Prelude II

GEORGE GERSHWIN
Arranged by TIM McCARRICK

INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

PROGRAM NOTES

George Gershwin (1898–1937) is considered one of America's finest composers, and the first to cross-over and combine classical music with jazz and popular songs.

He is known for his legacy of hit songs co-written, usually for Broadway, with his brother, lyricist Ira Gershwin. He is equally well-known as someone to bring jazz to the classical stage with works like *Rhapsody in Blue* or his *Piano Concerto*. His *Three Piano Preludes*, of which this is the second, written in the late 1920s, mix jazz and blues riffs with classical and are treasured by pianists to this day.

NOTES TO THE CONDUCTOR

Never before available for string orchestra, this unique piece will broaden your players' skills with a variety of string effects, including tremolo, pizzicato, mutes, divisi playing and solos. This is a work in contrasts, sometimes even clashes. The major third/minor third distinction runs throughout the piece. But there are more contrasts to exploit: full orchestra vs. quintet; smooth legato bows over punctuated pizzicato; major vs. minor; muted sound vs. open; an E natural played against F#, then F natural (first seen in bar 19). Clashing and contrasts are everywhere! Help your students make the most of this by knowing when and where the contrasts occur. And make them play bravely. When the cellos move from the tonic note D to minor 7th C natural, it seems they have the last word, but it's really the basses in the final measure. The last chord divides the first violins by having half of them play open A and E strings, the other half playing either A harmonic or E harmonic.

Finally, even as slow as the piece is, there still must be some swing to the eighth notes. Have fun!

Tim McCarrick

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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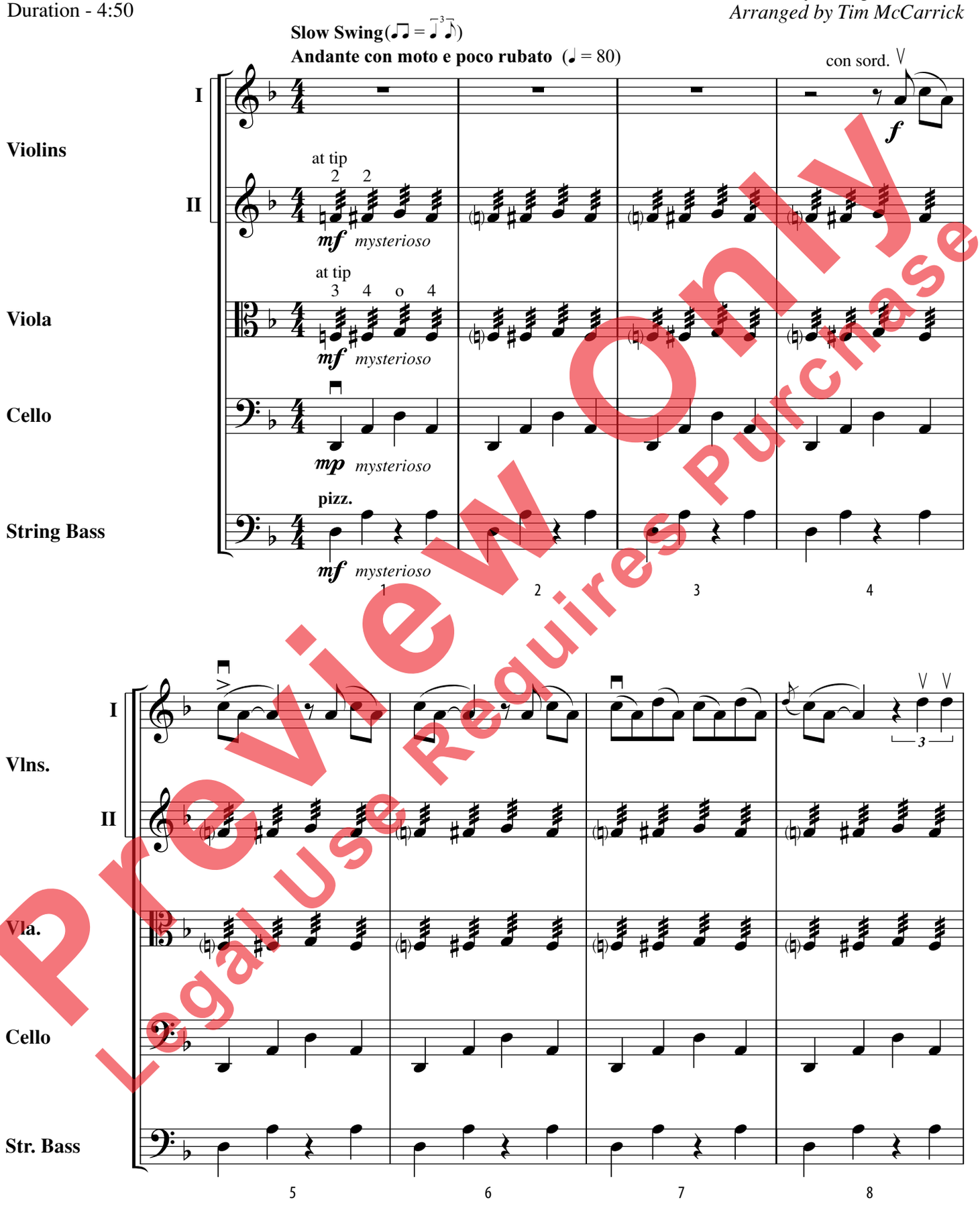
Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Prelude II

