

GERSHWIN!®

Featuring **FASCINATING RHYTHM,**
EMBRACEABLE YOU, SOMEBODY LOVES ME,
SOMEONE TO WATCH OVER ME and **I GOT RHYTHM**

Arranged by **WARREN BARKER**

INSTRUMENTATION

1	Conductor	1	1st Horn in F
6	C Piccolo, 1st & 2nd C Flute	1	2nd Horn in F
2	Oboe	1	3rd Horn in F
3	1st B \flat Clarinet	1	4th Horn in F
3	2nd B \flat Clarinet	2	1st Trombone
3	3rd B \flat Clarinet	2	2nd Trombone
1	E \flat Alto Clarinet	2	3rd Trombone
2	B \flat Bass Clarinet	2	Baritone
1	E \flat Contrabass Clarinet	1	Baritone Treble Clef
2	Bassoon	4	Tuba
2	1st E \flat Alto Saxophone	1	String Bass
2	2nd E \flat Alto Saxophone	3	Mallet Percussion (Bells, Xylophone, Vibes)
1	B \flat Tenor Saxophone	1	Timpani
1	E \flat Baritone Saxophone	2	Percussion I (Drum Set)
3	1st B \flat Trumpet	3	Percussion II (Suspended Cymbal, Temple Block or Wood Blocks, Crash Cymbals, Triangle)
3	2nd B \flat Trumpet		
3	3rd B \flat Trumpet		

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

GERSHWIN!®

FASCINATING RHYTHM

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
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EMBRACEABLE YOU

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SOMEBODY LOVES ME

Music by GEORGE GERSHWIN
Words by B.G. DeSYLVA and BALLARD MACDONALD
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SOMEONE TO WATCH OVER ME

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I GOT RHYTHM

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GERSHWIN!

Featuring FASCINATING RHYTHM, EMBRACEABLE YOU, SOMEBODY LOVES ME,
SOMEONE TO WATCH OVER ME, I GOT RHYTHM

Arranged by WARREN BARKER

CONDUCTOR

L'istesso tempo (♩ = 98)

Very bright (♩ = 196)

C Piccolo

C Flutes

Oboe

Bassoon

B♭ Clarinets

E♭ Alto Clarinet
(Concert pitch)
B♭ Bass Clarinet
(Concert pitch)

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

Horns in F

Trombones

Baritone

Tuba
(St. Bass)

Mallet Percussion

Timpani

Percussion I

Percussion II

The musical score is arranged in two systems. The first system includes C Piccolo, C Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet (Concert pitch), B♭ Bass Clarinet (Concert pitch), E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1, 2, 3), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba (St. Bass), Mallet Percussion, Timpani, Percussion I, and Percussion II. The score features dynamic markings such as *p*, *cresc. poco a poco*, and *mf*. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the score. The tempo is marked as L'istesso tempo (♩ = 98) and the performance style is Very bright (♩ = 196). The score is divided into four measures, numbered 1 through 4 at the bottom.

"FASCINATING RHYTHM" -
Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

9

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

ff

mp

Cup (or St.) mute

To Bells

Hi-Hat Cym. Solo (or stand Cym.)

R.S.

5 6 7 8 9 10

FASCINATING RHYTHM

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. in F 1/2/3/4

Tbns. 1/2/3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Solid beat

mf *f* *a2*

Picc.

Fls. 1 2

Ob.

Bsn.

1

Clas. 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1

Tpts. 2 3

1

Hns. in F 2 3 4

1

Tbns. 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Soli

ff

f

mp

25

25

closed Hi-Hat

mp

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Sn. Dr. *mf*

Hi-Hat *mp*

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

S.D.

mf

a2

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Temple (or Wood) Block

To Vibes

Solid beat

ff *f* *mp* *mf* *f* *pp*

Slowly (♩ = 80 - 84)

Picc. rit.

Fls. 1 rit.

2 rit.

Ob. rit.

Bsn. *f rit.* *ff*

Cls. 1 rit.

2 rit.

3 rit.

A. Cl. *f rit.* *ff*

B. Cl. *f rit.* *ff*

A. Saxes. 1 rit.

2 rit.

