

The Donald Hunsberger Wind Library

RHAPSODY IN BLUE™

SETTING FOR PIANO AND WIND ENSEMBLE

GEORGE GERSHWIN

**WIND ACCOMPANIMENT SCORED
BY DONALD HUNSBERGER**



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DEDICATED TO PAUL WHITEMAN

RHAPSODY IN BLUE™

SETTING FOR PIANO AND WIND ENSEMBLE

GEORGE GERSHWIN

WIND ACCOMPANIMENT SCORED
BY DONALD HUNSBERGER

Setting for 23 players based upon the 1924 Paul Whiteman version and
the 1926 theater orchestra version

INSTRUMENTATION

- | | | |
|--|---|--|
| 1 - Conductor | 1 - Saxophone 1
(E♭ Alto, B♭ Soprano) | 1 - Trombone 1 |
| 1 - Piano Solo - PS0165
(included with score) | 1 - Saxophone 2
(E♭ Alto, B♭ Soprano) | 1 - Trombone 2 |
| 1 - C Flute 1 | 1 - Saxophone 3
(B♭ Tenor, B♭ Soprano) | 1 - Tuba |
| 1 - C Flute 2/Piccolo | 1 - Saxophone 4
(E♭ Baritone) | 1 - String Bass |
| 1 - Oboe | 1 - Horn in F 1 | 1 - Banjo |
| 1 - Bassoon | 1 - Horn in F 2 | 1 - Trap Set (Snare Drum,
Bass Drum, Cymbals,
Gong, Bells) |
| 1 - B♭ Clarinet 1 | 1 - B♭ Trumpet 1 | 1 - Timpani |
| 1 - B♭ Clarinet 2 | 1 - B♭ Trumpet 2 | 1 - Piano/Celeste |
| 1 - B♭ Bass Clarinet | | |

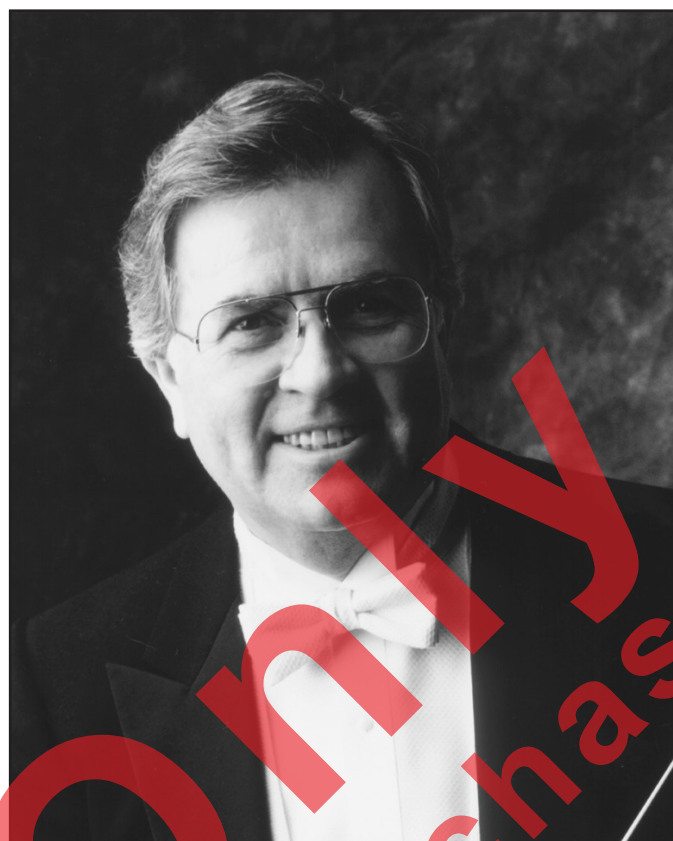
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DONALD HUNSBERGER

Donald Hunsberger is the Conductor and Music Director of the Eastman Wind Ensemble and the Eastman Wind Orchestra. He has conducted the EWE in sixteen recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury and Decca among others and has led the Ensemble on numerous highly acclaimed concert tours, including six to Japan and one, with Wynton Marsalis as soloist, to the major concert halls of New York, Boston, Philadelphia, Washington, Montreal and Toronto. June 1998 marked the Ensemble's most recent concert tour to Japan, once again under sponsorship of Sony Music Foundation and Eastman Kodak Japan.

