

## Sidney Bechet (1928): Negro Rapsodie No 1 - Score

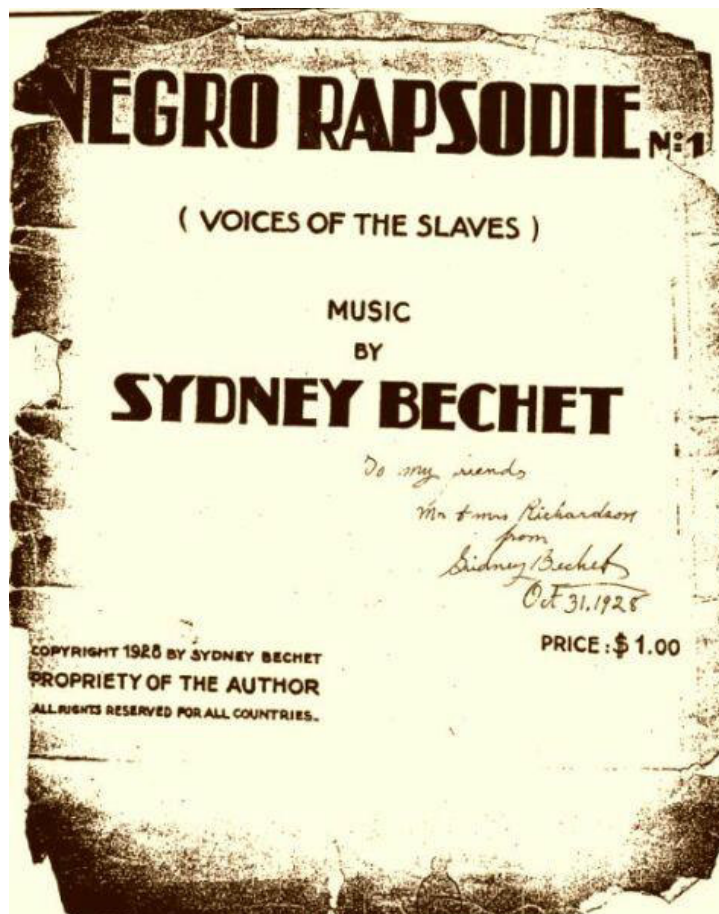


Foto Klaus Pehl 1992

**Band-Arrangement Klaus Pehl 1993, re-editiert 2026**

## **Sidney Bechet (1928): Negro Rapsodie No 1 – Band Arrangement Klaus Pehl 1993, re-editiert 2026. © Klaus Pehl 2026**

Die Originalvorlage für das Band-Arrangement ist eine 1928 in einem Frankfurter Musikverlag erschienene Druckausgabe für Violine und Klavierbegleitung. Das Band-Arrangement sieht Stimmen für Klarinette in Bb, Kornett in Bb, Posaune, 1. und 2. Geige, Violoncello, Bass, Piano und Schlagzeug vor. Das entspricht einer Besetzung, die im Amerikanischen mit „Band“ oder „Small Orchestra“ bezeichnet wird. Dem entspricht das deutsche „Salon Orchester“.

Für das Arrangement sind die Tonart, alle Dynamik- und Artikulationsbezeichnungen sowie alle Ausführungsanweisungen (auf Italienisch) des Originals übernommen. Die Piano-Begleitstimme (Piano acc.) ist in Begleitpassagen im Vergleich zu dem Piano-Original leicht reduziert. In Solo-Passagen ist das Original beibehalten.

Für die Überführung in eine elektronische Fassung wurde das Programm (für PC) Emagic Logic Gold Version 5.5.1 verwendet, und zwar für die Erstfassung 1993 sowie die Re-Edition 2026.

### **Vorgeschichte**

Da er wusste, dass ich in Frankfurt am Main wohnte, gab der Jazzforscher und Geiger des „*New Orleans Ragtime Society*“ Bill Russel Ende der 1980er Jahre dem Schlagzeuger Trevor Richards, der häufig die Jazzszene in New Orleans Anfang besuchte (und bereicherte), einen kleinen handgeschriebenen Zettel für mich mit den Daten der Komposition und dem Vermerk „Look for this“. Außerdem war eine Frankfurter Adresse „Eiserne Hand 42“ angegeben. Man kann annehmen, dass Elisabeth Ziegler dort gewohnt hatte, die Sidney Bechet in Frankfurt am Main kennengelernt hatte und 1947 in Antibes heiratete. Heute befindet sich an der Adresse ein Nachkriegswohnhaus und eine Autowerkstatt. Ich war in Frankfurt mit Recherchen nicht erfolgreich.

