

FINALE

from *Serenade for Strings*

PYOTR ILYICH TCHAIKOVSKY

Arranged by

Carrie Lane Gruselle

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Violin

Viola

Violoncello

Double Bass

Accompaniment

Piano / Guitar

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a bass player is able to practice all 3 parts just like a violinist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a bass clef voice, directors can assign this part to another player with ease. So even if a director only has a group of violists, they can still perform the music without issue.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

Optional percussion parts are included but are not necessary. Students have the option of playing along with background tracks (including piano and percussion) or just perform with piano / guitar accompaniment alone.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the basses play part 1 and cellos play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their orchestra and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed. In cases where full instrumentation is available, consider performing the original version.

Three-Part Works:

- Part 1: Violin, Viola, Cello
- Part 2: Violin, Viola, Cello
- Part 3: Cello, Double Bass

Four-Part Works:

- Part 1: Violin, Viola
- Part 2: Violin, Viola, Cello
- Part 3: Violin, Viola, Cello
- Part 4: Cello, Double Bass



The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-authored of the new FJH method series: Measures of Success® for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle 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

Tchaikovsky was a great admirer of Mozart and was very fond of Mozart's *Serenades – Eine kleine nachtmusik* being perhaps Mozart's most famous Serenade. Tchaikovsky's *Serenade for Strings* pays tribute to Mozart; however, it retains Tchaikovsky's Romantic period sonorities and scope. The *Finale* uses Russian folk music as its main thematic material, as Tchaikovsky does so expertly.

Students should use full and legato bows for the grand *Maestoso* opening, followed by light but energized short bows in the *Allegro con spirito*. Notes with no articulation marked should be played in a legato style.

- Carrie Lane Gruselle

FINALE

from *Serenade for Strings*

PYOTR ILYICH TCHAIKOVSKY

Arranged by

CARRIE LANE GRUELLE

(ASCAP)

Maestoso (♩ = 72)

PART 1

Violin

Viola

Violoncello

Double Bass

PART 2

Violin

Viola

Violoncello

Double Bass

PART 3

Violin

Viola

Violoncello

Double Bass

Piano
(Guitar)

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9

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

Pno. (Gtr.)

7 8 9 10 11 12

accel. 15 Allegro con spirito ($\text{♩} = 96$)

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

Pno. (Gtr.)

13 14 15 16 17 18

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19 20 21 22 23 24

PART 1

PART 1

Vln.

Vla.

Vcl.

D.B.

(D str)

PART 2

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

PART 3

Vln.

Vla.

Vcl.

D.B.

(D str)

Pno.
(Gtr.)

Pno.
(Gtr.)

25

26

27

28

29

30

33

PART 1

Vln. *pp* *f*

Vla. *pp* *f*

Vcl. *pp* *f*

D.B. *pp* *f*

PART 2

Vln. *pp* *f*

Vla. *pp* *f*

Vcl. *pp* *f*

D.B. *pp* *f* (D str)

PART 3

Vln. *pp* *f*

Vla. *pp* *f*

Vcl. *pp* *f*

D.B. *pp* *f*

Pno. (Gtr.) *pp*

31 32 33 34 35

PART 1

Vln. pizz.

Vla. pizz.

Vcl. pizz.

D.B. pizz. -1 -4 -1 -4

PART 2

Vln.

Vla.

Vcl.

D.B. 1 4 -1 4 1 0 (D str)

PART 3

Vln. pizz.

Vla. pizz.

Vcl. pizz.

D.B. -4 2 pizz. 4 2 4 2 (D str)

Pno. (Gtr.)

36 37 38 39 40

PART 1

Vln. arco 45 *mp*

Vla. arco *mp*

Vcl. arco *mp*

D.B. arco *mp*

(D str)

PART 2

Vln. pizz. *mp*

Vla. pizz. *mp*

Vcl. pizz. *mp*

D.B. pizz. *mp*

PART 3

Vln. arco *mp*

Vla. arco *mp*

Vcl. arco *mp*

D.B. arco *mp*

Pno. (Gtr.) *mp*

41 42 43 44 45 46

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

Pno.
(Gtr.)

47 48 49 50 51 52

53

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

arco

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

Pno.
(Gtr.)

53 54 55 56 57 58

61

PART 1

Vln. *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

PART 2

Vln. *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

PART 3

Vln. *mp* L2

Vla. *mp* L2

Vcl. *mp* 3 2

D.B. *mp* 4 2

Pno.
(Gtr.)

mp

59 60 61 62 63 64 65

69

PART 1

Vln.
 Vla.
 Vcl.
 D.B.

p

(D str)

PART 2

Vln.
 Vla.
 Vcl.
 D.B.

p

PART 3

Vln.
 Vla.
 Vcl.
 D.B.

p

Pno.
(Gtr.)

p

66

67

68

69

70

71

PART 1

PART 1

Vln. *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

D.B. *mf* *f*

(D str)

PART 2

PART 2

Vln. *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

D.B. *mf* *f*

PART 3

PART 3

Vln. *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

D.B. *mf* *f*

(D str)

Pno.
(Gtr.)

mf *f*

72

73

74

75

76

77

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

Pno.
(Gtr.)

78 79 80 81 82 83 84

PART 1

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.