George Gershwin’s *An American in Paris* for Two Pianos:
A Critical Score Study and Performance Guide

D.M.A. Document

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Abstract

George Gershwin’s *An American in Paris*, while an important part of the orchestral concert repertory, has not traditionally been associated with a two-piano version. Only since the two-piano publication in 1986 has a score been available. Although the published two-piano score was adapted from the holograph two-piano manuscript, a number of questions and problems become evident when the piece is being studied for performance.

The main purpose of this paper is to give pianists wishing to perform the two-piano version of *An American in Paris* a resource they can use to better understand the work. This is done by offering a background study of the piece, a structural analysis, a critical score study to identify and correct errors in the two-piano score, and also by providing some performance suggestions. A secondary purpose is to offer others who may be studying *An American in Paris* a way of understanding exactly what is in the two-piano holograph manuscript if they are unable to go to the Library of Congress, where the unpublished document is located.

The research method used in this paper involves an examination of the published two-piano score in comparison with the original unpublished two-piano manuscript and other published versions in order to make critical score recommendations. Scores that were in the composer’s own hand or had his sanction are given more credibility.
Dedicated to

My wife Cathy

My son and daughter, Michael and Becky and their families

The memory of Lillian Van Dyke,
my mother and first teacher
Acknowledgments

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Chapter 1

Introduction

George Gershwin’s *An American in Paris* is one of the most popular orchestral works of the twentieth century. Composed in 1928, it has been recorded and performed countless times and remains an important part of the concert repertory. While the piece is generally identified as an orchestral work, in recent years a published version for two pianos has become available. This version, published in 1986, is an edited edition adapted from Gershwin’s original two-piano manuscript, which was in private hands and unavailable for study for many years. The two-piano manuscript was completed after the sketch score and was preliminary to the orchestral score. There was never a two-piano score published during Gershwin’s lifetime.

A study of the published two-piano score prompts questions and offers challenges for pianists wishing to perform the piece in a way that may be deemed musically valid. There are numerous differences between the two-piano score and the well-known orchestral score, not the least of which are several cuts made from the two-piano version. The two-piano score also contains a number of apparent errors that need to be addressed when studying the piece.

Considering that Gershwin never published a version of the two-piano score, any edited version made from a preliminary score may warrant careful scrutiny when making
performance decisions. These decisions must be made within the scope of one’s own philosophy of performance practice. It is my view that the primary emphasis in this process be given to the determination of the composers intent. However, with a score that is published many years after the composer’s death and one that is based on another score that may or may not have been intended ultimately for publication, such determination of intent may prove to be problematic. One solution could include a study of the score in the context of the piece in its other forms, especially those forms that are either in the composer’s own hand or were given his apparent sanction, which may give us valuable evidence to assist us in making our performance decisions.

While it is a relatively easy proposition to study the published scores of other versions of *An American in Paris*, such as the standard orchestral score, the facsimile of the orchestral manuscript, and the solo piano transcription, the primary source score—the two-piano manuscript—is not readily available. It is housed in the George and Ira Gershwin Collection at the Library of Congress in Washington, D.C. Although it is accessible for scholarly research, such study requires travelling to the Library of Congress, since it can only be used on site.

Fortunately, in preparation for the writing of this paper I had the opportunity to visit Washington and spend several days at the Performing Arts Reading Room of the Music Division of the Library of Congress. Many vital sources of information, including the original two-piano manuscript, early sketches, personal and business correspondence, and other items related to *An American in Paris* were available for study. The resultant research from access to the Gershwin Collection has formed the basis of this document.
The main purpose of this paper is to give pianists wishing to perform the two-piano version of *An American in Paris* a resource they can use when preparing for a performance by explaining the history of the piece, providing a structural analysis, helping to identify and correct errors in the published score, offering performance suggestions, and assisting pianists in making other musical decisions regarding the score based on a better understanding of the composer’s probable intent. A secondary purpose is to offer musicians and scholars who may be studying *An American in Paris* for other reasons a way of understanding exactly what is in the two-piano holograph manuscript if they are unable to consult the manuscript in situ at the Library of Congress.

This paper will explore the origins and background of *An American in Paris* including the compositional process, the various versions, and the significance to this study of each. The structure of the piece will be examined in terms of form and thematic, harmonic, and rhythmic characteristics. One chapter is devoted to giving an exact description of the holograph two-piano manuscript score. This is done by offering a measure-by-measure comparison of any differences in the manuscript from the published score that the reader can use to obtain an understanding of what was actually written in the composer’s own hand. An analysis of the score differences will be made along with suggestions for changes to the published score based on musical logic and the plausibility of what is in the original manuscript and other relevant sources. Particularly for pianists, a chapter will be devoted to offering performance advice, including technical and interpretive suggestions.
As an aid to understanding the discussion points, musical examples from the scores will be incorporated within the text. Images from the two-piano manuscript will be included along with excerpts from the commercially available scores of *An American in Paris*.

The recommendations and conclusions presented here are the result of personal experience in the performance of the two-piano score of *An American in Paris* and the above-mentioned research process. It is hoped that this paper will provide a greater degree of understanding of *An American in Paris* and will be a useful resource for anyone interested in the study of this important American musical work.
Chapter 2

Genesis, Development, and Dissemination

George Gershwin sailed to England in March of 1926 for what was to be mostly a vacation, but which also included some minor work on his musical *Lady, Be Good!* in preparation for the London opening.¹ In early April, he visited his friends Robert and Mabel Schirmer, who lived in Paris. While at their home, he composed a short melodic theme that he marked “Very Parisienne” and labeled “An American in Paris” and inscribed it on a thank-you card which he sent to his hosts as gratitude for their hospitality.² This melodic fragment became the opening “walking” theme for the work. He would not begin serious work on the piece for nearly two more years.

In January 1928, he began work on what he called an “orchestral ballet” titled *An American in Paris* and returned to the melodic theme, but had difficulty developing the music. While looking at the Hudson River from his home in New York, Gershwin later explained how the idea came together:

I love that river and I thought how often I had been homesick for a sight of it, and then the idea struck me—An American in Paris, homesickness, the blues. So there you are. I thought of a walk on the Champs Elysées, of the honking taxi, of passing a building which I believed was a church but which Deems Taylor, who wrote the program notes, says is the salon. There are episodes on the left bank, and then come the blues—thinking of home, perhaps the

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Hudson. There is a meeting with a friend, and after a second fit of blues [a]
decision that in Paris one may as well do as the Parisians do.⁵

Gershwin returned to Europe in March 1928 along with his brother Ira, Ira’s wife
Leonore, and his sister Frances. The Gershwins stayed in Europe until mid-June relaxing
and socializing, with George finding time to do some serious work on the piece.
According to Ira, “I did little other than see sights and drink beer, but George, despite all
his social activities, his meetings with many of Europe’s important composers, the hours
spent with various interviewers and musical activities, still found time to work on
American in Paris in the hotels we stayed at. The entire ‘blues’ section was written at the
Hotel Majestic in Paris.”⁴

Gershwin decided to use the sounds of French taxi horns in his new work and,
with Mabel Schirmer along, bought several at automobile shops along the Avenue de la
Grande Armée. Schirmer remembers, “We went to every shop we could find to look for
taxi horns. He wanted horns that could sound certain notes.”⁵ Back at the hotel, the young
duo-pianists Jacques Fray and Mario Braggiotti visited Gershwin, and when asked about
the twenty or so taxi horns lying on the table, Gershwin enlisted them in trying them out
to the first pages of the opening. As Gershwin played the piano, the duo honked two
horns, one an A-flat and the other an F-sharp according to Braggiotti, who recalls, “he
said, ‘when I go this way with my head, you go “quack, quack, quack” like that in the
rhythm’…We stood, nervous and excited, and for the first time we heard the opening bars

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⁵ Ibid.
⁴ Jablonski, Gershwin, 155.
⁵ Pollack, George Gershwin, 432.
of *An American in Paris*...He captured the atmosphere, the feeling, the movement, the rhythm so perfectly."

In spite of all the social activities, Gershwin made considerable progress on the composition. Richard Simon, the publisher, commented that on around May 1 he heard a large portion of the piece, including the slow movement. Ira wrote in his diary that by May 22, *An American in Paris* was “getting along nicely.”

While in Europe, Gershwin agreed to give Walter Damrosch the right of first refusal to perform the new work, in gratitude for Damrosch’s commission of the Concerto in F. Damrosch was principal guest conductor for the recently merged New York Philharmonic-Symphony Society. Leopold Stokowsky and Sergei Diaghilev were also interested in premiering the piece, but the offer to Damrosch took precedence. In early June the New York Philharmonic-Symphony announced that *An American in Paris* would be premiered during the next concert season.

Back home in New York, work continued on the piece. By August a sketch score and a two-piano version were finished. The details of their completion are somewhat unclear according to the following sources. Howard Pollack describes a “sketch score” in two or four staves completed on August 1 and a two-piano version completed “a few weeks later.” Edward Jablonski writes that a sixty-four page pencil sketch begun in January was completed on August 1 and that “within the week he completed the seventy-

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6 Ibid.
page two-piano arrangement from which he would orchestrate.” Charles Schwartz comments on a “preorchestration sketch,” written on “three or four staves” that was finished on August 1. However, the publisher states in the 1987 facsimile edition of the orchestral manuscript that a two-piano sketch was completed on August 1, and further refers to the two-piano sketch as the score that was unavailable for many years until eventually being obtained by the “Library of Congress Collection.” This information from the publisher seems to be in error. Research at the Library of Congress shows that a holographic sketch score of sixty-nine pages was completed on August 1, 1928; it was not a two-piano score, however. This is in concurrence with the three above-mentioned authors. In fact, the only holograph two-piano score known is the seventy-page manuscript that followed the sketch score and was immediately preliminary to the holograph orchestral manuscript.

After completing the two-piano score in August, Gershwin started on the orchestral score. He spent part of the next three months at the Connecticut farm of friends Kay Swift and her husband James Paul Warburg, where he had a guest house to himself and could work in privacy. The orchestral manuscript, now called a “tone poem for orchestra” was completed at the farm on November 18, 1928.

The orchestration included two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba,
timpani, celesta, strings, and alto, tenor, and baritone saxophones, who would all double on soprano saxophone, with either tenor or baritone also switching to alto. The percussion section was composed of bass drum, snare drum, cymbal, bells, triangle, xylophone, tom toms, wood block, and four taxi horns, each with a different pitch. It is notable that the orchestration is the first Gershwin concert work without a piano part, although on pages 45 and 47 of the manuscript a piano part was initially written and then crossed out. The extent of the composer’s consideration of including piano is not known, although Hyman Sandow’s 1928 article describing his interview with Gershwin about the upcoming new work suggests the intent of using piano. Sandow writes that Gershwin will be “relegating a comparatively unimportant role, rather than the dignity of a solo part, to the piano,” and that “the composer will not play this instrument at the premiere.”\footnote{Hyman Sandow, “Gershwin Presents a New Work,” in 

\textit{An American in Paris} was first performed on December 13 by Walter Damrosch and the New York Philharmonic-Symphony at Carnegie Hall. The audience response was enthusiastic and there were many excellent reviews, stating that the work was better crafted and a significant progression from the Concerto in F. Lawrence Gilman of the \textit{Herald-Tribune}, who had been critical of the Concerto, now approved of Gershwin’s music with its “gusto and naiveté, its tang of a new and urgent world, engaging, urgent, unpredictable.” Olin Downes of the \textit{Times}, although still critical of “formal deficiencies,” heard “combined melodic fragments with genuinely contrapuntal results.”\footnote{Pollack, \textit{George Gershwin}, 440.}

A few reviews were not positive, however. Oscar Thompson, in the \textit{Evening Post}, writes that the piece was “clever whoopee” but he considered such music to be
“wisecracking Broadway entertainment” unfit for the company of Franck and Wagner. Herbert Peyser of the *New York Telegram* was even more harsh, writing, “To one pair of ears Mr. Gershwin’s latest effusion turned out to be nauseous, clap-trap, so dull, patchy, thin, vulgar, longwinded and inane that the average ‘movie’ audience would probably be bored by it into open remonstrance…Even as honest jazz the whole cheap and silly affair seemed pitiably futile and inept.” Songwriter, composer, and Gershwin friend Vernon Duke thought “the themes sounded like thirty-two-bar choruses bridged together with neo-Lisztian passages.” In later years, Leonard Bernstein famously described his reservations about the piece and his love for the piece as well:

…*American in Paris* is again a study in tunes, all of them beautiful, and all of them separate…When you hear the piece you rejoice in the first theme, then sit and wait through the “filler” until the next one comes along. In this way you sit out about two thirds of the composition. The remaining third is marvelous because it consists of the themes themselves; but where’s the composition?... I don’t [like it for its faults]. But what’s good in it is so good that it’s irresistible. If you have to go along with some chaff in order to have some wheat, it’s worth it.

In spite of the few detractors, many conductors were eager to program the new piece. The Midwestern premiere was in Cincinnati on March 1, 1929, by the Cincinnati Symphony Orchestra with Fritz Reiner conducting. Gershwin was in attendance and proclaimed the performance “incomparably superior” to that of the New York Philharmonic. In his debut as a conductor, Gershwin performed the piece with the New York Philharmonic at Lewisohn Stadium on August 29, 1929. Other performances in

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19 Ibid.  
1929 included those by the Los Angeles Philharmonic, the Boston Pops, the Milwaukee Philharmonic, and the Manhattan Symphony Orchestra.\textsuperscript{23}

Nathaniel Shilkret and the Victor Symphony presented the radio premiere of the piece on January 30, 1929, and made a recording for Victor on February 4.\textsuperscript{24} The Victor record used the taxi horns as in the premiere and Gershwin apparently played the celesta on the session. Another notable early recording was Frank Milne’s arranged roll for reproducing piano, made in 1933.\textsuperscript{25} Although Milne may have created the roll on his own, the Aeolian American Corporation credited the players as “Milne and Leith” to imply that two pianists made the recording. Milne had worked closely with Gershwin in the past but there is no direct evidence that he consulted the composer about the project. Among the hundreds of recordings of the piece in various orchestral and instrumental combinations, one relevant to this paper is the recording from the uncut two-piano score by Katia and Marielle Labèque in 1984.\textsuperscript{26}

*An American in Paris* was first published by New World Music as a solo piano transcription by Gershwin’s friend William Daly in 1929. Daly was the composer’s “devoted friend and favorite conductor,”\textsuperscript{27} who had an intimate knowledge of Gershwin’s music, having collaborated with him on many of his Broadway shows by both arranging and conducting. Daly also vigorously defended Gershwin against false rumors that he himself had orchestrated some of Gershwin’s concert works. In a New York Times article

\textsuperscript{23} Pollack, *George Gershwin*, 441.
\textsuperscript{24} Nathaniel Shilkret, et. al., *Historic Gershwin Recordings*, RCA 63276.
\textsuperscript{25} Rather than performing the piece on a recording apparatus, Milne was so skilled at arranging that he created the roll by drawing lines on special graph paper which functioned as a template for perforating the holes. For more information and a modern recording of this roll, see: Artis Wodehouse, *Gershwin Plays Gershwin: The Piano Rolls*, Electra Nonesuch 79287-2.
\textsuperscript{26} Katia and Marielle Labèque, *Gershwin: An American in Paris*, EMI CDC 7-47044-2.
\textsuperscript{27} Oscar Levant, *A Smattering of Ignorance* (New York: Doubleday, 1940), 153.
in 1932 Daly wrote, “…I have never written one note of any of his compositions, or so much as orchestrated one whole bar of any one of his symphonic works.”

This close relationship and the fact that the solo piano transcription was issued during Gershwin’s lifetime may give some authority to the solo transcription as an indicator of the composer’s musical intent for the piece.

The solo arrangement was followed by the publication of the full orchestral score in 1930, the first Gershwin piece ever published as an orchestral score. The standard orchestral score in use today is a revision by Frank Campbell-Watson in the 1940s that made some minor changes to the score. The most significant change by Campbell-Watson involved the treatment of the saxophones. In the original score, Gershwin had the alto, tenor, and baritone switch over to soprano saxophones, and then later switch to one soprano and two altos, and then the soprano to alto shortly thereafter. Campbell-Watson had them all remain as alto, tenor, and baritone. This was in accordance with orchestration practice at the time, but in the publication notes of the facsimile manuscript edition Jeff Sultanof reasons that today most saxophonists can double on more than one instrument and strongly urges conductors to perform the parts as Gershwin wrote them.

This facsimile edition of the original orchestral manuscript, with comments by Mr. Sultanof, was published by Warner Brothers Publications in 1987.

In 1944 a two-piano arrangement adapted from the full orchestral score by Gregory Stone was published but it has since been withdrawn. This score is a generally

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simplified arrangement, and not faithful to the original two-piano manuscript with respect to notation, orchestration, and distribution of parts between pianos. The two-piano version in print today is an edited version of the original two-piano manuscript and was issued by Warner Brothers in 1986. This came about because the two-piano manuscript, which had been in private hands for many years, was purchased by Ira Gershwin’s widow Leonore and was thus made available for the Labèque Sisters recording in 1984 and the subsequent publication. Leonore Gershwin then donated the manuscript to the Library of Congress as an addition to the George and Ira Gershwin Collection.\(^{30}\)

The published two-piano score is described by the publisher as the “original version” as it contains all the measures that were later cut for the orchestral score. The cuts are noted by brackets in the score. The jazz style printing font used gives a handwritten look to the score and its purpose may be to emulate the look of the manuscript score, but its effect is to make the score somewhat more difficult to read than would a traditional font.

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Chapter 3

Structure and Analysis

As a means of describing the formal organization of *An American in Paris*, it is helpful to consider the comments by Gershwin on the matter.\(^{31}\) The composer had a program in mind and his description of it allows us to understand his thought process as he was writing the piece. The point here is not to analyze every possible programmatic element of the piece, but rather to consider Gershwin’s general thoughts which can provide insight into understanding how the piece is structured. Gershwin intended for his program to be viewed as only a starting point for the listener’s own impressions of the music:

As in my other orchestral compositions, I’ve not endeavored to present any definite scenes in this music…The rhapsody [*An American in Paris*] is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him.\(^{32}\)

For the premiere at Carnegie Hall on December 13, 1928, Deems Taylor prepared program notes that were extremely detailed in the narrative. However, Gershwin didn’t seem to mind\(^{33}\) and Taylor’s commentary is frequently associated with the work.\(^{34}\) Such detailed speculation is not necessary or useful here, though, in the context of this discussion.

