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Rhapsody in Blue

Music by George Gershwin
Arr. by Tomoyuki Hayashi

Molto moderato

First system of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is 'Molto moderato'. The system begins with a piano (p) dynamic and a trill. A 10-measure phrase is marked with a '10' above the staff. A second 7-measure phrase is marked with a '7' below the staff. A repeat sign with a '2' above it follows. The system continues with a mezzo-forte (mf) dynamic and the instruction 'con licenza'. Chords are indicated above the staff: Bb, F7alt./Eb, Bb7(9)/D, Bb7(b9)/D, Eb, and Ebm. The system ends with a '(con pedal)' instruction.

Second system of the musical score. The system begins with a mezzo-forte (mf) dynamic. Chords are indicated above the staff: Bb/D, Gb7, F7, Bb, G7, Ab6, Bb, G7, Ab6, Bb7, C7, Db6, Eb, C7, and Db6. The system includes trills (tr) and a 7-measure phrase marked with a '7' below the staff.

Third system of the musical score. The system begins with a mezzo-forte (mf) dynamic. Chords are indicated above the staff: Eb7, F7, Gb6, Ab, F7, Gb6, Ab7, and Eb7. The system includes trills (tr) and a 7-measure phrase marked with a '7' below the staff. A 'rubato' instruction is present. The system ends with a 'più mosso' instruction and a mezzo-forte (mf) dynamic.

Fourth system of the musical score. The system begins with a mezzo-forte (mf) dynamic. Chords are indicated above the staff: Bb, F7, Gb6, Ab, F7, Gb6, Ab7, and Eb7. The system includes trills (tr) and a 6-measure phrase marked with a '6' below the staff. A 'rubato' instruction is present. The system ends with a mezzo-forte (mf) dynamic.

a tempo

16 $A\flat$ $E\flat 7\text{alt.}$ $\frac{E\flat 7(\flat 13)}{D\flat}$ $Cm 7(\flat 5)$ $\frac{C\flat 7(9)}{E\flat}$ $\frac{A\flat}{C}$ $\frac{A\flat m}{C\flat}$ $E\flat 7\text{alt.}$

mf 3 3 *poco rit.*

Moderato assai

19 $A\flat m(\sharp 5)$ $D\flat 7$ $A\flat m 7$ $D\flat 7$ $A\flat m(\sharp 5)$ $\frac{A\flat m 7}{E\flat}$ $D\flat 7$ *f* 3 21 *ff* $G\flat$ $\frac{D\flat 7\text{alt.}}{G\flat}$

mf 3 *energico più mosso*

Scherzando (comodo)

$G\flat$ $G\flat\text{dim}$ $G\flat$ $D\flat 7\text{alt.}$ $D\flat 7$ 24 $\frac{Bm 6}{D}$ $B 7$ $\frac{B 7\text{sus} 4}{F\sharp}$ $B 7$

poco rit. *mp* *legato*

$\frac{Bm 6}{F\sharp}$ $\frac{F\sharp m 7}{C\sharp}$ $B 7$ $\frac{Em 6}{B}$ $E 7$ $\frac{E 7\text{sus} 4}{B}$ $E 7$ $\frac{Em 6}{B}$ $\frac{Bm 7}{F\sharp}$ $E 7$

$\frac{C}{E}$ $\frac{C 7}{E}$ $E 7$

pochissimo rall.

30 *a tempo*

E7 E7(b9) $\frac{F7}{E}$ $\frac{F7(b9)}{E}$ E7alt.

cresc.

