

# CONCERTO in F

For PIANO and ORCHESTRA

Two Copies Necessary for Performance

GEORGE GERSHWIN



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# Concerto in F

For Piano And Orchestra \*

## I

GEORGE GERSHWIN

Allegro (♩ = 69)

Piano I

Piano II

Allegro (♩ = 69)

Horns  
Cl.  
Viola

8va  
Cymb.  
B. Cello  
8va

Trpt.

1 Violin

*ff* *mf* *mp* *pp* *sf*

*poco rit.* *a tempo*

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

C I

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

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

② *a tempo*  
 2nd Vl.

*meno* *ff* *p*

Vla.  
 Celli

*a tempo*  
 Fl.

*meno* *ff* *p*

*mf* Strings *poco a poco crescendo*

Fl.  
 Ob.

*mf poco a poco crescendo*

Wood

Poco meno

I *mf* *Strgs. Hns. Brass*

II *mf* *f marcato* *Tymp.*

③ *a tempo*

I *R.H. Via Horns mf* *R.H. Cl. 3*

II *8va...* *Cymb.* *B.D.* *S.D.* *Vl. Fl. Ob.* *8va...*

*Brns a tempo*

I *R.H. 3* *Trpts. poco a poco cresc.* *ff*

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

espressivo  
p a tempo poco rubato e leggero

II

Vla.  
E.H.  
p espress.  
poco rubato e leggero

I

II

*gva*.....

I

II

*f*

*mf*

Fl. VI. Ob.

L.H.

*gva*.....

I

II

L.H.

L.H.

L.H.

*gva*.....

I

PIANO I.

*f accel.*

6

Molto meno mosso

*sva*

I

I

*subito molto rit.*

I

Allegro (♩ = 74)

*Strs.*

*B.Cl.*

*Fl.*

*poco a poco cresc.*

II

Allegro (♩ = 74)

*mf*

*Ob.*

*Cl.*

*Ob.*

*Trpt.*

*Cl.*

*Ob.*

*poco a poco cresc.*

*simile*

*Celli*

*Bsn.*

*L.H.*

I

*sva*

*Picc.*

*Fl.*

*Trpt.*

II

*Trbs.*



8

I *Tutti*

II *ff Tutti*

*L.H.*

3

3

Fl. 2. Viol.

Tuba

Fl. Viol.

Horn

Bans.

Vla.

C.

I *Tutti*

II *Tutti*

*L.H.*

3

3

Horns

*decresc.*

Fl. Viol.

*decresc.*

Bans.

C.

9 Più mosso SOLO

I *p cresc.*

II *pp poco a poco cresc.*

Fl.

Cl.

I *mf cresc.*

II *mf poco a poco cresc.*

*sva*

Cl.

10 **10**

I

II

*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*

I

II

**CI**

*8va*

12

I

II

*8va*

*Trpt. I*

*Horns*

*L.H.*

I

II

*8va*

*L.H.*

*L.H.*

*L.H.*

I

II

*8va*

*8va*

*13*

*rit e dim.*

*Cadensa*

*L.H.*

*R.H.*

*L.H.*

*R.H. (Do not sustain)*

I  
L.H. R.H.  
Allegretto simile  
gua

14 *Alla Breve* (♩ = 88)

I  
*p*  
3

*Alla Breve* (♩ = 88)

II  
R.H. Cl. Bsns.  
*p*  
Horns Cello

I  
Horns Cl. Bsns.  
*p*  
II  
Viol.

15

I  
II  
Ob. Viol. Fl. Viol. Ob. Viol. Viol.

I

II

I

II

SOLO

16

Fl. Ob. Vl.

Fl. Ob. Vl.

Strgs. *pp subito* *cresc.*

*p* Cello R. H.

I

II

*p*

Vla.

*pp subito* R.H.

Cello

I

II

*p*

Fl. Vl.

I

II

*Strgs. Wood*

*mf*

*p*

*8va*

*L.H. R.H.*

*Bsn.*

I

II

*Fl.*

*f*

*p calando*

17 *a tempo*

I

II

*a tempo pp*

*B.Cl.*

*Cl.*

I

II

*Cl. Horn (closed)*

*Strgs. pizz. subito*

*f-p*

*Strgs. pizz.*

*p*

18

*p*

*pp*

*Cl. 3*

*R. H. 3*

*Cl. B.C.*

*Viol.*

*Cello*

*sf-p*

*Vi. E.H. Ob.*

*p*

*C. B.B.*

19

*cresc.*

*E.H. Ob. Strgs.*

*Horn*

*cresc.*

*4th Horn*

I

gva.....

f

Solo Horn.

sf - p

I

II

I

p

Fl. b.

pp

Bsn.