CONDUCTOR SCORE
Duration - 4:50

By George Gershwin
Arranged by Tim McCarrick



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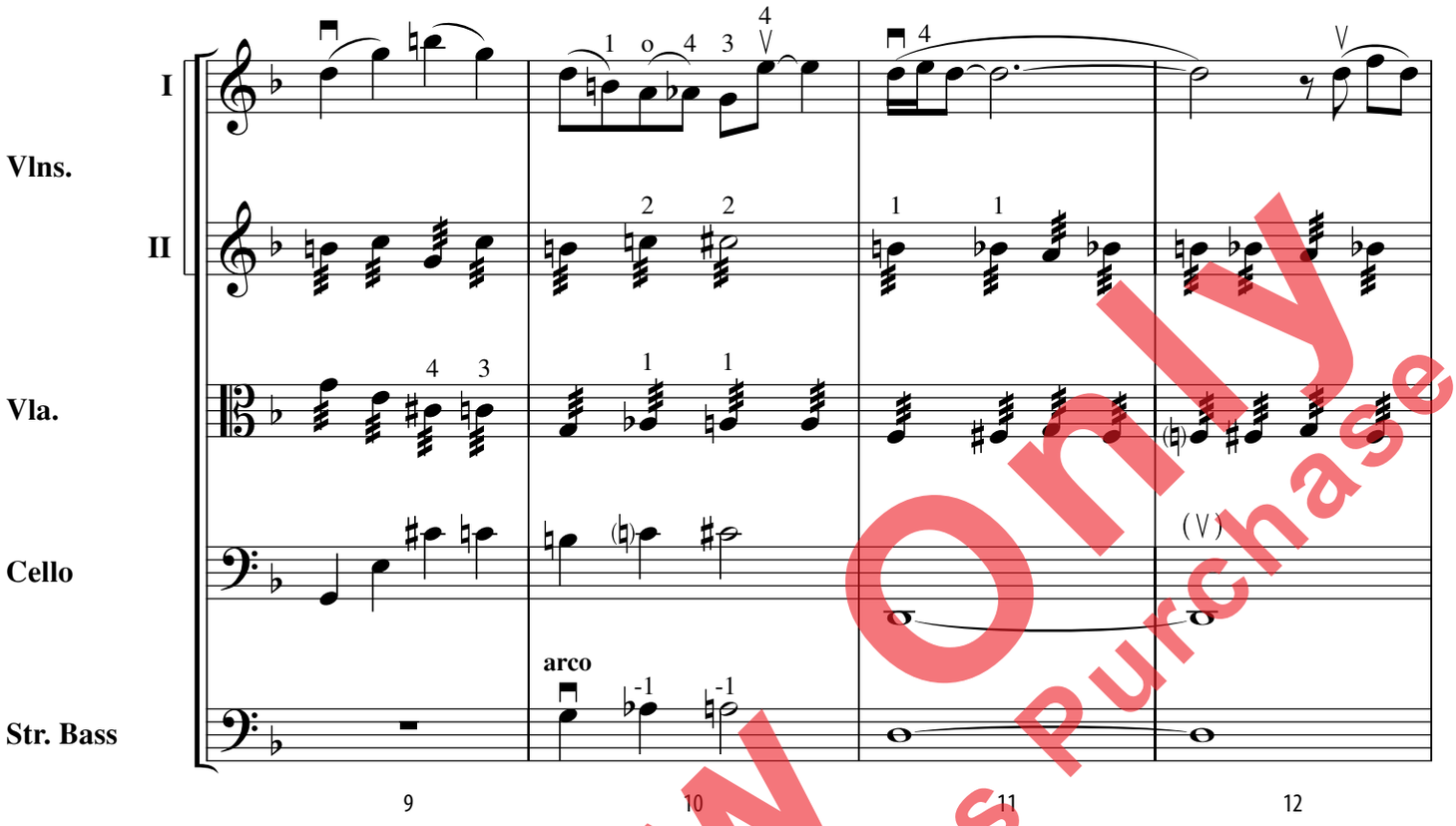

