

Rehearsal Piano/Solo Piano

Rhapsody in Blue

George Gershwin

2020 Edition

by Tim and Louise Berens



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Rhapsody in Blue

George Gershwin

Molto moderato (♩ = 80)

Rehearsal Piano (Orchestra)

tr 17 *mf* (Clarinet)

4

tr *tr* *tr*

8

tr *tr* *tr* 11 Più mosso

12

poco rit. 3 *tr* 10

16 **A tempo**

p 3 3

19 **Moderato assai**
(Solo piano)

mf tranquillo

ten.

21 **Piu Mosso**

ff

Moderato assai

Piu Mosso

f

22 **Scherzando (commodo)**
(Solo)

mp poco scherzando

legato

24 **Scherzando (commodo)**

25

mp

28

pochissimo rall.

(A) *a tempo*

p

ten.

pochissimo rall.

a tempo

p

ten.

31

(Solo piano)

ten.

ten.

ten.

33 *f martellato*

35 *ff*

37 *pp* *poco rall.* 17

38 *mf*

41 **Più mosso**
(Solo Piano)

(L.H.)

poco rit.

Più mosso
(Rehearsal Piano)

poco rit.

mf

43

mf

46 **Più mosso**

(L.H.)

poco rit.

R.H.

poco rit.

mf

48

p tranquillo
L.H.

p

52

(Solo piano)

f deciso

p scherzando

R.H.

55

Poco agitato

p poco cresc.

57

mf

cresc.

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

Great care was taken to ensure the accuracy of this edition. Edits were made to the score for a variety of reasons. Some edits convey widely-used articulations that were not in either of the original sources, but conform to contemporary performance practice of the piece. 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. Page turns work in favor of the piano soloist in the Piano Solo part, and work in favor of the rehearsal pianist in the Rehearsal Piano/Piano Solo part.

Rehearsal numbers were changed to a large bar number in a box. The rehearsal letters were left as they were in the 1924 publication. All pedal markings are exactly as they were in the original publication. Parentheses were removed from courtesy accidentals.

This edition's notation conforms to the notation practices defined in *Behind Bars*, by Elaine Gould, published by Faber Music.

The editors wish to thank Frank Proto, Michael Chertock, Brian Cashwell, and Julie Spangler for their expert advice on revisions to this edition.

The editorial choices are documented by bar number and action taken on the following page.

All of the editorial changes that are documented in the Piano Solo part also apply to the solo part in the Rehearsal Piano/Piano Solo part.

Bar Number	Editorial Action Taken
85	Editorial staccatos added
114	Added fermata to ease reading
115-122	Added editorial staccatos to right hand
152	Added editorial staccato/tenuto markings
155, 157	Used harmony change in last 2 beats from handwritten score
238	Fixed incorrect C-flat on beat 1 in published score. This note is C natural in the handwritten score
315	Added tie on B to next bar
425-432	Used accents as in handwritten score
433-434	Used the same accents as 425-426
461-470	Editorial staccatos added on last eighth note of these bars
470	Editorial tenuto added on last eighth note of the bar
474	Wrong note fixed. Handwritten score has C# on beat 2 in the left hand
483	Editorial ritard added, as it is customarily played
481-486	Added editorial dynamics