

Kjos String Orchestra  
Grade 4  
Full Conductor Score  
SO508F

George Gershwin  
Kirt Mosier, Arranger

# Andante from Three Preludes

Originally for Solo Piano



Neil A. Kjos Music Company • *Publisher*



## The Arranger



Internationally known artist **Kirt Mosier** brings the unique perspective of being both a conductor and a composer. Mosier's engaging personality and sense of humor spread joy to orchestras and audiences worldwide.

He has conducted numerous performances with international orchestras at venues including New York's Carnegie Hall, Reykjavik, Iceland's Harpa Hall, Vienna's MuTH Concert Hall, Salzburg's Mozarteum, Singapore, Jakarta, South Korea, Thailand, and Australia's famed Sydney Opera House.

Mosier has twice won national composition awards with his 1993 work entitled **Baltic Dance** and his 2004 composition entitled **American Reel**. In 2010 Mr. Mosier was commissioned by the Portland Ballet Company of Portland, Maine to write an original score for their production of **The Legend of Sleepy Hollow**. He has had numerous pieces featured at The Midwest Clinic in Chicago and conducts there regularly.

Kirt Mosier was recently awarded the Joanna Nichols Artist in Residence Grant by the Taipei American School and has served as the Artist in Residence in Taipei. Currently, Mosier is the artistic director for the Youth Symphony of Kansas City and is also the associate conductor of the Lee's Summit Symphony. He was an adjunct professor at the University of Missouri-Kansas City Conservatory, where he taught orchestration, and he also has a distinguished career as Director of Orchestras with the Raytown and Lee's Summit School Districts in Missouri.

Mr. Mosier was the founding teacher of the Digital Media Technology program at Summit Technology Academy which is housed by the Lee's Summit R7 School District. Digital Media Technology students learn studio multitrack recording as well as video editing software and techniques. Mr. Mosier's students at Summit Technology Academy have won national recognition, and many are in the professional industry today.

Mr. Mosier is also sought after as a keynote and motivational speaker by school districts and various state and national-level organizations throughout the United States.

### Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

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## The Composer

American composer **George Gershwin** (1898-1937) is among one of the most significant composers, not only in United States music history, but in world music history. His compositional output was best known for blending classical music techniques with elements of jazz. His innovative contributions to the musical theatre genre were profound, and his orchestral and piano works were considered genius.

George Gershwin was born in Brooklyn, New York, and at a young age showed talent and interest in the piano. As a teen, he began composing. At age 15, he dropped out of school and started working for a music business as a “song plugger.” As a composer, his first big hit came in 1919 with the song “**Swanee**.” A popular entertainer of the day, Al Jolson, sang and recorded it. This marked a significant turning point in his young career, and Gershwin became famous practically overnight. Over one million copies of the music were sold, and the recording sold over two million copies.

Another landmark moment in Gershwin’s life happened in 1923 when New York City band leader, Paul Whiteman asked him to compose a piece for an upcoming concert in New York titled, “An Experiment in Modern Music.” It was for this event that he composed the incredible **Rhapsody in Blue**. It was a huge success. It was the first time jazz was used in a classical symphonic context.

Other monumental and stunning works from the pen of George Gershwin include **Three Preludes, An American in Paris, Piano Concerto in F, Cuban Overture**, and his American folk opera, **Porgy and Bess**. He also composed a plethora of songs, with his most endearing songs including **S’ Wonderful, I Got Rhythm, Someone to Watch Over Me**, and many more.

Early in 1937, as Gershwin seemed to be at the peak of his career, he began experiencing debilitating headaches and memory blackouts. Later that year, he suffered from impaired motor skills and physical weakness. In early July, surgery was attempted to remove a brain tumor; however, he never regained consciousness, and he died two days later at age 38.

## The Composition

When Gershwin composed **Three Preludes** in 1926, he had become famous around the United States and throughout the world for his work, **Rhapsody in Blue**. His writing style, which combined elements of classical music and jazz, gave each prelude a special sound and feel. His **Three Preludes** were considered masterpieces for solo piano and were described as deeply rooted in jazz and blues. According to Gershwin, **Prelude Two** is the most quiet and reflective of the three preludes and is “a sort of blues lullaby.” It opens with a steady bassline that supports a subdued, contemplative melody.

Gershwin’s **Three Preludes** premiered in New York City at the Hotel Roosevelt on December 4, 1926. George Gershwin performed the premiere. His **Three Preludes** turned out to be the only concert work for solo piano to be published during his lifetime.



Musical score for measures 9-12. The score is for five instruments: Violins 1 and 2, Viola, Cello, and String Bass. The key signature has two flats (B-flat and E-flat). Measure 9 shows the beginning of a melodic line in the violins and a supporting line in the lower strings. Measure 10 continues the melodic development. Measure 11 features a long, sustained note in the violins. Measure 12 concludes the phrase with a final note in the violins and a rest in the lower strings.

Musical score for measures 13-16. The score continues for the same five instruments. Measure 13 shows the continuation of the melodic lines. Measure 14 includes dynamic markings of *mp* (mezzo-piano) for the violins and *mf* (mezzo-forte) for the cello. Measure 15 features a *bring out* instruction for the cello. Measure 16 concludes the section with a final note in the violins and a rest in the lower strings.



Musical score for measures 25-27. The score is for five instruments: Violins 1 & 2, Viola, Cello, and String Bass. The key signature has two flats (B-flat and E-flat). Measure 25 features a triplet of eighth notes in the Violin 1 part, with fingerings 3 and 4. Measure 26 has a fermata over the first half. Measure 27 begins with a 'div.' (divisi) instruction and a dynamic marking of *p*. The Viola and Cello parts are marked *mf* in measure 25 and *p* in measure 27. The String Bass part is marked *arco* and *mf* in measure 25, and *p* in measure 27.

Musical score for measures 28-30. The score is for five instruments: Violins 1 & 2, Viola, Cello, and String Bass. The key signature changes to three sharps (F#, C#, G#) starting in measure 29. Measure 28 has a dynamic marking of *mf*. Measure 29 is marked *rit.* (ritardando) and has a dynamic marking of *mp* with the instruction 'bring out'. Measure 30 has a dynamic marking of *p*. The Viola and Cello parts have a *p* dynamic marking in measure 30. The String Bass part has a *p* dynamic marking in measure 30. The score ends with a double bar line and a key signature change to three sharps.

a tempo

Andantino con moto (♩ = 84)

31 unis. pizz. 32 33 34

Vlns. 1 *mp*

Vlns. 2 *mp* pizz.

Vla. *mf*

Cello *mf*

Str. Bass *mf*

35 36 37 38

Vla. *mf*

Cello *mf*

Str. Bass *mf*

39

40

41 arco

42

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

43 rit.

44

45 Tempo I (♩ = 72)

46

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*pp*

*p*

*pizz.*

47

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

51 52 53 54

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

arco

div.  $\overset{V}{1} \overset{3}{3} \overset{1}{1}$

*f*

55

1 Vlns. 1 *f* *p subito* unis. 56 57

2 Vlns. 2 *f* *p subito*

Vla. *f* *p subito*

Cello *f* *p subito* bring out *mp*

Str. Bass *f* *p subito*

rit.-----

58 59 60 -1 61

1 Vlns. 1 *pp*

2 Vlns. 2 *pp*

Vla. *pp*

Cello *p* div. *pp*

Str. Bass *pp*

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