\(^{31}\) See first page of Chapter 2.

\(^{32}\) Sandow, “Gershwin Presents a New Work,” 58.

\(^{33}\) See Gershwin comments, first page of Chapter 2.

\(^{34}\) See Appendix B.
In summarizing the comments by Gershwin quoted earlier in chapter 2, he described seven different events that may be used to delineate divisions of the piece:

1. Walking along the Champs Elysées with honking taxis
2. Passing a church
3. Episodes on the Left Bank
4. The blues
5. Meeting with a friend
6. Second fit of blues
7. Do as Parisians do

These events seem to fit with the structure of the piece, and the seven divisions of the piece can also be seen as part of a larger basic form of \( ABA' \).

In spite of the differences in the various scores, primarily cuts from the two-piano manuscript that were made for the orchestral and solo piano versions, the discussion here will generally apply to all versions of the piece, although it may be best to refer to the orchestral score for this discussion of form.

The various sections can be organized as in the following illustration, figure 3.1:\(^{35}\)

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\(^{35}\) For an explanation of the method of indicating measure and cue numbers, see the first page of Chapter 4, paragraph 3.
<table>
<thead>
<tr>
<th>Section</th>
<th>Division</th>
<th>Measure</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1. Walking along, honking taxis</td>
<td>beginning to cue 23</td>
<td>F, B₉, D₉, B₉, D, E₂</td>
</tr>
<tr>
<td></td>
<td>2. Passing church</td>
<td>cue 23, m. 1 to cue 28</td>
<td>E₃, E</td>
</tr>
<tr>
<td></td>
<td>a. transition</td>
<td>cue 28, m. 1 to cue 29</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>3. Episodes on Left Bank</td>
<td>cue 29, m. 1 to cue 45, m. 5</td>
<td>E, C, A₉, F</td>
</tr>
<tr>
<td></td>
<td>4. Blues</td>
<td>cue 45, m. 5 to cue 56, m. 9</td>
<td>B₉, G, D, F, B, D, A</td>
</tr>
<tr>
<td></td>
<td>a. transition</td>
<td>cue 56, m. 9 to cue 57</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>5. Meeting friend</td>
<td>cue 57, m. 1 to 2 before cue 64</td>
<td>D, G, D</td>
</tr>
<tr>
<td></td>
<td>a. transition</td>
<td>2 before cue 64 to cue 65</td>
<td>D, C</td>
</tr>
<tr>
<td></td>
<td>6. Second blues</td>
<td>cue 65, m. 1 to cue 68</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>a. transition</td>
<td>cue 68, m. 1 to cue 68, m. 10</td>
<td>C</td>
</tr>
<tr>
<td>A’</td>
<td>7. Do as Parisians do</td>
<td>cue 68, m. 10 to end (cue 69 in two-piano score)</td>
<td>A, C, F</td>
</tr>
</tbody>
</table>

Figure 3.1. Formal organization of *An American in Paris*, orchestral score
There are four primary themes in the piece, each of which will be numbered and referred to as a *main theme* and two other themes that are significant but of lesser importance, numbered and referred to as a *sub theme*. Once the themes are introduced, they are used along with previous themes already introduced in the same section. Themes in sections A and B are exclusive to their respective sections except for section A’ which uses themes from both previous sections.

The following figure illustrates the organization of the themes and their order of appearance within the formal structure:

<table>
<thead>
<tr>
<th>Section</th>
<th>Division</th>
<th>Theme</th>
<th>Measure</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>Main theme 1</td>
<td>1st measure</td>
<td>F</td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>Main theme 2</td>
<td>cue 13, m. 1</td>
<td>B♭</td>
</tr>
<tr>
<td>A</td>
<td>3</td>
<td>Sub theme 1</td>
<td>cue 29, m. 3</td>
<td>E</td>
</tr>
<tr>
<td>A</td>
<td>3</td>
<td>Sub theme 2</td>
<td>cue 32, m. 1</td>
<td>E</td>
</tr>
<tr>
<td>B</td>
<td>4</td>
<td>Main theme 3</td>
<td>cue 45, m. 9</td>
<td>B♭</td>
</tr>
<tr>
<td>B</td>
<td>5</td>
<td>Main theme 4</td>
<td>cue 57, m. 1</td>
<td>D</td>
</tr>
<tr>
<td>A’</td>
<td></td>
<td>No new themes introduced</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 3.2. Thematic structure, orchestral score
Main theme 1 presents itself in the very first measure of the piece. 

Example 3.1. Solo piano score, main theme 1, mm. 1–4

Main theme 1 is generally referred to as the “walking theme.” It establishes the setting of the piece at division 1 by suggesting strolling along the busy streets of Paris. There are a number of motives introduced, such as the rhythmic figure at cue 3, mm. 1–4 (key: B♭):

Example 3.2. Solo piano score, cue 3, mm. 1–4

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36 For the sake of clarity and conciseness in the following discussion, the examples presented in this chapter will all be from the following score: George Gershwin, An American in Paris: Piano Solo, Transcribed by William Daly (Los Angeles: Alfred, 1997).

37 As there are no cue numbers in the Daly score, cue numbers were added by the author to enable easy reference and to conform to the other scores.
The syncopated figure in example 3.2, a variation of the previous four measures, serves to provide rhythmic drive and contrast. The next measures are contrasted again rhythmically by having an eighths feel and the taxi horn motive is introduced:

Example 3.3. Solo piano score, cue 3, mm. 5–8

The taxi horn motive effectively punctuates the raucous street atmosphere. The syncopated rhythmic motive from example 3.2 is then applied to a humorous melodic figure as played by the flutes and xylophone and shown in example 3.4. Also note the augmentation of the motive in the bass (key: B♭):

Example 3.4. Solo piano score, cue 6, mm. 1–3
The contrasting motives and rhythms continue, building up to a climax with a rising melodic figure and dynamic intensity at cue 8, m. 5. The frenzy then ends suddenly with a humorous motive suggesting drunkenness and stopping the action (key: B♭):

Example 3.5. Solo piano score, cue 8, mm. 7–9

The activity begins again with continued alternating motives and after a key change to B-flat, main theme 2 is introduced:38

Example 3.6. Solo piano score, main theme 2, cue 13, mm. 1-4

---

38 In an early sketch by Gershwin now in the Library of Congress, he wrote “drunk” above the theme. See Appendix G.
Main theme 2 is now used along with the other motives already introduced. At cue 19 main theme 1 returns as a slow reflective gesture, but soon disappearing as the dynamic and rhythmic intensity builds, leading to division 2 at cue 23, the “Calmato” passage alluding to the idea of passing a church. This is characterized by slow chordal stepwise motion, incorporating main theme 1 before a short section of “Piu mosso,” “Con moto,” and “Piu agitato,” returning more energy up to the transition at division 2a, cue 28, m. 1. The transition is characterized by a descending three-note patterns of expanding dyads, which gives the effect of a deflation of the musical energy, as if letting the air out of a balloon.

The motion returns with the introduction of sub theme 1 at cue 29, m. 3 (key: E):

Example 3.7. Solo piano score, sub theme 1, cue 29, mm. 3–6

Sub theme 1 signifies division 3, the “episodes on the Left Bank.” The theme is linked to the previous section by a variation of main theme 2 at cue 31, m. 1, used as an echo to sub theme 1. A second theme, sub theme 2 begins at cue 32, m. 1, example 3.8:
The two sub themes alternate and go through transformations, such as the diminution of sub theme 2 at cue 36, m. 1:

Gershwin develops the themes and mixes them with the earlier themes through various tempo and key changes, finally arriving back at the tonic key of F as in the beginning.

At cue 43 the “Assai moderato” section provides an interesting development idea. Sub theme 1 is transformed harmonically, by using parallel triads a tritone apart. This is
often called the “Petrushka chord,”\textsuperscript{39} shown in example 3.10 and made famous in Stravinsky’s ballet produced in Paris in 1911.\textsuperscript{40} This could indicate Stravinsky’s influence on Gershwin and their shared connection to Paris. The result of this is to add a suspenseful and eerie harmonic effect which is alternated with a solo diatonic answering melody. The descending dyadic line from transition 2a. returns, but here it seems more integral to the “Assai moderato” interlude rather than a separate division. To end this section, a melodic variation of main theme 2 ends on the minor seventh (key of F), which suggests a dominant seventh chord and a resolution to the new key of B-flat in the next section.

Example 3.10. Solo piano score, Petrushka chords, cue 43, mm. 1–4

The second major section of the piece, the “B” section, begins at cue 45, m. 5, with the modulation to B-flat. In Gershwin’s program, this is about the blues and homesickness. After a four measure rhythm introduction, main theme 3—the blues theme—begins at cue 45, m. 9, shown in example 3.11:

\textsuperscript{39} Pollack, \textit{George Gershwin}, 438.
Example 3.11. Solo piano score, main theme 3, cue 45, mm. 9–11

The long, sweeping blues melody line extends for twelve measures in three four-bar phrases. It is constructed like a traditional AAB couplet blues form, with the first two phrases very similar (the last note of the second phrase is a B♭ instead of F), and the last phrase offering the resolution. The key choice of B-flat is significant in that it is an especially popular key for blues improvisation, as instruments such as trumpet, clarinet, and tenor sax can play in the key of C and be in the correct concert key. Also, whereas section A is primarily in duple meter, section B changes to quadruple meter, in fitting with the blues style. The first part of section B alternates main theme 3 with passages of chromatic syncopations through several key changes. At cue 56, m. 9, a six measure modulatory transition leads to the entrance of main theme 4, the “meeting friend” division 5 at cue 57, m. 1, shown in example 3.12:
Main theme 4 is a bright, cheerful tune with a Charleston feel, now in the key of D. Like main theme 3, it is constructed in a twelve-bar blues pattern. A transition at 2 before cue 64 modulates to the key of C for the return of the blues theme—main theme 3—at cue 65, m. 1. This time the blues theme is accompanied by the rhythmic motive introduced in the preceding transition. The ending phrase of the melodic theme is extended by an eight bar coda-like section, allowing the musical energy to slowly recede. The transition at cue 68, m. 1 reintroduces a hint of main theme 2 repeated twice, each in a different key, which gives a fanfare effect. The $\frac{3}{4}$ meter then changes to $\frac{4}{4}$ for the last trace of blues. This serves well as a structural pivot for the upcoming recapitulation of main theme 1.

Section A’ begins at cue 68, m. 10 with a sectional modulation to the subdominant key of A, and the return to $\frac{3}{4}$ meter and main theme 1. There is now a recapitulation of many of the earlier themes in the piece, woven together in the orchestration. For example, main theme 1 is followed at cue 69, m. 8 by the melodic motive first introduced at cue 42, m. 5. Then, at cue 70, m. 1, the rhythmic motive from cue 10, m. 1 is combined with sub theme 1, shown in example 3.13:
At cue 70, m. 1 the key changes to C, but over the next twenty-one measures there is a strong sense of the dominant G as the musical intensity builds. This resolves to the tonic at cue 72, m. 4, and at cue 73, m. 3 there is a strong suggestion of the dominant again with the addition of the minor seventh to the harmonies. Four measures later at cue 74, m. 1, there is a modulation to the piece’s original tonic of F and the final reprise of main theme 1. Although section A’ is much shorter than section A, the long sections of resolving dominants add a sense of weight to section A’ and add to the overall formal balance of the piece. The large scale harmonic balance is aided by the plagal nature of the F–B♭–F key centers of the three sections A–B–A’.

As the piece is nearing completion, a final “Grandioso” at cue 76, m. 2 uses main theme 3 along with the motive from main theme 2 in a supporting role. The “Presto” section at cue 77, m. 1 uses the rhythmic motive as shown in Example 3.2, and the following “Largo” has the rhythmic motive of main theme 2 answered by the first descending phrase of main theme 3, leading to the final crescendo that ends the piece.
Chapter 4

Differences Between the Published Two-Piano Score and the Manuscript Score

Conventions

It is assumed that the reader has a copy of the published two-piano score of An American in Paris for reference.\textsuperscript{41}

Statements refer to a reading of the manuscript score that is different from the published score.

The measure starting at the bar with the cue number is measure 1 of that cue number. Dashes between measure numbers indicate they are inclusive.

Score indications are assumed to be in ink unless otherwise noted.

Letters referring to notes and references to specific text, numbers, or other indications in scores are italicized.

Helmholtz pitch notation is used for note designations, in which the octaves are defined as $C$, $C' c'' c''' c''''$, with $c'$ being middle C.

All musical examples in this chapter are images reproduced from the two-piano manuscript score.\textsuperscript{42}


\textsuperscript{42} George Gershwin, An American in Paris, two-piano manuscript score, 1928, George and Ira Gershwin Collection, Music Division, Library of Congress.
Score comments

There are no cue numbers in Gershwin’s manuscript score. In the published two-piano score, cue numbers 39 and 43 are missing from both parts, and cue 76 is missing from piano two.

Brackets in the published score indicating cuts do not appear in the manuscript score.

The manuscript is in ink with additional pencil markings.

The fingerings are by the composer.

Note that in the manuscript the piano parts are written in full score, therefore some indications noted here may apply to both parts.

The various diagonal lines used throughout the published score are not in the manuscript score.

Abbreviations

GG = George Gershwin
l.h. = left hand

r.h. = right hand
f. = fingering
Score Differences

Piano I

m. 1  
*semplica* rather than *semplice*.

1 before cue 1  
F. 3 on first and fourth notes of r.h.

cue 1, m. 4  
No rests.

cue 2, m. 3  
F. 3 on first and fourth notes of r.h.  
F. 1 on fifth note of r.h.  F. 5 on A.

cue 2, m. 4  
F. 4 on $A\flat$.

cue 2, m. 5  
F. 2 on c.

cue 2, m. 6  
F. 3 on first $e\flat$'.  
F. 2 on fourth $e\flat$'.

1 before cue 3  
F. 3 on first $e\flat$.

cue 3, m. 1  
*VIGOROSO* not in score.

cue 3, m. 4  
F. 3 on first two notes.

cue 3, m. 5  
*GIOCOSO* not in score.

2 before cue 4  
Tenuto on $d\flat$' not in score.

1 before cue 4  
Another slur between the two notes.

cue 4, m. 1  
*giocosa* rather than *giocoso*.

cue 4, m. 2  
$p$—not GG. Parentheses around $b\flat$' on $b\flat$'.  
Eighth rest above $D\flat$.

cue 4, m. 4  
Crescendo hairpin marked in heavy pencil—maybe not GG.

2 before cue 5  
$\frac{1}{2}$ in parentheses on first note.

1 before cue 5  
Quarter rest under $a\flat$. 

29
cue 5, mm. 2–4  No staccatos in r.h.
2 before cue 6  F. 3 on first note.
1 before cue 6  Decrescendo hairpin between notes.
cue 6, m. 1  " in bass clef not GG.
cue 6, m. 2  _p—not GG.
cue 6, m. 3–4  " on B in l.h. not GG.
2 before cue 7  F. 5 on first note.
1 before cue 7  F. 3 on first note.
cue 7, mm. 1–2  R.h. dyads beamed.
cue 7, m. 4  2/2 above staff.
1 before cue 8  Parentheses around both naturals.
cue 8, m. 1  _animando_
cue 8, mm. 1–4  _cresc._ straddles bar of mm. 1&2, with dashes extending to end of m. 4.
cue 8, m. 3  R.h. written octave higher with no 8va marking.
cue 8, m. 4  8va marked here. No slur.
cue 8, m. 5  " on c'''' in pencil, GG.
cue 8, m. 7  _meno_ not in score.
cue 8, m. 9  No fermatas in score.
cue 8, m. 10  _p—maybe not GG. L.H. not in score._
               F. 3 on first and fifth notes.
cue 8, m. 11  F. 3 on first and fourth gz''. F. 1 on fifth gz''.
cue 8, m. 12  _pp—maybe not GG._
cue 8, m. 13  
First ♩ in pencil—maybe GG. Last note has ♩ in score, then corrected to ♩—probably not GG. Large red pencil cursive C on top staff at end of bar—not GG.

2 before cue 9  
Cut at beginning of bar—not GG. Bass clef has fermata and whole notes B♭, F, and e.

cue 9, m. 1  
Courtesy flats on r.h. B-flats. Tranquillo.

cue 9, m. 7  
♩ on b♭ in l.h.

cue 10, m. 1  
Augmentation dot on first note not in score. L.H. not in score. ben marcato not in score.

cue 10, mm. 3,5,7  
Augmentation dots on first notes not in score.

cue 12, m. 1  
L.H. not in score.

cue 12, m. 5  
A TEMPO CON UMORE not in score.

cue 12, m. 6  
♩ in pencil on second note—maybe GG.

cue 12, m. 9  
mf

cue 12, m. 11  
♩ in pencil on second note—maybe GG.

1 and 2 before cue 13  
Slur over both measures.

cue 13, m. 5  
f not in score.

cue 14, m. 3  
♩ on first g♯.

cue 14, m. 6  
♩ on e♯.

cue 15, m. 1  
CON BRIO not in score.

cue 15, m. 4  
Treble clef chord in pencil—GG. Bass clef c - e♭ - g♯ whole notes in ink, stem added in pencil, then lightly marked out—GG.

1 before cue 16  
Decrescendo hairpin.
1 before cue 17  
\( a' \) written as half note, then crossed out. \( a' \) not in score. Quarter notes \( g' \) and \( a' \) in treble clef written on second beat.

cue 17, m. 1  
GIOCO\( \text{SO} \) not in score

cue 17, m. 2  
Triplet indication not in score.

cue 19, m. 1  
MOLTO MENO MOSSO in pencil—GG.  
\( c'' \) has courtesy accidental.

cue 20, m. 1  
A TEMPO in pencil—GG.

cue 20, mm. 9,11  
\( \text{on } c'''' \) in pencil—GG.

cue 21, m. 1  
Accidentals not in score.

cue 21, m. 6  
Accents on first \( d'''' \) and \( f'''' \).  
First \( A \) \( A \) \( \text{octave \ with \ courtesy \ accidental} \).

cue 21, m. 7  
\( \text{on } d'''' \).

2 before cue 22  
Accents on \( g' ', e' ', d' ', \) and \( b' ' \).  
\( \text{on } B' \).

cue 22, m. 1  
CON FUOCO not in score.

1 before cue 23  
No fermatas.

cue 23, m. 1  
CALMATO not in score.

cue 23, mm. 5–8  
Slur not in score.

cue 24, m. 5  
\( \text{on } d \).

cue 25, m. 1  
PIU MOSSO not in score.

