

# SUMMER BLUES

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Andante (♩ = 127)

Steam - y sum - mer stag - gered in, and al - so lots of\_\_

Steam - y sum - mer stag - gered in, and al - so

The first system of the musical score for 'Summer Blues'. It consists of two staves. The top staff is a vocal line with lyrics 'Steam - y sum - mer stag - gered in, and al - so lots of\_\_'. The bottom staff is a piano accompaniment line with lyrics 'Steam - y sum - mer stag - gered in, and al - so'. The music is in 4/4 time, marked 'Andante' with a tempo of 127 beats per minute. The key signature has two flats (B-flat and E-flat).

rain, lots of rain,\_\_\_ Then lat - er on it cleared a bit, so I real - ly can't

lots of rain,\_\_\_ Then lat - er on it cleared a bit, so I real - ly can't

The second system of the musical score. It consists of two staves. The top staff is a vocal line with lyrics 'rain, lots of rain,\_\_\_ Then lat - er on it cleared a bit, so I real - ly can't'. The bottom staff is a piano accompaniment line with lyrics 'lots of rain,\_\_\_ Then lat - er on it cleared a bit, so I real - ly can't'. The music continues in 4/4 time with the same key signature.

com - plain,, So I packed my pic - nic bas - ket,\_\_\_

— I can't com - plain. So I packed\_\_\_\_\_ I\_\_\_ packed,

The third system of the musical score. It consists of two staves. The top staff is a vocal line with lyrics 'com - plain,, So I packed my pic - nic bas - ket,\_\_\_'. The bottom staff is a piano accompaniment line with lyrics '— I can't com - plain. So I packed\_\_\_\_\_ I\_\_\_ packed,'. The music continues in 4/4 time with the same key signature. A dynamic marking of *mp* (mezzo-piano) is present above the piano staff.

, and head - ed to the shore, But

— I packed my pic - nic bas - ket, and head - ed to the shore\_\_\_\_\_ But

The fourth system of the musical score. It consists of two staves. The top staff is a vocal line with lyrics ', and head - ed to the shore, But'. The bottom staff is a piano accompaniment line with lyrics '— I packed my pic - nic bas - ket, and head - ed to the shore\_\_\_\_\_ But'. The music continues in 4/4 time with the same key signature. A dynamic marking of *p* (piano) is present above the piano staff.

14

sand got in my sand wich, and my sun - burn's real - ly sore! Oh,

sand got in my sand - wich, and my sun - burn's real - ly sore! Oh,

18

sum - mer's hea - vy on the earth, and I per - spire a lot, I

sum - mer's hea - vy on the earth, and I per - spire a lot, I

20

long for shade and a nice cool drink I'm feel - in' pret - ty hot!

a bit slower

long for shade and a nice cool drink I'm feel - in' pret - ty hot!

22 ♩ = 130

*mp*

One af - ter - noon... out in the coun - try side, I climbed

*mf*

One af - ter - noon I took a stroll out in the coun - try - side, I climbed a gate\_\_

27

*poco rall.*

a gate, and this is what I spied:

and wan-dered in... this is what I spied: An an-gry bull came charg

31

His eyes were blaz-ing red, and if I had-n't run like

- ing and his eyes were blaz-ing red, and if I had-n't run like

35

hell, for sure I'd end up dead! Oh, sum-mer is de-light-ful,

hell, for sure I'd end up dead! Oh, sum-mer is de-light-ful,

39

but run-nin's kind-a hard, I need some ice-cold lem-on-

but run-nin's kind-a hard, I need some ice-cold lem-on-

41 *a bit slower*

ade, and a ham - mock in the yard. I thought it might be cool - er,

ade, and a ham - mock in the yard. I thought it might be cool er,

44

in-side a ci - ne - ma, So I bought my-self a tick - et, and this is what

a ci - ne - ma, So I bought a tick - et, and this is what

48 *mf*

I saw: a mov - ie 'bout a hot tin roof, and some - thin' 'bout a

I saw: Dum dum dee dum dum dum - dee dum - dum, dum - dee dum - dee

52 *p*

cat, Dum dum dum dum dum dum dee dum, and my pants stuck where

dum. Their cool - er was - n't work - in' and my pant stuck where



56 *slightly faster*

I sat. Oh, sum-mer is a gosh-darned joy, pro-vid-ed you've got

I sat. Oh, sum-mer is a gosh-darned joy,

59

ice, and a big e-lec-tric fan that's cheap at

if you've got ice, big e-lec-tric fan, that's cheap at

62  $\text{♩} = 129$

twice the price. But sum-mer in the ci-ty, is a whole lot worse

*slower*

twice the price. But sum-mer in the ci-ty, a lot worse

66

by far, You sink in-to the pave-ment, get stuck in

by far, You sink in-to the pave-ment, and your feet get stuck,

70

tar, get stuck in tar. The traf - fic cops\_ are\_ cur - sin',  
your\_ feet get stuck in tar. The traf - fic cops are cur - sin', and

73

bus - ses honk and blare, The heat and noise can drive you nuts, or  
bus - ses honk\_ and\_ blare, The heat and noise can drive you nuts, or

76

*slower* ♩ = 120

fill you with des-pair. Oh\_ sum - mer in the coun - try, and\_  
fill you with des-pair. Oh\_ sum - mer in the coun - try, and\_

80

sum - mer in the town, the sum - mer - blues have  
sum - mer in the town, the sum - mer blues\_ have

83

got me, and I'm feel - in' pret - ty down, I'm feel - in' pret - ty  
got me, and I'm feel - in' pret - ty I'm feel - in' down, I'm feel - in' pret - ty

Detailed description: This block contains the musical notation for measures 83 through 86. It consists of two staves. The top staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody starts on a dotted quarter note, followed by an eighth note, then a quarter note, and continues with various rhythmic patterns including eighth and quarter notes. The bottom staff also begins with a treble clef and the same key signature. It features a more active melody with many eighth and sixteenth notes, often beamed together. The lyrics are written below each staff, with some words split across lines.

87

feel - in' down, I'm feel - in' down. *rall.*  
down, I'm feel - in' pret - ty down. *rall.* I'm feel - in' down.

Detailed description: This block contains the musical notation for measures 87 through 90. It consists of two staves. The top staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is slower, with a 'rall.' (rallentando) marking above the final measure. The bottom staff also begins with a treble clef and the same key signature. It features a more active melody with eighth and sixteenth notes, often beamed together. The lyrics are written below each staff, with some words split across lines.