

III.

Allegro agitato [♩ = 132-138]

[♩ = ♩]

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Trombone 3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Allegro agitato [♩ = 132-138]

Sul G. Sul G. Sul G.

* mm. 1-5: The doubling part (Xyl.) was performed, likely with the composer's sanction, on both source recordings with Gershwin at the piano. It may be added at the performers' discretion

Concerto in F - Mvt. III

7

[♩ = ♩]

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

E. Hn.

Cl. 1
Cl. 2

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

(a2)

Hn. 3
Hn. 4

roughly

a2

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tuba

Timp.

Glock.

Vln. 1

roughly

Vln. 2

roughly

Vla.

roughly

Vc.

Cb.

1

Glockenspiel

f

7

[♩ = ♩]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Concerto in F - Mvt. III

14

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

(a2)

Hn. 3, 4

(a2)

Tpt. 1, 2

open

Tpt. 3

open

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

B. Dr.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

Bass Drum
[Sus. Cym.]

14

Concerto in F - Mvt. III

21 [♩ = ♩]

Picc. ff

Fl. 1 ff

Ob. 2 ff

E. Hn. ff

Cl. 1 ff

B. Cl. ff

Bsn. 2 ff

Hn. 1 ff

Hn. 3 ff

Tpt. 1 ff

Tpt. 3 ff

Tbn. 1 ff

Tbn. 3 ff

Tuba ff

B. Dr. ff

Cym. ff [Sus. Cym.]

Pno. f

Vln. 1 ff div.

Vln. 2 ff

Vla. ff

Vc. ff

Cb. ff

Concerto in F - Mvt. III

27

Pno.

[$\text{♪} = \text{♪}$]

33

Pno.

2

Picc.

Fl. 1

Ob. 1

Hn. 1

Hn. 4

Tpt. 1

Tpt. 3

Tbn. 1

Tuba

Xylophone

Pno.

39

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: The musical score consists of several systems of staves. System 1 (measures 27-28) shows the piano in 3/8 time with eighth-note patterns. System 2 (measures 29-30) continues with similar piano patterns. System 3 (measures 31-32) introduces woodwind entries (Picc., Fl. 1, Ob. 1). System 4 (measures 33-34) adds brass and tuba entries (Hn. 1, Hn. 4, Tpt. 1, Tpt. 3, Tbn. 1, Tuba). System 5 (measures 35-36) features the xylophone. System 6 (measures 37-38) returns to the piano. System 7 (measures 39-40) concludes with ensemble entries for strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) using various bowing techniques like pizzicato and arco.

Concerto in F - Mvt. III

46

Fl. 1
Ob. 1
Xyl.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Hn. 1/2
Hn. 3/4
Tpt. 1/2
Tbn. 1/2
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Pno.

* mm. 56, 58: The doubling parts (Vln. 1, Vla.) are authoritative alternative readings penciled into Gershwin's autograph orchestral score. They may be added at the performers' discretion.

Concerto in F - Mvt. III

The musical score consists of four systems of music, each with multiple staves:

- System 1 (Measures 65-70):** Features the Piano (Pno.) in the bass clef, with dynamic markings like f and $v.$
- System 2 (Measures 71-76):** Features Horn 1, Horn 2, Horn 3, Trombone 3 (Tbn. 3), and Piano. Measure 71 starts with a rest. Measure 72 shows a melodic line in the horns. Measure 73 features a dynamic f . Measure 74 shows a dynamic mf . Measure 75 includes a note head with a star symbol (* Rc1933) and markings "white-key gliss.", "hold", "fp", and "cresc.". Measure 76 ends with a dynamic f .
- System 3 (Measures 71-76):** Features Violin (Vc.) and Cello (Cb.). Measure 71 starts with a rest. Measure 72 shows a melodic line in the violin. Measure 73 features a dynamic f . Measure 74 shows a dynamic mf . Measure 75 includes a note head with a star symbol (* Rc1933) and markings "white-key gliss.", "hold", "fp", and "cresc.". Measure 76 ends with a dynamic f .
- System 4 (Measures 80-85):** Features Horn 1, Horn 2, Horn 3, Trombone 3 (Tbn. 3), Tuba, Piano (Rc1933), and Violin (Vc.). Measure 80 shows a melodic line in the horns. Measure 81 shows a melodic line in the bassoon. Measure 82 shows a melodic line in the tuba. Measure 83 shows a melodic line in the piano. Measure 84 shows a melodic line in the violin. Measure 85 shows a melodic line in the bassoon.