1 before cue 26  
\( \text{on } G \) in pencil—GG.

cue 26, m. 1  
\( \frac{3}{4} \) signature not in score.

cue 27, m. 1  
PIU AGITATO not in score.

cue 27, m. 4  
\( \text{on second } c' \).
cue 28, m. 1  
*TRANQUILLO* not in score.

cue 28, mm. 1–4  
Half note $a'$ tied for four measures—added by GG in light pencil.

cue 28, m. 1  
$\sharp$ on $G\sharp$.

cue 28, m. 3  
$c\sharp$ written as $B\sharp$.

cue 28, mm. 5–6  
The following was written and then marked out by GG (key: E):

![Example 4.1. Two-piano manuscript, piano I, cue 28, mm. 5–6](image)

1 before cue 29  
$X6$ surrounded by a circle—not GG.

cue 29, m. 1  
*SUBITO CON BRIO* not in score. $\sharp$ on first $a$.

cue 29, m. 3  
$X$ with smaller *cut* written above, with both surrounded by a circle—not GG. *Violin, Horn* written above first $a$ and $b$ eighth notes—GG. *Bass Tromb, Bass* written next to first $B$ and $E$ eighth notes—GG.

cue 30, m. 1  
*obs* and *clars* written above sixteenth notes—GG. $\sharp$ on $d\sharp$.

cue 30, m. 5  
$\sharp$ not in score.

cue 32, m. 1  
$c\sharp'$ added in pencil—GG.

cue 32, m. 2  
$b$ added in pencil—GG.

cue 32, m. 3  
$c\sharp'$ added in pencil—GG.
cave 33, m. 6  
$\sharp$ on second $d\#'$.

1 before cue 34  
Large cursive lower-case $G$ in red pencil above bar line—
not GG. 2/2 above bar line.

cue 34, m. 1  
$VIGOROSO$ not in score.

cue 34, m. 3  
Treble clef figure written as follows, with lower two voices
in light ink—GG (key: E):

Example 4.2. Two-piano manuscript, piano I, cue 34, m. 3

cue 35, m. 1  
$a'$ natural sign in pencil—GG.

$a$ natural sign not in score.

cue 35, m. 3  
Treble clef figure written as follows, with lower two voices
in light ink—GG (key: E):

Example 4.3. Two-piano manuscript, piano I, cue 35, m. 3
In r.h., slurs are between lower voices as well.

\[\text{\textcircled{\textasciitilde}}\text{ on } d\sharp''\].

LOCO not in score.

\textit{pp}—not GG.

Slur between fourth and fifth triads in treble clef written as between each note of the triads.

\textit{Horns} written above \(b'\). \textit{Cello} is written just above top line of bass clef between time signature and first chord. \textit{Trp.} is written just above \textit{cello}. \textit{Bass} is written over bottom line of bass clef between time signature and first chord. \textit{Div} is written just under \textit{Bass}.

\(\times\) written in bass clef instead of notation.

In treble clef, \(g\sharp', e', b,\) and \(g\sharp\) not in score. In bass clef, the first chord has additional notes \(f\sharp, c\sharp',\) and \(e',\) the last two stem up. The second chord has additional notes \(b, d\sharp',\) and \(f\sharp'\) stem up. Bottom notes of chords are also slurred.

Treble clef \(f\sharp, a,\) and \(c\sharp'\) of first chord not in score. In bass clef a quarter note chord \(a - c\sharp' - e' - g\sharp'\) stem up is on beat one and duplicated on beat two. Also on beat two, dyad is \(c\sharp - g\sharp\) instead of \(c\sharp - e.\)

Half note \(b\) in bass clef tied to \(b\) in previous measure. Slur from second dyad in bass clef to \(b\) in next measure.

\(\frac{\text{X}}{\text{\textasciitilde}}\) not in score. F. 5 above second chord in treble clef. \textit{X}, \textit{cut}, and large cursive \(C\) in red pencil at top of right bar line—-not GG.

\text{DECISO} not in score.

\(\text{\textasciitilde}\) not in score.

\textit{CON FUOCO} not in score. \(8va\) not in score. Notes written up an octave instead.
cue 40, m. 1  
*PIU MODERATO SCHERZANDO* not in score.

cue 41, mm. 1–8  
$X$ marked through each measure—unclear if GG.

cue 41, m. 1  
Plus sign in circle at left bar line—unclear if GG.  
*DECISO* not in score.

cue, 41, mm. 3–4  
$\times$ instead of bass clef notation.

cue 41, m. 5  
In treble clef, $g'$ on third chord looks like $a_\flat'$.  

cue 41, m. 7  
In treble clef, accidentals on third chord added in pencil—GG. On last chord, $\flat$ on $f'$. In bass clef, $\natural$ accidentals added in pencil—GG.

cue 41, m. 8  
In treble clef, first chord has $\natural$ on top two notes.

cue 41, m. 9  
Over treble clef sign, large circle surrounds cursive lowercase $g$ in red pencil, which covers plus sign in circle and 25. *dim.* not in score.

2 before cue 42  
*rit.* next to right bar line.

1 before cue 42  
*poco rit.* not in score.

cue 42, m. 1  
*CALMATO* not in score.

cue 42, m. 2  
$\times$ instead of notation.

cue 42, m. 7  
Circles around each chord—maybe not GG.

cue 42, m. 11  
In treble clef, half note chord $c'-f'-a'$, stem up, close to right bar line. In bass clef, half note chord $F-d-b_\flat$, stem down, close to right bar line. Both chords don’t look like GG.

cue 42, m. 12  
Large $X$ surrounded by circle near left bar line—unclear if GG. *Cut,* in cursive, surrounded by large cursive $C$ in red pencil above first chord—not GG. *ASSAI MODERATO* not in score.

cue 42, m. 15  
$\flat$ on $b_\natural'$.  

36
cue 44, m. 1  \textit{ppp} instead of \textit{pp}. Half note triad \textit{d}''-\textit{f}''-\textit{a}$$\flat$$'' stem up over rest, with slurs to next chord.

cue 44, m. 3  \textit{piu mosso e rubato} not in score.

cue 45, m. 1  Half note \textit{c}'' in treble clef, in pencil. 8 and concave half circle below chord in treble clef, also in pencil—maybe GG. Rehearsal number 29 above staff with an X marked through it—unclear if GG.

cue 45, m. 4  Cursive lower-case \textit{G} in red pencil near right bar line—not GG.

cue 45, m. 5  \textit{ANDANTE MA CON RITMO DECISO} not in score.

cue 45, m. 6  First \textit{i} not in score. Second \textit{i} in pencil. X above last chord.

cue 45, m. 7  \textit{2/2} over right bar line.

cue 45, m. 10  \textit{p}—not GG. \textit{p} in red pencil—not GG.

2 before cue 46  Half note \textit{f} on beat one in bass clef—maybe not GG. \textit{2/2} over right bar line.

cue 46, m. 2  \textit{p}—not GG. \textit{p} in red pencil—not GG.

cue 46, m. 3  In pencil, \textit{f}. 2 on first note in treble clef. \textit{F}. 3 on first \textit{B}$$\flat$$ in bass clef, also in pencil.

cue 46, m. 4  Slurs go to first note of each tie.

cue 46, m. 5  \textit{poco rubato} not in score. In bass clef, half note dyad \textit{E}$$\flat$$ - \textit{B}$$\flat$$ slurred to half note dyad \textit{C} - \textit{e}$$\flat$$. \textit{p} in pencil below measure.

cue 46, m. 6  In treble clef, slur from first stem to third stem. In bass clef, slur from first to last notehead. In bass clef, two half notes \textit{F}.

cue 46, m. 7  Crescendo and decrescendo hairpins above measure. In treble clef, slur above first set of beamed notes. The first two and last two notes of the second set of beamed notes are slurred. Solid notehead \textit{a}, unstemmed with a \textit{\sharp}, written below the \textit{f}'', in pencil. In bass clef, eighth note \textit{B}$$\flat$$ on downbeat of one, followed by two eighth rests, then quarter note dyad \textit{E}$$\flat$$ - \textit{B}$$\flat$$ on beat three, followed by quarter note \textit{F}.
cue 46, m. 8  In treble clef, tenuto above dotted half notes. F. 5, in pencil, on $f'$. In bass clef, quarter notes $B\flat$, $A$ (with $z$), $G$, $F$. F. 5 on $B\flat$ and $G$, in pencil.

1 before cue 47  F. 3 on $E\flat$, in pencil.

cue 47, m. 1  $a$ tempo not in score. Grace notes written after half notes. Staccatos look like tenutos.

cue 47, m. 2  $\varpi$ not in score.

cue 47, m. 3  poco rit. not in score. Treble clef notation written in bass clef. $\frac{1}{2}$ not in score.

cue 47, m. 4  piu mosso e meno not in score. In treble clef, f. 2 on $e\flat'\ ', \ ' in pencil—GG. On beat four, it looks like a $\flat$, in pencil, on the $g'$. In bass clef, $z$ on last dyad is in pencil. Animato written below staff in pencil—GG.

1 before cue 48  In treble clef, f. 5 on quarter note $f''$. Slur between quarter notes $f''$ and $f'$. Slur between quarter notes $b\flat'$ and $c''$. In bass clef, slur between quarter notes $a\flat$ and $a\flat$.

cue 48, m. 1  $a$ tempo not in score.

cue 48, m. 2  In treble clef, courtesy $z$ on first $c'$ not in score. $z$ on $g$ in third chord. In bass clef, $z$ on $F$ not in score. 3 written next to right bar line.

cue 48, m. 4  In treble clef, courtesy $z$ on first $c'$ not in score.

1 before cue 49  In treble clef, $z$ on $b$ in first chord not in score. $z$ on $g$ in third chord. In bass clef, $z$ on $F$ not in score.

cue 49, m. 2  In treble clef, f. 5, in pencil, on $e\flat'\ ''$ in triad on beat four. Crescendo hairpin is in pencil.

cue 49, m. 3  poco meno not in score. $p$ in pencil at beginning of measure. In treble clef, $\varpi$ on quarter note $g'$ on beat four. rit. at end of measure, in pencil—maybe GG.

cue 49, m. 4  In bass clef, f. 3 on second sixteenth note $a$ of beat four.

2 before cue 50  poco accel. not in score. Cursive porte in pencil—GG.

cue 50, m. 1  mp and $a$ tempo not in score.
cue 50, mm. 2–4  
Forward slash pencil marks through bass clef staff.

cue 50, m. 3  
‡ in parentheses on $d''$.

cue 50, m. 5  
F. 2 in pencil, apparently referring to $f$ in the next to last chord in measure—GG.

cue 50, m. 6  
F. 3 in pencil, on $g$ in third chord and $e'$ in next to last chord in measure—GG.

2 before cue 51  
‡ on $d'$ not in score. F. 3, in pencil, on $g'$ in fourth chord and next to last chord—GG.

1 before cue 51  
$f\sharp$ on beat two and $e$ on beat four written in bass clef. ‡ on $f'$ on beat four written in pencil—GG.

cue 51, m. 1  
First half note dyad written as $BB - B$—maybe not GG.

cue 51, m. 3  
Courtesy ‡ on $d'$ not in score.

cue 51, m. 4  
$p$ in pencil on beat one. In bass clef, ‡ on $F$ on beat two not in score.

cue 51, m. 5  
*DECISO MA LEGATO* not in score. In treble clef, on beat four, $g$ instead of $g'$.

1 before cue 52  
In treble clef, f. 3, in pencil, on $a'$ on beat three—GG. *rit.*, in pencil, written below bass clef staff on beat three—GG.

cue 52, m. 1  
In treble clef, ‡ on $e'$ is in pencil—GG. In bass clef, ‡ on $C$ not in score. ‡ on $f$ is in pencil—GG.

cue 52, m. 2  
*cut*—not GG—and $X$ at right bar line along with large cursive $C$ in red pencil—not GG. Inverted V marked above right bar line.

cue 52, m. 3  
$X$ in pencil above treble clef sign—unclear if GG. *CON MOTO* not in score. *poco a poco stringendo* not in score.

2 before cue 53  
In treble clef, ‡ on $b_\flat$ and $b_\flat'$. 

1 before cue 53  
L.h. accents not in score.

cue 53, m. 1  
*delicato* not in score. In treble clef, ‡ on $a$. ‡ on the $c'$ is in pencil. Decrescendo hairpin at beat three. Scribbled
marking similar to a 9 or bass clef sign above treble clef staff at beat three, in pencil.

- cue 53, m. 3: \textit{poco rit.} not in score.
- cue 53, m. 4: \textit{mf} and \textit{a tempo} not in score.
- cue 53, m. 5: In treble clef, \sharp\text{ on } c' is in pencil. In bass clef, \# on c is in pencil.
- cue 53, m. 6: \textit{f} and crescendo hairpin not in score.
- cue 54, m. 1: \textit{p} not in score.
- cue 54, m. 2: In treble clef, scribbled marking in pencil on beat one, maybe half note \( d' \). \natural\text{ on last notes e and e'} are in pencil—GG.
- cue 54, m. 3: \textit{poco a poco string. e cresc.} not in score.
- cue 54, m. 5: \textit{agitato} not in score. In treble clef, in pencil, \natural\text{ on } d' in first chord. Forward slash mark under first chord of beat four.
- cue 54, m. 7: \textit{GRANDIOSO} not in score. In treble clef, \flat\text{ on first chord is in pencil—GG.} \natural\text{ on fourth chord is in pencil—GG.} In bass clef, \natural\text{ on g not in score.}
- 1 before cue 55: \textit{rit.} not in score.
- cue 55, m. 1: \textit{a tempo} not in score
- cue 55, m. 2: \textit{f} not in score.
- cue 55, mm. 2–3: Crescendo hairpin not in score.
- cue 56, m. 3: \textit{decresc.} instead of hairpin.
- cue 56, m. 4: \textit{calmato} not in score.
- cue 56, m. 6: Treble clef notation corrected in pencil—GG.
- cue 56, m. 11: In bass clef, \# on a and \natural\text{ on a are in pencil—GG.}
- cue 56, m. 12: \textit{c\#}, \textit{g\#}, and \textit{c\#'} are half notes. \textit{g\#} is tied to another half note \textit{g\#}. 

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1 before cue 57: ÷ on the G₂. Illegible marking, possibly x5, in circle above staff near right bar line—maybe not GG. Cursive lowercase G, in red pencil, in same place—not GG.

cue 57, m. 1: ALLEGRO and CON ANIMA not in score. Faster, in cursive pencil, written over lower staff at beginning of measure—GG.

cue 57, m. 3: F. 5 on b and f. 2 on d’, in pencil—GG.

cue 57, m. 6: f₂ in parentheses after first quarter note e’ to indicate trill.

cue 57, m. 8: F. 5 on half note a’, in pencil—GG.

cue 58, m. 6: ÷ above tr not in score. f₂’’ in parentheses after first quarter note e’’, and f₃’ in parentheses after first quarter note e’ to indicate trills.

cue 59, m. 1: espr. not in score. F. 2 on first d’’ on beat four, in pencil—GG.

2 before cue 60: F. 2 on d’’’, in pencil—GG.

1 before cue 60: L.H. not in score.

cue 60, m. 4: Sixteenth note e’’ instead of d’’.

1 before cue 61: poco rit. not in score.

cue 61, m. 1: a tempo not in score. mf in red pencil—unclear if GG. In lower staff, f. 3 on gζ.

cue 61, m. 3: In upper staff, ι is in pencil—GG.

cue 61, m. 4: In upper staff, quarter notes f₂’’’ and a’’’ in triplet figure are connected by an arching slur in red pencil.

cue 61, m. 6: F. 3 on fζ.’

cue 61, m. 7: F. 3 on eζ’ and gζ’.

cue 61, m. 9: LOCO not in score.

cue 61, mm. 12–13: Slur from g to A.

cue 62, m. 2: In lower staff, ÷ on fζ’’.
cue 62, m. 3  In lower staff, z on f\textsuperscript{4}'.
cue 62, m. 4  In last chord of upper staff, ∪ on b'' not in score. In lower staff, z on f\textsuperscript{4}''.
cue 62, m. 5  In upper staff, courtesy z on g'' not in score. In lower staff, courtesy z on g' not in score.
cue 62, m. 6  In lower staff, f. 3 on quarter note e\textsuperscript{4}'.
cue 62, m. 7  In lower staff, f. 2 on second a'.

2 before cue 63  poco rit. not in score.

1 before cue 63  Cursive trille 2 mains\textsuperscript{43} under left bar line—GG. F. 5 on eighth note a'''.
cue 63, m. 1  LOCO not in score. a tempo not in score. F. 2 on f\textsuperscript{4}'' of second chord. F. 1 on d'' of fifth chord. F. 2 on a' of sixth chord.
cue 63, m. 3  F. 2 on d''' of second chord. F. 2 on a''' of fourth chord. F. 2 on d'' of sixth chord. F. 3 on e'' of next to last chord.
cue 63, m. 4  X in bass clef, near right bar line. F. 2 on b' of last chord. F. 3 on b'' of last chord.
cue 63, m. 5  F. 3 on b of sixth chord.
cue 63, m. 6  Large circle around first half of measure and last three chords of previous measure. z in parentheses with each trill indication not in score. f\textsuperscript{4}'' in parentheses after first quarter note d'', and f\textsuperscript{4} in parentheses after first quarter note e' to indicate trills.
cue 63, m. 7  z in parentheses with each trill indication not in score. f\textsuperscript{4}'' in parentheses after first quarter note e'', and f\textsuperscript{4} in parentheses after first quarter note e' to indicate trills.
cue 63, m. 8  F. 3 on a' and f. 2 on a'' of last chord.
cue 63, m. 9  F. 2 on e'' of second chord. F. 2 on a' of fourth chord. F. 2 on e' of sixth chord. Illegible French cursive over lower staff—looks like GG.

\textsuperscript{43}French, meaning “trill two hands.”
2 before cue 64  \textit{pp subito} at left bar line.

