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

$9.00
NEW WORLD MUSIC CORP.
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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 o 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 "jozz" ar what you will, it was nevertheless a musical expressian 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 oll other cantemporary attempts at exuberance; and when they were expressive, tender or melancholy, they knew no equal. But samething else had crept into the music, something that made itself felt immediately to performer ar listener alike. Gershwin had something to say musically, even through the canfinements and limitations of the popular song form. Above all, Gershwin *wanted* to say something.

The test came ot that memorable concert by Paul Whiteman and his orchestra in a program af "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 af Tin Pan Alley and that of mare 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 piono and orchestra. It was a supreme test, but the CONCERTO IN F resulted and was performed far 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 symphanic orchestration and instrumental balance *per se* and with the solo piano. He was obliged to bring to this formidable structure a musicol idiom hitherto never attempted— and he succeeded on all accounts, resulting in a work which todoy, 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 hove reached his real stature among musicians.

F. Campbell-Watson

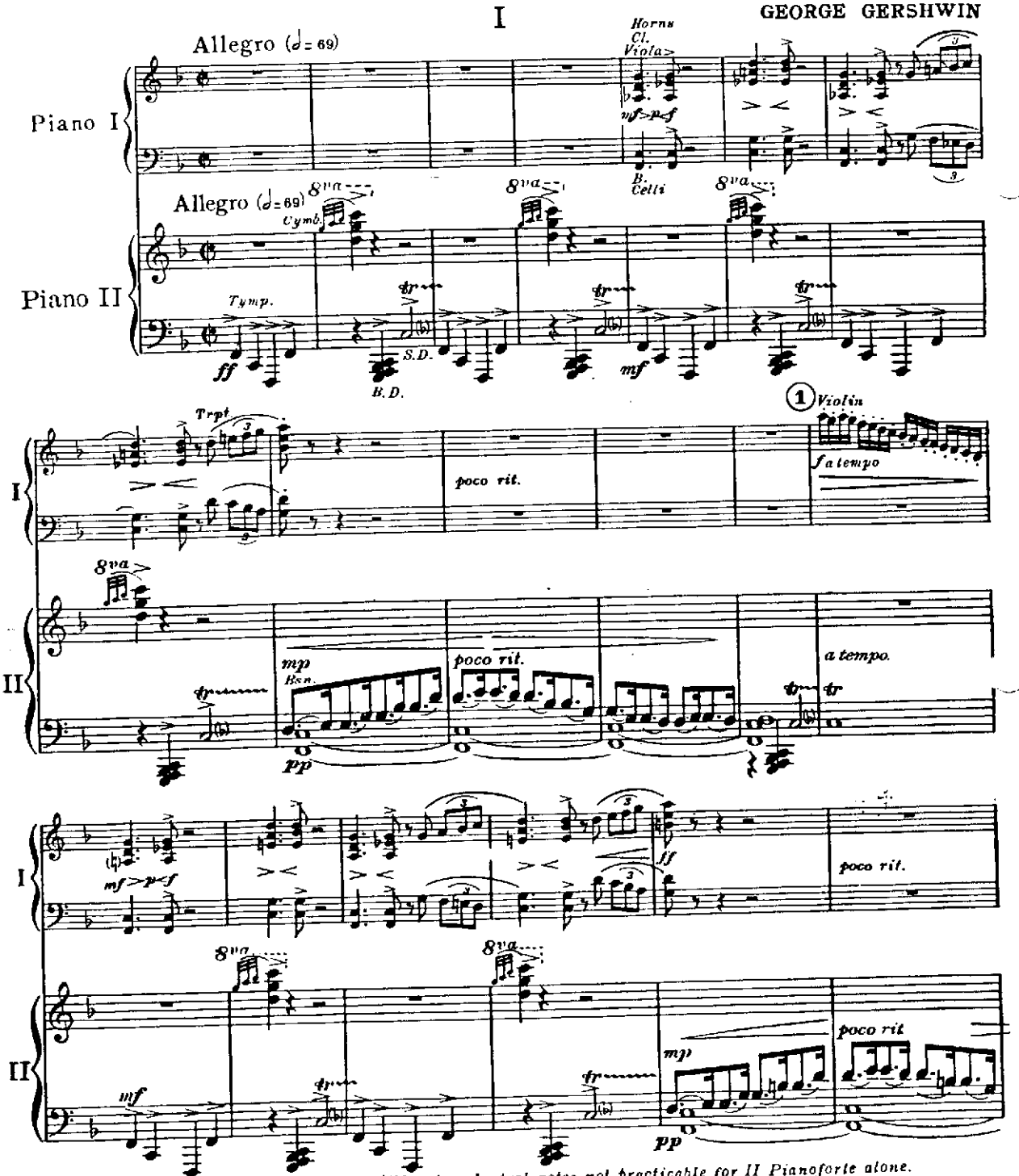
Stadtbücherei Erlangen
Mu 82.9718 c 5
5. NOV. 1982

Concerto in F

For Piano And Orchestra ✲

I

GEORGE GERSHWIN



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

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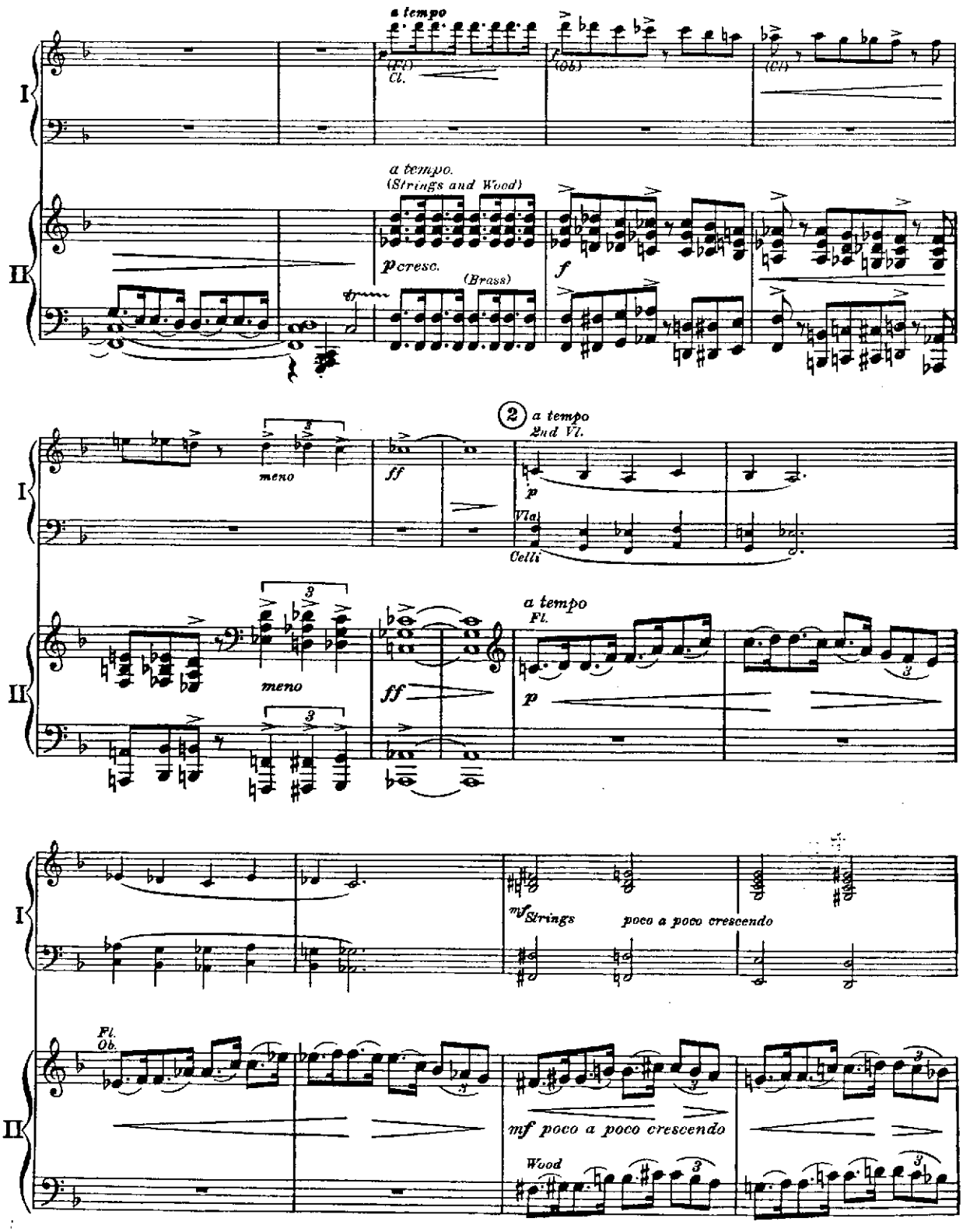
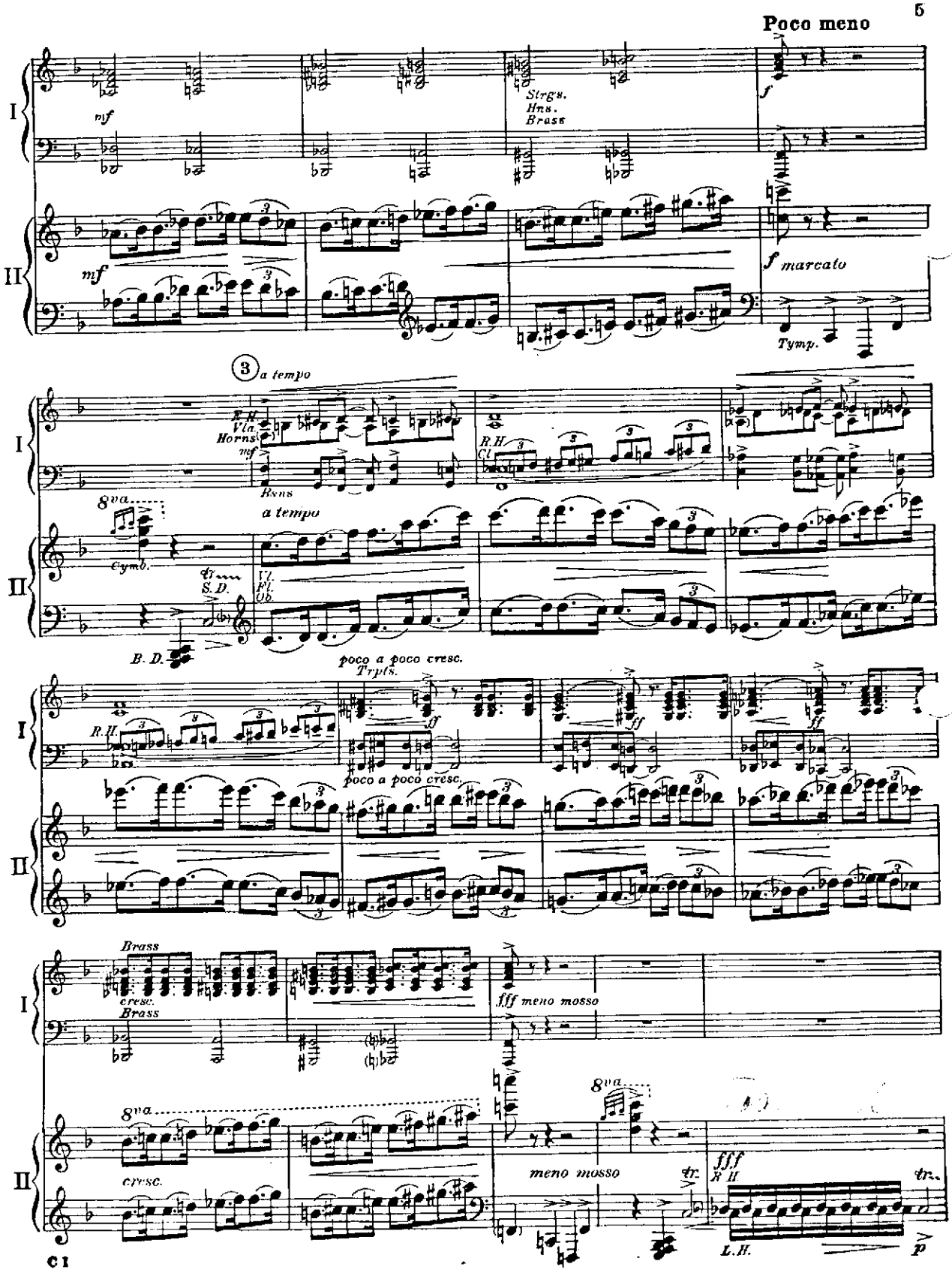
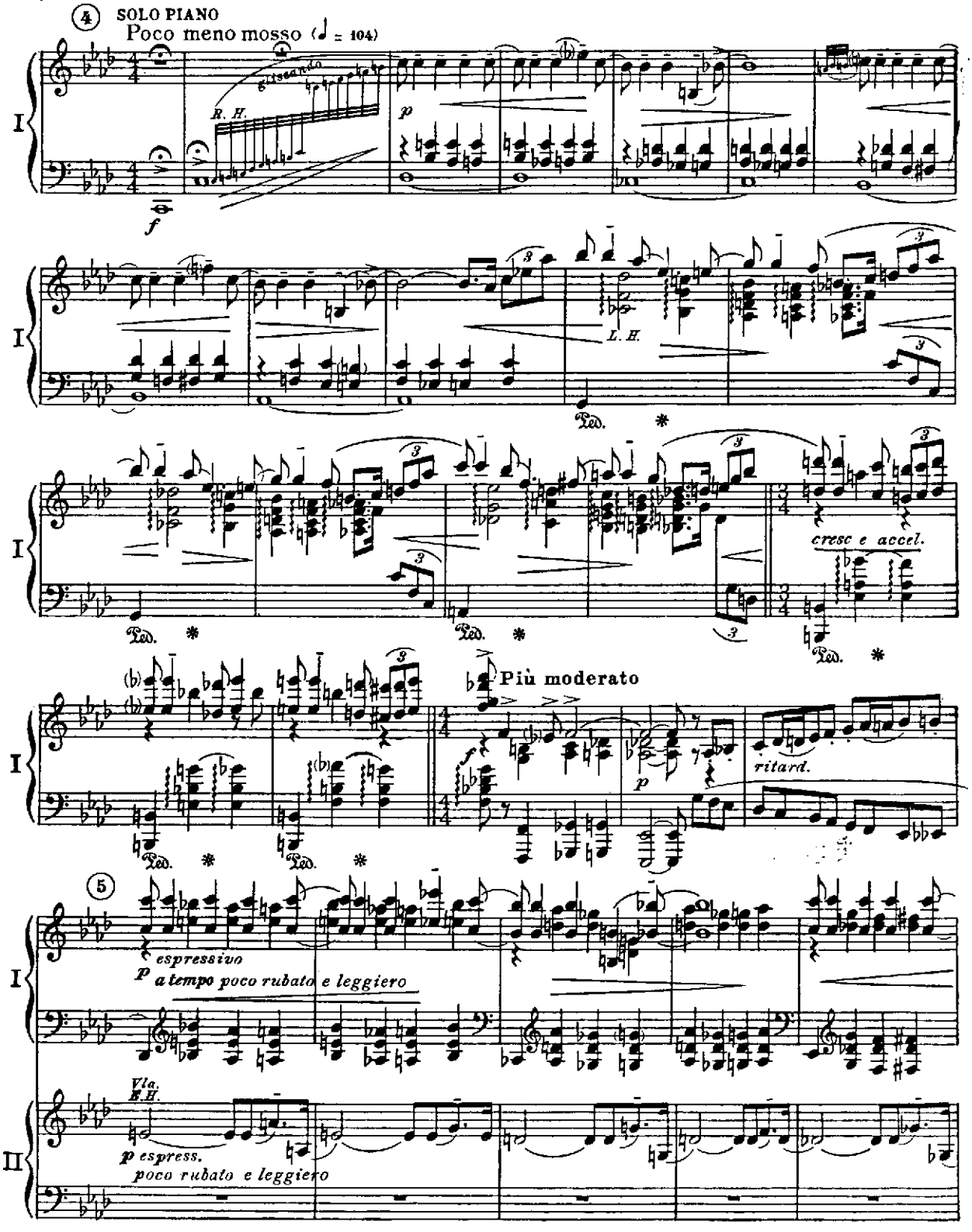
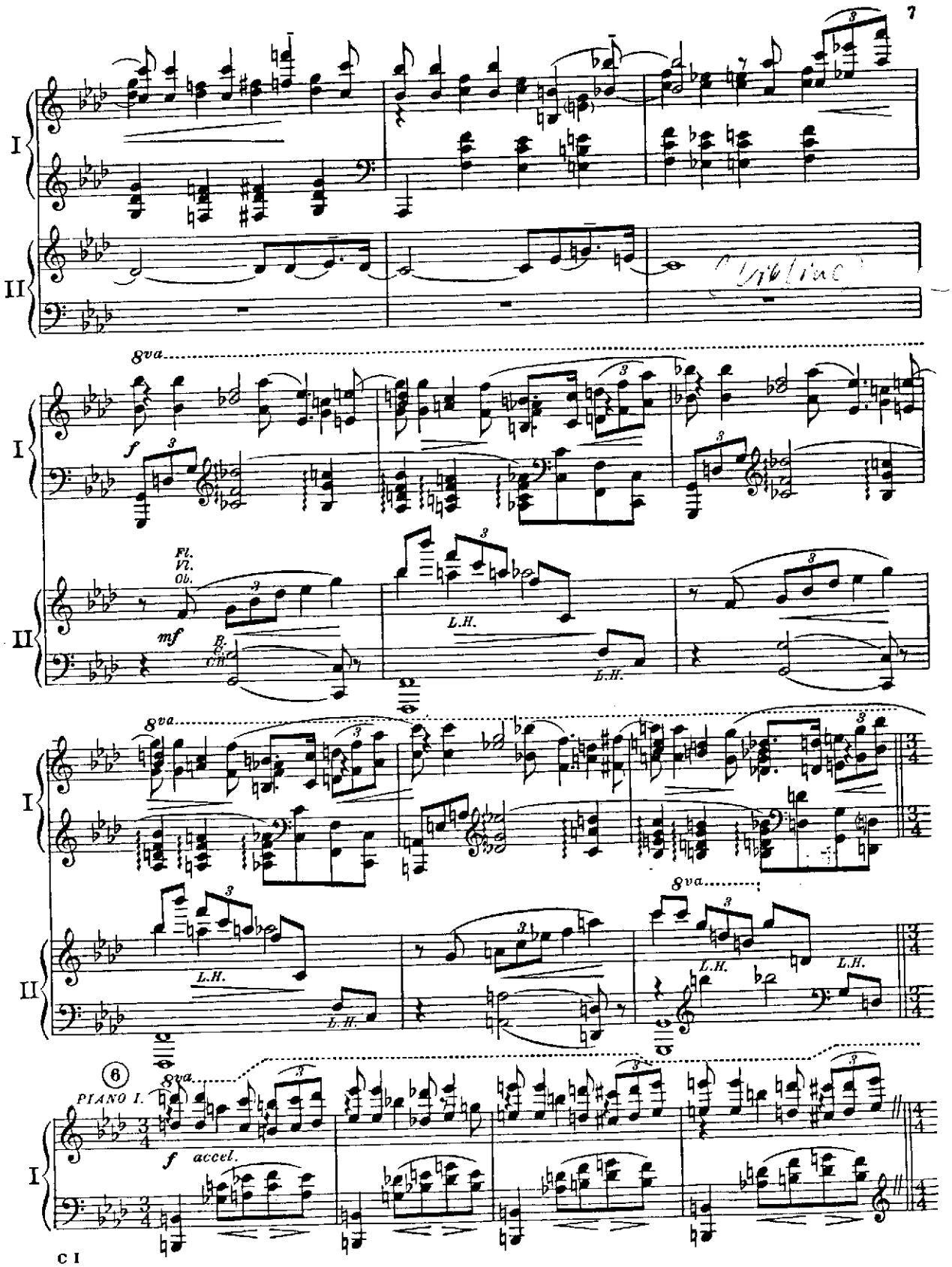
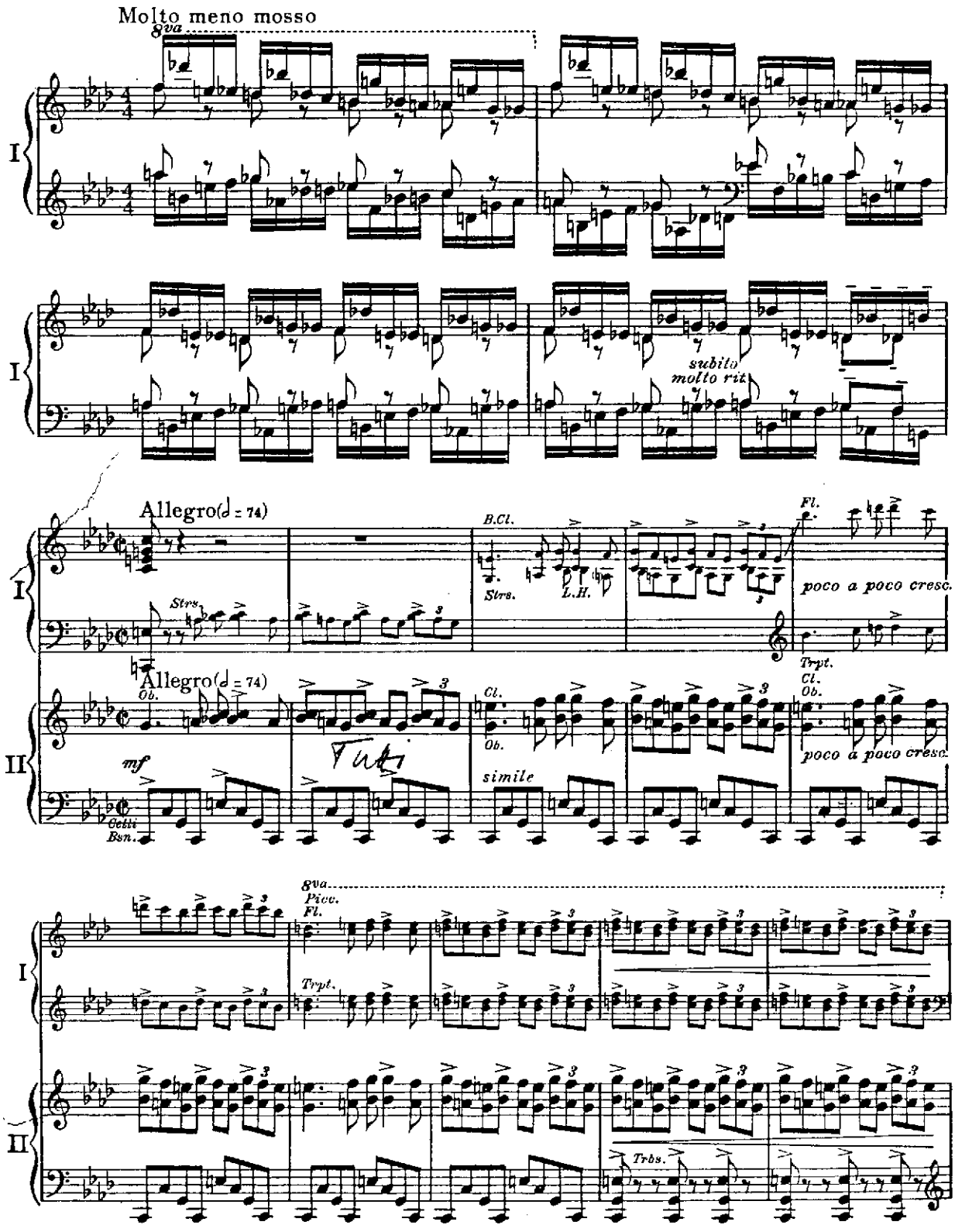
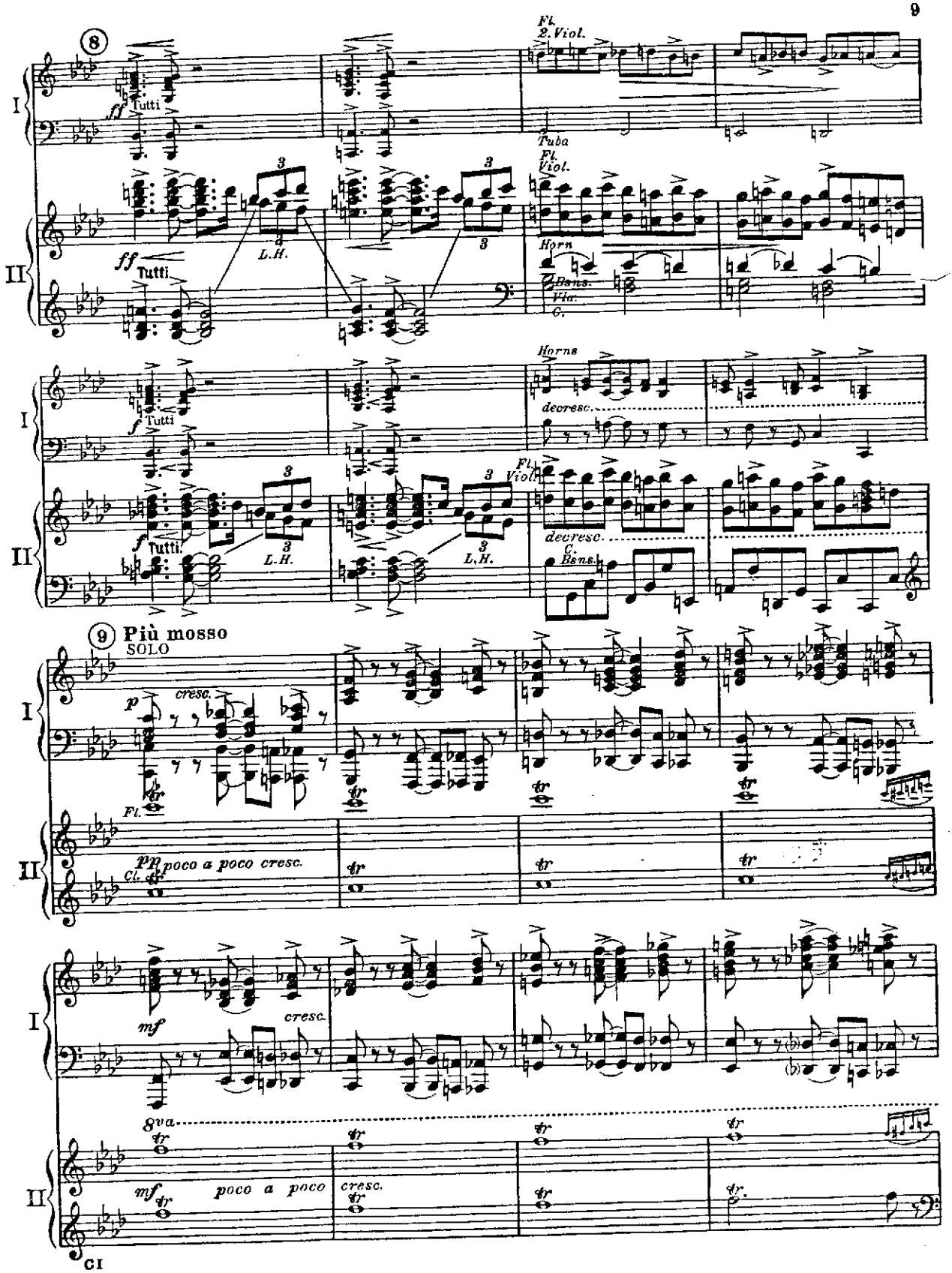

a tempo
(Fl.)
Cl.
(Ob.)
(Cl.)
I
a tempo.
(Strings and Wood)
p cresc.
(Brass)
f
II
meno
ff
2 a tempo
2nd Vl.
p
Vla
Celli
meno
ff
a tempo
Fl.
p
I
mf Strings
poco a poco crescendo
Fl.
Ob.
II
mf poco a poco crescendo
Wood

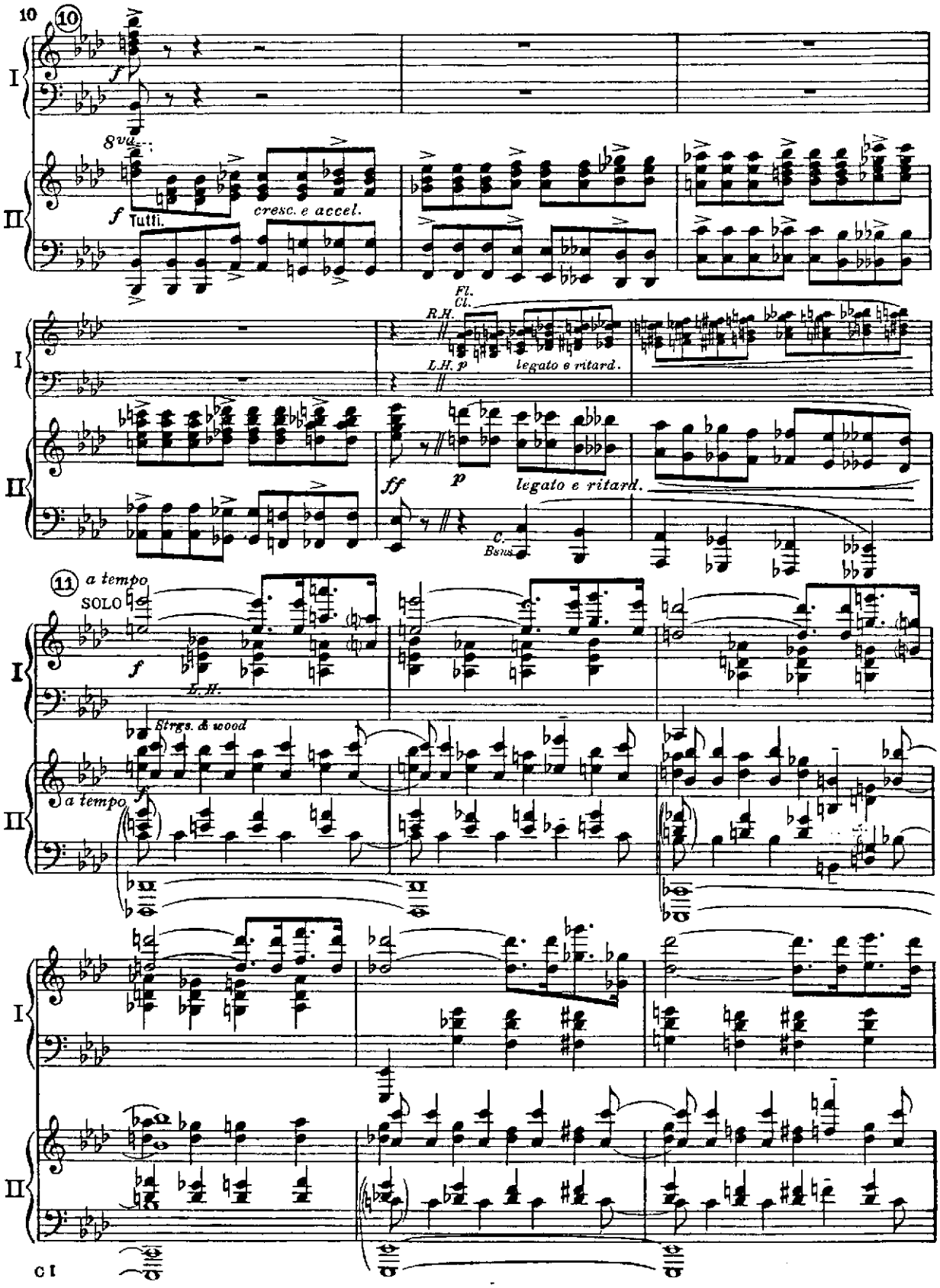

Poco meno
I
II
mf
Strg's.
Hns.
Brass
f
mf
f marcato
Tymp.
3 a tempo
R.H.
Vln
Horns
mf
Hns
R.H.
Cl.
8va.
Cymb.
a tempo
tr
S.D.
Vl.
Fl.
Ob
B. D.
poco a poco cresc.
Trpts.
R.H.
ff
poco a poco cresc.
Brass
cresc.
Brass
fff meno mosso
8va.
8va.
cresc.
meno mosso
tr
fff
R.H.
tr.
L.H.
p

