

Christoph Stibor

*the album*  
**Gershwin**  
*these songs are here to stay*

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Thanks to Sylvia Oelkrug (tips, bows and fingerings for the violin)  
and Anja Beuter (translation) for their help.

## *Vorwort*

George Gershwin's Musik genießt seit ihrer Entstehung weltweit größte Anerkennung bei Liebhabern guter Musik. Quer durch alle Geschmacksrichtungen und Altersgruppen sind seine Werke zu Evergreens geworden und heute – original oder neu arrangiert - in vielerlei Stilstiken zu hören.

Zehn der populärsten Songs wurden in den vorliegenden swingenden, balladenhaften und groovenden Arrangements für Violine und Klavier bearbeitet. Versehen mit wertvollen Spieltipps und umfassenden Spielanweisungen für beide Instrumente sollen sie Swing- und Jazz-Neulingen Appetit auf einen tieferen Einstieg machen. Durch die notierten Akkordsymbole haben erfahrenere Jazzer aber auch die Möglichkeit, die Noten als Lead-Sheet zur freieren Gestaltung zu benutzen. Die Klavierstimme erfüllt dabei die Funktion einer Combo mit typischen Elementen wie Walkin' Bass (Basslinie in Viertelnoten), Satzbegleitung (Klavier legt parallel zur Violinstimme Akkorde), Backings (begleitende Einwürfe) und (ausnotierten) Chorus-Teilen (Soli). Sie bewegt sich ebenso wie die Geige in mittlerem Schwierigkeitsgrad.

In Übereinstimmung mit dem Klavierpart wurden Bandarrangements entwickelt, welche den Spielern die Möglichkeit zum Ensemblespiel geben sollen. Damit man sich nicht mit einem lückenhaften Klavierauszug begnügen muss, findet sich deshalb alles, was auf der CD zu hören ist, gut spielbar im Klavier wieder.

Die CD enthält jeden Titel als komplette Version mit Violine, um einen gewissen Eindruck und vielleicht einige Anregungen für das eigene Forschen zu bekommen. Außerdem findet man die Songs auch ohne Violine, um sie als Begleitung für das eigene Spielen zu benutzen. Für die Geige ist am Anfang (Track 1) ein Stimmton auf 442Hz (1x lang, 4x kurz) zu hören.

Folgende Varianten bieten sich an: Violine/Klavier, Violine/CD, Klavier/CD, Violine/Klavier/CD.

Viel Spaß!

*Christoph Stibor*

## *Preface*

From the very beginning George Gershwin's music has been highly acclaimed among lovers of good music all over the world. His works have become evergreens addressing all sorts of different tastes and people of various ages, and can be heard in a broad stylistic bandwidth – either as original version or new arrangement.

In this compilation, ten of the most popular songs have been arranged for violin and piano in a swinging, ballad-like and grooving manner. This edition also contains valuable hints and instructions for both instruments that enable swing and jazz newcomers to follow a more serious approach.

Because of notated chord symbols, experienced jazz musicians have the possibility to use the notes as lead sheet for a more improvised arrangement. The piano voice then acts as a combo with its typical elements such as Walkin' Bass (bass line in quarter notes), horn section-like voicings, backings (accompanying interjections) and (notated) chorus parts (solos). Both piano voice and violin are located on an intermediate difficulty level.

Corresponding to the piano voice, band arrangements have been created offering the possibility of ensemble playing. In order not to content oneself with an incomplete piano reduction, everything that you hear on the CD can also be found in the piano part.

The CD contains every title as complete version including the violin, so that you get an idea and maybe even some stimulus for your individual research. Moreover, the songs are also recorded without the violin, which allows you to use them as accompaniment for your own playing. For the violin a tuning tone on 442 Hz (one time long, four times short) is given at the beginning (track 1).

Alternatively, the following ensembles are possible: violin/piano, violin/CD, piano/CD, violin/piano/ CD.

Have fun!