Bei einem Besuch 1992 in New York besuchte ich auch die Dependence der „New York Public Library“ in Harlem, das „Schomburg Center“. Mein Hauptanliegen war, dort alte Noten aus der Ragtime Ära oder Arrangements für Big Band aus den 1940er Jahren zu finden. Sozusagen als „Beifang“ fand eine Bibliothekarin im Nachlass von Don Redman, Saxophonist und Arrangeur und 1922 Gründungsmitglied von Fletcher Hendersons Orchester, Bechets Komposition „*Negro Rapsodie*“, ein Glücksfund. Die damaligen Bestimmungen ließen eine Kopie nicht zu, sodass mir nichts Anderes übrigblieb, als am nächsten Tag mit Notenpapier, Bleistift und Radiergummi wiederzukommen und die umfangreiche Komposition für Geige und Klavier abzuschreiben. Das war dann 1993 die Vorlage Bechets alte Komposition mit einem PC-Programm zu erfassen und gleich ein Band-Arrangement zu wagen.

2026 fand ich die alten Dateien, so dass ich über meine Webseiten [www.klauspehl.de](http://www.klauspehl.de) und [www.ragtime-society.de](http://www.ragtime-society.de) das Arrangement allgemein zugänglich machen kann.

# Negro Rapsodie No 1

Sydney Bechet 1927

arr. Klaus Pehl 1993

Clarinet in Bb

8

Moderato con vitmo

*mf*

Cornet in Bb

Molto accel.

Trombone

*mf*

*f*

Violin 1 Moderato con vitmo

*mf*

Molto accel.

Violina 2

Cello

*mf*

Bass

*mf*

Piano Moderato con vitmo

*mf*

Molto accel.

Drums

4/4





et  
co  
tb  
vl1 Piu lento  
vl2 f  
vc  
b  
p  
dr

This musical score page contains measures 1 through 4. The instruments and parts are: Clarinet (et), Clarinet in C (co), Trombone (tb), Violin 1 (vl1) marked *Piu lento*, Violin 2 (vl2) marked *f*, Viola (vc), Bassoon (b), Piano (p), and Drums (dr). The score is written in 4/4 time with a key signature of one sharp (F#). The first three measures are in the key of D major, while the fourth measure changes to D minor. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The drum part consists of a steady eighth-note pattern. The bassoon part has a sparse, rhythmic accompaniment. The strings play a melodic line in the first violin part.

This musical score page, labeled '4' at the bottom, features the following instruments and parts:

- eb**: Eb trumpet, treble clef, key signature of one sharp (F#).
- co**: cor Anglais, treble clef, key signature of one sharp (F#).
- tb**: trombone, bass clef, key signature of one flat (Bb).
- vl1**: Violin I, treble clef, key signature of one flat (Bb).
- vl2**: Violin II, treble clef, key signature of one flat (Bb).
- vc**: Viola, bass clef, key signature of one flat (Bb).
- b**: Double bass, bass clef, key signature of one flat (Bb).
- p**: Piano, grand staff (treble and bass clefs), key signature of one flat (Bb).
- dr**: Drums, grand staff (treble and bass clefs).

The score is divided into four measures. The first measure shows the initial entry of the brass and woodwinds. The second measure features a dynamic marking of *sfz* (sforzando) for the violin I part. The third and fourth measures continue the orchestral texture with various rhythmic patterns and dynamics.

et  
co  
tb  
vl1  
vl2  
vc  
b  
p  
dr

et

co

tb

vl1

vl2

vc

b

8  
p

dr

||

This musical score is for a vocal soloist and an orchestra. The vocal part (et) is in treble clef with a key signature of one sharp (F#). The instrumental parts are in bass clef with a key signature of one flat (Bb). The score is divided into four measures. The vocal line features a melodic line with accents (^) and slurs. The instrumental parts include strings (vl1, vl2, vc), woodwinds (tb), brass (b), and percussion (p, dr). The percussion part includes a snare drum (dr) and a cymbal (p). The score concludes with a double bar line and repeat dots (||).