E7 *martellato* **f**

$\frac{Eb7}{Db}$ $\frac{D7}{C}$ $\frac{C\#7}{B}$ $\frac{C7}{Bb}$ $\frac{B7}{E}$ $\frac{Bb7}{Ab}$ $\frac{A7}{G}$ $\frac{G\#7}{F\#}$ $\frac{G7}{F}$

$\frac{F7}{E}$ $\frac{E7}{D}$ $\frac{Eb7}{Db}$ $\frac{D7}{C}$ $\frac{C\#7}{B}$ $\frac{D7}{C}$ $\frac{C\#7}{B}$ $\frac{C7}{Bb}$ $\frac{B7}{A}$ $\frac{Bb7}{Ab}$ $\frac{A7}{G}$ $\frac{G\#7}{F\#}$ $\frac{G7}{F}$ E7

ff

$\frac{D7}{C}$ $\frac{C\#7}{B}$ $\frac{C7}{Bb}$ $\frac{B7}{A}$ $\frac{Bb7}{Ab}$ $\frac{A7}{G}$ $\frac{G\#7}{F\#}$ $\frac{G7}{F}$ E7

pp *poco rall.*

18

A A(b5) E7alt. $\frac{A}{C\#}$ $\frac{G\#dim}{D}$ $\frac{D\#7}{E}$ $\frac{Am6}{E}$ D B#dim $\frac{A}{C\#}$ A $\frac{A}{B}$ Cm6 C#7(b5) $\frac{E7}{D}$

38 *a tempo* **mf**

$A7$
 $C\sharp$
più mosso

(l.h.)

8^{va}

$E7$
poco rit.

3

43

A $A(b5)$ $E7alt.$

a tempo

$\frac{A}{C\sharp}$ $\frac{G\sharp dim}{D}$ $D\sharp7$ $\frac{Am6}{E}$ D $B\sharp dim$ $\frac{A}{C\sharp}$ A $\frac{A}{B}$ $Cm6$ $C\sharp7(b5)$ $\frac{E7}{D}$

mf

3

3

$A7$
 $C\sharp$

(l.h.)

8^{va}

48

$F7$
tranquillo

$Fm6$

p

52

Cm $G7alt.$ $Em7(b5)$ $\frac{Eb7}{G}$ $Edim$ $\frac{Cm}{Eb}$ $G7alt.$

f deciso

p

scherzando

3

3

Poco agitato

55

C7 B7(9) Eb7 D7(9) C#7(#11)

p poco cresc.

cresc.

Bb7(#11) Ab7(#11)

f

F#7(#11) F7(#11)

65

E7 E7(b9) F7/E F7(b9)/E E7alt.

68 *molto marcato* *ff*

E7 Eb7 D7 C#7 C7 B7 Bb7 A7 G#7 G7
Db C B Bb E Ab G F# F

F7 E7 Eb7 Dm7 E7
E D Db C

Tempo giusto

72 A E7alt. A F A A E7alt. A

ff

A Gm A Gm A Gm A E7 3

non troppo f

77 A E7alt. A F A A E7alt. A A7

81 $\frac{F}{A}$ *legato* *p* *cresc.* $\frac{Fm}{Ab}$ *8va* $\frac{Fm6}{Ab}$

85 Cm *marcato* $\frac{Fm7}{G}$ $G7alt.$ $\frac{C7}{E}$ $C7$ $F7$ $D7(b5)$ *cresc.* Cm $\frac{Cm7}{Bb}$ $Am7(b5)$ $Ab7$

91 $\frac{C}{G}$ *tr* *sff* $G7$ *tr* *sff* $C7$ *marcato* *mf* $G7$

(senza pedal)

$C7$ $Ab7(9)$ $C7$ $G7$

99 $C7$ $F7$ *f*

The musical score is written for piano and features a complex, non-linear melody. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section is marked with a chord symbol 'F7' above the staff. The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line consists of a series of chords: G2-B2, A2-B2, Bb2-A2, G2-F2, A2-B2, Bb2-A2, and G2-F2. The second section is marked with a chord symbol 'C7' above the staff. The melody continues with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The bass line consists of a series of chords: Bb2-A2, G2-F2, A2-B2, Bb2-A2, G2-F2, A2-B2, and Bb2-A2. The score concludes with a final chord of G2-B2.

105 C

p cresc.

(r.h.)

(l.h.) (con pedal)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'a tempo' at the beginning and end of the piece. The first system includes a forte dynamic marking 'sfz' and a 'G7(#11)' chord symbol. The second system includes a 'G7' chord symbol and a 'rall. e dim.' (rallentando and diminuendo) marking. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and sustained notes.

