

# Sidney Bechet (1928): Negro Rapsodie No 1

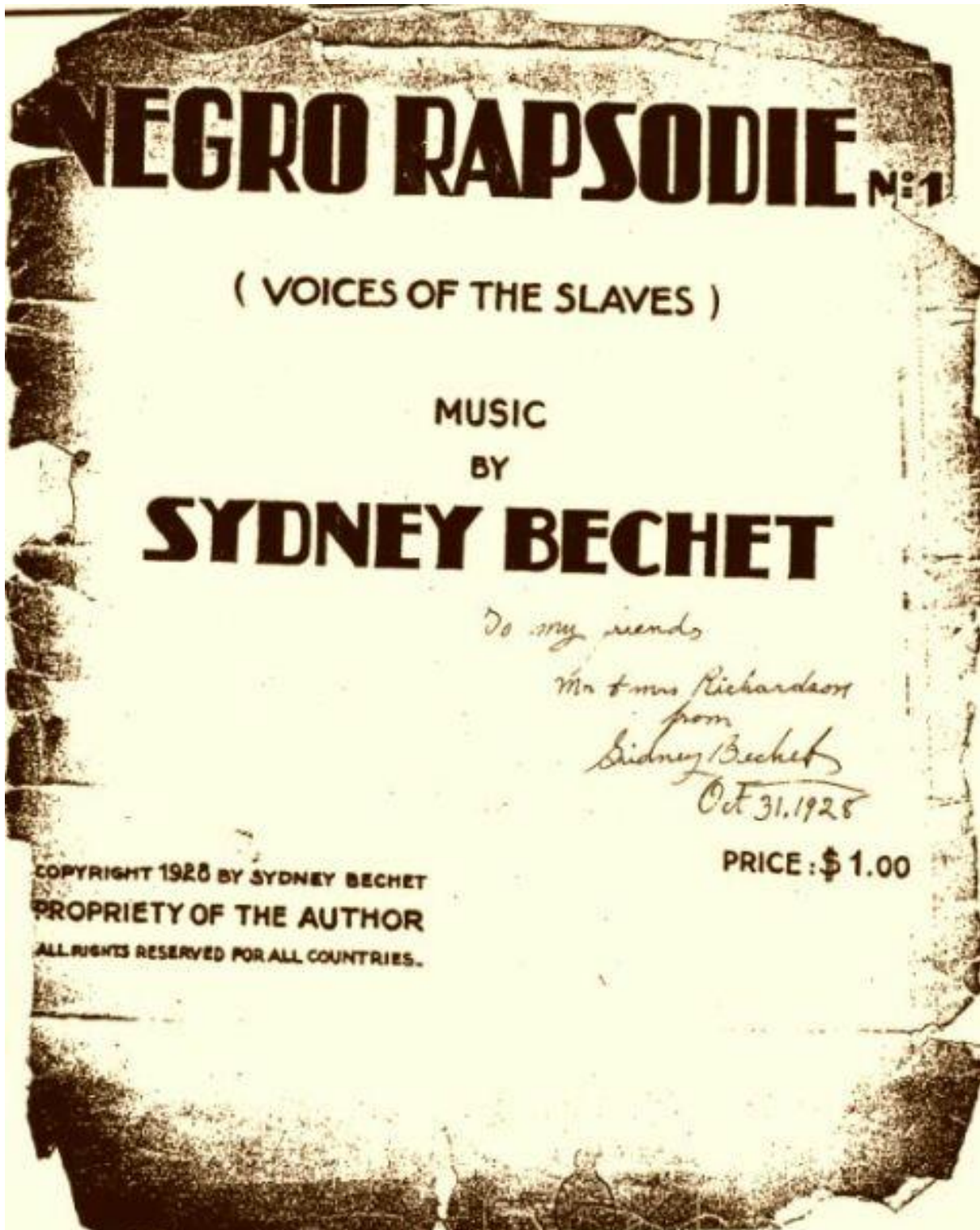


Foto Klaus Pehl 1992

**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 Notepapier, 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