T. Sax. *f rit.* *ff*

Bar. Sax. *f rit.* *ff*

Solo

Slowly (♩ = 80 - 84)

Tpts. 1 rit.

2 rit.

3 rit.

Hns. in F 1 *f rit.* *ff*

2 *f rit.* *ff*

3 *f rit.* *ff*

4 *f rit.* *ff*

Tbns. 1 rit. *fp*

2 rit. *fp*

3 rit. *fp*

Bar. rit. *fp*

Tuba rit. *fp*

Mlt. Perc. rit.

Timp. rit.

Perc. I rit. stick on Cym.

Perc. II rit. Susp. Cym. *pp*

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Picc. *rall.*

Fls. 1/2 *rall.*

Ob. *rall.*

Bsn. *rall.*

Cls. 1 *Solo f* *rall.* *tutti mp*

Cls. 2 *rall.*

Cls. 3 *rall.*

A. Cl. *rall.*

B. Cl. *rall.*

A. Saxes. 1/2 *rall.*

T. Sax. *rall.*

Bar. Sax. *rall.* Cue: Bsn.

47 "EMBRACEABLE YOU" - Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
Solo Passionately

Tpts. 1 *rall.*

Tpts. 2 *rall.*

Tpts. 3 *rall.*

Hns. in F 1 *rall.*

Hns. in F 2 *rall.*

Hns. in F 3 *rall.*

Hns. in F 4 *rall.*

Tbns. 1 *fp* *rall.*

Tbns. 2 *fp* *rall.*

Tbns. 3 *fp* *rall.*

Bar. *fp* *rall.* Cue: B. Cl.

Tuba *fp* *rall.* Cue: B. Cl.

Mlt. Perc. *rall.* Vibes *mf*

Timp. *rall.*

Perc. I *rall.*

Perc. II *mf* *rall.*

45 46 47 48 49

55 Faster

Picc. *Soli*

Fls. 1 2 *mf* *Soli*

Ob. *mf* *Soli*

Bsn.

Cls. 1 *Soli*
2 *Soli*
3 *Soli*

A. Cl.

B. Cl.

A. Saxes. 1 *tutti*
2 *a2* *mf*

T. Sax.

Bar. Sax. *Play* *p*

55 Faster

Tpts. 1 *Solo*
2
3

Hns. in F 1 *mf*
2 *mf*
3 *mf*
4 *mf*

Tbns. 1 *p*
2 *p*
3 *p*

Bar. *Play* *p*

Tuba *Play* *p*

Mlt. Perc.

Timp.

Perc. I

Perc. II

63 Moderato (♩ = 108)

The musical score is arranged in a standard orchestral format. The top section (measures 63-64) includes Picc., Fls. (1 & 2), Ob., Bsn., Cls. (1, 2, & 3), A. Cl., B. Cl., A. Saxes. (1 & 2), T. Sax., and Bar. Sax. The bottom section (measures 63-64) includes Tpts. (1, 2, & 3), Hns. in F (1, 2, 3, & 4), Tbn. (1, 2, & 3), Bar., Tuba, Mlt. Perc., Bells, Timp., Perc. I, and Perc. II. Dynamics include *rit.*, *mp*, *f*, *mf*, *p*, *mp rit.*, *Tutti*, and *Soli*. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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71

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I S.D.

Perc. II Susp. Cym. ring

Broadly

mf *f* *ff* *p* *sfz*

Slower **Più mosso**

Picc. *rall.*
 Fls. 1/2 *ff rall.*
 Ob. *ff rall.*
 Bsn. *f ff rall.*
 Cls. 1 *ff rall.* Cue: A. Sax. 1 Play *mp*
 Cls. 2 *ff rall.* Cue: A. Sax. 2 Play *mp*
 Cls. 3 *ff rall.* Cue: T. Sax. Play *mp*
 A. Cl. *ff rall.*
 B. Cl. *f rall. ff*
 A. Saxes. 1/2 *ff rall.*
 T. Sax. *ff rall.*
 Bar. Sax. *rall.*
 Tpts. 1 *ff rall.* **Slower** **Più mosso**
 Tpts. 2 *ff rall.*
 Tpts. 3 *ff rall.*
 Hns. in F 1 *ff rall.*
 Hns. in F 2 *ff rall.*
 Hns. in F 3 *ff rall.*
 Hns. in F 4 *ff rall.*
 Tbns. 1 *ff rall.*
 Tbns. 2 *ff rall.*
 Tbns. 3 *ff rall.*
 Bar. *f rall. ff*
 Tuba *f rall.*
 Mlt. Perc. *rall.*
 Timp. *f rall.*
 Perc. I *rall.*
 Perc. II *f Cr. Cym. rall.*