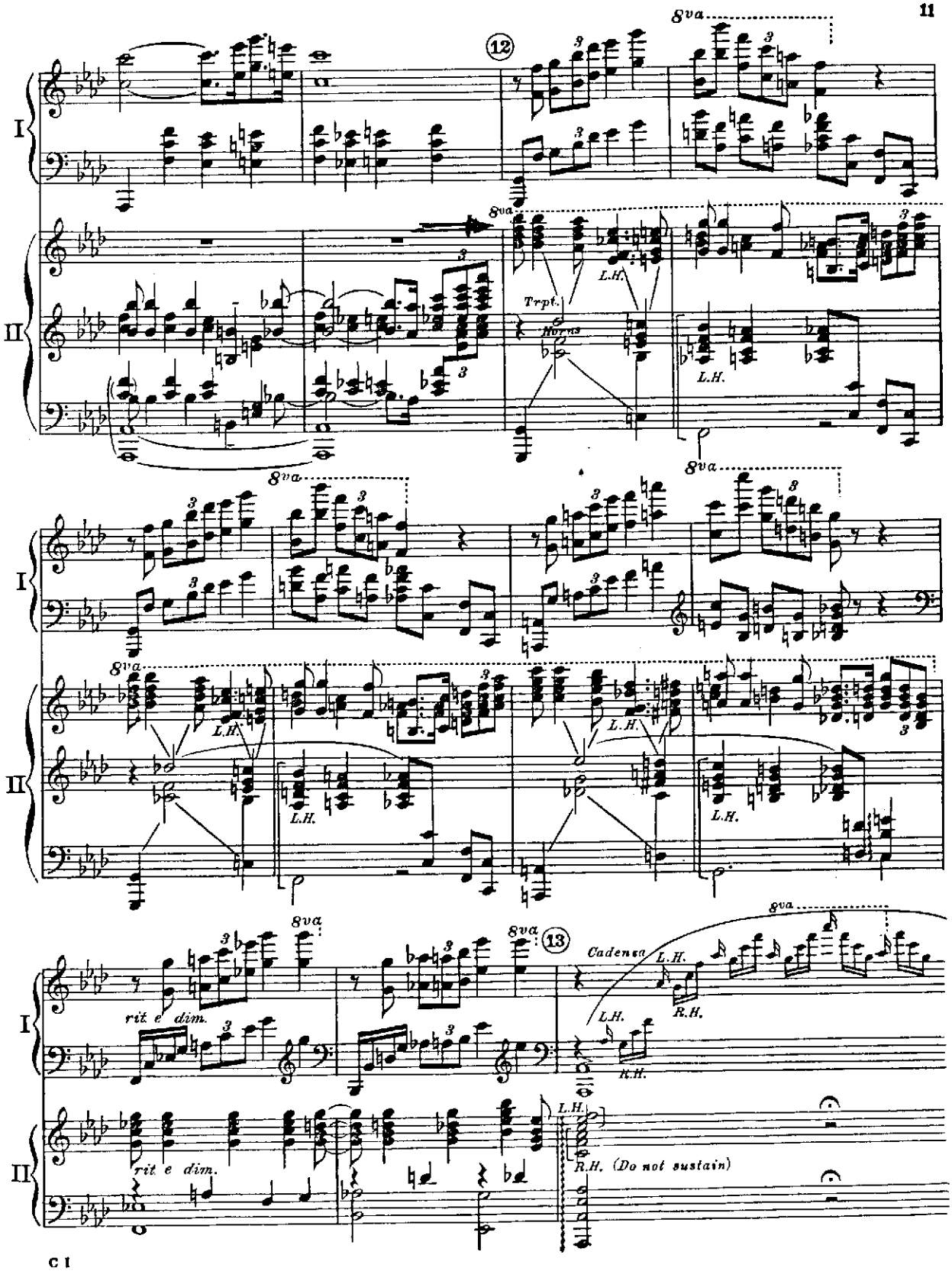

4
SOLO PIANO
Poco meno mosso (♩ = 104)
glissando
R. H.
p
f
I
L. H.
Ped.
cresc e accel.
Più moderato
ritard.
5
espressivo
p a tempo poco rubato e leggiero
II
Via
E.H.
p espress.
poco rubato e leggiero

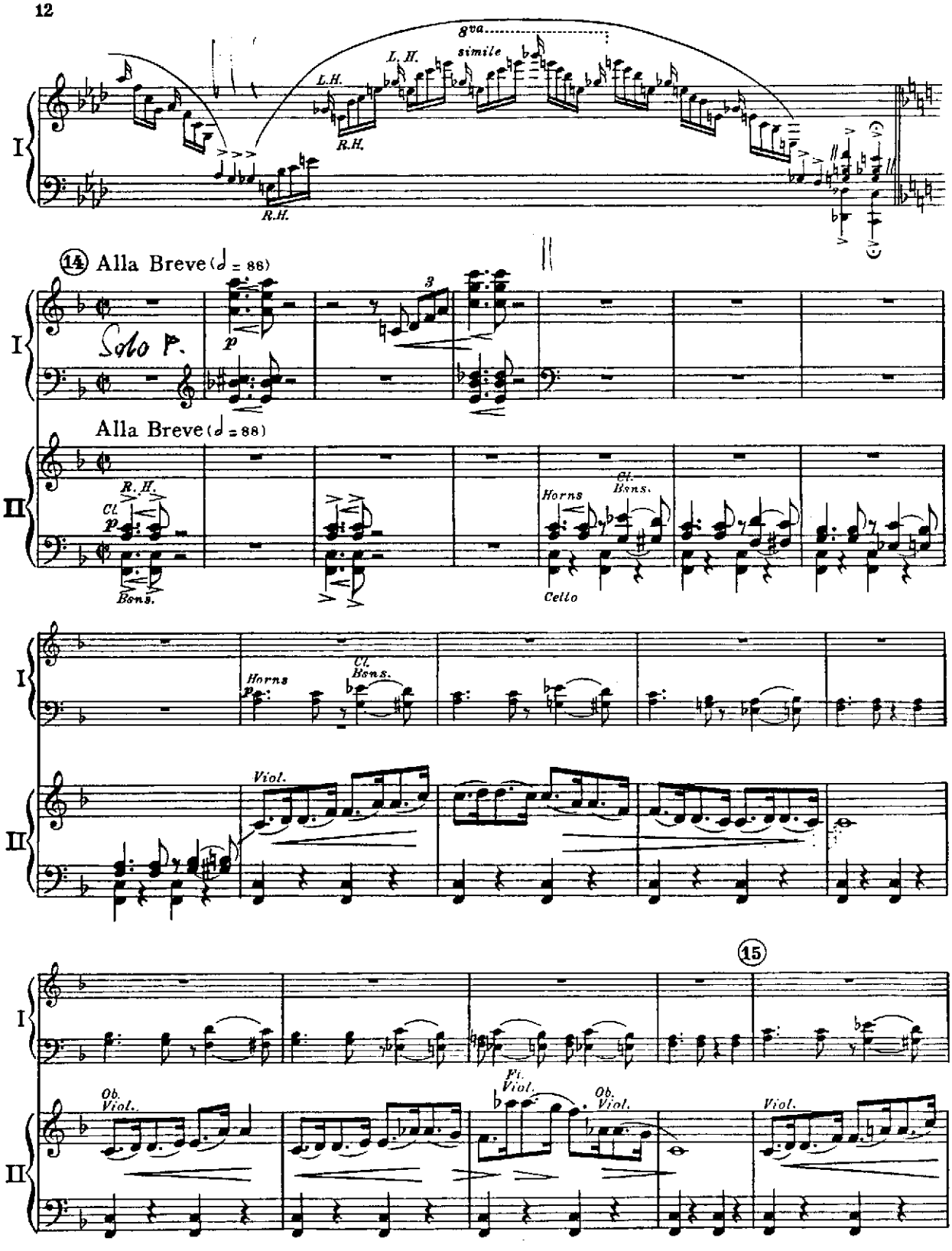

I
II
8va
f
Fl.
Vl.
Ob.
mf
B.
Cl.
L.H.
8va
L.H.
L.H.
8va
L.H.
L.H.
6
PIANO I.
8va
f accel.
I

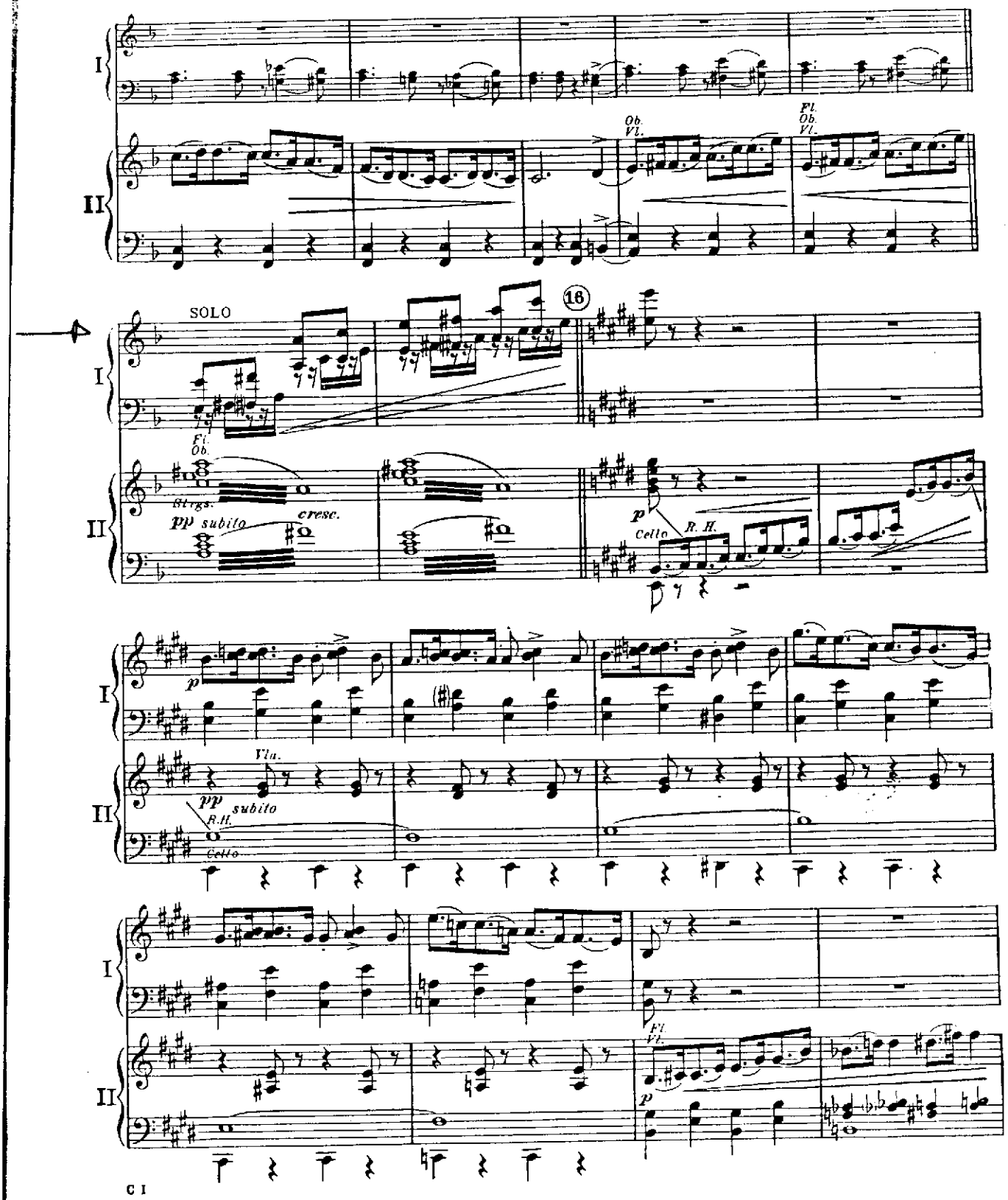

Molto meno mosso
8va
I
subito
molto rit.
Allegro (𝅗𝅥 = 74)
B.Cl.
Fl.
Strs.
L.H.
poco a poco cresc.
Trpt.
Allegro (𝅗𝅥 = 74)
Ob.
Cl.
Ob.
mf
Tuti
simile
poco a poco cresc.
Celli
Bsn.
8va
Picc.
Fl.
Trpt.
Trbs.

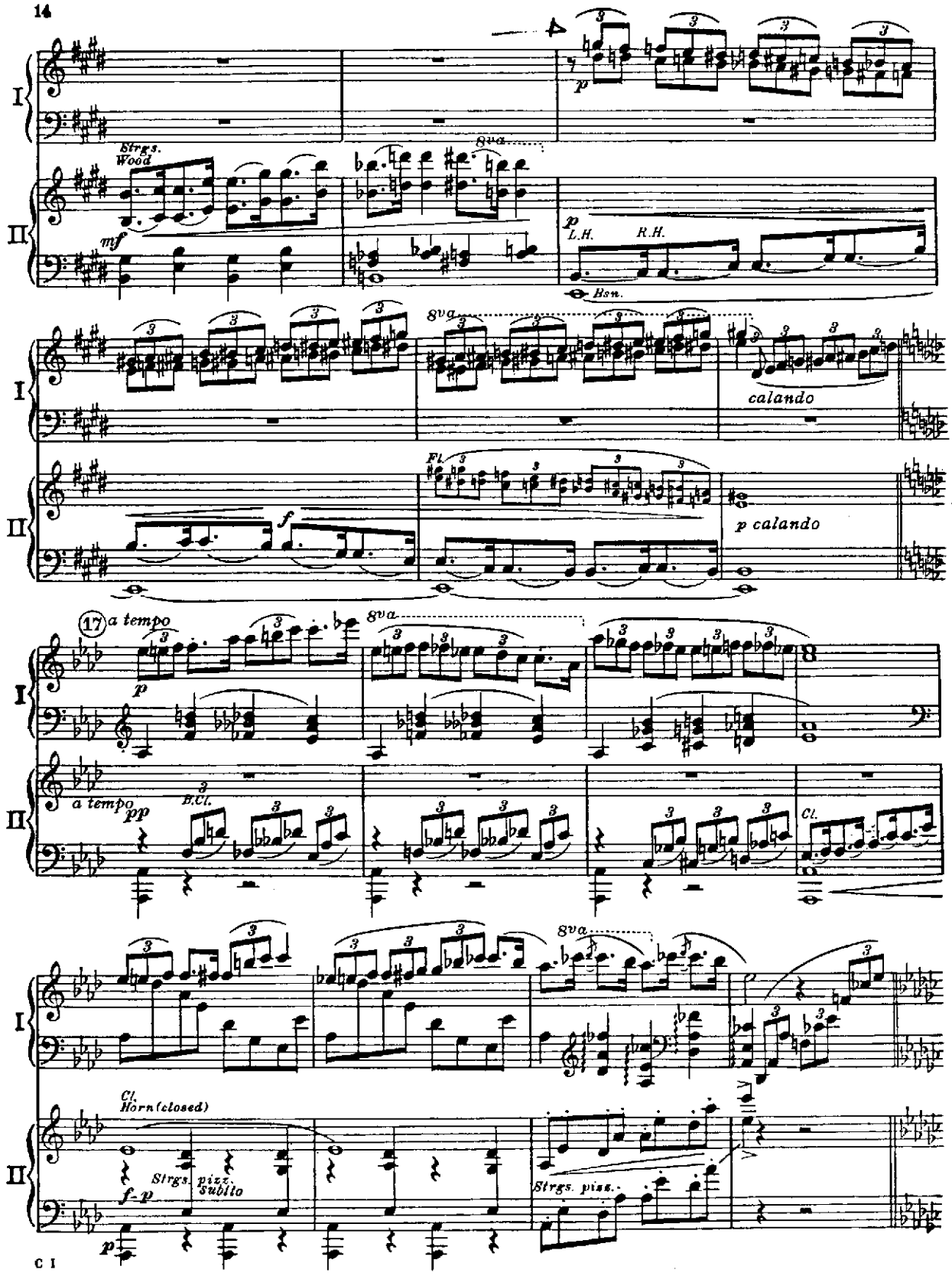

8
I
II
ff Tutti
Fl.
2. Viol.
Tuba
3
L.H.
Horn
Bsns.
Vlc.
C.
f Tutti
decresc.
9 Più mosso
SOLO
p
cresc.
Fl.
pp poco a poco cresc.
Cl.
mf
8va
poco a poco
CI

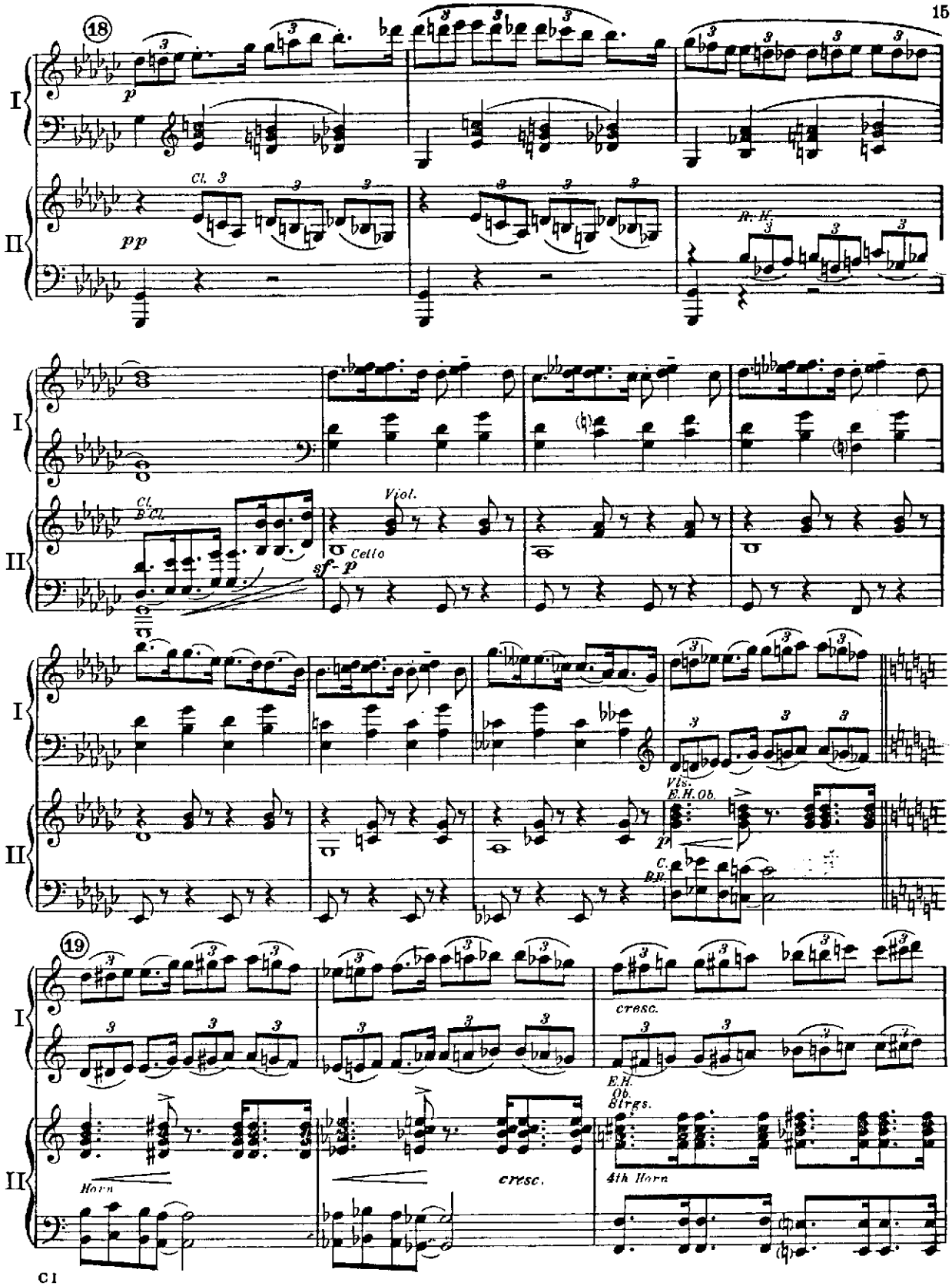

10
10
I
II
f
8va
f Tutti.
cresc. e accel.
Fl.
Cl.
R.H.
L.H. p
legato e ritard.
ff
p
legato e ritard.
C.
Bsns.
11
a tempo
SOLO
f
L.H.
Strgs. & wood
a tempo
f

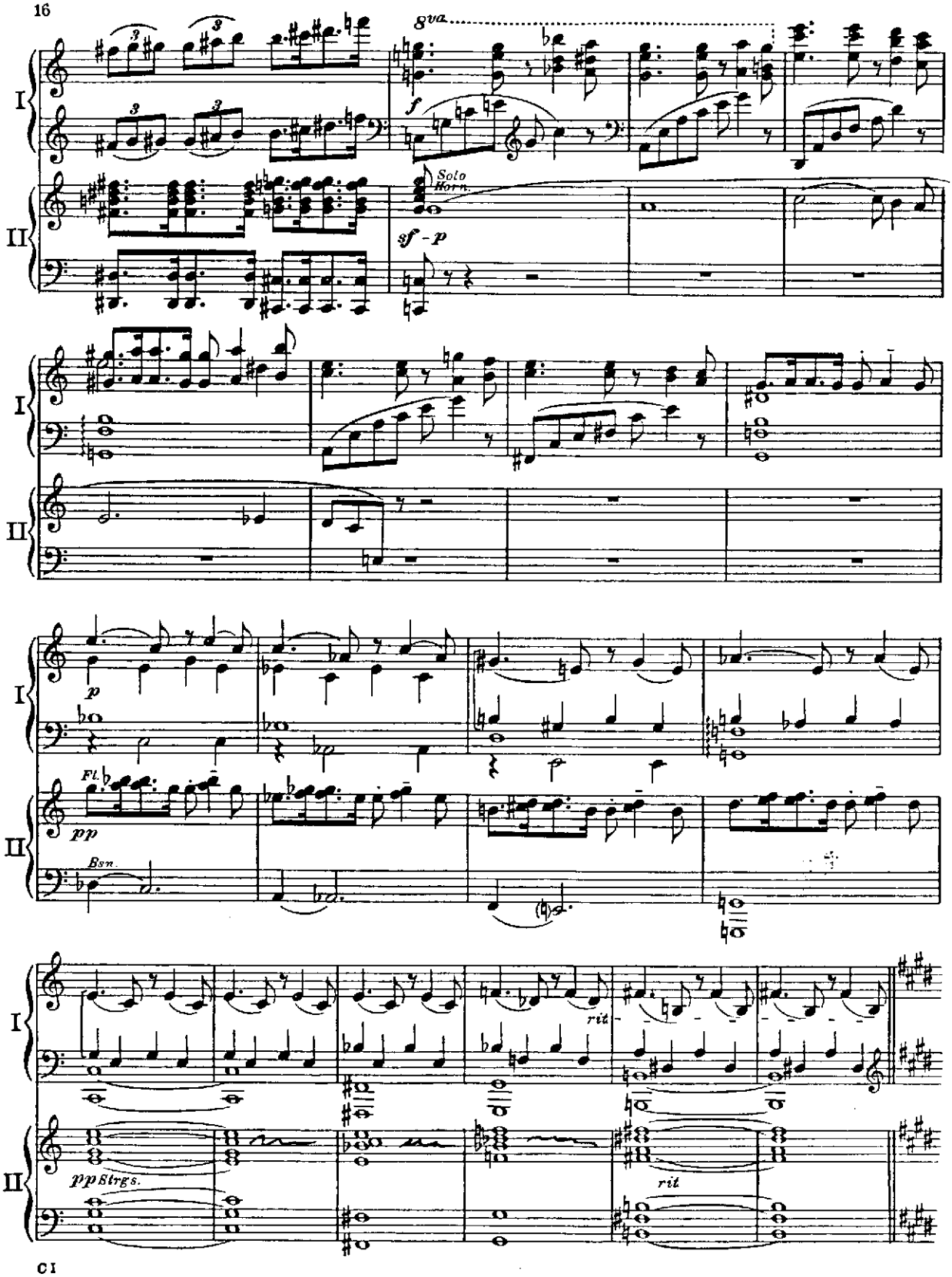

12
13
8va
I
II
L.H.
Trpt.
Horns
Cadenza
R.H.
rit. e dim.
R.H. (Do not sustain)

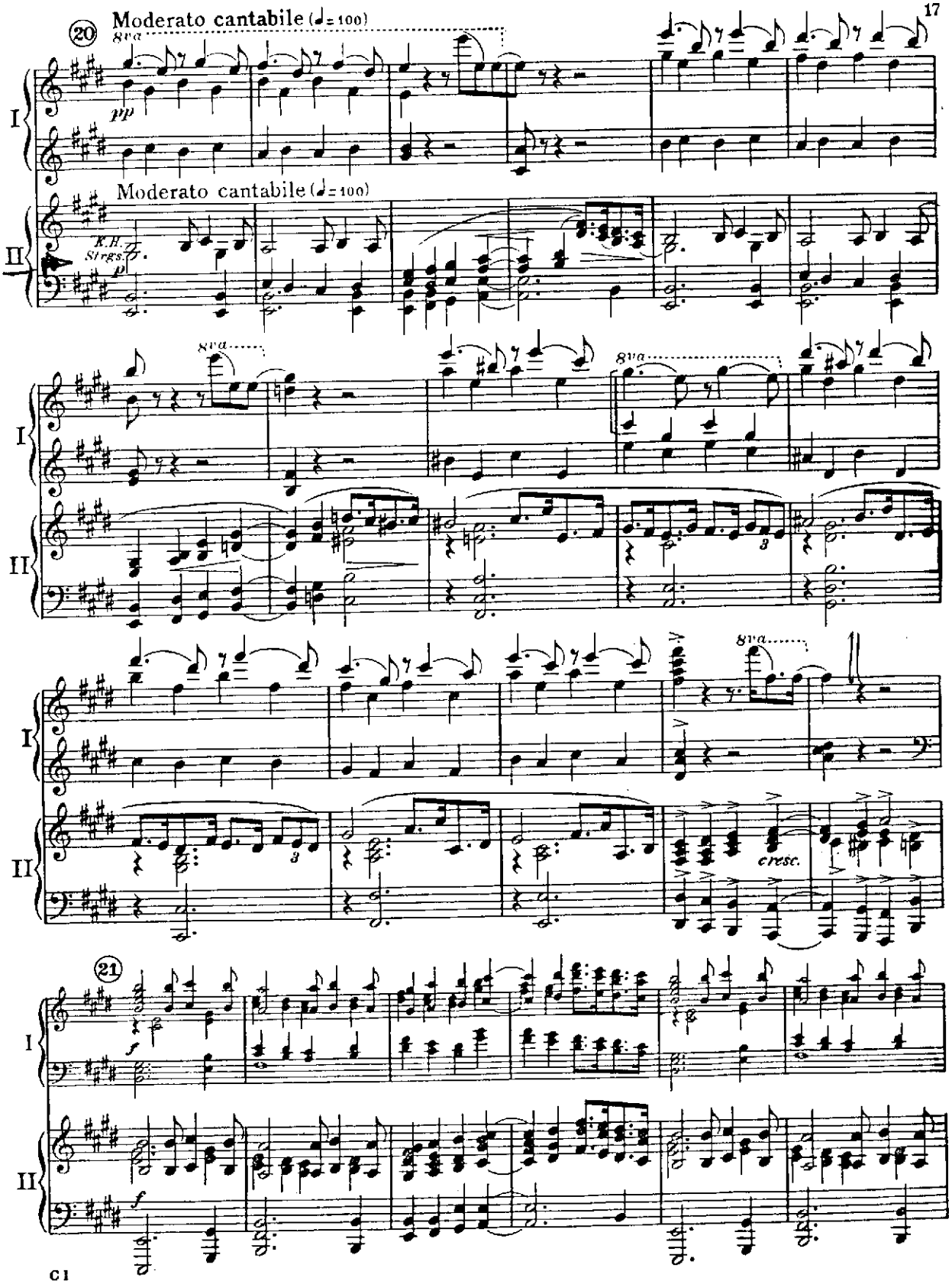

8va
simile
L.H.
R.H.
L.H.
R.H.
I
II
(14) Alla Breve (𝅗𝅥 = 88)
Solo P.
p
3
Alla Breve (𝅗𝅥 = 88)
R.H.
Cl.
p
Bsns.
Horns
Cl.
Bsns.
Cello
Horns
p
Cl.
Bsns.
Viol.
(15)
Ob.
Viol.
Fl.
Viol.
Ob.
Viol.
Viol.


I
II
Ob.
Vl.
Fl.
Ob.
Vl.
SOLO
16
Fl.
Ob.
Strgs.
pp subito
cresc.
p
Cello
R. H.
p
Vla.
pp subito
R.H.
Cello
Fl.
Vl.
p

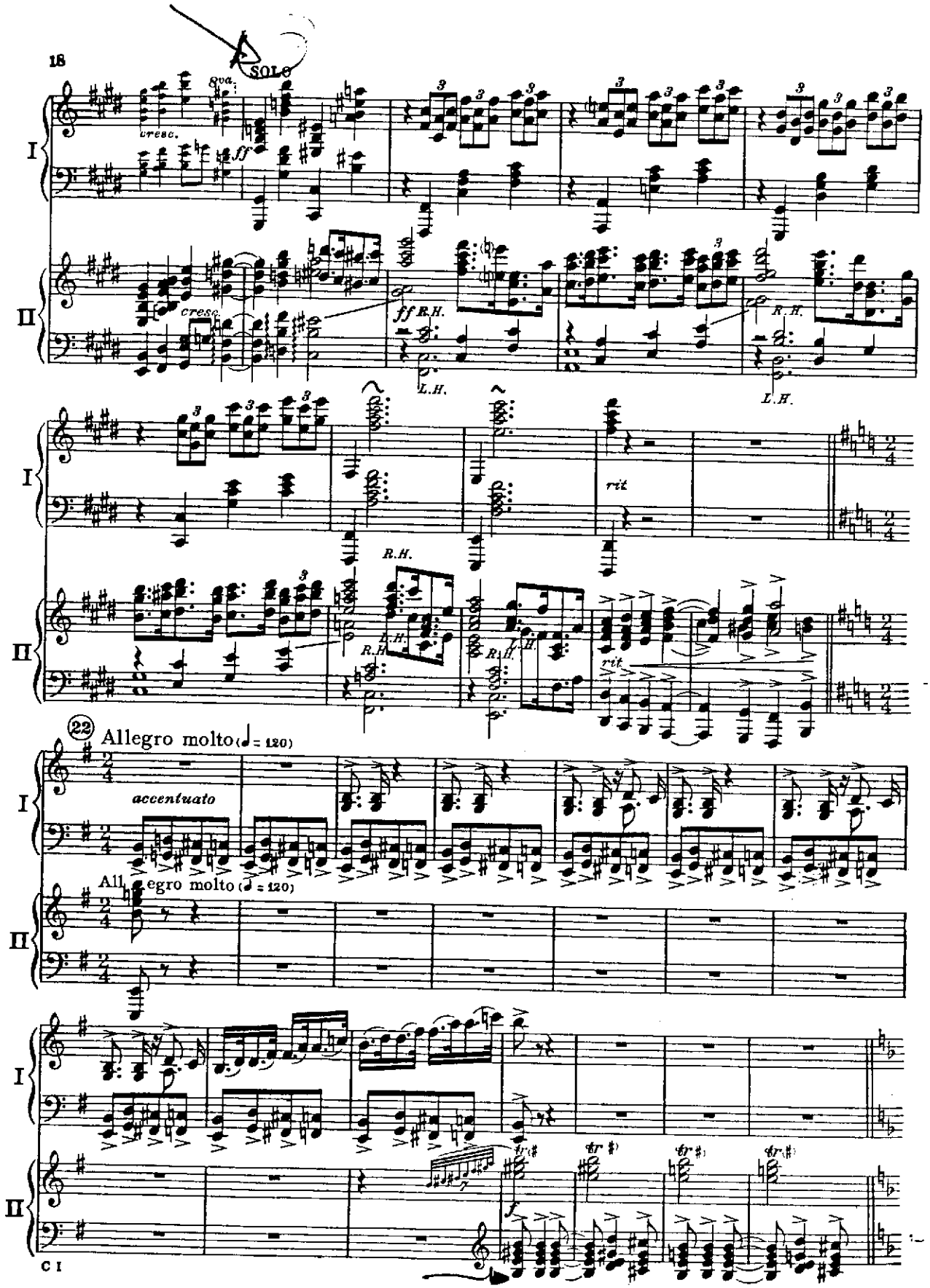

I
II
Strgs.
Wood
mf
8va
p
L.H.
R.H.
Bsn.
calando
Fl.
f
p calando
17
a tempo
pp
B.Cl.
Cl.
Horn (closed)
Strgs. pizz.
Subito
f-p
Strgs. pizz.