* mm. 74-90: The ossia stave is an authoritative alternative reading performed by Gershwin on the source recording from 1933. It may be observed at the performers' discretion.

** mm. 75-90: Early performance practice, including recordings with Gershwin at the piano, performed all unslurred notes in these measures crisply.

Concerto in F - Mvt. III

4a

90

Ob. 1 & 2 E. Hn. Cl. 1 B. Cl. Bsn. 1 & 2 Hn. 1 & 2 Hn. 3 Tuba Rc1933 (Pno. 1 & 2) Vln. 1 Vln. 2 Vla. Vc. Cb.

90 4a

mf *pp*

pp

mf *3*

pp

pp

2.

pp

2.

pp

pp

p leggiero

arco

pp

arco

pp

pp

pp

pp

* mm. 90-103: If needed, Cl. 2 may double Cl. 1 to facilitate balance problems. Cue-sized notation is provided in the Cl. 2 part.

Concerto in F - Mvt. III

96

Ob. 1
Ob. 2
E. Hn.
Cl. 1
B. Cl.
Bsn. 1/2
(2.)
Hn. 1/2
Hn. 3
Tuba
Pno.

96

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Concerto in F - Mvt. III

5

103

Fl. 1
Fl. 2

Ob. 1
f

Ob. 2

E. Hn.

Cl. 1
(1.)
Cl. 2

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

Tpt. 1

Tpt. 2
open

Tbn. 1
Tbn. 2
p

Tbn. 3

Timp.

Pno.

Vln. 1
pizz.

Vln. 2
pizz.

Vla.
pizz.

Vc.
pizz.

Cb.
f

Concerto in F - Mvt. III

111

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

111

[$\frac{8}{16}$] = [$\frac{8}{16}$] (pizz.)

f (pizz.)

f (pizz.)

f (pizz.)

f (pizz.)

f

117

Pno.

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Tpt. 1

Pno.

123 [6]

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Tpt. 1

Pno.

123 [6]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div., arco

div., arco

f

$\frac{8}{16}$

$\frac{8}{16}$

* mm. 123-126: An authoritative alternative reading, penciled into Gershwin's autograph orchestral score, is to substitute four quarter notes for the repeated sixteenths in these measures for Vla. and Vc. Quarter notes are provided as an ossia alternative in the parts and may be observed at the performers' discretion.

Concerto in F - Mvt. III

7

131

poco rubato

a2

131

Fl. 1
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
Hn. 3
Tpt. 1
Tbn. 1
Tbn. 3

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

* mm. 131–136: The doubling part (B. Cl.) is an authoritative alternative reading penciled into Gershwin's autograph orchestral score. It may be added at the performers' discretion.

** mm. 131–136: An authoritative alternative reading, penciled into Gershwin's autograph orchestral score, is to mute Tpt. 1 here. The change may be made at the performers' discretion.

*** m. 137: The editor recommends interpreting the *poco rubato* indications as *poco rit.*, as was common in early performance practice, including in performances with Gershwin at the piano. See also mm. 193–194, 231–232.

**** mm. 137–138: Gershwin originally notated three-beat slurs for Strings accompanied by WWinds. on bb. 1–2 of each bar, as given in ossia staves. A revision to two-beat slurs was clearly marked in Strings only and resulted in conflicting beat groupings between WWinds. and Strings. The editor recommends two-beat groupings in WWinds. (in main staves), as suggested by manuscript and recorded evidence and by later statements of the motive (mm. 193–194, 231–232, 307–308).

