

RWS SYMPHONY BAND SERIES

Grade: 5

Conductor Score: RWS-2643-01

Third Prelude

George Gershwin

Transcription by
Ben Hawkins

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REVIEW ONLY

Symphony Band Series

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score.....	1	F Horn 1-2.....	2
Piccolo.....	1	F Horn 3-4.....	2
Flute 1-2.....	8	Trombone 1.....	2
Oboe 1-2.....	2	Trombone 2.....	2
B♭ Clarinet 1.....	4	Bass Trombone.....	2
B♭ Clarinet 2-3.....	8	Euphonium B.C.....	2
B♭ Bass Clarinet.....	2	Euphonium T.C.....	2
Bassoon 1-2.....	2	Tuba.....	4
E♭ Alto Saxophone 1.....	3	Mallet Percussion 1: Marimba, Xylophone.....	2
E♭ Alto Saxophone 2.....	3	Timpani, Splash Cymbal (or Suspended Cymbal).....	1
B♭ Tenor Saxophone.....	2	Percussion 1: Wood Block, Ratchet.....	1
E♭ Baritone Saxophone.....	1	Percussion 2: Conga, Cowbell, Cabasa.....	3
B♭ Trumpet 1.....	3		
B♭ Trumpet 2.....	3		
B♭ Trumpet 3.....	3		

PROGRAM NOTE

The Three Preludes for Piano are the only solo piano works by George Gershwin (1898-1937) published during his lifetime. Gershwin's 1923 remark, "I don't think jazz will ever be appropriate for concerts. They won't get it," was proved wrong by the spectacular success in 1924 of *Rhapsody in Blue*. The Preludes were premiered by the composer in December 1926, in New York City, as members of a set of five. Two of these were never published, and are lost, as are two others which are thought to have been written. One journalist of the time even asserted that Gershwin eventually intended a set of 24 preludes, modeled on those of J. S. Bach, Chopin, and Debussy. Sadly, we are unlikely ever to know.

Gershwin's long-time friend, the glamorous Kay Swift, recalled long after the composer's death that he had referred to this *Third Prelude* as his "Spanish" prelude, perhaps in reference to the prominence of driving, syncopated rhythms, although these are like those in the earlier *Rhapsody in Blue*. Several observers have also noted a clear resemblance to the rhythmic character of the Charleston, probably the defining dance style of the "Roaring '20s" when this music originated. Accustomed as we are today to the pervasive cross-pollination of musical styles from across the globe, it may be easy to overlook how original, even revolutionary, Gershwin's ability to meld musical traditions that had previously been assumed to be incompatible.

NOTES TO CONDUCTOR

Don't go too fast! The complex rhythms must have room to "breathe." Too fast a tempo will make them sound forced, even if they are strictly "correct."

In the principal tune, first heard in m. 5 in the Alto Sax, it will be tempting to rush the triplets. Relax!

From mm. 13 - 20, lean a bit on beat two in every bar. In mm. 29 - 32 and 37 - 40 don't overthink the tied note...move on!

In mm. 45 - 48, the sixteenths must be relentless, culminating in a trill that drives to the downbeat of m. 50.

I hear the piece as a conversation, with the various parties interjecting comments until joyful laughter erupts. The music from m. 51, and especially from m. 55, should be taken as a "shout chorus," with everyone blowing exuberantly and uninhibitedly to the climax at the end.

I hope you and your students enjoy working on this piece. Feel free to connect on my composer page at rwsmusic.com! *Ben Hawkins*

ABOUT THE TRANSCRIBER



Ben Hawkins retired as Professor Emeritus from Transylvania University in 2024. His 39-year service at Transylvania followed five years of public school teaching in Virginia and Texas. Throughout his career, he has conducted both bands and orchestras, and taught courses in music education, music theory, and conducting, as well as writing for first-year students in the university's liberal arts curriculum. He has guest conducted, adjudicated, and presented in most regions of the United States, as well as in Australia and Mexico. Dr. Hawkins currently serves as Orchestra Editor for RWS Music Company. He and his wife Cyndee, a retired public school band director, have two adult sons, two beautiful daughters-in-law, and two perfect grandchildren.

THIRD PRELUDE

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tba.

Mit.

Timp.

Perc.

Perc.

6 7 8 9 10 11

The image shows a page of a musical score for a woodwind and brass ensemble. The title is "THIRD PRELUDE". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, Clar. 1, Clar. 2, 3, B. Cl., Bsn. 1, 2, A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Trpt. 1, Trpt. 2, Trpt. 3, F Hn. 1, 2, F Hn. 3, 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. B.C., Tba., Mit., Timp., Perc., and Perc. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A large, diagonal red watermark is overlaid across the center of the page, reading "Preview Only - Legal Use Requires Purchase". At the bottom of the page, there are page numbers 6, 7, 8, 9, 10, and 11, and a small page number "- 4 -" at the very bottom center.

THIRD PRELUDE

13

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

13

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tba.

Mit.

Timp.

Perc.

Perc.

12 13 14 15 16 17

THIRD PRELUDE

21

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tba.

Mit.

Timp.

Perc.

Perc.

W.B.

Conga

Cab.

18 19 20 21 22 23

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THIRD PRELUDE

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1, 2

F. Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tba.

Mit. (Xylo. (hard plastic mallets))

Timp.

Perc.

Perc.

42 43 44 45 46 47

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THIRD PRELUDE

Picc.

Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tba.

Mit.

Timp.

Perc.

Perc.

54 55 56 57 58