

george gershwin's
concerto in f
for piano and orchestra
two pianos four hands

\$9.00

NEW WORLD MUSIC CORP.
new york, n.y.

WARNER BROS. PUBLICATIONS INC.
2745 BROADWAY, NEW YORK, N.Y. 10018

C
5
Ger

CONCERTO in F

For PIANO and ORCHESTRA

Two Copies Necessary for Performance

GEORGE GERSHWIN



NEW WORLD MUSIC CORP.

NEW YORK

PRINTED IN U. S. A.



F O R E W O R D

George Gershwin was born in Brooklyn, N. Y., September 1898 and died in Hollywood, July 1937.

Gershwin came to us from the very soil of our great American melting pot. He was intimately acquainted with the grind of life; its perpetual struggle, its joys, its sorrows and its aspirations. He knew his fellow man, was sensitive to his reactions, his likes and dislikes, and as a creative genius was able eloquently to portray in music "the blood and feeling of the American people".

His idiom was the idiom of the day; call it "jazz" or what you will, it was nevertheless a musical expression of a great people. Frowned upon by the musically intelligent as tawdry, cheap and unmusical, yet Gershwin chose the idiom of the people to express himself musically. True, others had done the same, but the tunes of Gershwin were in some way "different". When they were exuberant, they seemed to outstrip all other contemporary attempts at exuberance; and when they were expressive, tender or melancholy, they knew no equal. But something else had crept into the music, something that made itself felt immediately to performer or listener alike. Gershwin had something to say musically, even through the confinements and limitations of the popular song form. Above all, Gershwin wanted to say something.

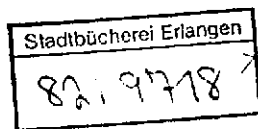
The test came at that memorable concert by Paul Whiteman and his orchestra in a program of "symphonic jazz" at Aeolian Hall February 12th, 1924. Gershwin had written for the occasion his *Rhapsody in Blue*. It became the corner-stone of American musical expression. In it, the serious musician found that the "breach" between the music of the masses, the music of Tin Pan Alley and that of more cultivated taste was actually non-existent. There was music of questionable worth in the classic libraries as well as there was worthless music from the region of Tin Pan Alley — and after all, was it not the people themselves who became both judge and jury in either case?

Following the *Rhapsody in Blue* and its instantaneous success, Walter Damrosch, conductor of the New York Symphony Society, commissioned Gershwin to write a Concerto for piano and orchestra. It was a supreme test, but the CONCERTO IN F resulted and was performed for the first time with Gershwin as soloist under Damrosch with the New York Symphony Orchestra at Carnegie Hall December 3, 1925.

In the opinion of this chronicler, it is his greatest work. Gershwin, for the first time in his life, came to grips with a severe musical form, a form known to the masters and assiduously avoided by many of them. He was confronted with the problems of symphonic orchestration and instrumental balance *per se* and with the solo piano. He was obliged to bring to this formidable structure a musical idiom hitherto never attempted—and he succeeded on all accounts, resulting in a work which, today, after repeated hearings, has lost none of its greatness, freshness or brilliance.

Possibly when those inescapable qualities in Gershwin's music, in the just evaluation which time brings to all things, are truly understood and appreciated, and sound an echo throughout the world, he will have reached his real stature among musicians.

F. Campbell-Watson



Concerto in F

3

For Piano And Orchestra *

I

GEORGE GERSHWIN

Allegro (♩ = 69)

Piano I

Piano II

Horns
Cl.
Viola

8va
Cymb.
Tymp.
8va
B. Cello
8va
Trpt

ff
mf
pp
mp
mf

poco rit.

1 Violin

fa tempo

a tempo

poco rit.

poco rit.

* Small notes in 1st Pianoforte contain additional orchestral notes not practicable for II Pianoforte alone.

CI

© MCMXXVII by NEW WORLD MUSIC CORPORATION
Copyright Renewed

Publisher member of A. S. C. A. P. Made in U. S. A.
International Copyright Secured.
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

a tempo
 (Cl.)
 (Ob.)
 (Cl.)

a tempo.
 (Strings and Wood)
p cresc. (Brass) *f*

meno *ff* *p*

② *a tempo*
2nd Vl.