He has been deeply involved in wind band development and repertoire stimulation throughout his career. As a Past-President of CBDNA and as a Board member of CBDNA, WASBE and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear new compositions written with contemporary instrumental techniques currently available to conductors today.

Hunsberger is also the Music Director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen major silent films. He has conducted silent film with orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame* and *The General* with the National Symphony Orchestra, Houston Symphony Orchestra, San Francisco Symphony Orchestra, Utah Symphony Orchestra, San Diego Symphony Orchestra, Rochester Philharmonic Orchestra, the Virginia Symphony and the North Carolina Orchestra, among others.



TO THE CONDUCTOR

The Wind Library is pleased to offer two different accompaniments to George Gershwin's *Rhapsody in Blue*, each drawn from authentic original resources and manuscripts. Thomas Verrier wrote his concert band/wind ensemble version (DH9804B) based upon research of Gershwin's personal scores now housed in the Library of Congress. Allan McMurray and the University of Colorado Wind Ensemble performed it at the International Conference of WASBE in Hamamatsu, Japan in July 1995 and when I heard this performance, I instantly knew that I wished to include his scoring in the Wind Library as a companion piece to the version that I was undertaking which is based on the two earliest Ferde Grofé settings - the original Paul Whiteman Band version (1924) and the subsequent theatre orchestra publication (1926) (DH9804). I was searching to create a lean, muscular, jazz-oriented setting (utilizing a smaller ensemble) to complement Tom's more full rich large ensemble approach. It is hoped that the publication of both of these accompaniments will further enrich the wind band's repertoire.

The Theater Orchestra

Since I have been working in the silent film accompaniment area since 1980, I have become extremely well associated with the theater orchestra and its repertoire, as this was the primary extant repertoire utilized by local orchestra directors for show presentations, film accompaniments, etc. during the 1915-1929 silent film period. Publications were arranged and scored for two different sized ensembles: the large orchestra with a full wind and brass, i.e. flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets (cornets) and trombone, along with the standard string orchestral voices, plus piano, harmonium and percussion; and the small orchestra: flute, 1 clarinet, 2 trumpets (cornets) and trombone, plus strings, keyboard and percussion. Grofé used a version of these intrumentations plus several woodwind players who doubled on various saxophones, oboe, clarinet, etc.

It is hoped that conductors will study, compare and perform each of the two versions, especially with copies of extant scores of Grofé's original editions at hand, and that these will provide not just one avenue to perform the *Rhapsody* with a wind accompaniment, but now two different approaches!

Donald Hunsberger

PROGRAM NOTES

On January 4, 1924, Ira Gershwin brought a brief item in the *New York Tribune* to the attention of his younger brother George. Its heading read, “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included would be “a jazz concerto” on which George Gershwin was currently “at work.” Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10. A second recording was scheduled in 1927 during which Gershwin and Whiteman had strong disagreements. During those three years, Whiteman had made changes in the work with which Gershwin was dissatisfied. Their argument at the session resulted in Whiteman walking off the podium. The recording did take place with Gershwin performing the solo and the Whiteman Band playing the accompaniment, but Nathaniel Shilkret, Victor’s director of light music, served as conductor.

In ensuing years, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work’s popularity increased, the desire for a published large ensemble version led to Grofé’s 1926 setting for theater orchestra. This was followed subsequently by an expansion of the theater orchestra score for full symphony orchestra and a version for concert band (1938) both by Grofé as well.

