

# Bess You Is My Woman Now

by George Gershwin  
(1898-1937)

arranged for saxophone trio  
by Markus Plattner



## *Bess You Is My Woman Now (George Gershwin)*

Aus der berühmten Oper 'Porgy And Bess' stammt dieses Lied, welches von vielen Musikern/Musikerinnen weltweit aufgenommen wurde. Dieses Arrangement verlangt einiges von den Spielenden ab: drei Tonarten (im Terzabstand) müssen bewältigt werden. Kontrapunktisch gesetzte Stimmen ergeben ein flüssiges und sich ständig wandelndes Klangbild.

*Länge: 3'10", 12 Seiten inkl. Stimmen*

*Schwierigkeitsgrad: für Fortgeschrittene*

## *Bess You Is My Woman Now (George Gershwin)*

From Gershwin's famous opera 'Porgy and Bess' this song has been played/sung by countless musicians all over the world. This arrangement is quite challenging as it travels through three different keys separated by major thirds. Contrapuntal in its nature this version is characterised by a fluid and constantly changing soundscape.

*Length: 3'10", 12 pages including parts*

*Degree of difficulty: advanced*

### ***About the author:***



*Markus Plattner..*

*has worked in the music industry in several countries over 4 decades. He was the first jazz guitarist to successfully complete a professional degree in his home country of Switzerland. Further info about the author can be found on [www.markusplattner.com](http://www.markusplattner.com)*

*Markus Plattner....*

*arbeitet seit 4 Jahrzehnten in verschiedenen Funktionen in der Musikindustrie. Als erster diplomierter Jazzgitarrist der Schweiz hat er sich über die Jahre auch einen Namen als Komponist, Arrangeur und Pädagoge gemacht.*

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♩=85

Soprano Sax

Alto Sax 1

Alto Sax 2

*mf* *p* *mf*

*mp* *pp* *mf*

*mp* *p*

**A**

*mf* *mp* *f*

*f* *mf* *p* *mf*

*mf* *mp* *p* *mf*

*mp* *f*

*p* *mf*

**B**

*delicately*  
*p*  
*mf*  
*pp*  
*mp*  
*pp*  
*mp*

*f*  
*mp*  
*p*  
*p*

**C**

*p*  
*f*  
*mf*  
*p*  
*mf*  
*p*  
*mf*

The first system of music consists of three staves. The top staff begins with a melodic line in a key signature of three flats. The middle and bottom staves provide accompaniment. Dynamic markings are placed below the staves: *p* (piano) under the middle staff, *pp* (pianissimo) under the bottom staff, *f* (forte) under the top staff, and *mf* (mezzo-forte) under the middle staff.

**D**

Section D is marked with a box containing the letter 'D'. It consists of three staves. The top staff has dynamic markings *mp*, *p*, *f*, and *mf*. The middle staff has *mp*, *p*, *pp*, *mf*, and *p*. The bottom staff has *mp*, *p*, *pp*, *mf*, and *mp*.

**E**

Section E is marked with a box containing the letter 'E'. It consists of three staves. The top staff has dynamic markings *mf* and *mp*. The middle staff has *mp* and *p*. The bottom staff has *mp* and *p*.

rit. . . . . **F** a tempo

The first system consists of three measures. The first measure is marked *rit.* and contains dynamics *p* (top staff), *pp* (middle staff), and *pp* (bottom staff). A double bar line with repeat dots follows. The second measure is marked **F** *a tempo* and contains dynamics *f* (top staff) and *mp* (middle and bottom staves). The third measure continues the *a tempo* section with dynamics *f* (top staff) and *mp* (middle and bottom staves).

The second system consists of four measures. The first measure has dynamics *p* (top staff), *pp* (middle staff), and *pp* (bottom staff). The second measure has dynamics *f* (top staff), *pp* (middle staff), and *mf* (bottom staff). The third measure has dynamics *f* (top staff), *mf* (middle staff), and *mf* (bottom staff). The fourth measure has dynamics *f* (top staff), *mf* (middle staff), and *mf* (bottom staff).

molto rit. . . . .