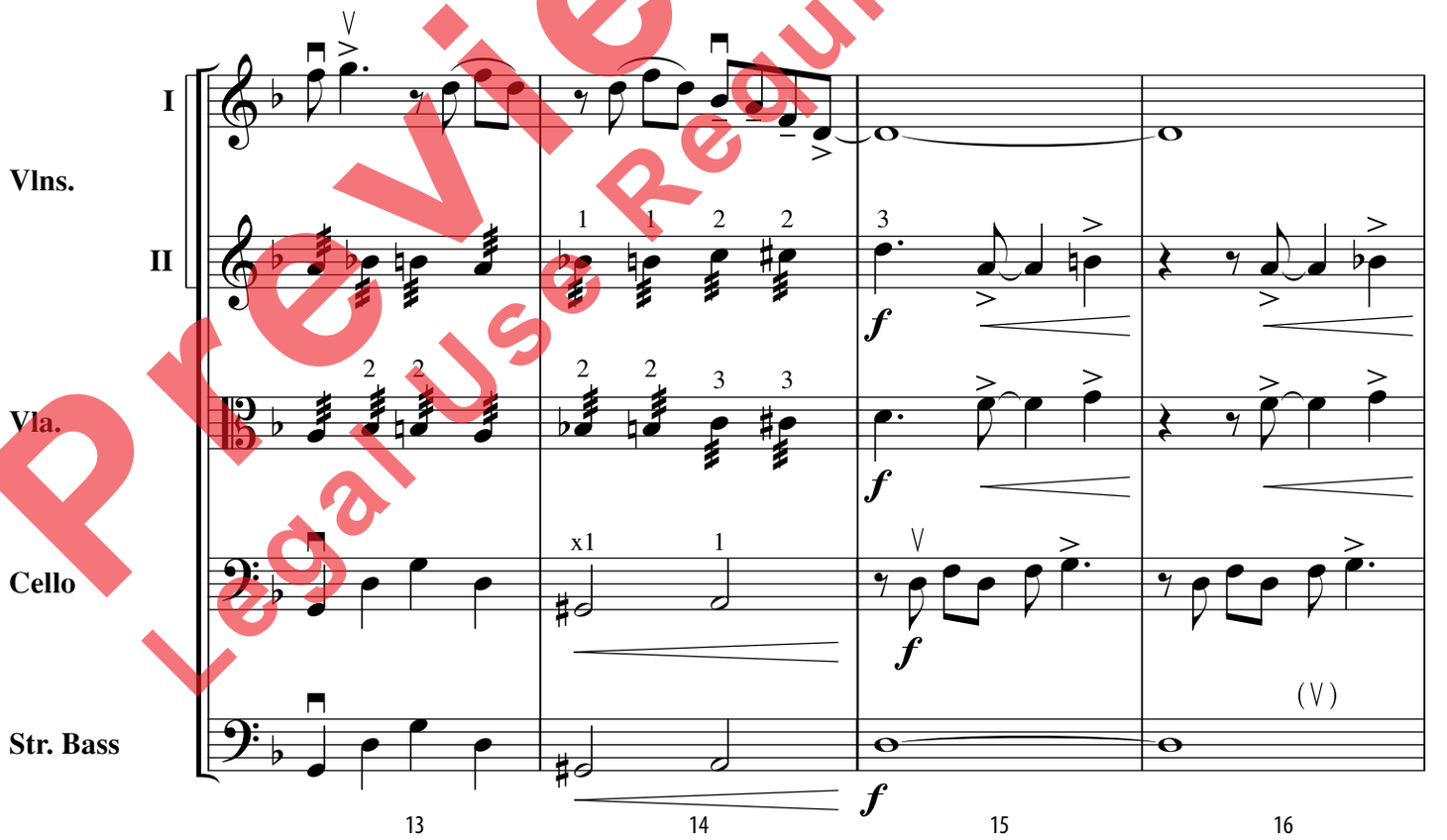

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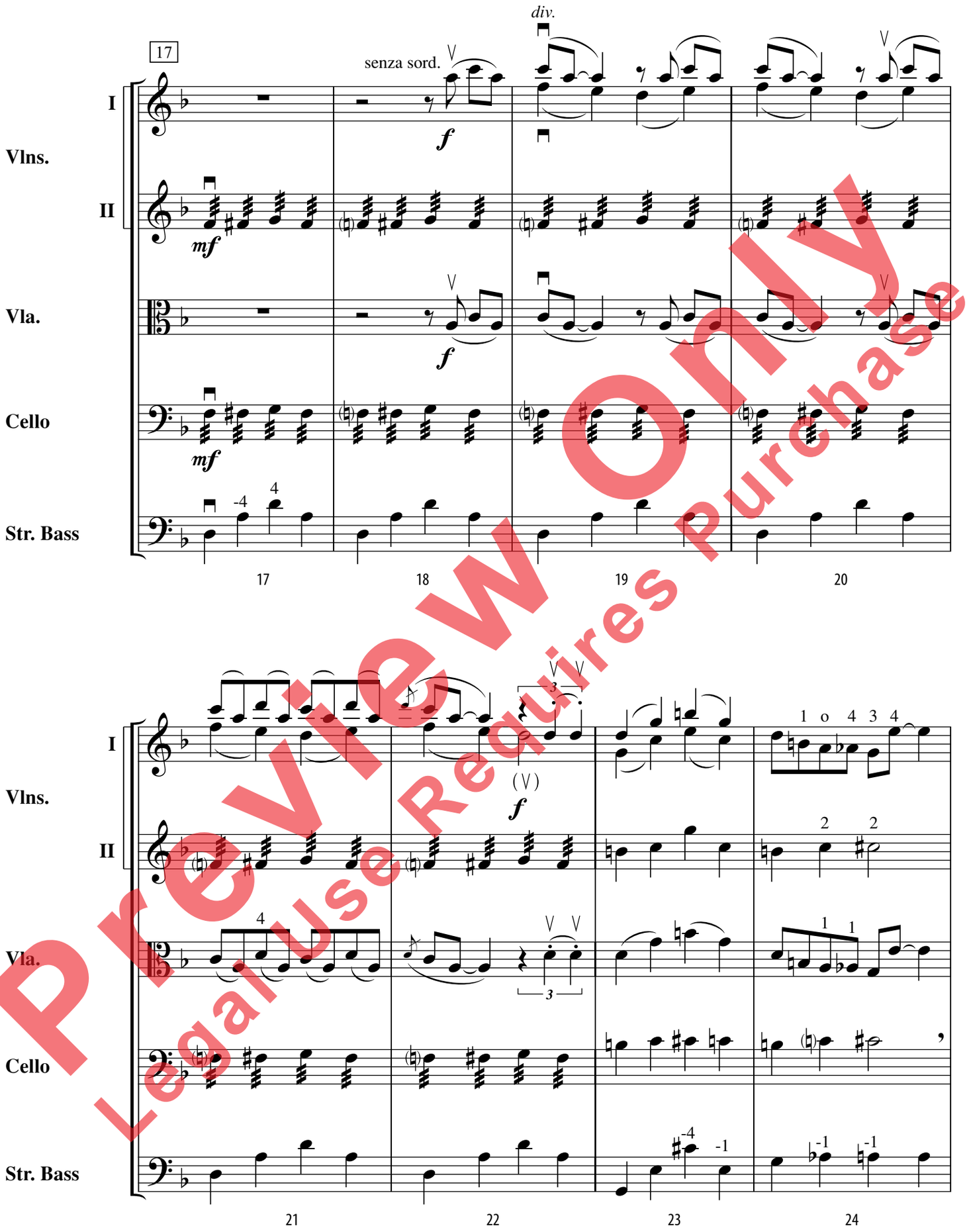