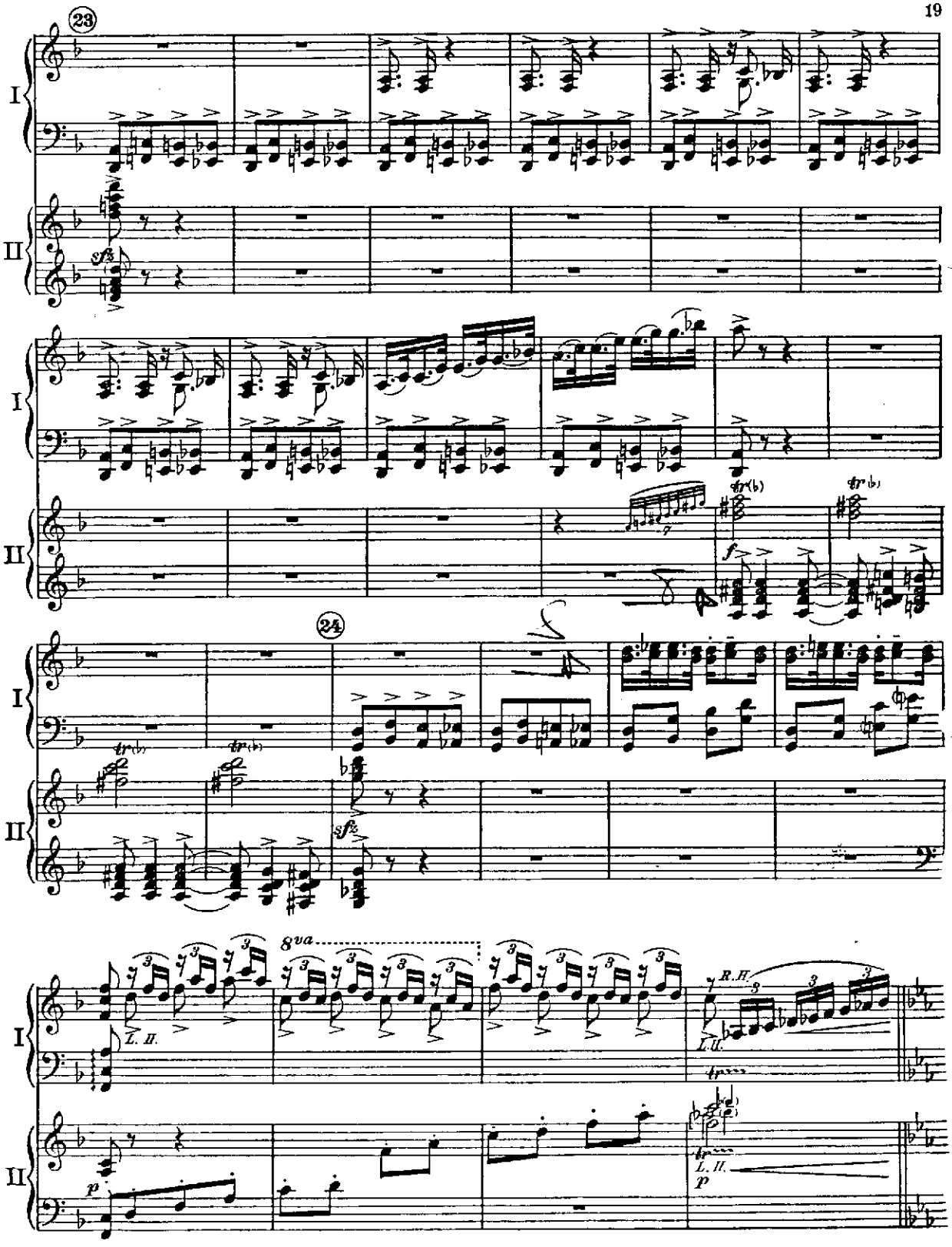

18
I
II
p
pp
Cl.
R. H.
Cl.
B Cl.
Viol.
Cello
sf-p
Vls.
E.H. Ob.
C.
B.B.
19
cresc.
E.H.
Ob.
Strgs.
Horn
cresc.
4th Horn

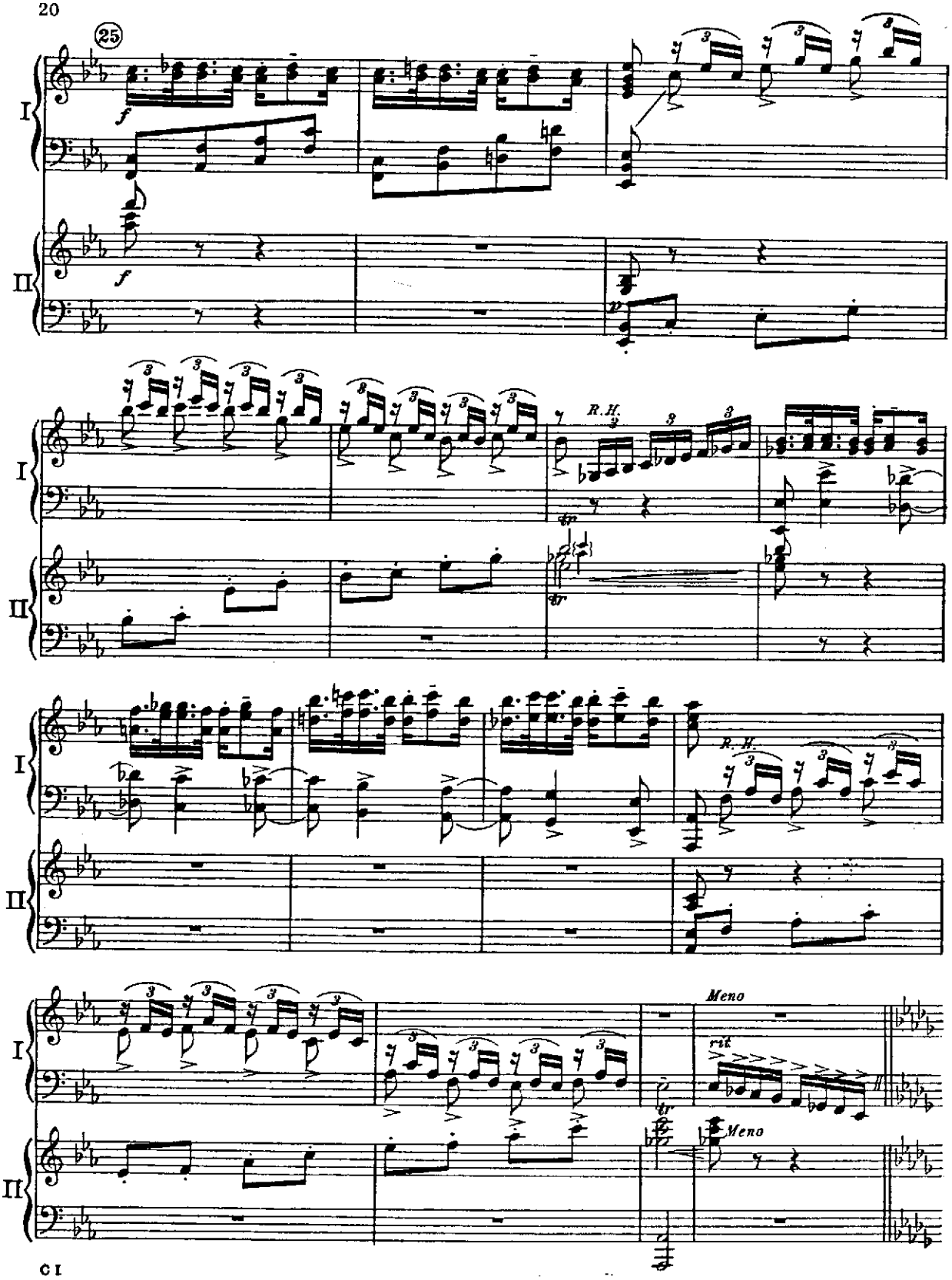

8va
f
Solo Horn.
sf - p
p
Fl.
pp
Bsn.
rit
pp Strgs.
rit

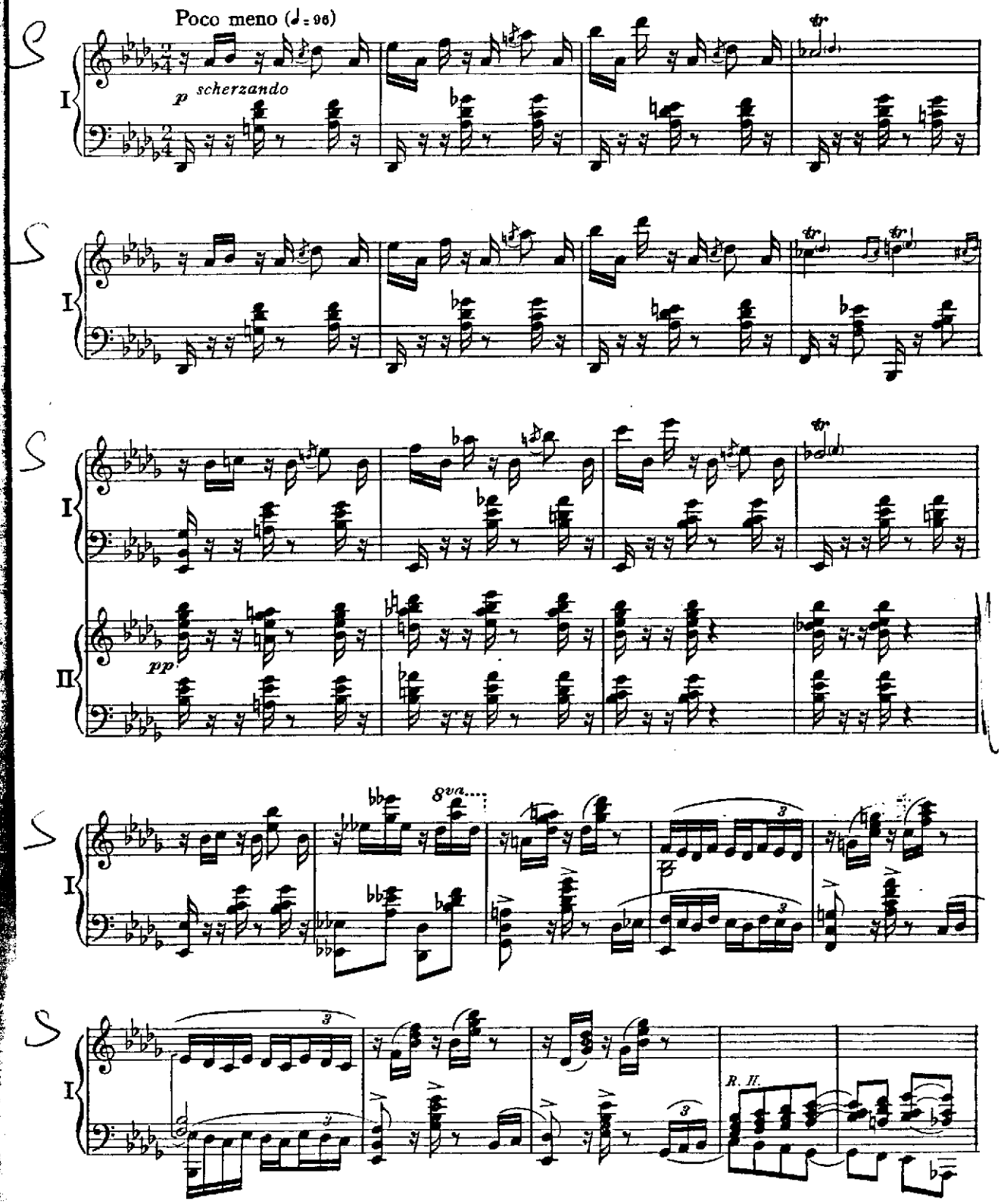

20
Moderato cantabile (♩= 100)
8va
pp
I
Moderato cantabile (♩= 100)
K.H.
Strgs.
p
II
8va
8va
8va
cresc.
21
f
f

Theme


SOLO
8va
cresc.
ff
I
II
cresc.
ff R.H.
L.H.
R.H.
L.H.
rit
R.H.
L.H.
R.H.
L.H.
R.H.
L.H.
rit
22
Allegro molto (♩= 120)
accentuato
Allegro molto (♩= 120)
f


23
I
II
24
8va
L. H.
R. H.
p


25
I
II
f
p
R.H.
tr
Meno
rit
Meno



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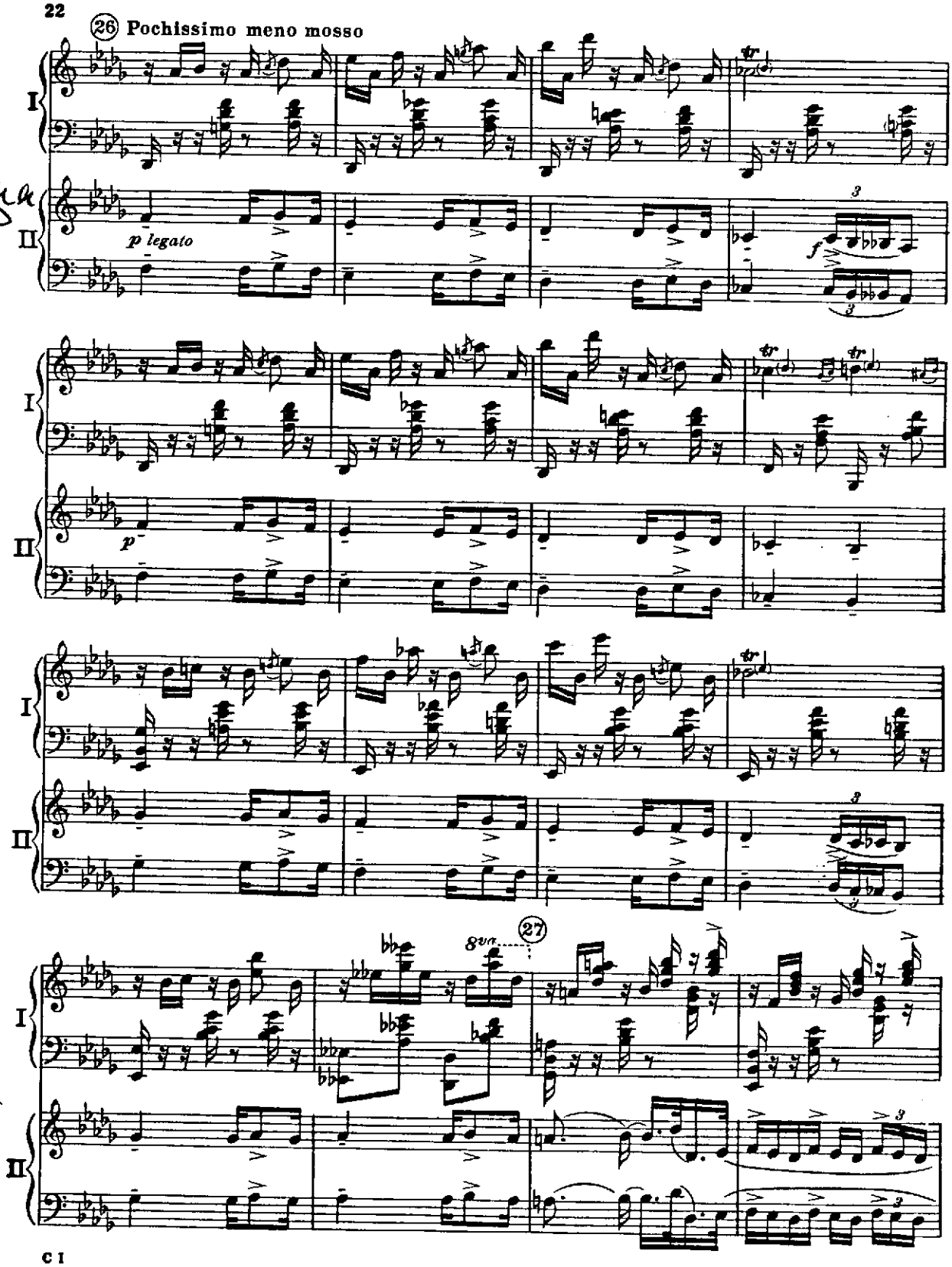
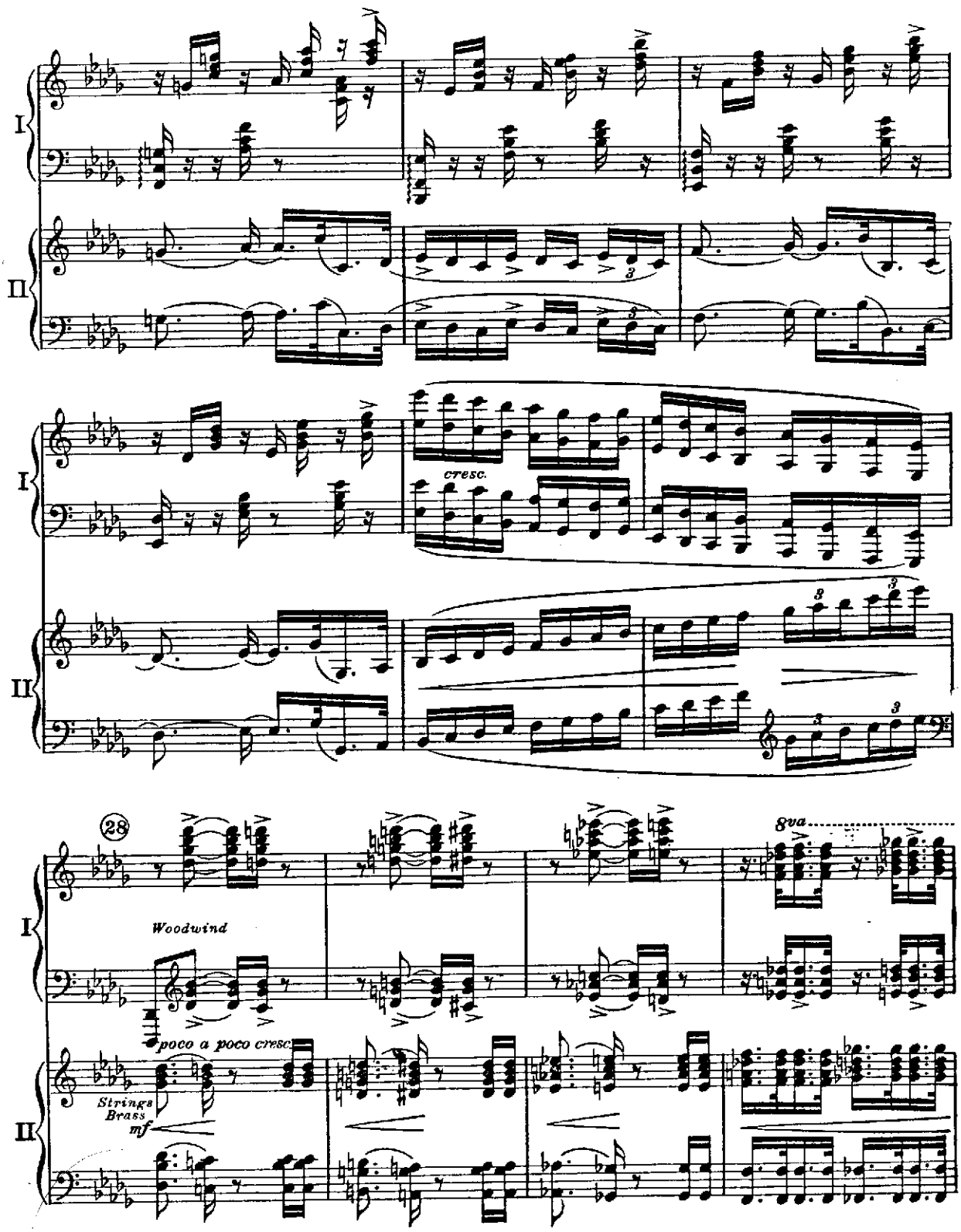
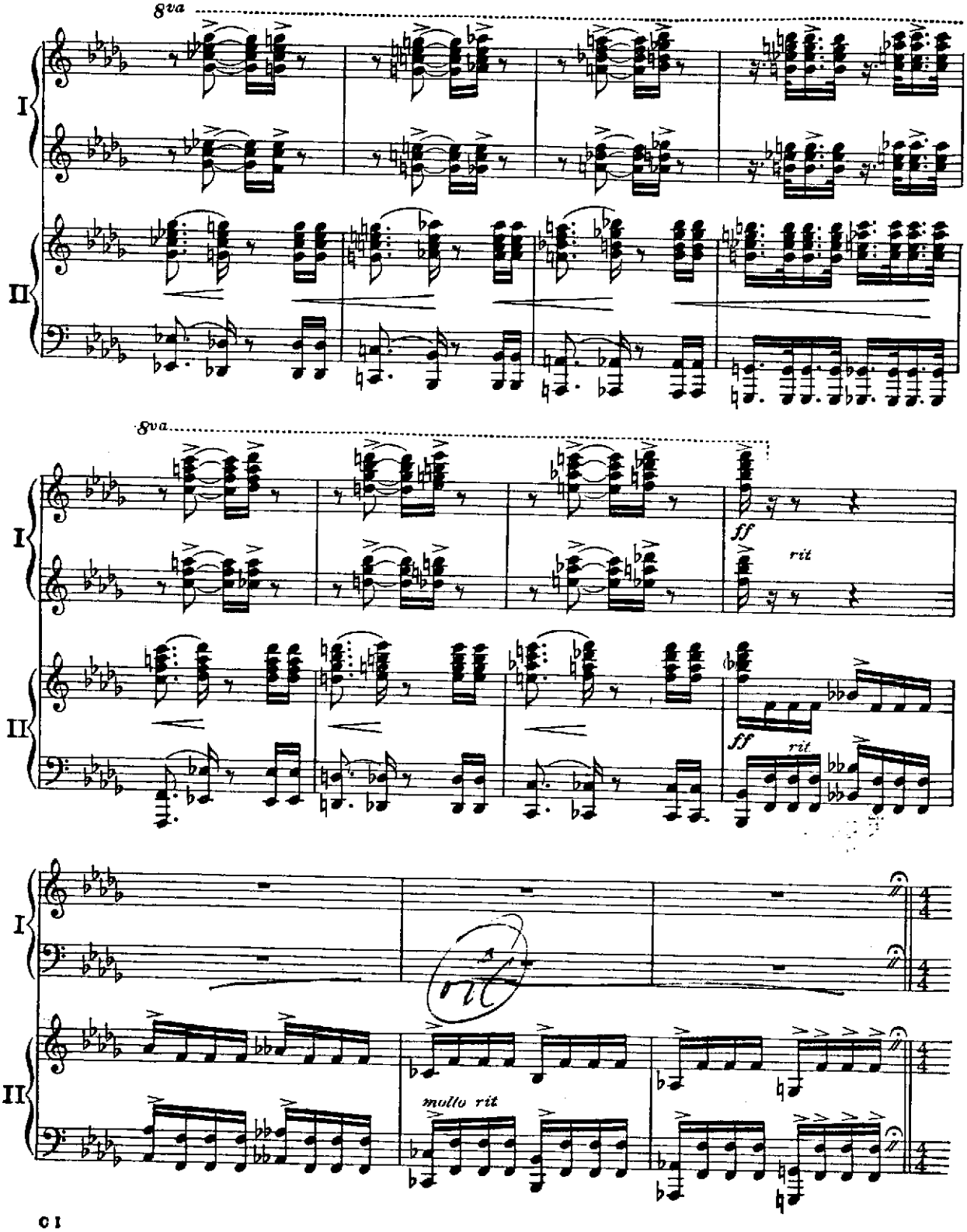
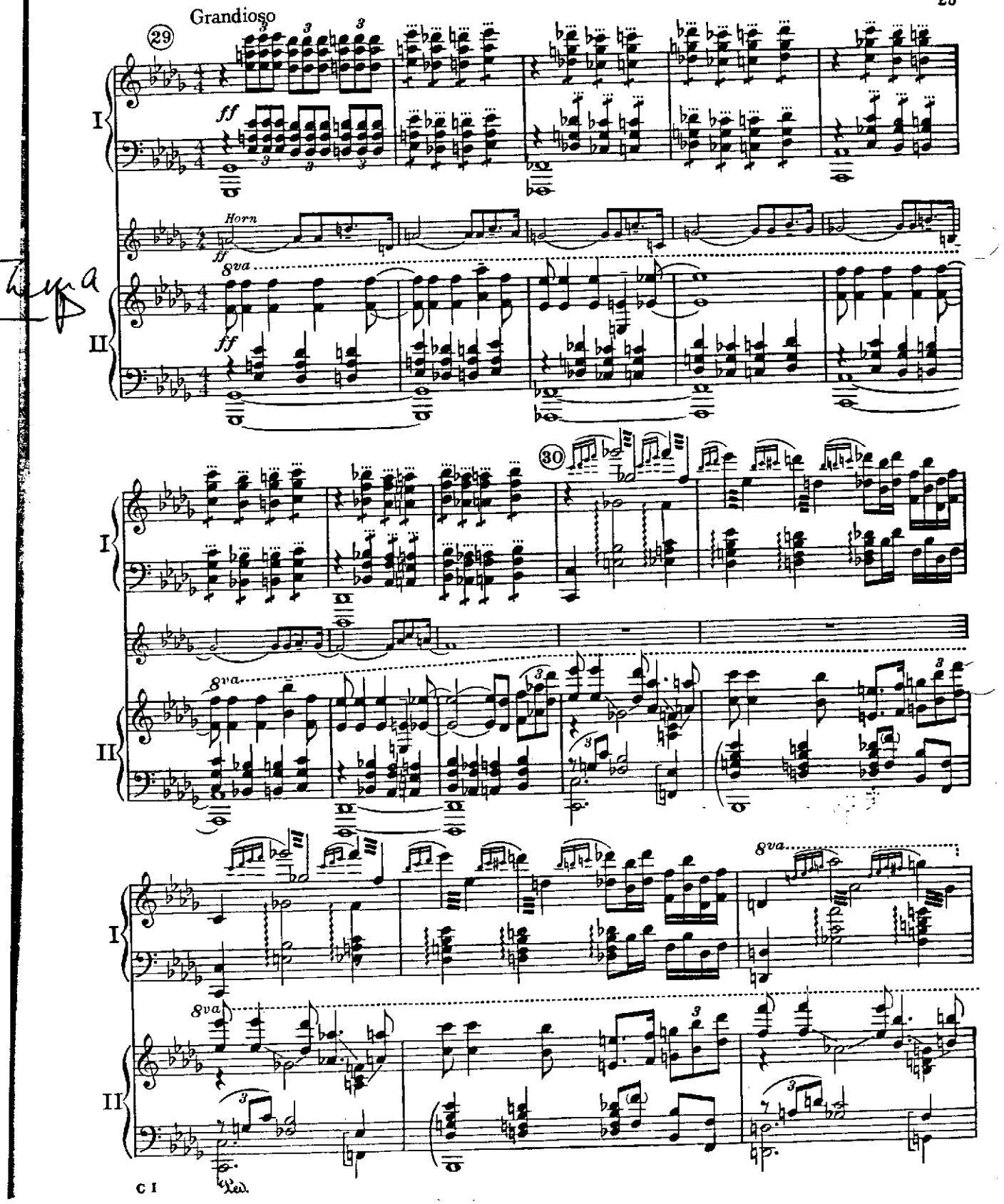
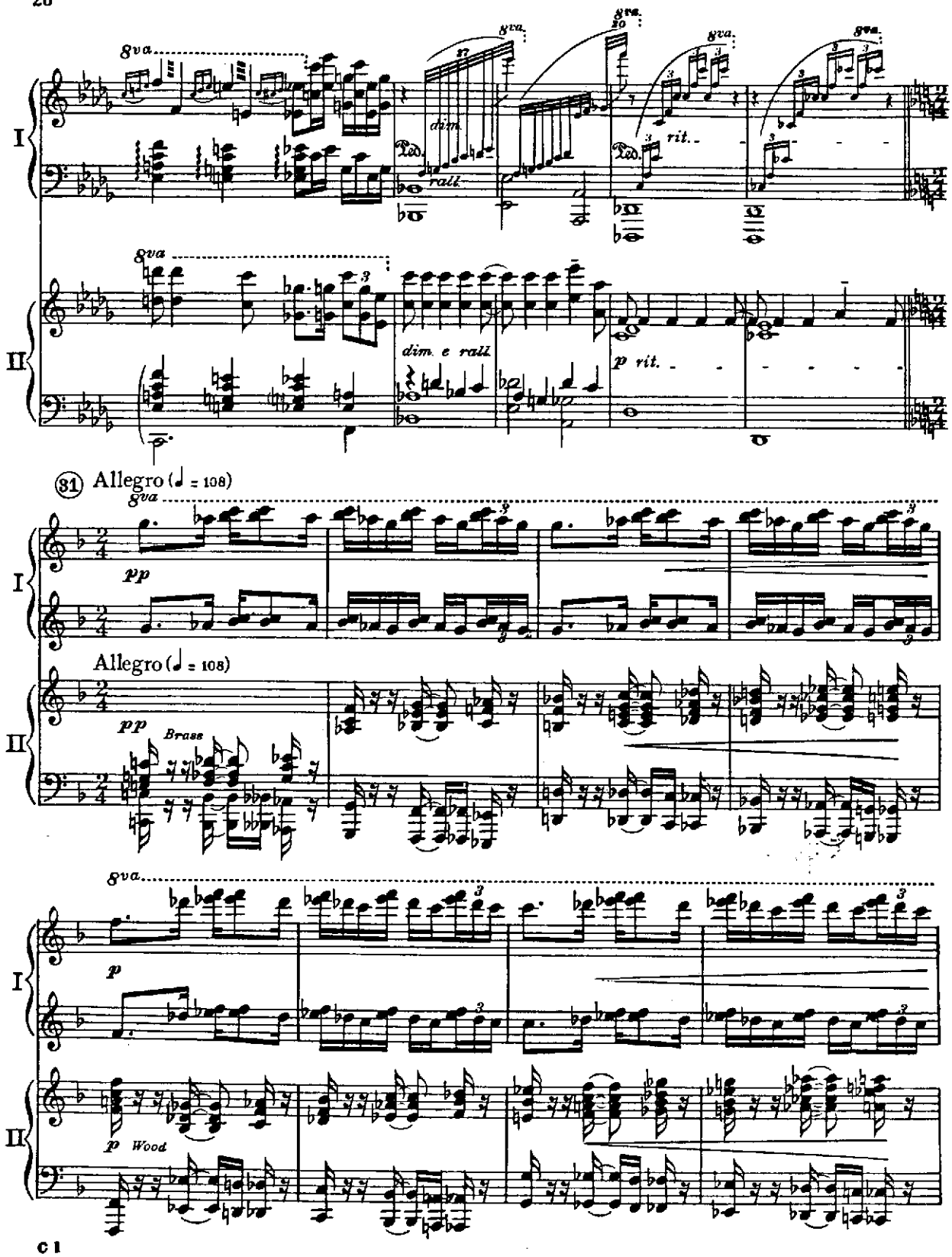
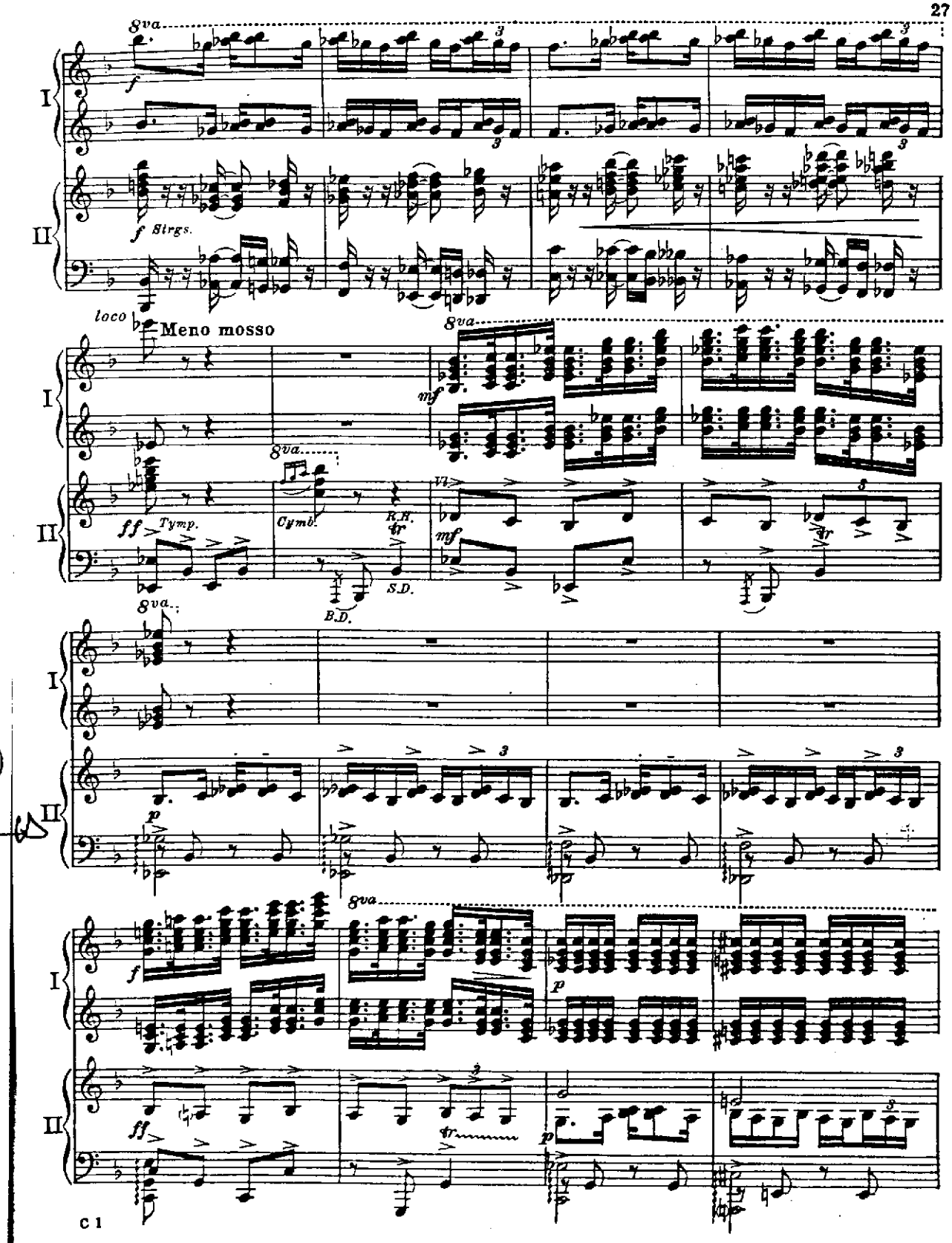

