THE RITE OF SPRING

INTRODUCTION • DANCE OF THE YOUNG MAIDENS • RITUAL OF THE RIVAL TRIBES

IGOR STRAVINSKY

Arranged by CARRIE LANE GRUSELLE

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INSTRUMENTATION

1	Conductor Score
8	Violin 1
8	Violin 2
5	Violin 3 (Viola T.C.)
5	Viola
5	Violoncello
5	Double Bass
1	Piano (opt.)

Alfred

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

THE ARRANGER

Carrie Lane Gruselle coaches chamber music for young musicians at the Lawrence Community Music School in Appleton, Wisconsin. She is a past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project, a teacher training program for college students. She is co-author of the method series *Measures of Success® for Strings* as well as *Superior Strings in Sixteen Weeks*. Her arrangements and compositions are studied and performed regularly worldwide.

Carrie is retired from teaching strings for the Appleton Area School District. She previously taught with Northeast Wisconsin Talent Education, a Suzuki emphasis school in Green Bay. Her performing experience includes the Green Bay Symphony and the Fox Valley Symphony.

She holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

ABOUT THE MUSIC

The Rite of Spring (Le Sacre du printemps) is a ballet with an extraordinary history. With its musical score by Igor Stravinsky and its production by the Ballet Russes in Paris, the reaction to the 1913 debut was an uproar from the audience. Many rose out of their chairs shouting, appalled at the strange and barbaric sights and sounds. *The Rite of Spring* was drastically different from Stravinsky's prior ballets, with its focus on ancient Russian culture.

Its subtitle *Pictures of Pagan Russia in Two Acts* might have predicted the dissonant, chaotic, and ponderous music and choreography, rather than the usual elegance of the ballet of the period. Stravinsky's scoring explored dissonant and polytonal harmonies and unusual, unfamiliar rhythms. This work contributed significantly to a turning point in 20th-century music toward Modernism.

This arrangement serves as an introduction to this monumental work that has been previously unavailable to younger students. Technically within the scope of a 2.5 grade level, it would be an appropriate challenge musically for grade 3 or 3.5 ensembles as well.

The three sections represented here are from the first of the ballet's two acts.

PERFORMANCE NOTES

Measure 12 may be the first time your cellists play a trill. Be sure the trill is to a C♯, and it need not be a fast trill. Also, they should vary the speed of the trill so no two students are playing with each other.

Measure 16 is notated with alternating bows. Traditionally, this iconic part of *The Rite of Spring* is played with heavy down bows. This may be asking too much of young musicians, thus the down-up indication. Bows should be short, heavy, and near the frog with the bow stopping between notes. Experimenting with the down-down bowing would illustrate the sound Stravinsky wanted.

Measures 19-20 are among several places where students need a quick transition from arco to pizzicato. If this change becomes problematic, I suggest one of these options: either all cellists omit the final eighth note before the pizzicato to be on time, or half the section starts the pizzicato on time while the other half finishes the arco pitches before the pizzicato.

Bass and cello predominantly double, but in some cases where the basses stand alone, there are cues in the cello part should you need to give a boost to the bass section (or should there not be a bass section!). The bass is also covered in the piano part. While not required, the piano may be added to support the group.

—Carrie Lane Gruselle

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DURATION: 3:20

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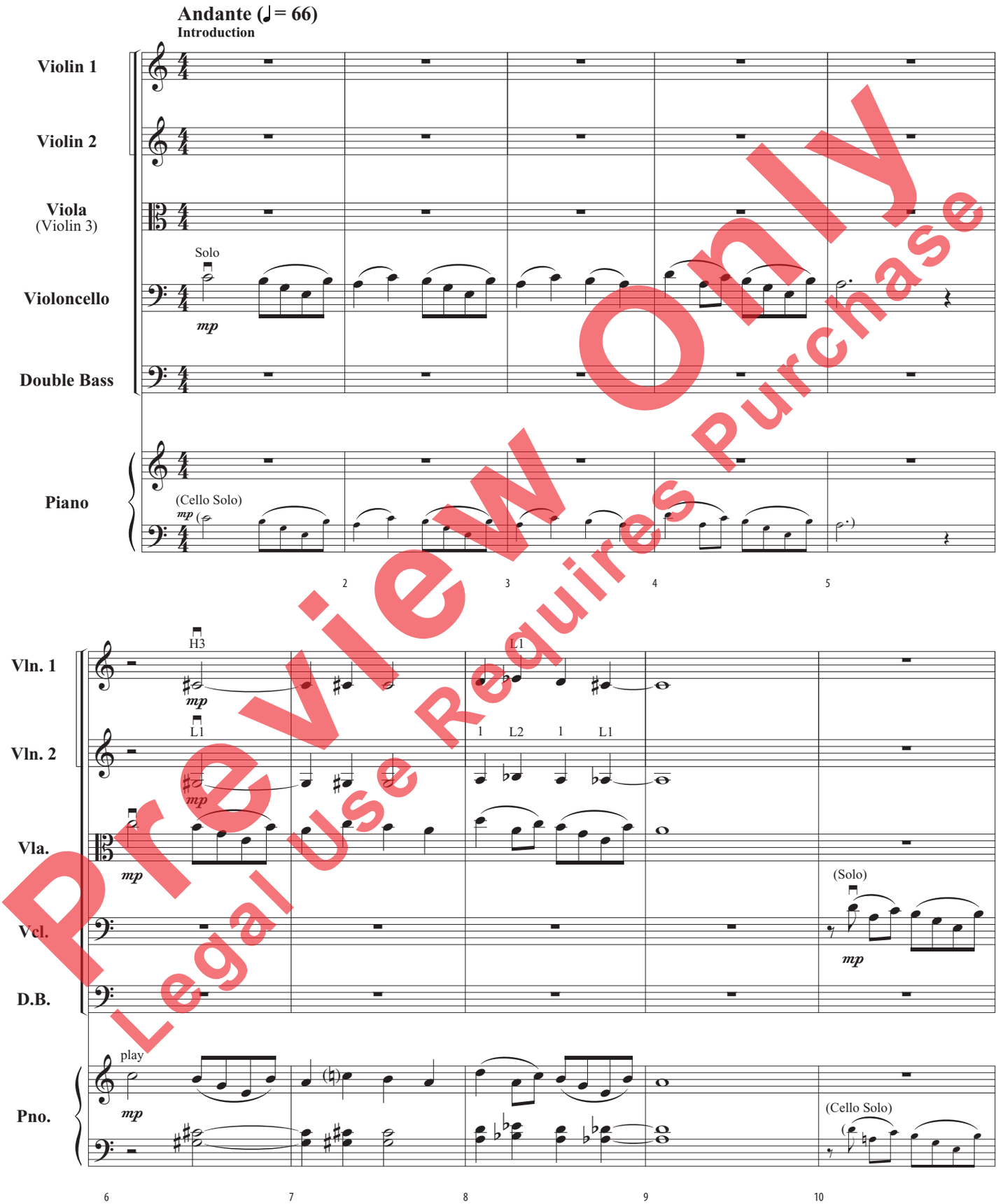
IGOR STRAVINSKY
Arranged by
CARRIE LANE GRUSELLE
(ASCAP)



