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RHAPSODY IN BLUE™

BY GEORGE GERSHWIN®, ARRANGED BY BILLY STRAYHORN

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

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The Ninth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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ESSENTIALLY
ELLINGTON

Annual High School Jazz Band Competition & Festival

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J@zz

Jazz at Lincoln Center

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's, there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets,

the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud, and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp* accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give

them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. "Tricky Sam" Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute.

Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by the lip only. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.

15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).

16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.

17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!

18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

Break: within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

Call-and-response: repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

Coda: also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV^o I (second inversion) V/II V/V V I.

Comp: improvise accompaniment (for piano or guitar).

Groove: the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

Head: melody chorus.

Interlude: a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called *modulations*.

Intro: short for introduction.

Ride pattern: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



Riff: a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

Shout chorus: also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.

Soli: a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to

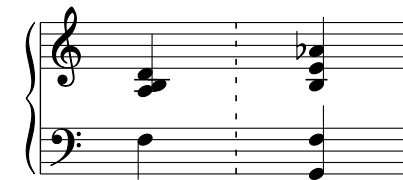
Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

Stop time: a regular pattern of short breaks (usually filled in by a soloist).

Swing: the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

Vamp: a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

Voicing: the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

RHYTHM: meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

MELODY: what players play: a tune or series of notes.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Andrew Homzy for editing the score.

RHAPSODY IN BLUE™

INSTRUMENTATION:

Reed 1 - Alto Sax	Trombone 1
Reed 2 - Alto Sax	Trombone 2
Reed 3 - Clarinet/Tenor Sax	Trombone 3 (Bass)
Reed 4 - Tenor Sax	Piano
Reed 5 - Baritone Sax	Bass
Trumpet 1	Drums
Trumpet 2	
Trumpet 3	
Trumpet 4	

ORIGINAL RECORDING INFORMATION:

Composer: George Gershwin

Arranger: Billy Strayhorn

Recorded: December 20, 1962, in New York, NY

Time: 4:47

Master Number: 3383-3

Original Issue: *Will the Big Bands Ever Come Back?*

Reprise R-6168 (Mono)/RS-6168 (Stereo)

Currently Available on CD:

Duke Ellington: The Reprise Studio Recordings

Mosaic MD5-193

Personnel: Duke Ellington, piano; Cat Anderson, Roy Burrows, and Cootie Williams, trumpets; Ray Nance, cornet; Lawrence Brown and Buster Cooper, trombones; Chuck Connors, bass trombone; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, and Harry Carney, reeds; Ernie Shepard, bass; Sam Woodyard, drums.

Solo Order: Harry Carney, baritone sax; Cootie Williams; Paul Gonsalves, tenor sax; Johnny Hodges, alto sax; Jimmy Hamilton, clarinet.

REHEARSAL NOTES:

- Although legend has it that Gershwin bought several of the themes from the great stride pianist Willie “The Lion” Smith (who mentored not only Gershwin but also Duke Ellington), Gershwin’s original **Rhapsody in Blue** is not a jazz piece. Its jazz elements are developed along classical lines with an outsider’s sensibilities. So, it is of great curiosity when Strayhorn and Ellington retranslate such a work back to its jazz roots. In this abbreviated rhapsody the familiar solos are redistributed to feature the personalities in the Ellington organization. This is a loving tribute to not only Gershwin (one of Ellington’s favorite composers—their similarities greatly outweigh their differences) but also to bandleader Paul Whiteman, an early pioneer who paved the way for bands like Duke Ellington’s.
- The form of this chart is baritone cadenza: the A theme comes in at **A** in A_b (13 measures), A' (in the dominant key—19 measures), and then at **D** a modulation up a step (4 measures). The B theme begins at **E** (18 measures), then B' (17 measures), followed at **I** by $A/coda$ (11 bars in B_b , which is the subdominant key of the B section), piano cadenza, and final chord.
- This is what used to be called a “classy” piece—not a simple groover, but something that aspires to the loftier ideals in us. It’s kind of like when you get all dressed up and take your date out for dinner in a fancy restaurant. You are still the same jeans and t-shirt-clad, hamburger-eating all-American kids, but for these few hours, you indulge the aristocratic and cultured side of you. In musical terms, don’t whitewash all the blues out of this piece. In the Ellington recording Carney’s baritone is regal, Cootie’s trumpet is aggressively dirty, Ellington’s piano is noble, Hamilton’s clarinet is suave, Hodges’ alto is sensual, and Gonsalves’ tenor is like taking an afternoon snooze in a hammock in the backyard on a hot day with a cool breeze wafting over you. Gonsalves’ use of subtone gives him that transparent tone that enables us to hear both the solo and the ensemble parts at the same time.
- Ernie Shepard’s bass part doesn’t stray (no pun intended) too far from the written part he was given. I have corrected a couple of questionable notes played on the recording in order to conform more to Strayhorn’s original concept. I recommend that your bassist learn this part until he or she is completely familiar with the whole arrangement; then some informed freedom would be welcome.
- A similar approach may be taken with the drums. Keep in mind the orchestral nature of the piece. Lots of cymbal crashes and pseudo-timpani rolls add to the theatricality. Even when the rest of the band is playing even eighth notes, the drums should retain the swing triplet feel. This may seem awkward at first, but you’ll come to appreciate this conflict.
- This is basically a gentle piece with a few ferocious moments. Attention to dynamics and accents is crucial to its effectiveness.

COMMENTS FROM WYNTON MARSALIS:

- In an inventive twist, Strayhorn set the opening theme in the low register, using the baritone instead of the clarinet. This introduction must be played with style.
- You'll find good practice for cross-section voicings at **A4**, **A6**, and **A8**. These voicings make us sensitive to our role in the entire band, not just in our section.
- The rhythm section may have a hard time swinging in this slow tempo.
- The two measures of call-and-response before **B** offer a great study on how to build energy in a short very space. The trumpet solo at **B** must be played with a lot of cheek and nerve.
- There is a great counter-riff at **C** when the trombone has the lead. Saxophones should make sure to listen to the trombone and adjust accordingly.
- It is imperative to observe the dynamics throughout for this arrangement to work. For example, the sax subtones are the lower equivalent of the New Orleans clarinet filagree. In addition, the sax soloist must use rest and held notes intelligently to be heard after **G**. Though soft, the rhythms must be definite and the melodies have to crest at certain times for effect. The ensemble should be uniform on the *sfz piano* crescendo after letter **G**.
- The clarinet part must sparkle before **I**. Also note that the triplet shuffle of the drums carries the feeling from **I** to the piano cadenza. This ending is also deceptively tricky.

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington
RHAPSODY IN BLUE

Composed by George Gershwin
Arranged by Billy Strayhorn
Transcribed by David Berger

Slow
Alto Sax

A tempo ♩ = 79 **A** Swing

Reeds 1 Alto Sax

2 Alto Sax

3 Clarinet

4 Tenor Sax

5 Bari Sax
Solo - Even eighths
mf *accel.*

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1
mp

Trombone 2
mp

Trombone 3
mp

Piano

Bass
Ab Eb7+5 Ab7 Db

Drums
Sticks on HH
mp

Rhapsody In Blue

Alto

Alto

Clar. *To Tenor Sax*

Tenor *mp*

Bari. *mp*

Tpt. 1

Tpt. 2 *Plunger mp*

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Bass *A \flat /E \flat E \flat 7 As is*

Dr. *Brushes*

Rhapsody In Blue

The musical score for page 3 of 'Rhapsody In Blue' features the following instruments and parts:

- Alto:** Two staves, both showing melodic lines with triplets and dynamics of *mp* and *mf*.
- Clarinet:** One staff, showing melodic lines with triplets and dynamics of *mp* and *mf*.
- Tenor Sax:** One staff, showing melodic lines with triplets and dynamics of *mp* and *mf*.
- Bari.:** One staff, featuring a complex rhythmic pattern with triplets and a dynamic of *mf*.
- Tpt. 1-4:** Four staves, mostly silent, with Plunger parts for Tpt. 2 and Tpt. 3 marked with a dynamic of *f*.
- Tbn. 1-3:** Three staves, showing melodic lines with triplets and dynamics of *mf*.
- Pno.:** Two staves, mostly silent.
- Bass:** One staff, showing a bass line with chords *Bb/F*, *F7*, and *Bb*, and a triplet of eighth notes.
- Dr.:** One staff, showing a drum pattern with 'sticks' and a dynamic of *mf*.

Rhapsody In Blue

B

Alto *f* *mf* Even eighths

Alto *f* *mf* Even eighths

Tenor *f* *mf* Even eighths

Tenor *f* *mf* Even eighths

Bari. *f* *mf* Even eighths

Tpt. 1

Tpt. 2 *f* Solo - Plunger

Tpt. 3

Tpt. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Pno.

Bass Eb Bb7 Eb A7 Bb7 Eb Bm E7 Eb Gb/Bb Eb Gb/Bb Eb Gb/Bb

Dr. *mf*

Rhapsody In Blue

The musical score for page 5 of 'Rhapsody In Blue' features the following parts and markings:

- Vocalists:** Alto, Tenor, and Bari. parts, each with a triplet of eighth notes in the first four measures.
- Trumpets (Tpt. 1-4):** Tpt. 2 has a melodic line with a 'Wa' marking in the final measure. Tpt. 3 and 4 are silent.
- Trombones (Tbn. 1-3):** All three parts play a triplet of eighth notes in the first four measures.
- Piano (Pno.):** Features a dynamic marking of *f* (forte) in the second measure.
- Bass:** Includes chord markings for E_b , G_b/B_b , and E_b7 .
- Drums (Dr.):** Shows a rhythmic pattern of eighth notes in the first four measures, followed by rests.

Rhapsody In Blue

Sheet music for Rhapsody In Blue, page 6. The score includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Pno., Bass, and Dr. A common time signature (C) is indicated at the top left. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Rhapsody In Blue

D

Alto

Tenor

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Bass

Dr.

Solo

f G♭7

C7+9

As is

G♭7

Ped. *

Ride

Rhapsody in Blue

E

Alto

Alto *p*

Tenor *p*

Tenor *mp* Solo - Subtone
A7 3 Ab7 3 G

Bari. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Pno. *mf*

Bass F F/A G7 C7 F

Dr. Ride Bell No Bell

Rhapsody In Blue

Alto *mp*

Alto *mp*

Tenor *mp*

Tenor *mp* G Am7 E7-9

Bari. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Pno.

Bass F F/A Gm7/D D7

Dr.

Rhapsody In Blue

F

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Bass

Dr.

Am7

Cm

Bm

Em7

Gm7

Bbm

Am

Dm7

Rhapsody In Blue

The musical score for page 11 of 'Rhapsody In Blue' features the following parts and details:

- Alto:** Two staves with melodic lines and slurs.
- Tenor:** Two staves. The lower staff contains a complex melodic line with triplets and sixteenth notes, marked with 'A7' and 'Ab7'.
- Bari.:** One staff with a melodic line.
- Tpt. 1-4:** Four staves, currently silent.
- Tbn. 1-3:** Three staves with harmonic accompaniment.
- Pno.:** Grand piano part, currently silent.
- Bass:** One staff with a bass line, marked with 'G7' and 'Gb7'.
- Dr.:** One staff with a drum pattern.