26 Pochissimo meno mosso
I
II
p legato
f
p
8va
27

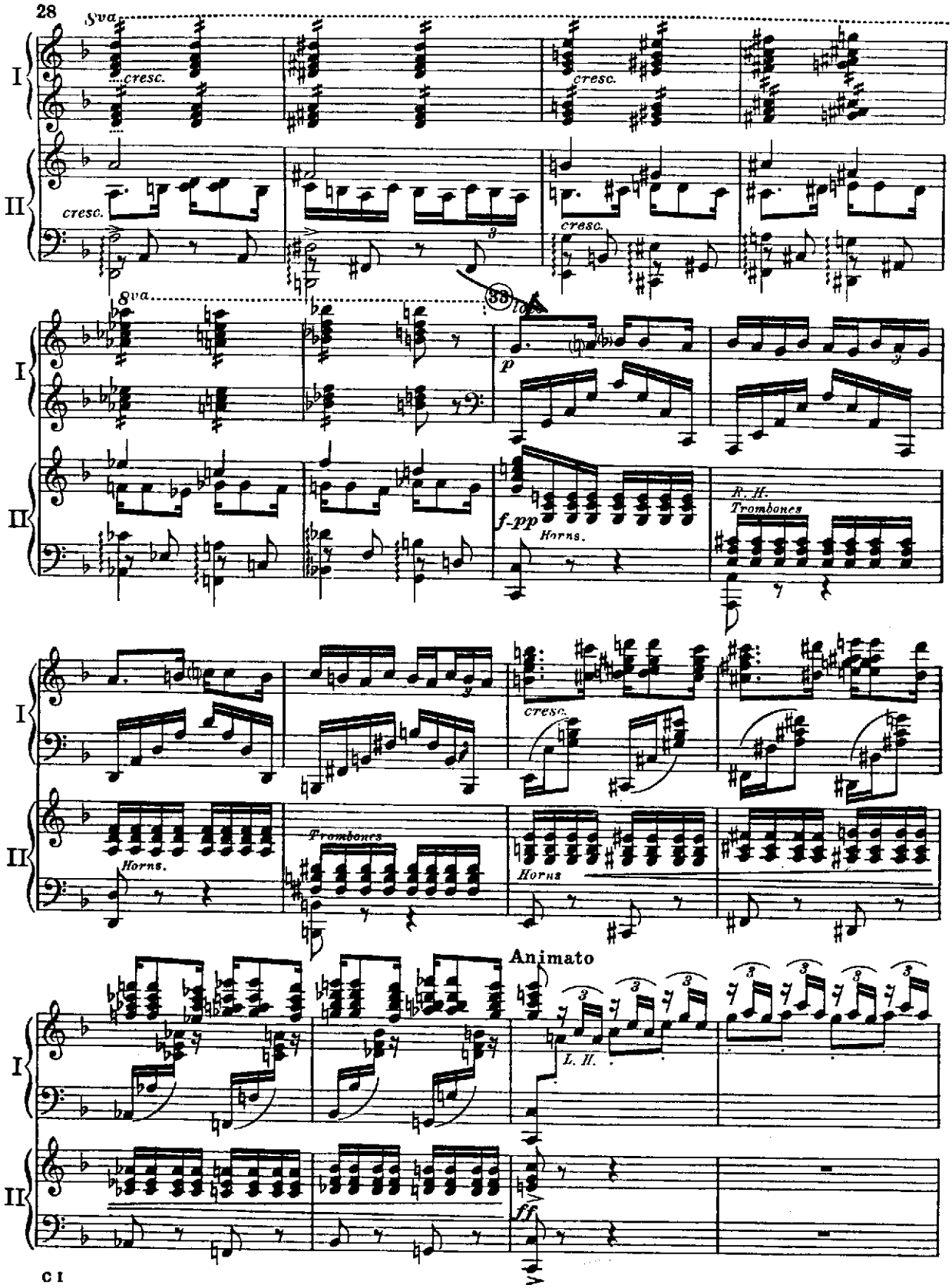

I
II
cresc.
28
8va
Woodwind
poco a poco cresc.
Strings
Brass
mf

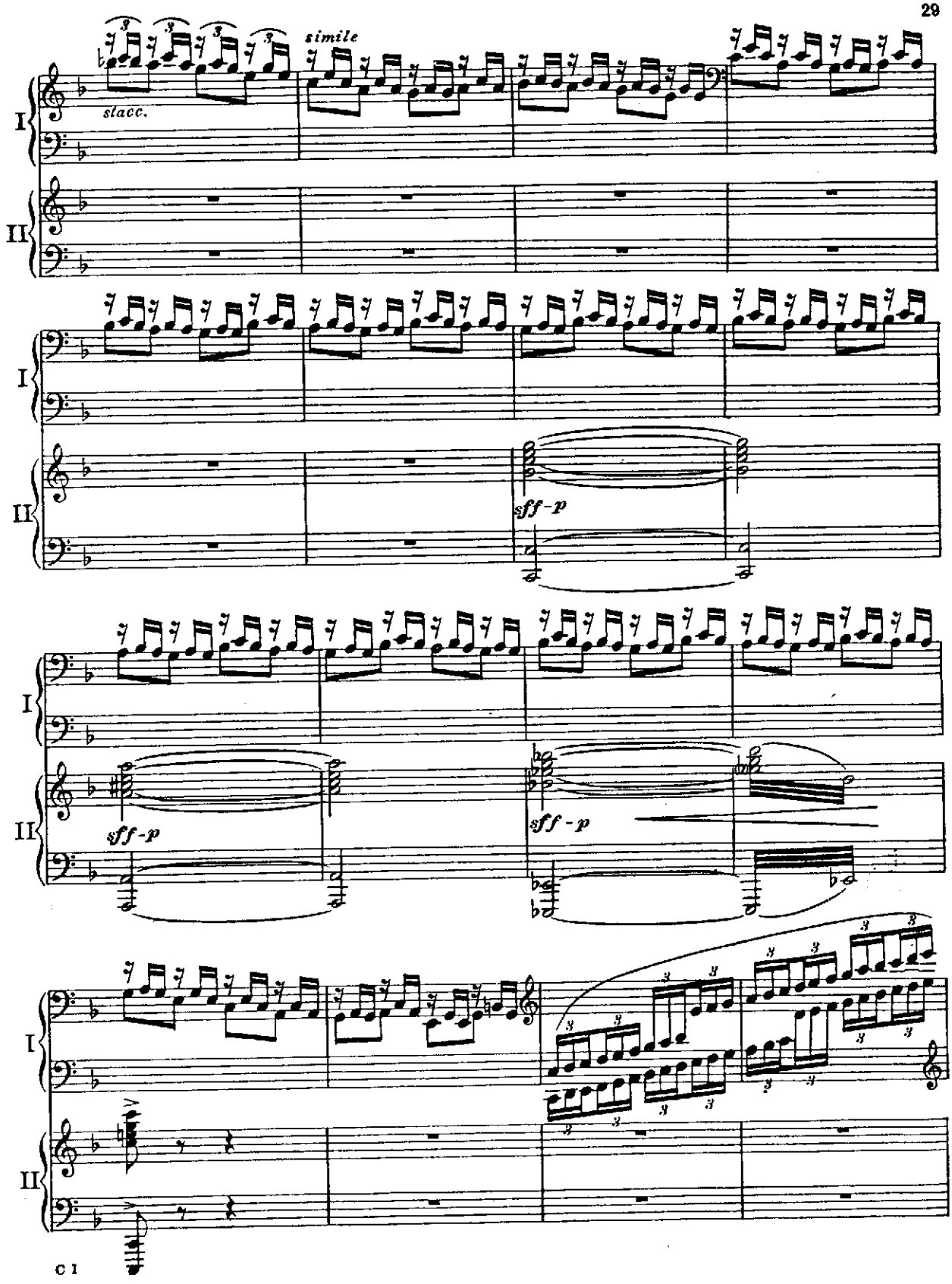

8va
I
II
8va
I
II
ff
rit
ff
rit
I
II
molto rit

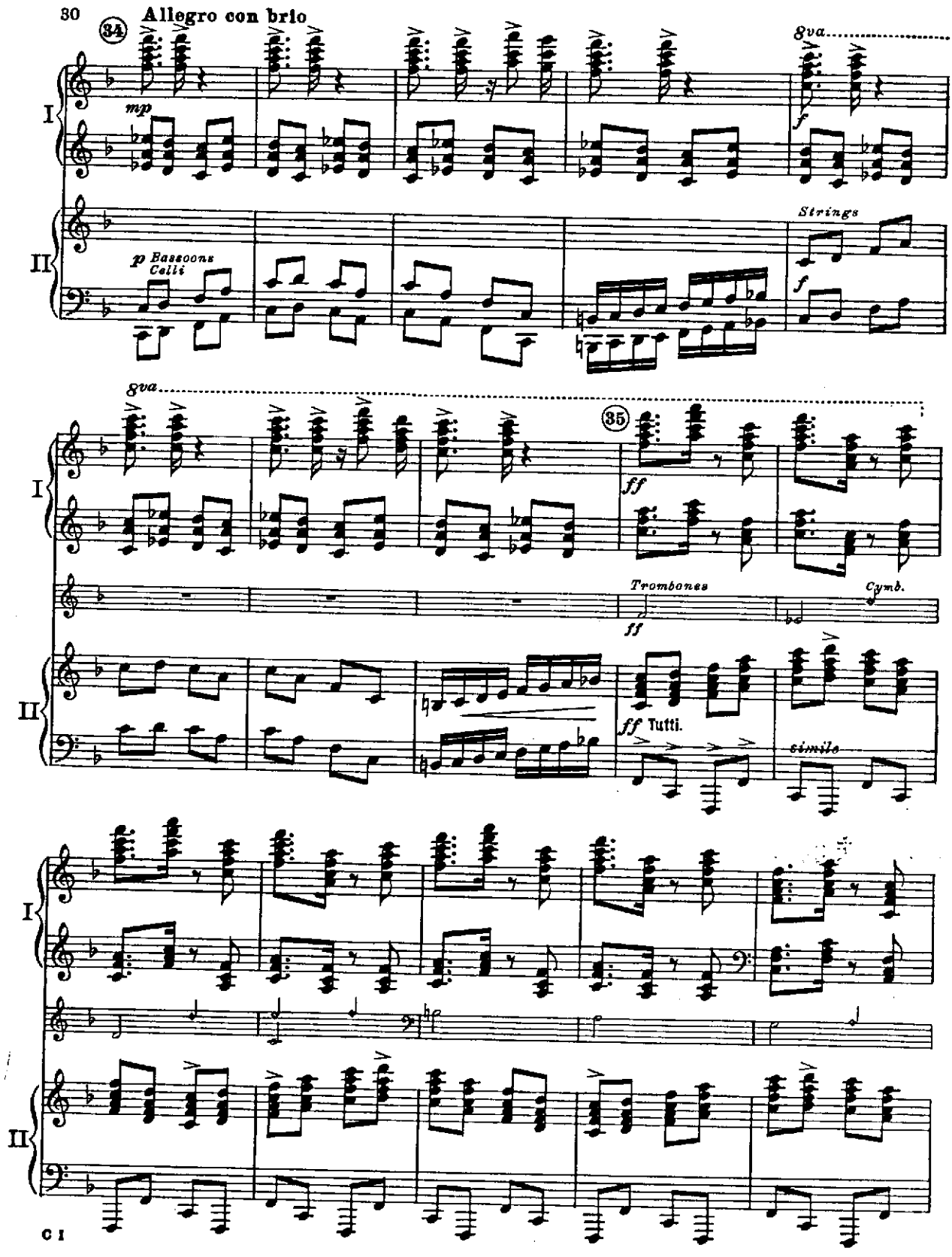

Grandioso
29
I
ff
Horn
ff
8va
II
ff
30
I
8va
II
8va
I
8va
II
8va
Ped.

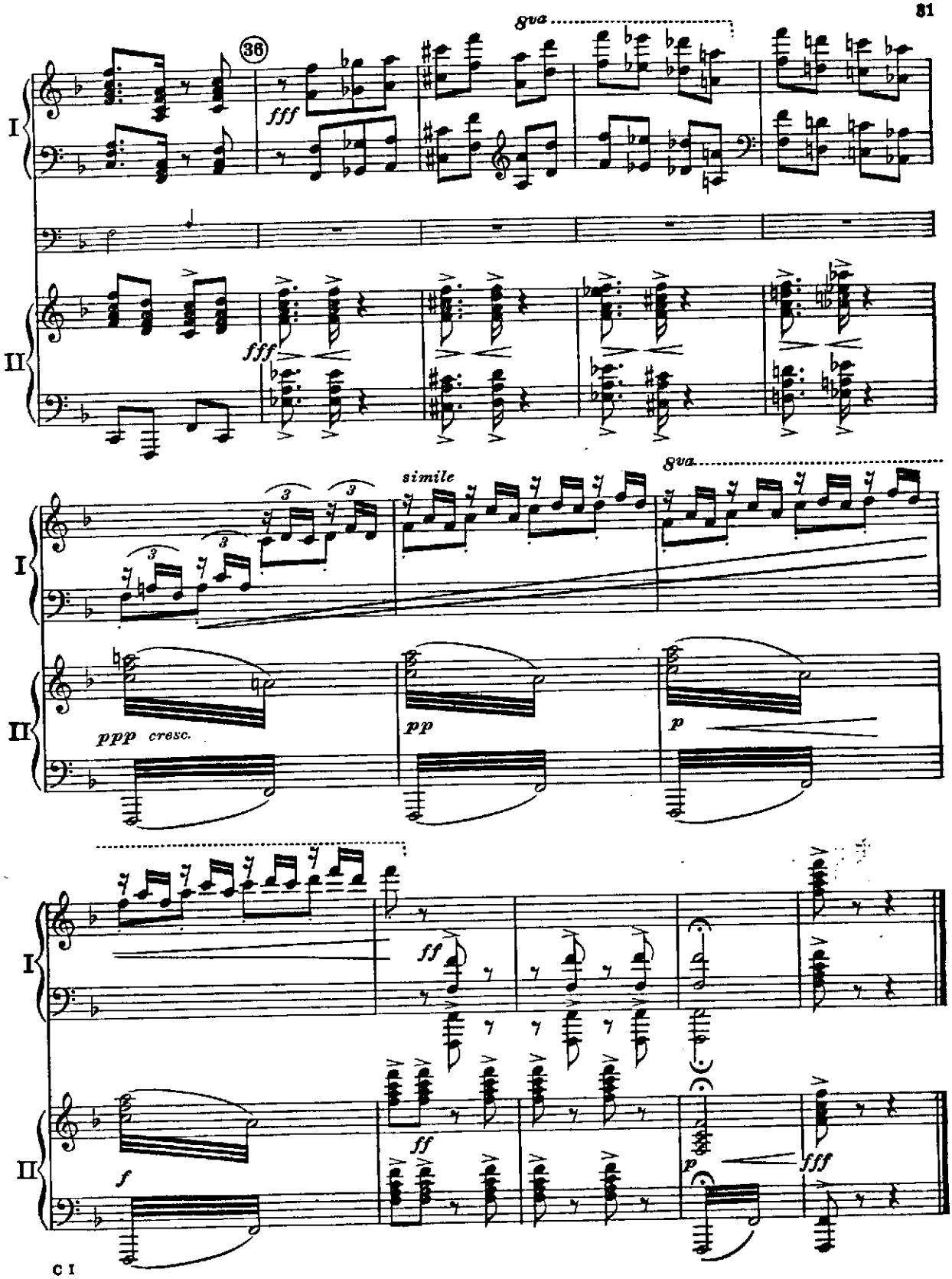

8va
dim.
rall.
rit.
dim. e rall.
p rit.
31 Allegro (♩ = 108)
pp
Allegro (♩ = 108)
pp
Brass
p
p
Wood
I
II


8va
I
II
f
f Strgs.
loco
Meno mosso
mf
ff Tymp.
Cymb.
R.H.
tr
Vl.
S.D.
B.D.
p
ff
tr

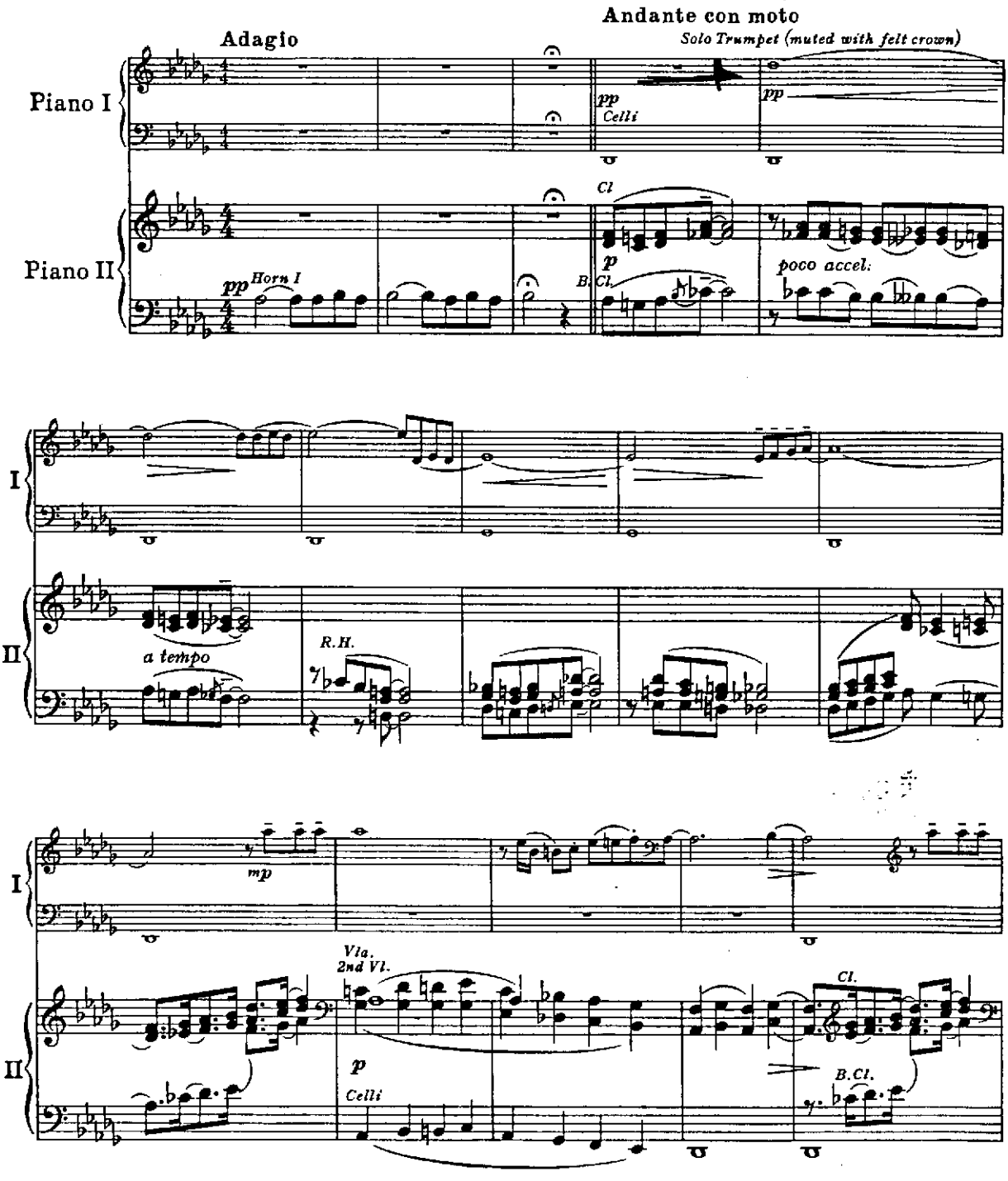

28
8va
cresc.
cresc.
cresc.
cresc.
8va
33
p
f-pp
Horns.
R. H.
Trombones
cresc.
Horns.
Trombones
Horns
Animato
L. H.
ff

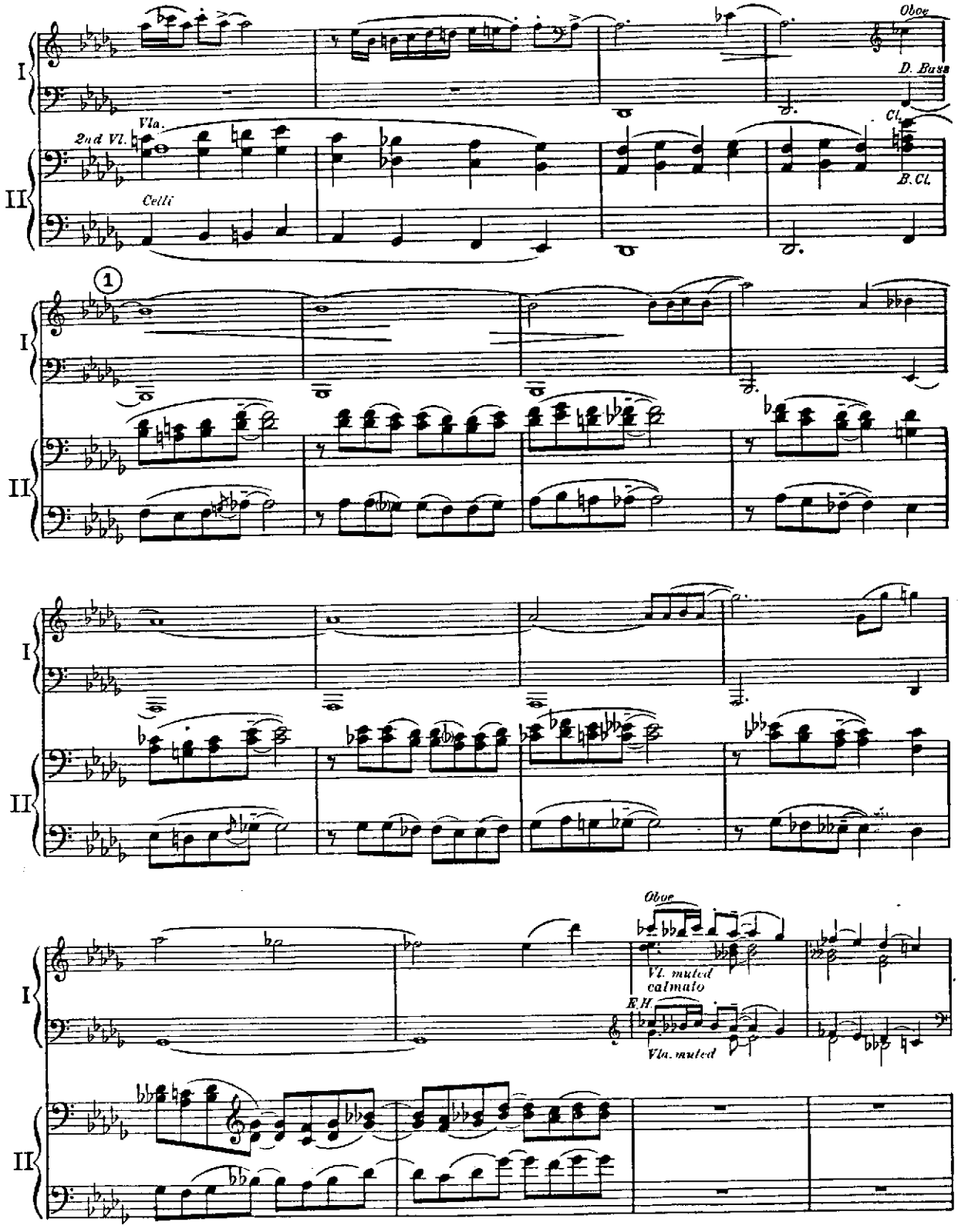

simile
stacc.
I
II
sff-p
sff-p
sff-p

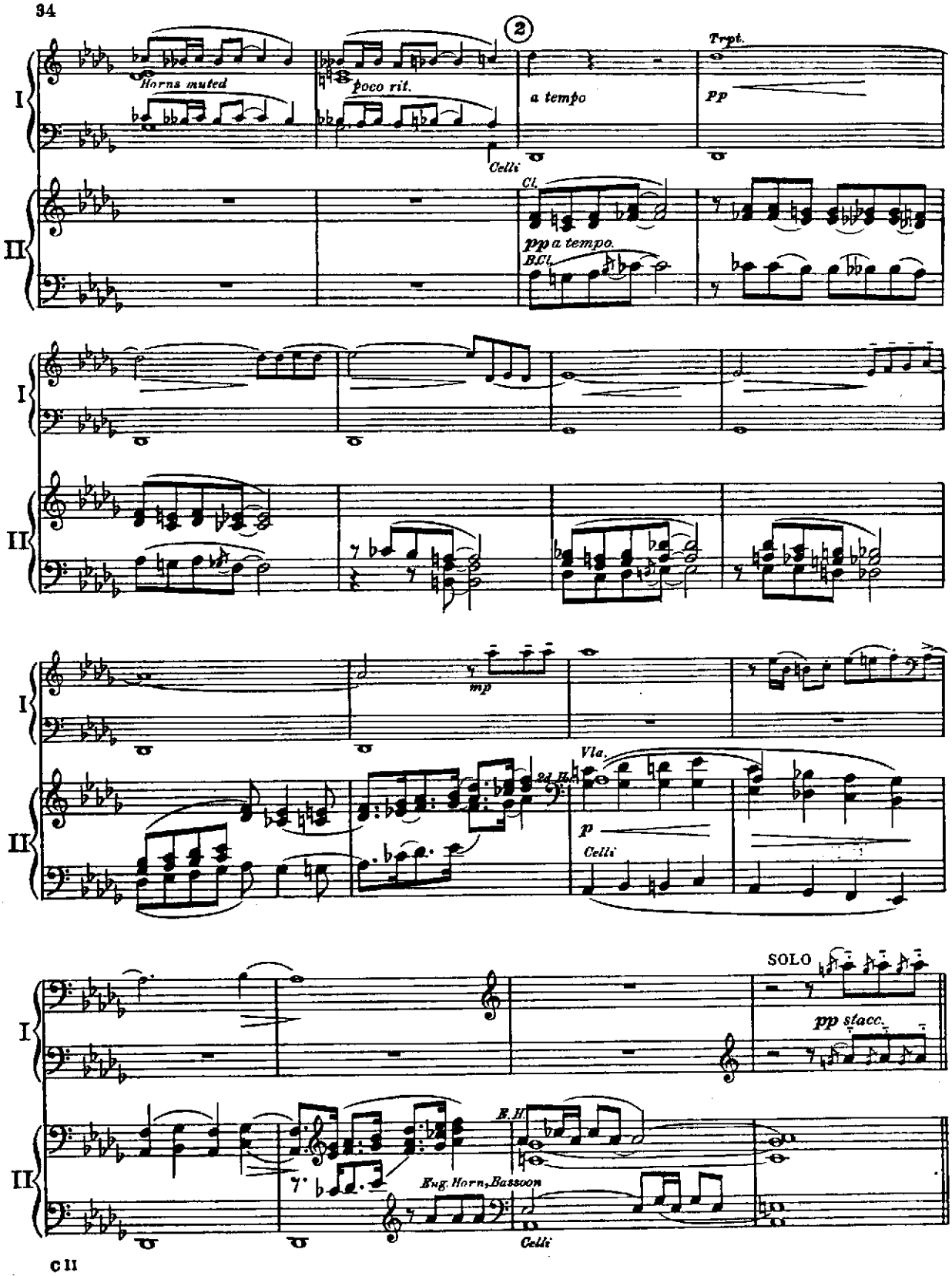

Allegro con brio
34
8va
mp
f
I
II
p Bassoons
Celli
Strings
f
8va
35
ff
Trombones
ff
Cymb.
ff Tutti.
simile