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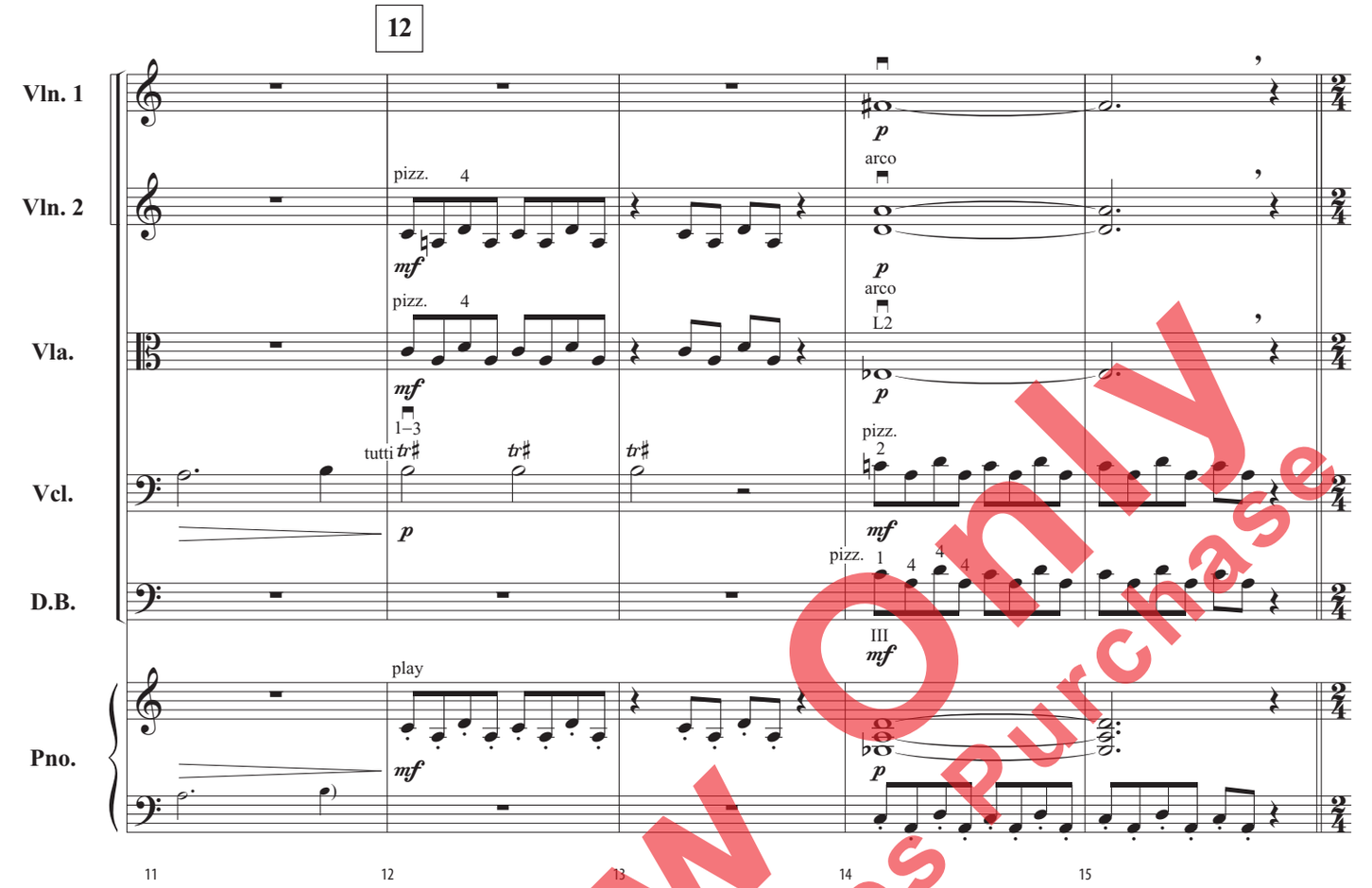