Not until 1987 was Grofé’s 1924 arrangement for the Whiteman Band published (in facsimile). Since its availability, this first scoring has been performed regularly. However, in the sixty-three years between its premiere and publication, this version was all but abandoned. Whiteman himself did not adhere to this arrangement. As early as 1926, he began distorting the piece, which had become his signature tune. He kept adding instrumental parts to the first version as the instrumentation of his orchestra changed. More than ninety parts exist for the various instrumental combinations Whiteman had at any given time. While the first score is novel, it cannot be considered the definitive version of the work, anymore than Gershwin’s two-piano manuscript. This manuscript was altered, presumably with the approval of the composer, by Grofé both melodically and harmonically. In fact, Grofé’s 1924 score was never performed as written, even at the premiere. Gershwin most assuredly improvised sections of the piano cadenza, and the written ensemble accompaniment evolved through the five days of rehearsals. Grofé was a gifted arranger (later teaching orchestration at Juilliard) who commonly reduced existing orchestral scores for Whiteman’s unique instrumentation. (In 1927 he adapted Gershwin’s own scoring of *Concerto in F* for a Whiteman Band recording.)

As noted above, Grofé scored *Rhapsody in Blue* for concert band in 1928; however, this setting was flawed and somewhat unusable without considerable alteration. The primary problem lay in the absence of the solo piano! Grofé distributed the material contained in the solo piano part among various voices of the ensemble. Eventually, an erratum was created and made available with the score indicating cuts and deletions in the band version to adapt for the addition of the original solo piano part. Also, unlike the scoring of the symphony orchestra version in which chord tones were characteristically assigned to specific players or sections, these chord tones were voiced within individual sections, and thus no distinct timbre was afforded each.

The shortcomings of this extant concert band version have led to the creation of the current modern edition, which may be performed by either concert band or wind ensemble (most effectively by the latter). The present edition preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing—despite the absence of strings—its innate vertical densities. Gershwin’s personal copy of Grofé’s symphony orchestra score (housed in the Library of Congress) has been used as a primary research source. Select string substitutions found in Grofé’s band setting have also been incorporated along with scoring options from the manuscripts of his theater orchestra and Whiteman Band versions (both also in the Library of Congress).

Dedicated to Paul Whiteman

RHAPSODY IN BLUE™

CONDUCTOR

Setting for Piano and Wind Ensemble

GEORGE GERSHWIN
Arranged from 1924 and
1926 Grofé orchestrations by
DONALD HUNSBERGER

Molto moderato

Solo Piano

1st C Flute

2nd C Flute/
Piccolo

Oboe

Bassoon

1st Bb Clarinet

2nd Bb Clarinet

Bb Bass Clarinet

Saxophone 1
(Eb Alto,
Bb Soprano)

Saxophone 2
(Eb Alto,
Bb Soprano)

Saxophone 3
(Bb Tenor,
Bb Soprano)

Saxophone 4
(Eb Baritone)

Molto moderato

1st Horn in F

2nd Horn in F

1st Bb Trumpet

2nd Bb Trumpet

1st Trombone

2nd Trombone

Tuba

String Bass

Banjo

Trap Set
(Snare Drum, Bass
Drum, Cymbals,
Gong, Bells,
Triangle)

Timpani

Molto moderato

Piano/Celeste

1 2 3 4

DH9804C

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Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

(Alto)

(Alto)

(Tenor)

St. mute

Open

St. mute

Open

Bass Drum w/ Timp. Stick

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1 Più mosso

poco rit.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Clas.

B. Cl.

Sax. 1
(Alto)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

1 Più mosso

poco rit.

1 Più mosso

poco rit.

