

Rhapsody In Blue

Bassoon & Piano

Arr.: John Glenesk Mortimer

George Gershwin

EMR 20026

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Molto moderato (♩ = 80)

Musical score for Bassoon and Piano, measures 1-9. The Bassoon part begins with a trill and a dynamic of *p*, followed by a five-measure phrase and a dynamic of *f*. The Piano part features chords and arpeggiated figures. Measure 5 is marked with a '5' above the Bassoon staff.

Musical score for Bassoon and Piano, measures 10-14. The tempo is marked *Più mosso* (♩ = 112). The Bassoon part has a dynamic of *f* and includes a trill. The Piano part features a dynamic of *f* and a *poco rit.* marking. Measure 10 is marked with a '10' above the Bassoon staff.

Musical score for Bassoon and Piano, measures 15-19. The tempo is marked *a tempo* (♩ = 112). The Bassoon part has a dynamic of *mf* and includes a trill and a nine-measure phrase. The Piano part features a dynamic of *mf*. Measure 15 is marked with a '15' above the Bassoon staff.

Mosso ♩ = 112

19 **Meno** ♩ = 80

Musical score for measures 19-22. The piece is in 3/4 time. Measure 19 starts with a bass clef and a whole rest. Measure 20 features a piano introduction with a forte (*ff*) dynamic and a triplet of eighth notes. Measure 21 continues with piano accompaniment, marked *mf*. Measure 22 features a piano introduction with a forte (*ff*) dynamic and a triplet of eighth notes. The piano accompaniment consists of eighth notes in the left hand and chords in the right hand.

23

Musical score for measures 23-25. Measure 23 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. Measure 24 continues with piano accompaniment, marked *mp*. Measure 25 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. The piano accompaniment consists of eighth notes in the left hand and chords in the right hand.

Meno ♩ = 96

26

Musical score for measures 26-29. Measure 26 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. Measure 27 continues with piano accompaniment, marked *mp*. Measure 28 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. Measure 29 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. The piano accompaniment consists of eighth notes in the left hand and chords in the right hand.

30

Musical score for measures 30-32. Measure 30 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. Measure 31 continues with piano accompaniment, marked *mp*. Measure 32 features a piano introduction with a mezzo-forte (*mf*) dynamic and a scherzando marking. The piano accompaniment consists of eighth notes in the left hand and chords in the right hand.

33

ff

ff

ff

$\text{v} \text{d} \parallel \phi$

$\text{v} \text{d} \parallel \phi$

35

pp sub.

pp sub.

pp sub.

$(\text{h}) \parallel \phi$

$(\text{h}) \text{v} \text{d} \parallel \phi$

Mosso $\text{♩} = 112$

38

f

ff

ff

41

mp

mp

mp

46

f *p*

Vivo ♩ = 150

51

p sub. *f* *ff* *mf*

56

mf

60

mp *p*

64 *p*

f

mf

ff

68

f \rightarrow *mf*

p

73

f

Meno $\text{♩} = 112$

78

mf

mf

82 *rit.* $\text{♩} = 150$

p

ff

86 *Con moto* ♩ = 160

Musical score for measures 86-90. The piece is in common time (C) and marked *Con moto* with a tempo of ♩ = 160. The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature changes from one flat (B-flat) to two flats (B-flat, E-flat) at measure 89. Dynamics include *mf* in the piano part and *mf* in the upper bass part. Trills and triplets are present in the upper bass part.

Musical score for measures 91-94. The key signature remains two flats. Dynamics include *ff* in the piano part and *ff* in the upper bass part. Trills and triplets are present in the upper bass part.

Musical score for measures 95-98. Dynamics include *f* and *ff* in the upper bass part, and *mf* and *ff* in the piano part. Trills and triplets are present in the upper bass part.

Musical score for measures 99-102. Dynamics include *f* in the upper bass part and *mf* in the piano part. Trills and triplets are present in the upper bass part.

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