Moderato con vitmo *mf* **1** **2** **8** **Molto accel.** **4** **Piu lento** **f**

**13** **15**

**17**

**21**

**25** **27** **1** **Accel.** **f** **a Tempo** **ff** **pp**

**31**

**36** **Poco piu lento**

**42** **ff**

**48** **52** **2** **54** **1** **55** **2** **57** **1**

**58** **2** **60** **Listesso Tempo** **61**

65

73

77 **Tempo I**

79

87

**Rall.** *ff* *f*

92

97

*f* *f* *f*

110

122

173

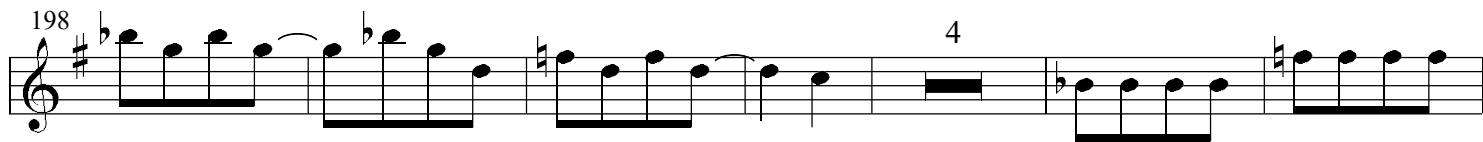
*mf*

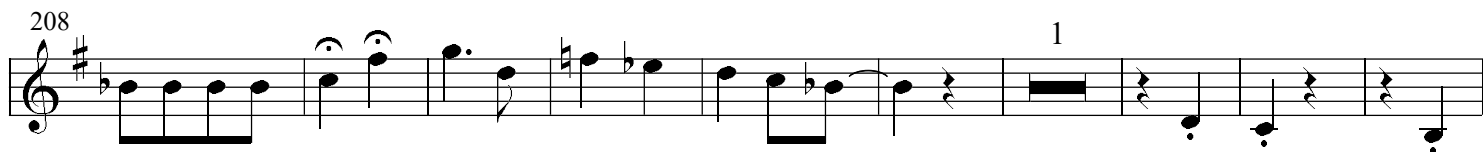
181

**Piu mosso** **Accel.**

190

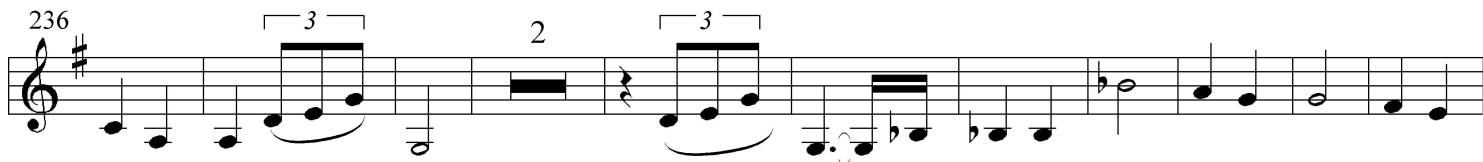
Me

198 

208 

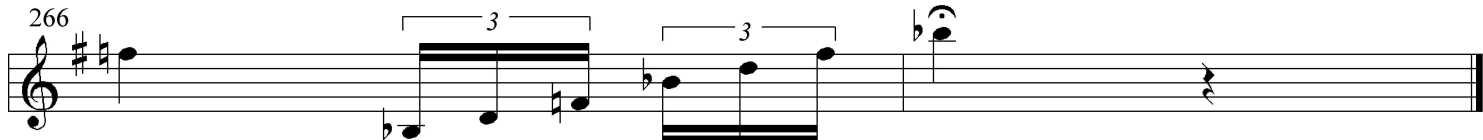
218 **Tempo I** 

227 

236 

248 **Rall.** 

258 **Molto rall.** 

266 

# Negro Rapsodie No 1

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**Cornet in Bb** 2

Moderato con vitmo *mf*

8 **Molto accel.** 2

*f* *ff*

13 **Piu lento** 15

*f* *f*

17 **Piu lento** 6

*f* *f*

27 **Accel.** a Tempo

*f* *ff* *pp*

32 **Piu lento** 36 7

*f* *f*

45

*f* *f*

52 54 55 57 58 60 **Listesso Tempo**

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

61

*f* *f*

69

77 **Tempo I**

85 **Rall.** **ff** 92 **f**

96 **f** 1 2 1

109 3 3 3

121 8 3 39

174 **mj** **Piu mosso** **Accel.**

185 **Meno mosso**

194



# Negro Rapsodie No 1

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## Trombone

2 1 2

Moderato con vitmo *mf*

8 **Molto accel.** **Piu lento** **Molto accel.** **Piu lento**

1 2

*ff*

15

19 4

27 **Accel.** **a Tempo**

1

*f* *ff* *pp*

32 36 7

*ff*

45

52 2 54 1 55 2 57 1 58 2 60 **Listesso Tempo** 61

**Listesso Tempo**

62

71 **Tempo I**

80 **Rall.** **ff**

89 92 2 **f** 1 **f** 2

102 1 **f** 3 **f** 3

114 3 3

123 7 47 **Piu mosso**

184 **Accel.** **Meno mosso**

196 8 2

213 1 4 **Tempo I**

225

Musical staff 225: Bass clef, key signature of one flat. Measures 225-233. Includes accents (^) and breath marks (>).

234

Musical staff 234: Bass clef, key signature of one flat. Measures 234-249. Includes a 4-measure rest and a breath mark (>).

250

**Rall.**

Musical staff 250: Bass clef, key signature of one flat. Measures 250-260. Includes accents (>) and a deceleration marking "Rall."

