

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.
27 West 57th Street • New York, N.Y. 10019

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.

FOREWORD

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.

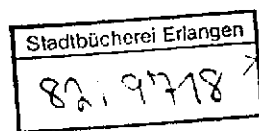
The test came at that memorable concert by Paul Whiteman and his orchestra in a program of "symphonic jazz" at Aeolian Hall February 12th, 1924. Gershwin had written for the occasion his *Rhapsody in Blue*. It became the corner-stone of American musical expression. In it, the serious musician found that 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

Horns
Cl.
Viola

mf-pf

Piano II

Allegro (♩ = 69)

Cymb.
Tymp.

8va
8va
8va

B. Cello

ff

S.D.
B.D.

mf

Trpt

1 Violin

poco rit.

fa tempo

mp

Ban.

pp

a tempo.

mf-pf

pp

poco rit.

pp

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.
 Cello

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.* *S.D.* *Ob.* *B.D.* *a tempo* *poco a poco cresc.* *Trpts.*

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

glissando
R. H.
p
f

I

p
3
p
3
Ped. *

I

p
3
p
3
Ped. *

I

Più moderato
p
ritard.
p
ritard.
Ped. *

5

I

espressivo
p a tempo poco rubato e leggiero
espress.
poco rubato e leggiero

II

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

I

II

gva.....

I

II

f

Fl. VI. Ob.

mf

B. Ch.

L.H.

L.H.

gva.....

I

II

L.H.

L.H.

L.H.

⑥

PIANO I.

f accel.

gva.....

I

Molto meno mosso

8va.

I

I

subito molto rit.

Allegro (♩ = 74)

I

Strs.

B.Cl.

Fl.

Strs. L.H.

poco a poco cresc.

Allegro (♩ = 74)

II

mf

Tutti

simile

poco a poco cresc.

Ob.

Cl.

Trpt.

Ob.

Bsn.

8va.

Picc.

Fl.

I

Trpt.

Fl.

II

Trbs.

⑧

Tutti

ff *Tutti* *L.H.*

Fl. 2. Viol.

Tuba
Fl. Viol.

Horn
Bass.
Tr.
C.

Tutti

ff *Tutti* *L.H.*

Horns
decresc.

Fl. Viol.
decresc.

Bass.
Tr.
C.

⑨ *Più mosso*
SOLO

p *cresc.*

Fl.

Cl. *tr.* *poco a poco cresc.*

mf *cresc.*

gva. *tr.*

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

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
H.H.

Strgs. & wood

a tempo

I

II

c1

The musical score is arranged in two systems, each with two staves (I and II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 12 is marked with a circled '12'. Measure 13 is marked with a circled '13'. The score features intricate arpeggiated patterns in both hands, often marked with '3' for triplets. Dynamic markings include 'rit e dim.' (ritardando and diminuendo) and 'sva' (sforzando). In measure 13, there are specific instructions for the right hand: 'L.H.' (Left Hand), 'R.H.' (Right Hand), and 'Cadensa' (Cadenza). A note in the right hand of measure 13 is marked 'n.it.' (non tenuto). The bottom right of the page contains the page number 'c 1'.

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

14) *Alla Breve* ($\text{♩} = 88$)
Solo P.
p
3
II
Alla Breve ($\text{♩} = 88$)
R.H.
Cl.
Horns
Cl. Hens.
Cello
Bass.

I
Horns
Cl. Hens.
II
Viol.

15)
I
II
Ob. Viol.
Fl. Viol.
Ob. Viol.
Viol.

I

II

Ob. Fl.

Fl. Ob. Fl.

I

II

SOLO

16

pp subito

cresc.

p Cello R.H.

I

II

p

pp subito R.H. Cello

I

II

Fl. Fl.

p

I

II

Strgs.
Wood

mf

p

L.H. R.H.

Horn.

I

II

p

f

p calando

I

II

(17) *a tempo*

p

pp

a tempo

I

II

a tempo

p

f-p

f-p

Cl.
Horn (closed)

Strgs. pizz.
sublto

Strgs. pizz.

18

p

pp

Cl. 3

R. H.

Cl. 3

Viol.

Cello

sf-p

Vis.

E.H. Ob.

C.

RR.

19

cresc.

E.H. Ob.

Strgs.

4th Horn

Horn

cresc.

I

II

gva.

f

Solo Horn.

sf - p

I

II

I

II

p

Fl. b.

pp

Bsn.

