



Rhapsody in Blue George Gershwin Orchestra Score

2020 Edition and Orchestration
by Tim and Louise Berens



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Score Sample

Rhapsody in Blue

George Gershwin

Orchestrated by Tim Berens, 2020

Revised February 1, 2022

Duration 18:00

Cover photo

A view of New York City from the Empire State Building looking toward the Chrysler building in 1932. Photo credit: Samuel H. Gottscho.

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Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B \flat

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in B \flat

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussionists playing Crash Cymbals, Glockenspiel, Snare Drum, Suspended Cymbal, Bass Drum

Banjo (optional)

Piano Solo

Violin I

Violin II

Viola

Cello

Contrabass

Performing With 2222 Winds

This edition was written to sound lush when performed by either triple (3333) or double (2222) woodwinds. Cues have been added to several wind parts to cover the parts not included when the piece is performed with double winds. To perform with double woodwinds, use these wind parts:

Flute 1

Flute 2

Oboe 1

English Horn

Clarinet 1

Bass Clarinet* **or** Clarinet 2** (see below)

Bassoon 1

Bassoon 2 - Play Contrabassoon cue in bars 228-241

*To perform with Bass Clarinet, ask the English Hornist to play the Clarinet 2 cues included in the English Horn part at bars 7-8, 26-29, 236-241, 321-324, and 343-346.

**To perform with Clarinet 2, ask Bassoon 1 to play the Bass Clarinet cues at bars 41-49, 154-155, 227-235, and ask Trombone 1 to play the Bass Clarinet cue at bars 303-324.

2020 Edition Notes

The primary sources for this edition are the 1924 publication of the Two Pianos, Four Hands edition of *Rhapsody in Blue*, and the original handwritten score by George Gershwin.

This orchestration of *Rhapsody in Blue* is reverent toward Gershwin's musical intentions while taking full advantage of modern notation and printing practices. Its musical form matches exactly the form of the 1924 Two Pianos, Four Hands publication.

This orchestration includes a variety of articulations that are not found in the 1924 original publication, but are found in Gershwin's handwritten score. Other articulations and markings reflect the performance practice that has evolved through the years.

Some wrong notes were corrected in this edition to conform to Gershwin's handwritten score rather than the published two piano edition. Small changes were made to conform to modern notation practices, and great care was taken to ensure readability.

Bar numbers have been added. The parts are designed to allow easy navigation by bar number. Rehearsal numbers were changed to a large bar number in a box. Rehearsal letters were left as they were in the 1924 publication.

All editorial notes in the Piano Solo part apply to the piano solo part in this score. A detailed list of editorial choices in this orchestration is printed on the last page of this score.

Rhapsody in Blue

8
George Gershwin
Orchestrated by Tim Berens

Molto moderato (♩ = 80)

2

3

4

5

6

7

Woodwinds:
Piccolo
Flutes 1,2
Oboes 1,2
English Horn
Clarinet 1,2 in B♭ (1. *tr*, *mf*, 17, 3, 3, *tr*, *mp*, *tr*, *tr*, *tr*, *mp*)
Bass Clarinet in B♭ (*mp*)
Bassoons 1,2
Contrabassoon

Brass:
Horns 1,2 (*p*)
Horns 3,4
Trumpet 1 in B♭
Trumpets 2,3 in B♭
Trombones 1,2 (*p*)
Bass Trombone (*p*)
Tuba (*p*)
Timpani (*p*)

Other:
Percussion
Banjo (*mp*, *E♭*, *mp*)
Piano Solo

Molto moderato (♩ = 80)

Violin I
Violin II
Viola
Violoncello (*pizz.*, *mp*, *pizz.*, *mp*, *arco*)
Contrabass (*mp*, *pizz.*, *mp*, *arco*, *mp*)

9

10

11

12

13

14

15

16

17

Più mosso

poco rit.

A tempo

Picc.

Oboes

Eng. Hn.

Clrnets.

B. Cl.

Bsns.

Cbsn.

Hns. 1,2

Hns. 3,4

Tpt. 1

Tpts. 2,3

Tbns. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Banjo

Piano

11

16

Più mosso

poco rit.

A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

19

20

21

22

23

Moderato assai

Piu Mosso

Picc. *mf* *f* 3 3
 a 2 *mf* *f* 3 3
 Oboes *mf* *f* 3 3
 Eng. Hn. *mf* *f* 3 3
 Clmets. *mf* *f* 3 3
 B. Cl. *mf* *f* 3 3
 Bsns. *mf* *f* 3 3
 Cbsn. *mf* *f* 3 3
 Hns. 1,2 *mp* *p* *mf* *f* 3 3
 Hns. 3,4 *mp* *mf* *f* 3 3
 Tpt. 1 *mp* *Open* *mf* *f* 3 3
 Tpts. 2,3 *mf* *f* 3 3
 Tbns. 1,2 *mf* *f* 3 3
 B. Tbn. *mf* *f* 3 3
 Tba. *mf* *f* 3 3
 Timp. *f* *mf*
 Perc. *f* *mf*
 Banjo *mf* *f* 3 3
 Piano *mf tranquillo* *ten.* *ff*
 Vln. I *arco* *mf* *f* 3 3
 Vln. II *arco* *mf* *f* 3 3
 Vla. *arco* *mf* *f* 3 3
 Vc. *arco* *mf* *f* 3 3
 Cb. *arco* *mf* *f* 3 3

21

Moderato assai

Piu Mosso

Bars 24 to 486 are not included in this preview.