260

**Molto rall.**

Musical staff 260: Bass clef, key signature of one flat. Measures 260-269. Includes a deceleration marking "Molto rall."

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## Violin 1 Moderato con vitmo

Molto accel.

*mf*

## 15 Piu lento

*f*

19

*sfz*

22

26

Accel.

*f* *ff* *pp*

31

*mf*

34

*ff*

47

57

1

58

2

60

Listesso Tempo

61

16

77

Tempo I

*ff*

Musical staff 79-86. Treble clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

Musical staff 87-93. Treble clef, key signature of one flat. Includes markings: **Rall.**, **ff**, **f**, and dynamic accents. Measure numbers 87, 92, and 93 are indicated.

Musical staff 104-117. Treble clef, key signature of one flat. Includes markings: **4**, **2**, and slurs.

Musical staff 118-131. Treble clef, key signature of one flat. Includes marking: **2**.

Musical staff 132-142. Treble clef, key signature of one flat. Includes markings: **3**, **4**, **Piu lento**, **Rit.**, and **p**.

Musical staff 143-151. Treble clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations.

Musical staff 152-161. Treble clef, key signature of one flat. Includes markings: **3**, **3**, **mp**, and **Accel.**.

Musical staff 162-182. Treble clef, key signature of one flat. Includes markings: **3**, **mf**, **8**, and **Piu mosso**.

Musical staff 183-192. Treble clef, key signature of one flat. Includes markings: **Accel.** and **Meno mosso**.

192 4

Musical staff 192-202: Treble clef, key signature of two flats. Measures 192-202. Measure 192 starts with a quarter rest. Measure 202 ends with a fermata over a half note.

203 2

Musical staff 203-211: Treble clef, key signature of two flats. Measures 203-211. Measure 211 ends with a fermata over a half note.

212 7 **Piu lento**

*f*

Musical staff 212-225: Treble clef, key signature of two flats. Measures 212-225. Measure 212 starts with a quarter rest. Measure 225 ends with a fermata over a half note. The tempo marking 'Piu lento' and dynamic 'f' are present.

226

Musical staff 226-231: Treble clef, key signature of two flats. Measures 226-231. Measure 231 ends with a fermata over a half note.

