

Rhapsody in Blue

Accordion Ensemble

Arr.: Fritz Tschannen

George Gershwin

EMR 13240

**5x Accordion I
4x Accordion II
3x Accordion III
3x Electronium
2x Accordion IV
1x Bass Guitar
1x Timpani**

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Rhapsody in Blue

3

George Gershwin

Arr.: Fritz Tschannen

$\text{♩} = 80$

17

Accordion I

Accordion II

Accordion III

Electronium

Accordion IV

Bass

Timpani

p

f

mf

mf

mf

mf

mf

p



This system of the musical score for 'Rhapsody in Blue' features seven staves. The top staff, for Accordion I, begins with a tempo marking of quarter note = 80 and a dynamic of *p*. It includes a trill and a rapid ascending scale marked with a '17'. The other staves (Accordion II, Accordion III, Electronium, Accordion IV, Bass, and Timpani) are mostly silent in this section, with some *mf* markings appearing in the later measures. The key signature has two flats, and the time signature is common time (C).

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

5



This system continues the musical score. The Accordion I staff starts at measure 5 and features a complex melodic line with many beamed sixteenth notes and a key signature change to one flat. The other instruments (Accordion II, Accordion III, Electronium, Accordion IV, Bass, and Timpani) provide harmonic support with various rhythmic patterns. The key signature now has one flat, and the time signature remains common time (C).

EMR 13240

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10

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

rit.

15

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

A a tempo

p

pp

pp

pp

pp

pp

10

27 *poco rit.*

Acc. I
Acc. II
Acc. III
Elec.
Acc. IV
Bass
Timp.

This musical system covers measures 27 to 30. It is marked 'poco rit.' (poco ritardando). The score includes staves for Acc. I, Acc. II, Acc. III, Elec., Acc. IV, Bass, and Timp. The key signature has three sharps (F#, C#, G#). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. In measure 29, there is a circled '...' above the Acc. II staff. The system concludes with a double bar line.

31 *a tempo*

Acc. I
Acc. II
Acc. III
Elec.
Acc. IV
Bass
Timp.

This musical system covers measures 31 to 33. It is marked 'a tempo'. The score includes staves for Acc. I, Acc. II, Acc. III, Elec., Acc. IV, Bass, and Timp. The key signature has three sharps (F#, C#, G#). Measures 31 and 32 feature triplets of eighth notes in the upper staves, marked with a 'p' (piano) dynamic. Measures 31 and 32 also feature sustained notes in the lower staves (Acc. IV, Bass, Timp.), also marked with a 'p' dynamic. Measure 33 continues the triplet patterns in the upper staves. The system concludes with a double bar line.

Martello

34

Acc. I *f* 3 3 3

Acc. II *f* 3 3 3

Acc. III *f* 3 3 3

Elec. *f* 3 3 3

Acc. IV *f*

Bass *f*

Timp. *f*

poco rall.

37

Acc. I *ff* *pp* 16

Acc. II *ff* *pp*

Acc. III *ff* *pp*

Elec. *ff* *pp*

Acc. IV *ff* *pp*

Bass *ff* *pp*

Timp. *ff* *pp*

39 **C**

Acc. I *mf* 3 3

Acc. II *mf*

Acc. III *mf*

Elec. *mf* 3 3

Acc. IV *mf*

Bass *mf*

Timp. *mf* *p*

8^{va}

43 **Tranquillo**

Acc. I *p*

Acc. II *p*

Acc. III *p*

Elec. *p*

Acc. IV *p*

Bass *p*

Timp.

8^{va}

47 **Deciso** **Scherzando**

Acc. I *f* *p*

Acc. II *f* *p*

Acc. III *f* *p*

Elec. *f* *p*

Acc. IV *f* *p*

Bass *f* *p*

Timp.