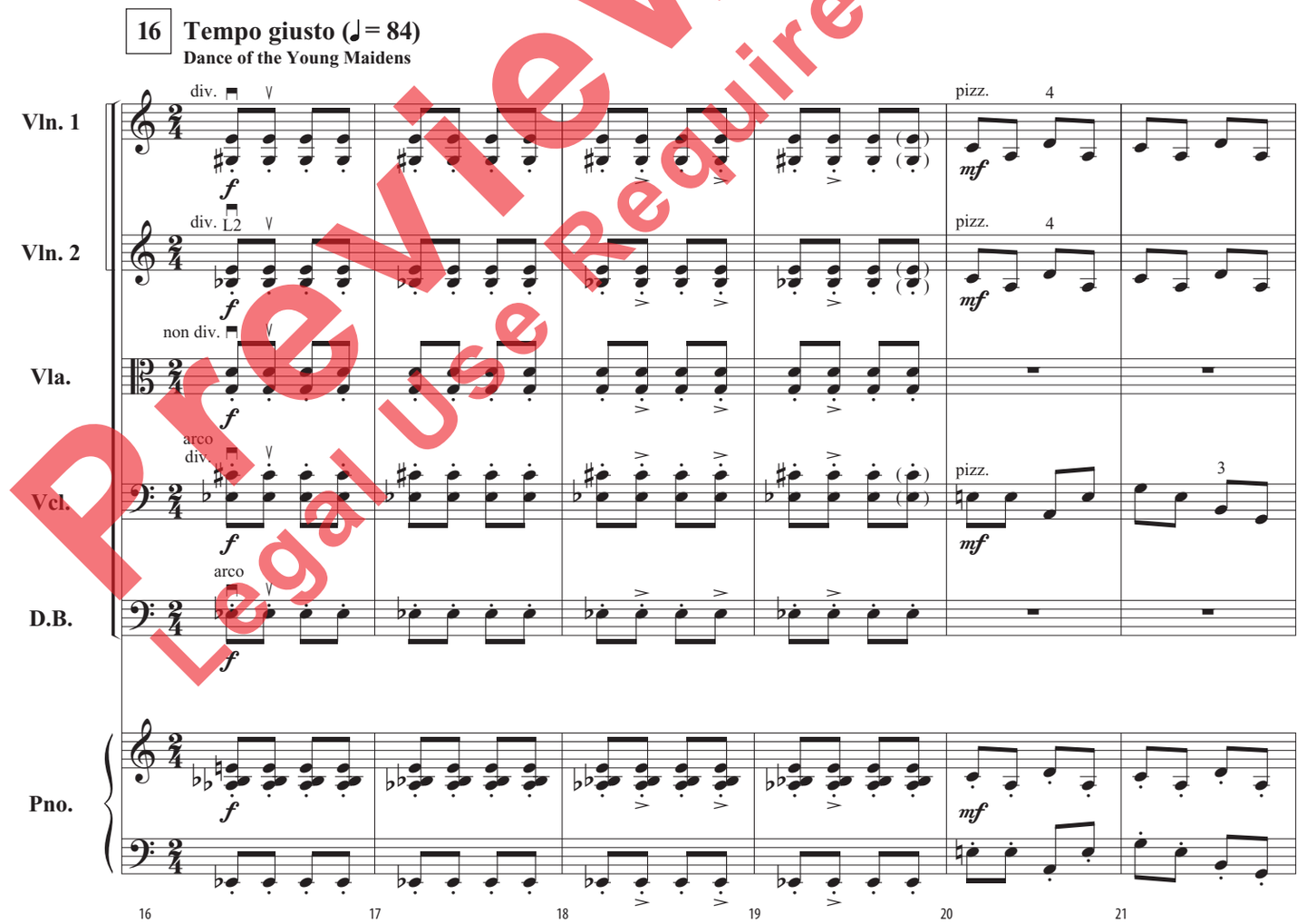

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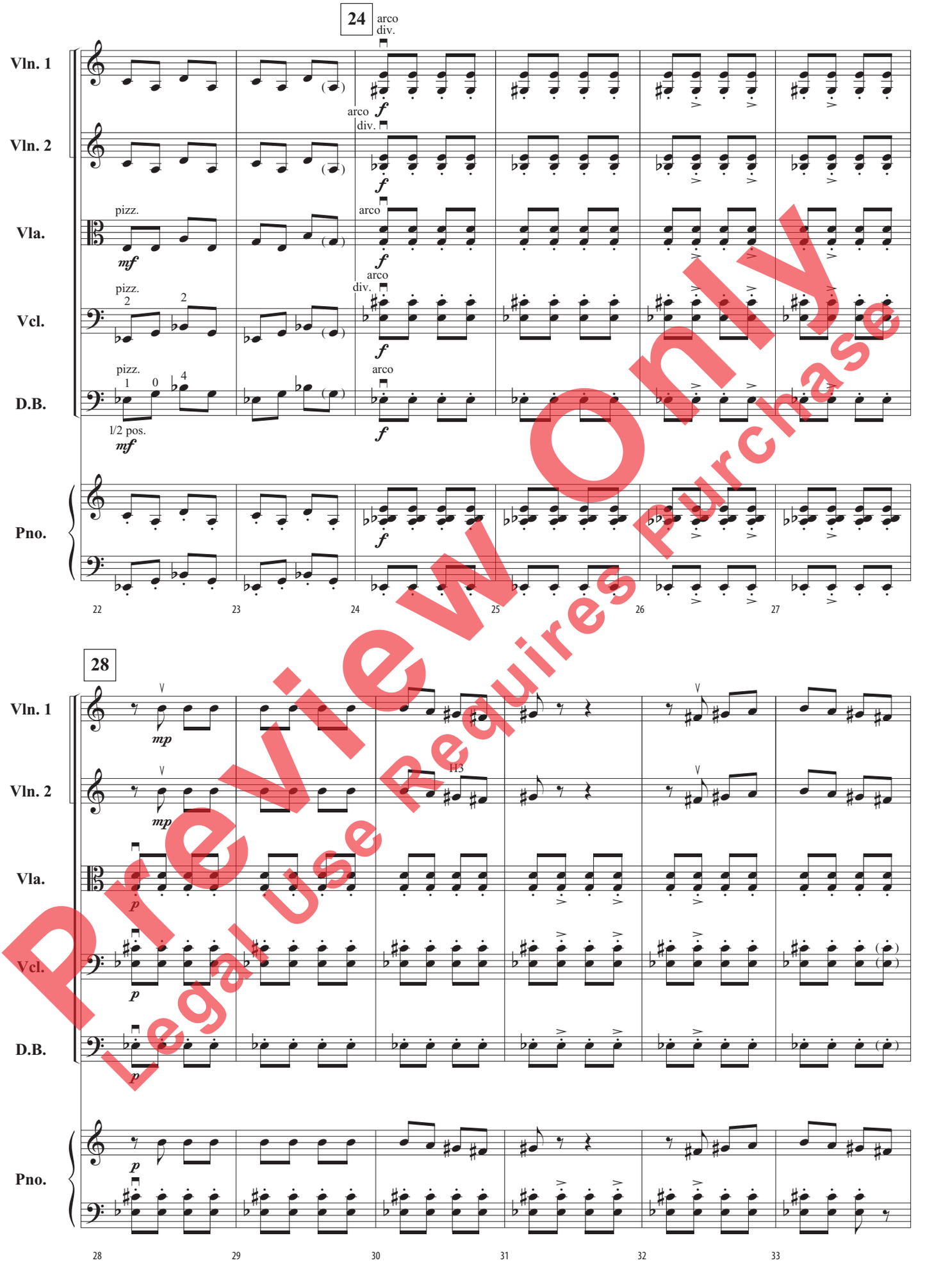