Vla.
Celli

a tempo
Fl.

meno *ff* *p*

mf *Strings* *poco a poco crescendo*

Fl.
Ob.

mf *poco a poco crescendo*

Wood

Poco meno

I *mf* *Strgu. Hns. Brass*

II *mf* *f marcato* *Tymp.*

3 a tempo

I *R.H. Via. Horns mf* *R.H. Cl.*

II *8va. Cymb.* *B.D.* *S.D.* *Pl. Ob.* *a tempo* *poco a poco cresc.*

I *R.H.* *poco a poco cresc.*

II *poco a poco cresc.*

I *Brass* *cresc.* *Brass* *fff meno mosso*

II *8va.* *cresc.* *meno mosso* *tr.* *fff* *R.H.* *L.H.* *p*

④ SOLO PIANO
Poco meno mosso (♩ = 104)

I

R. H. *glissando* *p*
L. H. *f*

I

L. H.

I

res. * *res.* * *res.* * *res.* *

crece e accel.

I

Più moderato
ritard. *p*

res. * *res.* *

I

⑤ *espressivo*
p a tempo poco rubato e leggiero

II

Vla.
R.H.
p espress.
poco rubato e leggiero

I

II

Liblino

I

gva.....

II

f

Fl. VI. Ob.

mf

B. Cl.

L.H.

L.H.

I

gva.....

II

L.H.

L.H.

L.H.

L.H.

I

⑥

PIANO I.

gva.....

II

f accel.

c1

Molto meno mosso

8va

I

II

subito molto rit

Allegro ($\text{♩} = 74$)

I

II

mf

Furti simile

poco a poco cresc.

8va

I

II

poco a poco cresc.

8

I *Tutti*

II *ff Tutti* *L.H.*

Fl. 2. Viol.

Tuba

Fl. Viol.

Horn

Bans. C.

Bans. C.

I *Tutti*

II *ff Tutti* *L.H.*

Horns

decresc.

Fl. Viol.

decresc.

Bans. C.

9 **Più mosso**
SOLO

I *p cresc.*

II *pp poco a poco cresc.* *tr*

Fl.

I *mf cresc.*

II *mf* *poco a poco cresc.* *tr*

gva

CI

10 (10)

I

II

sva.
f Tutti. *cresc. e accel.*

I

II

Fl. Cl.
R.H.
L.H. p *legato e ritard.*

ff *p* *legato e ritard.*

Bass.

11 *a tempo*
SOLO

I

II

f

Strgs. & wood

a tempo

I

II

Musical score system 1, measures 12-14. It features two staves, I and II, in a key signature of three flats and a 3/4 time signature. The music includes complex rhythmic patterns with triplets and sixteenth notes. A circled measure number '12' is present. Dynamics include *rit.* and *dim.*. The right hand of both staves is marked with *8va* and *3*. The left hand of staff II is marked with *L.H.* and *3*. A *Trpt.* part is indicated in the middle of the system.

Musical score system 2, measures 15-18. It continues the two-staff arrangement. The right hand of both staves is marked with *8va* and *3*. The left hand of both staves is marked with *L.H.* and *3*. The music maintains its complex rhythmic structure.

Musical score system 3, measures 19-21. It includes a *Cadensa* section. The right hand of both staves is marked with *8va* and *3*. The left hand of both staves is marked with *L.H.* and *3*. The right hand of the lower staff is also marked with *R.H. (Do not sustain)*. Dynamics include *rit. e dim.*. A circled measure number '13' is present.

gva...
L.H. simile
R.H.

14 *Alla Breve* (♩ = 88)

Solo p.

Alla Breve (♩ = 88)

R.H. Cl. Horns Bass. Cello

R.H. Horns Cl. Horns. Viol. Bass.

15

R.H. Ob. Viol. Viol. Ob. Viol. Viol. Bass.

I

II

Ob. Fl.

Fl. Ob. Fl.

