



# **SUMMERTIME**

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

**Arranged by DAVE RIVELLO**

## **INSTRUMENTATION**

### **Conductor**

**1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ 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 recorded 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 and 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 writer 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 voicing; 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  
24871S

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Tempo ♩ = 110 - 120 SWING FEEL

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

GUITAR

PIANO

BASS

DRUMS

TO HARMON (NO STR)

STICK ACROSS SNARE - "CHOW" ON 1 & 4

1 2 3 4 5 6 7 8 9