This musical score page contains five measures of music for a full orchestra and strings. The instruments are arranged in the following order from top to bottom: Clarinet in E-flat (cl), Cor Anglais (co), Trombone (tb), Violin I (vl1), Violin II (vl2), Viola (vc), Bassoon (b), Flute (p), and Drums (dr). The score is written in 2/4 time with a key signature of one sharp (F#). The first measure includes dynamic markings of *mf* for the Violin II and *p* for the Flute. The second measure features a *mf* marking for the Violin II. The fifth measure includes a *mp* marking for the Flute. The score is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together, and includes various articulation marks such as accents (^) and breath marks (v). The bassoon part (b) is mostly silent, indicated by a flat line with a few notes in the final measure. The drum part (dr) uses 'x' marks to denote specific rhythmic hits.

cl Poco piu lento

Clarinete (cl) staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests.

Coro (co) staff with treble clef and key signature of one sharp (F#). The staff contains a whole rest.

Tromba (tb) staff with bass clef. The staff contains a whole rest.

Violino 1 (vl1) staff with treble clef and key signature of one flat (Bb). The staff contains a whole rest.

Violino 2 (vl2) staff with treble clef and key signature of one flat (Bb). The staff contains a whole rest.

Violoncello (vc) staff with bass clef and key signature of one flat (Bb). The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests.

Basso (b) staff with bass clef and key signature of one flat (Bb). The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests.

Pianoforte (p) staff with treble clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.

Pianoforte (p) staff with bass clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.

Pianoforte (p) staff with treble clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.

Pianoforte (p) staff with bass clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.

Drum (dr) staff with a drum clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.

Drum (dr) staff with a drum clef and key signature of one flat (Bb). The staff contains a rhythmic accompaniment with eighth notes and rests.



ob

co

tb

vl1

vl2

vc

b

p

dr

||

Molto Allegro e leggiero

Molto Allegro e leggiero

The image shows a page of a musical score, measures 60 and 61. The score is for a symphony orchestra and includes the following parts:

- st** (strings): Treble clef, 2/4 time signature. Measures 60 and 61 are mostly rests.
- co** (clarinet): Treble clef, 2/4 time signature. Measures 60 and 61 are mostly rests.
- tb** (trombone): Bass clef, 2/4 time signature. Measures 60 and 61 are mostly rests.
- vl1** (violin 1): Treble clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- vl2** (violin 2): Treble clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- vc** (viola): Treble clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- b** (bassoon): Bass clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- p** (piano): Treble clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- dr** (drum): Bass clef, 6/8 time signature. Measures 60 and 61 are mostly rests.
- perc** (percussion): Bass clef, 6/8 time signature. Measures 60 and 61 are mostly rests.

The tempo is marked **Listesso Tempo**. Dynamics include **ff** (fortissimo) and **mf** (mezzo-forte).

The image shows a page of a musical score, page 12, for a symphony orchestra. The score is written in 2/4 time and has a key signature of one sharp (F#). The instruments and parts are:

- fl** (Flute): Melodic line with grace notes and slurs.
- co** (Cor Anglais): Melodic line with grace notes and slurs.
- tb** (Trombone): Bass line with slurs and accents.
- vl1** (Violin I): Rested.
- vl2** (Violin II): Rested.
- vc** (Viola): Rested.
- b** (Bassoon): Bass line with slurs.
- p** (Piano): Treble and bass staves with complex textures, including chords and slurs.
- dr** (Drums): Percussion line with slurs and accents.
- perc** (Percussion): Line with slurs and accents.



sb  
co  
tb  
vl1  
vl2  
vc  
b  
p  
dr

Rall.  
Rall.  
Rall.  
Rall.  
Rall.  
Rall.  
Rall.  
Rall.

8

14

This musical score page contains measures 92 through 99. The instruments and their parts are as follows:

- sk** (Soprano Saxophone): Treble clef, key signature of one sharp (F#). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- co** (Corno): Treble clef, key signature of one sharp (F#). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- tb** (Tromba): Bass clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- vl1** (Violin I): Treble clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- vl2** (Violin II): Treble clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- vc** (Viola): Bass clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- b** (Bassoon): Bass clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).
- p** (Piano): Treble clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *sfz* (measure 95), *f* (measures 96-99).
- dr** (Drum): Bass clef, key signature of one flat (Bb). Starts with a whole note chord, then plays a melodic line. Dynamics: *ff* (measures 92-94), *f* (measures 95-99).