81 Bright (♩ = 100)

Picc. *rall.*

Fls. 1 2 *mf rall.* *pp*

Ob. *mf rall.* *pp*

Bsn. *mf rall.* *mf*

Cls. 1 2 3 *mf rall.* *pp*

A. Cl. *mf rall.*

B. Cl. *mf rall.* *mf*

A. Saxes. 1 2 *mf rall.* *a2* *mp*

T. Sax. *mf rall.* *mp*

Bar. Sax. *mf rall.* *mf*

81 Bright (♩ = 100)

Tpts. 1 2 3 *rall.*

Hns. in F 1 2 3 4 *mf rall.*

Tbns. 1 2 3 *rall.* *mp*

Bar. *mf rall.* *mp*

Tuba *rall.*

Mlt. Perc. *mf rall.* *pp*

Timp. *rall.*

Perc. I *rall.* *mp*

Perc. II *rall.*



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cue: Bar. Sax.

Cue: Bar. Sax.

Solo

Cue: Bar. Sax.

Cue: Bar. Sax.

Hi-Hat Cym.

f *ff* *mp*

"SOMEBODY LOVES ME" -
Music by GEORGE GERSHWIN
Words by B.G. DeSYLVA and BALLARD MACDONALD

89

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl. Play

A. Saxes. 1 2 Soli a2

T. Sax. Soli

Bar. Sax.

"SOMEBODY LOVES ME" -
Music by GEORGE GERSHWIN
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89

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3 Soli

Bar. Play

Tuba

Mlt. Perc.

Timp.

Perc. I Solid beat

Perc. II

89 90 91 92 93

SOMEBODY LOVES ME
Music by GEORGE GERSHWIN
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This page of the musical score, page 20, is for the conductor and includes parts for a wide range of instruments. The score is written in a common time signature and features several performance markings. The Piccolo (Picc.) part begins with a 'Lightly' instruction and a dynamic of *mf*. The Flute (Fls.) and Oboe (Ob.) parts also have 'Lightly' markings. The Clarinet (Cls.) and Bass Clarinet (B. Cl.) parts are marked with 'Lightly' and *mf*. The Saxophone section includes parts for Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.), with a 'Solo' marking for the Bar. Sax. part. The Trumpet (Tpts.) section has 'Lightly' markings and dynamics of *mp*. The Horns in F (Hns. in F) and Trombone (Tbns.) sections have dynamics of *mp*. The Percussion section includes Mallet Percussion (Mlt. Perc.) with a 'Xyl. 8va' marking, Timpani (Timp.), Percussion I (Perc. I) with an 'R.S.' marking, and Percussion II (Perc. II) with a 'Wood Block' marking and a dynamic of *p*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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105

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cue: Hn. 1 105

Cue: Hn. 2

Cue: Hn. 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Stick on Cym.

S.D.

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. in F 1 2 3 4
Tbns. 1 2 3
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Musical score for conductor, measures 114-118. The score includes parts for Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns. in F, Tbn., Bar., Tuba, Mit. Perc., Timp., Perc. I, and Perc. II. A large red watermark "Preview Only" is overlaid diagonally across the score.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

A. Cl.

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Lead in

R.S.