Rhapsody In Blue

G

Alto *f* *sfp* *sfp* *sfp*

Alto *f* *sfp* *sfp* *sfp*

Tenor *f* *sfp* *sfp* *sfp*

Tenor *G* *A7* *Ab7* *G*

Bari. *f* *sfp* *sfp* *sfp*

Tpt. 1 *f* *sfp* *sfp* *sfp*

Tpt. 2 *f* *sfp* *sfp* *sfp*

Tpt. 3 *f* *sfp* *sfp* *sfp*

Tpt. 4 *f* *sfp* *sfp* *sfp*

Tbn. 1 *f* *sfp* *sfp* *sfp*

Tbn. 2 *f* *sfp* *sfp* *sfp*

Tbn. 3 *f* *sfp* *sfp* *sfp*

Pno.

Bass *F* *F/A* *G7* *C7-5* *F*

Dr. *Cr* *Ride* *Cr* *sfp*

Rhapsody In Blue

The musical score for 'Rhapsody In Blue' on page 13 includes the following parts and markings:

- Alto:** Melodic lines with dynamics *sfp* and *mf*.
- Tenor (top):** Melodic lines with dynamics *sfp*.
- Tenor (middle):** Solo line with complex rhythmic patterns, including triplets and sixteenth notes. Chords G, D7, G7, and Am7 are indicated above the staff.
- Bari.:** Melodic lines with dynamics *sfp*.
- Tpt. 1-4:** Trumpet parts with dynamics *sfp* and *fp*.
- Tbn. 1-3:** Trombone parts with dynamics *sfp* and *fp*.
- Pno.:** Piano part with treble and bass clefs.
- Bass:** Bass line with chords F/A, Gm7/D, and D7.
- Dr.:** Drum part with 'Cr' and 'Ride' patterns.

Dynamics throughout the score include *sfp* (sforzando piano), *mf* (mezzo-forte), and *fp* (fortissimo piano). The score also features various musical notations such as triplets, sixteenth notes, and slurs.

Rhapsody In Blue

H

Alto *p*

Alto *sub. p*

Tenor *sub. p*

Tenor *Am7*

Bari. *sub. p* *mp* 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *sub. p*

Tbn. 2 *sub. p*

Tbn. 3 *sub. p*

Pno.

Bass *Gm7* *Bbm* *Am7* *Dm7* *G7*

Dr. HH *mp* 3 3 3 Ride

Clarinet *A7* 6

Rhapsody In Blue

Alto

Alto

Clarinet

Tenor

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Bass

Dr.

Ab7

G7

C#7

7

6

5

6

3

6

6

Gb7

F

B7

3

3

3

3

Rhapsody In Blue

I

Alto *p* Even eighths *mp*

Alto *p* Even eighths *mp*

Clar. *mf* Tenor Sax Even eighths *mp*

Tenor *p* Even eighths *mp*

Bari. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 Even eighths *f*

Tbn. 2 Even eighths *mf*

Tbn. 3 Even eighths *mf*

Pno.

Bass

Dr. Bell 3

Rhapsody In Blue

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Bass

Dr.

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

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mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

mf, *f*, *mf*, *mp*

Cr, HH, Solo, Cb

J

The musical score for page 18 of 'Rhapsody in Blue' features the following instruments and parts:

- Alto:** Two staves, both playing whole notes with a dynamic marking of *p* (piano).
- Tenor:** Two staves, both playing whole notes with a dynamic marking of *p*.
- Bari. (Baritone):** One staff, playing whole notes with a dynamic marking of *p*.
- Tpt. 1-4 (Trumpets):** Four staves, each playing a half note with a dynamic marking of *mf* (mezzo-forte) and a 'Cup' performance instruction.
- Tbn. 1-3 (Tubas):** Three staves, each playing a half note with a dynamic marking of *p*.
- Pno. (Piano):** Two staves showing a melodic line with chords and a bass line. Chords include Bb, F7+5, Bb9, and F7. The right hand has a triplet of eighth notes and a quarter note. The left hand has a quarter note.
- Bass:** One staff, playing a half note with a dynamic marking of *p*.
- Dr. (Drums):** One staff, playing a half note with a dynamic marking of *p* and a 'Ride' performance instruction.