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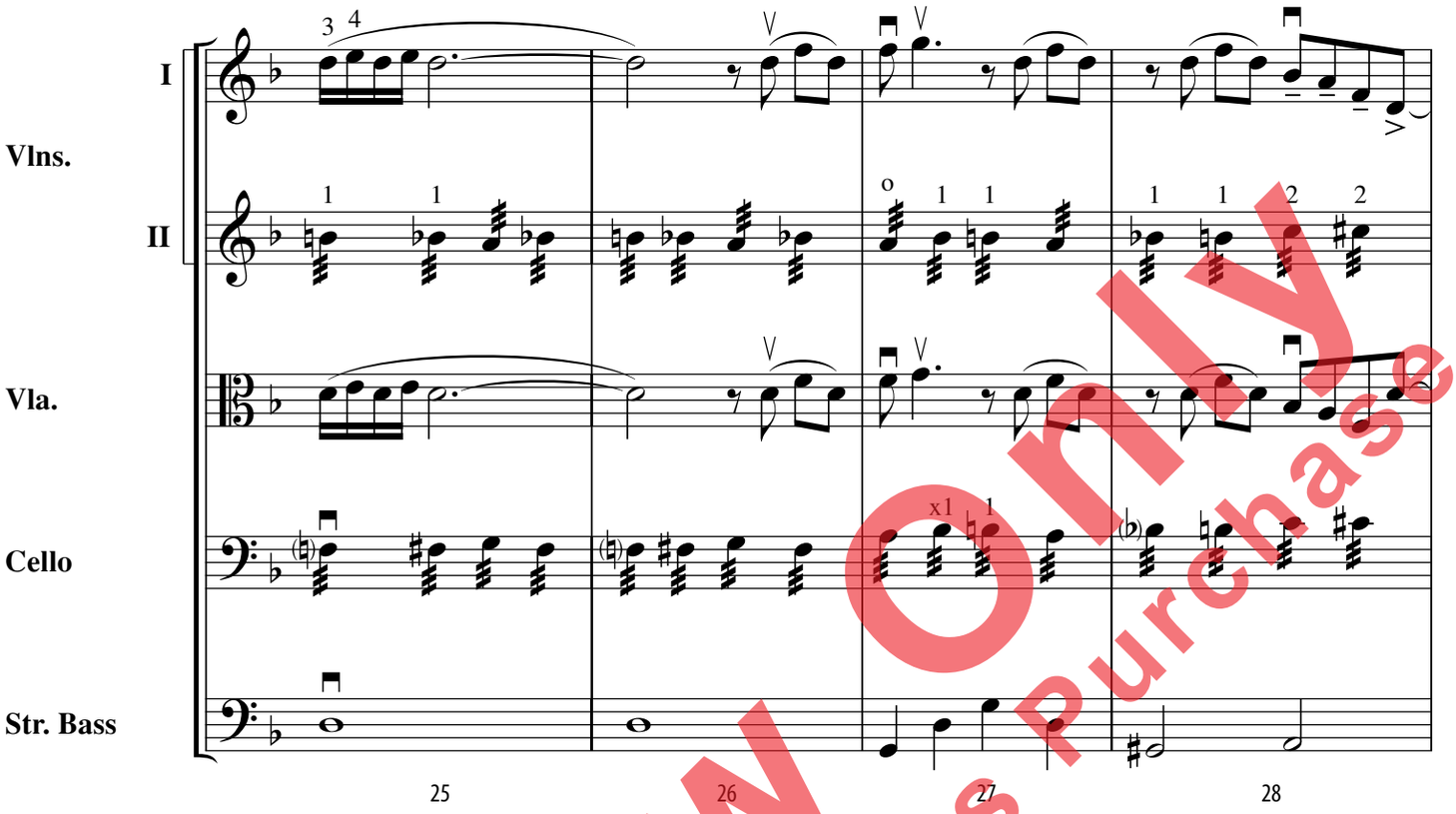
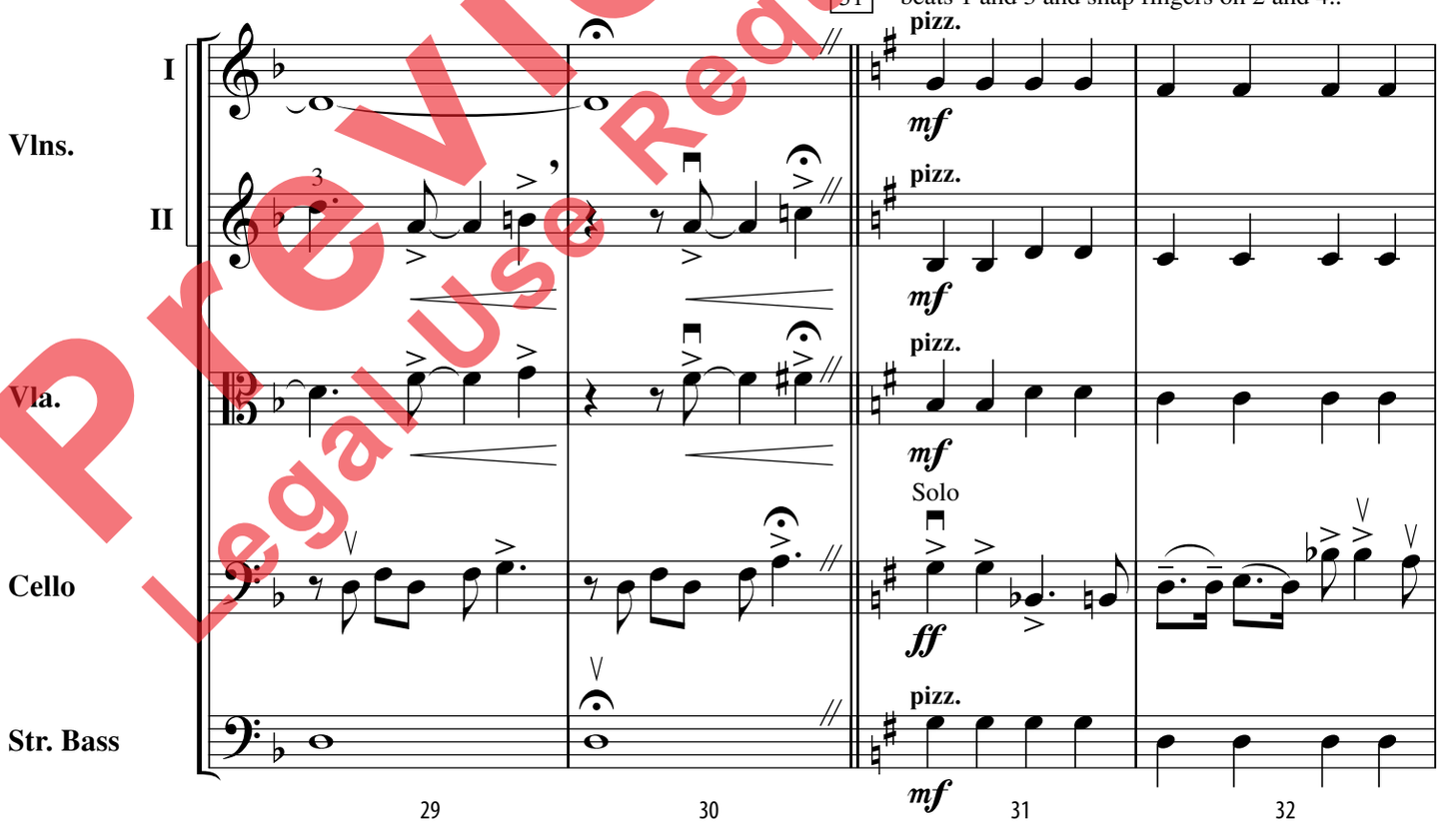


Blues March (♩ = 90)

SOLO STRING QUINTET -
The rest of the orchestra should tap foot on beats 1 and 3 and snap fingers on 2 and 4..