487
Grandioso (not too slow)

Picc.
ff

Oboes
ff

Eng. Hn.
ff

Clmts.
ff

B. Cl.
ff

Bsns.
ff

Cbsn.
ff

Hns. 1,2
ff

Hns. 3,4
ff

Tpt. 1
f

Tpts. 2,3
f

Tbns. 1,2
ff

B. Tbn.
ff

Tba.
ff

Timp.
ff

S. D.
f
Choke crash

Cym.

Banjo
ff

Piano

488

487
Grandioso (not too slow)

Vln. I
div.
ff

Vln. II
div.
ff

Vla.
div.
ff

Vc.
ff

Cb.
ff

489

490

491

492

493

494

495

496

Picc. *mf*

Oboes *mf*

Eng. Hn. *mf*

Clmets. *mf*

B. Cl. *mf*

Bsns. *mf*

Cbsn. *mf*

Hns. 1,2 *mf*

Hns. 3,4 *mf*

Tpt. 1

Tpts. 2,3

Tbns. 1,2

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. D.

Cym.

Banjo *mf*

Piano *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

E_b D_b E_b B E_b D_b D E_b E_b⁷ E_b D_b E_b B E_b D_b D E_b E_b⁷

497

498

499

500

501

502

503

poco a poco rit.

Picc.

Oboes

Eng. Hn.

Clrnets.

B. Cl.

Bsns.

Cbsn.

Hns. 1,2

Hns. 3,4

Tpt. 1

Tpts. 2,3

Tbns. 1,2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Banjo

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

Sus. Cym./Stick

mp

mf

mf

Ab7

Abm7

Eb

Db

Eb

B

poco a poco rit.

8va

8va

504

505

506

507

508

509

510

Molto allargando

molto rit.

Picc. *f* *ff* *fp* *sfz*
 Oboes *f* *ff* *fp* *sfz*
 Eng. Hn. *f* *ff* *fp* *sfz*
 Clrnets. *f* *ff* *fp* *sfz*
 B. Cl. *f* *ff* *fp* *sfz*
 Bsns. *f* *ff* *fp* *sfz*
 Cbsn. *f* *ff* *fp* *sfz*
 Hns. 1,2 *ff* *fp* *sfz*
 Hns. 3,4 *ff* *fp* *sfz*
 Tpt. 1 *f* *ff* *fp* *sfz*
 Tpts. 2,3 *f* *ff* *fp* *sfz*
 Tbns. 1,2 *f* *ff* *fp* *sfz*
 B. Tbn. *f* *ff* *fp* *sfz*
 Tba. *f* *ff* *fp* *sfz*
 Timp. *ff* *fp* *sfz*
 S. D. *f* *fp* *sfz*
 Cym. *ff* *sfz*
 Banjo *f* *ff* *fp* *sfz*
 Piano *ff* *fff* *sfz*
 Vln. I *f* *ff* *fp* *sfz* non-div.
 Vln. II *f* *ff* *fp* *sfz* non-div.
 Vla. *f* *ff* *fp* *sfz* non-div.
 Vc. *f* *ff* *fp* *sfz*
 Cb. *f* *ff* *fp* *sfz*

504

Molto allargando

molto rit.

non-div.

Bar Number	Editorial Action Taken
1	Added glissando in opening clarinet passage, as is widely performed
5-10	Used accents from published score not included in handwritten score
6, 8	Used staccatos in clarinet 1 from handwritten score
11-14	Used articulations in horn 1 from handwritten score
16-19	Used articulations from published score not in handwritten score
20 - 23	Used articulations from published score
26 - 29	Word "Orch" appears twice in handwritten score. Added orchestral accompaniment to this passage
41, 42, 46, 47	Added staccatos to cello and bass clarinet, as in published but not handwritten score
48	Resolved orchestra to F major chord, as in handwritten score
72 - 76	Tutti. Used articulations (especially staccatos) that are in the handwritten score
72-84	Added editorial staccatos to accompaniment parts per contemporary performance practice
75, 76	Changed tenuto to staccato in upper woodwinds, beat 2, as in handwritten score
75-76	Changed bassoon, horn, low strings rhythm to match piano
81-83	Beamed according to Gould
81-84	Added editorial staccatos on accompaniment parts
85-90	Added editorial staccatos on accompaniment parts
91-105	Added staccatos to chord roots in bassoons, using measure 94, rehearsal piano bass clef in the published score as a model
107-114	Used the articulation from the published score. More detailed than handwritten score
114	Added fermata on beat 3 to make the parts easier to read and to reflect current performance practice. This fermata makes the beginning of the A Tempo passage clearer
115-121	Added editorial staccatos in horn parts
152	Added editorial staccatos to low melody parts
155, 157	Used harmony change in last 2 beats from handwritten score, in violins and horns
169	Used handwritten score articulations
228-235 and	
240-242	Used same articulations as the melody in bars 72 to 80 in the oboe and bass clarinet
238	Fixed incorrect C-flat in published score. Used C natural as in handwritten score in Clarinet 1 and Violin I
313-316	Added hairpins to whole notes modeled on hairpins in handwritten score in measures 305-310
425-432	Used accents as in handwritten score
433-434	Used same accents as measures 425-426
461-470	Added editorial staccatos on last eighth note of bars in strings and woodwinds
465	First note in Violin I, Trumpet 1, and Horn 1 is concert G \sharp as in handwritten score.
470	Added editorial tenuto on last eighth note in strings and woodwinds
474	Fixed wrong note. Handwritten score has C \sharp on beat 2. Used C \sharp in Cello, Trombone 2, Horn 3, Clarinet 1
483	Editorial ritard added as is the widespread performance practice of this passage

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