Concerto in F - Mvt. III

8 [a tempo]

139

Picc. *f*

Fl. 1 *f*

E. Hn.

Cl. 1 *f*

Hn. 1/2 *sfz* *p*

Hn. 3 *sfz* *p*

Tbn. 1/2 *p*

Tbn. 3 *p*

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

139 8 [a tempo]

Vln. 1 pizz.

Vln. 2 pizz.

Vla. unis. pizz.

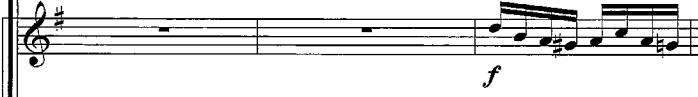
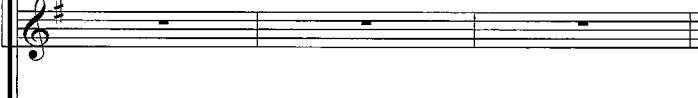
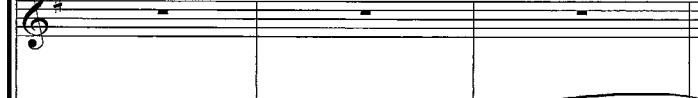
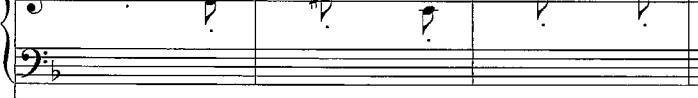
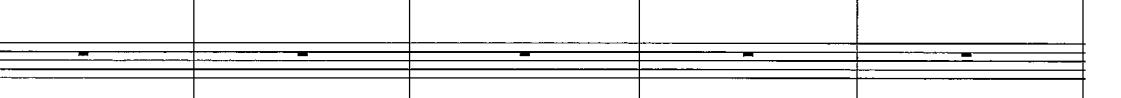
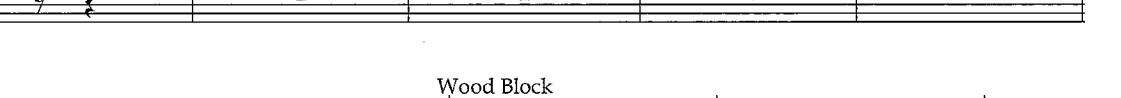
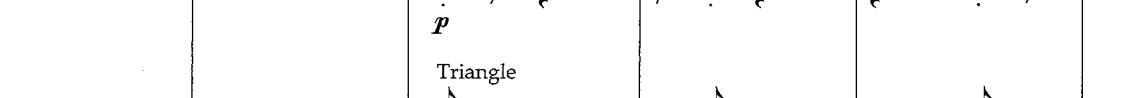
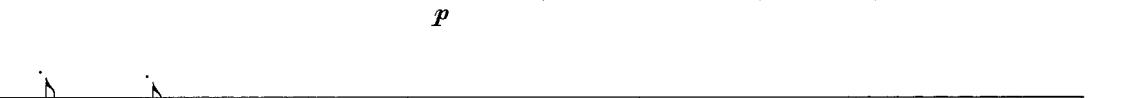
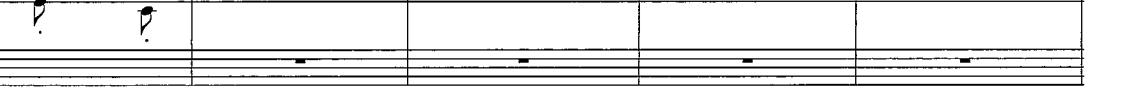
Vc. unis., pizz. pizz.