Moderato assai

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1
(Alto)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

ԴԱՌՏՈՒՄ

4 Scherzando (commodo)

Solo Pno. *mp poco scherzando*

Fls. 1 *mp*

Picc. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

Sax. 1 (Alto) *mp*

Sax. 2 (Alto) *mp*

Sax. 3 (Ten.) *mp*

Sax. 4 (Bari.) *mp*

4 Scherzando (commodo)

Hns. 1 *mp*

Hns. 2 *mp*

Tpts. 1 *mp*

Tpts. 2 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tuba *mp*

St. B. *mp*

Banjo *mp*

Traps

Timp.

4 Scherzando (commodo)

Pno./Cel. *mp*

Solo Pno.

pochissimo rall.

a tempo

ten.

R.H. *p*

28 29 30

Solo Pno.

ten.

ten.

f martellato

31 32 33

Solo Pno.

34 35 36

Solo Pno.

pp

poco rall.

mf

37 38 39

Solo Pno.

5 Più mosso

(Solo)

(L.H.)

Sva

poco rit.

40 41 42

Bs. Cl.

p

40 41 42

Sax. 1 (Alto)

mp

40 41 42

Sax. 3 (Ten.)

mp

40 41 42

Solo Pno.

B. Cl.

Sax. 1 (Alt.)

Sax. 3 (Ten.)

43 44 45

Solo Pno.

B. Cl.

Sax. 1 (Alto)

Sax. 3 (Ten.)

46 47 48

poco rit.

tranquillo

to Soprano

Solo Pno.

49 50 51 52

f deciso

Solo Pno.

53 54 55 56

Poco agitato

p scherzando

p poco cresc.

Solo Pno.

57 58 59

mf *cresc.*

Solo Pno.

60 61 62

Solo Pno.

63 64 65

Solo Pno.

66 67 68

ff molto marcato

Solo Pno.

69 70 71

6 Tempo giusto

non troppo

Solo Pno.

Fls. *ff*

Picc. *ff*

Ob. *ff*

Bsn. *marcato ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *marcato ff*

Sax. 1 (Sop.) *ff*

Sax. 2 (Alto) *ff*

Sax. 3 (Ten.) *ff*

Sax. 4 (Bari.) *marcato ff*

6 Tempo giusto

marcato

Hns. 1 *ff*

Hns. 2 *marcato ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *marcato ff*

Tuba *ff*

St. B. *marcato ff*

Banjo *ff*

Traps

Timp. *ff*

6 Tempo giusto

Pno./Cel. *f*

mf

[illegible]

7

(Solo) *pp legato* *cresc.* *Sva*

Solo Pno.

Fls. *p*

Picc. *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Sax. 1 (Sop.) *mf*

Sax. 2 (Alto) *mf*

Sax. 3 (Ten.) *mf*

Sax. 4 (Bari.) *mf*

7

Hns. *mf*

Tpts. 1 *St. mute*

Tpts. 2 *St. mute*

Tbns. 1

Tbns. 2

Tuba

St. B. *pizz.* *mf* *arco*

Banjo *mf*

Traps

Timp.

7

Pno./Cel. *mf*

8

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

8

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

8

Pno./Cel.

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(8va)

9

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

to Alto

flutter

pizz

Let strings snap

Brushes or fly swatter on S.D.

Small B.D.

9

9

(8va)

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

simile

Solo

f

(flutter)

(flutter)

93 94 95 96

(8va)-----

10

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

(Tenor Sax)

1

2

Cls.

B. Cl.

(Tenor Sax)

(Alto) Slap tongue

mf

Slap tongue

mf

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

10

Hns.

1

2

Tpts.

1

2

Tbns.

1

2

Tuba

St. B.

Banjo

Traps

Timp.

10

Pno./Cel.

97

98

99

100

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Clis.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

11

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

1

2

Cl.

1

2

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

11

1

2

1

2

1

2

Hns.

1

2

Tpts.

1

2

Tbns.

1

2

Tuba

St. B.

Banjo

Cym. w/sticks

Traps

Timp.

11

Pno./Cel.

Solo Pno.

p cresc.

1

Fls.

Picc.

2

Ob.

Bsn.