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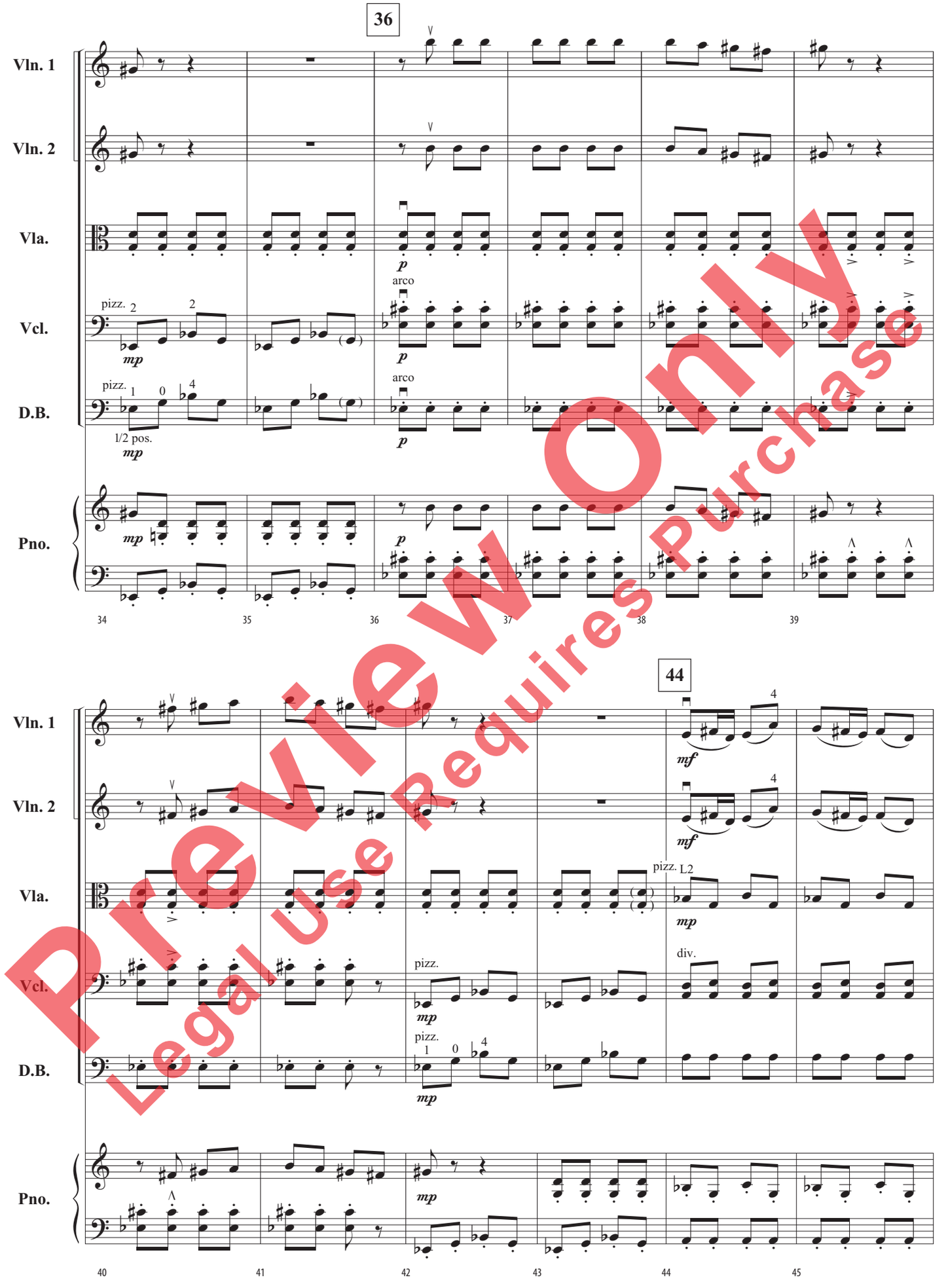

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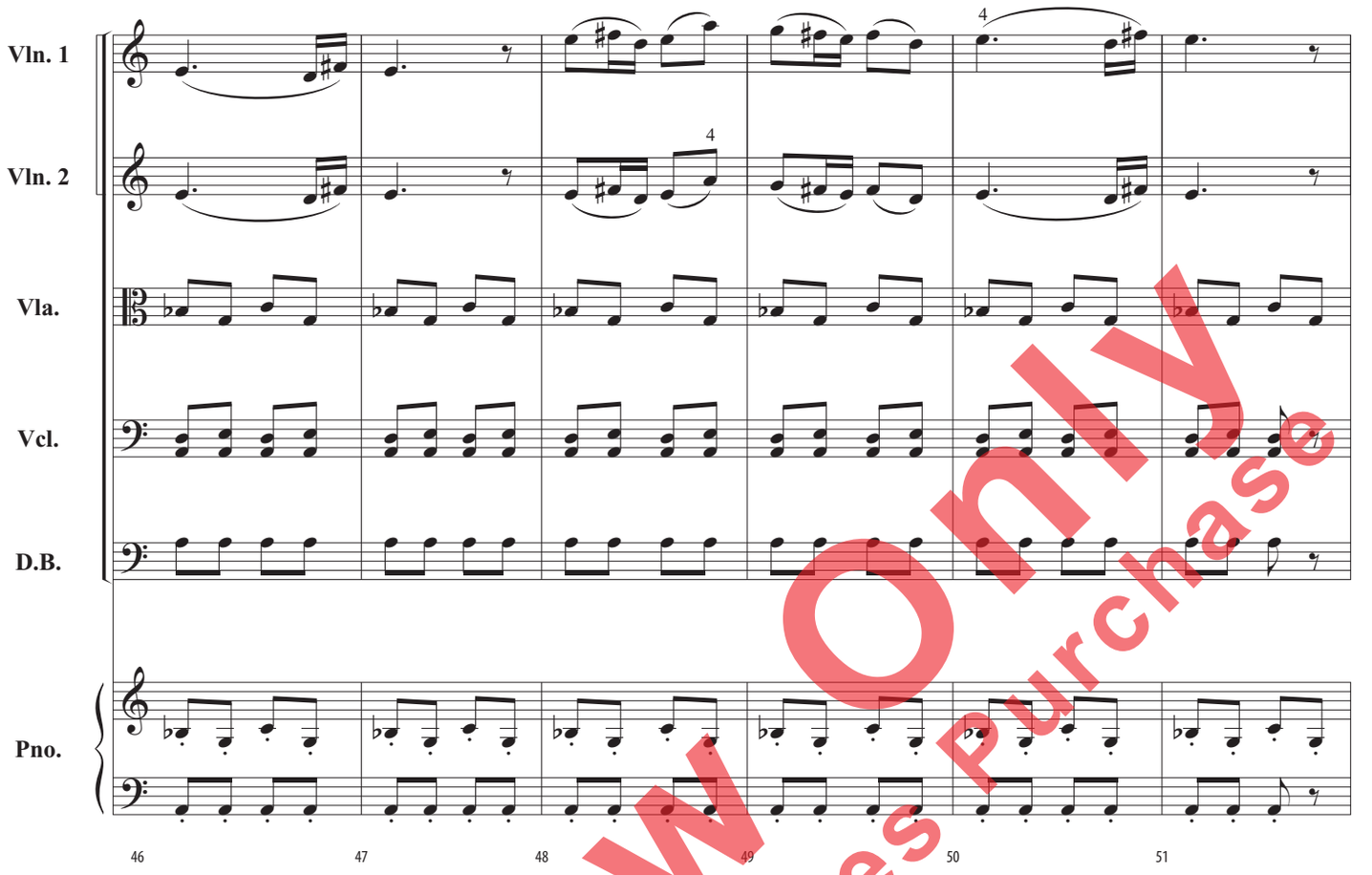

