

George Gershwin

"I GOT RHYTHM"

VARIATIONS

FOR PIANO AND ORCHESTRA

Based on a work by
GEORGE GERSHWIN and IRA GERSHWIN

Transcribed for
TWO PIANOS
FOUR HANDS
By George Gershwin

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"I GOT RHYTHM"

VARIATIONS

For Piano and Orchestra

GEORGE GERSHWIN

Based on a work by
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Moderato $\text{♩} = 80$

1st Piano (SOLO)

2nd Piano (Reduction of Orchestral Score)

mf *Cl. Solo (not too strictly in tempo)*

8... $\text{♩} = 100$ *Più mosso*

The small notes in the 1st Piano part are optional. They represent important parts of the score and ought to be played.

Più mosso $\text{♩} = 100$

Violins *accented*

f - p *1st Trpt.* *Sax's* *mf*

1-2 Trbns. *Tuba*

Violins

Sax's

add 2nd Trpt. *L.H.* *Trb. Solo* *mp*

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Rec stat c	Entered 20101117	Replaced 20101117			
Type c	ELvl l	Srce d	Audn	Ctrl	Lang zxx
BLvl m	Form	Comp vr	AccM	MRec	Ctry nju
	Part	TrAr			
Desc i	FMus a	LTxt n	DtSt q	Dates 1980 ,	2005
040	RDAMO #b eng #e rda #c RDAMO #d RDAMO				
020	0897241932				
020	9780897241939				
024 1	723188801633				
028 2 2	N.W. 127-35 #b New World Music Corporation				
028 3 2	PS0163 #b WB Music Corp.				
048	#b ka01 #a ka01				
050 4	M1011.G381 #b I2 1980				
090	#b				
049	CLUM				
100 1	<u>Gershwin, George,</u> #d 1898-1937, #e composer.				
240 1 0	"I got rhythm" variations; #o arranged				
245 1 1	"I got rhythm" variations : #b for piano and orchestra / #c George Gershwin ; transcribed for two pianos four hands by George Gershwin.				
260	Secaucus, N.J. : #b WB Music Corp., #c [between 1980 and 2005], ©1934.				
300	1 score (36 pages) ; #c 31 cm				
336	notated music #2 rdacontent				
337	unmediated #2 rdamedia				
338	volume #2 rdacarrier				
546	#b Staff notation.				
650 0	<u>Variations (Piano with orchestra)</u> #v 2-piano scores.				
700 1	<u>Gershwin, George,</u> #d 1898-1937, #e arranger of music.				
700 1	#i Musical variations based on (work): #a Gershwin, George, #d 1898-1937. #t Girl crazy. #p I got rhythm.				

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Workflow-In Process

MARC Field	RDA Rules	Notes
100	<p>18.5.1.3 - Recording Relationship Designators Record one or more appropriate terms from the list in appendix I with an identifier and/or authorized access point representing the person, family, or corporate body to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself.</p> <p>1.2.1 Relationship Designators for Creators composer A person, family, or corporate body responsible for creating a musical work. Use also for persons, etc., adapting another musical work to form a distinct alteration (e.g., free transcription), paraphrasing a work or creating a work in the general style of another composer, or creating a work that is based on the music of another composer (e.g., variations on a theme).</p>	A person-to-work relationship.
240	<p>6.28.3.2.1 – Arrangements of “Classical,” Etc. Music Construct the authorized access point representing an arrangement, etc., of a work or part or parts of a work that belongs, broadly speaking, to the category of “serious,” “classical,” or “art” music by adding <i>arranged</i> to the authorized access point representing the original work (see 6.28.1) or part or parts of the work (see 6.28.2), as applicable. Apply this instruction also to a transcription by the original composer.</p>	Possibly a bit of a fudge. The testing group had so much trouble unraveling the expression access point problems that I made a decision to only add "arranged" and not other qualifiers that would differentiate this particular expression from other expressions of the work.
260	<p>2.8.66 – Date of Publication Not Identified in the Resource. For a resource in a published form, if the date of publication is not identified in the resource, supply the date or approximate date of publication. Apply the instructions on supplied dates given under 1.9.2.</p> <p>1.9.2.4 – Probable Range of Years. If the probable date falls within a range of years, record the earliest probable year preceded by between and followed by and, then the latest probable year followed by a question mark.</p> <p>2.11.1.3 - Recording Copyright Dates Record copyright dates applying the general guidelines on numbers expressed as numerals or as words given under 1.8. Precede the date by the copyright symbol (©) or the phonogram symbol (℗), or by <i>copyright</i> or <i>phonogram</i> if the appropriate symbol cannot be reproduced.</p>	ISBN only has 10 digits; the score doesn't look older than 1980—a guess.
300	<p>3.4.3.2 - Recording Extent of Notated Music Record the extent of a resource consisting of notated music by giving the number of units and an appropriate term for the format of notated music as listed under 7.20.1.3. If the resource consists of more than one type of unit, record the number of each applicable type in the order listed under 7.20.1.3. Record the term in the singular or plural, as applicable.</p> <p>Specify the number of volumes and/or pages, leaves, or columns as instructed under 3.4.5, in parentheses, following the term designating the format of notated music.</p>	

	<p>3.5.1.3 - Recording Dimensions</p> <p>Unless instructed otherwise, record dimensions in centimetres to the next whole centimetre up, using the metric symbol cm (e.g., if the height measures 17.2 centimetres, record 18 cm).</p>	No period after "cm" unless there is a 4XX in the record.
336	<p>6.9.1.3 - Recording Content Type</p> <p>notated music - Content expressed through a form of musical notation intended to be perceived visually. Includes all forms of musical notation other than those intended to be perceived through touch (see tactile notated music).</p>	
337	<p>3.2.1.3 - Recording Media Type</p> <p>unmediated - Media used to store content designed to be perceived directly through one or more of the human senses without the aid of an intermediating device. Includes media containing visual and/or tactile content produced using processes such as printing, engraving, lithography, etc., embossing, texturing, etc., or by means of handwriting, drawing, painting, etc. Also includes media used to convey three-dimensional forms such as sculptures, models, etc.</p>	
338	<p>3.3.1.3 - Recording Carrier Type</p> <p>volume</p>	
546	<p>7.13.3.3</p> <p>Recording Form of Musical Notation</p> <p>Record the form of musical notation used to express the musical content of the resource using appropriate terms from the list below. ... staff notation.</p>	
700 (1)	<p>I.3.1 - Relationship Designators for Contributors</p> <p>arranger of music A person, family, or corporate body contributing to an expression of a musical work by rewriting the composition for a medium of performance different from that for which the work was originally intended, or modifying the work for the same medium of performance, etc., such that the musical substance of the original composition remains essentially unchanged. For extensive modification that effectively results in the creation of a new musical work, see composer, I.2.1 .</p>	A person-to-expression relationship.
700 (2)	<p>24.5.1.3 - Recording Relationship Designators</p> <p>Record an appropriate term from the list in appendix J to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself.</p> <p>J.2.2 - Derivative Work Relationships</p> <p>musical variations based on (work) A musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications. <i>Reciprocal relationship</i> : musical variations (work)</p>	A work-to-work relationship. Really would make more sense in an authority record.