1

Cls.

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Sop.)

Sax. 3 (Sop.)

Sax. 4 (Bari.)

1

Hns.

2

1

Tpts.

2

1

Tbns.

2

Tuba

St. B.

Banjo

Cymbal

Traps

Gong

Timp.

Pno./Cel.

rall. e dim.

a tempo

12 Tempo giusto

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl. 1

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Sop.)

Sax. 3 (Sop.)

Sax. 4 (Bari.)

rall. e dim.

a tempo

12 Tempo giusto

Hns.

2

Tpts.

2

Tbns.

2

Tuba

St. B.

Banjo

Traps

Pno./Cel.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Sop.)

Sax. 3 (Sop.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Pno./Cel.

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, including Solo Piano (Pno.), Flutes (Fls.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones 1-4 (Sax. 1-4), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbn.), Tuba, Euphonium (St. B.), Banjo, Traps, and Piano/Cello (Pno./Cel.). The score is written in standard musical notation, including notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

13 Meno

Solo Pno. *ff*

Fls. *ff*

Picc. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

Sax. 1 (Sop.) *ff*

Sax. 2 (Sop.) *ff*

Sax. 3 (Sop.) *ff*

Sax. 4 (Bari.) *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tuba *ff*

St. B. *ff*

Banjo *ff*

Traps *ff*

Pno./Cel. *ff*

Cue: Sop. Sax.

Solo

to Alto

to Tenor

13 Meno + (stopped)

Wa-wa mute

13 Meno

rit.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl. 1

2

B. Cl.

Sax. 1
(Sop.)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

2

Tpts.

2

Tbns.

2

Tuba

St. B.

Banjo

Triangle

Traps

Pno./Cel.

rit.

Broadly

a tempo **14** *Con moto* Solo *pp*

Solo Pno.

Fls. *mf*

Picc. *mf*

Ob. *mf*

Bsn. *mf* (Tenor Sax)

Cls. *mf*

B. Cl. *mf* (Baritone Sax)

Sax. 1 (Sop.) *mf*

Sax. 2 (Alto) *mf*

Sax. 3 (Ten.) *mf*

Sax. 4 (Bari.) *mf*

a tempo **14** *Con moto* *mf*

Hns. *mf*

Tpts. *mf*

Tbns. *mf*

Tuba *mf*

St. B. *mf*

Banjo *mf*

Cymbal (choke) *mf*

S. D. on shell *mf*

Traps *mf*

a tempo **14** *Con moto* *marcato* *mf*

Pno./Cel. *mf*

Broadly

Con moto **Broadly** **15 Marcato**

Solo Pno.

Fls. *mf*

Picc. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Sax. 1 (Sop.) *mf*

Sax. 2 (Alto) *mf*

Sax. 3 (Ten.) *mf*

Sax. 4 (Bari.) *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tuba *mf*

St. B. *mf*

Banjo *mf*

S. D. on shell *mf*

Traps *mf*

Pno/Cel. *mf*

Con moto **Broadly** **15 Marcato**

marcato

Solo Pno.

1 Fls.

2 Picc.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

1 Hns.

2 Hns.

1 Tpts.

2 Tpts.

1 Tbns.

2 Tbns.

Tuba

St. B.

Banjo

Traps

Pno/Cel.

rit. Rubato a tempo poco a poco cresc.

Solo Pno.

Fls. 1

Picc. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

rit. Rubato a tempo poco a poco cresc.

Hns. 1

2

Tpts. 1

2

Tbns. 1

2

Tuba

St. B.

Banjo

Traps

rit. Rubato a tempo poco a poco cresc.

Pno./Cel.

Ossia

16 Animato

Solo

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cks.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Pno./Cel.

16 Animato

sim.

sim.

ff

ff

arco

ff

16 Animato

ff

8va

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Pno./Cel.

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Sva 17 *cresc.*

Solo Pno.

f loco

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Ossia

Pno/Cel.