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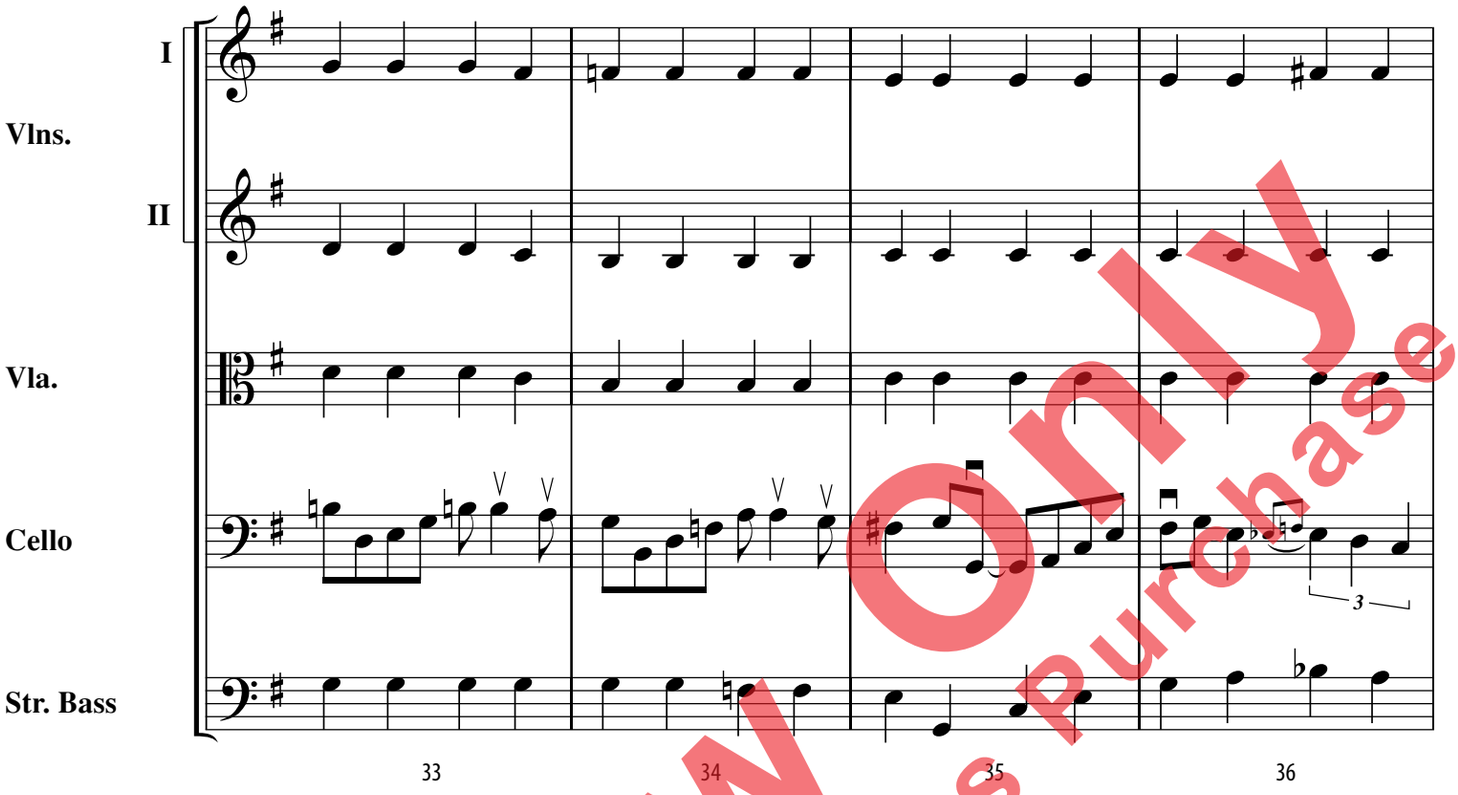

