

Alden Jenks

Tombeau de Gershwin

Lent, svelte, melancolique ♩ = 70

1

p *p* *poco f* *mp*

5

f

9

p *f*

13

poco dim... *p cresc.*

17

ff

21

légère

pp délicat

26

rit, ad lib

8va

f

sf

30

assez violent

ff

plus lent

34

ff *mp*

*

38

bien rythmé

pp *p*

41

3

44

48

pressez

mp

6

52

sfp *poco f* *Ped.* *

55

rit. *a tempo* *sfz*

58

rit. *ad lib.* *a tempo légère* *mp* *Ped.* *

61

8va

65

sf *mf* *poco rit...* *ff* *plus vite, violent*

6

68 *rall...* $\text{♩} = 73$ *rall.....*

p *mp*

< >

longue

71 *assez lent* *lointain*

mf *pp*

Red. *

74 *poco accell...* $\text{♩} = 76$

f

78 *rit.* *simple; un peu plus lent*

p

83 *rit* $\text{♩} = 76$ *Lent*

7

88

8^{va}

p

93

(8)

pp

pp

Ped.

*

The music of George Gershwin attracted me at a young age; later, as I grew into music, I realized that in the end it was his harmony above all, that caused me to linger when going over his songs. Those chords: a lush fusion of jazz and the parfums of Debussy, Ravel, Faure that I suppose he inhaled under the tutelage of Nadia Boulanger.... This homage is both a genuflection in the direction of Gershwin and all that, and an opportunity to indulge (over-indulge?) in that intoxicating harmony.

Generally the use of the pedal is self-evident, and I have left those decisions to the common sense of the performer. In a few places where a special effect is intended it is so notated.