I

II

pp Strgs.

rit.

20 Moderato cantabile (♩ = 100)
8va

I *pp*

II *M.H. Strgs. p*

Moderato cantabile (♩ = 100)

I *8va.....*

II

8va.....

I

II *cresc.*

21

I

II

SOLO
cresc. *sva.*

22 *All.* *Allegro molto* (♩ = 120)
accentuato

23

24

(25)

System 1: Treble and Bass staves for two pianos (I and II). Piano I has a treble clef and a bass clef. Piano II has a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The system starts with a circled number 25. Piano I has a series of chords in the right hand and a melodic line in the left hand. Piano II has a similar melodic line in the left hand and rests in the right hand.

System 2: Treble and Bass staves for two pianos (I and II). Piano I has a treble clef and a bass clef. Piano II has a treble clef and a bass clef. The key signature is two flats. The system features complex rhythmic patterns with triplets and sixteenth notes in both hands of both pianos. A dynamic marking of *pp* is present. A marking *R.H.* is visible above the right hand of Piano I.

System 3: Treble and Bass staves for two pianos (I and II). Piano I has a treble clef and a bass clef. Piano II has a treble clef and a bass clef. The key signature is two flats. The system features complex rhythmic patterns with triplets and sixteenth notes in both hands of both pianos. A dynamic marking of *pp* is present. A marking *R.H.* is visible above the right hand of Piano I.

System 4: Treble and Bass staves for two pianos (I and II). Piano I has a treble clef and a bass clef. Piano II has a treble clef and a bass clef. The key signature is two flats. The system features complex rhythmic patterns with triplets and sixteenth notes in both hands of both pianos. A dynamic marking of *Meno* is present. A marking *rit* is visible above the right hand of Piano I.

Poco meno (♩ = 96)

I *p scherzando*



I



I



II *pp*



I

8va...



I

R. II.



26 Pochissimo meno mosso

I

II

p legato

I

II

p

I

II

I

II

I

II

Detailed description: This system contains the first three measures of the piano accompaniment. It is divided into two staves, I and II. Staff I consists of a treble and bass clef pair, with the treble clef part featuring eighth-note chords and sixteenth-note runs. Staff II also consists of a treble and bass clef pair, with the bass clef part playing a steady eighth-note accompaniment and the treble clef part playing a melodic line with eighth notes.

I

II

cresc.

Detailed description: This system contains measures 4 through 6. The piano part continues with similar textures. In measure 5, a *cresc.* (crescendo) marking is placed above the piano I staff. The piano II staff features a melodic line that includes a triplet of eighth notes in measure 6.

(28)

I

Woodwind

II

Strings
Brass
mf

poco a poco cresc.

Sua

Detailed description: This system contains measures 28 through 31. It is divided into two main sections, I and II. Section I (measures 28-30) is for the Woodwind section, with a treble clef staff showing complex chordal textures. Section II (measures 28-31) is for the Strings and Brass, with a treble clef staff showing block chords and a bass clef staff with a steady accompaniment. A *poco a poco cresc.* marking is placed above the strings/brass staff. The word *Sua* is written above the woodwind staff in measure 31, with a dotted line extending to the right.

gva

I

II

gva

I

II

ff rit

I

II

molto rit

Musical score for two piano parts, I and II. Part I (top) features a complex rhythmic pattern with triplets and sixteenth notes, marked with *8va* and *dim*. Part II (bottom) has a similar but simpler rhythmic pattern, marked with *dim. e rall.* and *p rit.*

81 Allegro (♩ = 108)

Musical score for piano part I of section 81. It begins with a *pp* dynamic and a *8va* marking. The music consists of a steady eighth-note pattern.

Musical score for piano part II of section 81. It begins with a *pp* dynamic and is marked *Allegro (♩ = 108)*. The music features a rhythmic accompaniment with eighth notes and chords.

Musical score for piano parts I and II of section 81. Part I (top) is marked *p* and *8va*. Part II (bottom) is marked *p* and includes a *Wood* (woodwind) part. The music continues with eighth-note patterns.

8va
I
f
II
f *Sirgs.*

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

I
II
p

I
f *8va*
II
ff *3* *p*

28

Sua
cresc.
cresc.

Sua
cresc.
cresc.

p
f-pp
Horns
R. H. Trombones

cresc.
Horns
Horns

Animato
L. H.
ff

39

I

slacc.

simile

II

I

II

sf-p

I

II

sf-p

sf-p

I

II

c1

30

Allegro con brio

34

mp

gva.....