I

rit.

II

pp Strgs.

rit.



20 Moderato cantabile (♩ = 100)

8va

I

pp

II

K.H. Strgs. p

I

8va

II

I

8va

II

cresc.

21

I

II

SOLO

I

8va: *cresc.* *ff*

II

*cresc.* *ff* R.H. L.H. R.H. L.H.

I

rit

II

R.H. L.H. R.H. R.H. L.H. rit

22 Allegro molto (♩ = 120)

I

*accentuato*

II

All. *Allegro molto* (♩ = 120)

I

II

23

I

II

I

II

24

I

II

I

II

8va

L. H.

R. H.

L. H.

p

sfz

sfz(b)

(25)

I

II

I

II

I

II

I

II

Meno

rit

Meno

Poco meno (♩ = 96)

I

*p scherzando*

I

I

II

*pp*

I

*sva...*

I

*R. II.*

26 Pochissimo meno mosso

I

II

*p legato*

I

II

*p*

I

II

I

II

8va

27

I

II

I

*cresc.*

II

28

Woodwind

*poco a poco cresc.*

Strings  
Brass  
*mf*

*sva...*

*8va*

I

II

*8va*

I

II

*ff rit*

I

II

*molto rit*



Grandioso

(29)

*ff*

*Horn*

*ff*

*8va*

This system contains measures 29 and 30. It features a Horn part in the upper staff and piano accompaniment in the lower staves. The piano part includes triplets and a forte (*ff*) dynamic. The Horn part is marked *ff* and *8va*. The key signature has three flats and the time signature is 4/4.

(30)

*8va*

This system contains measures 30 and 31. It features piano accompaniment in the lower staves. The piano part includes triplets and a forte (*ff*) dynamic. The upper staff has a *8va* marking. The key signature has three flats and the time signature is 4/4.

*8va*

This system contains measures 31 and 32. It features piano accompaniment in the lower staves. The piano part includes triplets and a forte (*ff*) dynamic. The upper staff has a *8va* marking. The key signature has three flats and the time signature is 4/4.

Musical score for two piano parts, I and II. Part I features a complex rhythmic pattern with triplets and sixteenth notes, marked with *gva.* (glissando) and *dim.* (diminuendo). Part II features a similar pattern with *dim. e rall.* (diminuendo e rallentando) and *p rit.* (piano ritardando). Both parts include dynamic markings like *pp* and *p*.

31 Allegro (♩ = 108)

Musical score for piano parts I and II, marked *Allegro* with a tempo of 108. Part I is marked *pp* and *gva.* Part II is marked *pp* and *Brass*. Both parts feature rhythmic patterns with triplets and sixteenth notes.

Musical score for piano parts I and II, marked *Allegro* with a tempo of 108. Part I is marked *p* and *gva.* Part II is marked *p* and *Wood*. Both parts feature rhythmic patterns with triplets and sixteenth notes.

*gva.*

*f*

*f Strgs.*

*loco*

**Meno mosso**

*mf*

*gva.*

*ff* *Tymp.* *Cymb.* *R.H. tr.* *mf*

*S.D.* *B.D.*

*gva.*

*p*

*3*

*gva.*

*f*

*p*

*ff* *tr.* *p*

28 *Sua*

I *cresc.* *cresc.*

II *cresc.* *cresc.*

I *Sua* *loco* *p*

II *f-pp* *Horns.* *R. H. Trombones*

I *cresc.*

II *Horns.* *Trombones* *Horns*

I *Animato* *L. H.*

II *ff*

I *stacc.* *simile*

I

II *ff-p*

I

II *ff-p* *ff-p*

I

II

Allegro con brio

34

*gva.*.....

I *mp*

II *p* Bassoons  
Celli

Strings

*f*

*gva.*.....

35

I *ff*

II *ff* Tutti.

Trombones

Cymb.

*similo*

I

II

36

*fff*

*gva*

*fff*

*simile*

*gva*

*ppp cresc.*

*pp*

*p*

*ff*

*fff*

*gva*

**C I**

II

Andante con moto

Solo Trumpet (muted with felt crown)

Adagio

Piano I

Piano II

pp Celli

pp Horn I

Cl

p B. Cl.

poco accel.