1 before cue 64  \textit{mg}, in separated cursive, in middle of measure—looks like GG.

cue 64, m. 2  \(\downarrow\) on \textit{a''} on beat two.

cue 64, m. 4  \textit{molto rall.} is in pencil. \textit{Apallentendo}, in pencil—GG.

cue 65, m. 1  \textit{mf} at beginning of measure, in pencil—GG. \textit{mf} is circled in red pencil. Illegible marking in red pencil, maybe \textit{rus} or \textit{rus}, near right bar line. In treble clef, \textit{SD} over first chord. 2 \textit{violin double stops} and \textit{eng H.} with line pointing to first chord. \textit{Ride} over third chord. \textit{Tmb} over fourth and last chords. In bass clef, 2 \textit{Bassoons} with arrow pointing to first dyad.

cue 65, m. 2  In treble clef, \textit{Tmb} over first chord. Illegible three-letter marking over second chord (first two letters look like \textit{Si}). F. 2 on \textit{f'} in second chord. In bass clef, f. 5 on \textit{F} in third dyad.

cue 65, m. 3  In bass clef, both dyads \(G\sharp - d\sharp\) written as \(A\flat - e\flat\). \footnote{\(\uparrow\)} on \(G\) and \(d\) not in score.

cue 65, m. 4  Decrescendo hairpin near right bar line in light red pencil.

cue 65, m. 5  \(\uparrow\) on \textit{e'} not in score.

cue 65, m. 6  \textit{e'} in second chord written as \textit{f'}. \footnote{\(\uparrow\)} on first \textit{d'} of beat four not in score.

cue 65, m. 7  \footnote{\(\uparrow\)} not in score.

cue 65, m. 8  \textit{X} in circle and \textit{Cut}, in cursive, along with large cursive \textit{C} in red pencil near right bar line—not GG.

cue 65, m. 9  In treble clef, \textit{g'} in fourth chord written as \textit{f'}. Accents over chords two, four, and six. In bass clef, accents under dyads two, four, and six.

cue 65, m. 10  In treble clef, accents over chords two and four.

cue 65, m. 11  In treble clef, accidentals on chords two, four, and five are in pencil—GG. Accent over first chord. In bass clef, accents over first and third dyads.
cue 65, m. 12 \( mf \) and cresc not in score.

cue 65, m. 13 \( f \) not in score.

cue 65, m. 15 In bass clef, last dyad \( F, - F \) written as \( E, - E \).

cue 65, m. 17 \( z \) on \( B, \) in third chord not in score.

cue 65, m. 18 \( Con \ Moto \) and \( a \ tempo \) not in score.

cue 65, m. 19 In treble clef, whole note triad \( b', - d'' - g$$\sharp$$' \) to the right of first chord, in light pencil. \( z \) on \( f' \) in second chord not in score.

cue 65a, m. 1 \( poco \ a \ poco \ accel. \) not in score. In treble clef, \( z \) on \( e'y \) in second chord.

cue 65a, m. 5 In treble clef, \( z \) on \( c'' \) not in score.

cue 65a, m. 9 \( MENO \ MOSSO \) not in score. In bass clef, \( Tr. \) between last two notes.

cue 65a, m. 10 In treble clef, \( c' \) in first chord looks like \( a'y \).

cue 65a, m. 11 In treble clef, first two accidentals not in score. \( Hrns \) with line pointing to first chord.

cue 65a, m. 12 Third chord has quarter notes and is tied/slurred from previous chord. \( z \) on \( e' \) in last chord.

cue 65a, m. 13 In bass clef, both dyads \( Gz \) - \( d\sharp \) written as \( A Thanksgiving \) - \( e\flat \). \( z \) on \( G \) and \( d \) not in score.

3 before cue 66 Ties and slurs marked out in pencil. \( f \) in third chord written as \( e\flat \). \( z \) on \( e' \) in last chord. Looks like \( molto \ moss e marcato \) centered under left bar line, in pencil—GG.

1 before cue 66 Plus sign in circle, circled 50, and lower-case cursive \( g \) in red pencil—not GG—at right bar line.

cue 66, m. 1 \( LARGO \) not in score. \( f \) circled in red pencil instead of \( ffff. \) \( rit. \) in pencil—GG. In treble clef, last chord has \( a'y \) instead of \( g'. \)

cue 66, m. 2 \( p \) not in score. \( z \) on \( b \) in last chord. \( rit. \) on beat four.
cue 66, mm. 2–3  Bass clef written as follows:

Example 4.4. Two-piano manuscript, piano I, cue 66, mm. 2–3

cue 66, m. 3  Large X marked through measure. In treble clef, slurs between top notes of chords one and two and chords three and four. $g'$ in third chord instead of $f'$.  

cue 67, m. 1  *a tempo*—probably GG. F. 5 under g in bass clef.  

cue 67, m. 2  F. 5 over $b_y'$.  

cue 67, m. 4  *espr.* not in score.  

2 before cue 68  Large X marked through measure. *Cut*, in cursive, and large cursive C in red pencil—not GG.  

cue 68, m. 1  *ALLEGRETTO* not in score.  

cue 68, m. 8  X in circle and 55 above treble clef sign. *ADAGIO* and *espr.* not in score.  

cue 68, m. 9  F. 1 on $e_y'$.  

cue 68, m. 10  Plus sign in circle over left bar line. Large X through left bar line. *ALLEGRETTO* not in score. *Cut*, in cursive, over middle of measure.  

cue 68, mm. 10–12  Hairpin written as cresc.---------, extending to end of m. 12.  

cue 68, m. 12  Hairpin not in score.  

2 before cue 68a  Hairpin written as decresc.  

1 before cue 68a  *rit.* not in score.  

cue 68a, m. 1  *rubato* not in score.
cue 68a, m. 3  \textit{a tempo} not in score

cue 68a, m. 4  \sharp on $d''$.

cue 68a, m. 5  \textit{rubato} not in score.

cue 68a, m. 7  \textit{a tempo} not in score.

1 before 68b  \textit{p} not in score.

cue 68c, m. 1  \textit{DECISO} not in score.

cue 68c, m. 3  In treble clef, illegible sketching—including accidentals—on last chord.

cue 68c, m. 4  Accidentals not in score.

cue 68c, m. 6  In treble clef, $a\sharp'$ in second chord written as $b'$. 

cue 68c, m. 7  In treble clef, second chord has $d''$, the $c\sharp'$ looks crossed out, and $c''$ was added in pencil.

cue 68c, m. 9  In bass clef, $\sharp$ in parentheses on both notes of first dyad. In treble clef, slur from second chord to first chord of next measure.

cue 68c, m. 10  In treble clef, $\sharp$ on $g\sharp''$ in second chord.

2 before cue 68d  In treble clef, $\sharp$ on $f\sharp'$ in first chord.

1 before cue 68d  In treble clef, $\sharp$ on $b''$ not in score.

cue 68d, m. 1  In treble clef, \textit{Hrn 1-3} over $a'$. \textit{8va basso} under figure in bass clef.

cue 68d, m. 5  \textit{poco rit.} not in score.

cue 69, m. 1  \textit{MODERATO CON GRAZIA} not in score.

cue 69, m. 13  \textit{fl.} over notes in middle of measure. \textit{mf} and \textit{delicato} not in score.

cue 69a, m. 2  \textit{X} in circle over left bar line.

cue 69a, m. 11  \textit{calando} not in score.

cue 69a, m. 14  \textit{mf} and \textit{cresc.} not in score.
cure 69b, m. 1  
*GIOCOSO* not in score.

cue 70, m. 1  
Plus sign in circle and 56 over beginning of measure, *f* not in score.

cue 70, m. 3  
In treble clef, first chord has *b* instead of *c’*.

cue 70, m. 4  
Accidentals not in score.

cue 71, m. 4  
Both second notes in each clef, *e* and *e’*, were added in light pencil. Original ink was *d* and *d’*.

cue 71a, m. 3  
In bass clef, ½ on *B*.

1 before cue 72  
*R.H.* not in score.

cue 72, m. 1  
*X* in circle and 63 over beginning of measure.

cue 72, m. 7  
*X* in circle over left bar line.

cue 72c, m. 1  
In treble clef, accents over first and last notes. In bass clef, two eighth note octaves *F, F* separated by eighth note rest. Contents of bass clef placed in parentheses.

cue 72c, m. 3  
Accent under *c’’* not in score.

cue 72c, m. 5  
*X* in circle over left bar line, in pencil—very light, as erased.

cue 72c, m. 6  
Tuplet 10 and slur over ascending figure.

1 before cue 73  
Tuplet 10 and slur over ascending figure.

cue 73, m. 1  
*X* over left bar line, in pencil—very light, as erased.

cue 73, m. 3–4  
Additional notes in light pencil (key: C):

Example 4.5. Two-piano manuscript, piano I, cue 73, m. 3–4

cue 74, m. 1
Lower-case cursive g in red pencil—not GG, X in circle, and 56 just left of treble clef sign.

cue 74, mm. 8–10
In treble clef, with the exception of e' in m. 8 and g'' in m. 10, all notes in these measures have added notes an octave below, in pencil.

cue 75, m. 1
Cursive C in red pencil—not GG, X in circle, and cut, in cursive, over beginning of measure. octave, in cursive, underlined twice over beamed chords on beat two. In treble clef, half notes b, and c' on beat one, in pencil. Also on beat one, dotted quarter note b' with sixteenth note tremolo markings. First two chords have some unclear pencil notation. Light diagonal top-to-bottom marking through measure.

cue 75, m. 6
In treble clef, slur between beams of second and third chords. Tuplet 3 and slur over last three chords. Hrnvs and saxes over third chord, next to a bracket leading to triads, in cursive, written just above lower staff.

3 before cue 76
Slur between top notes of third and fourth chords.

2 before cue 76
add octave full chord written above measure, in cursive pencil.

1 before cue 76
Diagonal mark extending from just below third chord to bottom right corner of measure, in red pencil. In bass clef, uneven line connecting top of dyad stems. Following this measure, there is a measure of 3/4, with a glissando from d' to b'' written as tuplets 6 and 7.
cue 76, m. 1  Arching mark over top of measure. Extra bar line added to grand staff just to the right of second dyad in bass clef. To the right of this, tuplet 14 thirty-second notes from c’ to b” with slur. Large question mark in middle of measure with arrow pointing to tuplet. Diagonal mark from ff to third line of lower staff, between dyads, in red pencil.

cue 76, mm. 2–3  Large X through both measures, in red pencil.

cue 76, m. 5  PRESTO not in score. Prestissimo, in pencil. In treble clef, four tie marks over right bar line.

cue 76, m. 6  Slur or tie leading to first note. In treble clef, four tie marks over right bar line.

cue 76, m. 7  Illegible cursive—possibly French—including 16 written across upper staff, in pencil—looks like GG. In treble clef, four tie marks over right bar line.

cue 76, m. 8  In treble clef, four tie marks over right bar line.

cue 76, m. 10  In bass clef, ties to notes from beginning of measure and from notes to the octave in next measure. In treble clef, half note F major chord from cue 76, m. 5 written here with ties from beginning of measure.

cue 76, m. 11  LARGO not in score. Large X over left portion of measure. Cut, in cursive, and small X in circle above first beat of measure, in pencil. In treble clef, F major chord from previous measure carried over with ties as an eighth note chord. Ties extend from just over left bar line. Stay, in cursive, just below lower staff, near right bar line.

cue 76, m. 13  Change, in cursive, above middle of measure. X in circle under lower staff, near left bar line. mf and poco accel. not in score.

cue 76, m. 13–14  Large X through both measures. Following is written, with added notes in pencil (key: F):
Example 4.6. Two-piano manuscript, piano I, cue 76, mm. 13-14

cue 76, mm. 15–17 Large X through all three measures.

cue 76, m. 15  \textit{a tempo} not in score.

\textbf{Piano II}

cue 2, m. 5  In treble clef, accents over first note and fifth note.

cue 3, m. 1 \textit{VIGOROSO} not in score.

cue 3, m. 6 \textit{GIOCOSO} not in score.

cue 4, m. 1 \textit{giocosa} rather than \textit{giocoso}. \textit{\textdagger} on \textit{d''} not in score.

cue 4, m. 2 \textit{\textdagger} on first \textit{b''}.

cue 4, m. 5 In treble clef, the eighth note dyads are beamed with \textit{5} above beam.

cue 5, m. 1 \textit{pp} not in score.

cue 5, m. 2 \textit{pp}

cue 5, m. 4 \textit{\textdagger} on \textit{d''} in pencil—GG.
cue 5, m. 5  First two dyads not beamed.
cue 6, m. 2  Accent under first $d''$.
cue 6, mm. 6–8  Dyads are beamed.
cue 7, mm. 3–4  Written as 2/2.
cue 7, m. 8  $\perp$ on $b\flat$.
cue 8, m. 4  $\perp$ on $g$ not in score.
cue 8, m. 7  $\perp$ on $g$ not in score. $\textit{rit.}$ over beamed eighth notes—GG.
cue 8, m. 10  $a\ \textit{tempo}$ not in score.
1 before cue 9  $\perp$ on $f’$ in very light pencil, possibly erased.
cue 9, m. 1  In the lower staff, the eighth notes $G$ and $F$ are beamed.
cue 10, m. 1  $mf$ and $\textit{con moto}$. In upper staff, $\perp$ on $d$.
cue 10, m. 8  In treble clef, $\perp$ on both notes in second octave.
cue 11, m. 5  $\perp$ on $c’$.
cue 11, m. 7  $\perp$ on $f’$, in pencil—maybe GG. $\perp$ on $f$ in last chord is in pencil—maybe GG.
cue 11, m. 9  Both notes of octave have $\perp$.
cue 12, m. 6  $\perp$ on $c’$ not in score.
cue 13, m. 2  $\times$ in bass clef instead of notation.
cue 13, m. 6  $\times$ in bass clef instead of notation.
cue 14, mm. 2–5  $\times$ in bass clef instead of notation.
cue 14, m. 7  $\perp$ on first note.
cue 14, m. 8  $L.H.$ not in score.
cue 15, m. 1  $\textit{CON BRIO}$ not in score. $mf$ at beginning of measure.
cue 15, m. 2  $\times$ instead of notation.
cue 15, m. 6 $\times$ instead of notation.

cue 16, m. 2 In treble clef, $\natural$ on first note.

cue 17, m. 2 $\times$ in bass clef instead of notation.

cue 19, m. 1 MOLTO MENO MOSSO in pencil—GG.

cue 20, m. 1 A TEMPO in pencil—GG.

cue 20, m. 2 $\natural$ on g. $\natural$ on d is in pencil—GG.

cue 20, m. 6 First chord circled and marked out—not sure if GG. g and d of second chord have a $\natural$. e in last chord has a $\natural$.

cue 20, m. 8 First chord circled and marked out—not sure if GG.

cue 20, m. 10 First chord circled and marked out—not sure if GG.

cue 20, m. 12 First chord circled and marked out—not sure if GG.

cue 21, m. 2 $\times$ instead of notation.

1 before cue 22 $ff$ not in score. In bass clef, both notes of first octave have a $\natural$. Double bar line not in score.

cue 22, m. 1 CON FUOCO not in score.

cue 22, m. 3 Bass clef notation not in score. Bass clef written as follows (key: E♭):

Example 4.7. Two-piano manuscript, piano II, cue 22, m. 3

3 before cue 24 Bass clef notation not in score. Bass clef written as follows (key: E♭):
Example 4.8. Two-piano manuscript, piano II, 3 before cue 24

- cue 24, mm. 5–9: Slur not in score.
- cue 25, m. 1: *PIU MOSSO* not in score.
- cue 25, m. 2: > on a′′″.
- cue 26, m. 1: *CON MOTO* not in score. g♯′ corrected from e′, and g♯″ corrected from f♯″, in pencil—GG.
- cue 26, m. 3: Written as follows:

Example 4.9. Two-piano manuscript, piano II, cue 26, m. 3

- cue 26, m. 4: In bass clef, ledger line omitted from c♯′. d′ corrected from c♯′ and e′ corrected from d′, in pencil—GG.
- cue 26, m. 5: pp not in score.

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44 The beamed B’s and D♯’s were added in pencil by Gershwin.

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Written as follows:

Example 4.10. Two-piano manuscript, piano II, cue 26, m. 7

PIU AGITATO not in score.

Decrescendo hairpin.

TRANQUILLO not in score.

\( \upuparrows \) on \( d'''' \).

\( \upuparrows \) on \( a'' \).

In bass clef, half note \( a \) tied to another half note \( a \), in light pencil—GG.

Octaves written above upper staff over first dyad, with a line leading to top of beam at \( d's' \) of second dyad—GG.

SUBITO CON BRIO not in score.

In treble clef, \( 1^{st} \) over \( 2^{nd} \) over Trp, written above \( e' \)—GG.

In bass clef, Cell over Trom, written above rest—GG.

Written as follows (key: E):
Example 4.11. Two-piano manuscript, piano II, cue 29, m. 4

- **cue 29, m. 5–6**: Last note of each clef in m. 5 were originally slurred to the first notes of m. 6, then corrected, in pencil—GG.

- **cue 30, m. 1**: ∫ on first c♯.

- **cue 32, mm. 1–4**: Treble clef notes are slurred.

- **cue 32, m. 5**: Ob above Xyl, written over left bar line—GG.

- **cue 33, m. 1**: In bass clef, ∫ on e not in score.

- **cue 33, m. 4**: In bass clef, ∫ on first note.

- **cue 33, m. 6**: On first chord of second tuplet, ink smudge in published score should be a ∫.

- **1 before cue 34**: 2/2 over left bar line.

- **cue 34, m. 1**: VIGOROSO not in score. Illegible cursive—possibly French—at beginning of measure—looks like GG.

- **cue 36, m. 1**: In treble clef, quarter notes written as two tied eighth notes.

- **cue 36, m. 2**: In treble clef, first quarter note written as two tied eighth notes. Second quarter note written as two eighth notes.

- **cue 36, m. 5**: In treble clef, quarter notes written as two tied eighth notes. In bass clef, a is part of a dyad with a c♯.

- **cue 36, m. 6**: In treble clef, quarter notes written as two tied eighth notes. g♯ may be a, somewhat unclear.