51 **Poco Agitato**

Acc. I *p* *mf*

Acc. II *p* *mf*

Acc. III *p* *mf*

Elec. *p* *mf*

Acc. IV *p* *mf*

Bass *p* *mf*

Timp.

54

Acc. I *mf*

Acc. II *mf*

Acc. III *mf*

Elec. *mf*

Acc. IV *mf*

Bass *mf*

Timp.

57

Acc. I *f*

Acc. II *f*

Acc. III *f*

Elec. *f*

Acc. IV *f*

Bass *f*

Timp. *f*

60

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

Molto marcato

63

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

ff

ff

ff

ff

ff

ff

ff

D Tempo Giusto

66

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

ff

ff

ff

ff

ff

ff

ff

ff

69

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

mf

mf

mf

mf

mf

mf

mf

73

Acc. I *ff* 3 3 *p*

Acc. II *ff* *p*

Acc. III *ff* *p*

Elec. *ff* 3 3 *p*

Acc. IV *ff* *p*

Bass *ff* *p*

Timp. *ff*

78

Acc. I *f*

Acc. II *f*

Acc. III *f* 3 3

Elec. *f* 3 3

Acc. IV *f* 3 3

Bass *f* 3 3

Timp. *f*

82

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

ff

ff

ff

ff

ff

ff

ff

Marcato

86

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

mf

mf

mf

mf

mf

mf

mf

90

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

95

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

The musical score for "The Fire of Love" by John Williams is presented for a seven-piece orchestral ensemble. The score is in 3/4 time and G major. It consists of seven staves, each with a specific instrument or section:

- Acc. I:** Features a melodic line starting with a tempo marking of 100. It includes triplets of eighth notes and a complex sixteenth-note run in the second measure, marked with a piano (*p*) dynamic.
- Acc. II:** Plays a triplet of eighth notes in the first measure, followed by a rest for the remainder of the piece.
- Acc. III:** Plays a triplet of eighth notes in the first measure, followed by a rest.
- Elec.:** Plays a triplet of eighth notes in the first measure, followed by a rest.
- Acc. IV:** Plays a triplet of eighth notes in the first measure, followed by a rest.
- Bass:** Plays a triplet of eighth notes in the first measure, followed by a rest.
- Timp.:** Plays a triplet of eighth notes in the first measure, followed by a rest.

The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *p* (piano) and *100* (tempo). The piece is marked with a piano (*p*) dynamic throughout.

103

Acc. I *f* *p*

Acc. II *sfz* *p*

Acc. III *sfz* *p*

Elec. *sfz* *p*

Acc. IV *sfz* *p*

Bass *sfz* *p*

Timp.

106 *8va* *rall.*

Acc. I *f*

Acc. II *sfz*

Acc. III *sfz*

Elec. *sfz*

Acc. IV *sfz*

Bass *sfz*

Timp.

110 *a tempo* **E**

Acc. I *ff*

Acc. II *ff*

Acc. III *ff*

Elec. *ff*

Acc. IV *ff*

Bass *ff*

Timp. *ff*

114

1. 2.

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

p

p

p

p

p

p

119

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

f

f

f

f

f

f

p

p

p

p

p

p

124

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

125

126

127

128

129

130

131

132

133

134

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567

[illegible]

132

rit.

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

Meno mosso

135

1.

espr.

espr.

Acc. I

Acc. II

Acc. III

Elec.

Acc. IV

Bass

Timp.

139 [2.] *8va*

Acc. I *pp* *p* *mf*

Acc. II *p*

Acc. III *p*

Elec. *pp* *p* *mf*

Acc. IV *p*

Bass *p*

Timp. *p*

143 (8) *rit.*

Acc. I *p* *3*

Acc. II *p*

Acc. III *p*

Elec. *mf* *p* *3*

Acc. IV *p*

Bass *p*

Timp.

Fritz Tschannen

Accordion Ensemble

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EMR 13042 A Quiet Afternoon	EMR 13250 La Haut Sur La Montagne
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