232 4

**Tempo I**

Musical staff 232-244: Treble clef, key signature of two flats. Measures 232-244. Measure 232 starts with a quarter rest. Measure 244 ends with a fermata over a half note. The tempo marking 'Tempo I' is present.

245 2

**Rall.<sub>2</sub>**

*f*

Musical staff 245-257: Treble clef, key signature of two flats. Measures 245-257. Measure 245 starts with a quarter rest. Measure 257 ends with a fermata over a half note. The tempo marking 'Rall.<sub>2</sub>' and dynamic 'f' are present.

258 2

**Molto rall.**

Musical staff 258-267: Treble clef, key signature of two flats. Measures 258-267. Measure 258 starts with a quarter rest. Measure 267 ends with a fermata over a half note. The tempo marking 'Molto rall.' is present.

# Negro Rapsodie No 1

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## Violine 2 Moderato con vitmo

*mf*

**Molto accel.**

8 7 15 5

**Accel. 1**

**a Tempo**

*f ff pp*

33 36 7

*ff*

52 54 55 57

**Listesso Tempo**

58 60 61 16

*ff*

**Tempo I**

**Rall.**

*ff f*

92

1 2

*f*

109 2 2

122 3

133 47 **Piu mosso** Accel.

187 **Meno mosso**

195 8 2

212 19 **Tempo I** 4

243 **Rall<sub>2</sub>**

256 2 **Molto rall.**

# Negro Rapsodie No 1

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**Cello** **Moderato con vitmo**

*mf*

8 **Molto accel.** **Piu lento**

*mf* *f*

13 15 5

*mf* *f*

22

*mf* *f*

27 **Accel.** **a Tempo**

*f* *ff* *pp*

33 36 **Poco piu lento**

*f* *ff*

40 **il basso marcato**

*ff*

45

*ff*

51 52 54 55 57

58 **Listesso Tempo** 60 61 16 77 **Tempo I**

79

86 **Rall.** 92 2 1 **f**

97 2 1 **f**

110 2

122

130 **molto cresc. accel.** **ff**

136 **Piu lento** **p**

141 **Rit.** 34 **Piu mosso** **Accel.**

186

Musical staff for measures 186-194. The staff contains a series of eighth and sixteenth notes, some with accidentals (flats and sharps). Measure 194 ends with a double bar line.

Meno mosso

195

Musical staff for measures 195-205. Measure 195 starts with a quarter rest followed by eighth notes. Measure 196 has a quarter rest followed by a four-measure rest. Measures 197-205 continue with eighth and sixteenth notes.

206

Musical staff for measures 206-216. Measures 206-210 consist of eighth notes. Measure 211 has a quarter rest followed by a two-measure rest. Measures 212-216 continue with eighth notes and a final two-measure rest.

217

Musical staff for measures 217-244. Measure 217 has a quarter rest followed by eighth notes. Measure 218 has a quarter rest followed by a 15-measure rest. Measure 219 starts with a quarter note and a 'Tempo I' marking. Measures 220-244 continue with eighth notes and a final 4-measure rest.

Tempo I

245

Musical staff for measures 245-255. Measures 245-255 feature eighth notes with accents and a 'Rall.' marking. Measure 255 ends with a double bar line.

Rall.

256

Musical staff for measures 256-263. Measures 256-263 continue with eighth notes and a 'Molto rall.' marking. Measure 263 ends with a double bar line.

Molto rall.

264

Musical staff for measures 264-268. Measures 264-268 consist of eighth notes with a slur over measures 264-265. Measure 268 ends with a double bar line.



113 3

8

121 8 39

8

174

8

**Piu mosso** **Accel.**

185

8

**Meno mosso**

196

8

207

8

218 **Tempo I** 3 2

8

231

8

242

8

**Rall.**

253

8

**Molto rall.**

263

8

# Negro Rapsodie No 1

Sydney Bechet 1927

arr. Klaus Pehl 1993

**Piano** Moderato con vitmo **Molto accel.**

2 1 2 8 2 1

*mf*

**Piu lento** 15

16

19

23

*f*

27

Accel. a Tempo cresc.