I

II

a tempo

R.H.

I

II

mp

Vla. 2nd Vl.

p Celli

Cl.

B. Cl.



I

Oboe

D. Bass

2nd Vl. Vla.

Cl.

Celli

B. Cl.

I

1

II

I

II

I

Oboe

Vl. muted  
calmato

E.H.

Vla. muted

II

I

Horns muted

poco rit.

a tempo

Trpt.

pp

2

II

Celli

Cl.

pp a tempo.

BCL.

I

II

I

mp

Vla.

p

Celli

I

SOLO

pp stacc.

II

Eng. Horn, Bassoon

Celli

3 Più mosso

I

stacc.

II

Più mosso

pp Strings (strummed)

Bsn.

Cl.

I

II

Strs.

gva.....

I

stacc.

stacc.

II

Cl.

Str.

Cl.

E.H.

Str.

gva.....

I

II

Fl.

Cl.

Str.

Str.

Cl.

gva.....

I

II

*8va Fl.*

*8va Fl.*

*Obue*

*Cl.*

*Strgs.*

I

*rit* *a tempo.*

*poco rit* *pp* *a tempo.*

II

*rit* *a tempo.*

*Wood*

*poco rit* *p* *a tempo.*

I

4

II

I

II

Detailed description: This system shows the first four measures of the piece. It features two string sections, I and II. Section I has a treble and bass staff. Section II has a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of rhythmic patterns with some accents and slurs.

I

II

Trpt.  
Tromb.

*p* *pp*

*p* *pp*

Detailed description: This system covers measures 5 through 8. Section I continues with rhythmic patterns. Section II has a treble staff with notes for Trumpets and Trombones, and a bass staff. Dynamic markings *p* and *pp* are present. A *vi.* (viola) part is also indicated in the treble staff of section II.

I

II

*p* *gva...* *poco rit.*

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

Detailed description: This system covers measures 9 through 12. Section I has a treble and bass staff with a *p* dynamic and a *gva...* (ritardando) marking. Section II has a treble and bass staff with a *p* dynamic. Various woodwind parts are indicated: *Vla.* (viola), *Ob.* (oboe), and *Cl.* (clarinet). A *poco rit.* (poco ritardando) marking is present in both sections.

⑤

*gva.*

*mf a tempo.*

*Vi-Cl.*

*Hr.*

*mp a tempo.*

*Strings, Hns.*

*gva.*

*gva.....*

*Fl. Cl. VI.*

⑥ *gva.....*

*stacc.* *legato*

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

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

*2 Ob.*  
*2 Bassoons*

I *poco rit*

II *a tempo*

*poco rit* Bassoon Strings *poco rit*

*Vi. Solo*

⑦ Poco meno mosso

I *scu*

II

Più mosso

I

II *cl.* *B.Cl.* Bassoon *II VI. Vla.* *rit*

⑧ Tempo I

I *Fl.* *Trpt.*

II *Tempo I* *cl.* *p* *B.Cl.* *c.* *R.H.* *L.H.*



I

II

Trpt.

R.H.

L.H.

I

II

9

Vla.

Celli

R.H.

L.H.

I

SOLO

p rubato

rit

I

deliberato

R.H.

poco a poco accel. e dim.

I

8va

Moderato

pp

p

p7

I

*f* *dim.* *p egualmente* *p*

I

*Cadensa*

*8va*.....

*div*

I

*8va*.....

*div*

10

*L.H.*

**Espressivo con moto**

I

II

*mf*

*Str.*  
*Ob.*  
*E.H.*

*Wood,*  
*Brass*

I

II

I

II

*mf*

*gra.;*

I

II

*f*

*Str. ponticello*

*Horn*

I

II

*poco accel.*

11

I

II

*mp*

*Più moderato*

*Fl.*

*dolce*

*p* String quartet

12

I

II

*p*

*ten.*

I

II

*p*

*mf* Strings

13 Tempo I

I

II

*p*

*Ob.*

*Cl.*

*poco rit. e dim.*

*Celli dir.*

*pp*

I

II

The first system of the musical score consists of two piano parts, labeled I and II. Part I is written in a grand staff (treble and bass clefs) and contains several measures of music. It features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A dynamic marking of *gva.* (ritardando) is placed above the first measure of Part I. Part II is also written in a grand staff and contains fewer measures, with some notes marked with an 'x'. The key signature is three sharps (F#, C#, G#).