The score includes various musical notations such as dynamics (*ff*, *f*, *mf*, *sfz*), articulation marks (accents, slurs), and performance instructions (e.g., *mf* in measure 97). The key signature is one flat (Bb) and the time signature is 4/4.

This musical score is for measures 1 through 16. It features a full orchestra and piano accompaniment. The instruments are arranged as follows from top to bottom: Flute (fl), Clarinet in C (co), Trombone (tb), Violin I (vl1), Violin II (vl2), Viola (vc), Bassoon (b), Piano (p), and Drums (dr). The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part is written in a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, dynamics (p, mf, f), articulation marks (accents, slurs), and performance instructions like 'rit.' and 'rit. f'. The piano part features complex textures with many beamed notes and rests.

This musical score page, numbered 17, features a multi-staff arrangement. The woodwind section includes Clarinet in E-flat (cl<sub>0</sub>), Clarinet in B-flat (co), and Trombone (tb), all of which are silent throughout the piece. The string section consists of Violin I (vl1), Violin II (vl2), and Viola (vc), with the Violin I and II parts playing a melodic line and the Viola providing harmonic support. The piano (p) part is marked *leggiero* and begins with a triplet of eighth notes, continuing with a series of triplets and a final triplet of sixteenth notes. The drum (dr) part features a simple rhythmic pattern of eighth notes, with a double bar line and a repeat sign indicating a change in the pattern. The score concludes with a final triplet of sixteenth notes in the piano part and a final drum hit.



This musical score page, numbered 19, features a variety of instruments. The woodwind section includes Clarinet (cl) and Cor Anglais (co), both in G major. The brass section consists of Trombone (tb) in G major and Bass (b) in F major. The string section includes Violin 1 (vl1) and Violin 2 (vl2) in F major, and Violoncello (vc) in F major. The piano (p) part is in F major and includes complex textures with triplets and sixteenth-note patterns. The drum (dr) part includes a snare drum and a bass drum, with a double bar line indicating a section change.

This musical score page, numbered 20, features a variety of instruments. The woodwind section includes Clarinet (cl), Cor Anglais (co), and Trombone (tb). The string section consists of Violin I (vl1), Violin II (vl2), and Viola (vc). The percussion section includes Bass Drum (b), Piano (p), and Drums (dr). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a melodic line with a triplet of eighth notes in the final two measures. The piano part features a complex texture with chords and a rhythmic pattern in the bass. The percussion part includes a bass drum pattern and a drum set pattern. The score is divided into measures by vertical bar lines, with a double bar line at the end of the page.

cl4  
co  
tb  
vl1  
vl2  
vc  
b  
p  
dr

*ff* molto cresc. accel.

*ff* molto cresc. accel.

3

3

3

Detailed description: This is a page of a musical score for page 21. It features ten staves for different instruments: clarinet 4 (cl4), cor (co), trombone (tb), violin 1 (vl1), violin 2 (vl2), viola (vc), bassoon (b), piano (p), and drums (dr). The score is in 4/4 time and the key signature has one sharp (F#). The first measure shows the initial notes for each instrument. From the second measure onwards, the woodwinds and strings play sustained notes, while the cello and bassoon have more active parts. The piano part is particularly prominent, starting with a fortissimo (*ff*) dynamic and a 'molto cresc. accel.' (much crescendo and acceleration) instruction. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in the final measure. The drum part is mostly silent, indicated by rests.

cl  
co  
tb  
vl1 *Piu lento*  
vl2 *p*  
vc  
b *p*  
p *Piu lento*  
dr

This musical score page, numbered 23, features a woodwind section and a piano section. The woodwind parts include Clarinet (cl), Cor Anglais (co), and Trombone (tb), all of which are currently silent. The string section consists of Violin I (vl1), Violin II (vl2), Viola (vc), and Violoncello (vcl), which are also silent. The piano (p) part is the primary melodic and harmonic driver, starting with a piano dynamic and featuring three triplet figures in the first measure. The piano part includes complex textures with triplets, sixteenth-note runs, and chords. The drum (dr) part provides a rhythmic accompaniment with various patterns. The score is written in a key signature of one flat and a common time signature.

