

Rhapsody In Blue

Tuba in C & Piano

Arr.: John Glenesk Mortimer

George Gershwin

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Molto moderato (♩ = 80)

Tuba in C

Piano

Measures 1-4. Tuba in C: trill, p, f, 3, 3. Piano: mf.

5

Measures 5-8. Tuba in C: tr, tr, tr. Piano: f.

10

Più mosso ♩ = 112

poco rit.

Measures 10-14. Tuba in C: tr, 3, 3. Piano: f, mf.

15

a tempo ♩ = 112

Measures 15-18. Tuba in C: tr, 9, 3, 3. Piano: mf, f.

Mosso ♩ = 112

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (left and right hands). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature change from one flat to two flats (B-flat major to D minor). The piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* (mezzo-forte) and *ff* (fortissimo). There are also triplets indicated by a '3' and a bracket. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the first and second systems.

23

The image shows a musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the vocal melody, written in a treble clef with a key signature of one flat (B-flat). The middle staff is for the piano accompaniment, written in a grand staff (treble and bass clefs). The bottom staff is for the bass line, written in a bass clef. The music is in 4/4 time. The tempo and mood are indicated as 'mf scherzando'. The piano part features a prominent triplet of eighth notes in the right hand, which is a characteristic feature of this song. The lyrics 'The Rose Tree' are written below the vocal staff.

26

Meno ♩ = 96

A musical score for the song 'The Rose Tree'. The score is written for three parts: a single vocal line at the top, and a piano accompaniment consisting of a right-hand and left-hand part. The key signature has one sharp (F#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature change to one sharp. The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature change to one sharp. The score is divided into three measures by vertical bar lines. The first measure shows the vocal line starting with a quarter note, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and a right-hand melody. The second measure continues the vocal melody and piano accompaniment. The third measure shows the vocal line ending with a quarter note, and the piano accompaniment concluding with a final chord. The score is written in a clear, professional style with standard musical notation.

30

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and continues with a series of eighth and sixteenth notes. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the first system, featuring a triplet of eighth notes (G4, A4, B4) and ending with a quarter rest. The bass staff provides a harmonic accompaniment, starting with a quarter rest, followed by a half note (F#3) and a half note (G3), which are tied across the measures. The score is marked with 'cresc.' (crescendo) and 'v' (forte) dynamics. The piece concludes with a double bar line and a repeat sign.

33

ff

ff

35

pp sub.

pp sub.

38

Mosso ♩ = 112

f

ff

41

mp

mp

46

f

f

51 *tr* *sub.* **Vivo** ♩ = 150

p sub. *f*

ff *(ff)* *mf*

56

3 *3* *3* *3*

60

mp *3* *3* *3* *3* *p*

64

64

f

mf

ff

68

f

mf

p

73

f

ff

Meno ♩ = 112

78

mf

mf

82 rit.

♩ = 150

p

ff

ff

86 **Con moto** ♩ = 160

Measures 86-90. The piece is in 3/4 time with a tempo of 160 beats per minute. The key signature has one flat (B-flat). The score features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The right hand has a *mf* dynamic. The left hand has a *mf* dynamic. There are triplets in measures 88 and 89.

Measures 91-94. The piano accompaniment continues with a steady eighth-note pattern. The right hand has a *ff* dynamic. The left hand has a *ff* dynamic. There is a crescendo hairpin in measure 93.

Measures 95-98. The piano accompaniment continues with a steady eighth-note pattern. The right hand has a *f* dynamic. The left hand has a *ff* dynamic. There is a crescendo hairpin in measure 96.

Measures 99-102. The piano accompaniment continues with a steady eighth-note pattern. The right hand has a *f* dynamic. The left hand has a *mf* dynamic. There is a crescendo hairpin in measure 100.

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