The second system begins with a tempo change indicated by a circled number 14 and the text *Più mosso*. Part I continues with a more active melodic line, featuring some triplets. A dynamic marking of *L.H.* (piano) is present. Part II has a *Tutti* marking. The *gva.* (ritardando) marking is repeated in both parts. The key signature remains three sharps.

The third system continues the musical piece. Part I features a complex rhythmic pattern with many triplets. Part II has a more steady accompaniment. The *gva.* (ritardando) marking is present at the beginning of the system. The key signature is three sharps.

I *8va*

II

I *15* *8va*  
*Tutti poco a poco cresc. e accel.*

II *Tutti poco a poco cresc. e accel.*

I *8va*

II

I *16 loco* *SOLO*  
*ff* *simile*

II *Timp.*

*Poco meno* *Più mosso*

C II *mp*

Brass *8va...* *8va...* *8va...* *8va...* *8va...*

I

II

*8va* *ff Tutti.*

I

II

*8va* *ff* *8va*

17 *Tempo I*

I

II

*Flute* *p*

I

II

*8va* *rit*

*p* *Ob.* *Fl.* *Cl.* *2* *rit*

III

**Allegro agitato**

Piano II

*ff* R.H.

*Violas*  
*Ct.*  
*Tromb.*  
*Bassoon*

*Trpts.*  
*Horns*

**Listesso tempo**

II

*Strings & Wood*

*Trpts.*

II

*Brass*

*Strings Wood*

*Strings Horns*

*Wood Trpts.*

1

II

*Trpts.*  
*Tromb.*

I

**SOLO**

*f*

*marcato*

II



Listesso tempo

The musical score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 16. The piano part (I) is written in a grand staff with treble and bass clefs. The orchestra part (II) includes staves for Strings, Wood, Brass, and Xyl. (Xylophone). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf* and *stacc.*. Performance instructions include *gva...* (glissando) and *poco rall.* (slightly slower). A circled number '2' is placed above the first measure of the second system. The key signature has two flats, and the time signature is 3/4.

Musical score for two hands, I and II. Hand I (treble clef) starts with a *pa tempo* marking. Hand II (bass clef) starts with an *a tempo* marking. The music is in 2/4 time and features a series of chords and melodic lines.

Musical score for two hands, I and II. Hand I (treble clef) features a circled '3' and a *gva...* marking. Hand II (bass clef) has a *f* marking. The music is in 2/4 time and includes triplets and grace notes.

Musical score for two hands, I and II. Hand I (treble clef) has a *decresc.* marking. Hand II (bass clef) has a *poco a poco cresc.* marking. The music is in 2/4 time and features a complex rhythmic pattern.

Musical score for two hands, I and II. Hand I (treble clef) has a *f* marking. Hand II (bass clef) has a *mf* marking. The music is in 2/4 time and includes triplets and slurs.

Musical score for two hands, I and II. Hand I (treble clef) has a *f* marking. Hand II (bass clef) has a *gliss.* marking. The music is in 2/4 time and features a complex rhythmic pattern.

④ *marcato*

I *f*

II *f* Horns

Tuba

Bass

I

II R.H.

I

II L.H. R.H. Cl. 3 Ob. p dolce

*legato*

*leggiero*

I *p*

II *pp* Strings

The musical score is organized into four systems. Each system contains two piano parts, labeled I and II, and a cello part labeled C III. The piano parts feature complex chordal textures with many beamed notes and some triplets. The cello part (C III) has a melodic line with a circled '5' above it, indicating a fingering. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score concludes with a double bar line and repeat signs.

*L'istesso tempo*

First system of musical notation, consisting of two grand staves (I and II). The tempo is marked *L'istesso tempo*. The music is in a key with two flats and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, continuing the piano accompaniment. It includes dynamic markings such as *mf* and *R. H.* (Right Hand). The notation shows a continuation of the rhythmic patterns from the first system.

Third system of musical notation, featuring a circled number **6** above the first staff. It includes dynamic markings such as *f* and *R. H.*. The piano accompaniment continues with similar rhythmic motifs.

Fourth system of musical notation, detailing orchestration. Labels for various instruments are placed above the staves: *Celli*, *Bassoon*, *Horn*, *Trpt.*, *Ob. Cl.*, *Fl.*, *Str.*, and *Vl.*. The piano accompaniment continues with the established rhythmic patterns.