17 *cresc.*

18

Solo

cresc.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl.

B. Cl.

Sax. 1
(Sop.)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Pno./Cel.

cresc.

18

cresc.

18

Solo Pno.

173 174 175

8va

Solo Pno.

176 177 178 179

(8va)

ff

p

poco a poco cresc.

Solo Pno.

180 181 182 183

19 Slower and marked

L.H.

rall. e dim.

Solo Pno.

184 185 186 187

espr.

Solo Pno.

188 189 190 191

8va

pp

Solo Pno.

192 193 194 195

(8va)

rit.

Solo Pno.

196 197 198 199

20 Poco Rubato

Solo Pno. *p*

Hn. 1

200 201 202 203

R.H.

Solo Pno.

Hn. 1

204 205 206 207

8va -----

Animato

(*8va*) -----

Solo Pno.

208 209 210 211

Meno poco rubato

21

Solo Pno. *p*

Hn. 1 *p*

212 213 214 215

8va -----

Solo Pno. (*8va*) -----

216 217 218 219

Solo Pno.

220 221 222 223

ff

legato

Solo Pno.

224 225 226

legato

[22] Più mosso

Solo Pno.

Fls.
Picc.

Cue: Sop. Sax.
mp

Cue: Bari. Sax.
mp

Bsn.

Cls.
1
2

B. Cl.

Sax. 1 (Sop.)
mp

Sax. 2 (Alto)
mp

Sax. 3 (Ten.)
mp

Sax. 4 (Bari.)
mp

Hns.
1
2

Tpts.
1
2

Tbns.
1
2

Tuba

St. B.
pizz.
mp

Banjo
mp

Traps
mp

Timp.

Pno./Cel.
[22] Più mosso

Sua -----

Solo Pno.

Fls. 1

Picc. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns. 1

2

Tpts. 1

2

Tbns. 1

2

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

sim.

8va.....

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1
(Sop.)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

(8va)
 23
 Solo Pno.
 Fls.
 Picc.
 Ob.
 Bsn.
 Cls.
 B. Cl.
 Sax. 1 (Sop.)
 Sax. 2 (Alto)
 Sax. 3 (Ten.)
 Sax. 4 (Bari.)
 Hns.
 Tpts.
 Tbns.
 Tuba
 St. B.
 Banjo
 Traps
 Timp.
 Pno./Cel.
 23
 23

8va.....

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Pno./Cel.

to Alto

to Bells

24

Solo Pno.

243 244 245 246

Solo Pno.

meno
poco accelerando
pp *cresc.*

247 248 249 250

Solo Pno.

f *8va*

251 252 253 254

Solo Pno.

(8va) *rall.* *mf*

255 256 257 258

25

Solo Pno.

L.H. *mf a tempo*
R.H. *con 8va*

259 260 261 262

Solo Pno.

R.H. *L.H.*
R.H.

263 263 265 266

Solo Pno.

267 268 269 270

Solo Pno.

271 272 273 274

Solo Pno.

26

poco rall.

R.H.

p a tempo

L.H.

275 276 277

Solo Pno.

278 279 280

molto cresc.

ff agitato

Solo Pno.

281 282 283

Solo Pno.

284 285 286 287

Solo Pno.

288 289 290 291

p a tempo

Solo Pno.

292 293 294 295

8va

ff agitato

Solo Pno.

296 297

27

fff

Cad. brillante

8va

Solo Pno.

298 299

(8va)

pp

Solo Pno.

300 301 302

rall.

L.H.

pp

28 Andantino moderato con espressione

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Tenor)

Sax. 4 (Bari.)

28 Andantino moderato con espressione

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Bells

Traps

Timp.

