

Choeur SSA  
Piano  
MARK HAYES

# SUMMERTIME

GEORGE GERSHWIN  
DUBOSE  
DOROTHY GERSHWIN  
IRA GERSHWIN

Slow  $\text{♩} = 69$   $\text{♩} = \text{♩}^3$   $\text{♩} = \text{ca. } 69-72$  **A**

Sum-mer - time \_\_\_\_\_ and the liv-ing is eas - y. \_\_\_\_\_

Sum-mer - time \_\_\_\_\_ and the liv-ing is eas - y. \_\_\_\_\_

Sum-mer - time \_\_\_\_\_ and the liv-ing is eas - y. \_\_\_\_\_

Detailed description: This system contains the first three staves of the musical score. Each staff is in 4/4 time and begins with a 4-measure rest. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. Dynamics include piano (*p*) and mezzo-piano (*mp*). The lyrics are: "Sum-mer - time \_\_\_\_\_ and the liv-ing is eas - y. \_\_\_\_\_".

9

Fish are jump-ing, \_\_\_\_\_ and the cot-ton is high. \_\_\_\_\_ Oh your

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Fish are jump-ing, \_\_\_\_\_ and the cot-ton is high. \_\_\_\_\_ Oh your

Detailed description: This system contains the next three staves. The first staff has a treble clef, and the second and third have a bass clef. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). The lyrics are: "Fish are jump-ing, \_\_\_\_\_ and the cot-ton is high. \_\_\_\_\_ Oh your".

14

dad-dy's rich \_\_\_\_\_ and your ma is good look - ing. \_\_\_\_\_ So hush, lit-tle ba-by,

dad-dy's rich \_\_\_\_\_ and your ma is good look - ing. \_\_\_\_\_ So hush, lit-tle ba-by,

dad-dy's rich \_\_\_\_\_ and your ma is good look - ing. \_\_\_\_\_ So hush, lit-tle ba-by,

V.S.

Detailed description: This system contains the final three staves. The first staff has a treble clef, and the second and third have a bass clef. The lyrics are: "dad-dy's rich \_\_\_\_\_ and your ma is good look - ing. \_\_\_\_\_ So hush, lit-tle ba-by,". The system ends with "V.S." (Verso).

Sopranos I, Sopranos II, Altos

2

19

don't you cry. One of these

don't. Don't you cry, lit-tle ba-by, don't you cry. One of these

don't. Don't you cry, lit-tle ba-by, don't you cry.

24 **B**

morn-ings you're going to rise up sing - ing.

morn-ings you're going to rise up sing - ing.

One of these morn-ings You're going to sing, you going to

27

Then you'll spread your wings and you'll take to the sky.

Then you'll spread your wings and you'll take to the sky.

rise up and sing. spread your wings and you'll take to the sky.

31

Sopranos I, Sopranos II, Altos

But till that mor-ning there's a noth-ing can harm you With

But till that mor-ning there's a noth-ing can harm you With

But till that mor-ning there's a noth-ing can harm you With

*mp* *mf* *mf*

36

Dad-dy and Mam-my stand - ing by.

Dad-dy and Mam-my stand - ing by.

Dad-dy and Mam-my stand - ing by.

**2** **2** **2**

42

Your Dad-dy, your Mam-my they're stand-ing right close by,

Your Dad-dy, your Mam-my they're stand-ing right close by,

Your Dad-dy, your Mam-my they're stand-ing right close by,

*mf* **3** *cresc.* *mf* **3** *cresc.* *mf* **3** *cresc.*

V.S.

Sopranos I, Sopranos II, Altos

4 45

**C**

stand - ing by. One of these morn-ings \_\_\_\_\_ you're going to rise\_ up

stand - ing by. One of these morn-ings \_\_\_\_\_ you're going to rise\_ up

stand - ing by. One of these morn-ings \_\_\_\_\_ you're going to rise\_ up

48

sing-ing. You're going to rise up and sing! Then you\_ will spread\_ your

sing-ing. You're going to rise up and sing! Then you\_ will spread\_ your

sing-ing. You're going to rise up and Then you'll spread your wings

51

wings, the sky. \_\_\_\_\_ But till that morn-ing \_\_\_\_\_

wings, the sky. \_\_\_\_\_ But till that morn-ing \_\_\_\_\_

and you'll take to the sky. \_\_\_\_\_ But till that morn-ing \_\_\_\_\_

55

there's a noth-ing can harm you With Dad-dy and Mam-my

there's a noth-ing can harm you With Dad-dy and Mam-my

there's a noth-ing can harm you With Dad-dy and Mam-my

59

stand - ing by. Sum-mer - time.

stand - ing by. Sum-mer - time.

stand - ing by. Sum-mer - time.