115/119

ff

C Gm7 C $\frac{B}{G}$ C Gm7 1. C C7

2. C C7 123 F6 F7 Fm6

Fm7 127 C Gm7 A F#dim Gm Eb7

130 $\frac{G}{D}$ *meno* Cm G A7 *con licenza*

D D7 *p* *rit.* *ff* *8va* *8vb* *(senza pedal)*

con moto

138 ***f*** *marcato* *mf* *broadly*

(r.h.) (l.h.) (*senza pedal*)

G G#dim Am7(b5) D7 Cm7 BbΔ7(#5)

G G#dim Am7(b5) D7

con moto

146 C7 Cm7 G7

C7 Cm7 G7 *rit.* *rubato* *mp*

(*con pedal*)

A7/G D7/F# B7(b5)/F E7 Eb7(9) D7

154 G G#dim Dm Bb Bdim Fm6

a tempo *mf poco a poco cresc.*

(*senza pedal*)

animato

158 Db7 Ab7

ff *f*

(con pedal)

Db7 Ab7

ff *f*

166 Db6 cresc. Db7(b9) Db7(9) E6 E7(b9) E7(9)

mf

(senza pedal)

G G7 172 G (r.h.)

(l.h.)

(con pedal)

Ab A Bb 8va B

Am6 D#dim D7

8va

poco a poco cresc.

rall. e dim.

meno mosso e poco scherzando (slower and marked)

G D7 3 G D7 3 G D7 G F7(9)

espr.

181

(l.h.) (l.h.) simile

G D7 3 G D7 3 G D7 G F7(9)

espr.

185

G D7 3 G D7 3 G D7 G G7

189

C7(13) Cm6

8va

193

G D7 3 G D7 3 G D7

196

G G#m7(b5) Dm A D7 A G7 F E7 A A#m7(b5) Em6(9) B E7(9)

p *poco rit.*

200/204

A *a tempo* Em A A Adim A E7 A

p 3 3

1. A A7(13) E7 2. A A7 D7(13)

8va 208

Dm6 8va

212 A $\frac{Em}{A}$ A Adim E7 214 A $\frac{E7}{B}$

$\frac{A}{C\#}$ $\frac{A7}{E}$ D $\frac{A7}{E}$ $\frac{D}{F\#}$ $\frac{D7}{A}$

A $\frac{E7}{B}$ $\frac{A}{C\#}$ $\frac{A7(\#5)}{E}$ D7 *rubato*

222 G G7 $\frac{G}{B}$ $\frac{C7}{E}$ Eb7 $\frac{G}{D}$ $\frac{G}{B}$ G D7alt. D7

ff

225 $\frac{Gm6}{D}$ G7 $\frac{G7sus4}{D}$ G7 $\frac{Gm6}{D}$ $\frac{Dm7}{A}$ G7

legato

227/231

C

G7alt.

C7

F7

1.
C7

G7alt.

C

2.
C7

G7alt.

C

235

Ab

Abm

239

Eb

Bb7alt.

Eb

Fm

Eb
G

Ab7

Ab

F#dim

Eb
G

Bb7alt.
Ab

C7sus4
G

C7
G

F
C

C7alt.
Bb

D7sus4 A D7 A G D D7alt. C 246 G D A♭ E♭ G D meno poco accel.

A♭ E♭ G D A♭ E♭ G D A♭ E♭ G D A♭ E♭ G D A♭ E♭

poco a poco cresc.

G D A♭ E♭ G D A♭ E♭ G D A♭ E♭ G D A♭ E♭ G D

8va

A♭ E♭ G D A♭ E♭ A♭6 D7

8va

rall. (l.h.)

255 G G7 Am Eb7 D7

rubato

(senza pedal) (con pedal)

8vb

259/263

G

a tempo
(r.h.)

G#dim

mf
(l.h.)

(senza pedal)

1.

Am7(b5)

D7

Eb7

Am7(b5)

D

2.