28 Andantino moderato con espressione

Cel.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

The musical score is written for a large orchestra and solo piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures 308, 309, 310, 311, and 312. The instruments are listed on the left: Solo Pno., Fls., Picc., Ob., Bsn.,Cls., B. Cl., Sax. 1 (Alto), Sax. 2 (Alto), Sax. 3 (Ten.), Sax. 4 (Bari.), Hns., Tpts., Tbns., Tuba, St. B., Banjo, Traps, Timp., and Cel. The Solo Piano part is in the top system. The Flute and Piccolo parts are in the second system. The Oboe, Bassoon, Clarinet, Bass Clarinet, Saxophones, Horns, Trumpets, Trombones, Tuba, Snare Drum, Banjo, Traps, Timp., and Cello parts are in the third system. The score is for measures 308-312. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

Largamente

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

Largamente

Largamente

29

rit.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1
(Alto)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

Solo

p

Solo

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

29

rit.

29

rit.

30 Grandioso ma non troppo

Poco rubato

DH9804C

Poco rubato

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Sax. 1

(Alto)

Sax. 2

(Alto)

Sax. 3

(Ten.)

Sax. 4

(Bari.)

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

Poco rubato

Poco rubato

Grandioso

Solo Pno.

cresc. e accel.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Grandioso

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Grandioso

Cel.

ff **mf** **f** **mf**

340

31 Più mosso

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cl.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

31 Più mosso

31 Più mosso

32

Solo Pno.

1st Fl.

2nd Fl./
Picc.

Ob.

Bsn.

1st Cl.

2nd Cl.

Bs. Cl.

Sax. 1
(Alto)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

32

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

1st Tbn.

2nd Tbn.

Tuba

S. B.

Banjo

Traps

Timp.

32

Cel.

to Picc.

pp legato

Solo Pno.

349 350 351 352

poco a poco cresc.

Solo Pno.

353 354 355 356

f *dim.* *mp* *rall.*

Solo Pno.

357 358 359 360

con moto, espressivo *p* *8va*

Solo Pno.

361 362 363 364

8va

Solo Pno.

365 366 367 368

8va

Solo Pno.

369 370 371 372

8va *mf expr.*

Solo Pno.

373 374 375 376

calmato

Solo Pno.

377 378 379 380

Solo Pno.

381 382 383 384 385

33 *Leggiero* *(L.H.) assai staccato* *f* *p*

Agitato e misterioso

(start slowly and gradually increase in speed)

Solo Pno.

386 387 388 389 390

mf sempre stacc.

Solo Pno.

391 392 393 394

Solo Pno.

395 396 397 398

Solo Pno.

399 400 401 402 403

L.H. L.H.

Solo Pno.

404 405 406 407 408

Solo Pno.

409 410 411 412 413

Sognando *rall. e dim.*

Solo Pno.

414 415 416 417

a tempo *mf*

Solo Pno.

418 419 420 421

Solo Pno.

422 423 424

L.H. 3 8va -- 7
R.H. *glissando brillante*

34 Allegro agitato e misterioso

Solo Pno.

Bsn.

(Tuba)

1

Hns.

2

(Tbn. 2)

1

Tpts.

2

1

Tbns.

2

Tuba

425 426 427 428 429

||

Solo Pno.

Bsn.

1

Hns.

2

1

Tpts.

2

1

Tbns.

2

35 35

430 431 432 433 434

Solo Pno.

Hns.

Tpts.

Tbns.

Tuba

435 436 437 438 439

Solo Pno.

Hns.

Tpts.

Tbns.

Tuba

440 441 442 443 444

36 Molto stentando

Solo Pno.

Hns.

Tpts.

Tbns.

Tuba

445

446

447

448

449

==

marcato e cresc.

marcato e cresc.

Solo Pno.

Hns.

Tpts.

Tbns.

Tuba

450

451

452

453

454

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

**Sax. 1
(Alto)**

**Sax. 2
(Alto)**

**Sax. 3
(Ten.)**

**Sax. 4
(Bari.)**

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

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37 Agitato

marcato e cresc.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1

(Alto)

Sax. 2

(Alto)

Sax. 3

(Ten.)