SOLO

I

II

16

pp subito

cresc.

p Cello R.H.

I

II

p

pp subito R.H. Cello

I

II

p

Fl. Fl.

I

II

Strgs. Wood

mf

8va

p

L.H. R.H.

Horn.

I

II

f

Fl.

p calando

(17) a tempo

I

p

8va

II

a tempo pp

Cl.

I

II

Cl. Horn (closed)

Strgs. pizz. subltto

f-p

Strgs. pizz.

①8

p

pp

Cl. 3

R. H.

Cl. 3

Viol.

Cello

sf-p

Vis.

E.H. Ob.

C.

RR.

①9

cresc.

Horn

cresc.

4th Horn

E.H. Ob. Strgs.

I

II

gva.

f

Solo Horn.

sf - p

I

II

I

II

p

Fl. b.

pp

Bsn.

I

II

pp Strgs.

rit.

Theme

20 Moderato cantabile (♩ = 100)
8va

I

II

Moderato cantabile (♩ = 100)
K.H. Strgs. p

I

II

I

II

21

I

II

cresc.

17

SOLO

I

cresc. *ff*

II

cresc. *ff* R.H. L.H.

I

II

R.H. L.H. rit.

22 Allegro molto (♩ = 120)

I

accentuato

II

All. *Allegro molto* (♩ = 120)

I

II

C I

23

I

II

I

II

24

I

II

I

II

gva

L. H.

R. H.

L. H.

p

(25)

System 1: Treble and Bass staves for I and II. Treble I has a circled 25 and a fermata. Bass I has a fermata. Treble II has a fermata. Bass II has a fermata. Dynamics include *f* and *mf*.

System 2: Treble and Bass staves for I and II. Treble I has triplets and a *R.H.* marking. Bass I has a *mf* marking. Treble II has a *mf* marking. Bass II has a *mf* marking.

System 3: Treble and Bass staves for I and II. Treble I has a *R.H.* marking and triplets. Bass I has a *mf* marking. Treble II has a *mf* marking. Bass II has a *mf* marking.

System 4: Treble and Bass staves for I and II. Treble I has triplets and a *Meno* marking. Bass I has a *Meno* marking. Treble II has a *Meno* marking. Bass II has a *Meno* marking.

Poco meno (♩ = 96)

S I

p scherzando

S I

S I

Fwtd

II

pp

S I

8va...

S I

R. II.

26 Pochissimo meno mosso

The first

I

II

p legato

I

II

p

I

II

I

8va... 27

II

I

II

String I and II staves, measures 1-3. The key signature has three flats. The music features rhythmic patterns with accents and slurs.

I

II

String I and II staves, measures 4-6. The music continues with rhythmic patterns. A *cresc.* marking is present in the first staff of this system.

(28)

Woodwind

Stringa

Strings
Brass
mf

poco a poco cresc.

Woodwind and String/Brass staves, measures 28-31. The woodwind part features a melodic line with slurs and accents. The string/brass part features a rhythmic accompaniment with a *poco a poco cresc.* marking. A *Stringa* marking is present in the woodwind staff.

gva

I

II

gva

I

II

ff rit

I

II

rit

molto rit

Grandioso

29

I

Horn

Handwritten 'Cura' with a downward-pointing arrow.

II

30

I

II

I

II

Rit

I

II

sva

dim

rall

sva

rit.

sva

sva

dim. e rall.

p rit.

81 Allegro (♩ = 108)

I

II

sva

pp

Allegro (♩ = 108)

pp Brass

I

II

sva

p

p Wood

8va
 I *f*
 II *f Strgs.*

loco *Meno mosso*
 I *mf* *8va*
 II *ff* *Tymp.* *Cymb.* *R.H. Dr.* *S.D.* *B.D.* *mf* *8va*

I
 II *p*

I *f* *8va*
 II *ff* *8va*

28

Sua
cresc.
cresc.

Sua
cresc.
cresc.

f-pp
Horns.
R. H. Trombones

cresc.
Horns.
Horns.