30

ff pp

33 36 Poco piu lento

mp

40

ff il basso marcato

45

50 52 Molto Allegro e leggero 54 55

3/4 2/4 3/4 2/4

57 58 **Listesso Tempo** 60 61

ff mf

62

68

74 77 **Tempo I**

mf

79

85 **Rall.** **ff**

Rall. ff

91 92

sfz mf f

This system contains measures 91 and 92. Measure 91 features a dynamic marking of *sfz* (sforzando) and an accent (^) over a chord. Measure 92 includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The notation includes various note values, rests, and articulation marks like accents and slurs.

98

mf f mf f

This system contains measures 98 through 105. It features dynamic markings of *mf* and *f*. The notation includes various note values, rests, and articulation marks like accents and slurs.

106

leggero

This system contains measures 106 through 110. It features a dynamic marking of *leggero* (light). The notation includes various note values, rests, and articulation marks like slurs.

111

This system contains measures 111 through 113. The notation includes various note values, rests, and articulation marks like slurs.

114

leggero

This system contains measures 114 through 117. It features a dynamic marking of *leggero*. The notation includes various note values, rests, and articulation marks like slurs.

118

This system contains measures 118 through 121. The notation includes various note values, rests, and articulation marks like slurs.

121

Musical score for measures 121-126. The piece is in a minor key. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present in measure 125.

127

Musical score for measures 127-132. The right hand has a melodic line with some grace notes and a triplet of eighth notes in measure 132. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present in measure 128.

133

Musical score for measures 133-136. The right hand features a series of chords with a crescendo hairpin. The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* and the instruction *molto cresc. accel.*

137

Musical score for measures 137-143. The tempo is marked *Piu lento*. The right hand has a melodic line with a triplet in measure 142. The left hand has a steady eighth-note accompaniment. Dynamic markings include *p* and *Rit.*

144

Musical score for measures 144-148. The right hand features several triplet figures. The left hand has a steady eighth-note accompaniment.

149

Musical score for measures 149-155. The right hand has a melodic line with a fermata in measure 150. The left hand has a steady eighth-note accompaniment. A finger number '5' is written below the bass staff in measure 152.

157

*pp*

Accel.

3

162

3

3

3

3

3

3

166

*mf*

174

Piu mosso

183

Accel.

Meno mosso

192

6

199

Musical score for measures 199-207. The piece is in a minor key with a 3/4 time signature. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment with chords and single notes.

208

Musical score for measures 208-218. The texture continues with a mix of chords and melodic fragments. A dynamic marking of *p* (piano) is present. The system concludes with a fermata and a second ending bracket labeled '2'. Performance instructions include *Rall e dim.* (Ritardando e Diminuendo).

219

Tempo I

Musical score for measures 219-225. The tempo is marked *Tempo I*. The right hand begins with a series of chords, followed by a melodic line starting in measure 220. The left hand continues with a rhythmic accompaniment of chords. A dynamic marking of *p* is shown.

226

Musical score for measures 226-232. The right hand features a rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with chords and eighth notes.

233

Musical score for measures 233-240. The right hand includes a triplet of eighth notes in measure 233 and another triplet in measure 237. The left hand continues with a steady accompaniment.

241

Musical score for measures 241-248. The right hand features a triplet of eighth notes in measure 241. The left hand continues with a steady accompaniment. The system concludes with a fermata and a second ending bracket labeled '2'. Performance instructions include *f* (forte) and *Rall.* (Ritardando).

251

Musical score for measures 251-258. The system consists of two staves, treble and bass clef. Measure 251 starts with a treble clef chord and a bass clef chord. Measures 252-253 feature a triplet of eighth notes in the treble. Measures 254-255 feature a triplet of eighth notes in the bass. Measures 256-257 feature a triplet of eighth notes in the treble. The system ends with a double bar line.