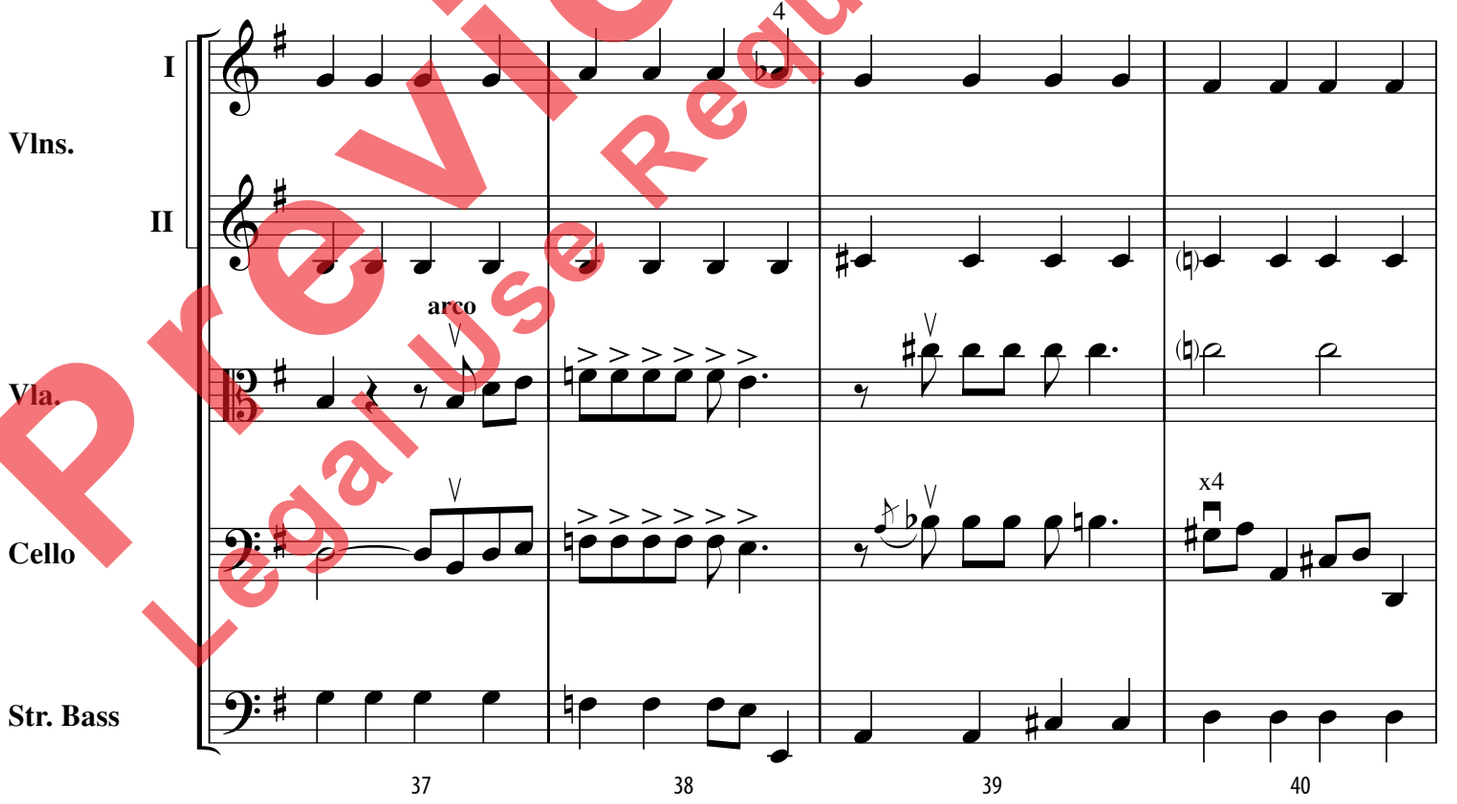

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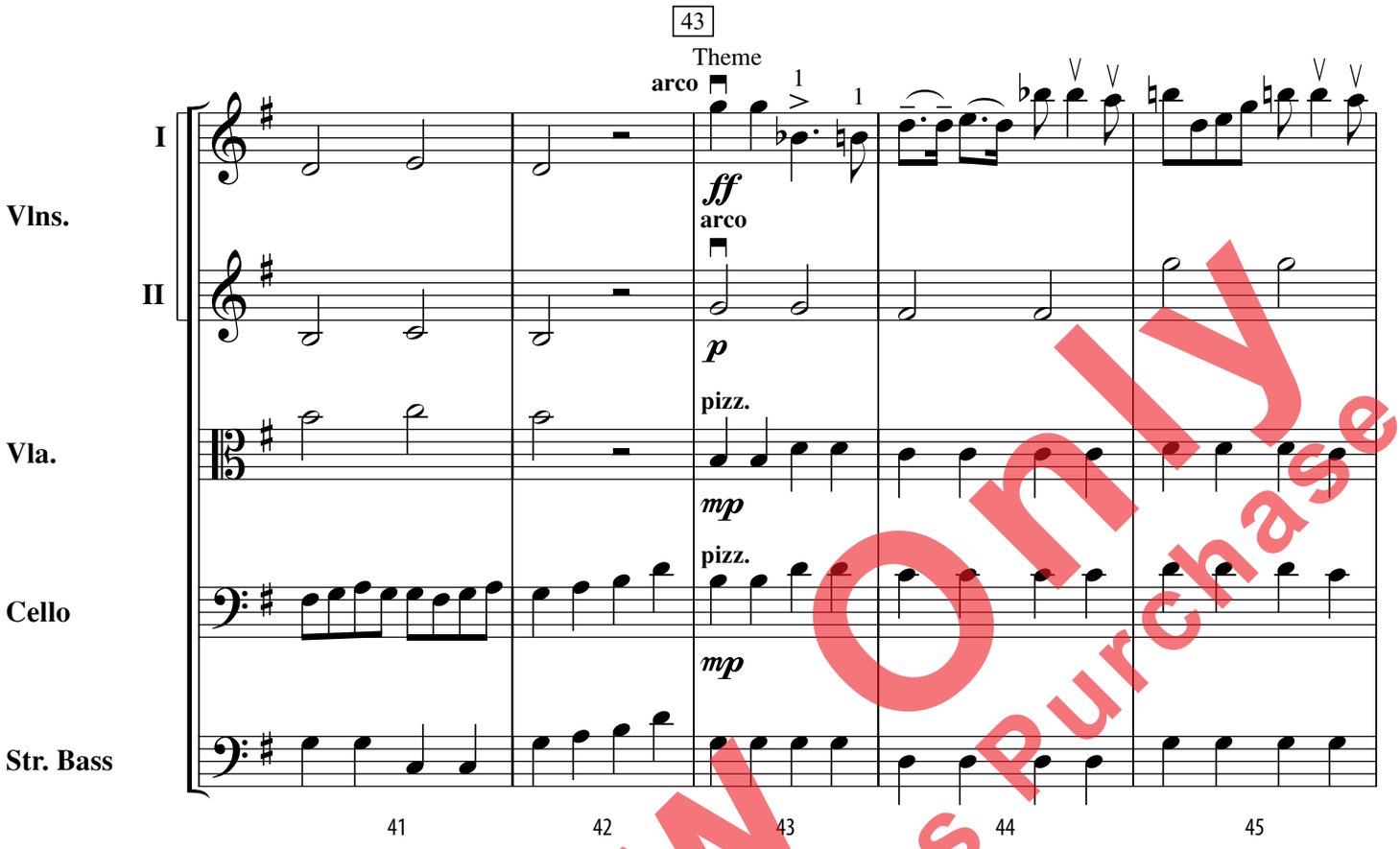

