

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.

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## 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.

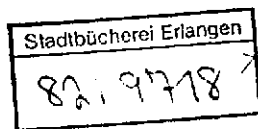
The test came at that memorable concert by Paul Whiteman and his orchestra in a program of "symphonic jazz" at Aeolian Hall February 12th, 1924. Gershwin had written for the occasion his *Rhapsody in Blue*. It became the corner-stone of American musical expression. In it, the serious musician found that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

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

pp

poco rit.

a tempo.

mf-pf

pp

poco rit.

pp

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

CI

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*a tempo*  
 (Cl.)  
 (Ob.)  
 (Cr.)

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

*meno* *ff* *p*

② *a tempo*  
 2nd Vl.  
 Cello

*a tempo*  
 Fl.

*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.* *8va* *Rens* *a tempo*

II *Cymb.* *S.D.* *Ob.* *B.D.* *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

I

I

I

Più moderato

⑤

I

*espressivo*  
*p* a tempo poco rubato e leggiero

II

Vla.  
R.H.

*p* *espress.*  
poco rubato e leggiero

I

II

Violino

7

I

*gva.....*

II

*f*

*Fl. Vl. Ob.*

*mf*

*B. Cl.*

*L.H.*

*L.H.*

I

*gva.....*

II

*L.H.*

*L.H.*

*L.H.*

*L.H.*

I

⑥

*PIANO I.*

*f accel.*

II

*L.H.*

*L.H.*

*L.H.*

*L.H.*



Molto meno mosso

*8va*

I

II

*subito molto rit*

**Allegro** (♩ = 74)

I

II

*mf*

*Furti simile*

*poco a poco cresc.*

*8va*

I

II

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*

*tr*

*tr*

*tr*

*tr*

**CI**

10

I

II

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

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

*ff*  
*p*  
*legato e ritard.*

*Bass.*

11 *a tempo*  
*SOLO*

*f*  
*H.H.*

*Strgs. & wood*  
*a tempo*

I

II

cl

12

8va

8va

Trypt.

L.H.

L.H.

8va

8va

L.H.

L.H.

L.H.

13

8va

8va

rit e dim.

Cadenza

L.H.

L.H.

R.H.

R.H. (Do not sustain)

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.  
L.H. Viol. Bass.

15

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

I

II

SOLO

I

II

16

I

II

I

II

I

II

Strgs. Wood

mf

8va

p

L.H. R.H.

Hon.

I

II

f

Fl.

p calando

I

17 a tempo

II

a tempo pp

Cl.

I

II

Cl. Horn (closed)

Strgs. pizz. subito

f-p

Strgs. pizz.

C1

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

Musical score for two systems (I and II) of a piano and violin. The score is in G major (one sharp) and 3/4 time. The tempo is Moderato cantabile with a metronome marking of ♩ = 100. The first system (measures 17-20) features a melody in the violin (I) and piano accompaniment in the right and left hands (II). The second system (measures 21-24) continues the theme. The third system (measures 25-28) includes dynamic markings such as *pp*, *8va*, and *cresc.*. The fourth system (measures 29-32) concludes the section with a final *8va* marking. The score is marked with Roman numerals I and II for the violin and piano parts respectively.

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 clefs. Treble clef contains a series of chords and a melodic line with triplets. Bass clef contains a simple accompaniment. A circled number 25 is at the start.

System 2: Treble and Bass clefs. Treble clef features a complex melodic line with many triplets and a 'R.H.' marking. Bass clef has a simple accompaniment.

System 3: Treble and Bass clefs. Treble clef has a dense texture with many chords and triplets. Bass clef has a simple accompaniment. A 'R.H.' marking is present.

System 4: Treble and Bass clefs. Treble clef has a melodic line with triplets. Bass clef has a simple accompaniment. A 'Meno' marking is present.

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

First system of musical notation for strings I and II, measures 1-3. The key signature has three flats (B-flat, E-flat, A-flat). The strings I part features a melodic line with eighth and sixteenth notes, while the strings II part provides a harmonic accompaniment with eighth notes.