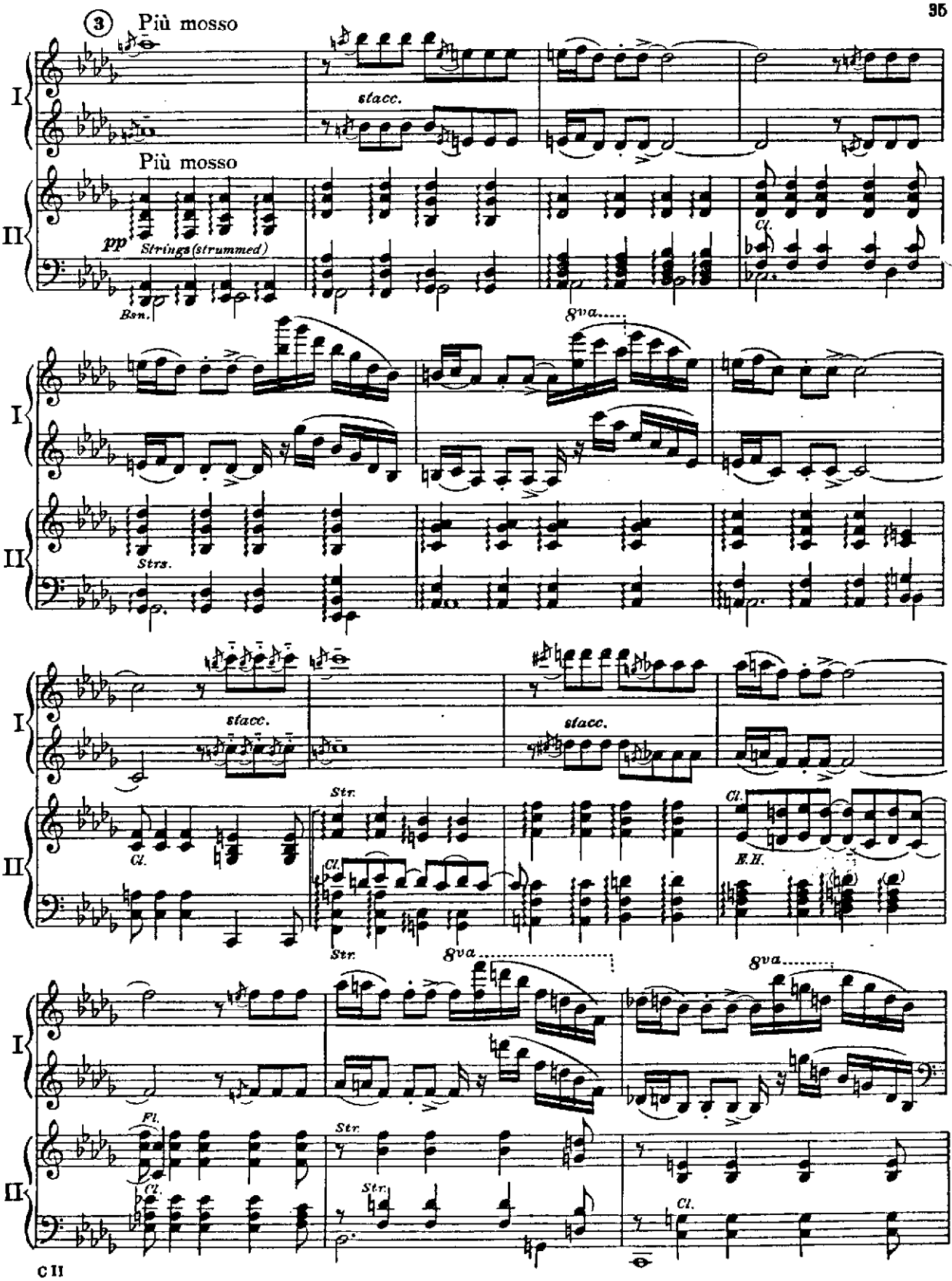

8va
36
fff
I
II
fff
simile
8va
ppp cresc.
pp
p
ff
f
ff
p
fff

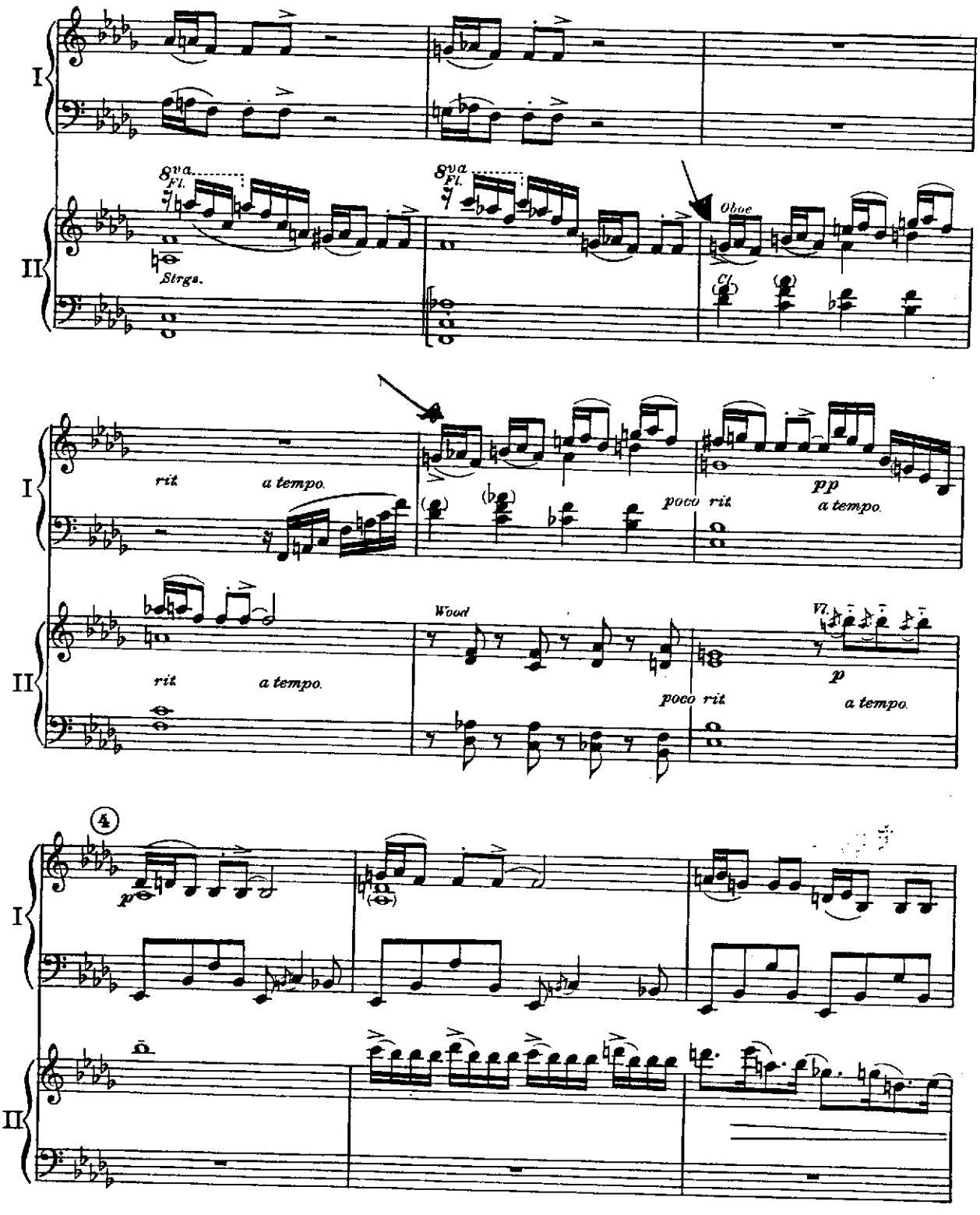
II

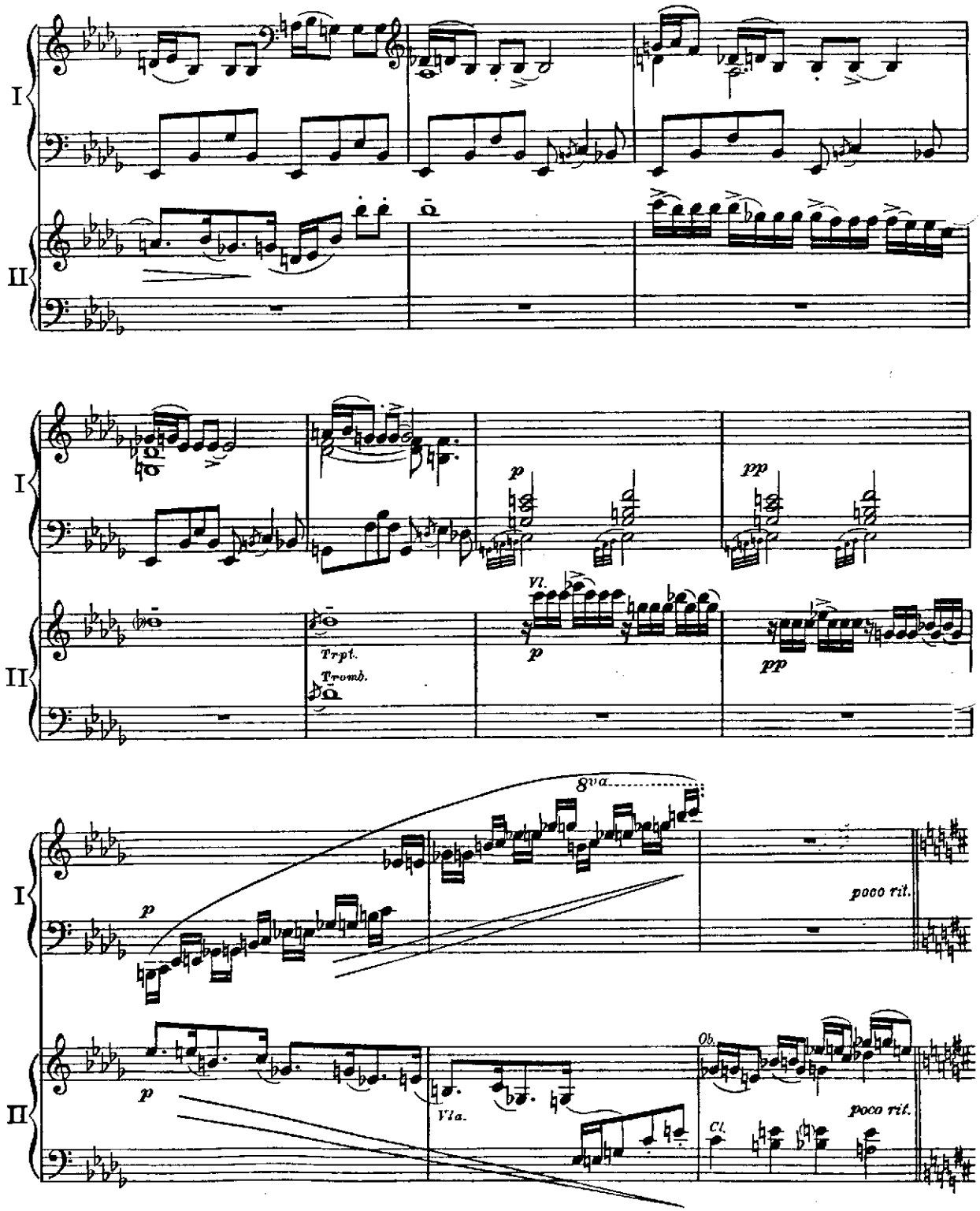

Adagio
Andante con moto
Solo Trumpet (muted with felt crown)
Piano I
Piano II
pp
Celli
pp
Cl
p
B.Cl.
poco accel.
pp Horn I
I
II
a tempo
R.H.
mp
Vla.
2nd Vl.
p
Celli
Cl.
B.Cl.

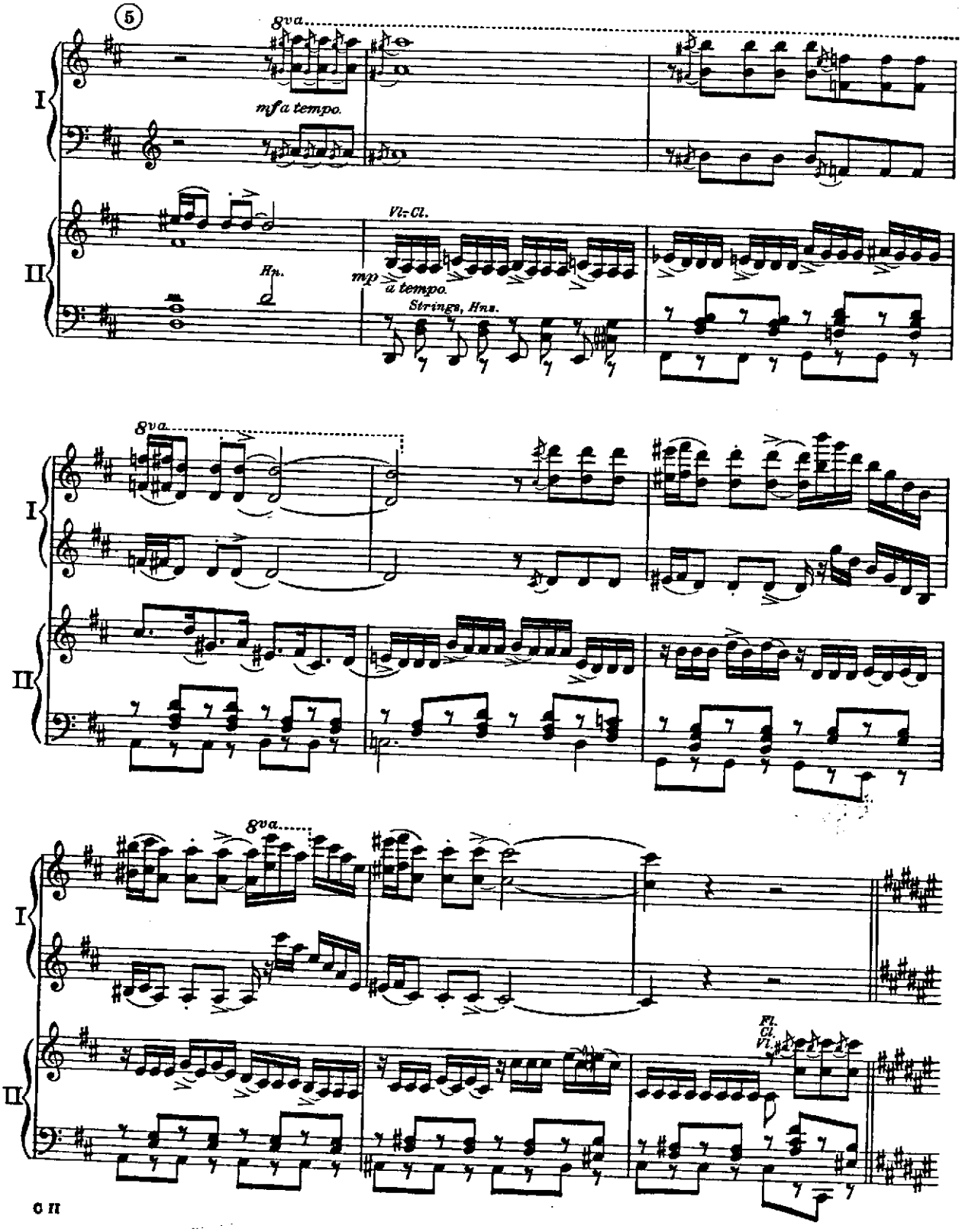

I
II
Oboe
D. Bass
Vla.
2nd Vl.
Cl.
B.Cl.
Celli
1
Oboe
Vl. muted
calmato
E.H
Vla. muted

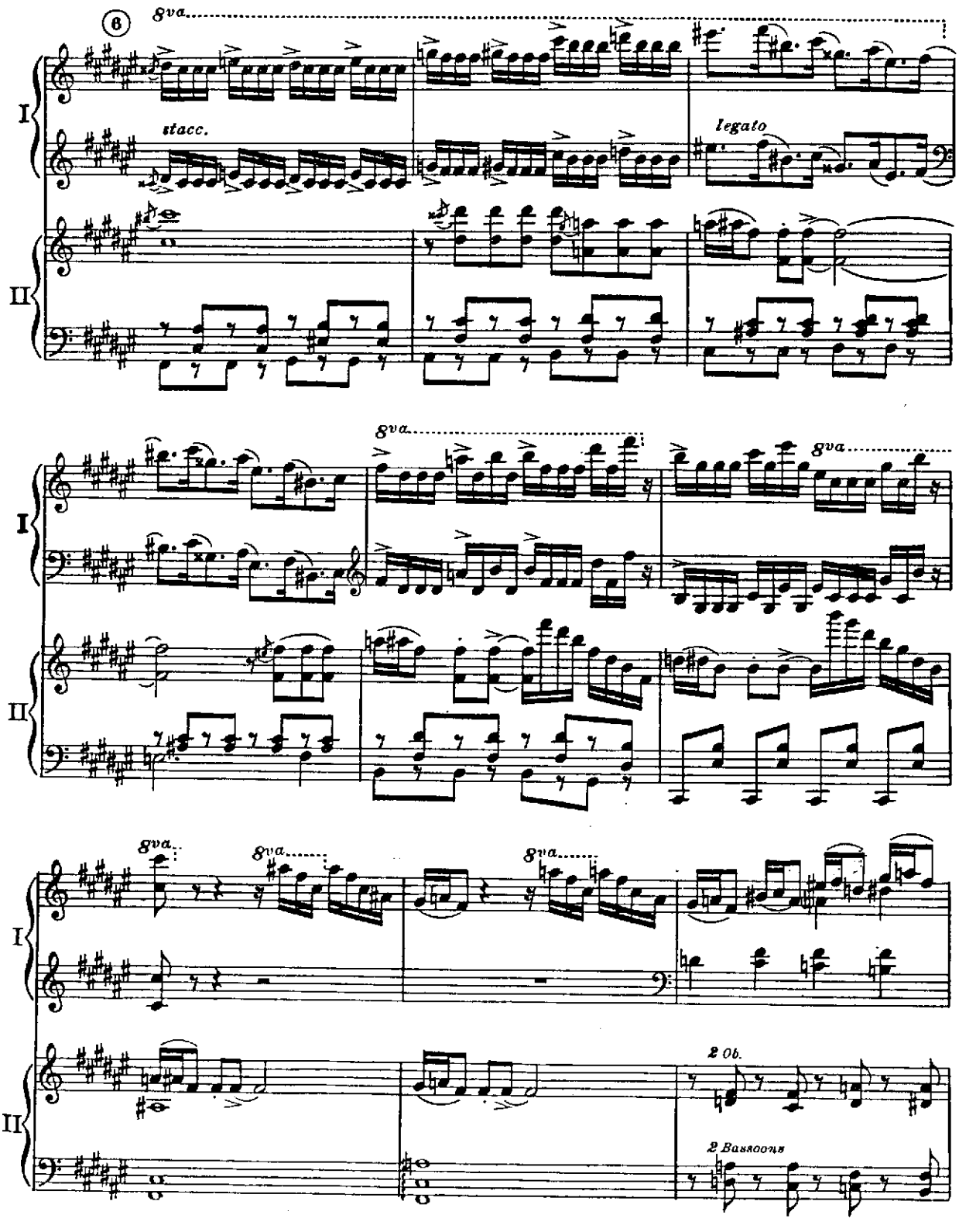

2
Trpt.
Horns muted
poco rit.
a tempo
pp
Celli
Cl.
pp a tempo.
B.Cl.
mp
Vla.
2d Hn.
p
Celli
SOLO
pp stacc.
E.H.
Eng. Horn, Bassoon
Celli
I
II

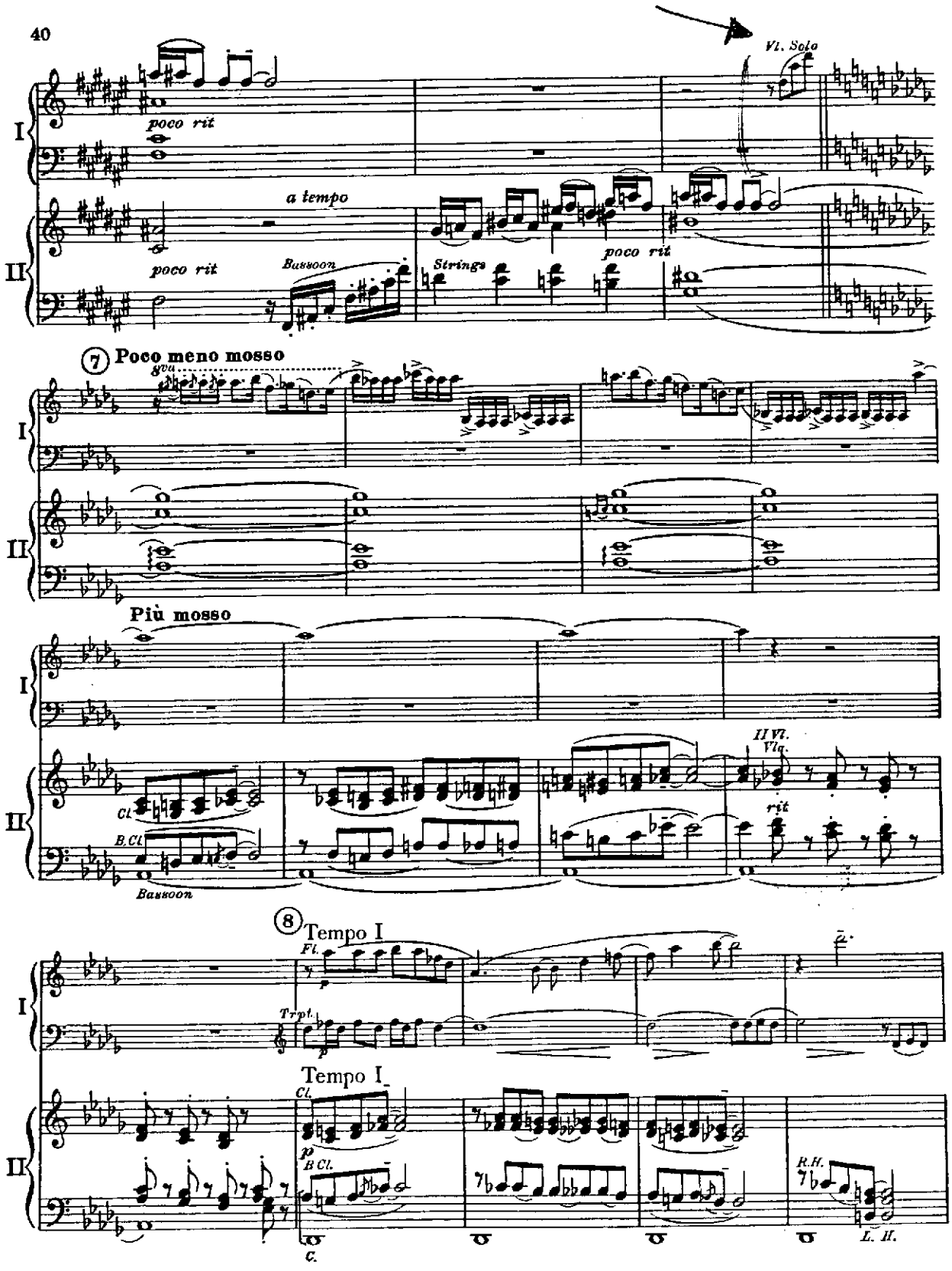

3 Più mosso
I
stacc.
Più mosso
II
pp
Strings (strummed)
Bsn.
Cl.
8va
Strs.
Str.
Fl.

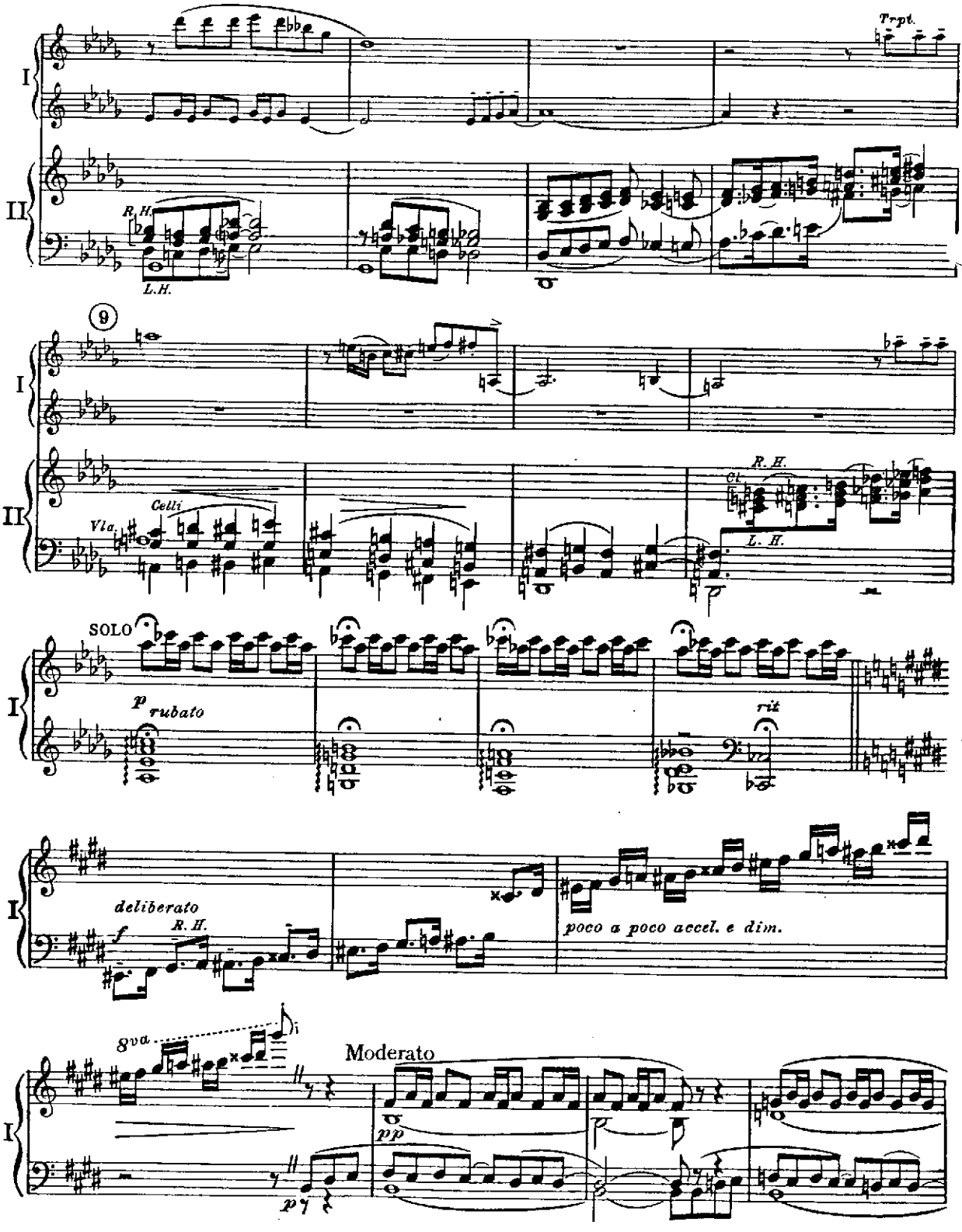

I
II
8va
Fl.
Strgs.
Oboe
Cl.
rit
a tempo.
poco rit
pp
a tempo.
Wood
Vl.
p
4

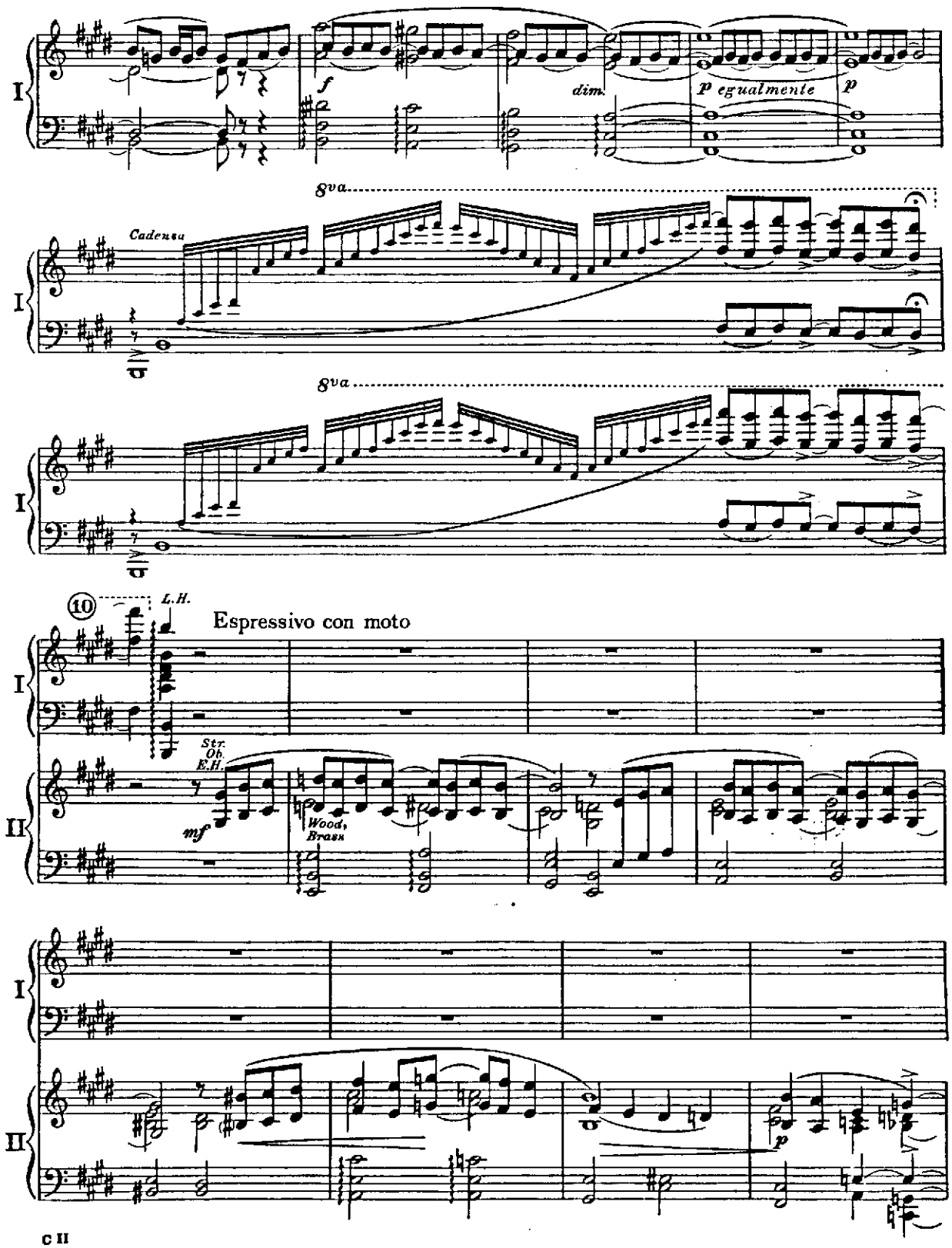

I
II
p
pp
Vl.
Trpt.
Tromb.
8va
poco rit.
Ob.
Vla.
Cl.

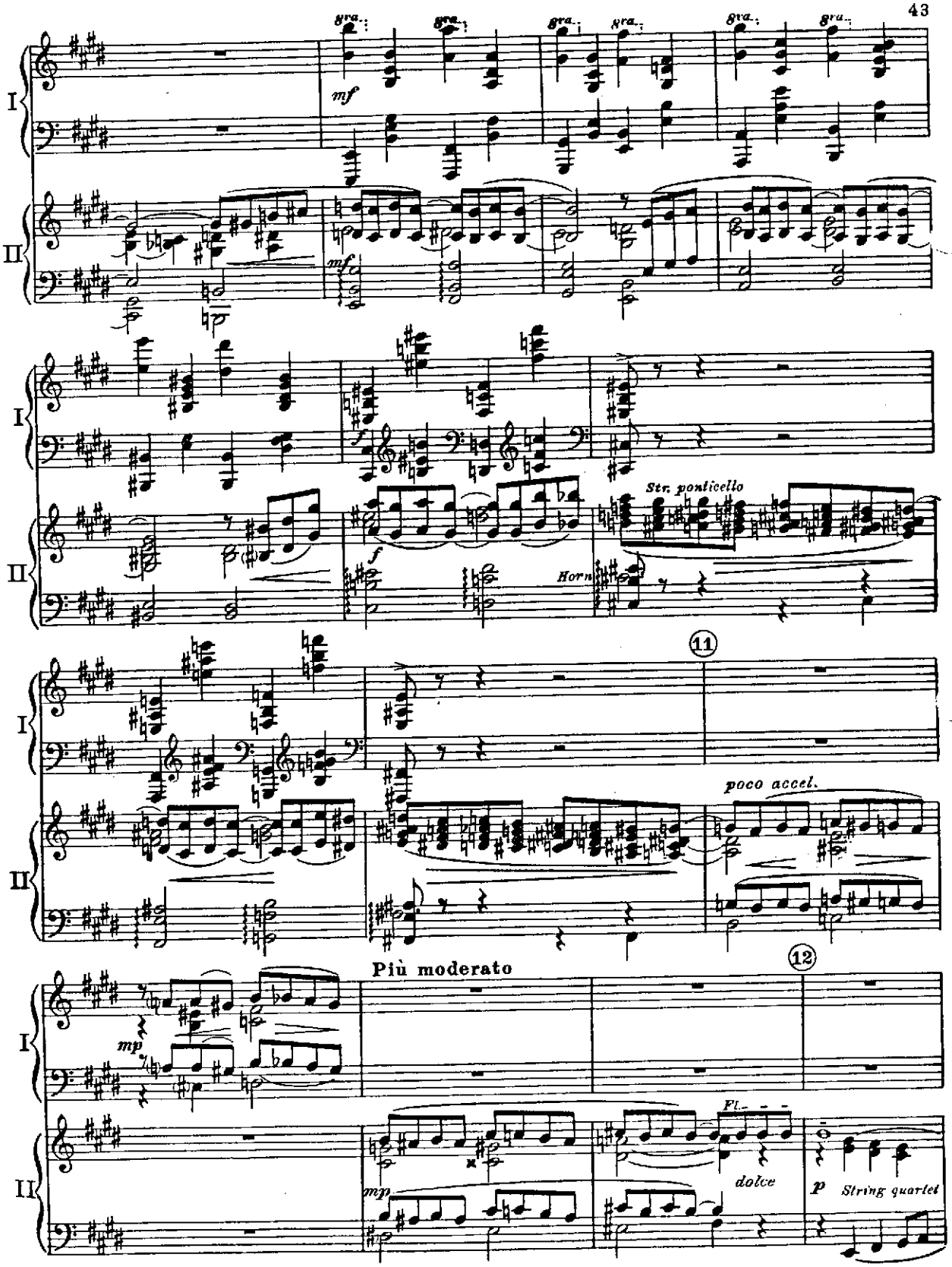

5
8va
mf a tempo.
I
II
Vl. Cl.
Hn.
mp
a tempo.
Strings, Hns.
8va
I
II
8va
I
II
Fl.
Cl.
Vl.