- **cue 37, m. 1**: L.H. not in score.
cue 37, m. 7  \textit{LOCO} not in score.
cue 37, m. 8 \(\times\) instead of notation.
1 before cue 38 \textit{LOCO} not in score.
cue 38, m. 1 \textit{DECISO} not in score.
cue 38, m. 11 \textit{CON FUOCO} not in score.
cue 40, m. 1 \textit{PIU MODERATO SCHERZANDO} not in score.
1 before cue 41 \(D\), was changed from \(C\), in pencil—GG.
cue 41, m. 1 \textit{DECISO} not in score.
cue 41, mm. 1–5 \(X\) marked through each measure—maybe not GG.
cue 41, mm. 6–8 One large \(X\) marked through all three measures.
cue 41, mm. 7–8 \(8va\)
cue 41, m. 9 In treble clef, \textit{Flutes} above second note.
1 before cue 42 \textit{poco rit.} not in score.
cue 42, m. 1 \textit{CALMATO} not in score.
cue 42, m. 5 \textit{Poco Rubato} not in score. \textit{Solo} above first two notes.
cue 42, m. 12 \textit{Assai Moderato} not in score.
cue 42, mm. 12–19 Large diagonal top-to-bottom mark through measures.
cue 42, m. 16 \(\uparrow\) on \(e''\).
cue 44, m. 3 \textit{piu mosso e rubato} not in score. In bass clef, half note chord \(F - c - a\).
cue 44, m. 5 \(\updownarrow\) on \(b''\) is in pencil—GG.
cue 44, mm. 7–9 Slurs beginning at end of m. 7 not in score.
cue 45, m. 2 \textit{rit.} in pencil—maybe GG. \textit{Solo} under first note in bass clef—GG.
cue 45, m. 4 \textit{gliss.} in cursive red pencil above top staff, near end of measure—not GG.

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cue 45, m. 5  ANDANTE MA CON RITMO DECISO not in score.
cue 45, m. 7  2/2 over right bar line.
cue 45, m. 9  Solo over note in treble clef.
cue 45, m. 10 Grace note is in pencil—GG. Slur from $b'_4$ on beat four to $f'$ in next measure.
cue 45, m. 11 In treble clef, tie from note to next measure. In bass clef, note is in pencil.
cue 45, m. 12 In treble clef, whole note $f'$ tied from previous measure. Notation as in published score is in pencil—GG.
cue 46, m. 2 Grace note is in pencil—GG.
cue 46, m. 5 poco rubato not in score.
cue 47, m. 1 a tempo not in score.
cue 47, m. 3 poco rit. not in score.
cue 47, m. 4 poco mosso e meno not in score. animato above top staff in middle of measure, in pencil—GG. $z$ instead of $z$ on $d'$ of beat four.
cue 47, m. 5 In bass clef, $z$ on $d'$. In treble clef, $\flat$ instead of $z$ on first $a'$.
cue 48, m. 1 a tempo not in score.
cue 49, m. 2 Both whole notes written twice.
cue 49, m. 3 $p$ is in pencil. poco meno not in score. In treble clef, $\flat$ on dotted quarter $g'$.

2 before cue 50 poco accel. not in score.

1 before cue 50 In treble clef, second slur goes to $b'_1$ instead of $a'$. 
cue 50, m. 1 a tempo not in score.

2 before cue 50 poco accel. not in score.

1 before cue 50 In treble clef, second slur goes to $b'_1$ instead of $a'$. 
cue 50, m. 5 A TEMPO CON MOTO not in score.

cue 51, m. 5 DECISO MA LEGATO not in score.
1 before cue 52  
*rit.* over top staff at beat three, in pencil—GG. In treble clef on beat three, *g* instead of *a*.

cue 52, m. 2  
*Cut* over right bar line in pencil—not GG. *X* over *Cut*.

cue 52, m. 3  
*CON MOTO* and *poco a poco stringendo* not in score.

cue 53, m. 1  
*sharp* on *d''* of last chord of beat three.

cue 53, m. 3  
*poco rit.* not in score.

cue 53, m. 4  
*a tempo* not in score.

cue 54, m. 1  
Grace note dyad *fz''- d''''* before whole notes.

cue 54, m. 3  
*poco a poco string.* *e cresc.* not in score.

cue 54, m. 5  
*agitato* not in score. *sharp* on first *d''* and *d''''*, in pencil—GG.

cue 54, m. 7  
*GRANDIOSO* not in score. Each *sharp* is in pencil.

cue 54, m. 9  
In upper staff, *sharp* on first *d''''*.

1 before cue 55  
*rit.* not in score. In bass clef, *sharp* on first note. In treble clef, *sharp* on *d''* and *d''''* in beat two not in score.

cue 55, m. 1  
a tempo not in score.

cue 56, m. 2  
In treble clef, *sharp* on *a''* in fourth chord not in score.

cue 56, m. 3  
Hairpin written as *decresc.*

cue 56, m. 4  
calmato not in score.

cue 57, m. 1  
*ALLEGRO* and *con anima* not in score.

cue 57, mm. 5–10  
Hairpins not in score.

cue 57, m. 10  
In treble clef, dyad on beat four unclear, maybe *b - bsharp*.

cue 58, m. 2  
In treble clef, *sharp* not in score.

cue 58, m. 3  
*breath* instead of notation.

cue 58, m. 4  
In treble clef, *sharp* on *a* and *d'*, and *sharp* on *f'*, not in score.

cue 58, mm. 6–7  
*breath* instead of notation.
cue 60, m. 1 In treble clef, no accidentals on first chord. In bass clef, no ♭ on G. # on f♯ in beat four.
cue 60, m. 4 In treble clef, accidentals not in score.
cue 61, m. 1 a tempo not in score.
cue 61, m. 2 In treble clef, tenuto above second chord.
cue 61, m. 4 In treble clef, tenuto above second chord.
cue 61, m. 6 In treble clef, tenuto above second chord.
cue 61, m. 9–10 In bass clef, G instead of A in second and fourth dyads of each measure.
3 before cue 62 ♭ on first f♯ ′.
3 before cue 63 In treble clef, ♭ on c♯′ and f♯′ in last chord.
2 before cue 63 poco rit. not in score.
cue 63, m. 1 a tempo not in score. Chord open above top staff in middle of measure.
cue 63, m. 3 In treble clef, b′ instead of a′ in second dyad.
cue 63, m. 4 In treble clef, each a′ written as b′.
cue 63, m. 8 In treble clef, ♭ on c♯′ in last chord.
cue 63, m. 9 ♭ on e in beat three not in score.
1 before cue 64 In last chord of bass clef, accidentals on F and c in pencil—GG.
cue 64, m. 1 In bass clef, eighth notes a and b written along with the F♯ and d♯ in beat one. In treble clef, ♭ on b♯ and b♯′ in last chord.
cue 64, m. 2 In bass clef, ♭ on B in beat three not in score.
cue 64, m. 4 ♭ on D. molto rall. is in pencil—GG.
cue 65, m. 1 Over upper staff, 1st vi over piccolo with line leading to g′′. Also, Trp with line leading to g′.
cue 65, m. 2  In lower staff, $c'$ and $a$ in pencil, changed from $e'$ and $e'$ respectively—GG.

cue 65, m. 8  Hairpin decrescendo in light red pencil. At top of upper staff, $X$ in circle and $Cut$, in cursive, along with cursive $C$ in red pencil near right bar line—not GG.

cue 65, m. 10  $\frac{1}{2}$ on $a'$ and $a''$ not in score.

cue 65, m. 11  $d''$ on beat three looks like $e''$.

cue 65, m. 12  $\frac{1}{2}$ not in score.

cue 65, m. 18  $CON MOTO$ not in score. $a tempo$ not in score. $8va$ above notes in upper staff. Lower staff written as follows:

Example 4.12. Two-piano manuscript, piano II, cue 65, m. 18

In treble clef, dashed line over first two quarter note octaves as for $8va$ marking, but no $8va$. Last two quarter note octaves are written up an octave.

cue 65a, m. 1  $poco a poco accel.$ not in score.

cue 65a, m. 9  $MENO MOSSO$ not in score.

cue 65a, m. 11  $vla$ with lines leading to $g'$ in bass clef and $g''$ in treble clef. $2nds$ with line leading to half notes $e''$ and $e'''$ of beat one in treble clef.

cue 66, m. 1  $LARGO$ not in score.

cue 66, m. 2  In bass clef, $b\frac{1}{2}$ is an eighth note with an added eighth note rest.
1 before cue 67
All notation in bass clef is not in score as it is written in Piano I. In treble clef, ♮ on e''' in beat three.

cue 67, m. 1
*a tempo*—probably GG.

cue 67, mm. 5–6
$e'$, $g'$, and $e''$ of m. 5 tied to m. 6. $e'$ of m. 5 slurred to $f'$ of m. 6.

cue 68, m. 1
*ALLEGRETTO* not in score.

cue 68, mm. 3–4
8va over notes of beat two in m. 3 and beat one of m. 4.

cue 68, m. 4
♯ in parentheses on $e''$.

cue 68, m. 8
*ADAGIO* not in score.

cue 68, m. 10
*ALLEGRETTO* not in score.

cue 68, mm. 10–14
Hairpins written as cresc. and decresc.

cue 68a, m. 1
rubato not in score.

cue 68a, m. 5
rubato not in score.

cue 68a, m. 7
*a tempo* not in score.

cue 68c, m. 1
*DECISO* not in score. Trp over first $e''$. Trp over first $e'$.

cue 68d, mm. 1–2
8va over notes of m. 1 and beat one of m. 2.

cue 68d, m. 5
poco rit. not in score.

cue 69, m. 1
*MODERATO CON GRAZIA* not in score.

cue 69, m. 13
*delicato* not in score.

cue 69, mm. 14–18
♯ on g not in score.

cue 69a, m. 1
$X$ in circle above upper staff near right bar line.

cue 69a, mm. 2–3
Rhythmic notation $\frac{\bar{2}}{\bar{3}}$ written after each chord.

cue 69a, m. 11
calando not in score.

cue 69b, m. 1
*GIOCOSO* not in score. ♮ on first two notes in bass clef.

cue 70, m. 8
*LOCO* not in score.
cue 72, m. 6

Plus sign in circle above upper staff near right bar line.

1 before cue 72c

Treble clef written as follows (key: C):

![Example 4.13. Two-piano manuscript, piano II, 1 before cue 72c]

cue 72c, m. 2

In bass clef, C-sharps written as D-flats.

cue 72c, m. 4

In treble clef, not in score. In bass clef, C-sharps written as D-flats. on B and b. G-sharps written as A-flats.

cue 72c, m. 5

In treble clef, no accidentals in score. In bass clef, A has an octave eighth note A above.

1 before cue 73

In bass clef, last octave not in score, sixteenth note octaves A - A and B - B written instead.

cue 74, m. 1

 at beginning of measure. In treble clef, grace notes f′′ f′′′ before half note octave. In bass clef, each F is in pencil—GG.

cue 74, mm. 2–3

In bass clef, instead of notation.

cue 74, m. 4

Both F’s not in score.

cue 74, m. 5

Slur above first two chords not in score. Each note in the chords are tied or slurred instead.

cue 75, m. 1

8va

cue 75, m. 5

Sixteenth notes c″ and f″″ above f′ as second chord.

cue 75, mm. 8–9

In treble clef, bottom notes of all chords are doubled an octave down, with separate beaming. In bass clef, upper notes are in pencil, lower notes not in score, looks like eighth rests instead in m. 8.
cue 75, mm. 9–10  Diagonal top-to-bottom marking through measures, in light red pencil

cue 75, mm. 11–13 One X through measures, in light red pencil.

cue 75, m. 13 Upper staff written as follows (key: F):

![Example 4.14. Two-piano manuscript, piano II, cue 75, m. 13](image)


cue 75, m. 15  LOCO not in score.

cue 75, mm. 16–17 Three tie markings over bar line in bass clef.

cue 75, m. 19 Staccato over first note.

cue 75, m. 20  \textit{LARGO} not in score. In bass clef, eighth note chord $f \cdot a \cdot c'$ on beat one with tie markings over left bar line. Large $X$ through measure.

cue 75, m. 22  \textit{poco accel.} not in score.

cue 75, m. 22–23 One large $X$ through measures.

cue 75, m. 23  \textit{rall.} in pencil.

cue 75, mm. 24–26 One large $X$ through measures

cue 75, m. 24  \textit{a tempo} not in score.

cue 75, m. 26 Notes lightly crossed out, in pencil.
Chapter 5

Analysis of Score Differences and Recommendations

Although there are many differences between what is written in Gershwin’s two-piano manuscript and the published two-piano score of *An American in Paris*, the published score generally attempts to be an edition faithful to the spirit if not the exact realization of the composer’s work.\(^{45}\) The editor did not make wholesale changes to the score for the sake of personal opinion, and obviously tried to adhere to what was in the manuscript score in most cases and also consulted other versions as well in order to make the editing decisions. Many decisions were obvious, such as conforming the part writing to standard conventions or the addition of reference cue numbers, but other decisions can be explored further in order to provide us a clearer understanding of the composer’s probable intent.

For the purposes of this critical study of the published two-piano score, strong consideration will be given to source material that is either in the composer’s hand or may have been given his sanction. While the manuscript score is the primary source for study, there are other important sources as well and valid reasons for their inclusion to the discussion. This is because the manuscript score was still a work in progress, as evidenced by the additional markings on the score that were in preparation for the

\(^{45}\) In the following discussion, the published two-piano score will be referred to as the *two-piano score* or *published score* and the unpublished two-piano manuscript score will be referred to as the *two-piano manuscript* or *manuscript score*. 
orchestral manuscript and the fact that Gershwin never submitted the two-piano manuscript for publication.

Major sources of information that may be helpful for this study would include:

1. The unpublished *Two-Piano Manuscript*. Since this is in the composer’s hand, it is the closest approximation of what we may expect Gershwin intended for a two-piano arrangement, at least at the time it was written.

2. The *Orchestral Manuscript*. The facsimile edition was published in 1987. As this score was completed immediately after the two-piano manuscript, Gershwin’s further thoughts on piece were in evidence.

3. The *Solo Piano Score*. Published during Gershwin’s lifetime, in 1929, this was actually the first version of *An American in Paris* that was commercially issued. It is important because the transcription was done by Gershwin’s friend William Daly, who had closely worked with Gershwin on many of his Broadway shows as an orchestrator and conductor. Gershwin and Daly likely would have discussed the solo piano score and Daly would have undoubtedly respected the composer’s wishes.

4. The *Orchestral Score*. This is the standard orchestral score in use today, edited by Frank Campbell-Watson after Gershwin’s death and published in the 1940s. There are some differences from the orchestral manuscript, as was discussed in chapter 2; while some consider his changes reasonable, Jablonski calls it “tampering” with the score. Nonetheless, minor changes aside, the score can still be good reference as it is a clean score and most of it is in common with the orchestral manuscript.

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In reviewing the score discrepancies of the previous chapter, an effort will be made to focus on the significance of these differences from the perspective of the performer. Every difference will not be addressed for obvious reasons, but those that are perceived as important to the integrity of the piece will be explored. In addition, changes to the published score may be considered based on the other sources, even if the published score and manuscript score agree.

For simplicity in the following analysis, the recommendation *Keep* or *Change*—referring to as the published two-piano score is written—is followed by an explanation. It will be helpful to refer to the corresponding measure description of the two-piano manuscript in chapter 4 in order to better understand the comments.

**Piano I**

m. 1  
**Keep:** *semplice* is the correct term.

cue 2, mm. 6, 8  
Change: Gershwin rethought the accent pattern here. Change the second accent in both measures to the last note instead. Supported by the orchestral manuscript and Daly score.

cue 3, m. 1  
**Keep:** *VIGOROSO* is in the orchestral manuscript and the Daly solo piano score.

cue 3, m. 5  
**Keep:** *GIOCOSO* is in the orchestral manuscript and the Daly solo piano score.

2 before cue 4  
Change: The tenuto is not in the orchestral manuscript nor the other published scores. As it follows the taxi horns (the three previous notes) it is on a weak portion of the beat and should not be given a tenuto.
1 before cue 4  Keep: The three-note slur is in the orchestral manuscript and Daly.
Change: The $d'$ should be $d''$. This is a mistake in both the manuscript score and the published score.

cue 4, m. 1  Keep: *giocoso* is the correct term.

cue 4, m. 2  Keep: The dynamic marking was not by GG.

cue 5, mm. 2  Keep: The texture is the same.

cue 6, m. 2  Keep: The dynamic marking was not by GG.

cue 8, m. 1  Change: *animando* as in orchestral manuscript.

cue 8, mm. 1–3  Change: The second octave of each measure should be sixteenth notes.

cue 8, mm. 1–4  Change: *cresc.* as in orchestral manuscript.

cue 8, m. 7  Keep: Although not in manuscript score, it is in Daly and seems reasonable.

cue 8, m. 9  Keep: It is in orchestral manuscript.

cue 8, m. 10  Change: Gershwin added dynamic mark in orchestral manuscript.
Change: *L.H.* not suggested by composer. Leave to discretion of performer.

cue 8, m. 13  Change: There should be no accidental on the last note. This is an error both in the two-piano score and the two-piano manuscript. Gershwin corrected this in the orchestral manuscript, and it is supported both in Daly and the published orchestral score.

cue 9, m. 1  Change: Gershwin also marked *tranquillo* in the orchestral manuscript to apply to the descending octave passages.

cue 10, m. 1  Keep: *ben marcato* was added by Gershwin to the orchestral manuscript.
Change: The editor’s rewriting of the passage with the augmentation dot and hand redistribution is unnecessary. Such matters should be left to the performer, especially since it was not suggested by the composer. Passage should be written as follows:
<table>
<thead>
<tr>
<th>Cue</th>
<th>Measure</th>
<th>Action</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>12, m. 5</td>
<td>Keep: <em>A TEMPO CON UMORE</em> was added by Gershwin to the orchestral manuscript.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12, m. 9</td>
<td>Change: <em>mf</em> added by Gershwin to orchestral manuscript and it seems reasonable in the piano context.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 and 2 before cue 13</td>
<td>Change: Although manuscript score shows slur over both measures, musical logic would suggest the slur ending on the second half note. This is supported by the orchestral manuscript and the Daly score.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13, m. 5</td>
<td>Keep: No evidence to support adding <em>f</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15, m. 1</td>
<td>Keep: Gershwin added <em>CON BRIOSO</em> to orchestral score.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 before cue 16</td>
<td>Change: Decrescendo hairpin is consistent with use in similar upcoming phrases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 before cue 17</td>
<td>Keep: Evidence in orchestral manuscript suggests keeping as written.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17, m. 1</td>
<td>Keep: Gershwin added <em>GIOCOSO</em> to the orchestral score.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17, m. 2</td>
<td>Keep: Omission in manuscript score.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20, mm. 10, 12</td>
<td>Change: The last four sixteenths in the r.h. should be thirty-second notes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21, m. 6</td>
<td>Change: Accents should be on first <em>d''</em> and <em>f''</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 before cue 22</td>
<td>Change: Accents should be on <em>g'</em>, <em>e'</em>, <em>d'</em>, and <em>bz</em>. Change: * should be on <em>B'</em>.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 5.1. Piano I, cue 10, mm. 1–2, revision

![Example 5.1](image-url)
cue 22, m. 1  Change: Cue 22 should be one measure earlier to be consistent with orchestral manuscript, orchestral score, and Daly score.47
Change: CON FUOCO was added to orchestral manuscript, so keep in score but make it one measure earlier.

