



The

George and Ira Gershwin Critical Edition

Volumes Overview

SERIES I

WORKS FOR ORCHESTRA

- I/1 An American in Paris (1928)
[Mark Clague]
- I/2 Cuban Overture (1932)
- I/3 Suite from Porgy and Bess
("Catfish Row," 1935–36)

SERIES II

WORKS FOR PIANO AND BAND / ORCHESTRA

- II/1a Rhapsody in Blue for Piano and Jazz Band (orch. Ferde Grofé, 1924)
[Ryan Bañagale]
- II/1b Rhapsody in Blue for Piano and Orchestra (orch. Ferde Grofé, 1926)
[Jessica Getman]
- II/2 Concerto in F for Piano and Orchestra (1925) [Tim Freeze]
- II/3 Second Rhapsody for Piano and Orchestra (1931) [James Wierzbicki]
- II/4 "I Got Rhythm" — Variations for Piano and Orchestra (1934)

SERIES III

PIANO AND CHAMBER MUSIC

- III/1 Lullaby for String Quartet (1919/20)
[Susan Neimoyer]
- III/2 Preludes for Piano (1927)
- III/3 George Gershwin's Song Book (1932)

SERIES IV

OPERAS

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(1922, lyr. Buddy DeSylva)
- IV/2 Porgy and Bess (1935, with DuBose and Dorothy Heyward) [Wayne D. Shirley]

SERIES V

STAGE SHOWS

- V/1 Half Past Eight
(1918, lyr. Edward B. Perkins)
- V/2 La-La-Lucille! (1919, lyr. Arthur Jackson and Buddy DeSylva)
- V/3 Morris Gest's Midnight Whirl
(1919, lyr. Buddy DeSylva)
- V/4 George White's Scandals of 1920
(lyr. Arthur Jackson)
- V/5 A Dangerous Maid (1921)
- V/6 George White's Scandals of 1921
(lyr. Arthur Jackson)
- V/7 Two Little Girls in Blue (1921, comp. Paul Lannin and Vincent Youmans)
- V/8 George White's Scandals of 1922
(lyr. Buddy DeSylva, E. Ray Goetz, and Arthur Francis)
- V/9 Our Nell (1922, lyr. Brian Hooker)

V/10 The Rainbow (1923, lyr. Clifford Grey)

V/11 George White's Scandals of 1923 (lyr. Buddy DeSylva)

V/12 Sweet Little Devil (1924, lyr. Buddy DeSylva)

V/13 George White's Scandals of 1924 (lyr. Buddy DeSylva and Ballard MacDonald)

V/14 Primrose (1924, lyr. Ira Gershwin and Desmond Carter)

V/15 Lady, Be Good (1924)

V/16 Tell Me More (1925, lyr. Ira Gershwin and Buddy DeSylva) [Bradley Martin]

V/17 Tip-Toes (1925)

V/18 Song of the Flame (1925, comp. George Gershwin and Herbert Stothart, lyr. Otto Harbach and Oscar Hammerstein II)

V/19 Oh, Kay! (1926)

V/20 Strike Up the Band (First Version, 1927)

V/21 Funny Face (1927)

V/22 Rosalie (1928, comp. George Gershwin and Sigmund Romberg, lyr. Ira Gershwin and P.G. Wodehouse)

V/23 Treasure Girl (1928)

V/24 Show Girl (1929, lyr. Ira Gershwin and Gus Kahn)

V/25 Strike Up the Band (Second Version, 1930)

V/26 Girl Crazy (1930)

V/27 Of Thee I Sing (1931)

V/28 Pardon my English (1933)

V/29 Let 'Em Eat Cake (1933)

V/30 Ziegfeld Follies (1936, comp. Vernon Duke, lyr. Ira Gershwin and David Freedman)

V/31 Park Avenue (1946, comp. Arthur Schwartz)

SERIES VI

SONGS

SERIES VII

FILM MUSIC

VII/1 Delicious (1931)

VII/2 Shall We Dance (1937)

VII/3 A Damsel in Distress (1937)

VII/4 Cover Girl (1944, comp. Jerome Kern, lyr. Ira Gershwin, E.Y. Harburg, Fred Leib)

VII/5 The Barkleys of Broadway (1949, comp. Harry Warren)

VII/6 A Star is Born (1954, comp. Harold Arlen)

SERIES VIII

MISCELLANY

VIII/1 The Piano Rolls (1916)

VIII/2 Ira Gershwin's 1928 Travel Journal [Michael Owen]

SERIES IX

THE NOTEBOOKS

SUBSCRIPTION

The edition can be purchased as a complete subscription. All volumes are also available individually, without subscription, at retail prices. The subscription obliges the subscriber to purchase all volumes as appropriate. The reduced subscription rate is approximately -15 % (rounded). There will be 2-3 volumes published annually.

INITIAL VOLUMES, RETAIL PRICES

2023: GIGE 2101 **Rhapsody in Blue**
(Jazz Band Version, full score)
116 pages \$ 165 / € 149 / £ 129

2023: GIGE 2102 **Rhapsody in Blue**
(Jazz Band Version,
reduction for two pianos)
124 pages \$ 139 / € 129 / £ 109

2023: GIGE 8201 **The Gershwins Abroad,
a 1928 Notebook by Ira Gershwin**
248 pages \$ 52 / € 49 / £ 42

2024: GIGE 1102 **An American in Paris**
(full score)
192 pages \$ 275 / € 249 / £ 215

FORMATS

27.1 x 37.5 cm | 10.7 x 14.8 in (scores)

23.1 x 30.3 cm | 9.1 x 11.9 in

(piano reductions, songs etc.)