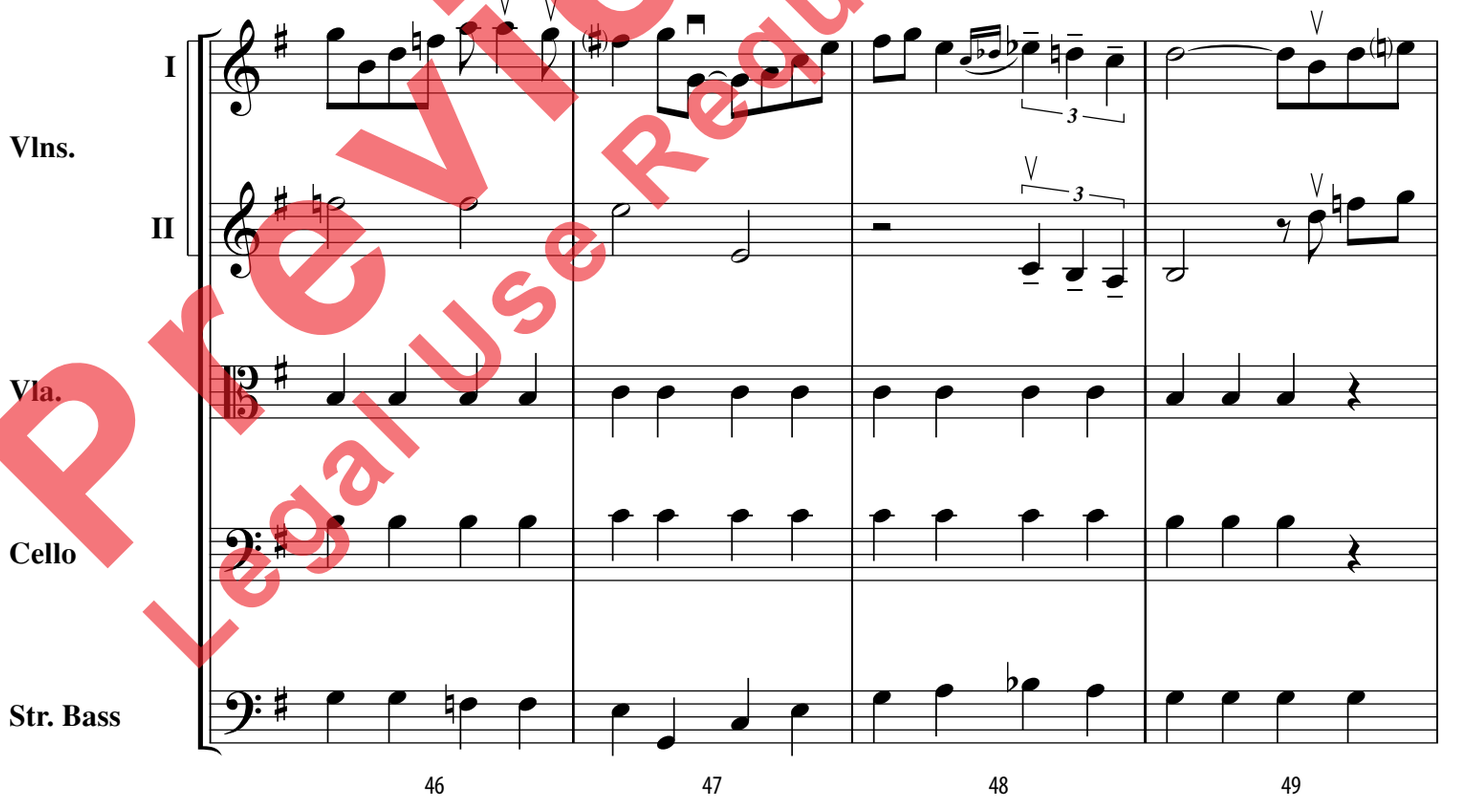

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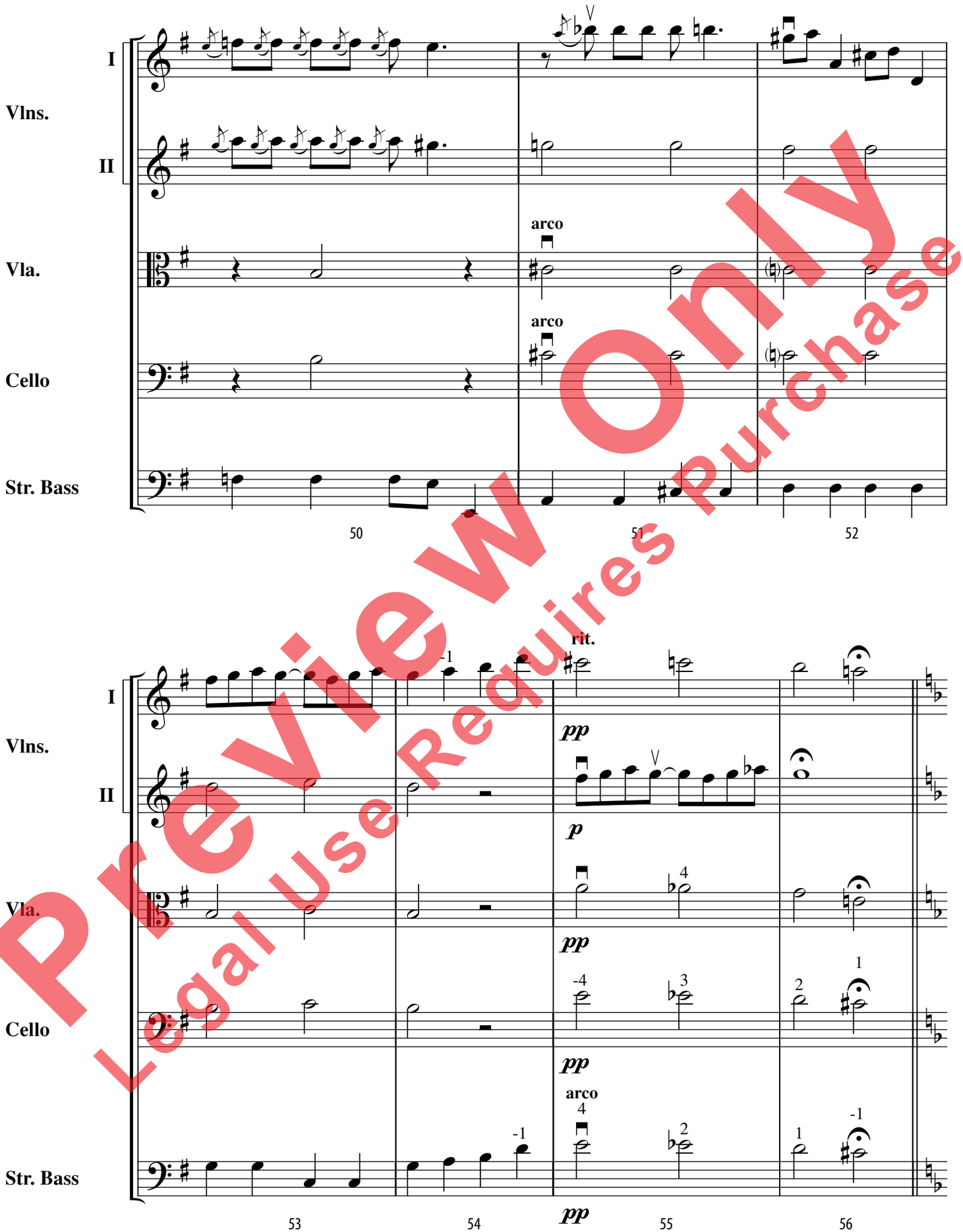