*p Bassoons
Celli*

Strings

gva.....

35

ff

Trombones

Cymb.

ff Tutti.

cimolo

c1

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* *pp*

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

I
mp

II
a tempo *R.H.* *Via. 2nd Vl.* *p* *Celli* *Cl.* *B.Cl.*

I Oboe
D. Bass

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

I ①

II

I

II

I Oboe
Vl. muted
calmato
EH
Vla. muted

II

I
 Horns muted
 poco rit.
 a tempo
 Trpt.
 pp

II
 Celli
 Cl.
 pp a tempo.
 B.C.

I

II

I
 mp

II
 p
 Celli
 Via.

I
 SOLO
 pp stacc.

II
 E.H.
 Eng Horn, Bassoon
 Celli

③ Più mosso

I
 II
 Più mosso
 pp Strings (strummed)
 Resn.
 stacc.
 I
 II
 Strs.
 I
 II
 stacc.
 Str.
 Cl.
 E.H.
 Str.
 gua.....
 I
 II
 Fl.
 Str.
 Cl.
 gua.....
 cii

The image displays three systems of musical notation, each consisting of piano (I and II) and orchestra (I and II) parts. The key signature is three flats (B-flat major or D-flat minor). The first system features piano parts with eighth-note patterns and orchestra parts with woodwinds. The second system includes performance directions such as *rit*, *a tempo*, *poco rit*, and *pp a tempo*, along with woodwind entries for *Wood* and *Oboe*. The third system includes a circled number 4 and a *pp* dynamic marking.

I

II

8va fl.

8va fl.

Oboe

Sings.

rit a tempo.

poco rit pp a tempo.

Wood

rit a tempo.

poco rit p a tempo.

4

pp

I

II

I

II

Trpt.
Tromb.

p *pp*

I

II

p *cresc.* *8va.* *poco rit.*

p *Vla.* *Cl.* *poco rit.*

⑤

gva...

mf a tempo.

Hr.

mp a tempo.

Vi. Cl.

Stringa, Hrn.

gva...

gva...

Fl. Cl. Vi.

011

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*

gna

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

R.H.

L.H.

Tpt.

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

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

gr.: gra.: gra.: gra.: gra.: gra.:
 I *mf*

I
 II *Str. ponticello*
Horn

I
 II *poco accel.*

Più moderato
 I *mp*
 II *mp* *Fl.* *dolce* *p* *String quartet*

44

I

II

I

II

p

ten.

p

mf Strings

13 Tempo I

I

II

p

Ob.

Cl.

poco rit e dim.

Celli *dim.*

I

II

I

II

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 *Timp.*

Poco meno *Più mosso*

c II *mp*

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

I

II

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

ff *Tutti.*

I

II

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

ff *gva.* *gva.* *gva.* *gva.* *gva.*

(17) *Tempo I*

I

II

Flute *Tempo I* *p*

I

II

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

rit *rit*

p *Ob.* *Fl.* *Cl.* *p*

III

Allegro agitato

Piano II

ff R.H.

Violas
OI.
Tromb.
Bassoon
Frpts.
Horns

Listesso tempo

II

Strings & Wood
Frpts.

II

Brass
Strings
Wood
Frpts.
Horns
Wood

1

II

Frpts.
Tromb.

I

SOLO
marcato

II

Listesso tempo

The musical score is divided into five systems. The first system (measures 1-4) features a piano part with a complex rhythmic pattern of eighth and sixteenth notes. The second system (measures 5-8) continues this pattern. The third system (measures 9-12) shows the piano part with a crescendo hairpin. The fourth system (measures 13-16) includes a second ending marked with a circled '2'. The orchestra enters in measure 13 with a woodblock part marked 'Xyl.' and a string part marked 'stacc.'. The fifth system (measures 17-20) features a 'poco rall.' marking and a woodblock part with a 'poco rall.' marking.

②

mf

Sva.

Xyl.

stacc.

Strings
Wood
Brass

poco rall.

poco rall.

I *pa tempo*

II *a tempo*

I *3* *8va...*

II

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

I *f > mf* *gliss*

④ *marcato*

I

f

II

f Horns

Tuba

Bass

I

II

R.H.

I

II

legato

Cl.

Ob.

R.H.