Am7(b5)

D

A

D7

C

267

C7

Cm7

G7

C7

Cm7

G7

A7

D7

B7(b5)

E7

G

F#

F

Eb7(9)

D7

275

G

a tempo

(poco rall.)

(r.h.)

p

(con pedal)

(l.h.)

G#dim

Dm6

Bb

Bdim

F6

molto cresc.

<http://www.at-elise.com/>

279

ff *agitato*

Db6 Db7 Db6 Db Ebm/Db DbΔ7 Ebm/Db Ab7(9)/Db

Ab7(9)/Db Db6 Db7 Db6 Db Ab7(9)/Db

DbΔ7 Ab7(9)/Db Db

287 *a tempo* *p*

Ddim Abm6 E E#dim Bm6

cresc.

291

ff *agitato*

G7

The musical score is for the Cadenza section of the first movement of the Piano Concerto in G major, Op. 25, by Franz Liszt. The score is in G major and 2/4 time. It features a piano introduction with a forte (ff) dynamic, followed by a cadenza section marked 'brillante' and 'simile'. The cadenza includes a right-hand (r.h.) and left-hand (l.h.) section, with a final flourish marked '8va'.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, starting on a G4 note. The bass clef part provides a simple harmonic accompaniment. The score includes a repeat sign at the beginning and a double bar line at the end. The melody consists of a series of eighth and quarter notes, with a final cadence on a G4 note. The bass part consists of a simple harmonic accompaniment, primarily using quarter and eighth notes. The overall style is that of a traditional folk song.

The musical score for "The Rose Tree" is presented in a two-staff format. The upper staff is marked with a treble clef and an *8va* (octave 8) transposition instruction. The lower staff is marked with a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody in the upper staff consists of four measures, each containing a five-note descending scale (G4, F#4, E4, D4, C4) marked with a "5" above the notes. The first measure ends with a quarter rest, and the second measure ends with a quarter rest. The third measure ends with a quarter rest, and the fourth measure ends with a quarter rest. The lower staff contains a single measure with a whole rest, followed by a double bar line and a repeat sign. The piece concludes with a double bar line and a repeat sign.

298 *rubato e legato*

pp

rall.

pp

4/4

Andantino modetato, con espressione

302

E

$\frac{E}{G\#}$

F#7

(r.h.)

p (r.h.) (r.h.)

B7(#5)

E

mf

310

E

$\frac{E}{G\#}$

$\frac{E7}{D}$

$\frac{A}{C\#}$

mf

$\frac{C\#7}{G\#}$

316

F#m7

Am6

mf

$\frac{E}{G\#}$

G#m

C#m7

F#7

mf

F7 $\text{B7}(\text{b5})$ F B7 324 E $\text{E} \text{G}\sharp$
rit. *ff* *a tempo*

F#7 *leggiere* B7(#5)

E 332 E $\text{E} \text{G}\sharp$ E7 D

$\text{A} \text{C}\sharp$ *cresc. ed accel.* $\text{E} \text{G}\sharp$

F#m7 *allargando* Am6 $\text{E} \text{G}\sharp$ G#m C#m7

338

342

$F\sharp 7(\flat 5)$
A $\sharp$

$B7(13)$
A

8va

p

poco rit.

(senza pedal)

346

E
legato

F $\sharp$ m

G $\sharp$ m

A

$E7$
B

pp

poco a poco cresc.

(con pedal)

C $\sharp$ m

D

$A7$
E

F $\sharp$ m

G

f

dim.

Am

B6⁽⁹⁾

356

E

E7

$E7$
G $\sharp$

$E7$
D

con molto, espressivo

mp

rall.

p

F $\sharp$ 7

8va

B($\sharp 5$)

8va

E 8^{va} 364 E E7 $\frac{E7}{G\#}$ $\frac{E7}{D}$

A 8^{va} G#dim 8^{va}

370 A Am G#m C#m7 3 3

mf espr. *calmato*

374 $F\#7(\frac{9}{5})$ $B7(\frac{13}{9})$ $B7(b13)$

$E7(\frac{9}{5})$ $A7(\frac{13}{9})$ $A7(b13)$

2/4

Leggiero

382

$C\#7_{alt.}$
E# (r.h.)