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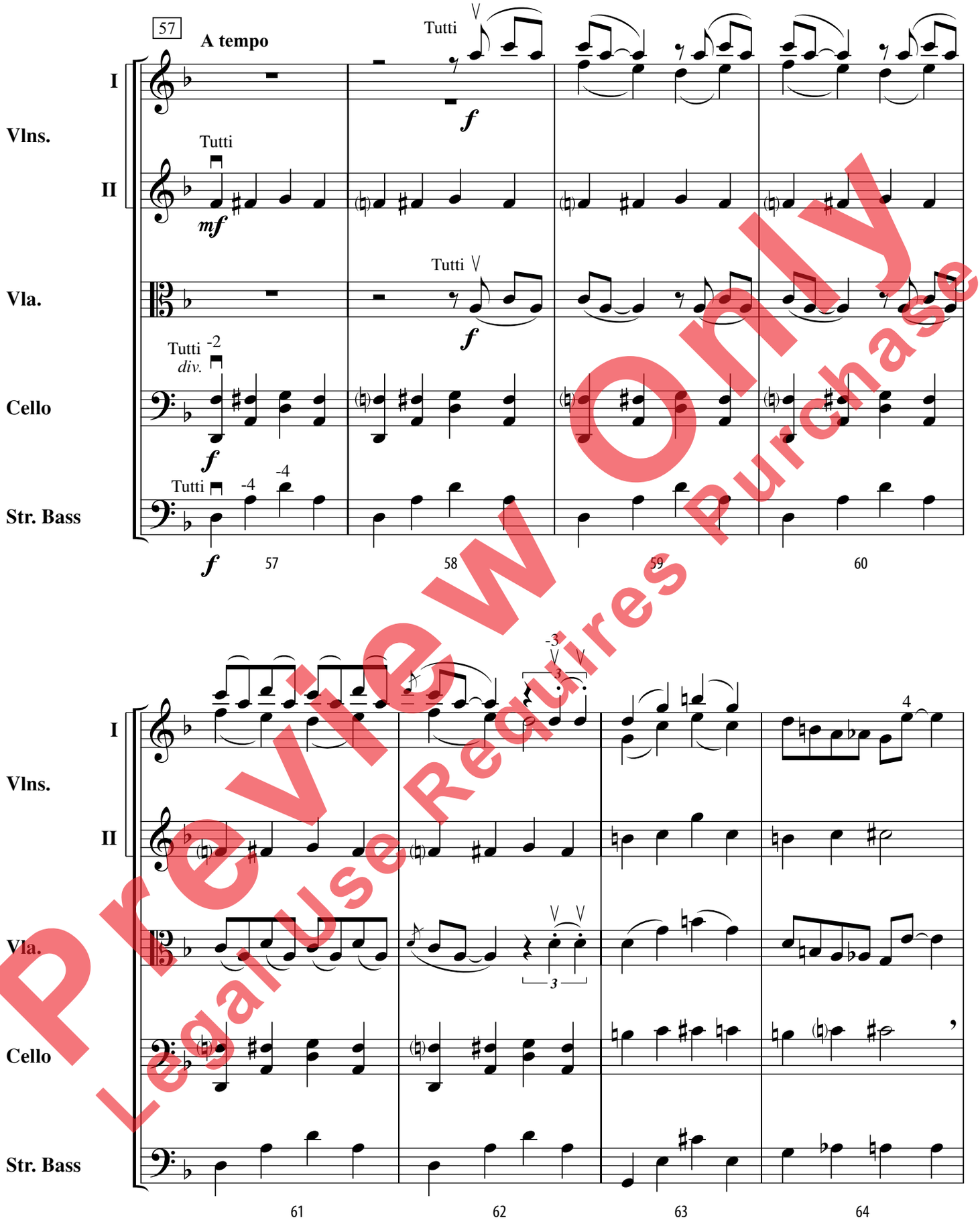

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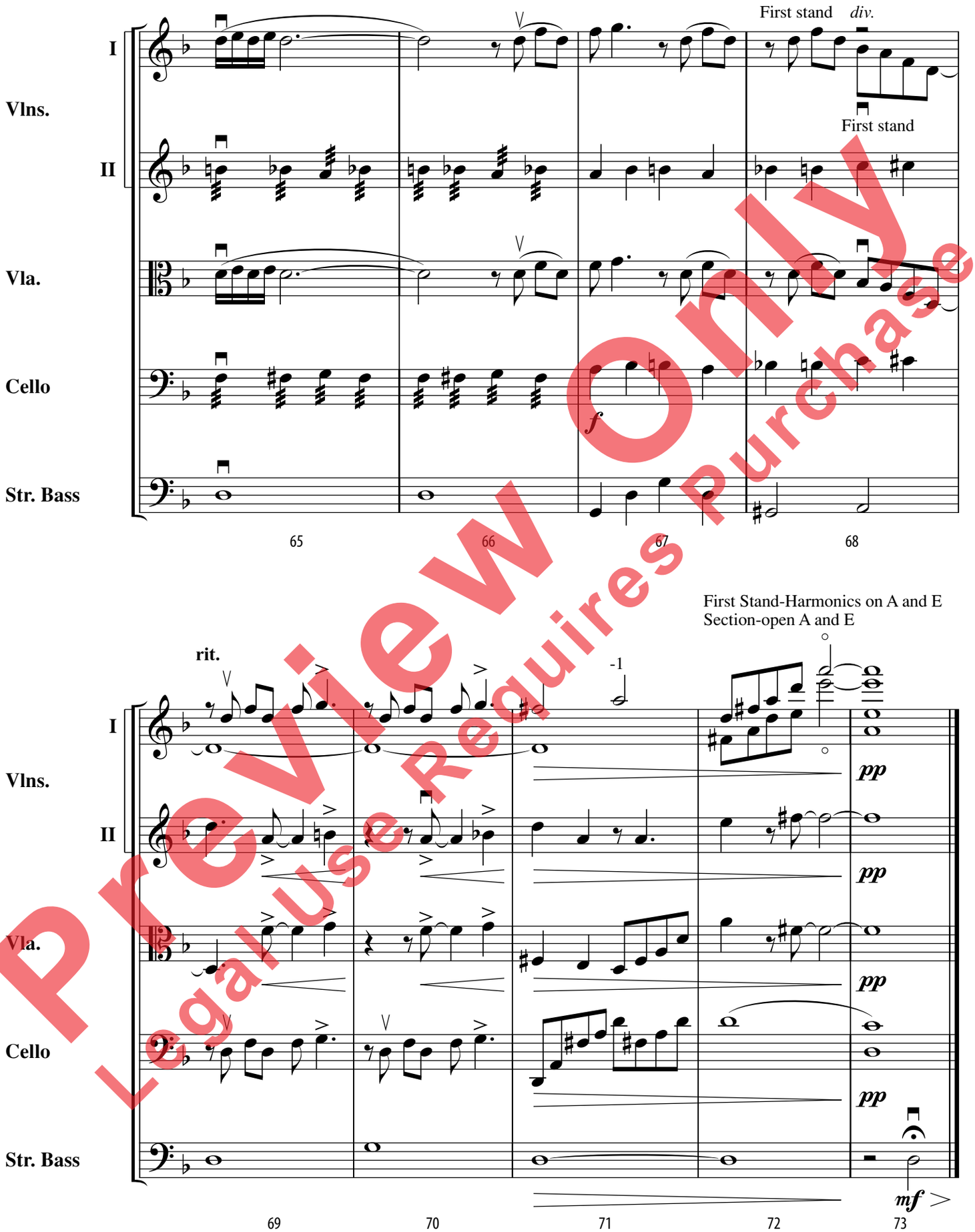

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