259

*Molto rall.*

Musical score for measures 259-265. The system consists of two staves, treble and bass clef. Measure 259 starts with a treble clef chord and a bass clef chord. Measures 260-261 feature a treble clef chord and a bass clef chord. Measures 262-263 feature a treble clef chord and a bass clef chord. Measures 264-265 feature a treble clef chord and a bass clef chord. The system ends with a double bar line.

266

Musical score for measures 266-268. The system consists of two staves, treble and bass clef. Measure 266 starts with a treble clef chord and a bass clef chord. Measures 267-268 feature a treble clef chord and a bass clef chord. The system ends with a double bar line.

*sfz*

# Negro Rapsodie No 1

Sydney Bechet 1927

arr. Klaus Pehl 1993

## Drums

Musical notation for drums, measures 1-8. Includes tempo marking **Moderato con vitmo**.

8 **Molto accel.**

**Piu lento**

Musical notation for drums, measures 9-14. Includes first ending bracket.

15

Musical notation for drums, measures 15-20. Includes double bar line.

21

27

2

Musical notation for drums, measures 21-26. Includes double bar line.

Musical notation for drums, measures 27-35. Includes double bar line.

36 **a Tempo**

Musical notation for drums, measures 36-43. Includes dynamic marking **ff**.

44

Musical notation for drums, measures 44-51. Includes double bar line.

52 **Molto Allegro e leggiero**

54

55

57

Musical notation for drums, measures 52-57. Includes time signature changes.

**Listesso Tempo**

58

60

61

Musical notation for drums, measures 58-61. Includes double bar line.

65

Musical notation for drums, measures 62-64. Includes double bar line.

73

1

77

Musical notation for drums, measures 65-72. Includes double bar line.