1 before cue 23  Keep: Fermatas are in orchestral manuscript.

cue 23, m. 1  Keep: CALMATO is in orchestral manuscript.

cue 23, m. 5–8  Change: The orchestral manuscript slurs the first three notes of m. 5 together and the last note is slurred to the note in m. 6, but in the orchestral score the three notes of m. 5 are slurred to the note in m. 6. This is more logical.

cue 23 m. 5 to cue 24  Change: Although two-piano score is consistent with the manuscript score, Gershwin rethought the meter in this section. In consideration of the melodic phrasing, in the orchestral manuscript the meter of each consecutive measure starting at cue 23, m. 5 becomes ì, ì, ì, and ì. This also adds one beat to the passage. This is an improvement and will be noticeable in the piano II part, but should be added here as well for score consistency.

cue 24, m. 5 to cue 25  Change: Similar to the last meter change. This time the order is ì, ì, ì, ì, and ì.

cue 25, m. 1  Keep: PIU MOSSO is in the orchestral manuscript.

cue 27, m. 1  Change: Orchestral manuscript has UN POCO PIU AGITATO.

cue 28, m. 1  Keep: Orchestral manuscript has TRANQUILLO.

cue 29, m. 1  Keep: SUBITO CON BRIIO is in orchestral manuscript.

cue 33, m. 6  Change: This is an error in the two-piano score. There should be a升降 on second d'' as the manuscript score, the orchestral score, and the Daly score indicate.

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47 For reference here, the published cue placement will be used.
cue 34, m. 1  Keep: *VIGOROSO* is in orchestral manuscript.  
Change: Although not indicated here in the manuscript score, slur all voices in the first two triads in treble clef.  
Gershwin is not consistent here, but does slur all voices in similar gestures later.  
At the risk of being hypercritical, change for consistency.

cue 34, m. 3  Change: The thicker texture with the triads as in the manuscript score is better in context with the passage.

cue 34, m. 5  Change: Slur all voices in the first two triads in treble clef.

cue 35, m. 1  Change: Slur all voices in the first two triads in treble clef.

cue 35, m. 3  Change: The thicker texture with the triads as in the manuscript score is better in context with the passage.  
In both of these examples the lower two voices could be written in smaller notes as optional if it is a technical issue for the performer.

cue 35, m. 5  Change: Slur all voices in the first two triads in treble clef.

cue 35, m. 6  Change: This is an error in the two-piano score.  The other editions support the ♪ on d".

cue 36, m. 7  Change: Slur all voices in the first two triads in treble clef.

cue 36, m. 8–9  Change: Slur all voices in the last triad of m. 8 and the first triad of m. 9.

cue 36, m. 10  Change: Slur all voices in the second and third triads.

1 before cue 37  Change: Slur all voices in the fourth and fifth triads.

cue 37, mm. 5–6  Change: These two measures should be changed to comply with Gershwin’s intent in the manuscript score.  
The published score simplified the texture in order to accommodate the melody by placing it in the top voice.  
However, this diminishes the rich harmonic quality of the passage.  
Pianists should be able to voice the melody within the chords.  
While preserving Gershwin’s notation, the passage can be reorchestrated as follows (key: E):
Gershwin transposed the melody up an octave in the last chord of m. 6. This works very well by allowing a half-step movement to the first chord in m. 7. One other change that is recommended is to make the $F$ in the second bass dyad of m. 5 a $G$. While not in the manuscript score, Gershwin changed this in the orchestral manuscript and it improves the bass line. The final recommendation is as follows (key: E):

Keep: **DECISO** is in orchestral manuscript.

Keep: **CON FUOCO** is in orchestral manuscript.

Change: This measure should be cue 39.
cue 40, m. 1  Change: Gershwin wrote *PIU MODERATO* and *SUBITO SCHERZANDO*.

cue 41, m. 1  Keep: *DECISO* is in orchestral manuscript.

cue 41, m. 5  Change: This is an error in the two-piano score. It should be an *a♭* instead of a *g′* as confirmed by the orchestral manuscript and the orchestral score.

cue 41, m. 9  Keep: *dim.* is in orchestral manuscript.

1 before cue 42  Change: Gershwin used *pochissimo rit.* in orchestral manuscript and it is in the Daly solo piano score as well.

cue 42, m. 1  Keep: *CALMATO* is in orchestral manuscript.

cue 42, m. 12  Keep: *ASSAI MODERATO* is in orchestral manuscript. Change: This should be cue 43.

cue 42, m. 16  Change: Add *poco rubato* as it is in orchestral manuscript and Daly score.
(or cue 43, m. 5)

cue 42, m. 19  Change: Add *poco rit.* as it is in orchestral manuscript and Daly score.
(or cue 43, m. 8)

cue 44, m. 1  The D♭ chord should be in piano II.

cue 44, m. 3  Keep: *piu mosso e rubato* is in orchestral manuscript.

cue 45, m. 1  Change: Gershwin penciled the half note *c′′* in the treble clef in the manuscript score and wrote it in the orchestral manuscript as well, extending it with a tie over the following three measures. It seems reasonable to do the same treatment here.

cue 45, m. 2  Change: Add *rit.* as it is in piano II.

cue 45, m. 5  Keep: *ANDANTE MA CON RITMO DECISO* is in orchestral manuscript.

cue 45, mm. 5–6  Change: In the orchestral manuscript, there is a crescendo hairpin in m. 5 and a decrescendo hairpin in m. 6. This should be in the next two measures 7–8 as well.
cue 46, m. 5  
Keep: *poco rubato* is in orchestral manuscript. 
Change: The two-piano score is weak in the bass with the omission of Gershwin’s notation. It is recommended to allow piano II to play the inner voice counterpoint and include the half note dyads here:

![Example 5.4. Piano I, cue 46, m. 5, revision](image)


cue 46, m. 6  
Change: Add slur from first to third dyad in treble clef. In bass clef, slur the four quarter notes. Add the two half notes $F$.

cue 46, m. 7  
Change: Add hairpins as in manuscript score. The Daly score used Gershwin’s notation with the exception of adding a $b_5$ and $e_5'$ to the right hand on beat three. This seems reasonable and logical for piano writing. It is recommended to play this measure as in the Daly solo piano score.\(^\text{48}\)

![Example 5.5. Solo piano score, cue 46, m. 7](image)

\(^{48}\) Gershwin, *Piano Solo*, 18.
cue 46, m. 8  Change: Add quarter notes $B_b$, $A$, $G$, and $F$ as Gershwin indicated in the manuscript score.

cue 47, m. 1  Keep: *a tempo* is in orchestral manuscript.  
Change: Staccatos should be changed to tenutos. Staccatos completely miss the intent here. Gershwin also wrote tenutos in the orchestral manuscript along with a crescendo hairpin as well. This should also be used in the two-piano score.

cue 47, m. 3  Keep: *poco rit.* is in the orchestral manuscript.

cue 47, m. 4  Keep: *piu mosso e meno* is in orchestral manuscript.  
Change: The *e meno* should be over the last part of m. 5  
Change: On beat four in the treble clef, the note should be $g_f^\prime$ instead of $g^\prime$. This is an error in the two-piano score and is supported by the orchestral manuscript and the Daly score.

1 before cue 48  Change: Slur the quarter notes on beats three and four as in the other scores.

cue 48, m. 1  Keep: *a tempo* is in orchestral manuscript.

1 before cue 49  Change: The $z$ on the $b$ in the first chord in the r.h. is an error in the two-piano score. It was likely intended as a courtesy accidental on the $c^\prime$ as before. This is supported by the orchestral manuscript and the orchestral score.

cue 49, m. 3  Keep: *poco meno* is in orchestral manuscript.  
Change: Add *dim.* as in orchestral manuscript.  
Change: On beat four, quarter note $g^\prime$ should be a $g_f^\prime$. This is also supported by the orchestral manuscript and the Daly score.

2 before cue 50  Keep: *poco accel.* is in orchestral manuscript.

cue 50, m. 1  Keep: *a tempo* is in orchestral manuscript.  
Keep: *mp* is in orchestral manuscript.

cue 50, m. 4  Change: *ritard* should be *poco ritard* as in orchestral manuscript.
1 before cue 51  Change: The last note in the measure should be a g♭. This is an error in both the manuscript score and the two-piano score. This is supported by the orchestral manuscript and the Daly score.

cue 51, m. 1  Change: The first half note dyad should be written as a BB - B octave as in manuscript score. This is also supported by the orchestral manuscript and the Daly score.

cue 51, m. 5  Keep: DECISO MA LEGATO is in orchestral manuscript.

cue 52, m. 3  Keep: CON MOTO and poco a poco stringendo are in orchestral manuscript.

cue 52, m. 5  Change: Error in two-piano score. First eighth note in bass clef should be f♭. This is supported by the orchestral manuscript and the Daly score.

1 before cue 53  Keep: Accents should extend to both parts for consistency.

cue 53, m. 1  Keep: delicato is not indicated in the manuscript score nor the orchestral manuscript but is in the Daly score, which may have had Gershwin’s sanction and seems appropriate. Change: In the treble clef, the a in beat three should be an a♭. While unclear in the orchestral manuscript, it is supported in the orchestral score and the Daly score.

cue 53, m. 2  Change: Error in two-piano score. Last note should be f♭. Supported by orchestral score.

cue 53, m. 3  Keep: poco rit. is in Daly score.

cue 53, m. 4  Keep: mf and a tempo are in orchestral manuscript and Daly score.

cue 53, m. 6  Keep: f and crescendo hairpin are in orchestral manuscript.

cue 54, m. 1  Keep: p was added later to orchestral manuscript and seems appropriate in context with previous crescendo and upcoming crescendo.

cue 54, m. 3  Keep: poco a poco stringendo e cresc is as in Daly. In orchestral manuscript, Gershwin wrote cresc. e stringendo.
cue 54, m. 5  Keep: *agitato* is in orchestral manuscript. Change: **ff** should be added to measure to conform to orchestral manuscript and Daly score.

cue 54, m. 7  Keep: While Gershwin wrote *Andante Ritenuto* in the orchestral manuscript, the Daly score has *Grandioso*. Also this was adopted by Campbell-Watson for the orchestral score.

1 before cue 55  Change: *molto rit.* instead of *rit.* This conforms to orchestral manuscript and Daly score.

cue 55, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 55, m. 2  Keep: *f* is in orchestral manuscript.

cue 55, mm. 2–3  Keep: Crescendo is marked in orchestral manuscript.

cue 56, m. 4  Keep: *calmato* is in orchestral score.

1 before cue 57  Change: Obvious mistake in two-piano score. $G\sharp$ should be a $G\natural$. Supported by orchestral manuscript and Daly score.

cue 57, m. 1  Keep: *ALLEGRO* is in orchestral manuscript. *CON ANIMA*, while not in orchestral manuscript, is in Daly score.

cue 59, m. 1  Change: The *espr.* indication is misplaced here. According to the orchestral manuscript and the orchestral score, the *espr.* should be related to the passage in piano II.

cue 60, m. 4  Change: Sixteenth note $d''$ should be an $e''$ instead. Supported by orchestral manuscript.

1 before cue 61  Keep: *poco rit.* is in Daly score and *rit.* is in orchestral manuscript.

cue 61, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 61, mm. 12–13  Change: Slur the $e''$ to $f'$ as in orchestral manuscript and Daly score.

cue 62, m. 2  Change: Error in two-piano score. $f\natural''$ should be $f\sharp''$, as supported by orchestral manuscript and Daly score.
cue 62, m. 4  Change: Error in two-piano score. In lower staff, \( f^\prime\prime \) should be \( f^\prime\prime \) and \( d'' \) should be \( d'' \). Supported by orchestral manuscript and Daly score.

cue 62, m. 5  Change: Error in two-piano score. In lower staff, first eighth note should be a \( b\prime \). Supported by orchestral manuscript and Daly score.

1 before cue 63  Change: Error in two-piano score. Second chord in treble clef should have \( c^\prime\prime \) instead of \( c'' \). Supported by orchestral manuscript and Daly score.

2 before cue 63  Keep: \textit{poco rit.} is consistent with orchestral manuscript and orchestral score.

cue 63, m. 1  Keep: \textit{a tempo} is in orchestral manuscript.

2 before cue 64  Keep: No justification in any score for adding \textit{pp subito}.

cue 64, m. 2  Change: Error in two-piano score. First \( a'' \) should be \( a'' \) as in orchestral manuscript and Daly score.

cue 64, m. 4  Change: \textit{rall.} may be more accurate, as in Daly score and in orchestral manuscript, although marked out by what looks like Walter Damrosch’s pencil. Campbell-Watson used \textit{poco a poco rall.} in orchestral score.

cue 65, m. 1  Change: \textit{mf} is a good choice here, as it is indicated by Gershwin in the manuscript score and as the melody in piano two is marked \textit{ff}.

cue 65, mm. 3–6  Change: Accent pattern should continue in both hands.

cue 65, m. 6  Change: Error in two-piano score. \( e' \) in second chord should be an \( f' \) as in orchestral manuscript.

cue 65, m. 9  Change: Error in two-piano score. \( g' \) in fourth chord should be an \( f' \) as in orchestral manuscript.

cue 65, mm. 9–12  Change: Accent pattern should continue in both hands as in previous measures.

cue 65, m. 12  Keep: \textit{mf} and \textit{cresc.} are in orchestral manuscript.
cue 65, m. 15 Change: Errors in two-piano score. $G_\flat$ in fourth dyad should be a $G_\natural$, as in orchestral manuscript. Last dyad $F_\sharp - F$ should be $E_\natural - E$ as in manuscript score and orchestral manuscript.

cue 65, m. 18 Keep: *Con Moto* and *a tempo* are in orchestral manuscript.

cue 65a, m. 1 Keep: *poco a poco accel.* is in orchestral manuscript.
Change: Error in two-piano score. $e_\flat'$ in second chord should be $e_\natural'$ as in manuscript score and orchestral manuscript.

cue 65a, m. 9 Keep: *MENO MOSSO* is in orchestral manuscript.

3 before cue 66 Keep: $f$ in third chord is correct according to orchestral manuscript. Unable to verify other scores as this measure is part of the cuts made.

cue 66, m. 1 Keep: *LARGO* is in orchestral manuscript.
Change: According to orchestral manuscript, $a_\flat'$ instead of $g'$. 

cue 66, m. 2 Change: Move hairpin one measure ahead to be consistent with orchestral manuscript and Daly score. Move $p$ one measure ahead as in Daly score.

cue 66, m. 3 Change: Error in two-piano score. In third chord, $g'$ instead of $f'$ according to orchestral manuscript.

cue 67, m. 1 Change: Add *a tempo* as in manuscript score and orchestral manuscript.

cue 67, m. 4 Keep: *espr.* is in orchestral manuscript.

cue 68, m. 1 Keep: *ALLEGRETTO* is in orchestral manuscript.

cue 68, m. 8 Keep: *ADAGIO* and *espr.* are in orchestral manuscript.

cue 68, m. 10 Keep: *ALLEGRETTO* is in orchestral manuscript.

1 before cue 68a Keep: *rit.* is in orchestral manuscript.

cue 68a, m. 1 Keep: *rubato* is in orchestral manuscript.
cue 68a, m. 3  Keep: *a tempo* is in orchestral manuscript and piano I.
cue 68a, m. 5  Keep: *rubato* is in orchestral manuscript.
cue 68a, m. 7  Keep: *a tempo* is in orchestral manuscript.
1 before 68b  Keep: *p* is in orchestral manuscript.
cue 68c, m. 1  Keep: *DECISO* is in orchestral manuscript.
cue 68c, m. 4  Change: Errors in two-piano score. There should be no accidentals on second chord. Supported by orchestral manuscript.
cue 68c, m. 6  Change: Error in two-piano score. Note should be $b'$ instead of $a_2'$ in second chord. Supported by orchestral manuscript.
cue 68c, m. 7  Change: According to orchestral manuscript and the manuscript score, it looks like the best spelling for the second chord would be $d''- e'- g'- c'- d''$.
cue 68c, m. 10 Change: Error in two-piano score. In second chord, $g_{2''}$ should be $g_{2'''}$. Last chord should have $c_{2'}$ instead of $c_{2'}$. Supported by orchestral manuscript.
cue 68d, m. 5  Keep: *poco rit.* is in orchestral manuscript.
cue 69, m. 1  Keep: *MODERATO CON GRAZIA* is in orchestral manuscript.
cue 69, mm. 5–6  Change: Add crescendo hairpin to m. 5 and *mf* to m. 6 to conform to orchestral manuscript and Daly score.
cue 69, m. 11  Change: Add *pp* to conform to Daly score.
cue 69, m. 13  Keep: *delicato* is in Daly score and is consistent with passage. Keep: *mf* as in orchestral manuscript.
cue 69a, m. 11  Keep: *calando* is in orchestral manuscript.
cue 69a, m. 13  Change: Last note should be $d_{2'}$. Not supported by orchestral manuscript, but is logical.
cue 69a, m. 14  Keep: \textit{mf} and \textit{cresc.} are in orchestral manuscript. 
Change: Add \textit{a tempo} as in orchestral manuscript. This is needed after the \textit{calando} at m. 11.

cue 69b, m. 1  Keep: \textit{GIOCO}SO is in orchestral manuscript.

cue 70, m. 1  Keep: \textit{f} is in Daly score and is logical here.

cue 70, m. 3  Change: Error in two-piano score. First chord should have \textit{b} instead of \textit{c'}. Supported by orchestral manuscript.

cue 72c, mm. 1, 3, 7  Change: Accents should be over first and last notes as with all in this pattern, consistent with orchestral manuscript.

cue 73, m. 3  Change: Add \textit{cresc.} as in Daly.

cue 73, m. 3–4  Keep: No change here. The light pencil notation seems to be an idea for orchestration as these parts show up in the orchestral manuscript.

cue 75, m. 6  Change: Add slur between beams of second and third chords as in manuscript score and in keeping with pattern.
Change: Add tuplet 3 and slur over last three chords.

