

Score Sample

Rhapsody in Blue

George Gershwin

Chamber Orchestra Edition
Orchestra Score

Orchestrated by Tim Berens
August 1, 2020

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

Flute

Clarinet in B \flat doubling Bass Clarinet

Horn in F

Trumpet in B \flat

Trombone

Tuba

1 Percussionist playing Crash Cymbals a 2, Glockenspiel, Bass Drum, Snare Drum,
Suspended Cymbal

Banjo (Optional)

Piano Solo

Violin I

Violin II

Viola

Cello

Contrabass

Chamber Orchestra 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 pencil score by George Gershwin, which is available on the Library of Congress website.

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 of *Rhapsody in Blue* uses a chamber orchestra instrumentation: Flute, Clarinet in B-flat doubling bass clarinet, Horn in F, Trumpet, Trombone, Tuba, 1 Percussionist, Banjo (Optional), Piano Solo, and Strings.

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 around *Rhapsody in Blue* 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. Some small changes were made to conform to modern notation practices, and great care was taken to ensure readability.

Rehearsal numbers are located in the same bars in the original publication, but were changed to a large bar number in a box. The rehearsal letters were left as they were in the 1924 publication. See **Rehearsal Marks In This Edition**, on page 48, for details.

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 page 49 of this score.

Rhapsody in Blue

Chamber Orchestra Edition

2 3 4 5 6 7 8
George Gershwin
Orchestrated by Tim Berens

Molto moderato (♩ = 80)

Flute

Clarinet in Bb
Bass Clarinet
mf

Horn in F
p

Trumpet in Bb
p *Bucket Mute*

Trombone
p

Tuba
p

Percussion

Banjo
mp *E♭* *mp*

Piano Solo

Violin I
Molto moderato (♩ = 80)

Violin II

Viola

Violoncello
pizz. *mp* *arco*

Contrabass
pizz. *mp* *arco*

9 10 11 12 13 14 15

Più mosso *poco rit.*

Fl. *mp*

Cl. *mp* *p* *10*

Hn. *Solo* *f*

Tpt. *p*

Tbn. *p*

Tba. *p*

Perc.

Ban. *Ab*

Pno.

Vln. I *mp* *3*

Vln. II *mp* *3*

Vla. *p* *pizz.* *mp*

Vc. *p* *pizz.* *mp*

Cb. *p* *pizz.* *mp*

16 17 18 19 20 21 22 23

A tempo **Moderato assai** **Piu Mosso**

Fl. *mf* *f*

Cl. *mf* *f*

Hn. *mp* *p* *mf* *f*

Tpt. *mf* *f* *Open*

Tbn. *p* *mf* *f*

Tba. *mp* *p* *mf* *f*

Perc. *Crash Cymbals a 2* *f* *mf*

Ban. *mp* *mf* *f*

Pno. *mf tranquillo* *ff*

Vln. I *A tempo* *pizz.* *Moderato assai* *arco* *mf* *f*

Vln. II *pizz. arco* *mp* *mf* *f*

Vla. *arco* *mp* *mf* *f*

Vc. *arco* *mp* *mf* *f*

Cb. *mf* *f*

Bars 24 to 486 are not included in this preview.

487

488

Grandioso (not too slow)

Musical score for woodwinds and percussion, measures 487-488. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), and Banjo (Ban.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is Grandioso (not too slow). The dynamic marking is *ff* (fortissimo). The Flute, Clarinet, and Horn parts feature sixteenth-note patterns. The Trumpet and Trombone parts play quarter notes. The Tuba part plays a steady quarter-note bass line. The Cymbal part plays a rhythmic pattern of eighth notes. The Banjo part plays a rhythmic pattern of quarter notes with a key signature change from F# to B.

487

Grandioso (not too slow)

Musical score for strings, measures 487-488. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is Grandioso (not too slow). The dynamic marking is *ff* (fortissimo). The Violin I, Violin II, and Viola parts feature sixteenth-note patterns with a *div.* (divisi) marking. The Violoncello and Contrabass parts play quarter notes.