I

II

Second system of musical notation for strings I and II, measures 4-6. The strings I part includes a *cresc.* marking. The strings II part features a triplet of eighth notes in the final measure.

(28)

Woodwind

III

Woodwind

Strings

Brass

mf

*poco a poco cresc.*

*Sua*

Third system of musical notation, measures 28-31. It includes parts for Woodwind, Strings, and Brass. The strings part is marked *mf* and *poco a poco cresc.*. The woodwind part has a *Sua* marking. The system concludes with a double bar line.



*gva*

I

II

*gva*

I

II

*ff rit*

I

II

*rit*

*molto rit*

Grandioso

29

I

Horn

Handwritten 'gva' 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*

I  
 II *p*

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



28

*Sua*  
*cresc.*

*cresc.*

*Sua*  
*p*

*f-pp*  
*Horns.*

*R. H.*  
*Trombones*

*cresc.*

*Horns.*

*Trombones*

*Horns*

*Animato*

*L. H.*

I

*slacc.*

*simile*

I

II

*sf-p*

I

II

*sf-p*

*sf-p*

I

II

*sf-p*

Allegro con brio

34

*mp*

*gva.....*

*p Bassoons  
Celli*

*Strings*

*gva.....*

*ff*

*Trombones*

*Cymb.*

*ff Tutti.*

*cimilo*

*c i*

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  
VI. muted  
calmato  
EH.  
Vla. muted

II

I  
 Horns muted  
 poco rit.  
 a tempo  
 Trpt.  
 pp

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

I

II

I  
 mp

II  
 p  
 Celi  
 Via.

I  
 SOLO  
 pp stacc.

II  
 E.H.  
 Eng Horn, Bassoon  
 Celi

③ Più mosso

I

stacc.

II

Più mosso

pp Strings (strummed)

Res.

I

II

Strs.

gva.....

I

stacc.

II

Cl.

Str.

Cl.

Str.

gva.....

gva.....

I

II

Fl.

Cl.

Str.

Str.

Cl.

The musical score is organized into three systems, each consisting of two staves labeled I and II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system features a vocal line in staff II with lyrics "Sings." and woodwind entries for "8va Fl." and "Oboe". The second system includes tempo markings: "rit a tempo" in the first measure, "poco rit" in the second, and "pp a tempo" in the third. It also features a woodwind entry labeled "Wood". The third system begins with a circled number "4" above the first measure of staff I. The notation includes various rhythmic values, slurs, and dynamic markings.

I

II

I

II

Trpt.  
Tromb.

vi.

p

pp

I

II

p

poco rit.

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

*poco rit*

Vi. Solo

⑦ *Poco meno mosso*

*gva*

*Più mosso*

*rit*

Cl.

B.CI.

Bassoon

II V. Vla.

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

*mf*

I

II

*Str. ponticello*

*Horn*

I

II

*poco accel.*

11

II

*poco accel.*

12

I

*mp*

*Più moderato*

II

*mp dolce p String quartet*

*Fl.*

44

I

II

I

II

*p*

*ten.*

*p*

*mf* Strings

13 Tempo I

I

II

*p*

*Ob.*

*Cl.*

*poco rit e dim.*

*Celli/Db.*

*mf*

I

II

*mf*

*mf*

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

II

Frpts.  
Tromb.

I

SOLO  
marcato

II

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 piano part continues with a *mf* dynamic. The orchestra part (II) begins in measure 13, with a *stacc.* marking. The fifth system (measures 17-20) features a *poco rall.* marking in both the piano and orchestra parts.

I *pa tempo*

II *a tempo*

I *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 L.H. R.H. Cl. Ob. *legato* *p dolce*

I *leggiero* *p*

II *pp* Strings

14

I

II

I

II

I

II

Celli

I

II

C III

5

3/8

*L'istesso tempo*

I

II

I

II

6

I

II

*f* *mf* *R. H.* *R. Cl.* *Trpt.*

I

II

*f* *mf* *Str.* *Ob. Cl.* *Horn* *Trpt.*

7

Poco meno con grazia

I *mf* Horn

Celli

II *f* Trpt.