Stick on bell of Hi-Hat

Con moto (♩ = 84)

This page of a musical score is for the conductor, showing measures 124 through 128. The score is for a full orchestra and includes the following parts:

- Picc.** Piccolo
- Fls.** Flutes (1 and 2)
- Ob.** Oboe
- Bsn.** Bassoon
- Cls.** Clarinets (1, 2, and 3)
- A. Cl.** Alto Clarinet
- B. Cl.** Bass Clarinet
- A. Saxes.** Alto Saxophones (1 and 2)
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- Tpts.** Trumpets (1, 2, and 3)
- Hns. in F** Horns in F (1, 2, 3, and 4)
- Tbns.** Trombones (1, 2, and 3)
- Bar.** Baritone
- Tuba**
- Mlt. Perc.** Multiple Percussion
- Timp.** Timpani
- Perc. I** Percussion I
- Perc. II** Percussion II

The score is marked **Con moto** with a tempo of $\text{♩} = 84$. Dynamics include *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). A *div.* (divisi) instruction is present for the Piccolo part in measure 127. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

Conductor - 27
"SOMEONE TO WATCH OVER ME" -
Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

131 Slower (♩ = 80)

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

"SOMEONE TO WATCH OVER ME" -
Music and Lyrics GEORGE GERSHWIN and IRA GERSHWIN

131 Slower (♩ = 80)

Tpts. 1 2 3
Hns. in F 1 2 3 4
Tbns. 1 2 3
Bar.
Tuba
Mlt. Perc. Vibes
Timp.
Perc. I
Perc. II

Cue: Hn. 1
Solo
Cue: Bar. Sax.
Light sticks on Cym.
Solo

129

130

131

132

133

Picc.

Fls. 1 2 *div.* *f* *p* *mf*

Ob. *div.* *f* *p* *mf*

Bsn. *f*

Cls. 1 2 3 *f* *p* *mf*

A. Cl. *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *Ext. Harmon mute Play* *f*

Hns. in F 1 2 3 4

Tbns. 1 2 3 *mp*

Bar. *mp*

Tuba *Play* *mf*

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *S.D.* *Solid beat* *mp*

Perc. II *mp*

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139

Picc.

Fls. 1 2

Ob. Lazily

Bsn.

Cls. 1 2 3

A. Cl. Lazily

B. Cl. Lazily

A. Saxes. 1 2

T. Sax. Lazily

Bar. Sax. Lazily

139

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Open

tutti

mf *f*

Faster (♩ = 116)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Faster (♩ = 116)

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

147 Freely

Picc.

Fls. 1/2

Ob.

Bsn.

1

Cls. 2

3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

147 Freely

1

Tpts. 2

3

1

Hns. in F 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Mlt. Perc.

Timp. *mp*

Perc. I

Perc. II *mf*

Change Eb to C

155 Con moto (♩ = 84)

Picc. *rall.*

Fls. 1 2 *rall.*

Ob. *rall.*

Bsn. *rall. mp*

Cls. 1 2 3 *rall.*

A. Cl. *rall. mp*

B. Cl. *rall. mp*

A. Saxes. 1 2 *rall.*

T. Sax. *rall. mp*

Bar. Sax. *rall.*

Tpts. 1 2 3 *mp rall.*

Hns. in F 1 2 3 4 *rall. mp*

Tbns. 1 2 3 *mp rall.*

Bar. *rall. mp*

Tuba *mp rall.*

Mlt. Perc. *rall.*

Timp. *rall.*

Perc. I Tom-Tom lead in *mf*

Perc. II Susp. Cym. *rall. p* Cr. Cym. *f*

155 Con moto (♩ = 84) Solo

S.D. Kick it!

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

div. tutti

mf *f* *ff*

Slowly **162** Bright (♩ = 140 - 144)

Picc.

Fls. 1 2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 2 3 *p*

A. Cl. *p*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Slowly **162** Bright (♩ = 140 - 144)

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3 *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc.

Timp. Change Ab to A♯

Perc. I *mp* Hi-Hat Solo

Perc. II

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

A. Cl.
B. Cl.

A. Saxes. 1 ^{a2}
2 _{mp}

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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R.S. S.D.

Xyl. ^{8va}

Picc.

Fis. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc. (8va) - r

Timp.

Perc. I

Perc. II

f

p

mf

mp

Cue: Bar.

Cue: Tuba

Cue: Tbn. 1

Cue: Tbn. 2

Cue: Tbn. 3

Cue: Tbn. 3

Strike stick laid on top of S.D.

PREVIEW ONLY
 Legal Use Requires Purchase

176 "I GOT RHYTHM" -
Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

176 "I GOT RHYTHM" -
Easy does it!
Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

176 177 178 179 180

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Tpts.