7

Poco meno con grazia

I *mf* Horn

B. Celli

II *f* Trpt.

*p* Strings *rit.*

8 *a tempo.*

SOLO

I *mf*

II *a tempo.* Fl. Cl. #2

Horn Str.

Tromb.

I

II *Picc. Fl. #2*

9

I *p marcato* Violins

II *f* Fl. Cl. #2

Trpt.

R.H. Celli

10

*8va*  
SOLO

*Ob.* *Trpt.*

*R.H.*

*8va.*

*Listesso tempo*

I

mf

I

11

I

f

II

f

I

gva. mf rit.

II

mf rit.



12 A tempo

gva.....

*f legato*

A tempo

gva.....

*W.W.*

*Brass*

*f-p f-p f-p f-p f-p f-p*

gva.:

SOLO

*R.H.*

*p*

*gva.:*

13

*p leggiero*

*legato*

*Strings*

*Gl. Bassoon*

The musical score is arranged in four systems, each with two staves labeled I and II. The first system shows the beginning of the piece with rhythmic patterns in the right hand and chords in the left. The second system features a long melodic line in the right hand of both staves. The third system includes triplets and more complex rhythmic figures. The fourth system contains a circled measure number '14' and ends with a section marked 'Poco rubato' in 3/4 time, indicated by a double bar line and a change in the time signature.

⑮ A tempo

I *mp*

II *p*

I

II

⑯ *marcato*

I *Brass*

II *marcato*  
*f Brass*

I

II

I

II

Wood

I

II

SOLO

R.H.

L.H.

p

I

II

p

I

II

18

*R. H.*

*Xyl*

*p*

*Sua bassa:*

*Sua...*

*Sua bassa:*

*Sua...*

*mf*

19

*p*

*leggiere L. H.*

*p Strings, Wood leggiere*

This musical score consists of five systems of staves. The first two systems are for Piano I (I) and Piano II (II). The third and fourth systems are for Piano I (I) and Piano II (II) with a *8va...* marking above the treble clef. The fifth system is for Piano I (I) and Piano II (II), with a *8va...* marking above the treble clef of the Piano I part. The Piano II part in the fifth system includes a *rit.* marking and a *Horns* section. The Piano I part in the fifth system includes a *mf* marking. The score concludes with a 3/4 time signature.

A tempo

Poco meno

I

I

I

I

20

f

Wood

gva.....

gva.....

II

Tutti.

I

L'istesso tempo

f

II

L'istesso tempo

f

L. H.

Musical score for piano, measures 1-5. System I (I) and System II (II). The score is in 2/4 time and features complex chordal textures in the right hand and rhythmic patterns in the left hand. A marking "L. H." is present in the second measure of System II.

Musical score for piano, measures 6-10. System I (I) and System II (II). Measure 6 is marked with a circled "21". The tempo is marked "gva." (ad libitum) in measures 7 and 9. The right hand features a dense, flowing melodic line, while the left hand provides a steady accompaniment.

Musical score for piano, measures 11-15. System I (I) and System II (II). The tempo is marked "poco rit" (ritardando) in measures 12 and 14. The piece concludes with a "Cymb. Crash" in measure 15. The right hand has a more active role in the later measures, while the left hand maintains a consistent accompaniment.



22 Tempo I Grandioso

The musical score is arranged in three systems, each with two piano staves (I and II) and a horn staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo and mood are marked 'Tempo I Grandioso'. The first system (measures 22-24) features a piano introduction with a forte (*ff*) dynamic and triplets in the right hand. The horn enters in measure 23 with a melodic line marked *ff* and *sva*. The second system (measures 25-27) continues the piano accompaniment with a *ff* dynamic and includes a *sva* marking in the horn part. The third system (measures 28-30) concludes the passage with a *sva* marking in the horn part and a *ff* dynamic in the piano parts. The score includes various musical notations such as triplets, slurs, and dynamic markings.

gva. 27 14

dim. molto rit

rall.

gva. dim. e rall. molto rit

23 Con brio

f R. H. brillante

Con brio

L. H.

I

II

I

II

*Meno mosso*

*gva*

*marcatissimo*

I

II

*ff* *L.H.* *simile* *mf* *poco accel.* *poco rit* *molto rit* *ff* **Fine**

*ff* *simile* *p* *poco accel.* *poco rit* *mf* *molto rit* *fff* **Fine**

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