



# 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

**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

Slow Swing (♩ =  $\overset{\sim}{\underset{\sim}{\underset{\sim}{\sim}}}$ )

Andante con moto e poco rubato (♩ = 80)

con sord.  $\overset{\vee}{\vee}$

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16

17

senza sord. *f* *div.*

Vlns. I

Vlns. II *mf*

Vla. *f*

Cello *mf*

Str. Bass

17 18 19 20

Vlns. I

Vlns. II *f* (V)

Vla. 4 3 (V) 3

Cello

Str. Bass -4 -1 -1

21 22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28

**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.

**pizz.**

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

I  
Vlns.

II

Vla.

Cello

Str. Bass

33 34 35 36

Detailed description: This system of musical notation covers measures 33 to 36. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violin I and II parts play a steady eighth-note melody. The Viola part follows a similar pattern. The Cello part has a more complex line with slurs and accents, including a triplet in measure 36. The String Bass part provides a simple harmonic accompaniment. A large red watermark is overlaid on the score.

I  
Vlns.

II

Vla.

Cello

Str. Bass

37 38 39 40

arco

x4

Detailed description: This system of musical notation covers measures 37 to 40. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violin I and II parts continue their eighth-note melody. The Viola part has a section of sixteenth-note patterns with accents, marked 'arco' in measure 37. The Cello part also has sixteenth-note patterns with accents, and a 'x4' marking in measure 40. The String Bass part continues its accompaniment. A large red watermark is overlaid on the score.

43

Theme  
arco

Vlns.

Musical score for measures 41-45. The score is for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one sharp (F#). Measure 43 is marked as the start of the 'Theme' and includes the instruction 'arco'. Violin I has a dynamic marking of *ff* and a first finger accent (>1) in measure 43. Violin II has a dynamic marking of *p*. Viola has a dynamic marking of *mp* and a pizzicato marking (*pizz.*). Cello and Str. Bass have a dynamic marking of *mp* and a pizzicato marking (*pizz.*). There are also some *V* markings above notes in measures 43, 44, and 45.

41

42

43

44

45

Vlns.

Musical score for measures 46-49. The score is for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one sharp (F#). Violin I and II have dynamic markings of *mp* and *p* respectively. There are *V* markings above notes in measures 46, 47, 48, and 49. There are also some *3* markings below notes in measures 48 and 49, indicating triplets.

46

47

48

49

Str. Bass

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

50 51 52

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

53 54 55 56



57 **A tempo** *Tutti* *f*

Vlns. I *Tutti* *f*

Vlns. II *Tutti* *mf*

Vla. *Tutti* *f*

Cello *Tutti* *div.* *f*

Str. Bass *Tutti* *f*

57 58 59 60

Vlns. I *Tutti* *f*

Vlns. II *Tutti* *mf*

Vla. *Tutti* *f*

Cello *Tutti* *f*

Str. Bass *Tutti* *f*

61 62 63 64

I Vlns. First stand *div.*

II Vlns. First stand

Vla.

Cello

Str. Bass

65 66 67 68

Vlns. First Stand-Harmonics on A and E Section-open A and E

rit.

-1

pp

pp

pp

pp

mf >

69 70 71 72 73

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