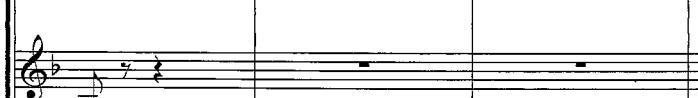
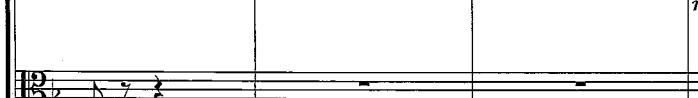
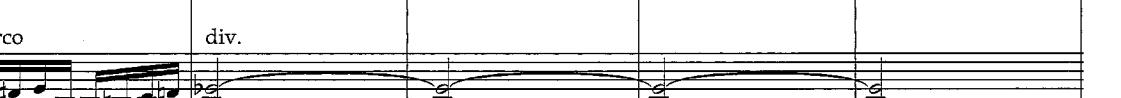
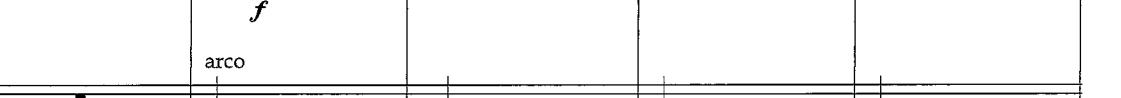
Cb. pizz.

Concerto in F - Mvt. III

147 

9

Picc. 
 Fl. 1 
 Fl. 2 
 E. Hn. 
 Cl. 1 
 Bsn. 1 
 Tpt. 1 
 Tbn. 1 
 Tbn. 2 
 Tuba 
 Wd. Bl. 
 Tri. 
 Pno. 
 Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 
 Cb. 
 Wood Block 
 Triangle 
 Pno. 
 Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 
 Cb.

147 
 Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 
 Cb. 
 Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 

Concerto in F - Mvt. III

155

Fl. 1
Ob. 1
E. Hn.
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
Hn. 3
Tpt. 1
Tbn. 1
Tbn. 2
Tbn. 3
Sn. Dr.
Cym.
Pno.

10

155

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Concerto in F - Mvt. III

163 (1.)

Fl. 1/2
Ob. 1
Cl. 1/2
B. Cl.
Bsn. 1/2
Hn. 1/2
Hn. 3
(1.)
Tpt. 1/2
Tpt. 3
Tbn. 1/2
(Tbn. 3)
Tbn. 3
Tuba
Sn. Dr.
[Sus. Cym.]
Cym.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Concerto in F - Mvt. III

169

[♩ = ♩]

[♩ = ♩]

Pno.

169

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

176

Pno.

cresc.

Concerto in F - Mvt. III

11

183

11

183 arco

* mm. 183–186: The doubling part (Cl. 1,2) is an authoritative alternative reading penciled into Gershwin's autograph orchestral score. It may be added at the performers' discretion.

** mm. 187–188: Performers interested in the Concerto as it likely sounded at its première should consider substituting Pno. for the Fl. and Cl. parts in mm. 187–188 and mm. 191–192. This substitution matches the original notation in Gershwin's autograph orchestral score. A later revision reassigned the Pno. part to Fl. and Cl.

Concerto in F - Mvt. III

poco rubato **12 [a tempo]**

190

poco rubato **12 [a tempo]**

190

Concerto in F - Mvt. III

199

Picc.

(a2)

Fl. 1
2

(a2)

Ob. 1
2

E. Hn.

(a2)

Cl. 1
2

B. Cl.

(a2)

Bsn. 1
2

Hn. 1
2

Hn. 3

Tpt. 1
2

Tpt. 3

Tbn. 1
2

(Tbn. 3)
Tuba

B. Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

* mm. 202-204: The ossia staves for WWinds. contain an authoritative alternative reading, penciled into Gershwin's autograph orchestral score. They may be observed at the performers' discretion.

** mm. 202-204: The B. Dr. part is an authoritative alternative reading penciled into Gershwin's autograph orchestral score. It may be added at the performers' discretion.

Concerto in F - Mvt. III

205

13

Picc. (a2)

Fl. 1 2 f (a2)

Ob. 1 2 f

E. Hn.

Cl. 1 2 f p

B. Cl. f

Bsn. 1 2 f p

Hn. 1 2 f

Hn. 4 f

Tpt. 1 2 f

Tpt. 3 f

Tbn. 1 2

Tbn. 3 Tuba f

Pno. f p leggiero

Vln. 1 Sul G. p

Vln. 2 p

Vla. p

Vc. p

Cb. p

Concerto in F - Mvt. III

212

Cl. 2
Bsn. 1
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Sul D.
unis.
div.
div.