Sax. 4

(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

37 Agitato

marcato e cresc.

37 Agitato

marcato e cresc.

poco a poco cresc.

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Cymbal

choke

Traps

Timp.

Cel.

poco a poco cresc.

38

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Alto)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

38

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

38

to Soprano

Cym.

470 471 472 473 474

8vi L.H. L.H. L.H. L.H. L.H. *poco a poco cresc.* *3 accel.*

Solo Pno.

Fls. 1 *f*

Picc. 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

B. Cl. *f*

Sax. 1 (Alto) *f*

Sax. 2 (Alto)

Sax. 3 (Ten.) *f*

Sax. 4 (Bari.)

Hns. 1 Mute *f*

2 Mute *f*

Tpts. 1

2

Tbns. 1 St. mute *f*

2 St. mute *f*

Tuba

St. B. (Bsn. cue)

Banjo

Traps Cym

Ossia Turkish Cym.

Timp.

Cel.

Molto marcato

cresc.

(8va)

8va

Solo Pno.

L.H.

L.H.

L.H.

L.H.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1

(Sop.)

Sax. 2

(Alto)

Sax. 3

(Ten.)

Sax. 4

(Bari.)

Molto marcato

cresc.

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

S.D.

B.D.

Ossia

(Cym.)

Molto marcato

cresc.

(cresc.)

rall.

39 Grandioso (feeling of 4)

Solo Pno.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Cel.

(cresc.)

rall.

39 Grandioso (feeling of 4)

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

Open

(cresc.)

rall.

39 Grandioso (feeling of 4)

Timpani

Solo Pno.

Fls. 1

Picc. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

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489 490 491 492

Solo Pno.

Fls. 1

Picc. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Hns. 1

2

Tpts. 1

2

Tbns. 1

2

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

493

494

495

496

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

**Sax. 1
(Sop.)**

**Sax. 2
(Alto)**

**Sax. 3
(Ten.)**

**Sax. 4
(Bari.)**

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

40 Grandioso

Solo Pno.

poco a poco rit.

Fls.

Picc.

Ob.

Bsn.

Cls.

B. Cl.

Sax. 1
(Sop.)

Sax. 2
(Alto)

Sax. 3
(Ten.)

Sax. 4
(Bari.)

Hns.

Tpts.

Tbns.

Tuba

St. B.

Banjo

Traps

Timp.

Cel.

40 Grandioso

40 Grandioso

Molto allargando

Conductor - 68

Solo Pno. *ff* *R.H. rapido* *δva.*

Fls. 1 *(δva.)*

Picc. 2

Ob.

Bsn.

Cls. 1

2

B. Cl.

Sax. 1 (Sop.)

Sax. 2 (Alto)

Sax. 3 (Ten.)

Sax. 4 (Bari.)

Molto allargando

Hns. 1

2

Tpts. 1

2

Tbns. 1

2

Tuba

St. B.

Banjo

Traps *Cym.* *ff*

Timp. *ff*

Molto allargando

Cel.

Solo Pno.

8va. 8va. 8va.

ff *molto rit.* *ff* *ff* *ff*

Fls. 1 *fp* *ff*

Picc. 2 *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

Cls. 1 *fp* *ff*

2 *fp* *ff*

B. Cl. *fp* *ff*

Sax. 1 (Sop.) *fp* *ff*

Sax. 2 (Alto) *fp* *ff*

Sax. 3 (Ten.) *fp* *ff*

Sax. 4 (Bari.) *fp* *ff*

Hns. 1 *fp* *ff*

2 *fp* *ff*

Tpts. 1 *fp* *ff*

2 *fp* *ff*

Tbns. 1 *fp* *ff*

2 *fp* *ff*

Tuba *fp* *ff*

St. B. *fp* *ff*

Banjo *fp* *ff*

Traps *ff*

Timp. *fp* *ff*

Cel. *fp* *ff*

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