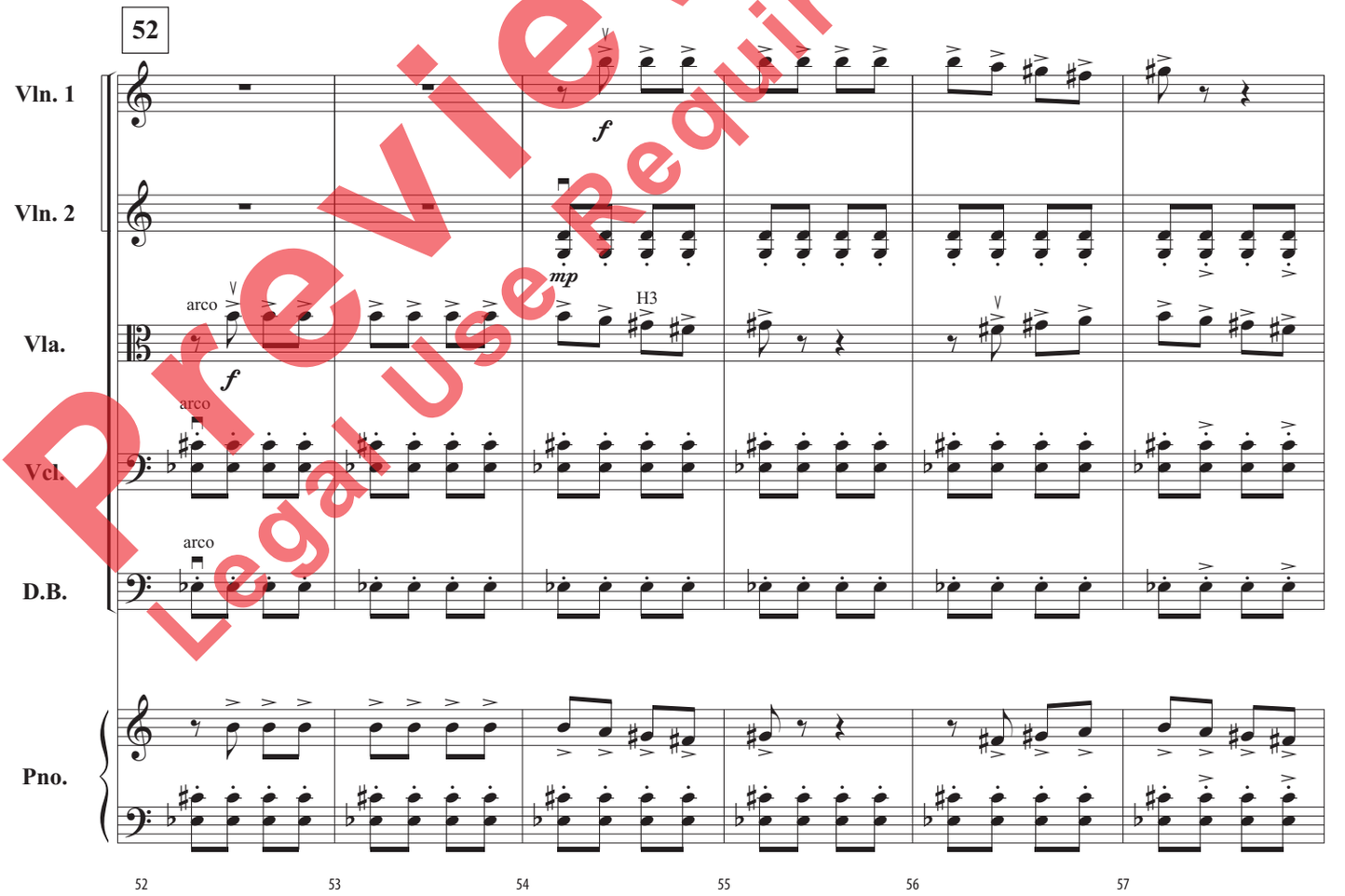

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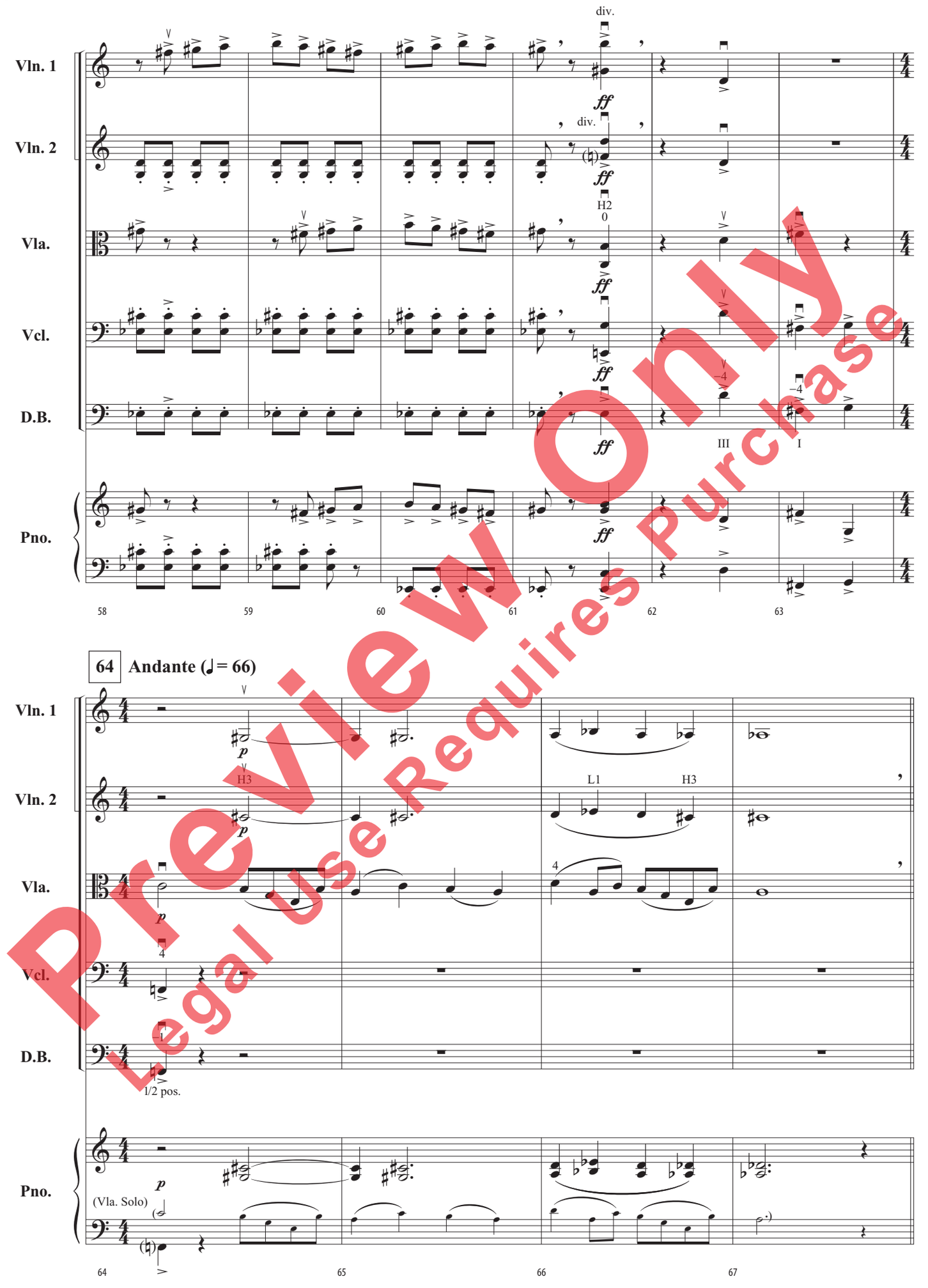

