



# Three Preludes

## I



George Gershwin

Arranged by Naoya Wada

Allegro ben ritmato e deciso (♩ = 100) A tempo

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### N

De oorspronkelijk voor piano gecomponeerde Three Preludes zijn een goed voorbeeld van de door jazz beïnvloede begin twintigste-eeuwse Amerikaanse klassieke muziek. Van de 24 preludes die Gershwin eerst van plan was te componeren zijn uiteindelijk deze 3 overgebleven. Ze vormen dan ook een mooi geheel: de sprankelende eerste prelude wordt gevolgd door een zwoele tweede om afgesloten te worden de up-tempo derde. Naoya Wada maakte een prachtig arrangement dat zeker een verrijking van het repertoire voor harmonieorkest is.

### E

Originally composed for piano, Three Preludes is a good example of the influence jazz had on American classical music of the 20th century. Of the 24 preludes Gershwin had planned to compose, only these 3 remain. Together they form a beautiful whole. A sparkling first prelude is followed by a sultry second, and the piece closes with the up-tempo third. Naoya Wada has certainly enriched the wind band repertoire with this lovely arrangement.

### F

Les Three Preludes, d'origine écrites pour piano, sont un bel exemple de musique classique américaine du début du 20-ième siècle, influencée par le jazz. Des 24 préludes que Gershwin avait l'intention d'écrire, restent finalement les trois qu'on trouve ici. Aussi forment-elles un bel ensemble : la première prélude étincelante est suivie par une deuxième prélude très chaude, pour finir avec la troisième qui est plus rapide. Naoya Wada a fait un arrangement splendide qui est certainement un enrichissement du répertoire pour harmonie.

### D

Die ursprünglich für Klavier komponierte "Three Preludes" sind ein gutes Beispiel für die vom Jazz beeinflusste Anfang des 20. Jahrhunderts amerikanische klassische Musik. Von den 24 Präludien, die Gershwin erst geplant hatte, sind schließlich 3 übrig geblieben. Sie bilden dann auch ein schönes Ganzes: Das erste spritzige Präludium wird gefolgt durch ein schwüles Zweites um beendet zu werden mit dem Urtempo dritten. Naoya Wada machte ein wunderschönes Arrangement, das sicherlich eine Anreicherung des Repertoire für das Harmonieorchester ist.



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### A

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

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55

62

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Andante con moto e poco rubato (♩ = 88)

63

70

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10

**D**

71

78

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79

86

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**E**

A tempo

Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Trbn.  
2nd Trbn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tba.  
S. Bass  
Malite  
Timp.  
1st Perc.  
2nd Perc.

Largamente con moto

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Trbn.  
2nd Trbn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tba.  
S. Bass  
Malite  
Timp.  
1st Perc.  
2nd Perc.

rit.

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**F**

Tempo 1/4 = 88

Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Trbn.  
2nd Trbn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tba.  
S. Bass  
Malite  
Timp.  
1st Perc.  
2nd Perc.

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Fl./Pic.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Trbn.  
2nd Trbn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tba.  
S. Bass  
Malite  
Timp.  
1st Perc.  
2nd Perc.

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III

Allegro ben ritmato e deciso (♩=116)

A tempo

Fl.Picc.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

112 113 114 115 116 117 118 119 120 121 122

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Fl.Picc.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

123 124 125 126 127 128 129 130 131 132 133

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G

Fl.Picc.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

134 135 136 137 138 139 140 141 142 143 144

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H

Fl.Picc.  
Ob.  
Bsn.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Alto Cl.  
B. Cl.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bar. Sax.  
1st Tpt.  
2nd Tpt.  
3rd Tpt.  
1st Hn.  
2nd Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tbn.  
S. Bass  
Mallets  
Timp.  
1st Perc.  
2nd Perc.

145 146 147 148 149 150 151 152 153 154 155

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rit. . . . . A tempo

159 160 161 162 163 164 165 166 167 168

Fl./Pic. *Picc. dolce marc.*

Ob.

Bso.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tba.

S. Bass

Mellof.

1st Perc.

2nd Perc.

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sempre marcato

169 170 171 172 173 174 175 176 177 178

Fl./Pic. *sempre marcato*

Ob.

Bso.

1st Cl. *sempre marcato*

2nd Cl. *sempre marcato*

3rd Cl. *sempre marcato*

Alto Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tba.

S. Bass

Mellof.

1st Perc.

2nd Perc.

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179 180 181 182 183 184 185 186 187 188

Fl./Pic.

Ob.

Bso.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tba.

S. Bass

Mellof.

1st Perc.

2nd Perc.

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189 190 191 192 193 194 195 196 197 198

Fl./Pic.

Ob.

Bso.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tba.

S. Bass

Mellof.

1st Perc.

2nd Perc.

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