocal line continuing. The vocal line includes lyrics like "nut - tin's plen - ty fo' me." and "got my gal," repeated. The piano part features simple harmonic patterns with occasional bass notes.

98

100

Lawd,
Lord,

got my song.
got my song.

A musical score for two voices. The top voice (soprano) has a melodic line with eighth-note patterns and sustained notes. The bottom voice (bass) provides harmonic support with sustained notes and chords. The bass part includes a dynamic instruction 'ff' (fortissimo) at the end of the measure.

102

A musical score for two voices. The top voice (soprano) begins with a sustained note followed by eighth-note pairs. The bottom voice (bass) provides harmonic support with sustained notes and chords. The bass part includes a dynamic instruction 'ff' (fortissimo) at the end of the measure.