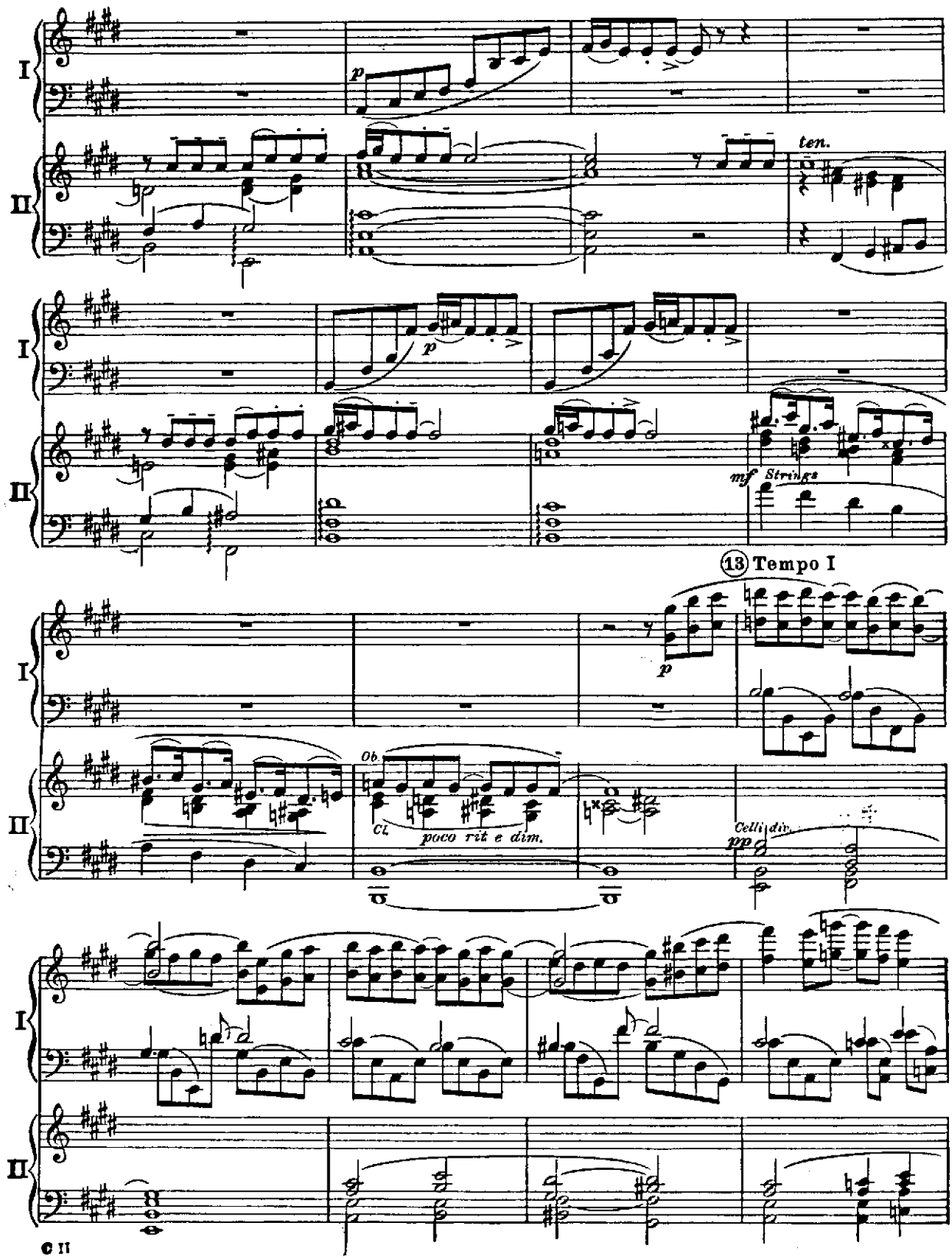

6
8va
stacc.
legato
I
II
8va
8va
8va
8va
2 Ob.
2 Bassoons

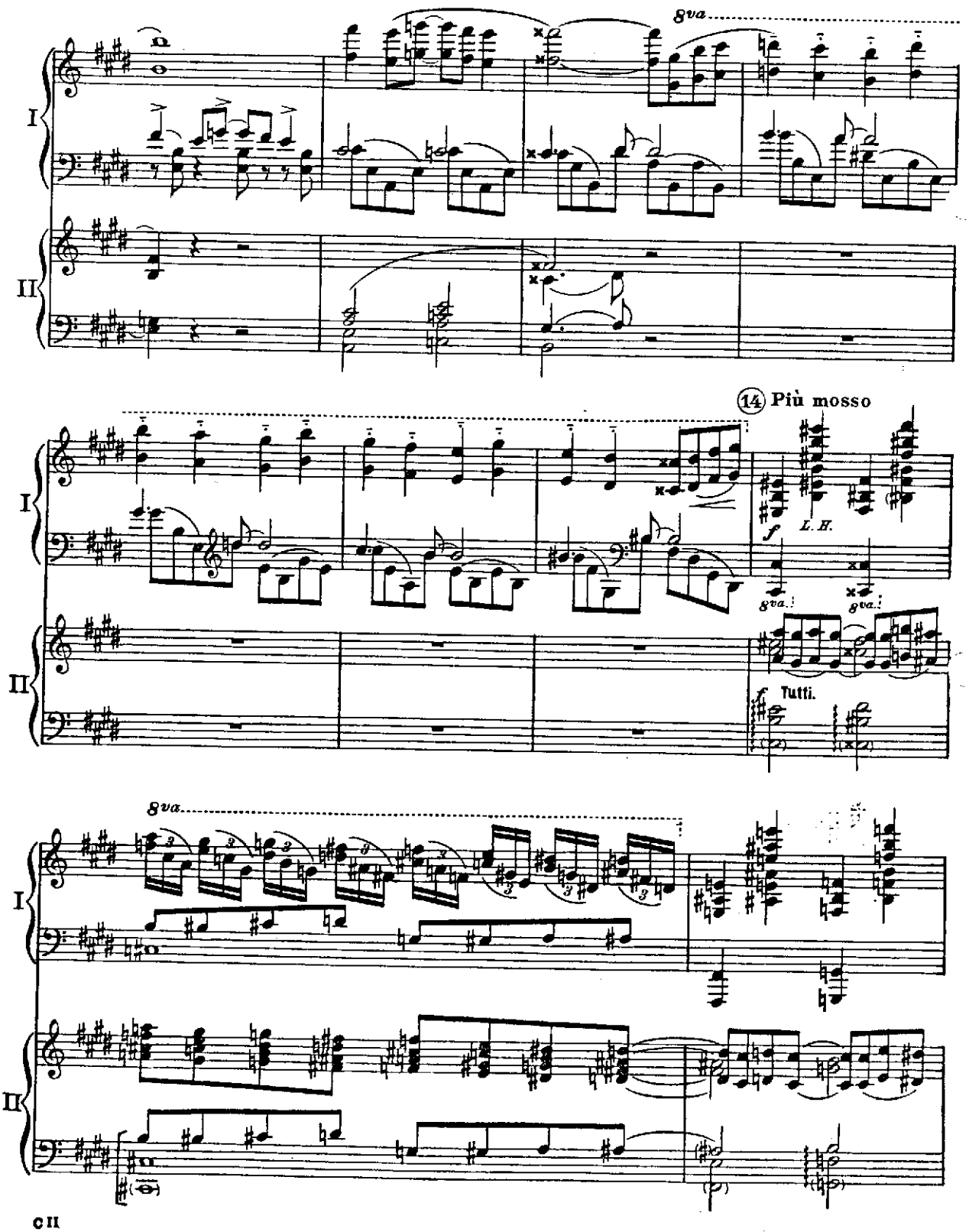

Vl. Solo
poco rit
a tempo
poco rit
Bassoon
Strings
poco rit
7 Poco meno mosso
8va
Più mosso
Cl.
B.Cl.
Bassoon
II Vl.
Vlc.
rit
8 Tempo I
Fl.
Trpt.
Tempo I
Cl.
B Cl.
C.
R.H.
L. H.

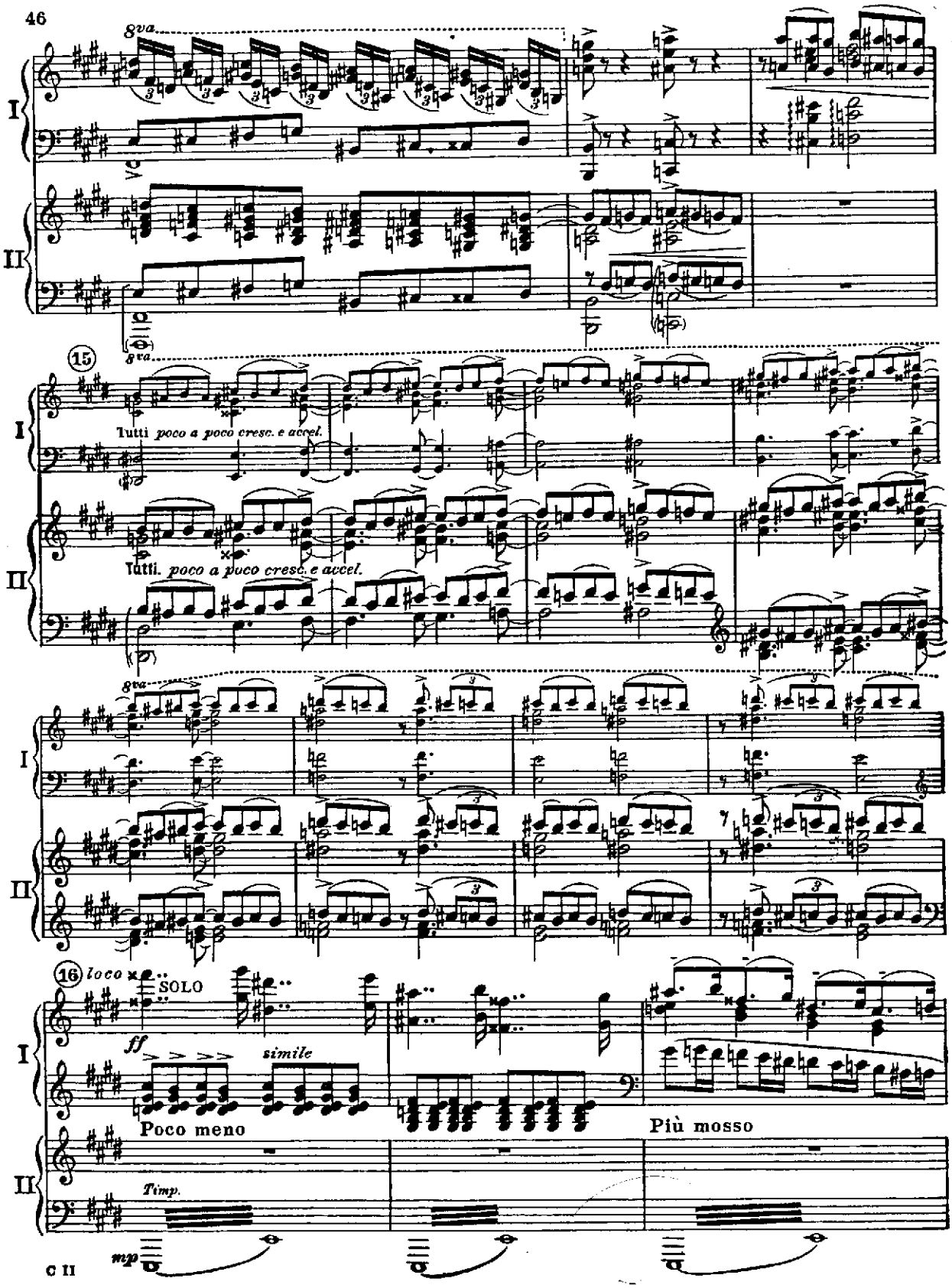

Trpt.
I
II
R. H.
L.H.
9
Celli
Vla.
R. H.
Cl.
L. H.
SOLO
p rubato
rit
deliberato
f
R. H.
poco a poco accel. e dim.
8va
Moderato
pp
p

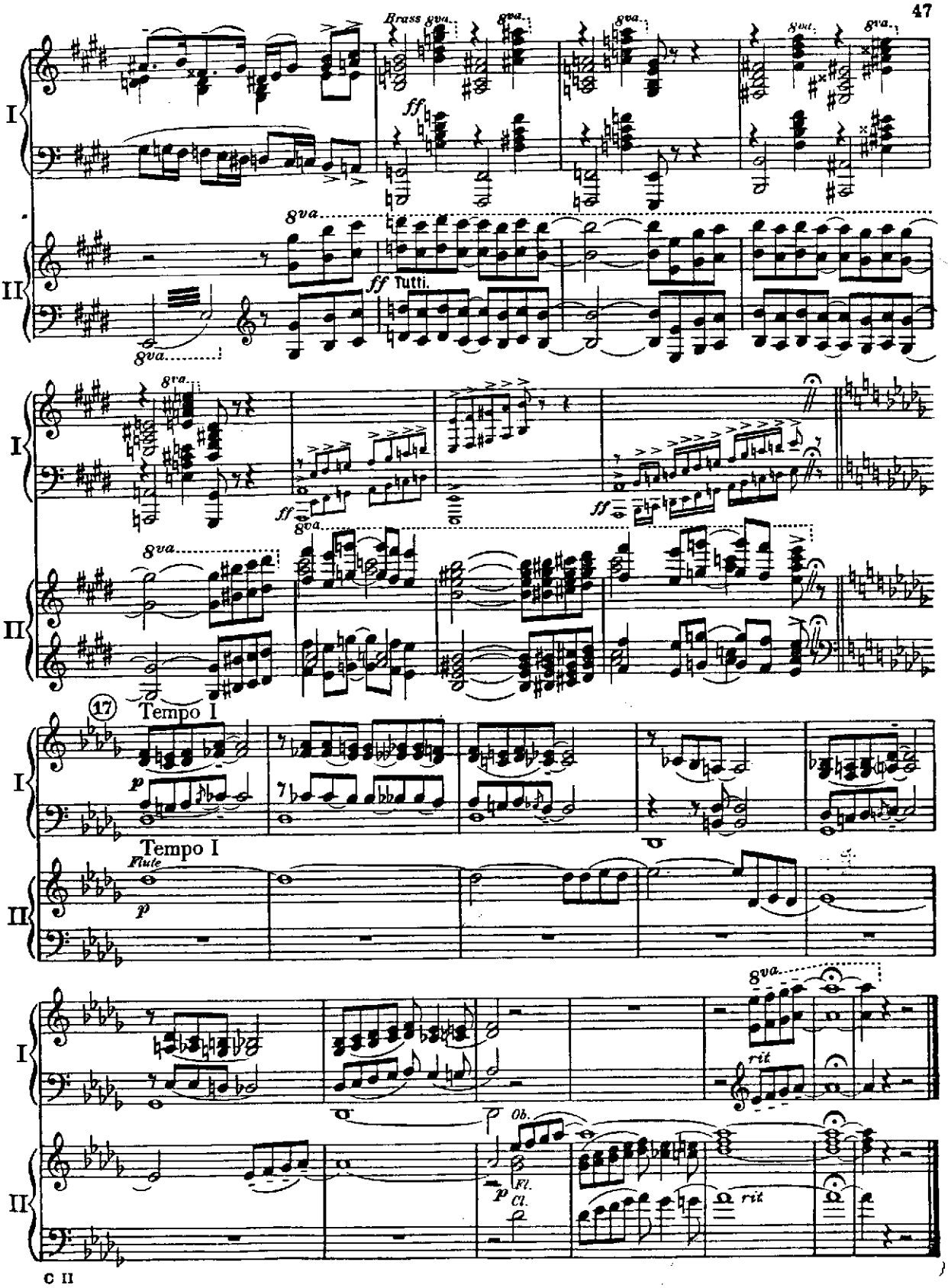

I
f
dim.
p egualmente
p
8va
Cadenza
8va
10
L.H.
Espressivo con moto
II
Str.
Ob.
E.H.
mf
Wood,
Brass
p


I
II
gva
mf
f
Str. ponticello
Horn
11
poco accel.
Più moderato
12
mp
Fl.
dolce
p
String quartet

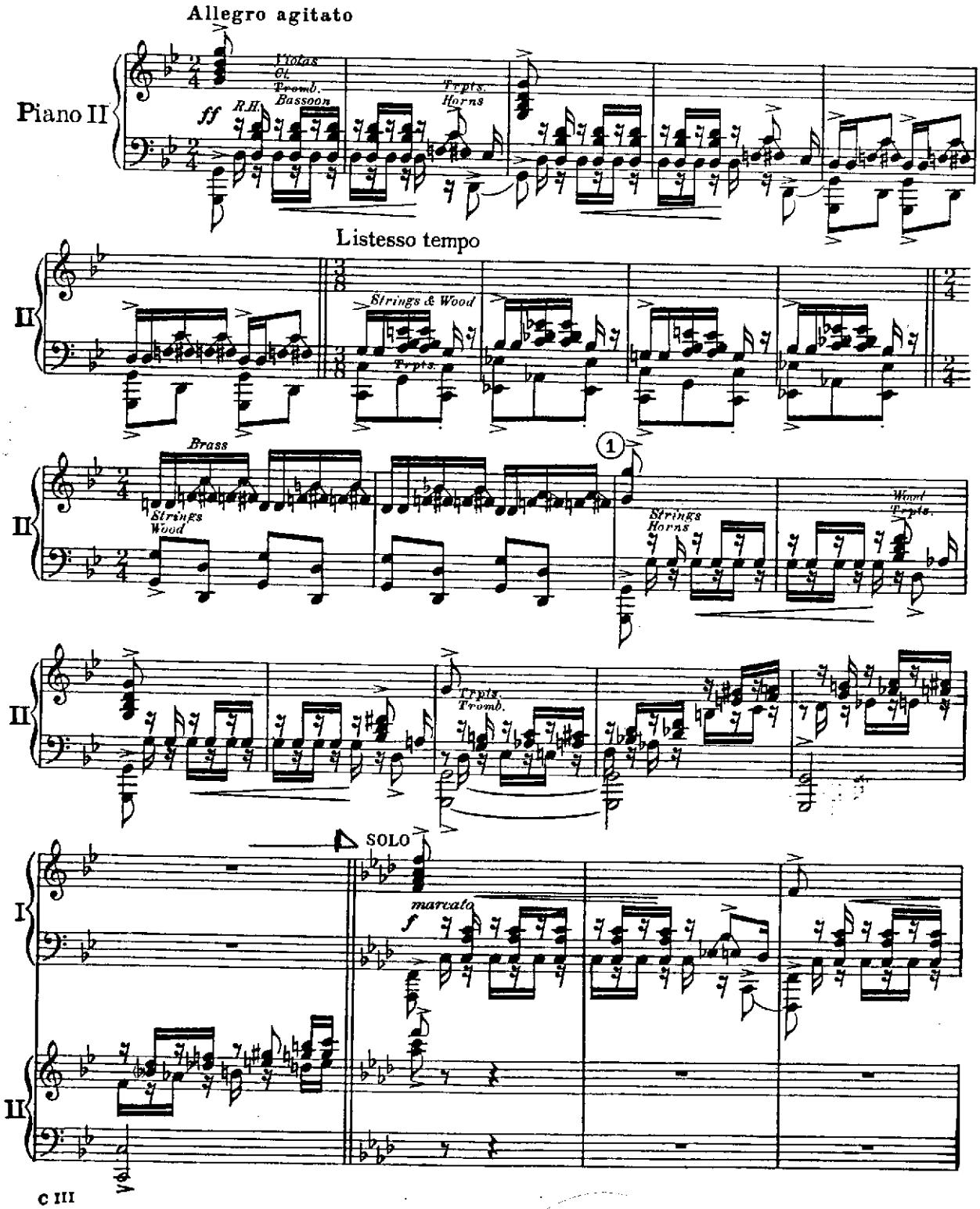

I
II
p
ten.
mf Strings
13 Tempo I
Ob
Cl.
poco rit e dim.
Celli div.
pp

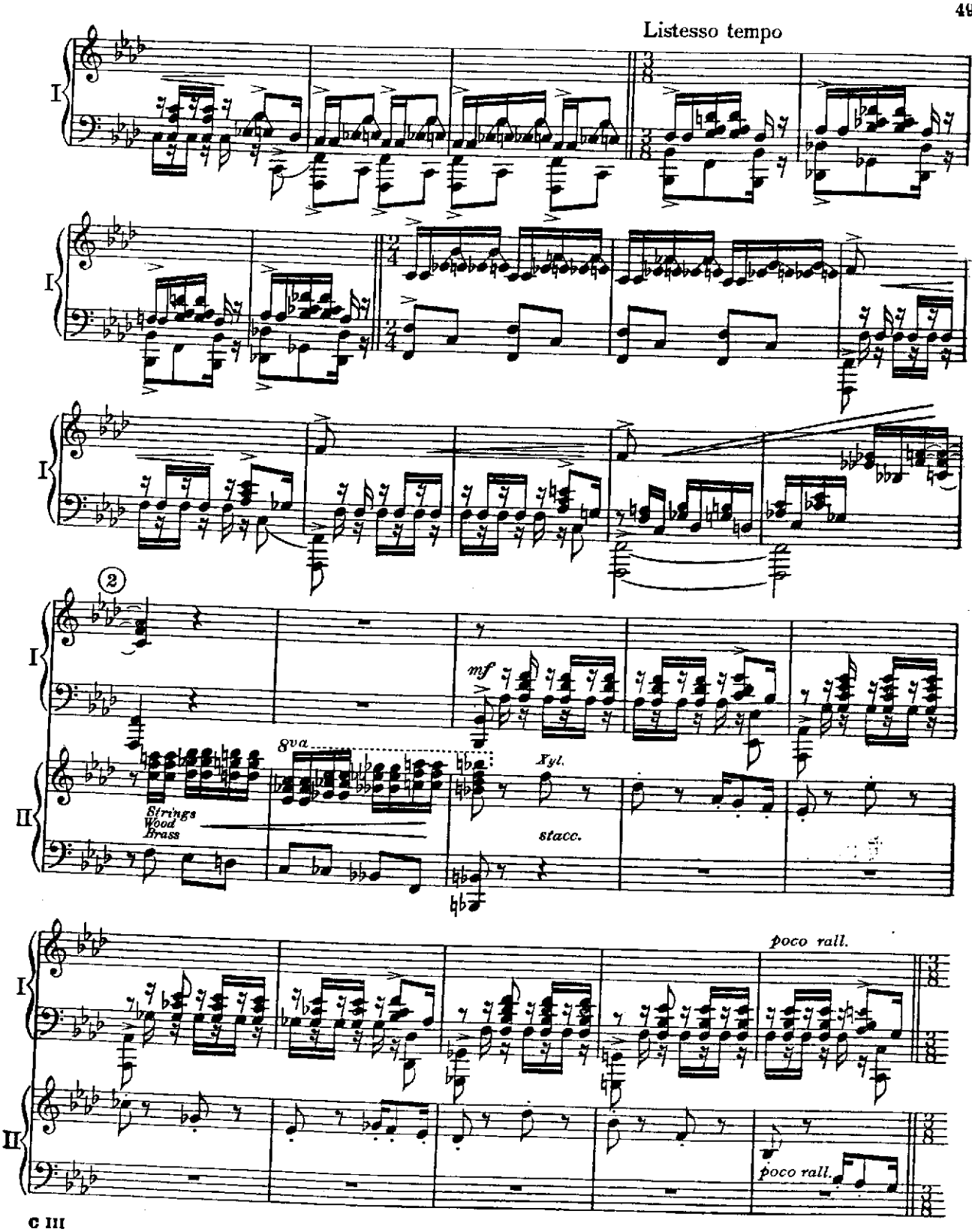

8va
I
II
(14) Più mosso
f
L. H.
8va.
8va.
Tutti.
8va
I
II

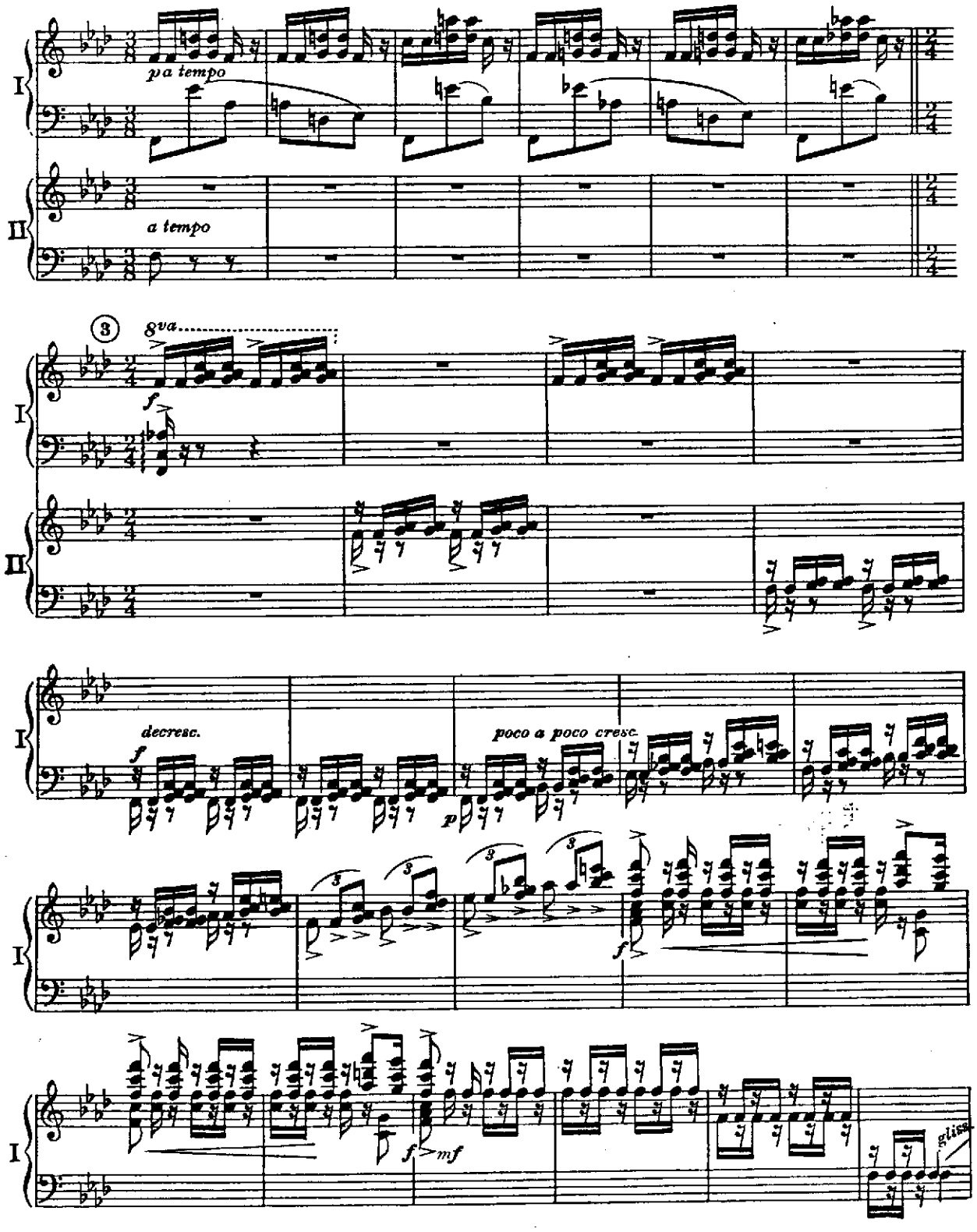

8va
I
II
15
Tutti poco a poco cresc. e accel.
Tutti. poco a poco cresc. e accel.
8va
16 loco
SOLO
ff
simile
Poco meno
Più mosso
Timp.
mp