$D\Delta 7^{(9)}$
F#

(l.h.)
f assai staccato

(r.h.) simile

(l.h.) simile
p

(senza pedal)

Agitato e misterioso (start slowly and gradually increase in speed)

386/390

$C\#7_{alt.}$
E#

$D\Delta 7^{(9)}$
F#

mf *sempre stacc.*

394

$F\#7_{alt.}$
A#

$G\Delta 7^{(9)}$
F#

398/402

$C\#7_{alt.}$

$D\Delta 7^{(9)}$
C#

406

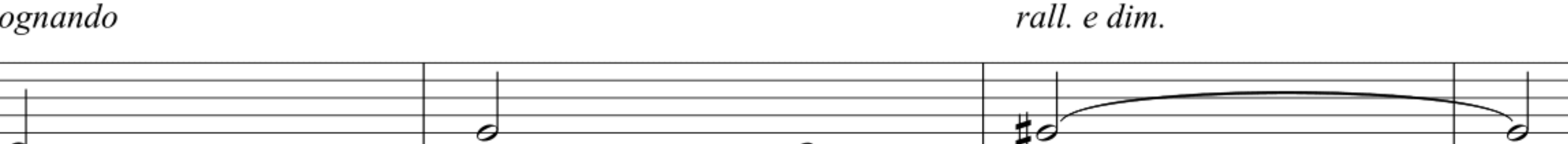
$D\Delta 7^{(9)}$
F#

$C\#7_{alt.}$
E#

418

C#m7
sognando

C#7
rall. e dim.



(con pedal)

422

a tempo

(*senza pedal*)

426/430

C#7(9)

C#(11)₆

Example 10-12

434

(r.h.) glissando brillante

(l.h.) 3

8^{va}

8^{vb}

(con pedal)

436/440

mf allegro agitato e misterioso

F#m A F#m C# C#7alt. G#

444

f pomposo

F# F# A# G#7 C#7(#5)

452

F# G G# A A C# B7

E7(#5) A Bb B

Molto stentando

460

ff

simile

E♭7(#11)
8va

Agitato

472

mf

poco a poco cresc.

C7 B7(9) E♭7 D7(9)

C#7(#11)

478

poco a poco cresc.

F#7 F7(9)

(l.h.)

A7 A♭7(9) C6 B7 D6 C#7

E6 D#7 F#6 F7 $Bb7(\sharp_{11}^9)$ F# *poco a poco cresc. ed accel.*

486 8^{va} 3

$Ab7(\sharp_{11}^9)$ E 8^{va} 3 $Gb7(\sharp_{11}^9)$ D 8^{va} 3

492 E7 Eb7(9) D7 Db7(#11) Ab7 G7(9) Gb7 F7(#11) C7 B7(9) Bb7 A7(#11) Ab7(#5) G7 Gb7 F7(9)

molto marcato *poco rit.*

Grandioso (*Not too slow*)

E7 Eb7(#11) D7(#5) Db7 C7 B7(9) Bb7 498 Eb Bbm7 Eb B Bb

500/504 Eb Bbm7 Eb B Bb 1. Eb Bb7(9)

2.

$E\flat$ $E\flat 7$ $A\flat 7(13)$ $A\flat m6$

508

5

512

5

poco a poco rit.

$E\flat$ $B\flat m7$ $E\flat$ B $B\flat$ $E\flat$ $E\flat 7$ B

Molto allargando (*Not too slow*)

$E\flat$ $F7$ $E\flat$ D F C $B\flat$ $F7alt.$

516

3

fff *rapido*

3

3

3

3

$B\flat$ $Cm6$ $B\flat$ $E\flat 7$ $E\flat 7$ $E\flat$ G $G\flat 7$ $B\flat$ F

8va

$F7alt.$ $F7$

$B\flat 6$ $B\flat 7$ $B\flat 6$ $B\flat 7$ $B\flat$

8va

fff *molto rit.*

(r.h.)

sffz

ピアノソロ

ラブソディー・イン・ブルー（全曲完全採譜）

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