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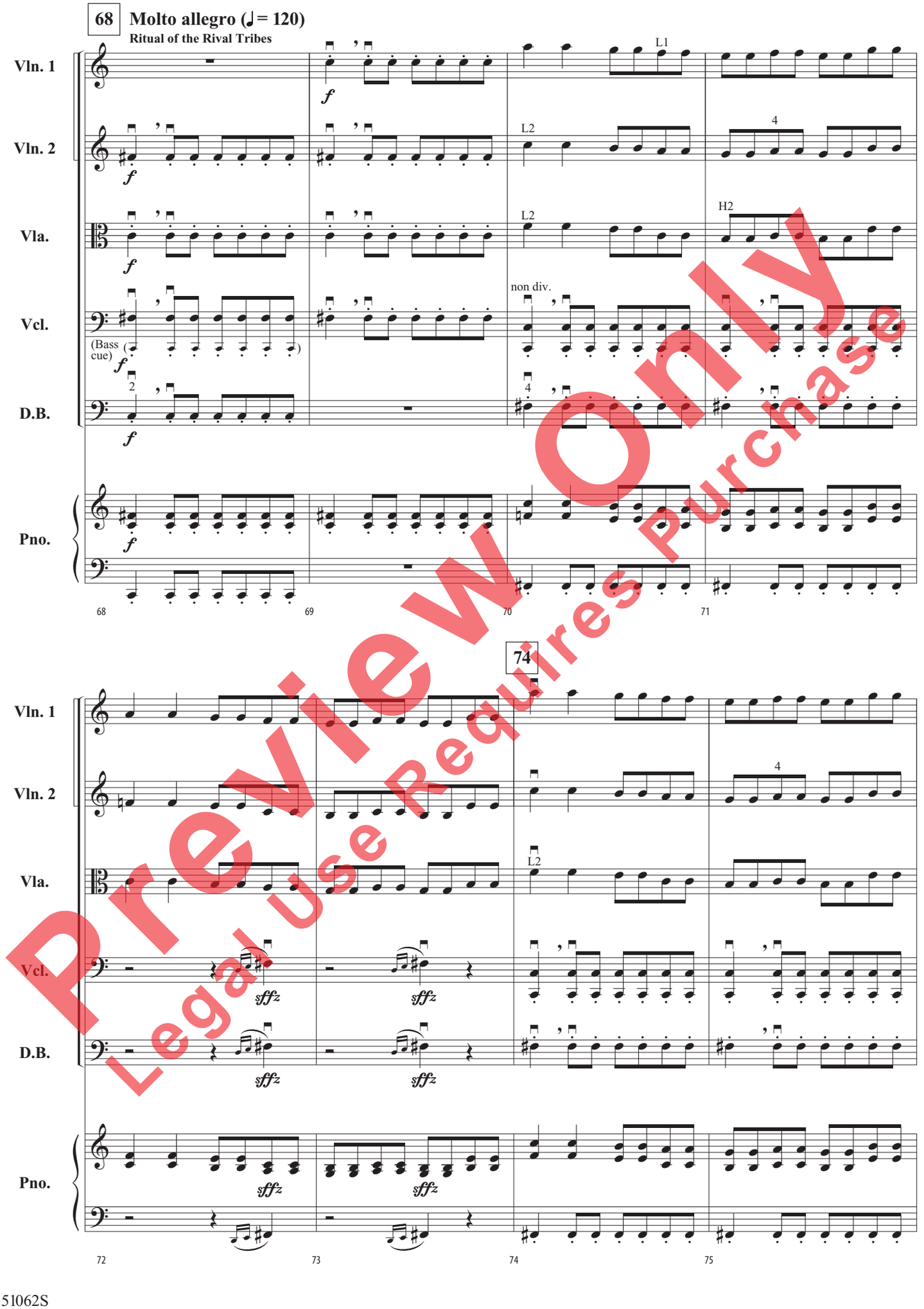