The third system consists of four measures. The first measure has dynamics *p* (top staff), *pp* (middle staff), and *pp* (bottom staff). The second measure has dynamics *pp* (middle staff) and *mp* (bottom staff). The third measure has dynamics *mf* (middle staff) and *mp* (bottom staff). The fourth measure is marked *molto rit.* and contains dynamics *mp* (top staff), *mf* (middle staff), and *mp* (bottom staff). This measure features triplets in the top and middle staves.

**G** a tempo

rit. . . . . meno mosso

*f* *p* *p* *f* *f*

*p* *p* *pp* *mp* *p* *p*

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Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 6/4 time signature. The staff contains a sequence of eighth and quarter notes. Dynamics include *mf*, *p*, *mf*, and *mf*. A hairpin crescendo is shown between the *p* and *mf* markings.

Musical staff 2: Treble clef, key signature of three sharps, 6/4 time signature. It features a triplet of eighth notes marked *p* and a triplet of quarter notes marked *f*. A box labeled 'A' is positioned above the second triplet. Dynamics include *> mp*, *p*, and *f*.

Musical staff 3: Treble clef, key signature of three sharps, 6/4 time signature. It contains a sequence of eighth and quarter notes with slurs. Dynamics include *mp* and *f*.

Musical staff 4: Treble clef, key signature of three sharps, 6/4 time signature. It features a sequence of eighth and quarter notes with slurs. The word 'delicately' is written above the first few notes. Dynamics include *> p* and *< mf*.

Musical staff 5: Treble clef, key signature of three sharps, 6/4 time signature. It contains a sequence of eighth and quarter notes with slurs. Dynamics include *f*, *> mp*, and *p*.

Musical staff 6: Treble clef, key signature of three sharps, 6/4 time signature. It features a triplet of eighth notes marked *f* and a triplet of quarter notes marked *f*. A box labeled 'C' is positioned above the second triplet. Dynamics include *f*.

Musical staff 7: Treble clef, key signature of three sharps, 6/4 time signature. It contains a sequence of eighth and quarter notes with slurs. Dynamics include *p*, *f*, *mp*, and *p*.

Musical staff 8: Treble clef, key signature of three sharps, 6/4 time signature. It features a sequence of eighth and quarter notes with slurs. Dynamics include *f*, *mf*, and *mf*. A box labeled 'D' is positioned above the first few notes.

V.S.



**E** *rit.*

*mp* *p*

**F** *a tempo*

*f* *p* *f*

*p*

*molto rit.* **G** *a tempo* *rit.*

*mp* *f* *p*

*meno mosso*

*f* *p*

*rit.*

*mf* *p*

Alto Sax 1

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*mp* *pp* *mf* *f*

6

*>mf* *p* *mf*

**A**

10

*p* *mf*

15

*pp* *mp*

**B**

20

*p*

24

*p*

27

*mf* *p*

**C**

31

*pp* *mf* *mp* *p* *pp*

V.S.

35 **D**

*mf* *p* *mp*

39 **E**

*p* *pp* rit. .

a tempo

43 **F**

*mp* *pp*

48

*pp* *mf*

molto rit..

53 **G** a tempo

*p* *f* rit. . . . .

meno mosso

57

*f*

60

*pp* *p* rit. . . . .

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$\text{♩} = 85$

6 **A**

10

15 **B**

19

23

27 **C**

*mp* *p* *mf*

*>mp* *p* *mf*

*pp* *mp*

*p*

*p* *pp* *mf*

V.S.

33 **D**

*mp* *p* *pp* *mf* *mp* *mp*

39 **E**

*p* *p* *pp* *rit.*

43 **F** a tempo

*mp* *mp* *pp* *mf*

48

*pp* *pp* *mp* *mp* *molto rit.*

53 **G** a tempo

*p* *p* *mp* *mp* *f* *f* *rit.* *meno mosso*

59

*pp* *pp* *mp* *mp* *mp* *p* *rit.*