



# **SUMMERTIME**

**By GEORGE GERSHWIN®, DuBOSE and DOROTHY HEYWARD and IRA GERSHWIN™**

**Arranged by DAVE RIVELLO**

## **INSTRUMENTATION**

**Conductor**  
**1st E $\flat$  Alto Saxophone**  
**2nd E $\flat$  Alto Saxophone**  
**1st B $\flat$  Tenor Saxophone**  
**2nd B $\flat$  Tenor Saxophone**  
**E $\flat$  Baritone Saxophone**  
**1st B $\flat$  Trumpet**  
**2nd B $\flat$  Trumpet**  
**3rd B $\flat$  Trumpet**  
**4th B $\flat$  Trumpet**

**1st Trombone**  
**2nd Trombone**  
**3rd Trombone**  
**4th Trombone**  
**Guitar Chords**  
**Guitar**  
**Piano**  
**Bass**  
**Drums**

### **Optional Alternate Parts**

**C Flute**  
**Tuba**  
**Horn in F**  
    **(Doubles 1st Trombone)**  
**1st Baritone T.C.**  
    **(Doubles 1st Trombone)**  
**2nd Baritone T.C.**  
    **(Doubles 2nd Trombone)**  
**3rd Baritone T.C.**  
    **(Doubles 3rd Trombone)**



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## PROGRAM NOTES

“Summertime was written in 1935 by George and Ira Gershwin and DuBose Heyward for the opera *Porgy and Bess*. It is a simple and very memorable tune in the form of a 16-bar minor blues and is often played at jazz jam sessions.

The song has been recorded by an estimated 2600 different artists in every style imaginable—from easy listening to jazz to rock-and-roll, never losing its charm.

When the publicity for the film version of *Porgy and Bess* was announced, there were several jazz interpretations recorded and released. The most well-known version is the one recorded by Miles Davis and Gil Evans. In 1958; it became one of Miles’ all-time best-sellers.

## NOTES TO THE CONDUCTOR

This arrangement is inspired by the version by Miles Davis and Gil Evans in 1958 on the album *Miles Davis: Porgy and Bess*. Because listening is a vital part of jazz education, I suggest obtaining and playing this recording for the ensemble to get the overall feeling this arrangement is meant to capture. I would also suggest listening to the version recorded on the Jazz at Lincoln Center *Jazz for Young People Curriculum*, as performed by Wynton Marsalis. This arrangement is correlated to the curriculum.

The trumpet soloist should spend time comparing the transcribing both Miles’ and Wynton’s solos as well as their interpretation and phrasing of the melody. These transcriptions can then be used as material for the soloist to begin improvising on the chord changes at measure 59. A written solo is also provided. The Harmon mute must be played without the shank or stem in order to obtain the correct sound. In fact, in almost every case for music written since the 1940s, the stem should always be removed, even for section playing that calls for Harmon mute. In the rare case that the stem is desired, the written would notate it. In order to obtain the correct Miles sound, the soloist must be amplified, and the mute should be as close to the mike as possible without causing feedback.

For the wind players, the articulation and phrasing have been carefully marked. Special attention should be paid to the rooftop accent (^). This accent should not be played too short; think “daht.” The written accented note should be long enough to hear the full sonority of the voicings; avoid a “dit” articulation. This also applies to any eighth notes. The tendency in many bands is to play eighth notes too short in general. Try thinking of an eighth note as just a short quarter note.

The tempo should not be either much faster or slower than marked. In general, the band figures should be played with a relaxed, slightly laid-back feel. Again, listening to the Miles and Wynton recordings will be of great value.

The guitar comping beginning in measure 59 should enhance the piano comping. Care must be taken by these players to avoid making the harmony too dense or cluttered.

The piano player should use the piano part as a guide. Specific parts behind the ensemble are written out. Behind solos, suggested voicings and rhythms are provided, but the more advanced player is encouraged to use his or her own voicings and rhythms.

The bass part is fully notated, but the more experienced player is encouraged to create his or her own bass lines. Chord symbols are provided on the part.

The drum part shows the ensemble figures as a guide. The overall feel from measures 7 to the break in measure 42 is with the left-hand stick across the snare drum, which is generally referred to as a chop or cross-stick. It should not be too loud, and when done correctly should somewhat resemble the sound of a wood block. Measures 43-106 should have a straight-ahead swing feel without the chop. The chop on beats 2 and 4 returns in measure 107 and continues to the end of the piece.

Finally, the full ensemble material in measures 90-106 is the climax of this piece and should be the dynamic level peak.