212

Ob. 1
E. Hn.
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
Pno.

a2
mf
mf
mf
mf
mf
sfp
mf
f
3
dim.
3

218

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
div.
mf
div.
mf
div.
mf
mf

* m. 222: Early performance practice often added a slight portamento going into b. 2. This practice may be observed at the performers' discretion.

Concerto in F - Mvt. III

poco rubato

225 **14**

Pno.

233 **15** [a tempo]

E. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

Pno.

241 **16**

Hn. 2

Hn. 4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

Timpani

241 **16**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Concerto in F - Mvt. III

249

17

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tbn. 3

Tuba

Timpani

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

* mm. 250-254: The doubling parts (Fl. 1,2, Bsn. 1,2) are authoritative alternative readings penciled into Gershwin's autograph orchestral score. They may be added at the performers' discretion.

Concerto in F - Mvt. III

257 [17a] [♩ = ♩]

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Bsn. 1
Pno.

257 [17a] [♩ = ♩]

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

263 [♩ = ♩]

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Pno.

263 [♩ = ♩]

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

* m. 257: The editor recommends performing the bracketed notes (Ob. 1,2, E. Hn., Bsn. 1), which complete the prior musical line. Their absence from Gershwin's autograph orchestral score is the result of a poorly marked cut made shortly before the première.

Concerto in F - Mvt. III

269 Glock.

Glock. Xyl. *f*

18 Xyl. *p cresc.*

Pno. *f* *v.* *mp cresc.*

269

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *div., pizz.* *f*

18

275

Xyl.

Pno. *sf* *8b* *sf* *8b*

275

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Concerto in F - Mvt. III

281

Fl. 1
Cl. 1
Bsn. 1
Hn. 1
Xyl.
Pno.

19

stopped
sfz p
p leggiero

281

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

19

gliss.
mf p
p
p
p

287

Cl. 1
Hn. 1
Pno.

287

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

* m. 288: Early performance practice often added a glissando between F5 and Cb5 in Vln. 1. This practice may be observed at the performers' discretion.

Concerto in F - Mvt. III

293

Pno.

293

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p *f*

f

f

f

f

unis., arco

mf *f*

301

[poco rubato]

Pno.

mp

[a tempo]

309

Pno.

mf

sf

cresc.

317

Pno.

f cresc.

* mm. 298-300: An authoritative alternative, indicated by Gershwin's notation, is to omit the Pno. part in these bars (compare the piano doubling in mm. 341-344). It may be omitted at the performers' discretion.

Concerto in F - Mvt. III

323 [20] [♩ = ♩]

323 [20] [♩ = ♩]

* m. 323: The cue-sized notes on the downbeat for Brass were performed, likely with the composer's sanction, on both source recordings with Gershwin at the piano. Their addition strengthens the sense of arrival and may be added at the performers' discretion.

Concerto in F - Mvt. III

329

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3

Tbn. 1
2

Tbn. 3

Timp.

B. Dr.

Sn. Dr.

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

div.

div.

div.

div.

div.

div.

2

2

v.

Concerto in F - Mvt. III

[$\frac{1}{2}$ = $\frac{1}{2}$]

335

21

335

21

335

21

non div.

* m. 337: See fn. to m. 323.

Concerto in F - Mvt. III

341

rit.

(a2)

(a2)

1.

(a2) **

(a2) **

**

**

*

Gong ***

(B. Dr.)

[Sus. Cym.]

rit.

div.

* m. 341: The editor recommends performing the bracketed notes in WWind., Brass, and Perc. on the downbeat, which complete the prior musical line. Their absence from Gershwin's autograph orchestral score likely stems from Gershwin's unclear instructions to copyists.

** m. 341, b. 2-m. 344: Both source recordings with Gershwin at the piano add doubling parts in Brass in mm. 341-344, likely with the composer's sanction. The source recording from 1933 adds Tpt. 1-3 (mm. 341-344). In contrast, the source recording from 1934 adds Hn. 1-4 (mm. 341-342) and then Tpt. 1-3 (mm. 343-344). Performers may add any of these parts at their discretion.