1 2 3 4

Hns. in F

Tbn.

1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Play

Play

Play

Play

S.D.

B.D.

Kick It!

mf *f* *p* *ff*

Picc.

Fls. 1/2

Ob.

Bsn.

1

2

3

Cl. Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The image displays a page of a musical score for a symphony orchestra, specifically for the conductor's part. The score is organized into systems of staves, each representing a different instrument or section. The instruments listed on the left side of the page are:

- Picc. (Piccolo)
- Fls. 1 and 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1, 2, and 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- A. Saxes. 1 and 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1, 2, and 3 (Trumpets)
- Hns. in F (Horns in F)
- Tbns. 1, 2, and 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte) and *ff* (fortissimo). A specific instruction for Percussion II is labeled "Wood Block" with a dynamic marking of *mp* (mezzo-piano). The page number "192" is prominently displayed at the top center and within a box on the score line.



Picc.

Fls. 1 2

Ob.

Bsn.

1

Cls. 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1

Tpts. 2 3

1

Hns. in F 2 3 4

1

Tbns. 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Xyl.

Triangle

Temple Block

f *ff* *mf* *mp*

Picc.

Fls. 1 2

Ob.

Bsn.

1

Cls. 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1

Jazz feel > ff

Jazz feel > ff

Jazz feel > ff

Tpts. 2 3

1

Hns. in F 2 3 4

1

Tbns. 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cr. Cym.

208

Musical score for conductor, page 43, measures 206-210. The score includes parts for Picc., Fls. (1, 2), Ob., Bsn., Cls. (1, 2, 3), A. Cl., B. Cl., A. Saxes. (1, 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Bar., Tuba, Mlt. Perc., Timp., Perc. I, and Perc. II. A large red watermark 'Preview Use Requires Purchase' is overlaid on the score. The score is in 4/4 time and features various dynamics such as *f*, *ff*, and *mf*. The key signature has one flat. The conductor's part is at the top, and the percussion parts are at the bottom. The score is numbered 208 at the top and 206, 207, 208, 209, and 210 at the bottom.

215 Slower (♩ = 96)

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *Soli*

Hns. in F 1 2 3 4 *ff*

Tbns. 1 2 3 *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. Xyl. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Tempo 1 (♩ = 196)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

gliss.

ff

f

1.

2.

3.

Tempo 1 (♩ = 196)

This page of a musical score, labeled 'Conductor - 46', contains staves for the following instruments: Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), A. Cl., B. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1, 2, and 3), Hns. in F (1, 2, 3, and 4), Tbns. (1, 2, and 3), Bar., Tuba, Mlt. Perc., Timp., Perc. I, and Perc. II. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '46' is located at the top center.

This page of a musical score, labeled 'Conductor - 47', contains staves for the following instruments: Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, A. Cl., B. Cl., A. Saxes. 1 & 2, T. Sax., Bar. Sax., Tpts. 1, 2, & 3, Hns. in F 1, 2, 3, & 4, Tbns. 1, 2, & 3, Bar., Tuba, Mlt. Perc., Timp., Perc. I, and Perc. II. The score is written in a common time signature with a key signature of two flats. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. The percussion parts include dynamic markings such as *ff* and *a2*.

WARREN BARKER
161 Rolling Green Circle
Greenville, South Carolina 29615

Dear Band Director:

The confidence you have expressed by choosing this arrangement is greatly appreciated.

It is my desire to make available to you arrangements and compositions that are interesting and challenging to the performers and entertaining to the audience. The ultimate realization of this desire, however, will depend upon your actual performance and the manner in which it is received by your audience.

Unfortunately, the "writers" are often too far removed from the "performers." I wish I could meet with each of you personally to discuss your problems in programming and performing, the reaction of your audience, and what might be done to assist you with your concert band program.

Since this is not possible, I invite you to correspond with me directly. I would be pleased to hear of your successes (as well as your failures) and how I might help solve some of your problems. I will attempt to answer every letter personally. Please write to me at the address on this letterhead. Thanks, and best wishes for a successful performance!

Cordially,

Warren _____

Warren Barker

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