cl  
co  
tb  
vl1  
vl2  
vc  
b  
p  
dr

A musical score for orchestra and piano. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: cl (clarinet), co (cornet), tb (trombone), vl1 (violin 1), vl2 (violin 2), vc (viola), b (bassoon), p (piano), and dr (drum). The key signature is one sharp (F#) and the time signature is 3/4. The piano part (p) begins at measure 8 with a triplet of eighth notes. The violin 1 part (vl1) has a melodic line starting in measure 4. The bassoon part (b) has a melodic line starting in measure 4. The piano part (p) has a melodic line starting in measure 4. The drum part (dr) has a rhythmic pattern starting in measure 4. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like *mf* and *p*.

This musical score page, numbered 26, features a variety of instruments and dynamic markings. The instruments are arranged vertically from top to bottom: clarinet 3 (cl3), cor (co), trombone (tb), violin 1 (vl1), violin 2 (vl2), viola (vc), bassoon (b), piano (p), and drums (dr). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano part (p) features complex chordal textures with slurs and accents. The drum part (dr) includes rests and specific rhythmic patterns. The bassoon part (b) has a melodic line with slurs. The trombone part (tb) has a melodic line with a slur. The clarinet 3 part (cl3) has a melodic line with slurs. The cor part (co) has a melodic line with slurs. The violin 1 part (vl1) has a melodic line with slurs. The violin 2 part (vl2) has a melodic line with slurs. The viola part (vc) has a melodic line with slurs. The bassoon part (b) has a melodic line with slurs. The piano part (p) has a complex chordal texture with slurs and accents. The drum part (dr) has a rhythmic pattern with rests and slurs.

ck2 **Piu mosso** **Accel.** **Meno mosso**

co

tb

vl1 **Piu mosso** **Accel.** **Meno mosso**

vl2

vc

b

8

p **Piu mosso** **Accel.** **Meno mosso**

dr

This musical score page, numbered 28, contains the following parts and staves:

- cl2**: Clarinet in C, 2nd part, treble clef, key signature of one sharp (F#).
- co**: Cor Anglais, treble clef, key signature of one sharp (F#).
- tb**: Trombone, bass clef, key signature of one flat (Bb).
- vl1**: Violin 1, treble clef, key signature of one flat (Bb).
- vl2**: Violin 2, treble clef, key signature of one flat (Bb).
- vc**: Violoncello, bass clef, key signature of one flat (Bb).
- b**: Bassoon, bass clef, key signature of one flat (Bb).
- p**: Piano, grand staff (treble and bass clefs), key signature of one flat (Bb).
- dr**: Drums, grand staff (treble and bass clefs).
- perc**: Percussion, grand staff (treble and bass clefs).

The score is written in a common time signature (C) and features various musical notations including notes, rests, slurs, and dynamic markings. The percussion part includes a snare drum line with 'x' marks indicating cymbal hits.

This musical score page, numbered 29, contains ten staves of music. The staves are labeled as follows from top to bottom: **eb1** (E-flat 1), **co** (Corno), **tb** (Tromba), **vl1** (Violino 1), **vl2** (Violino 2), **vc** (Violoncello), **b** (Basso), **p** (Piano), and **dr** (Drum). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The **eb1**, **co**, and **tb** staves are in treble clef, while **vl1**, **vl2**, **vc**, **b**, and **dr** are in bass clef. The **p** staff is a grand staff with both treble and bass clefs. The **dr** staff uses a drum set notation with vertical lines and 'x' marks. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as **p** (piano) and **f** (forte) are present throughout the score.

el<sub>1</sub>  
co  
tb  
vl1  
vl2  
vc  
b  
p  
dr

*p*  
*Rall e dim.*  
*p*

Detailed description: This is a page of a musical score, page 30. It features ten staves. The top five staves are for individual instruments: el<sub>1</sub> (trumpet), co (trumpet), tb (trombone), vl1 (violin), and vl2 (violin). The next two staves are for vc (viola) and b (cello). The bottom three staves are for the piano (p), drums (dr), and a percussion instrument (represented by a double bar line with a vertical line). The score is in 4/4 time and contains various musical notations including notes, rests, and dynamic markings. A 'p' marking is present at the beginning of the piano part, and 'Rall e dim.' is written above the piano part in the third measure. Another 'p' marking is at the end of the piano part. The drums part has a cross symbol in the first and last measures.