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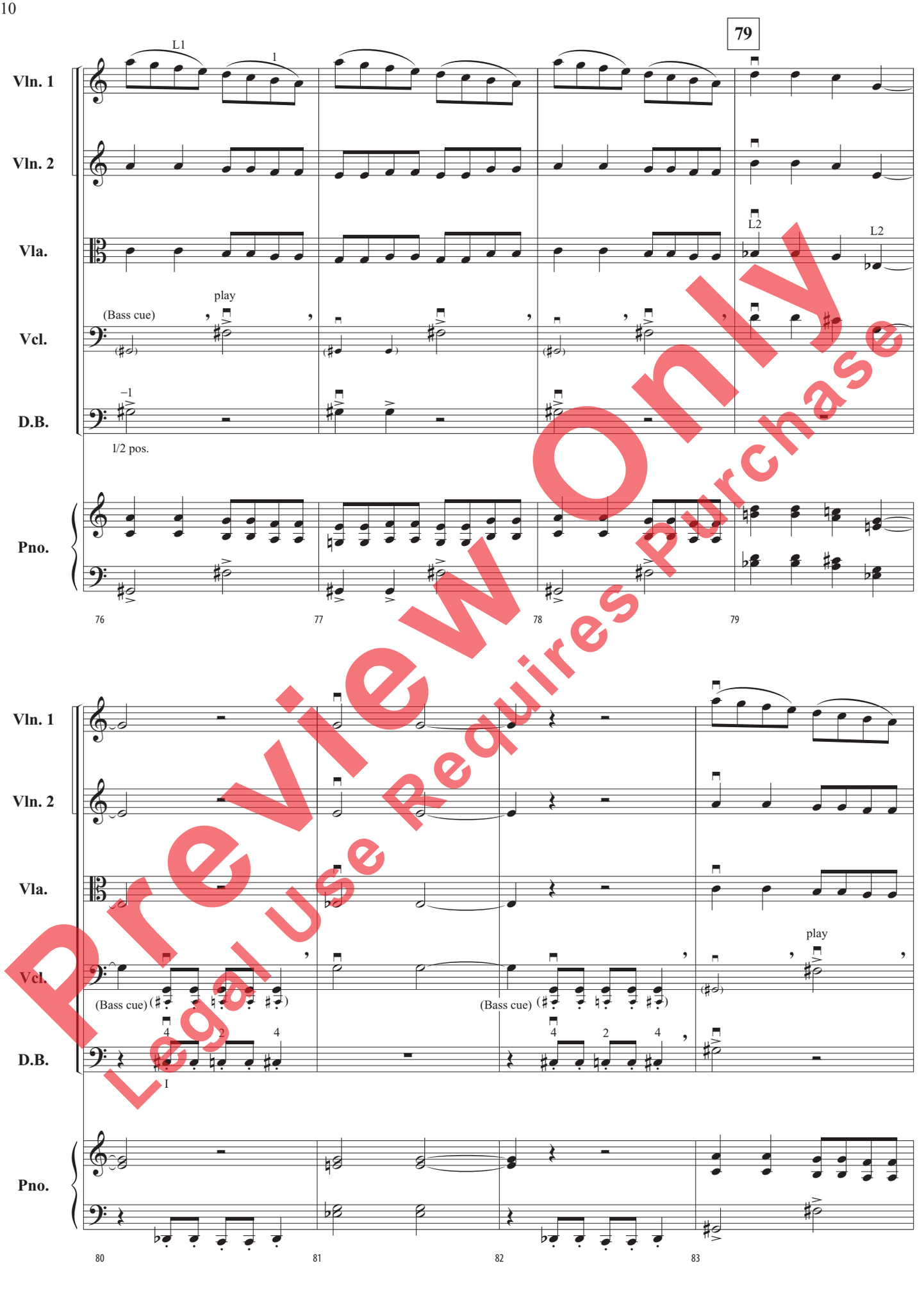