Animato
L. H.
ff

I
II

slacc.
simile

I
II

sf-p

I
IIK

sf-p
sf-p

I
II

sf-p

Allegro con brio

34

First system of musical notation. It includes a grand staff with two staves. The upper staff is marked with *mp* and features a melodic line with accents and a *gva* (glissando) marking. The lower staff is marked with *p* and includes the labels *Bassoons* and *Celli*. A *Strings* section is also indicated.

gva

Second system of musical notation. It includes a grand staff with two staves. The upper staff is marked with *ff* and features a melodic line with accents and a *gva* marking. The lower staff is marked with *ff* and includes the labels *Trombones* and *Cymb.*. A *ff Tutti.* marking is present, along with a *cimolo* marking.

35

Third system of musical notation. It includes a grand staff with two staves. The upper staff is marked with *ff* and features a melodic line with accents. The lower staff is marked with *ff* and includes the label *cimolo*. The system concludes with a *c1* marking.

I

(36)

fff

gva

II

fff

I

simile

gva

II

ppp cresc.

pp

p

I

ff

II

ff

fff

II

Adagio **Andante con moto**
Solo Trumpet (muted with felt crown)

Piano I *pp*
Celli

Piano II *pp* Horn I
p B.Cl.
poco accel.

I

II *a tempo*
R.H.

I *mp*

II Via.
2nd Vl.
p Celi
Celli
B.Cl.

I Oboe
D. Bass

II 2nd Vl. Vla.
Celli
Cl.
B. Cl.

This system contains the first system of music. The Oboe part (I) has a melodic line with slurs and accents. The D. Bass part (I) provides a harmonic accompaniment. The 2nd Violin and Viola parts (II) play a rhythmic pattern of eighth notes. The Cello part (II) has a similar rhythmic pattern. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts (II) play a steady eighth-note accompaniment.

I ①

II

This system contains the second system of music. The Violin I part (I) has a melodic line with a circled '1' above the first measure. The Violin II part (II) has a rhythmic accompaniment of eighth notes.

I

II

This system contains the third system of music. The Violin I part (I) has a melodic line with slurs. The Violin II part (II) has a rhythmic accompaniment of eighth notes.

I Oboe
VI. muted
calmato
EH.
Vla. muted

II

This system contains the fourth system of music. The Oboe part (I) has a melodic line with slurs. The Violin I part (I) has a melodic line with slurs. The Violin II part (II) has a rhythmic accompaniment of eighth notes. The Viola part (II) has a rhythmic accompaniment of eighth notes. The parts are marked with 'VI. muted calmato' and 'Vla. muted'.

I *Horns muted* *poco rit.* *a tempo* *pp* *Trpt.*
 II *Cl.* *pp a tempo.* *B.C.*
 I *mp*
 II *Vla.* *p* *Celli*
 I *SOLO* *pp stacc.*
 II *E.H.* *Eng Horn, Bassoon* *Celli*

Detailed description of the musical score: The score is for page 34 and consists of six systems of staves. The first system includes Horns I and II, Trumpets, and Cello I. The second system includes Cello II and Bassoon/Contrabass. The third system includes Horns I and II. The fourth system includes Horns I and II, Viola, and Cello I. The fifth system includes Horns I and II, English Horn/Bassoon, and Cello I. The sixth system includes Horns I and II, English Horn/Bassoon, and Cello I. The music is in a minor key with a 3/4 time signature. Performance markings include 'Horns muted', 'poco rit.', 'a tempo', 'pp', 'mp', 'pp stacc.', and 'SOLO'. Instrument abbreviations include 'Trpt.', 'Cl.', 'B.C.', 'Vla.', 'E.H.', and 'Celli'.

③ Più mosso

I

stacc.

II

Più mosso

pp Strings (strummed)

Res.

Cl.

B.H.

I

gva.....

II

Strs.

I

stacc.

stacc.

II

Cl.

Str.

Cl.

Str.

gva.....

Cl.

B.H.

I

gva.....

II

Fl.

Cl.

Str.

Str.

Cl.