3 before cue 76  Change: Add slur between top notes of third and fourth chords as in manuscript score and in keeping with pattern.

 cue 76, m. 1  Change: It is important to add another measure here as in the other scores. Cue 76 begins with this added measure. It is puzzling that this was omitted from the two-piano score. Although the extra measure is \( \frac{3}{4} \) in the manuscript score, it is \( \frac{2}{4} \) in the orchestral manuscript and Daly score. Gershwin’s notation is in the Daly score (key: F):

Example 5.6. Solo piano score, cue 76, m. 1
While this notation works well in the orchestral score, as it is played by all the upper woodwinds and strings, on a piano the single line as written seems to generate inadequate musical mass to satisfy the gesture. A suggestion for piano that would more closely approximate the effect in the orchestral version would be to play a glissando with the fingernail double the length of the example above, straight up the white keys with the pedal down:

Example 5.7. Piano I, Cue 76, m. 1, revision

As respecting the composer’s intent is a primary concern here, there is a reluctance to alter his specific indications. However, it is important to remember that it is not known if Gershwin or anyone else ever performed this piece as a two-piano version during his lifetime, so we don’t know what he may have thought of the matter in a performance context. In light of the musical effect produced by the gesture in the orchestral version that met his approval, the performer may agree that this revision reflects the spirit of the gesture if not the precise notation.

- cue 76, m. 1
  Change: Add GRANDIOSO here as it is in the orchestral manuscript and Daly score.

- cue 76, m. 5
  Keep: PRESTO is in orchestral manuscript and Daly score.

- cue 76, mm. 5–11
  Change: Gershwin indicated sustaining the chord in m. 5 through m. 11. Add pedal marking through these measures.
cue 76, m. 10  Change: Add ties from octave in bass clef to octave in next measure.

cue 76, m. 11  Keep: LARGO is in orchestral manuscript.

cue 76, m. 13  Keep: mf is reasonable in context and is in Daly score. Change: Use piu mosso as in orchestral manuscript instead of poco accel.

cue 76, mm. 13–14  Keep: The added notes in pencil should be ignored as they may have been possibilities for the orchestral manuscript that were never used.

cue 76, mm. 13–16  Change: The sound level must be maintained here, so the chords should marked tremolo.

cue 76, m. 14  Change: Add cresc. as in orchestral manuscript.

cue 76, m. 15  Change: riten. as in orchestral manuscript instead of a tempo.

cue 76, m. 16  Change: Add ff as in orchestral manuscript.

last measure  Change: In the orchestral manuscript all the instruments play an accented eighth-note stinger on the downbeat of one. This should be played here with the same chord as the previous measure. This is done in the Daly score and is needed for the proper musical effect.

**Piano II**

cue 2, mm. 5, 7  Change: Gershwin rethought the accent pattern here. In the treble clef, accent only the first and last notes of each measure. Supported by orchestral manuscript and Daly score.

cue 3, m. 1  Keep: VIGOROSO is in the orchestral manuscript and the Daly solo piano score. Move the indication one measure forward as it is misplaced. Cue number should be moved as well.
Keep: GIOCOSON is in the orchestral manuscript and the Daly solo piano score.

Keep: giocoso is the correct term.

Keep: pp is placed in m. 2 in the manuscript score but would be better here.

Change: Error in two-piano score. \( b_7 \) should be \( c' \). Supported by orchestral manuscript and Daly score.

Keep: Although meno is not in the manuscript score, it is in the Daly score and seems reasonable.

Keep: a tempo was used in piano I.

Change: Add \( mf \) and con moto as in piano I. Change: Error in two-piano score. In upper staff, the first note of the beamed 32nds should be \( d \). Supported by the orchestral manuscript and Daly score.

Change: Error in two-piano score and manuscript score. In last chord, \( c' \) should be \( c' \). Supported by the orchestral manuscript and Daly score.

Change: Error in two-piano score. According to orchestral manuscript, \( c' \) should be \( c' \).

Keep: Gershwin added \textit{CON BRIO} to orchestral score. Change: Add \( mf \). It is in manuscript score and is needed for balance with piano I.

Change: Error in two-piano score. The middle voice of the second triad should be \( g \# \) instead of \( g \). Supported by orchestral manuscript and Daly score.

Change: The first chord of each measure should be deleted and replaced with an eighth rest, as in orchestral manuscript and Daly score.

Change: Delete \( ff \) as it is not in manuscript score and doesn’t seem logical here, as melody is in piano I.
cue 22, m. 1
Change: Cue 22 should be one measure earlier to be consistent with orchestral manuscript, orchestral score, and Daly score. Change: *CON FUOCO* was added to orchestral manuscript, so keep in score but make it one measure earlier.

cue 22, m. 1
Change: Error in two-piano score. Notation for bass clef as in manuscript score and as shown in Example 4.7 is correct. Supported by orchestral manuscript and Daly score.

3 before cue 24
Change: Error in two-piano score. Notation for bass clef as in manuscript score and as shown in Example 4.8 is correct. Supported by orchestral manuscript and Daly score.

cue 25, m. 1
Keep: *PIU MOSSO* is in the orchestral manuscript.

cue 26, m. 1
Keep: *CON MOTO* is in piano I.

cue 26, m. 3
Keep: Two-piano score is correct, as in orchestral manuscript.

cue 26, m. 5
Keep: The *pp* is not in the manuscript score but makes sense here to maintain balance with piano I.

cue 26, m. 7
Keep: The notation in the two-piano score corresponds to what is in the orchestral manuscript.

cue 27, m. 1
Change: Orchestral manuscript has *UN POCO PIU AGITATO*.

cue 28, m. 1
Keep: Orchestral manuscript has *TRANQUILLO*.

cue 29, m. 1
Keep: *SUBITO CON BRIO* is in orchestral manuscript.

cue 29, m. 4
Change: Error in two-piano score. Measure should be written as in manuscript score and as shown in Example 4.11. Supported by orchestral manuscript and Daly score.

cue 32, mm. 1–4
Change: Slur notes in treble clef. Supported by orchestral manuscript.

cue 33, m. 4
Change: Error in two-piano score. The first note in the bass clef should be *E♯*. Supported by orchestral manuscript and Daly score.
cue 34, m. 1  
Keep: *VIGOROSO* is in orchestral manuscript.

cue 36, m. 2  
Keep: Second quarter note is consistent with orchestral manuscript.

cue 36, m. 6  
Change: Error in two-piano score. In the treble clef, last note g² is not in the harmony in the orchestral manuscript or the Daly score. In the manuscript score the note is somewhat unclear but looks probable to be a. Since that would fit with the harmony, it is recommended to change g² to a.

cue 38, m. 1  
Keep: *DECISO* is in orchestral manuscript.

cue 38, m. 11  
Keep: *CON FUOCO* is in orchestral manuscript.

cue 40, m. 1  
Change: Gershwin wrote *PIU MODERATO* and *SUBITO SCHERZANDO*.

1 before cue 41  
Change: D should be C. C is used in the orchestral manuscript and the orchestral score and fits with harmony in piano I.

cue 41, m. 1  
Keep: *DECISO* is in orchestral manuscript.

cue 41, mm. 7–8  
Change: Add 8va as it is in the manuscript score and corresponds to orchestral manuscript.

1 before cue 42  
Change: Gershwin used *pochissimo rit.* in orchestral manuscript and it is in the Daly solo piano score as well.

cue 42, m. 1  
Keep: *CALMATO* is in orchestral manuscript.

cue 42, m. 5  
Keep: *Poco Rubato* is in piano I.

cue 42, m. 12  
Keep: *ASSAI MODERATO* is in orchestral manuscript.  
Change: This should be cue 43.

cue 42, m. 16  
Change: Error in two-piano score. e‴ should be e‴′.

2 before cue 44  
Change: Error in two-piano score and manuscript score. e″ should be e‴. Supported by orchestral score and Daly score.
1 before cue 44
Change: Error in two-piano score and manuscript score. $e'$ should be $e\flat'$. Supported by orchestral score and Daly score.

cue 44, m. 1
Change: The $D\flat$ chord in the piano I part of the manuscript score would be better orchestrated to the piano II part. Recommendation is to add half notes $db''-f''-a_b''$ above the $a_b'$ and tie to next measure.

cue 44, m. 3
Keep: *piu mosso e rubato* is in orchestral manuscript. In bass clef, half note chord $F'-c-a$ is not needed as it is in piano I.

cue 45, m. 5
Keep: *ANDANTE MA CON RITMO DECISO* is in orchestral manuscript.

cue 45, m. 10
Change: Gershwin changed his idea for slurs. In the orchestra manuscript and also adopted by Campbell-Watson for the orchestral score, the last four notes are slurred to the $f''$ in the next measure. It is recommended to do the same here.

cue 46, m. 2
Change: Slur as in cue 46, m. 10.

cue 46, m. 5
Keep: *poco rubato* is in orchestral manuscript.
Change: The notation from piano I in the bass clef should be played in the piano II part. See piano I comments. The recommended notation for this measure is as follows:

Example 5.8. Piano II, cue 46, m. 5, revision
cue 46, m. 6  Change: Slur the first six notes together as in orchestral manuscript and orchestral score.

cue 47, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 47, m. 3  Keep: *poco rit.* is in the orchestral manuscript.

cue 47, m. 4  Change: *piu mosso e meno* is in orchestral manuscript. Also, Gershwin wrote the *e meno* over the last part of m. 5. According to the orchestral manuscript, the next to last note should be a *c’#*.

cue 47, m. 5  Change: According to the orchestral manuscript, the first *a’#* should be an *a’*.

cue 48, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 49, m. 3  Keep: *poco meno* is in orchestral manuscript.

2 before cue 50 Keep: *poco accel.* is in orchestral manuscript.

1 before cue 50 Change: In treble clef, second slur goes to *b’y’* instead of *a’y’* according to manuscript score and orchestral manuscript.

cue 50, m.1 Keep: *a tempo* is in orchestral manuscript.

cue 50, m. 5 Keep: *A TEMPO CON MOTO* is in piano I.

cue 51, m. 5 Keep: *DECISO MA LEGATO* is in orchestral manuscript.

1 before cue 52 Keep: There is no basis in either orchestral score that would seem to justify changing the *a* to *g*. It may be an error in the manuscript score.

cue 52, m. 3 Keep: *CON MOTO* and *poco a poco stringendo* are in orchestral manuscript.

cue 53, m. 1 Change: Recommended to put ♯ on *d”’* of last chord of beat three. There is no ♯ in orchestral manuscript, but this may be an error. The Campbell-Watson orchestral score has the note as *d#”’*, and it is logical with the chromatic movement.

cue 53, m. 3 Keep: *poco rit.* is in Daly score.
cue 53, m. 4  Keep: *a tempo* is in orchestral score and Daly score.

cue 54, m. 3  Keep: *poco a poco stringendo e cresc* is as in Daly. In orchestral manuscript, Gershwin wrote *cresc.* *e stringendo*.

cue 54, m. 5  Keep: *agitato* is in orchestral manuscript.
Change: **ff** should be added to measure to conform to orchestral manuscript and Daly score.

cue 54, m. 7  Keep: While Gershwin wrote *Andante Ritenuto* in the orchestral manuscript, the Daly score has *Grandioso*. Also this was adopted by Campbell-Watson for the orchestral score.

cue 54, m. 9  Change: Errors in two-piano score. In upper staff there should be a ∥ on the first $b'''$ and the first $d'''$.

1 before cue 55  Change: Error in two-piano score. Add a $#$ to the first $f'$ in the upper staff. Add a $*$ to the first note in bass clef for consistency with treble clef.

cue 55, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 56, m. 4  Keep: *calmato* is in orchestral score.

cue 57, m. 1  Keep: *ALLEGRO* is in orchestral manuscript. *CON ANIMA*, while not in orchestral manuscript, is in Daly score.

cue 57, mm. 5–10  Keep: Hairpins are in orchestral manuscript.

cue 61, m. 1  Keep: *a tempo* is in orchestral manuscript.

cue 61, m. 9–10  Change: In bass clef, it should be *G* instead of *A* in second and fourth dyads of each measure as in manuscript score. Supported by orchestral manuscript.

2 before cue 63  Keep: *poco rit.* is consistent with orchestral manuscript and orchestral score.

cue 63, m. 1  Keep: *a tempo* is in orchestral manuscript.
cue 63, m. 3  Keep: In treble clef, the $a'$ in second dyad appears to match harmonies in the orchestral manuscript and Daly score.

cue 63, m. 4  Keep: The harmonies in the orchestral manuscript and orchestral score suggest keeping as written.

cue 63, m. 8  Change: Error in two-piano score. In treble clef, last chord should have $c\sharp'$ instead of $c\flat'$. Supported by orchestral manuscript.

cue 63, m. 9  Keep: This is an omission from manuscript score. There should be a $\uparrow$ on $e$ in beat three. Supported by orchestral manuscript.

cue 64, m. 1  Change: Omission from two-piano score. In bass clef, eighth notes $a$ and $b$ should be written along with the $F\flat$ and $d\flat$ in beat one. Supported by orchestral manuscript and Daly score.

cue 64, m. 4  Change: rall. may be more accurate, as in Daly score and in orchestral manuscript, although marked out by what looks like Walter Damrosch’s pencil. Campbell-Watson used poco a poco rall. in orchestral score.

cue 65, m. 11 Keep: Correct as written. It should be a D octave.

cue 65, m. 18 Keep: Con Moto and a tempo are in orchestral manuscript. Lower staff notation not needed. It was an idea for the orchestral score.

cue 65, m. 20 Keep: Notation as written in two-piano score matches orchestral score.

cue 65a, m. 1  Keep: poco a poco accel. is in orchestral manuscript.

cue 65a, m. 6  Change: Error in two-piano score and manuscript score. Eighth note $g''$ both times should be $f''$. Confirmed by orchestral manuscript.

cue 65a, m. 9  Keep: MENO MOSSO is in orchestral manuscript.
cue 66, m. 1  Keep: *LARGO* is in orchestral manuscript. Change: Top note in last chord should be $f''$. Supported by orchestral manuscript and Daly score.

cue 66, m. 2  Change: $b_2$ should be an eighth note with an added eighth note rest to conform to orchestral manuscript and Daly score.

cue 67, m. 1  Change: Add *a tempo* as in manuscript score and orchestral manuscript.

cue 67, mm. 5–6  Change: $c'$, $g'$, and $c''$ of m. 5 should be tied to m. 6, and $e'$ of m. 5 should be slurred to $f'$ of m. 6. Supported by orchestral manuscript and Daly score.

cue 68, m. 1  Keep: *ALLEGRO* is in orchestral manuscript.

cue 68, mm. 3–4  Keep: *8va* not needed. Register as written conforms to orchestral manuscript and Daly score.

cue 68, m. 8  Keep: *ADAGIO* is in orchestral manuscript.

cue 68, m. 10  Keep: *ALLEGRO* is in orchestral manuscript.

cue 68a, m. 1  Keep: *rubato* is in orchestral manuscript.

cue 68a, m. 5  Keep: *rubato* is in orchestral manuscript.

cue 68a, m. 7  Keep: *a tempo* is in orchestral manuscript.

cue 68c, m. 1  Keep: *DECISO* is in orchestral manuscript.

cue 68d, mm. 1–2  Change: *8va* should be over notes of m. 1 and beat one of m. 2 as in manuscript score and supported by orchestral manuscript. This would be more in character with the gesture.

cue 68d, m. 5  Keep: *poco rit.* is in orchestral manuscript.

cue 69, m. 1  Keep: *MODERATO CON GRAZIA* is in orchestral manuscript.
cue 69, m. 13  
Keep: *delicato* is in Daly score and is consistent with passage.

cue 69a, m. 11  
Keep: *calando* is in orchestral manuscript.

cue 69b, m. 1  
Keep: *GIOCOsO* is in orchestral manuscript.

1 before cue 72c  
Keep: It seems to make more sense to keep the measure as written in two-piano score. As the manuscript score is not clear—considering the extra beats in the measure—and the measure was deleted in the orchestral manuscript and Daly score, it could not be confirmed either way.

cue 72c, m. 5  
Change: In bass clef, add octave eighth note A above Aₐ to conform to manuscript score.

1 before cue 73  
Change: In bass clef, delete last octave Fₙ-fₙ and add sixteenth note octaves Aₐ-ₐ and Bₐ-Bₐ instead to conform to all other scores.

cue 74, m. 4  
Keep: Probably an oversight in the manuscript score, it seems to be more logical to maintain bass note pattern in this measure and change with the change in melodic character at m. 5.

cue 74, m. 5  
Change: Although a minor point, slurring of all voices in chord was recommended earlier for all instances of these. Gershwin is not consistent, but it would follow Daly’s choice.

cue 75, m. 1  
Keep: Makes more sense as written in two-piano score and conforms to Daly score.

cue 75, m. 5  
Change: Add sixteenth notes e‴ and f‴ above f‴ as second chord. This would conform to manuscript score and Daly score.

cue 75, mm. 8–9  
Keep: In manuscript score there seems to be a combination of piano writing and notation for the orchestral score. The measure as written in the two-piano score is more logical and is supported by Daly’s score.
cue 75, m. 9

Change: Another measure should be added here after m. 9. Cue 76 should begin with this added measure. See the comments earlier in this chapter regarding this in piano I. In the piano II part it is recommended to make the extra measure a measure of rest.

cue 75, m. 13 (cue 76, m. 5) 49

Change: This is an important omission in the two-piano score. The figure in the manuscript score should be written here. It corresponds to all the other scores. See example 4.14.

cue 75, mm. 16–17

Change: It is recommended to hold the chord in the left hand as long as possible in these measures. Tie the chord in m. 16 to a dotted quarter chord in m. 17.

cue 75, m. 20

Keep: LARGO is in orchestral manuscript.

cue 75, m. 22

Change: Use piu mosso as in orchestral manuscript instead of poco accel.

cue 75, m. 23

Change: Add cresc. as in orchestral manuscript.

cue 75, m. 24

Change: Change: riten. as in orchestral manuscript instead of a tempo.

last measure

Change: In the orchestral manuscript all the instruments play an accented eighth-note stinger on the downbeat of one. This should be played here with the same chord as the previous measure. This is done in the Daly score and is needed for the proper musical effect.

49 as in orchestral score. In piano I cue 76 begins one measure later. 