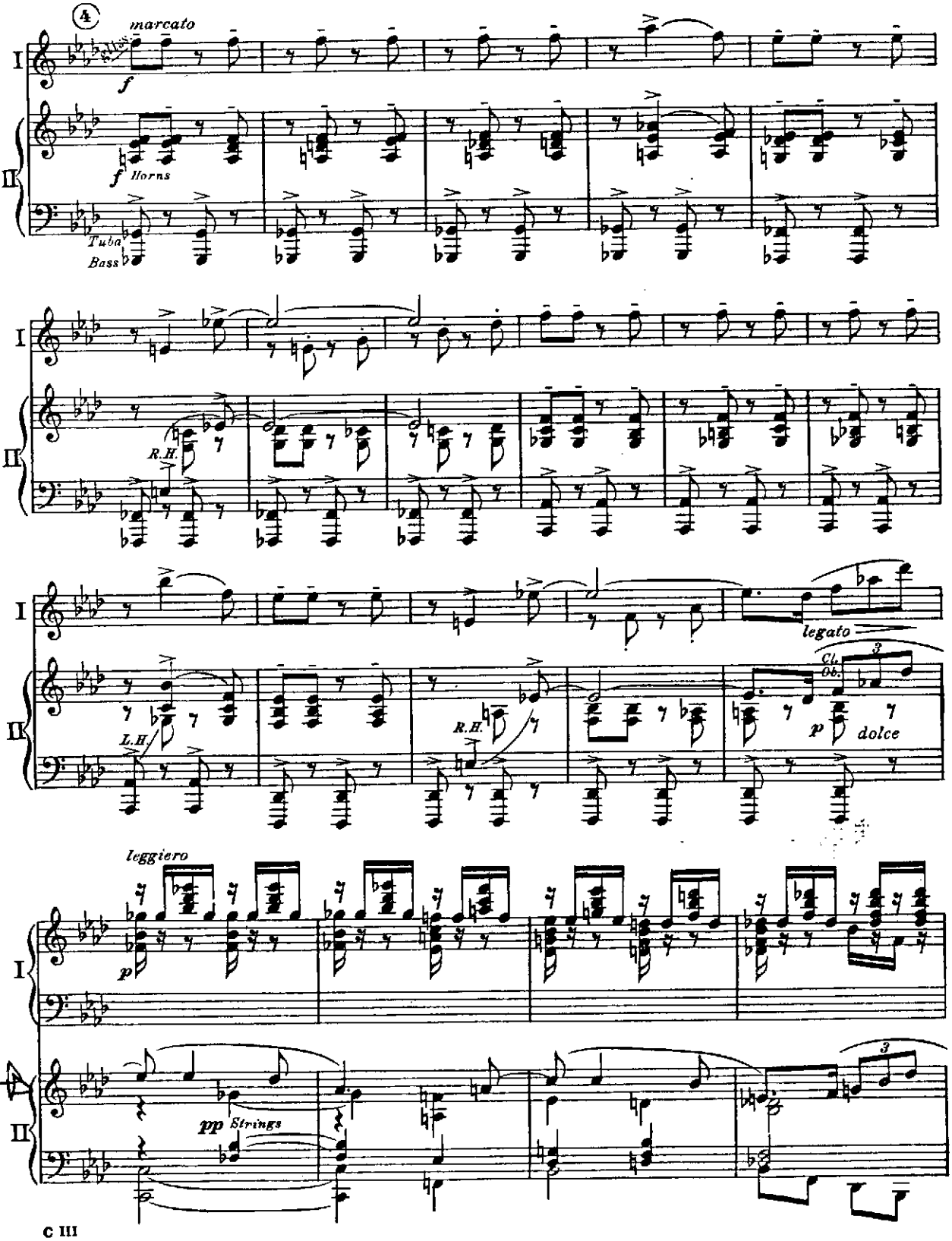

I
II
Brass
8va
ff
Tutti.
17
Tempo I
Flute
p
Ob.
Fl.
Cl.
rit
C II

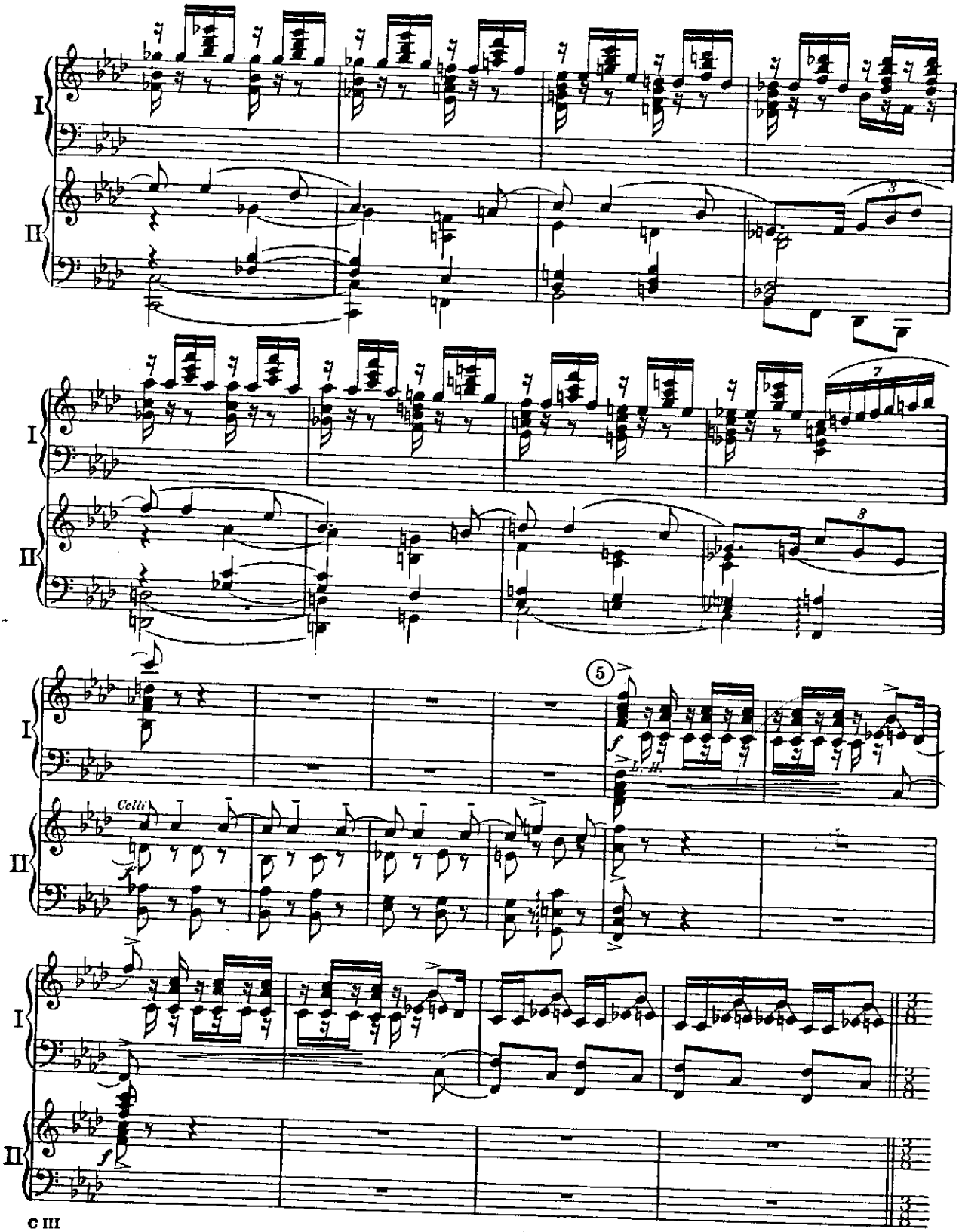
III

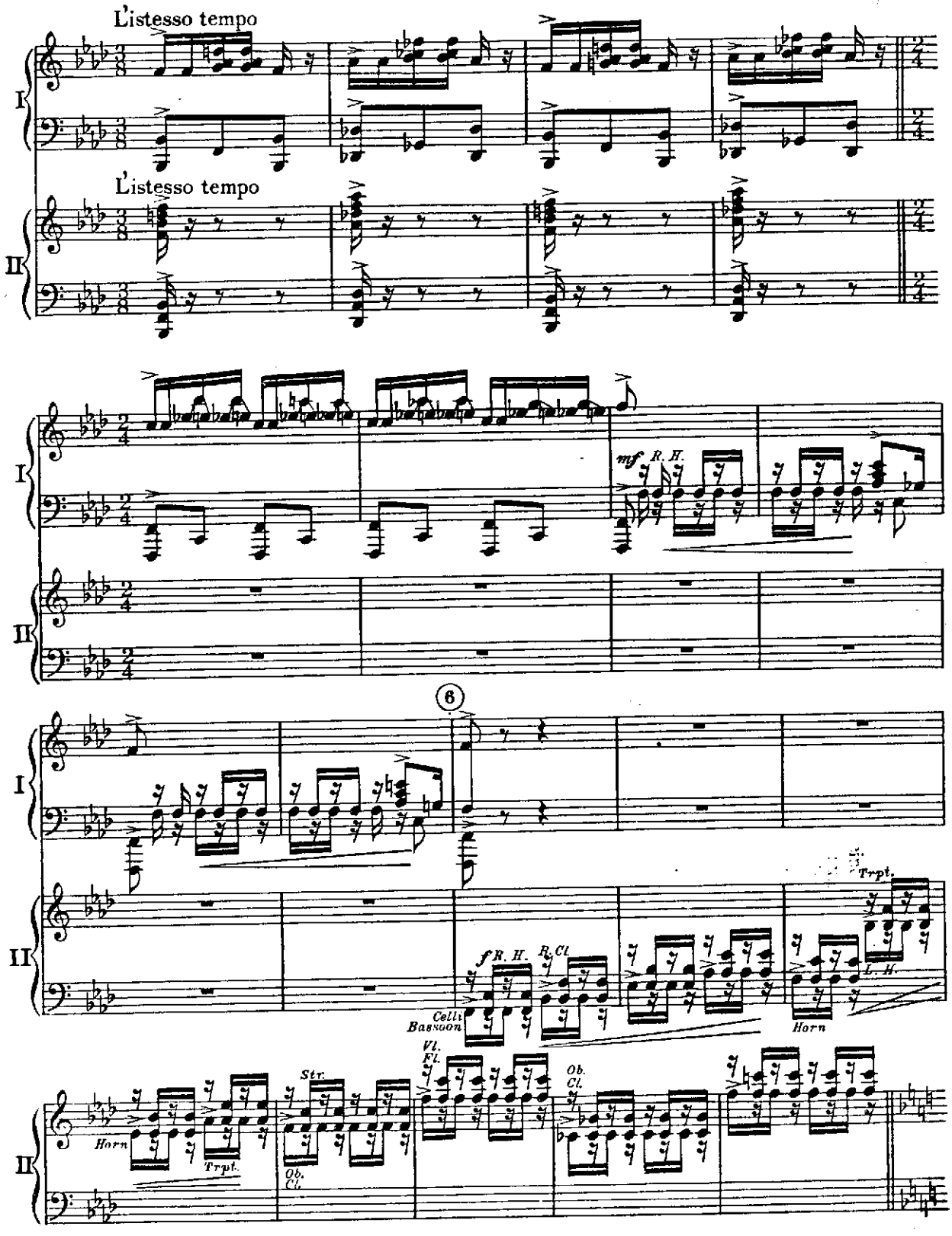

Allegro agitato
Piano II
ff
R.H.
Violas
Cl.
Tromb.
Bassoon
Trpts.
Horns
Listesso tempo
II
Strings & Wood
Trpts.
Brass
Strings
Wood
1
Strings
Horns
Wood
Trpts.
II
Trpts.
Tromb.
SOLO
I
marcato
f
II

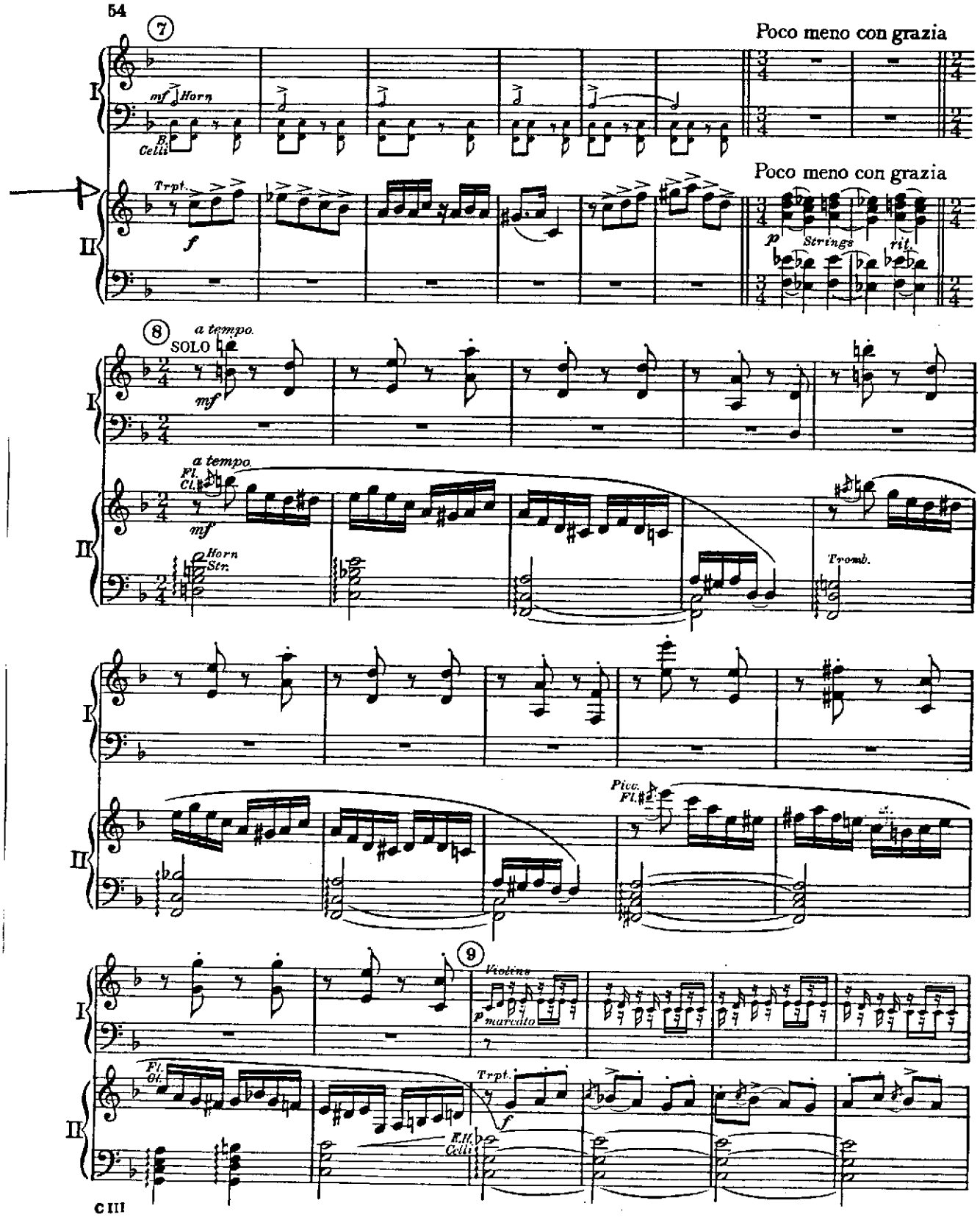

Listesso tempo
I
II
2
mf
8va
Xyl.
stacc.
Strings
Wood
Brass
poco rall.
poco rall.

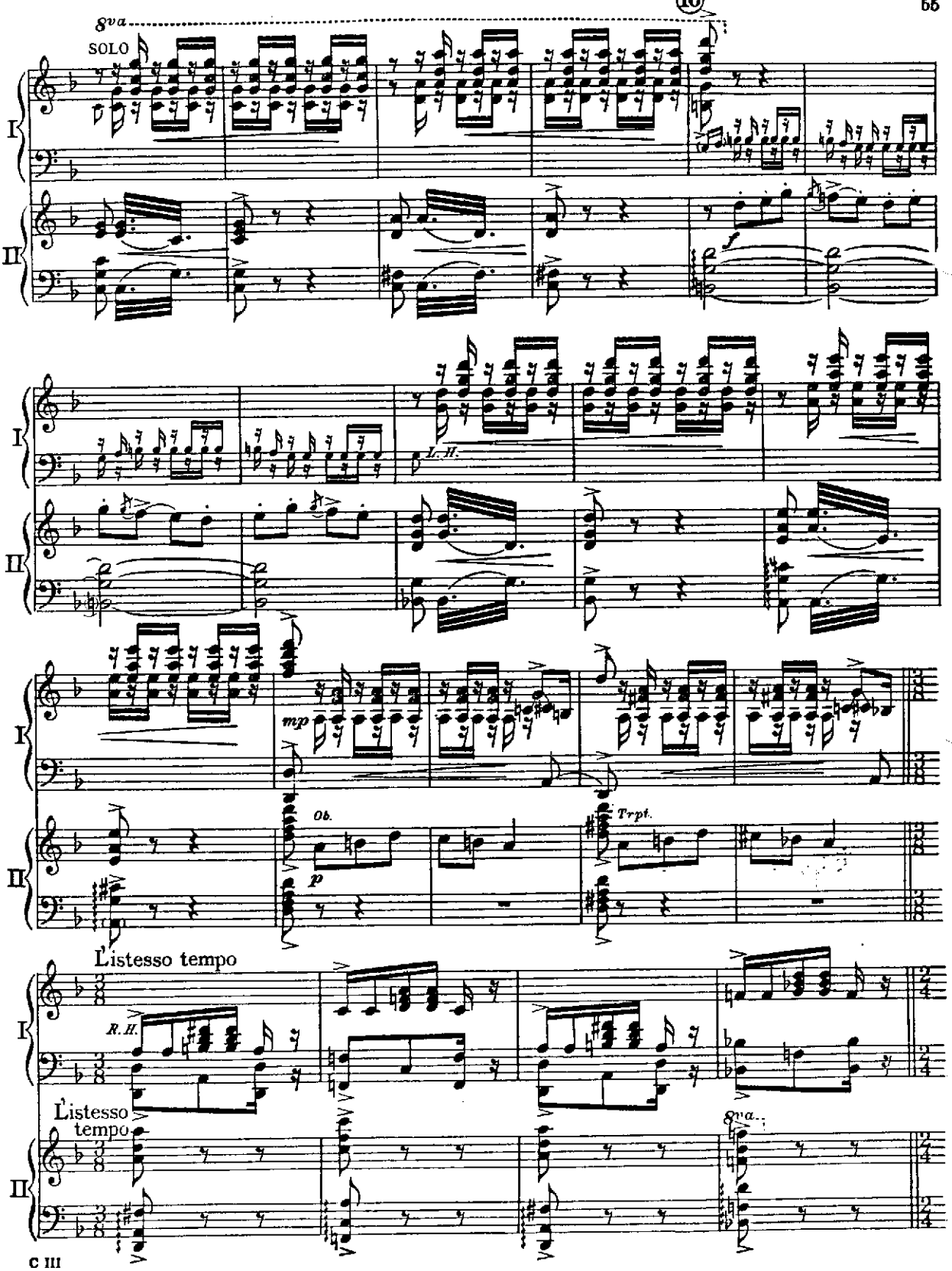

I
II
p a tempo
a tempo
3
8va
f
decresc.
poco a poco cresc.
p
mf
gliss.

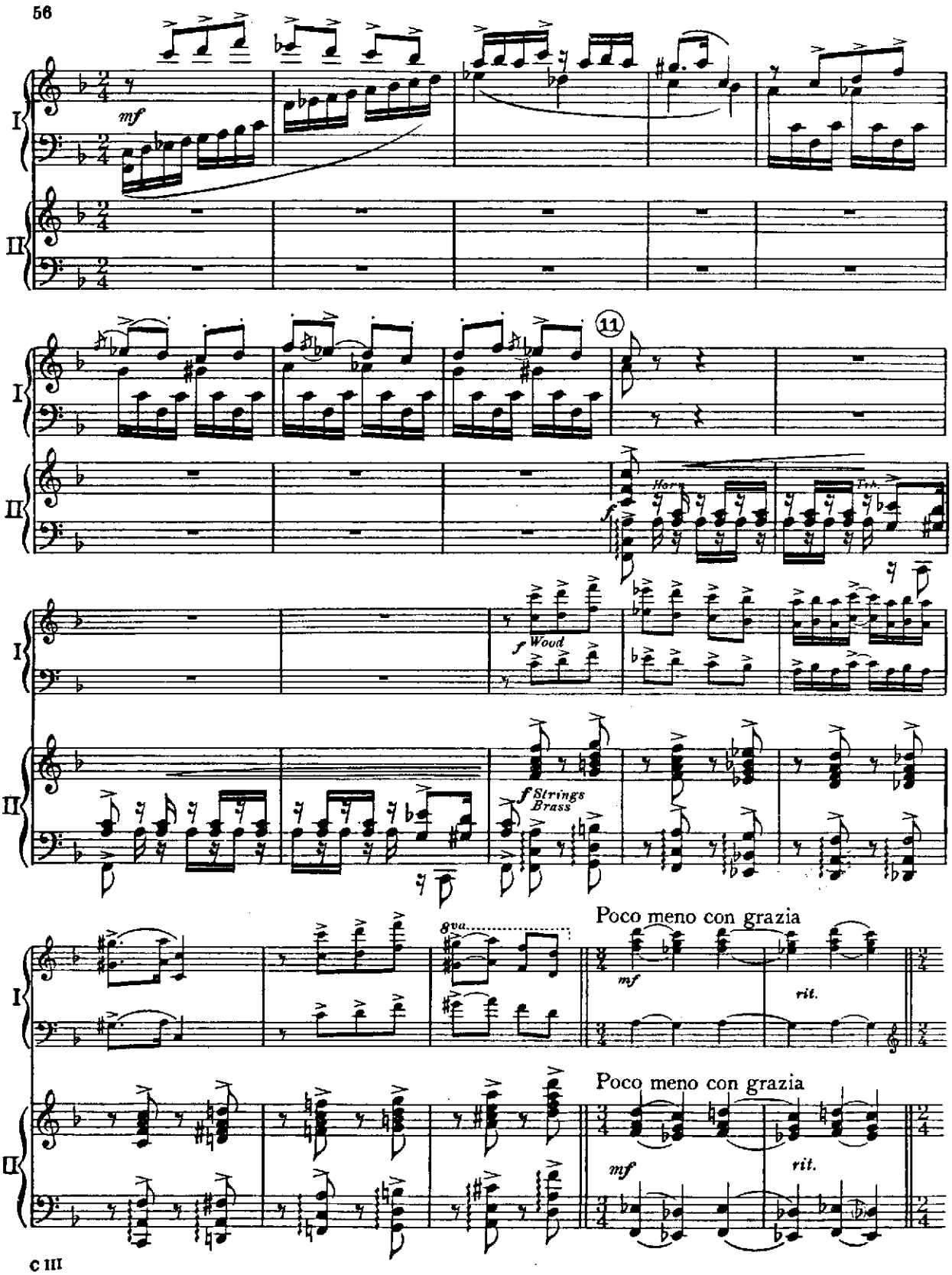

4
marcato
f
I
II
f Horns
Tuba
Bass
R.H.
legato
Cl.
Ob.
3
p dolce
L.H.
R.H.
leggiero
p
pp Strings
3

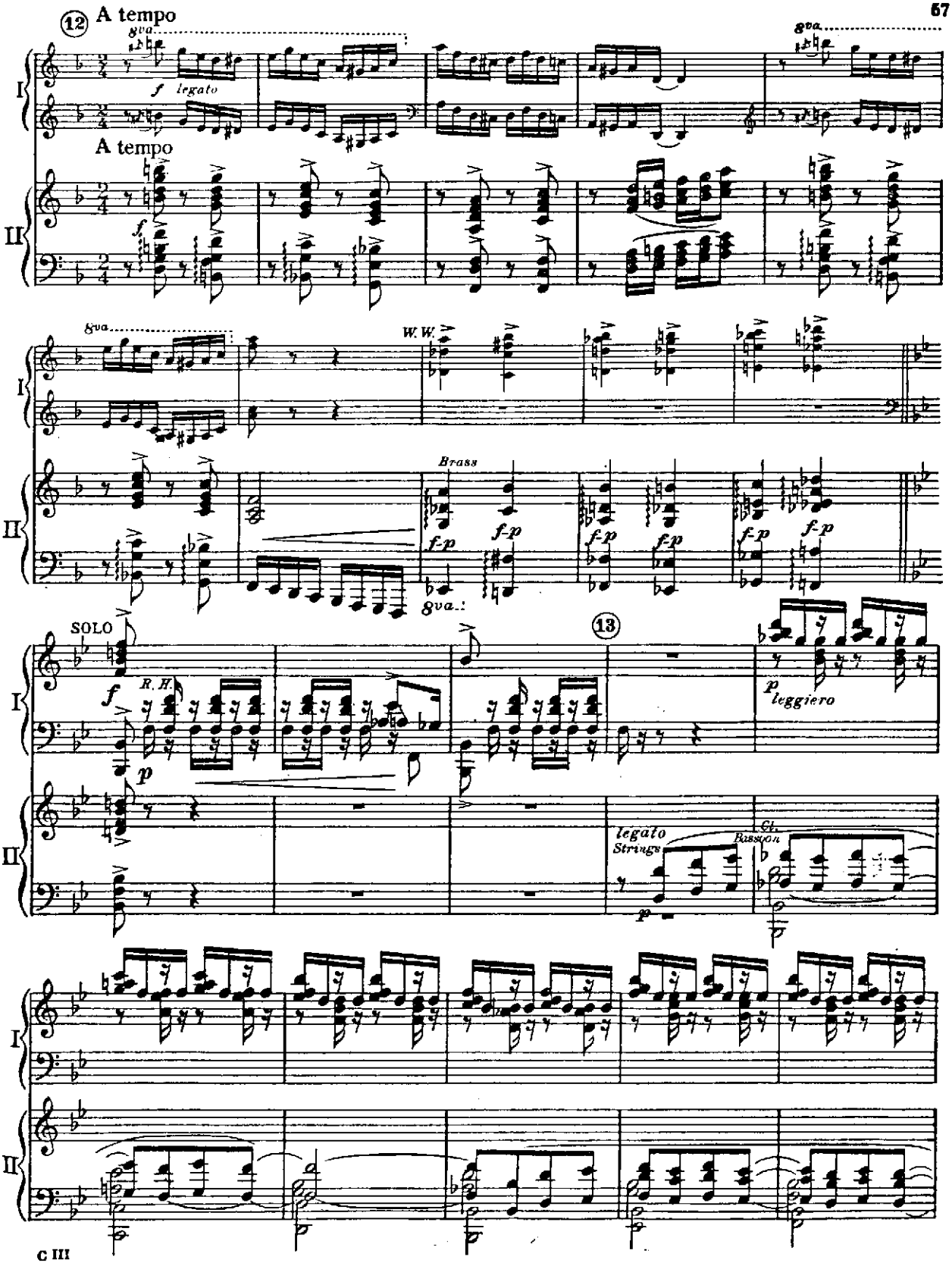

I
II
I
II
5
I
Celli
II
I
II

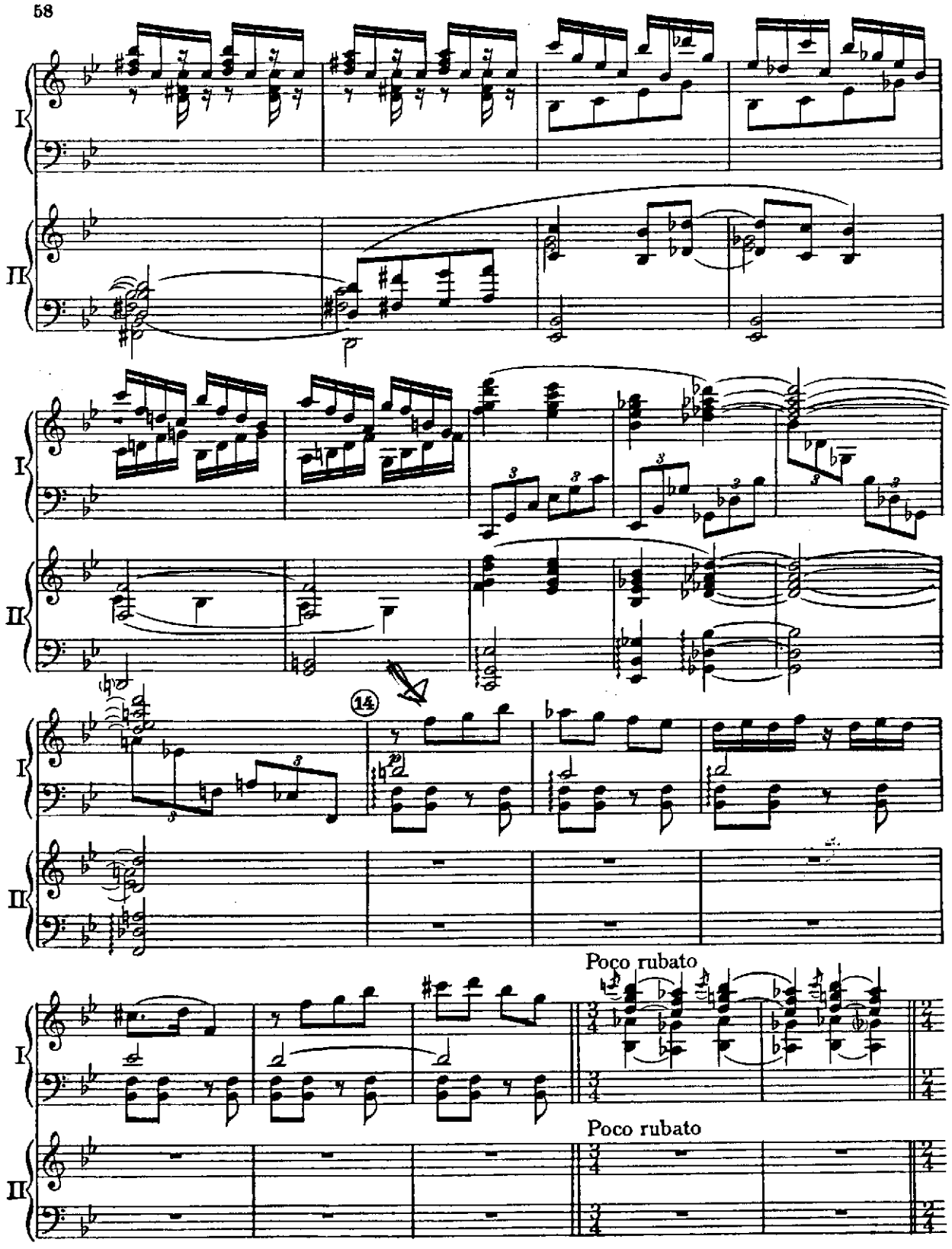

L'istesso tempo
I
L'istesso tempo
II
mf R. H.
6
f R. H. R. Cl.
Celli
Bassoon
Trpt.
L. H.
Horn
Vl.
Fl.
Ob.
Cl.
Str.
Horn
Trpt.
Ob.
Cl.