The musical score is divided into four systems, each with a first and second part (I and II).
System 1: The first part (I) consists of two staves (treble and bass clef) with rhythmic patterns. The second part (II) also has two staves, with the upper staff featuring a melodic line for the *Singa.* instrument and the lower staff providing harmonic support. Annotations include *Sua Fl.* and *Obue* with arrows pointing to specific notes.
System 2: The first part (I) includes dynamic markings *rit*, *a tempo*, *poco rit*, and *pp a tempo*. The second part (II) includes *rit a tempo*, *poco rit*, and *p a tempo*. The *Wood* instrument is indicated with an arrow.
System 3: The first part (I) begins with a circled number 4. The second part (II) features a complex rhythmic pattern in the upper staff.
System 4: The first part (I) continues with rhythmic patterns. The second part (II) has a melodic line in the upper staff.

I

II

I

II

Trpt.
Tromb.

p *pp*

I

II

p *cresc.* *gva.* *poco rit.*

p *Via.* *Ob.* *Cl.* *poco rit.*

5

gva...

mf a tempo.

VI-Cl.

Hp.

mp a tempo.

Stringa, Hns.

gva...

gva...

Fl. Cl. VI.

⑥ *gva.....*

stacc. *legato*

gva..... *gva.....*

gva..... *gva.....* *gva.....*

2 Ob.
2 Bassoons

poco rit

a tempo

poco rit

Bassoon

Strings

Vi. Solo

⑦ *Poco meno mosso*

gua

Più mosso

Cl.

B.CI.

Bassoon

II V. Vla.

rit

⑧ *Tempo I*

Fl.

Trpt.

Tempo I

Cl.

p

B.CI.

R.H.

L.H.

I

II

T-tp.

R. H.

L. H.

I

II

Vla.

Celli

R. H.

L. H.

I

SOLO

p rubato

rit.

I

deliberato

R. H.

poco a poco accel. e dim.

I

gva.

Moderato

pp

p

I

p *dim.* *p egualmente* *p*

I

Cadensa

div

gva.....

I

div

gva.....

10

L.H. **Espressivo con moto**

Str.
Ob.
E.H.

mf

Wood,
Brass

I

II

I

gra. mf

II

I

II

Str. ponticello

Horn

I

11

II

poco accel.

I

mp

Più moderato

12

II

mp dolce p String quartet

Fl.

44

I

II

p

ten.

I

II

p

mf Strings

13 Tempo I

I

II

p

Ob.

Cl.

poco rit e dim.

Cello/Db.

mf

I

II

p

p

I

II

gva

I

II

14 Più mosso

L.H.

gva!

Tutti

I

II

gva

I *8va*

VC

15 *8va*

I *Tutti poco a poco cresc. e accel.*

II *Tutti poco a poco cresc. e accel.*

I *8va*

II

16 *loco* *SOLO*

I *ff* *simile*

II *Poco meno* *Più mosso*

Brass *sva.* *sva.* *sva.* *sva.* *sva.* *sva.*

I

II

sva. *ff* *Tutti.* *sva.*

I

II

sva. *ff* *sva.* *sva.* *sva.*

(17) *Tempo I*

I

II

Flute *Tempo I* *p*

I

II

sva. *rit* *p* *Ob.* *Fl.* *Cl.* *p* *rit*

III

Allegro agitato

Piano II

ff *R.H.*
Violas
O.
Tromb.
Bassoon
Frpts.
Horns

Listesso tempo

II

Strings & Wood
Frpts.

II

Brass
Strings
Wood
Frpts.
Horns
1

II

Frpts.
Tromb.

I

SOLO
marcato
Frpts.
Tromb.

II

Listesso tempo

The musical score consists of five systems of staves. The first system (measures 1-4) shows the piano accompaniment with a treble and bass clef. The second system (measures 5-8) continues the piano part. The third system (measures 9-12) includes the piano part and the beginning of the orchestral part. The fourth system (measures 13-16) shows the piano part and the continuation of the orchestral part. The fifth system (measures 17-20) concludes the page with a 'poco rall.' marking.