17.0 x 24.0 cm | 6.7 x 9.4 in (books)

BINDING

Embossed library cardboard

PAPER

High quality paper for printing music,
wood-free

Introduction

The Gershwin Critical Edition will be the first-ever scholarly edition of the music and lyrics of George and Ira Gershwin. It will give conductors, musicians, performers, scholars, and audiences greater insight into the Gershwins' original material and, in many cases, offer the first performance materials to accurately reflect the creators' vision. In addition to *Porgy and Bess*, famous works to be included in the scholarly review include George Gershwin's *Rhapsody in Blue*, *An American in Paris*, *Concerto in F*, and *Cuban Overture*, along with the scores that the brothers wrote together for more than two dozen Broadway and Hollywood musicals, resulting in some of the most recognizable and beloved songs in American music history. Among the dozens of immensely popular songs they crafted together were *I Got Rhythm*, *'S Wonderful*, *Embraceable You*, *Funny Face*, *They Can't Take That Away From Me*, and *Love is Here to Stay*, just to name a few. The expression of Ira Gershwin's brilliant and witty style will be, among other writings, the travel diary *The Gershwins Abroad, or: Four Americans in Paris (and several other cities)*, a 1928 Notebook.

A critical edition combines the best of historical research with the best of editorial accuracy and tradition to produce an edition that represents the authors' work in as definitive a form as possible. It differs from a standard edition or anthology mainly because the critical edition explains the choices made in its creation. Standard editions present a text but fail to explain the many and inevitable decisions made by editors.

The Gershwins' music requires careful editing as it combines classical music, jazz, blues and popular song—artistic traditions with very different conventions of musical notation. In an art form like jazz, which is based on improvisation, notation in transcription is often done after the performance or the playing of the notes. A notated solo by bebop saxophonist Charlie Parker, for instance, would be recognized by his trademark phrases and musical gestures, but it would be the creation of a transcriptionist, rather than the composer. Portions of the solo piano part of George Gershwin's *Rhapsody in Blue* are not present in the original manuscript sources.

In the case of George Gershwin, who often composed quickly and created versions for a variety of ensembles and contexts, current published editions contain numerous errors of notes and even inconsistencies in the numbers of measures. Scholars will determine precisely what should be included on the page to best represent the creators' work.

The Critical Edition is a partnership with performers, orchestras and conductors to produce editions that are both scholarly and suitable for use in concert halls and theatres. Rehearsal performances with professional ensembles are an important part of our editorial process.

“Traditional musical scores are highly precise and prescriptive. Yet as a composer, George Gershwin sometimes presents a framework that gave performers room for invention. To determine the exact notation for his work always requires detailed research, as well as musically sensitive interpretation.”

— Mark Clague, editor-in-chief of the
George and Ira Gershwin Critical Edition

DIGITAL RESOURCES

Further information about the individual volumes may be found at
<http://www.smtd.umich.edu/ami/ge>



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a 1928 Notebook

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Ira Gershwin

born Israel Gershovitz on December 6, 1896, and passing away on August 17, 1983, was an American lyricist, famous for his collaboration with his younger brother, composer George Gershwin. Together, they created some of the most iconic and enduring songs in the history of American music, particularly during the early to mid-20th century.

Ira's fame primarily stems from his contributions to the world of musical theater, film, and popular music. He wrote the lyrics for numerous hit songs and Broadway musicals, often in partnership with his brother George. Some of their most famous collaborations

include the opera *Porgy and Bess* (with DuBose and Dorothy Heyward), the musical *Girl Crazy*, the film *Shall We Dance*, the musical *Lady Be Good!*, as well as the musical *Funny Face*. For *Of Thee I Sing*, Ira was awarded the Pulitzer Prize in 1932.

Ira's witty and sophisticated lyrics, often exploring themes of love, romance, and the human experience, have left an indelible mark on the American songbook. His work continues to be celebrated and performed by artists of all generations, contributing to the enduring legacy of the Gershwin brothers in the realm of music and entertainment.



Rhapsody in Blue

FOR JAZZ BAND AND PIANO.

George
Jan 7, 1924



Rhapsody in Blue: George Gershwin's short-score manuscript and the full score (original orchestration by Ferde Grofé) of the George and Ira Gershwin Critical Edition (Volume GIGE 2101)

The George and Ira Gershwin Critical Edition

RHAPSODY IN BLUE

for Solo Piano and Jazz Band (1924)

Composed by George Gershwin
Orchestrated by Ferde Grofé

Edited by Ryan Raul Bahagale

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George Gershwin

born Jacob Gershovitz on September 26, 1898, and passing away on July 11, 1937, achieved fame as a composer and pianist who significantly shaped American classical music in the 20th century, distinctively combining it with popular music.

He was a prominent figure during the early 20th century and is known for blending elements of classical music with jazz and popular music styles, creating a unique and influential sound.

Some of the key reasons for George's fame include *Rhapsody*

in Blue, *Porgy and Bess*, numerous Broadway musicals, *An American in Paris*, *Concerto in F*, and other classical works, as well as film music.

George's innovative approach to music and his ability to blend different genres and styles have left a lasting impact on the musical landscape. His compositions are celebrated for their creativity, complexity, and ability to appeal to a wide audience, making him a pivotal figure in American music history.



5 Facts about the Edition

A project of the University of Michigan in cooperation with the Estate of George Gershwin and the Ira and Leonore Gershwin Trusts

The first scholarly edition of the works of George Gershwin and Ira Gershwin will consist of more than 60 volumes

The first volumes – full score and piano reduction of *Rhapsody in Blue* (Jazz Band Version) – have been issued in August 2023.

Critical reports are included in each volume; text comparisons and annotated collections of documents will be available digitally.

New performance material based on the musical volumes of the edition is available for hire and performance.

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