*p* Strings *rit.*

8

*a tempo.*

SOLO

I *mf*

II *a tempo.* Fl. Cl. *mf*

Horn Str.

Tromb.

II *Picc. Fl. #2*

9

I *p marcato* Violins

II *f* Fl. Cl. Trpt.

Celli

1

10

*8va*  
**SOLO**

*mp*

*Ob.*

*Trpt.*

*p*

**Listesso tempo**

*R.H.*

**Listesso tempo**

*8va.*



I

mf

I

II

11

I

II

f Wood

f Strings Brass

I

gva.

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*  
*gva.:*

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

**13**

I

II

I

II

I

II

14

*Poco rubato*

*Poco rubato*

I

II

⑮ A tempo

*mp*

A tempo

*p*

⑯

*marcato*

*Brass*

*marcato*

*f Brass*

17

Wood

SOLO

R.H.

L.H.

p

p

p

p

p

18

*R. H.*  
*mf*  
*gva bassa.*  
*Xyl*  
*gva*  
*p*

*mf*  
*gva*  
*gva bassa.*  
*mf*

19

*p*  
*leggero L. H.*  
*p*  
*leggero*  
*Strings, Wood*  
*leggero*

The musical score is organized into five systems, each consisting of 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. Performance instructions such as *gua...*, *rit.*, *R.H.*, and *Horns* are present. The score concludes with a double bar line and a final key signature change to two flats (B-flat, E-flat).

*gua...*

*gua.....*

*gua.....*

*gua.....*

*rit.*

*R.H.*

*Horns*

*mf*

c III

*Poco meno* *A tempo*

*con grazia*

*mf* *dim.* *2<sup>a</sup>*

*poco a poco cresc.*

20 *8va* *8va*

*f* *Wood*

*Tutti.*

*Lo stesso tempo*

*Lo stesso tempo*



Musical score for measures 1-5. The piano part (I) consists of two staves (treble and bass clef) with chords and melodic lines. The drum part (II) consists of two staves (treble and bass clef) with a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. A dynamic marking *L. H.* is present in the first measure of the drum part.

Musical score for measures 6-10. The piano part (I) consists of two staves (treble and bass clef) with chords and melodic lines. The drum part (II) consists of two staves (treble and bass clef) with a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. A circled measure number 21 is at the start of the first measure. Dynamic markings *sva.* are present in measures 7 and 9.

Musical score for measures 11-15. The piano part (I) consists of two staves (treble and bass clef) with chords and melodic lines. The drum part (II) consists of two staves (treble and bass clef) with a rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Dynamic markings *poco rit.* are present in measures 12 and 14. A *Cymb. Crash* marking is present in measure 15.

22 Tempo I Grandioso

*ff*

*sf*

Tempo I Grandioso

Horn

*ff*

*8va*

*ff*

*sf*

*sf*

*8va*

*sf*

*8va*

The musical score is arranged in two systems, each with two staves (I and II). The first system (measures 23-30) features a key signature of three flats and a 2/4 time signature. It begins with a *Sua.* (Sustained) marking and includes dynamic markings such as *dim.* and *molto rit.* The second system (measures 31-38) starts with a circled measure number 23 and the instruction *Con brio*. It includes a forte (*f*) dynamic and a *R.H.* (Right Hand) marking. The piece concludes with a *brillante* marking. The score is written in a grand staff format with treble and bass clefs for each piano part.

I

II

*gua.*

I

II

*gua.*

*Meno mosso*

*marcatissimo*

I

II

*ff*

*L.H.*

*simile*

*gua.*

*mf poco accel. poco rit molto rit*

*ff*

*Fine*

*ff*

*simile*

*p poco accel. poco mf rit molto rit*

*fff*

*Fine*