*** m. 345: The specific instrument was not specified by Gershwin. The three authoritative readings include: Gong (likely Gershwin's preference), Ttam. (likely used at the première), and Sus. Cym.

Concerto in F - Mvt. III

22 [Grandioso]

346 8
 Fl. 1 2 ff
 Ob. 1 2 ff
 Cl. 1 2 ff
 B. Cl.
 Bsn. 1 2 ff
 Hn. 1 2 ff
 Hn. 3 4 ff
 Tpt. 1 mf
 Tbn. 1 2 ff
 Tbn. 3 Tuba ff
 B. Dr. ff
 Cym. ff
 LS/CG ff
 Pno. ff

22 [Grandioso]

346 8
 unis.
 Vln. 1 ff
 Vln. 2 ff
 Vla. ff
 Vc. ff
 Cb. ff

* m. 346: The editor recommends observing early performance practice, which returned to the tempo of mvt. 1, m. 366.

** m. 346: B. Dr. and Cym. are authoritative alternative readings penciled into Gershwin's autograph orchestral score. They may be added at the performers' discretion.

*** mm. 346–353: If the practical conflation by Logan Skelton is performed in mvt. 1 (mm. 366–373), then it should be repeated in this note-for-note return of the passage.

**** m. 347: The editor recommends observing early performance practice, likely including performances with Gershwin at the piano, which stretched the tempo in bb. 3–4 of m. 347 and m. 351. See PERFORMANCE NOTES: TEMPO, METER, RHYTHM for details.

Concerto in F - Mvt. III

350

Fl. 1 (a2)

Ob. 1 (a2)

Cl. 1 (a2)

B. Cl.

Bsn. 1

Hn. 1 (a2)

Hn. 3 (a2)

Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

LS/GG

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

350 (8)

* m. 351: See fn. to m. 347.

Concerto in F - Mvt. III

22a

354

22a

354

* mm. 354-359: Both piano parts are authentic to Gershwin. The main staves provide a transcription of his recorded performances; this reading is recommended to facilitate balance with the orchestra. The ossia staves reproduce the notated part.

Concerto in F - Mvt. III

357

Picc.

Fl. 1
(a2)

Ob. 1
(a2)

B. Cl.

Bsn. 1
2

Hn. 1
2
sf

Hn. 3
4
sf

Tpt. 1
2

Tpt. 3

Tbn. 1
2

Tbn. 3
Tuba

B. Dr.

Sn. Dr.

Pe4

Pno.

357

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Concerto in F - Mvt. III

360

[rit.]

23 [Allegro agitato]

Picc.

Fl. 1
(a2)

Ob. 1
(a2)

B. Cl.

Bsn. 1
(a2)

Hn. 1
4.

Hn. 3
4.

Tpt. 1
2.

Tpt. 3

Tbn. 1
2.

Tbn. 3
Tuba

Sn. Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[rit.]

23 [Allegro agitato]

Pno.

[con brio]

f

Pno.

369

mp cresc.

Concerto in F - Mvt. III

374 presto

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

E. Hn.

Cl. 1
Cl. 2

B. Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3

Tbn. 1
Tbn. 2

Tbn. 3
Tuba

B. Dr.

Sn. Dr.

Tri.

Pno.

374 presto
div.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Concerto in F - Mvt. III

380

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

Tbn. 3/Tuba

B. Dr.

Sn. Dr.

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[Sus. Cym.]

380

Concerto in F - Mvt. III

[meno mosso] **[andante]**

386

**

[meno mosso] **[andante]**

386

* mm. 386-389: Two approaches to tempo were taken in early performance practice. The editor recommends tempos similar to those on both source recordings with Gershwin at the piano: $\text{♩} = 120-126$ (m. 386) followed by $\text{♩} = 76-84$ (m. 388). Other conductors preferred to maintain constant eighth notes, as indicated in the two-piano score of 1927.

** m. 393: In early performance practice, the orchestra sometimes rearticulated the final chord on the downbeat. This tradition cannot be tied to Gershwin. The editor recommends following the composer's notation, which echoes the final bar of mvt. 1.