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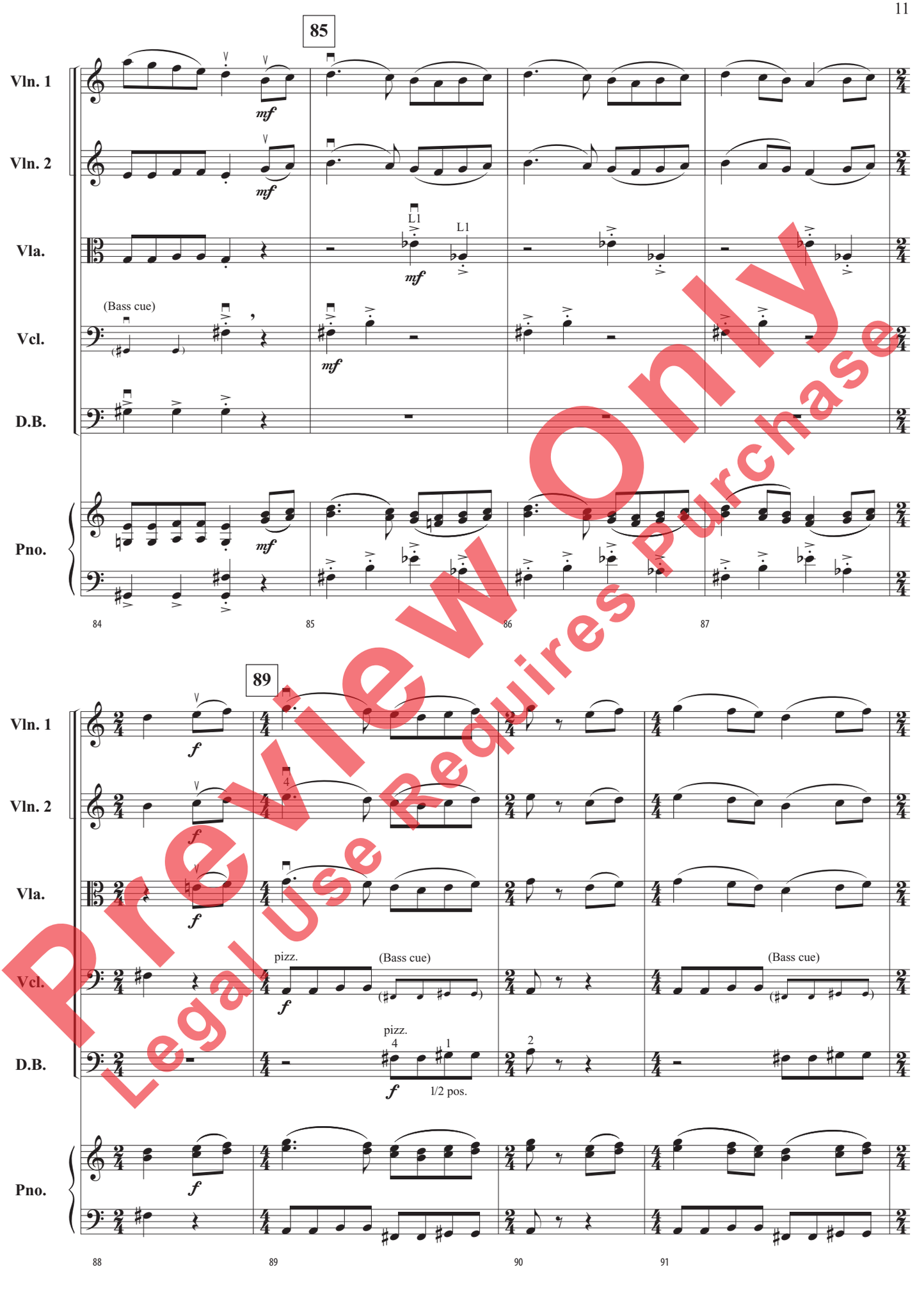

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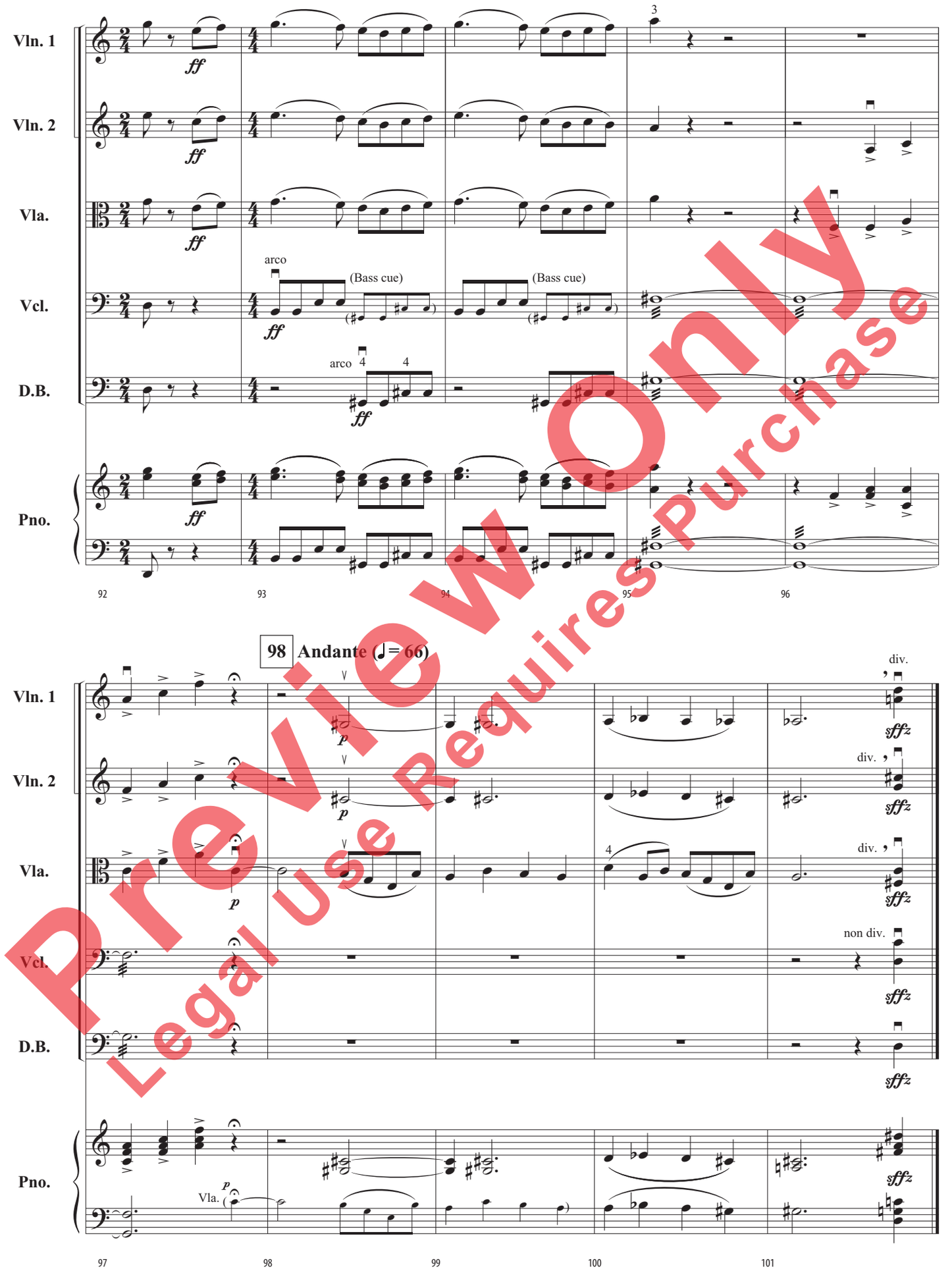

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