92
Score Length: The Cuts

From the writing of the two-piano manuscript to the orchestral manuscript to the initial performance of the orchestral version, Gershwin made several cuts in the piece. All the original measures in the two-piano manuscript are preserved in the published two-piano score. In writing the orchestral manuscript, one cut of twenty-one measures was made from the two-piano manuscript. After the orchestral manuscript was completed, there were an additional four cuts made. It is not clear if all of these were Gershwin’s ideas or if they may have been suggested by his friend William Daly or Walter Damrosch. It seems plausible that either could have, as Daly worked closely with Gershwin, and certainly Damrosch, as the conductor for the first performance by the New York Philharmonic, would have been in a position to discuss the matter with Gershwin. In fact, Damrosch’s hand is in the orchestral manuscript, as is Daly’s who made some notes and suggestions in the score.\footnote{Gershwin, Facsimile Edition, 5.} In any event, Gershwin undoubtedly approved of all the final cuts, as they became the standard performance version.

The cuts made to An American in Paris after writing the two-piano manuscript are shown on the next page in figure 5.1:
<table>
<thead>
<tr>
<th>Cut</th>
<th>Orchestra Manuscript</th>
<th>Two-Piano Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>cue 65, m. 9 to cue 69 33 measures</td>
<td>cue 65, m. 9 to cue 66 33 measures</td>
</tr>
<tr>
<td>2</td>
<td>cue 72 to cue 74, m. 7 37 measures</td>
<td>cue 68, m. 10 to cue 69 37 measures</td>
</tr>
<tr>
<td>3</td>
<td>cue 75, m. 16 to cue 79 27 measures (^1)</td>
<td>cue 69a to cue 70 25 measures</td>
</tr>
<tr>
<td>4</td>
<td>cue 80, m. 9 to cue 81, m.6 7 measures</td>
<td>cue 71, m. 9 to cue 72 7 measures</td>
</tr>
<tr>
<td>Total</td>
<td>104 measures</td>
<td>123 measures</td>
</tr>
</tbody>
</table>

\(^1\) Cue 76, mm. 9–10 are not in the two-piano score.

Figure 5.1. Score cuts

Cut 1, of twenty-one measures, was made from section A’ and contains motives from main themes 1 and 2, and the taxi horn motive. \(^51\) This is a section that is building the anticipation of the final return of main theme 1 at cue 74 and Gershwin must have felt quite sure that this needed to be more concise, as it was decided before writing the orchestral manuscript. After the orchestral manuscript was written, the other cuts were marked in the score. Cut 2, of thirty-three measures, is from division 6 (second blues) of section B; cut 3—thirty-seven measures—is from section A’, as are cuts 4 and 5, of 25 and 7 measures respectively.

\(^51\) This discussion refers to the two-piano score.
The effect of the cuts is to condense the material in the latter part of the piece, making it a leaner form with more tightly integrated themes. For example, cut 3 removes a lot of material that is basically transitional in nature, connecting the “second blues” (division 6) to section A’. It leaves a short but effective transition (division 6a) that was described earlier as the structural pivot for the recapitulation of main theme 1.

When performing the two-piano version, the decision must be made as to what cuts, if any, should be made. The published two-piano score contains all the original measures from the manuscript score with the cuts noted with brackets, so it is easy to see where they are. Considering that Gershwin made the cuts in the orchestral manuscript, the composer must have felt that they improved the piece. While it is certainly interesting to hear the excised material, and it is of undeniable historical value, the final version after the cuts should be given strong consideration because of its more coherent formal design and, more importantly, its sanction by the composer.
Chapter 6

Performance Considerations

The process of developing a musical performance strategy involves a synthesis of various elements. Among those is the information we receive from the composer in the form of the musical score and our interpretation of it, including determining not only what the composer said, but also what was meant. For example, if our modern piano is substantially different from the one the composer used, it may become necessary to alter the score’s pedaling indications to reflect what the composer was hearing. Or, if the score was written with a completely different instrument in mind, we must decide how to achieve a similar musical effect with the instrument we are using. We must also consider other factors such as the physical capabilities of our instrument and our own technique, artistic vision, and musical philosophy.

In the case of *An American in Paris*, the published two-piano score was adapted from the two-piano manuscript, which we know was written as a guide for the preparation of the orchestral manuscript score. The extent, if any, of Gershwin’s intention to use the two-piano manuscript as a basis for actually performing the piece with two pianos is unknown. Performing the piece exactly as written in the two-piano score or manuscript may be of historical interest, but as pianists we must also consider other factors as well. Therefore, it seems reasonable to make judicious changes to the score if
necessary to better accommodate our development of a coherent performance strategy. The recommendations presented here are not meant to suggest a distortion or appropriation of Gershwin’s work, but rather are offered as a means of developing a more valid realization of the composer’s musical intent within the context of viable performance practice.

**Various Suggestions**

A few more specific score recommendations can be made from the viewpoint of the performer. One distinctive sound in the piece is the taxi horn motive. In the orchestral score Gershwin specified real taxi horns, which were in fact used in the Nathaniel Shilkret Victor Recording in 1929. On the piano the effect is lost by just playing the single notes as written in the score. A way to imitate the sound of taxi horns, considering the limitations of the piano, would be to add another note to the figure, a half step lower, which makes it more of a honking sound. This can be used every time with the motive and is shown in the following, example 6.1(key: F):
Reinforcing some of the passages by using octaves instead of single notes, as written, should be considered. Many of these parts were played by several instruments in the orchestral version and doubling the piano notation can improve the texture. For example, in the piano I part at cue 7, mm. 5–8, the upper line can be played as octaves. This not only reinforces the line but also leads well to the existing octave notation in the next measures, shown in example 6.2:

Example 6.2. Piano I, cue 7, m. 5–cue 8, m. 1, revision

One thing pianists need to consider is the issue of sound decay and how it relates to the music. Whenever the sound needs to be sustained it may become necessary to alter the score accordingly. For example, at cue 45, mm. 3–4 in both piano parts, the tied half notes would decay prematurely if played as written. The use of tremolo to sustain through these measures helps to lead into the beginning of the blues section.

52 Both these examples can be heard in the Labèque recording.
At 1 before cue 60 in piano II there is a dissonant note in the bass clef pattern (g♯) that adds an interesting quality to the passage. However, it may be more effective if not given too much emphasis. The sound can become overbearing if it is too loud.

In the piano I part at cue 22, mm. 1 and 3, there are tuplet 10 figures written in the right hand. These are best played as glissandos.

**Style and Rhythm**

A familiarity with Gershwin’s music in general is a good starting point for understanding the style of *An American in Paris*. At the time it was written, the piece was termed “jazz,” although it would not be characterized as such by today’s definition. It is sometimes called “jazz influenced,” in part due to its syncopated rhythms, suggested “blue” note melodic characteristics, and its open-voiced extended tertian harmonic structure that is often associated with jazz music. It is recommended to listen to Gershwin recordings of the era for an idea of how to approach the music. Gershwin’s style is a vibrant, rhythmically infused, and often percussive style that is fully evident in *An American in Paris*, and sometimes lost in modern recordings.

When studying the piece, it may be helpful to think about Gershwin’s program in order to develop a performance approach. For example, the opening measures signify walking down a busy street in Paris and taking in all the sights and sounds. The feel must be bright and jaunty, reflecting that scene. It is important to note the staccato and tenuto markings which accurately indicate the articulation needed. Make sure to use very little
pedal, if at all, so the separation of the notes is not compromised. This is especially important in the four note sixteenth figure (see example 6.4).

The overall articulations are well marked in the score and especially reflect Gershwin’s focus on rhythm as evidenced by his extensive use of accent marks defining the syncopations. A good example of this is the rhythmic chord passage at cue 65, as shown in example 6.3:

Example 6.3. Two-piano score, piano I, cue 65, mm. 1–4

In contrast, there are sections where legato is important. At cue 23 in piano II and cue 24 in piano I, there are quarter note chordal phrases that need to sound smooth and unbroken. In this case, careful use of the pedal along with finger legato will help this effect.

The melody in the blues section (main theme 3) should sound improvisational. The addition of “blue” notes and grace note pickups add greatly to the character; Gershwin added a few grace notes, but the performer’s own style to a degree can come into play here to enhance this section. Three chromatic grace notes leading up to the first
note $f''$ of the blues melody at cue 45, m. 9 (piano II) is very effective. Of course, rubato is necessary to play in a convincing blues style as well.

The melody of theme 4 (the “meeting friend” theme) should be played very closely to what is written. A common inclination is to “swing” the eighth notes, as is typical for jazz players. When a jazz chart is written with an eighth note pattern it is understood that the notes should swing and it is understandable that that might be inferred here, but it is likely that Gershwin intended the melody to be played relatively “straight.” That is not to mean rigid or mechanical, as the melody should still be somewhat flexible, just not in the swing style. The feel Gershwin had in mind is probably exemplified by the trumpet solo in the Shilkret Victor recording in which Gershwin played celesta.\(^{53}\)

**Balance and Dynamics**

The issue of balance between the two pianos is important to consider. The piece can have a certain texture in one piano part that may overwhelm the melody in the other part if one is not careful. Although dynamic markings are in the score and do offer direction, additional indications should be made by the performers during rehearsal. This is somewhat subjective, based on the instruments and playing styles of the pianists. It is also essential to be listening to the overall balance during the performance as well and adjusting accordingly. An example in the score that switches the texture and melody between the pianos is again the “Calmato” section, from cue 23 to cue 25. At cue 23 the single note melody is in the piano I part, with a thick quarter note chord texture played by

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\(^{53}\) The trumpet solo is at 11:24 in the recording.
piano II. It is important for the chord texture not to overwhelm the delicate one-note melody. At cue 24 the parts are reversed, so it is necessary for the pianos to be able to switch parts and maintain the same balance.

The two-piano score is generally well marked with dynamic indications, especially in the piano I part. The markings in the score are a combination of those from the two-piano manuscript and also the orchestral score. However, note that not all markings are consistent between the two piano parts. This is probably because the two-piano score was taken from the manuscript score, which had the systems of the two piano parts together on the same page. Many of the dynamic markings intended for both parts were written only in the piano I part. When the parts were separated for the published two-piano score, all the dynamic markings were not transferred to the piano II part. An example of this is that, in the piano II score, there are no dynamic markings at all in the last five pages.

The piece has a wide range of dynamics and it is important to reflect that in performance. A careful attention to the proper dynamic levels and balance between the pianos helps to give the impression of two separate instruments and their interplay with each other, rather than a homogeneous wash of keyboard sound.

**Fingerings**

Gershwin made some fingering indications in the manuscript score, but they don’t appear to be especially useful. The pianist may wish to look at some of his markings as shown in chapter 4 while studying the piece, but since fingerings are largely a personal
issue, each performer should decide what works for them as individuals, as everyone’s hand is different. Having said that, examples will be offered here that may be helpful to consider. The sixteenth note figure in the walking theme (theme 1) that opens the piece must be played with a very even rhythm each time it occurs. Gershwin had written 3 above the first and fourth notes of the figure, but didn’t show how he fingered the other notes. The following suggestion may be useful, as shown in example 6.4:

Example 6.4. Two-piano score, piano I, m. 6–cue 1, m. 1, fingering

The important thing is to find a method of alternating fingers in order to be able to play the fast repetitions of single notes with any degree of consistency. Another fingering may be a better choice a few measures later, shown in example 6.5:
There are several different variations on this rhythmic motive, but all the fingerings can be approached in the same manner.

**Hand Distribution**

There are opportunities for hand redistribution that will make certain passages much easier to play. At cue 37 in piano I, the stem-up chords in the lower staff can be split between the hands. One measure before cue 51 in piano I, the bottom note of the last chord in the upper staff can be played by the left hand. At cue 48, piano II is playing the blues theme and piano I has an elegant counterpoint line in the bass clef along with some bass octaves that appear problematic to reach. Dividing the line between the hands in the following way can actually make it quite easy to play it smoothly, as shown in example 6.6:
The bass clef of the next measure can all be played with the left hand, but the following measure can benefit from redistribution again, as shown in example 6.7:

Of course it is important to remember to voice the line properly as the hands change, maintaining a smooth, unbroken melody line.
Chapter 7

Conclusion

George Gershwin’s *An American in Paris* is an important part of the orchestral concert repertory and its two-piano version has provided pianists a way of performing the piece as well. Although the published two-piano score was adapted from the holograph two-piano manuscript, a number of questions and problems become evident when the piece is being studied for performance.

The main purpose of this paper was to give pianists a resource—by means of a critical study guide—to help them understand the music, determine the intent of the composer, and to help them make performance decisions based on this analysis. Another purpose was to allow other musicians and scholars interested in Gershwin’s music a way of determining what is actually in the composer’s two-piano manuscript if they are not able to visit the Library of Congress to study the score.

The research method used in this paper examined the published two-piano score in comparison with the original unpublished two-piano manuscript and other published versions in order to make critical score recommendations. Scores that were in the composer’s own hand or had his sanction were given more credibility. In some instances, recommendations were made based on musical experience and logic, acknowledging that in some cases errors in the two-piano manuscript were simply copied into the published
two-piano score. However, in most instances of discrepancies a reasonable recommendation could be made with at least two supporting sources among the original two-piano manuscript, the William Daly solo piano score, the holograph orchestral manuscript, and the standard orchestral score edited by F. Campbell-Watson.

While recognizing the historical value of the two-piano score in its uncut version, the structural analysis of the piece provided evidence of a more coherent formal design in the final cut version that the composer himself evidently approved in the orchestral score. For this reason a recommendation was made to seriously consider making the cuts to the two-piano score.

For the pianist, performance recommendations included some additional changes to the score that were intended to be reasonable in a performance setting. Considering that the piece was probably never performed as a two-piano version during Gershwin’s lifetime, the composer’s views on the matter as it related to the two-piano manuscript may not have been addressed. Therefore, the changes were offered as a practical solution for pianists while striving to honor the basic intent of the composer.

It is hoped that this study of *An American in Paris* was helpful in providing a greater measure of understanding of the work, including its history and musical context, and that the analysis and recommendations presented here will be of some value to musicians and scholars in their study of this important piece of American music.


**Discography**


Appendix A: Title Page of Orchestral Manuscript

"An American in Paris."

A Tone Poem
for
Orchestra.

Composed and Orchestrated
by,

George Gershwin.

Began early in 1928.
Finished November 18, 1928.

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Appendix B: Deems Taylor Commentary

The first performance of George Gershwin's orchestral Tone Poem, "An American in Paris," took place at Carnegie Hall, December 15, 1928 by the Philharmonic Symphony Society of New York, under the baton of Walter Damrosch. The unusual program commentary prepared for the occasion by Deems Taylor is so closely wedded to the work itself that we quote it:

"You are to imagine an American, visiting Paris, swinging down the Champs-Elysees on a mild, sunny morning in May or June. Being what he is, he starts with preliminaries, and is off at full speed at once, to the tune of The First Walking Theme, a straightforward, diatonic air, designed to convey an impression of Gallic freedom and gaiety.

Our American's ears being open, as well as his eyes, he notes with pleasure the sounds of the city. French taxis seem to amuse him particularly, a fact that the orchestra points out in a brief episode introducing four Parisian taxi horns. These have a special theme allotted to them (the driver, possibly?) which is announced by the strings whenever they appear in the score.

Having safely eluded the taxis, our American apparently passes the open door of a café, where, if one is to believe the trombones, La Sorellina is still popular. Embellished by this reminder of the gay nineteen-hundreds, he resumes his stroll through the medium of the Second Walking Theme, which is announced by the clarinet in French with a strong American accent.

Both themes are now dressed at some length by the instruments, until our tourist happens to pass something. The composer thought it might be a church, while the commentator held out for the Grand Palais—where the Salon holds forth. At all events, our hero does not go in. Instead, as revealed by the English horn, he respectfully slackens his pace until he is safely past.

At this point, the American's itinerary becomes somewhat obscured. It may be that he continues on down the Champs-Elysees; it may be that he has turned off—it is possible that the composer retains an open mind on the subject. However, since what immediately ensues is technically known as a bridge passage, one is reasonably justified in assuming that the Gershwin pen, guided by an unseen hand, has perpetrated a musical pun, and that when the Third Walking Theme makes its eventual appearance, our American has crossed the Seine, and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors. Speaking American with a French intonation, as befits that region of the city where so many Americans foregather. "Walking" may be a misnomer, for despite its vitality the theme is slightly sedentary in character, and becomes progressively more so. Indeed, the end of this section of the work is couched in terms so unmistakably, albeit pleasantly, blurred, as to suggest that the American is on the terrace of a café, exploring the mysteries of an Annie de Loza.

And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in soprano register) and addresses him in the most charming broken English; and his response is inaudible—or at least unintelligible—repeats the refrain. The one-sided conversation continues for some little time.

Of course, one hastens to add, it is possible that a grave injustice is being done to both author and protagonist, and that the whole episode is simply a musical transition. The latter interpretation may well be true, for otherwise it is difficult to believe that ensues; our hero becomes homesick. He has the blues; and if the behavior of the orchestra be any criterion, he has them thoroughly. He realizes suddenly, overwhelmingly, that he does not belong to this place, that he is the most wretched creature in all the world, a foreigner. The cool, blue Paris sky, the distant upward sweep of the Eiffel Tower, the bookstalls on the quay, the pattern of horsechestnut leaves on the white, sun-bleached street—what avail all this alien beauty? He is no Baudelaire, longing to be "anywhere out of the world". The world is just what he longs for, the world that he knows best: a world less lovely—sentimental and a little vulgar perhaps—but for all that, home.

However, nostalgia is not a fatal disease—nor, in this instance, of overlong duration. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a companion; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins.

For the moment, Paris is no more; and a jubilant, gypsy, wise-cracking orchestra proceeds to demonstrate at some length that it's always fair weather when two Americans get together, no matter where. Walking Theme number two enters soon thereafter, enthusiastically abetted by number three. Paris isn't such a bad place after all: as a matter of fact, it's a grand place! Nice people, nothing to do till tomorrow. The blues return, but mitigated by the Second Walking Theme—a happy reminiscence rather than a homesick yearning—and the orchestra, in a rousing finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris!"

The Publisher

Appendix C: First Page of Two-Piano Manuscript

George and Ira Gershwin Collection, Library of Congress
Appendix D: Blues Theme Sketch \(^{57}\)

\(^{57}\) Ibid.
Appendix E: “Old World Wanderings” Sketch 58

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58 Ibid.
Appendix F: Program Idea Sketch

59 Ibid.
Appendix G: “Drunk” Sketch \(^{60}\)

\(^{60}\) Ibid.
Appendix H: Publisher Permission Letter

October 7, 2010
Joseph Van Dyke
The Ohio State University

Re: An American in Paris (1208044) – Doctoral Dissertation

Dear Joseph,

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