*Christoph Stibor*

# nice work if you can get it

George Gershwin/Christoph Stibor

♩ = 112    ♩ =  $\overset{\frown}{\text{3}}$

Violino

pizz.

B<sup>7</sup><sub>2</sub> E<sup>7</sup> A<sup>7</sup><sub>3</sub> D<sup>7</sup> G<sup>7</sup><sub>2</sub> C<sup>7</sup> A<sup>13</sup><sub>2</sub> C<sup>♯</sup><sub>o</sub>

Piano

*pp*

5

arco

G/D Am<sup>9</sup> G/B C G/B B<sup>♭</sup><sub>3</sub> Am<sup>7</sup> G<sup>6</sup><sub>1 2</sub> C<sup>7</sup>

*mf*

9

**A** pizz.

B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>13</sup> C<sup>♯</sup><sub>o</sub>

*pp*

13

arco

G/D Am<sup>9</sup> G/B C G/B B<sup>♭</sup><sub>3</sub> Am<sup>7</sup> G<sup>6</sup> F<sup>7</sup>(<sup>♯</sup>11)<sub>4</sub>

*mf*

# a foggy day

George Gershwin/Christoph Stibor

CD  
3/13

♩ = 108

*rubato*

**a tempo**

**A**

1

Measures 1-6 of the first system. The score is in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains a vocal line with notes and rests. The second and third staves are for piano accompaniment. Chords are indicated above the staff: D7(#9), G7, G#07, D, E7, G#07, Em7, A7, D#7, F#0, and B7. Dynamics include *p* and *pp*. Fingerings and articulation marks are present throughout.

7

Measures 7-12 of the first system. Chords are indicated above the staff: Em11, C#07, Bm7, D, A#07, Bm7, E7, Em7, and A7. Dynamics include *pp*. Fingerings and articulation marks are present throughout.

13

Measures 13-18 of the first system. Chords are indicated above the staff: D#7, Am11, D7, G, Gm7, D#7, F#m11, and B7. Dynamics include *mp*. Fingerings and articulation marks are present throughout.

19

Measures 19-24 of the first system. Chords are indicated above the staff: Em7, A7, D#7, F#0, B7, Em11, D, C#07, and Bm7, D. Dynamics include *mf*. Fingerings and articulation marks are present throughout.

# Summertime

George Gershwin/Christoph Stibor

CD  
11/21

♩ = 88

Musical score for the first system (measures 1-4). The score is in 12/8 time and B-flat major. The right hand features a rhythmic pattern of eighth and quarter notes. The left hand provides harmonic support with chords and bass notes. Dynamics include *p* and *pp*. Pedal markings indicate *una corda* and *tre corde*.

Chords: Dm<sup>7</sup><sub>3</sub>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7<sub>5</sub>, Dm<sup>9</sup>, A7(b13)<sub>4</sub>

Musical score for the second system (measures 5-8), marked with a box 'A'. The right hand continues with the rhythmic pattern. The left hand features sustained chords. Dynamics include *p*. Pedal markings are present at the end of the system.

Chords: Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>9</sup>, D7(#9)<sub>3/5</sub>, D7(#9)<sub>2/5</sub>

Musical score for the third system (measures 9-12). The right hand has a more active melodic line with triplets and slurs. The left hand features sustained chords. Dynamics include *mf*. Pedal markings are present.

Chords: Gm<sup>11</sup><sub>3</sub>, B<sup>b</sup>13, A7(#9)<sub>3</sub>, B<sup>b</sup>7<sub>2</sub>, A7<sub>2</sub>, E<sup>b</sup>7<sub>2</sub>

Musical score for the fourth system (measures 13-16), marked with a box 'B'. The right hand continues with the rhythmic pattern. The left hand features sustained chords. Dynamics include *p*. Pedal markings are present.

Chords: Dm<sup>7</sup><sub>3</sub>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>7</sup>, E<sup>b</sup>7, Dm<sup>9</sup>, D<sup>b</sup>47(#11)<sub>4</sub>