L.H.

p dolce

leggiero

I

pp Strings

II

The image displays a musical score for three systems. Each system consists of two staves for piano (I and II) and one staff for cello (C III). The piano parts feature complex rhythmic patterns with frequent chords and arpeggios, often marked with '7' for seventh chords. The cello part is primarily a rhythmic accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings. A circled number '5' is placed above the piano staff in the third system, indicating a specific measure. The key signature is B-flat major, and the time signature is 3/8.

L'istesso tempo

I

II

I

II

mf R. H.

⑥

I

II

Celli Bassoon

Horn

Trpt.

I

II

Horn

Trpt.

Str.

Ob. Cl.

Vl. Fl.

⑦

Poco meno con grazia

I *mf* Horn
 Cello

II *f* Trpt.
p Strings *rit.*

⑧

a tempo.

SOLO

I *mf*

II *a tempo.*
 Fl. Cl. *mf*
 Horn Str. Tromb.

I

II *Picc.* Fl. #2

⑨

I *p marcato* Violins

II Fl. Cl. Trpt.
 K. No. 2 Cello

10

8va
SOLO

I

II

I

II

I

II

mp

Ob.

Trpt.

p

Listesso tempo

I

II

R.H.

Listesso tempo

8va.

I

mf

II

I

11

II

I

f Wood

II

f Strings Brass

I

Poco meno con grazia

mf rit.

II

Poco meno con grazia

mf rit.

12 A tempo

gva.
 I *f legato*
 II *A tempo*

gva.
 I *W.W.*
 II *Brass*
f-p f-p f-p f-p f-p f-p
gva.:

SOLO
 I *f R.H.*
 II *p*
 III *legato Strings*
Et. Bassoon
p

p leggiero
 I
 II
 III

I

II

I

II

I

II

I

II

Poco rubato

Poco rubato

⑮ *A tempo*

mp

A tempo

p

A tempo

⑯ *marcato*

marcato

Brass

f

f

f

f

17

Wood

p

SOLO

R.H.

L.H.

p

p

p

p

18

R. H.
mf
Xyl
p
gva bassa:
gva

mf
gva
gva bassa:
mf

19

p
leggiere L. H.
p Strings, Wood leggiere

The musical score is arranged in four systems, each containing two staves (I and II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern in the upper staff. The second system begins with a *sva.* (sustained) marking. The third system includes a *rit.* (ritardando) marking and a section for *R.H. Horns*. The fourth system starts with a *mf* (mezzo-forte) dynamic. The score concludes with a double bar line and repeat signs.

Poco meno
con grazia
A tempo
mf
dim.
poco a poco cresc.
20
8va
Wood
Tutti
8va
Lo stesso tempo
Lo stesso tempo

The musical score is arranged in five systems. The first system shows a piano introduction with a tempo change from *Poco meno* to *A tempo*. The second system continues the piano part with a *mf* dynamic and a *dim.* marking. The third system features a *poco a poco cresc.* marking. The fourth system includes a woodwind part starting at measure 20 with a *f* dynamic and *Wood* marking, and a *Tutti* marking for the piano accompaniment. The fifth system shows the piano part with *Lo stesso tempo* markings and a *f* dynamic.

Musical score for measures 1-5. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System II also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music features complex chordal textures with many accidentals and dynamic markings such as accents and slurs. A 'L. H.' marking is present in the first measure of system II.

Musical score for measures 6-10. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System II also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats and the time signature is 2/4. Measure 6 is marked with a circled '21'. The music features a prominent melodic line in the upper staff of system I, with 'Sua...' markings above measures 7 and 8. The lower staves provide a rhythmic accompaniment with various chordal patterns.

Musical score for measures 11-15. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System II also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats and the time signature is 2/4. The music features a melodic line in the upper staff of system I with 'poco rit' markings in measures 12 and 13. The lower staves continue with rhythmic accompaniment. A 'Cymb. Crash' marking is present in the final measure of system II.

22 **Tempo I**
Grandioso

ff

Horn

8va

ff

8va

8va

I

II

I

II

I

II

I

II

I

II

Sua.

dim.

molto rit.

raff.

Sua.

dim. e rall.

molto rit.

23

Con brio

f

R. H.

brillante

Con brio

I

II

I

I

II

L. H.

I

II

gua.

I

II

Meno mosso

gua.

marcatissimo

I

II

ff

mf poco accel. poco rit molto rit

ff

ff

p poco accel. poco *mf* rit molto rit

fff

Fine

Fine