Performance markings include *mf* (mezzo-forte) in measure 13, *stacc.* (staccato) in measure 15, and *poco rall.* (poco rallentando) in measures 17 and 19. The orchestral part is marked for *Strings*, *Wood*, and *Brass*. A *Xyl.* (xylophone) part is also indicated in measure 15.

I *pa tempo*

II *a tempo*

I *8va...*

II

I *decresc.* *poco a poco cresc.*

II

I *f > mf* *gliss*

④ *marcato*

I

f

II

f Horns

Tuba

Bass

I

II

R.H.

I

II

L.H.

R.H.

legato

Cl.

Ob.

p dolce

I

leggiero

p

II

pp Strings

14

I

II

I

II

I

Celli

II

5

III

L'istesso tempo

I

II

I

II

6

I

II

Celli
Bassoon

f R. H. R. Cl.

Horn

I

II

Horn

Trpt.

Str.

Ob. Cl.

Ob. Cl.

7

Poco meno con grazia

First system of music for measures 7-8. It consists of two staves, I and II. Staff I contains parts for Horn and Cello. Staff II contains parts for Trumpet and Strings. The music is in 2/4 time and features a melodic line in the Horn and Cello, and a rhythmic accompaniment in the Trumpet and Strings.

8

a tempo SOLO

Second system of music for measures 8-9. It consists of two staves, I and II. Staff I contains a SOLO part for the Horn. Staff II contains parts for Flute, Clarinet, Horn, and Trombone. The music is in 2/4 time and features a melodic line in the Horn and Flute, and a rhythmic accompaniment in the Clarinet, Horn, and Trombone.

Third system of music for measures 9-10. It consists of two staves, I and II. Staff I contains a SOLO part for the Flute. Staff II contains parts for Piccolo Flute and Trombone. The music is in 2/4 time and features a melodic line in the Flute and Piccolo Flute, and a rhythmic accompaniment in the Trombone.

9

Fourth system of music for measures 10-11. It consists of two staves, I and II. Staff I contains parts for Violins and Trumpet. Staff II contains parts for Flute, Clarinet, and Cello. The music is in 2/4 time and features a melodic line in the Violins and Trumpet, and a rhythmic accompaniment in the Flute, Clarinet, and Cello.

1

10

8va
SOLO

Listesso tempo

R.H.

Listesso tempo

8va

I

mf

I

II

11

I

II

f Wood

f Strings Brass

I

mf

rit.

Poco meno con grazia

II

mf

rit.

Poco meno con grazia

12 A tempo

gva. *f legato*

A tempo

gva. *W.W.*

Brass

f p f p f p f p

gva.:

SOLO

f R.H.

p

13

p leggiero

legato Strings

Et. Bassoon

p

I

II

I

II

I

II

I

II

⑮ *A tempo*

mp

p

⑯ *marcato*

Brass

f Brass

17

Wood

SOLO

R.H.

L.H.

L.H.

p

p

18

R. H.
L. H.
Xyl
p
gva
gva bassa:

gva
gva bassa:

19

p
leggero L. H.
p Strings, Wood
leggero

The musical score is arranged in four systems, each containing a grand staff (treble and bass clefs) for piano and a single staff for horn. The piano part is marked with *mf* in the first system. The horn part includes performance instructions such as *rit.* and *Horns*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *sva.* (sforzando) and *rit.* (ritardando). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score concludes with a double bar line and repeat signs.

Poco meno *A tempo*

con grazia

mf *dim.* *2^a*

poco a poco cresc.

20 *8va* *8va*

f *Wood* *Tutti.*

Lo stesso tempo *Lo stesso tempo*

I

II

III

IV

V

I
 II
 L. H.

I
 II
 21
sva.

I
 II
poco rit
 Cymb
 Crash

22 Tempo I Grandioso

I

Tempo I Grandioso

Horn

8va

ff

II

I

II

8va

I

8va

II

8va

I

II

Sua.

dim.

molto rit.

rall.

Sua.

dim. e rall.

molto rit.

23

Con brio

f

R. H.

brillante

Con brio

II

I

I

II

L. H.

I

II

Meno mosso

I

II

I

II