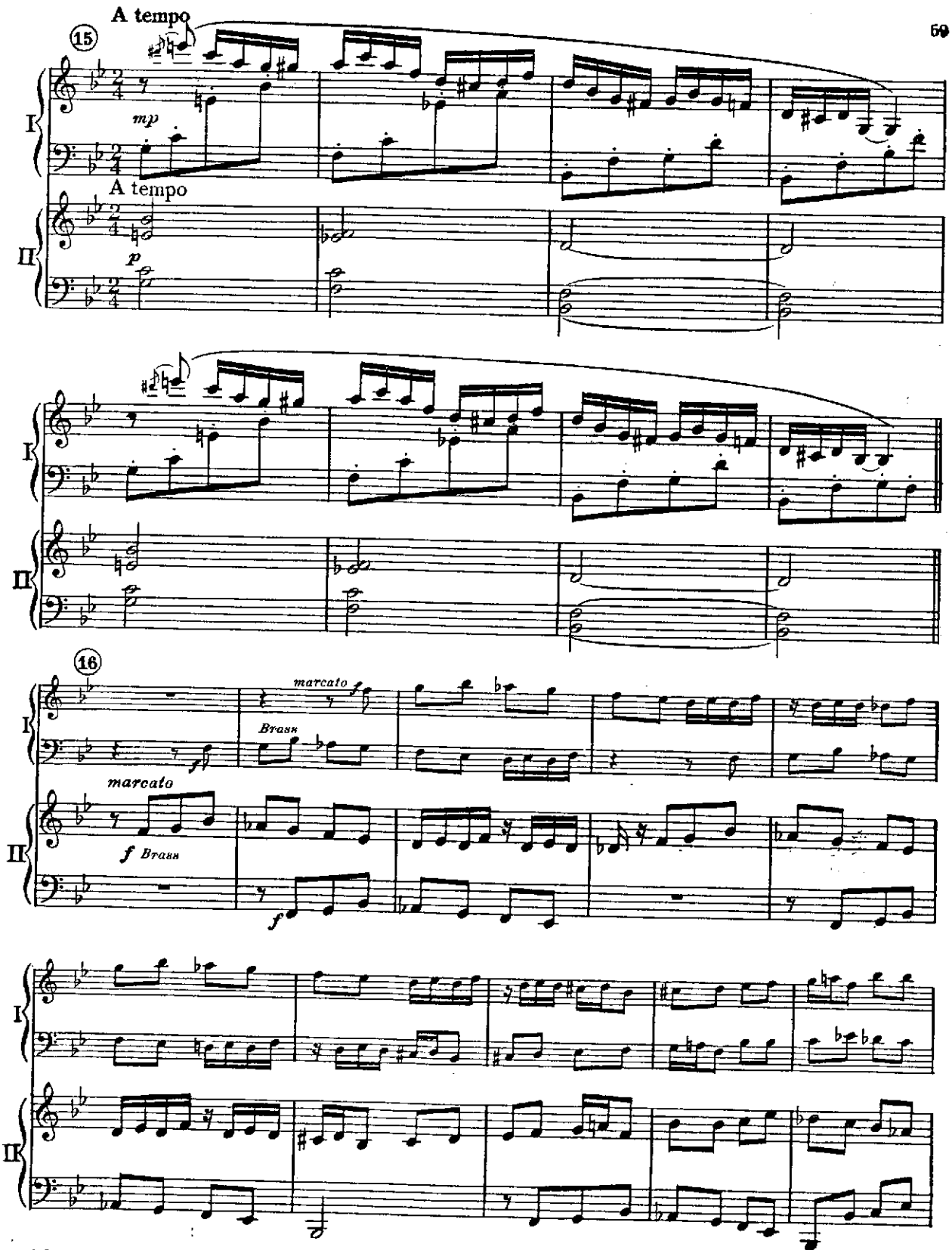

7
Poco meno con grazia
I
mf Horn
B. Clli
II
Trpt.
f
Poco meno con grazia
p
Strings
rit.
8
a tempo.
SOLO
mf
a tempo.
Fl.
Cl.
mf
Horn
Str.
Tromb.
Picc.
Fl.
9
Violins
p marcato
Fl.
Ob.
Trpt.
f
Vlc.
Clli

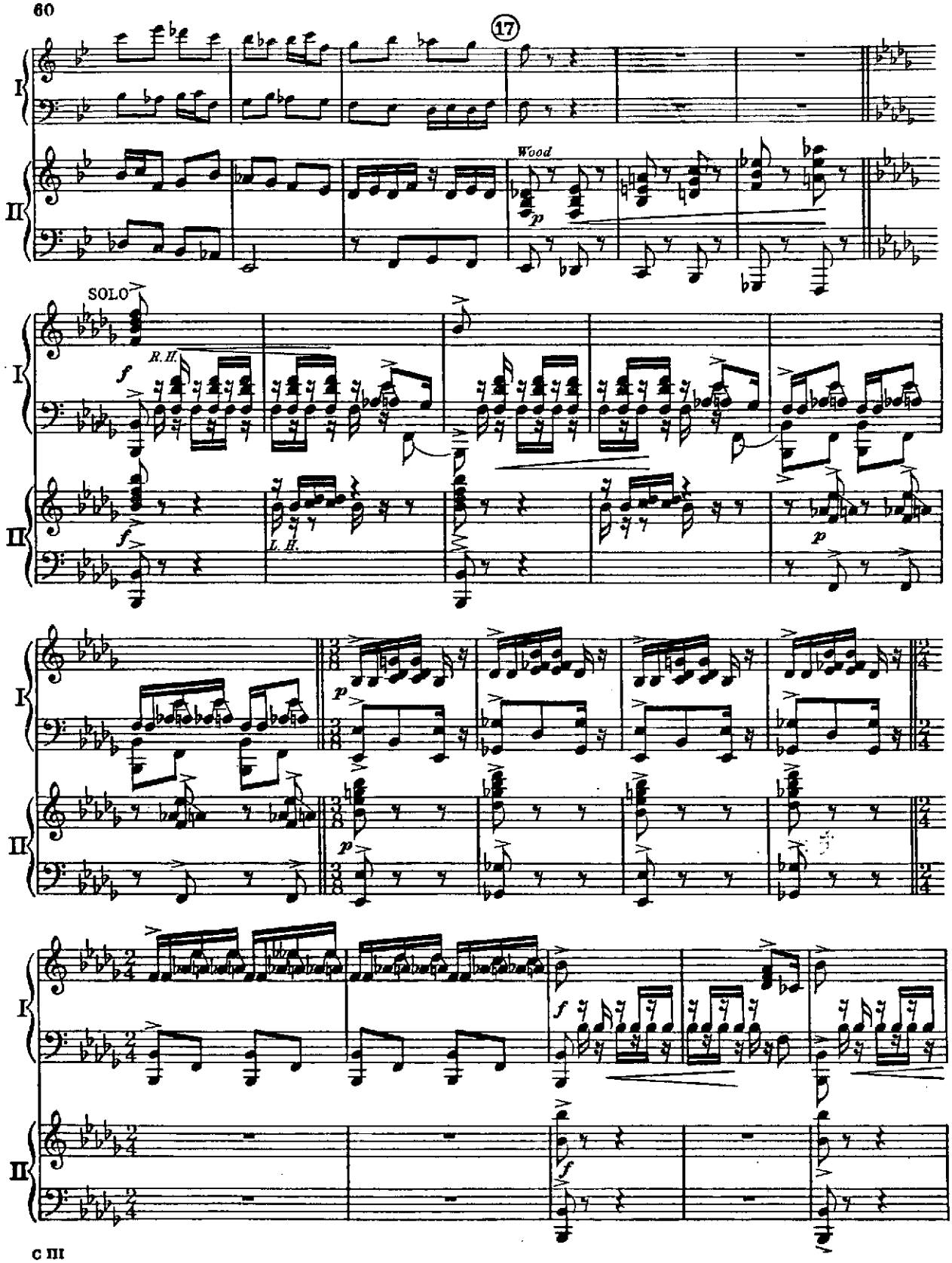

10
8va
SOLO
I
II
L. H.
mp
Ob.
p
Trpt.
L'istesso tempo
R. H.
L'istesso tempo
8va

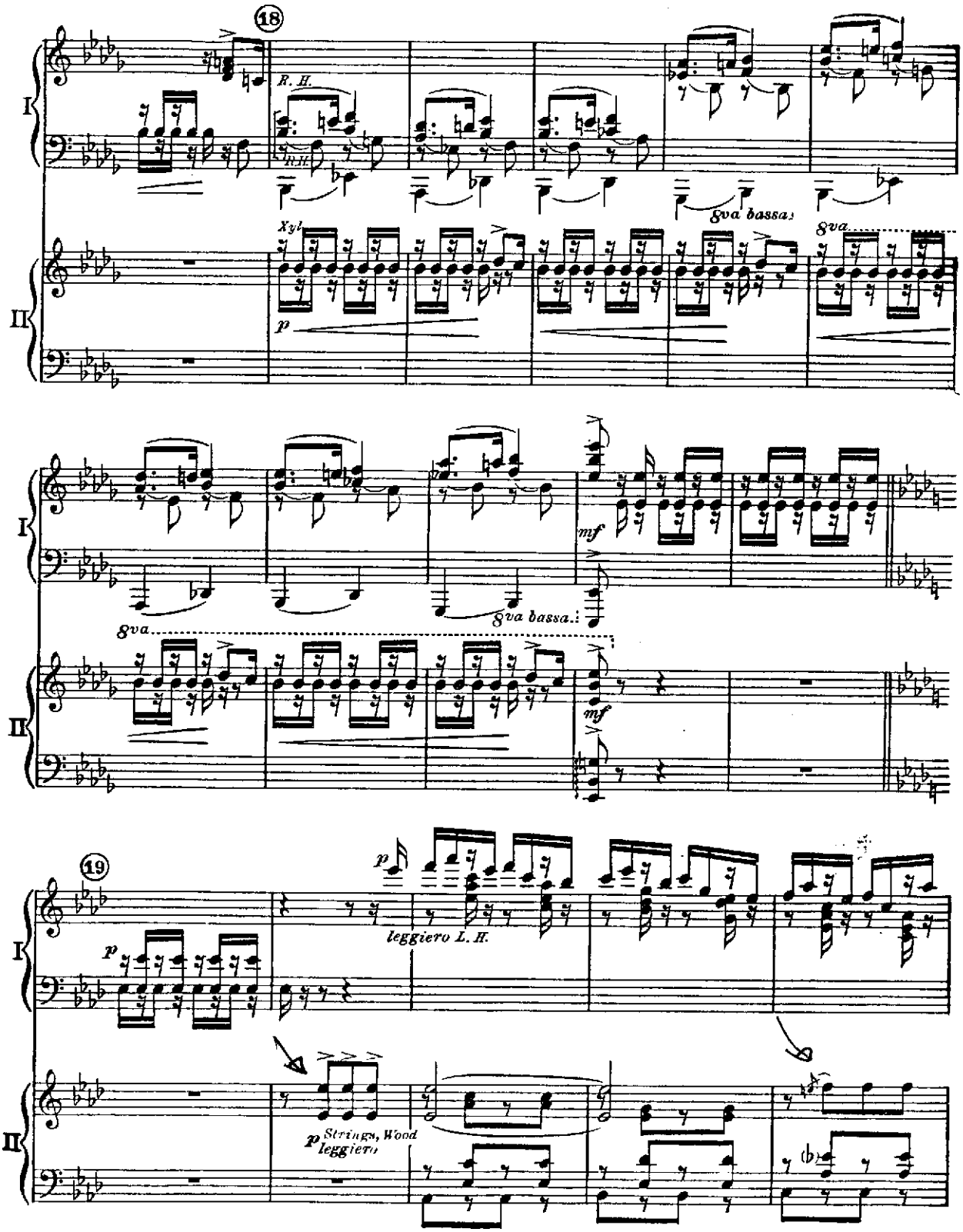

I
II
mf
11
f
Horn
Trb.
f Wood
f Strings
Brass
gva
Poco meno con grazia
mf
rit.
Poco meno con grazia
mf
rit.

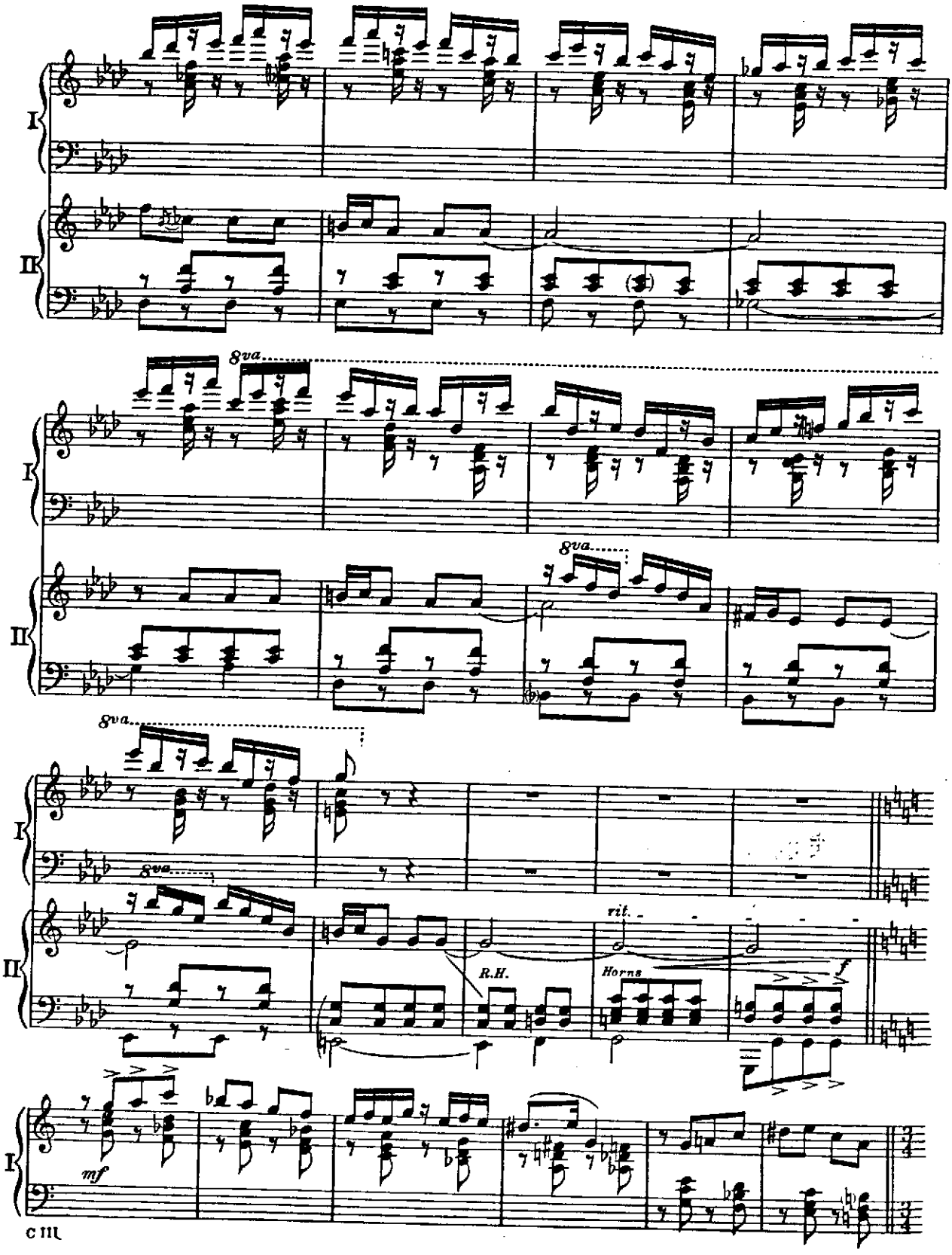

12
A tempo
8va
f legato
A tempo
f
I
II
8va
W.W.
Brass
f-p
8va
SOLO
13
R.H.
p
p leggiero
legato
Strings
Cl.
Bassoon
p

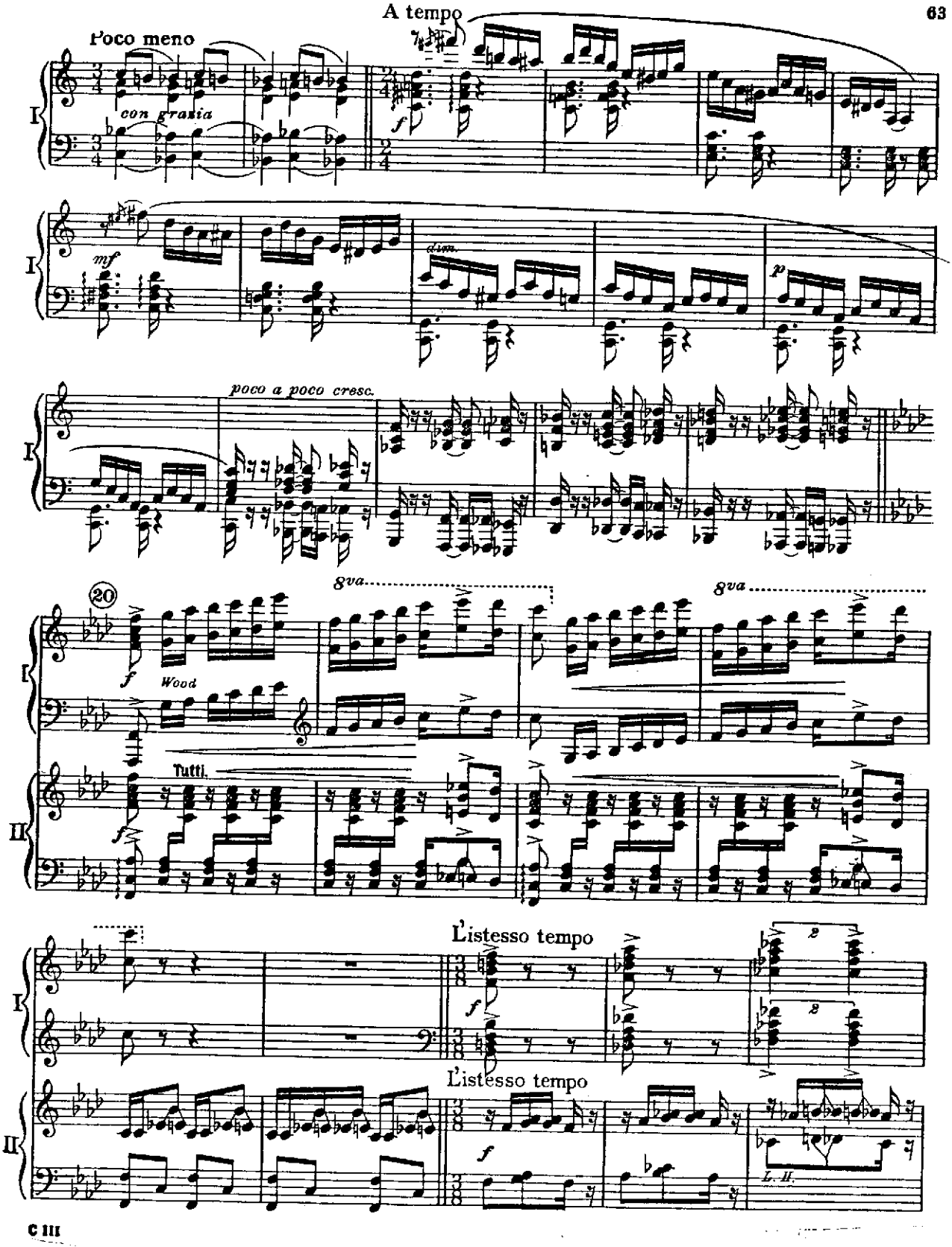

I
II
14
Poco rubato
Poco rubato

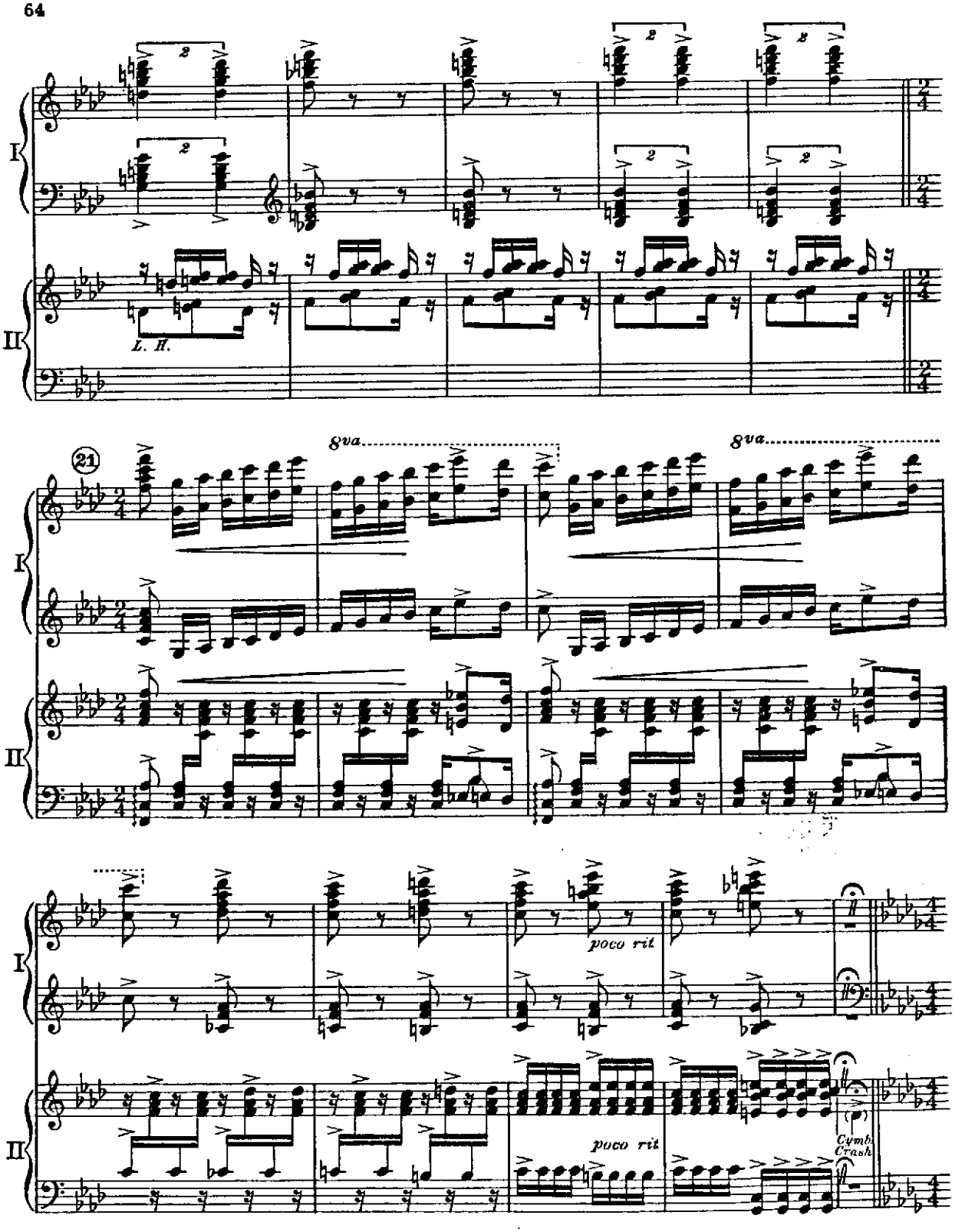

A tempo
15
mp
A tempo
p
I
II
16
marcato
f
Brass
marcato
f Brass
f

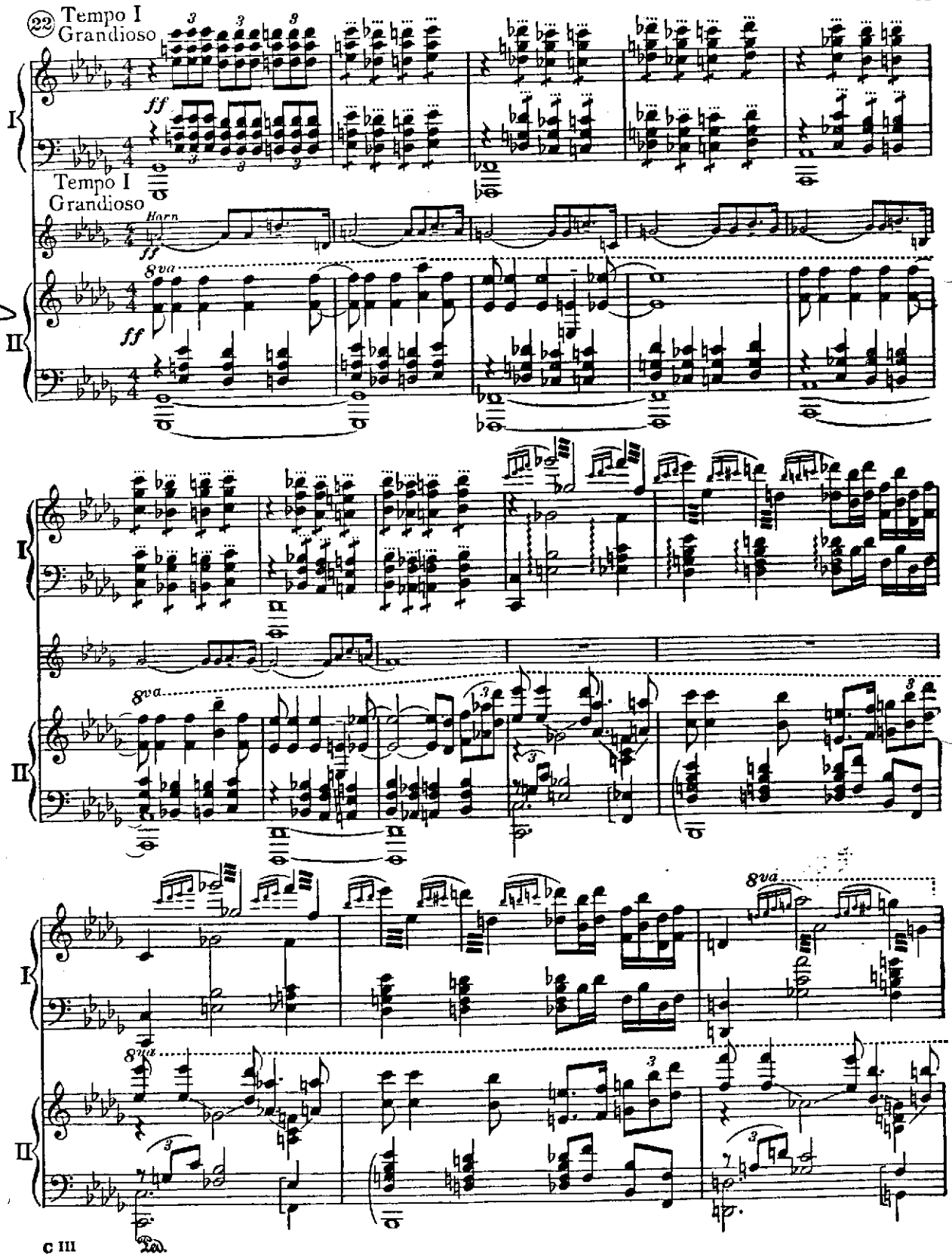

17
Wood
SOLO
R.H.
L.H.

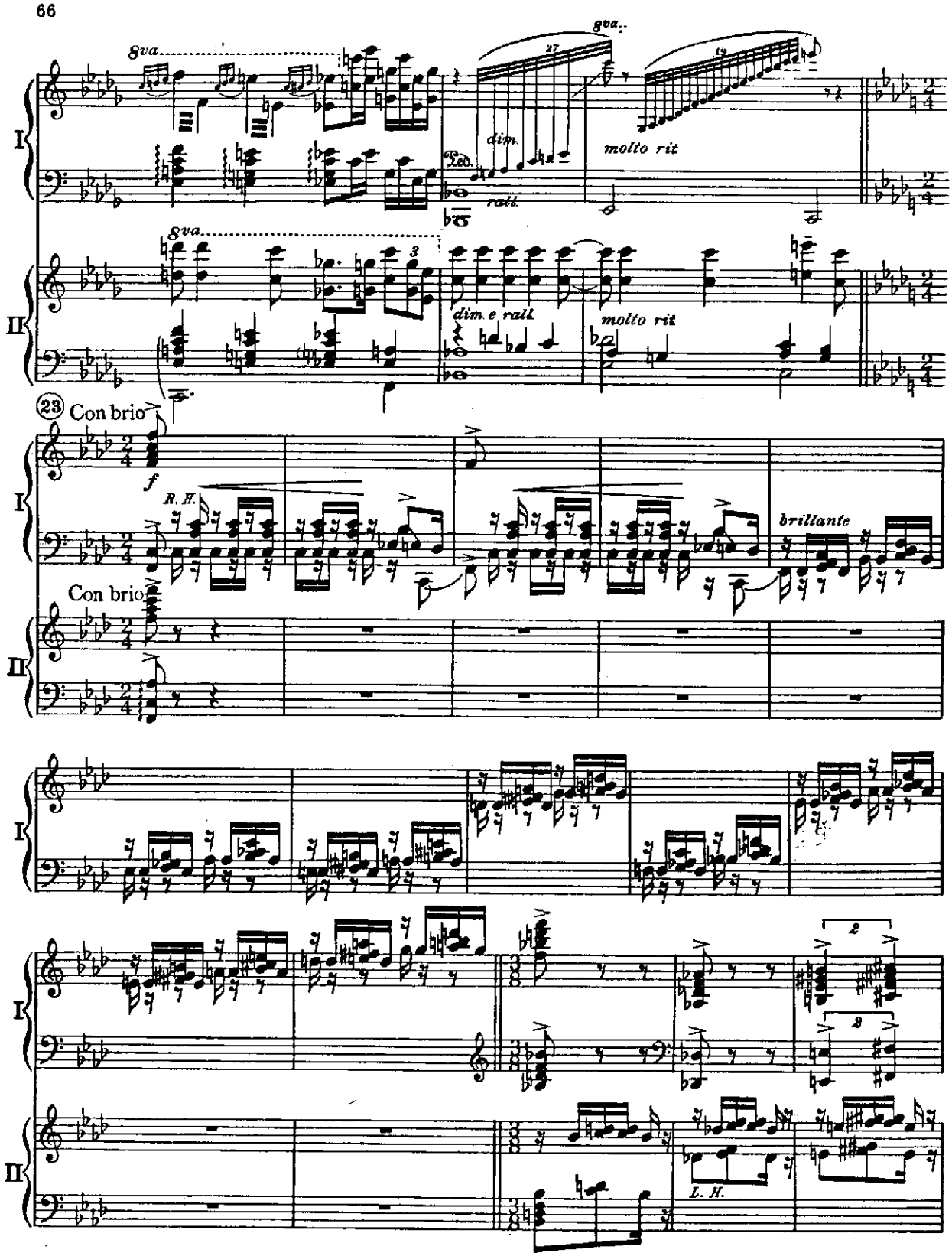

18
R. H.
8va bassa
Xyl.
8va
p
mf
19
leggiero L. H.
Strings, Wood
leggiero

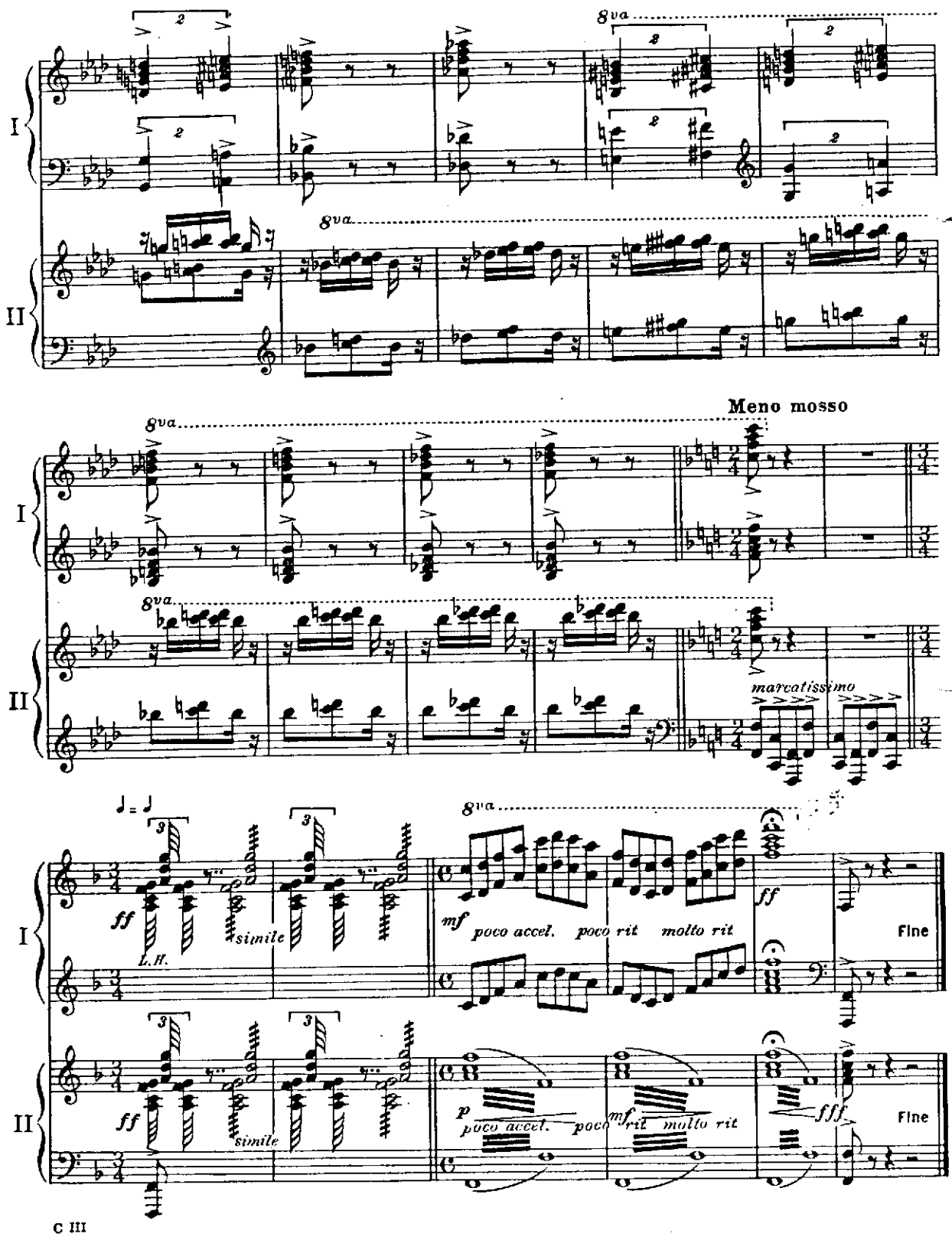

I
II
8va
8va
8va
8va
rit.
R.H.
Horns
f
mf


A tempo
Poco meno
con grazia
dim.
poco a poco cresc.
8va
8va
Wood
Tutti.
L'istesso tempo
L'istesso tempo
L. H.


I
II
L. H.
21
8va
8va
poco rit
poco rit
Cymb.
Crash


22
Tempo I
Grandioso
ff
I
Tempo I
Grandioso
Horn
ff
8va
ff
II
I
8va
II
I
8va
8va
II
Ped.


8va
8va
8va
dim.
rall.
molto rit
dim. e rall.
molto rit
23 Con brio
f
R. H.
brillante
Con brio
L. H.
I
II


I
II
8va
Meno mosso
marcatissimo
ff
simile
L.H.
mf
poco accel.
poco rit
molto rit
Fine
p
fff