83 **Rall.** *ff*

92 *f* 2 *f* 2 1 *f*

106 2 3

117 50 *mf*

176 **Piu mosso** **Accel.**

188 **Meno mosso**

200

212 **Tempo**

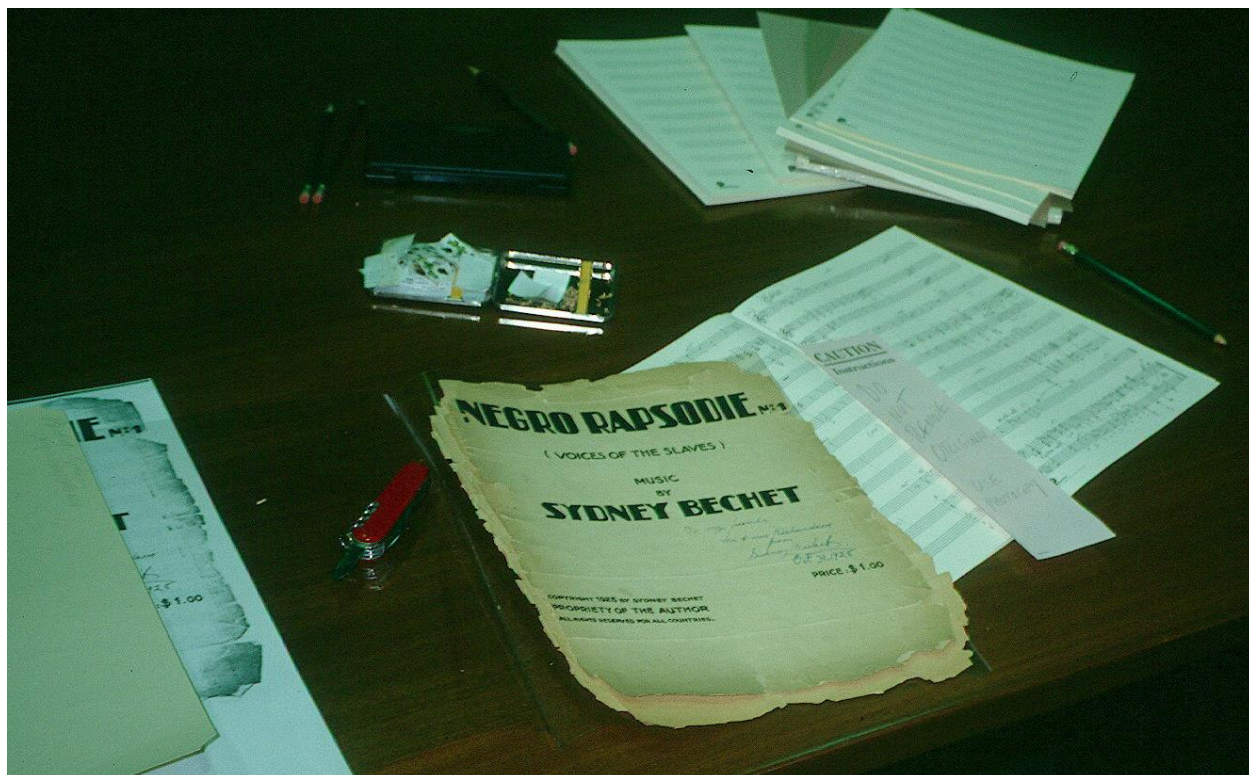
229 3 3

245 2 3 **Rall.**

260 2 **Molto rall.**



# Sidney Bechet (1928): Negro Rapsodie No 1



*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.

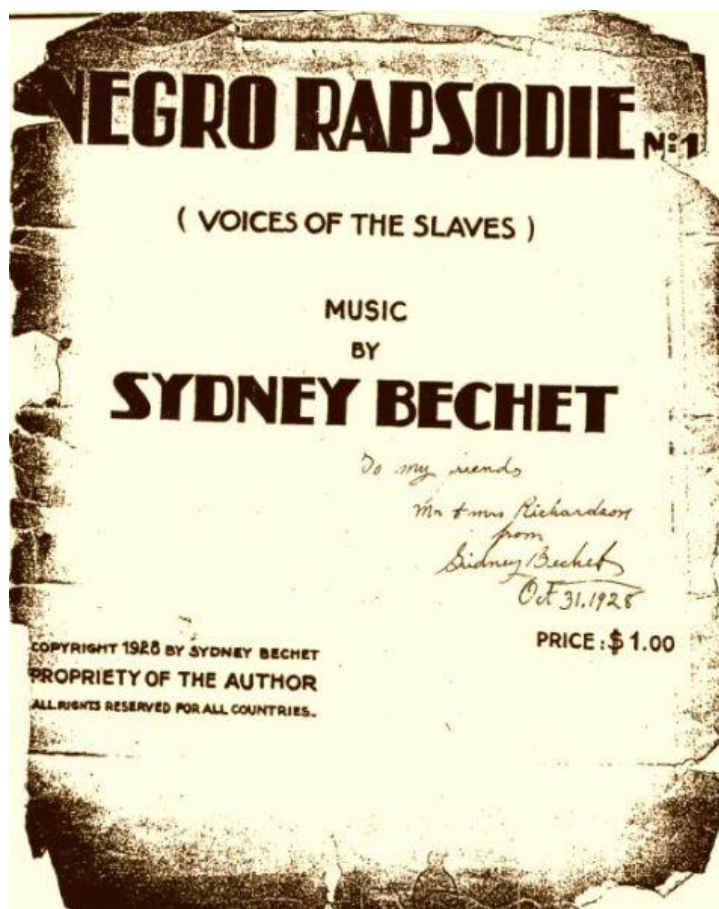
### **Background**

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

Umfasst Stimmen für

**Clarinet in Bb (p. 1 - 3 p.)**

**Cornet in Bb (p. 4 - 3 p.)**

**Trombone (p. 7 - 3 p.)**

**1st Violin (p. 10 - 3 p.)**

**2nd Violin (p. 13 - 2 p.)**

**Violoncello (p. 15 - 3 p.)**

**Bass (p. 18 - 2 p.)**

**Piano acc. (p. 20 - 8 p.)**

**Drums (p. 28 - 2 p.)**