—Dave Rivello

CONDUCTOR  
248719

# SUMMERTIME

By GEORGE GERSHWIN,  
DuBOSE and DOROTHY HEYWARD  
and IRA GERSHWIN  
Arranged by DAVE RIVELLO

Tempo ♩ = 110 - 120 SWING FEEL

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

GIUITAR

PIANO

BASS

DRUMS

TO HARMON (NO STR)

STICK ACROSS SNARE - 'CHOP' ON 2 & 4

1 2 3 4 5 6 7 8 9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2 (HARMON) SOLO

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17 18 19 20 21

Chords: Gmi, G7(9), Cm7, Am7(b9), D7(9), Gmi

Drum patterns: (9) / (9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27 28 29 30 31 32

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Detailed description of the musical score: This is a conductor's score for the piece 'Summertime'. It features a vocal soloist part with five staves (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone) and a full instrumental ensemble. The instrumental ensemble includes four trumpets (Trp. 1-4), four trombones (Tbn. 1-4), a quartet (Qtr.), piano (Pno.), bass, and drums. The score is written in 4/4 time and begins with a key signature of one sharp (F#). A rehearsal mark [27] is placed above the first measure of the vocal soloist part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. At the bottom, the measure numbers 22 through 32 are listed.

This page contains the musical score for the piece 'Summertime'. The score is arranged for a conductor and includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and SOPRANO. The vocal parts feature melodic lines with lyrics and various musical notations such as slurs and accents.
- Instrumentalists:** TRUMPET 1-4, TENOR 1-4, GUITAR, PIANO, BASS, and DRUMS. The piano part includes chord symbols such as  $A_{m7}(b9)$ ,  $D7(b9)$ ,  $G_{m7}$ ,  $C_{m7}$ ,  $F_{15}$ , and  $Bb_{m7}$ . The drum part includes dynamic markings like  $mf$  and  $mfz$ .

The score is divided into measures numbered 33 through 43. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. A circled number '49' is present in the top right corner of the vocal staves.

Musical score for 'Summertime' featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. The score includes a large red watermark reading 'Preview Only Requires Purchase'.

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPR. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS). Includes a large red watermark 'Preview Legal Use Requires Purchase ONLY' and various musical notations such as chords (Am7, G7, Cm7), dynamics (mf), and performance instructions like 'SOLO (OPT. AD LIB.)' and 'MUTED TRPT. SOLO'. The score is numbered 54 to 64 at the bottom.



Musical score for 'Summertime' featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), trumpet (Tpt. 1-4), trombone (Ten. 1-4), guitar (Gtr.), piano (Pno.), bass, and drums (Drums). The score includes a large red watermark reading 'Legal Use Only Requires Purchase'. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures 65 through 74. Chord symbols are provided for guitar and piano parts.

Measure	Chord Symbols
65	Am7(b9), D7(b9)
66	Gmi9, Cm17
67	Gmi9, Cm17
68	F#9, Bbmi9
69	Am7(b9), D7(b9)
70	Gmi9, D7(b9)
71	Gmi9, D7(b9)
72	Gmi9, D7(b9)
73	Gmi9, D7(b9)
74	Gmi9, D7(b9)

75

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

SASS.

DRUMS

Musical score for 'Summertime' featuring vocal soloists (Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano), woodwinds (Trumpets 1-4, Trombones 1-4), guitar, piano, saxophone, and drums. The score includes dynamic markings such as *mf* and *f*, and includes a large red watermark reading 'Preview Only Requires Purchase'.

75

76

77

78

79

80

81

82

83

84

85

86

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

37 38 39 40 41 42 43 44 45

Chorus

B7(b9)

E7(9#)

A7(b9)

E7(9#)

END SOLO

B7(b9)

A7(b9)

D7(9#)

G7(b9)

(D7(9#))

46

This musical score is for the piece "Summertime" and is arranged for a full orchestra and vocal soloists. The score is written for a conductor's part, showing the first 10 measures of the piece. The vocal soloists include Alto 1 and 2, Tenor 1 and 2, and Baritone. The instrumental ensemble consists of Trumpets 1-4, Trombones 1-4, Clarinet, Piano, Bass, and Drums. The score is in 3/4 time and features a key signature of one sharp (F#). A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "10" is centered at the top. The conductor's part includes cues for various instruments and vocalists, such as "TO HARMON (NO STEM)" and "(HARMON) SOLO". The score is numbered 97 through 106 at the bottom.

107

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

STICK ACROSS SNARE - CHOP ON 2 & 4

Chords: Gmi, G7(b9), Cm7, Am7(b9), D7(b9), Gmi, Cm7, F#9

Drum notation: (S), (S), (S)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126 127 128 129 130

STICK ACCROSS SNARE - CHOP ON 2 & 4

OPT. AD LIS. E7#9 Am#9

Bb m7#9 Am7(b9) D7#9 Gmi Am7(b9) D7#9 Gmi

mezzo-forte (mf)

rit...

(MARBON)

4

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