et2 Tempo I

co

tb

vl1 Piu lento

vl2 *f*

vc

b

8 p Tempo I

dr

This musical score page, numbered 31, contains eight staves of music. The top four staves are for woodwinds: Eb2 (E-flat clarinet), cor Anglais (co), trombone (tb), and violin I (vl1). The next two staves are for strings: violin II (vl2) and viola (vc). The bottom two staves are for percussion: bass drum (b) and a set of drums (dr). The Eb2, co, and tb parts are in G major and marked 'Tempo I'. The vl1 part is in B-flat major and marked 'Piu lento'. The vl2 part is in B-flat major and marked 'f'. The b part is in B-flat major. The dr part is in B-flat major and marked 'p'. The bottom two staves (p and dr) are marked 'Tempo I'. The score consists of eight measures. The woodwinds play rhythmic patterns with accents and slurs. The strings play sustained chords and moving lines. The percussion includes bass drum and snare drum patterns.

This musical score page, numbered 32, features a variety of instruments. The woodwind section includes Clarinet in E-flat (cl0), Cor Anglais (co), and Trombone (tb). The string section consists of Violin I (vl1), Violin II (vl2), and Viola (vc). The percussion section includes Bass Drum (b), Snare Drum (p), and Drums (dr). The score is written in a key signature of one sharp (F#) and a common time signature (C). It contains several measures with accents (^) and triplet markings (3). A tempo change to "Tempo I" is indicated in the middle of the page. The percussion parts include specific drum notation such as snare (x) and cymbal (c).

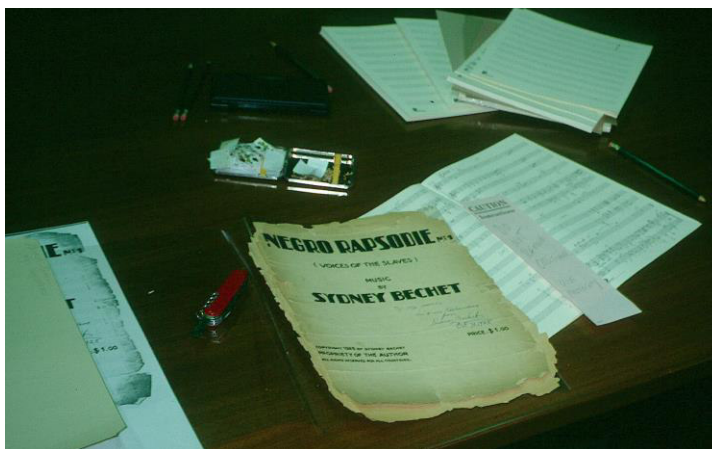




This musical score page, numbered 35, features a variety of instruments and parts. The instruments listed are clarinet 3 (cl3), cor (co), trombone (tb), violin 1 (vl1), violin 2 (vl2), viola (vc), bassoon (b), piano (p), and drums (dr). The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part includes dynamic markings such as *p* (piano) and *sfz* (sforzando). There are also triplets indicated by a '3' over a bracketed group of notes in the clarinet 3, cor, and piano parts. The drums part shows a rhythmic pattern with some rests and a final measure with a fermata. The overall layout is a standard orchestral score with multiple staves for each instrument.



# Sidney Bechet (1928): Negro Rapsodie No 1 - Score



*1 Mein Arbeitsplatz/My workplace 1992 Schomburg Center, New York*

## **Sidney Bechet (1928): Negro Rapsodie No. 1 – Band Arrangement Klaus Pehl 1993, re-edited 2026. © Klaus Pehl 2026**

The original score for this band arrangement is a 1928 printed edition for violin and piano accompaniment published by a Frankfurt music publisher. The band arrangement calls for parts for Bb clarinet, Bb cornet, trombone, first and second violins, cello, bass, piano, and percussion. This corresponds to an ensemble known in American English as a "band" or "small orchestra." The German equivalent is a "salon orchestra."

The arrangement retains the key signature, all dynamic and articulation markings, and all performance instructions (in Italian) from the original. The piano accompaniment (piano acc.) is slightly reduced in accompaniment passages compared to the original piano part. The original part is retained in solo passages.