489 490 491 492 493 494 495 496

Fl. *mf*

Cl. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Cym. *mf*

Ban. *mf*

Pno. *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Rehearsal Marks In This Edition

The original Two Pianos/Four Hands publication of *Rhapsody in Blue* used rehearsal numbers and letters, and it did not include bar numbers. That method of rehearsal marks has fallen out of favor, being replaced by clearly marked bar numbers, which are easier to navigate in rehearsals.

Rhapsody in Blue Chamber Orchestra Edition uses bar numbers throughout and uses the bar number in a box as a rehearsal mark. The rehearsal marks in this edition are in the same bars as in the original publication.

All parts have the same rehearsal marks as the score.

To navigate between the original publication and this edition, the following table indicates the bar number for each rehearsal mark in the original publication.

Rehearsal Mark	Bar Number
1	11
2	16
3	21
4	24
A	30
5	41
B	65
6	72
7	81
8	85
9	91
10	99
11	105
12	115
13	130
14	138
15	146
16	158
17	166
18	172
19	181
C	181
20	200
21	215

Rehearsal Mark	Bar Number
22	228
23	236
24	243
D	256
25	260
26	276
E	276
27	297
F	299
28	303
29	321
30	325
31	343
32	347
33	383
G	387
H	423
34	425
35	433
36	449
37	461
38	471
39	487
40	504

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 celli 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 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 tuba, 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 part
152	Added editorial staccatos to low melody parts
155, 157	Used harmony change in last 2 beats from handwritten score, in violins and flute
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 Violin I
305-310	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
470	Added editorial tenuto on last eighth note in strings and woodwinds
474	Fixed wrong note. Handwritten score has C# on beat 2. Used C# in Cello and Trombone
483	Editorial ritard added as is the widespread performance practice of this passage

Other Publications by Berens Pops Library, LLC

Rhapsody in Blue 2020 Edition

George Gershwin's masterpiece entered the public domain on January 1, 2020. This new edition by Berens Pops Library includes a Piano Solo part, a Rehearsal Piano/Piano Solo part, a new orchestration for triple wind orchestra, and a new orchestration for chamber orchestra. The parts and score are available for purchase rather than rental, which means that your orchestra will own the parts and can perform it as many times in the future as desired without additional rental fees due.

Messages from Mount Rushmore

Messages is a piece for narrator and orchestra that features quotes from George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt, arranged into conversations between them on topics like citizenship, war, music, wisdom, religion and humor. The music is alternately lush, reverent, playful and soaring. Excellent fit for a patriotic program, or for a program for students.

Battle Hymn of the Republic

This 12/8 Gospel setting of *Battle Hymn* will set your audience's toes to tapping and hands to clapping.

Variations on Simple Gifts

The classic shaker song *Simple Gifts* takes a voyage through the orchestra with these variations. Each section of the orchestra is featured in this arrangement, which feels both new and known at first listen.

Pavane con Salsa

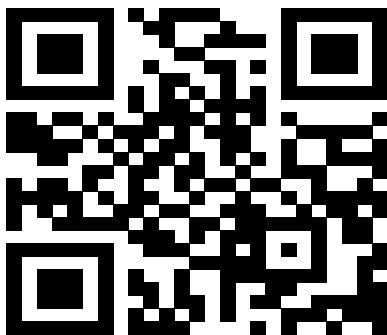
This piece is Gabriel Faure's *Pavane* set atop a salsa groove so enticing, your viola section will break out in dance.

Fernie's Up

This piece for narrator and orchestra tells the tale of Fernie, an unlikely hero of a sandlot baseball game. The music animates the narration and leaves the audience cheering for young Fernie when he overcomes his fear and scores the winning run.

All of the above pieces and many more can be seen by visiting our website:

BerensPopsLibrary.com



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