The program Emagic Logic Gold version 5.5.1 (for PC) was used for the conversion to an electronic version, both for the initial version in 1993 and the re-edition in 2026.

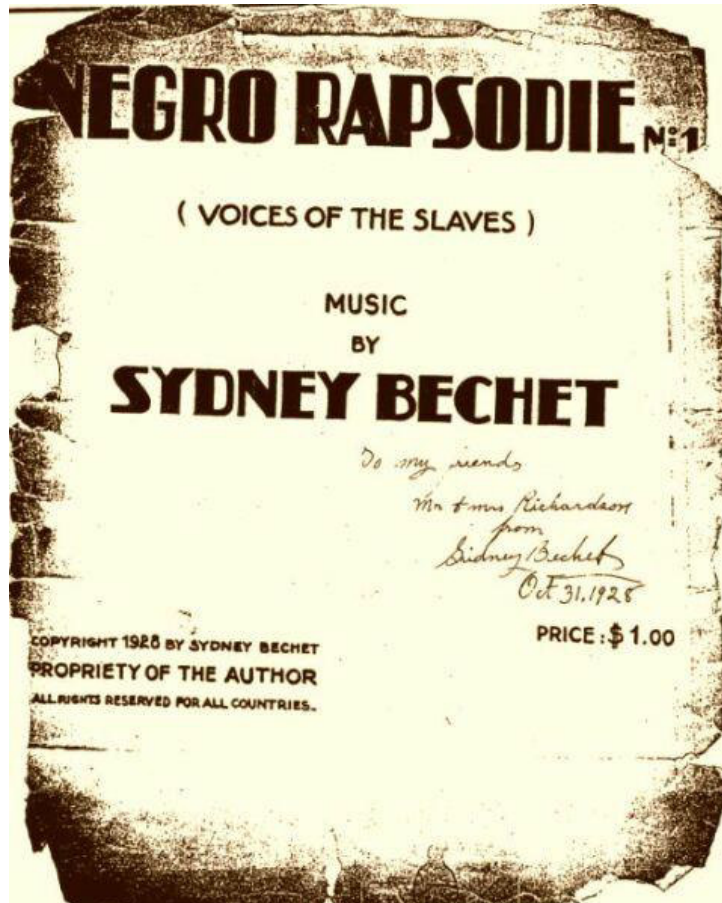
### **Background**

Knowing that I lived in Frankfurt am Main, jazz researcher and violinist Bill Russell of the New Orleans Ragtime Society gave drummer Trevor Richards, who frequently visited (and enriched) the jazz scene in New Orleans in the early 1980s, a small handwritten note for me with the composition's details and the note "Look for this." It also included a Frankfurt address, "Eiserne Hand 42." It can be assumed that Elisabeth Ziegler lived there, who had met Sidney Bechet in Frankfurt am Main and married him in Antibes in 1947. Today, a post-war apartment building and a car repair shop stand at the address. My research in Frankfurt was unsuccessful.

During a visit to New York in 1992, I also visited the Harlem branch of the New York Public Library, the Schomburg Center. My main goal was to find old sheet music from the ragtime era or big band arrangements from the 1940s. As a sort of "bycatch," a librarian in the estate of Don Redman, saxophonist and arranger, and a founding member of Fletcher Henderson's orchestra in 1922, discovered Bechet's composition "Negro Rapsodie"—a lucky find. The regulations at the time didn't allow for photocopying, so I had no choice but to return the next day with music paper, pencil, and eraser and transcribe the extensive composition for violin and piano. This then served as the basis in 1993 for capturing Bechet's old composition with a computer program and immediately attempting a band arrangement.

In 2026 I found the old files, so I can make the arrangement generally accessible via my websites [www.klauspehl.de](http://www.klauspehl.de) and [www.ragtime-society.de](http://www.ragtime-society.de) .

# Sidney Bechet (1928): Negro Rapsodie No 1



Band-Arrangement Klaus Pehl 1993, re-editiert 2026

Score (35 p.)

With voices for

**Clarinet in Bb**

**Cornet in Bb**

**Trombone**

**1st Violin**

**2nd Violin**

**Violoncello**

**Bass**

**Piano acc.**

**Drums**