SO **FJH STRING ORCHESTRA**

Grade 3.5 - 4
ST6545

THEMES FROM RHAPSODY IN BLUE

GEORGE GERSHWIN

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

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

THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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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-author 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

George Gershwin initially composed *Rhapsody in Blue* for solo piano and jazz band. Later scored for solo piano and symphonic orchestra, the piece premiered in 1924 in a concert titled *An Experiment in Modern Music*, combining classical music with jazz, which Gershwin considered an important American folk music style. This arrangement for string orchestra presents a sampling of its most memorable themes.

Note to the Conductor

The challenges for the right hand include attention to bow speed, distribution and placement.

For the left hand there will be position work, especially necessary for Violin 1. Much of the positions indicated for the lower strings are not required, but will make performing the piece easier by eliminating string crossings and minimizing the need for extensions. It would be appropriate to use this piece to introduce and develop these positions.

A mental task will be reading the chromatics and enharmonics. This edition includes "courtesy accidentals" without parentheses, to minimize cluttering the score. They have been placed in places where the hand is likely to err because of context. Performers should pay close attention to the key signatures throughout.

During the *più mosso* sections of the *Andantino moderato*, beginning at measure 45, the conductor may choose to conduct "in two" to achieve the traditional flowing sound.

The divisi in the cello at m. 67 should be determined by the strength of the bass section. Strive for proper balance.

- Carrie Lane Gruselle

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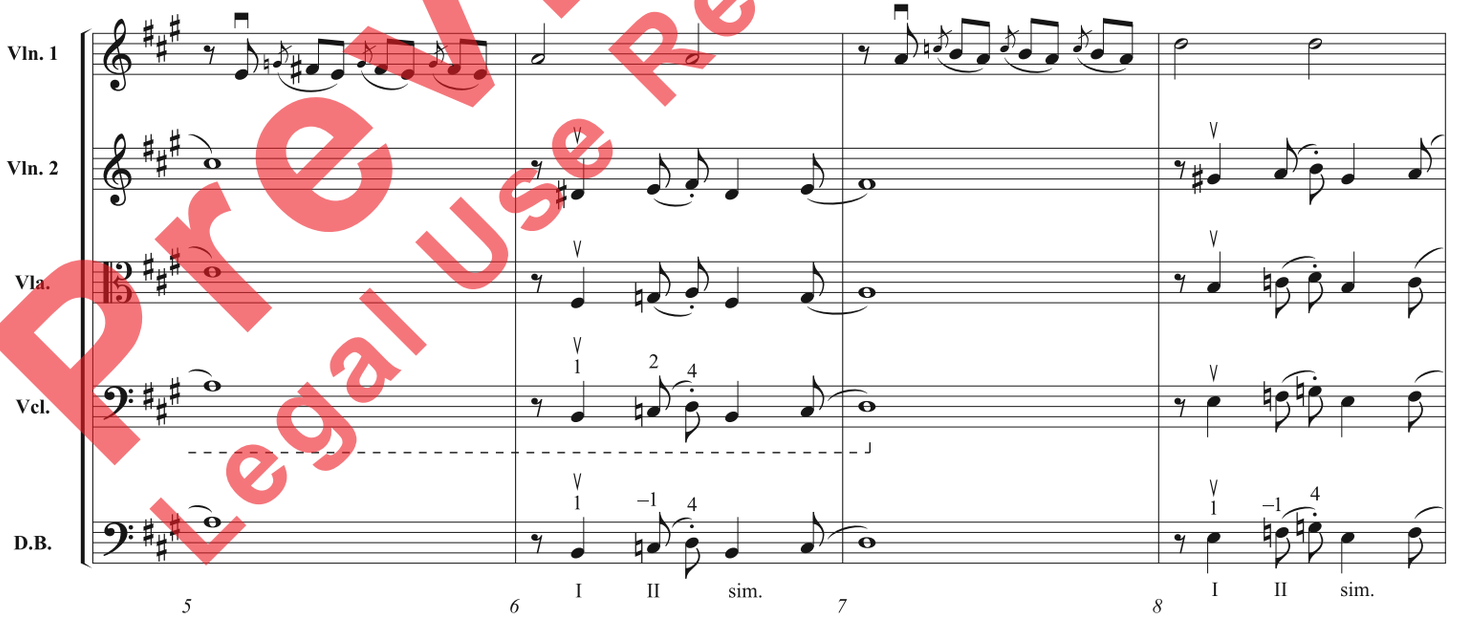
Duration: 4:30

THEMES FROM RHAPSODY IN BLUE

GEORGE GERSHWIN
Arranged by
CARRIE LANE GRUSELLE
(ASCAP)



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MP3
Hear and download this piece at www.fjhmusic.com

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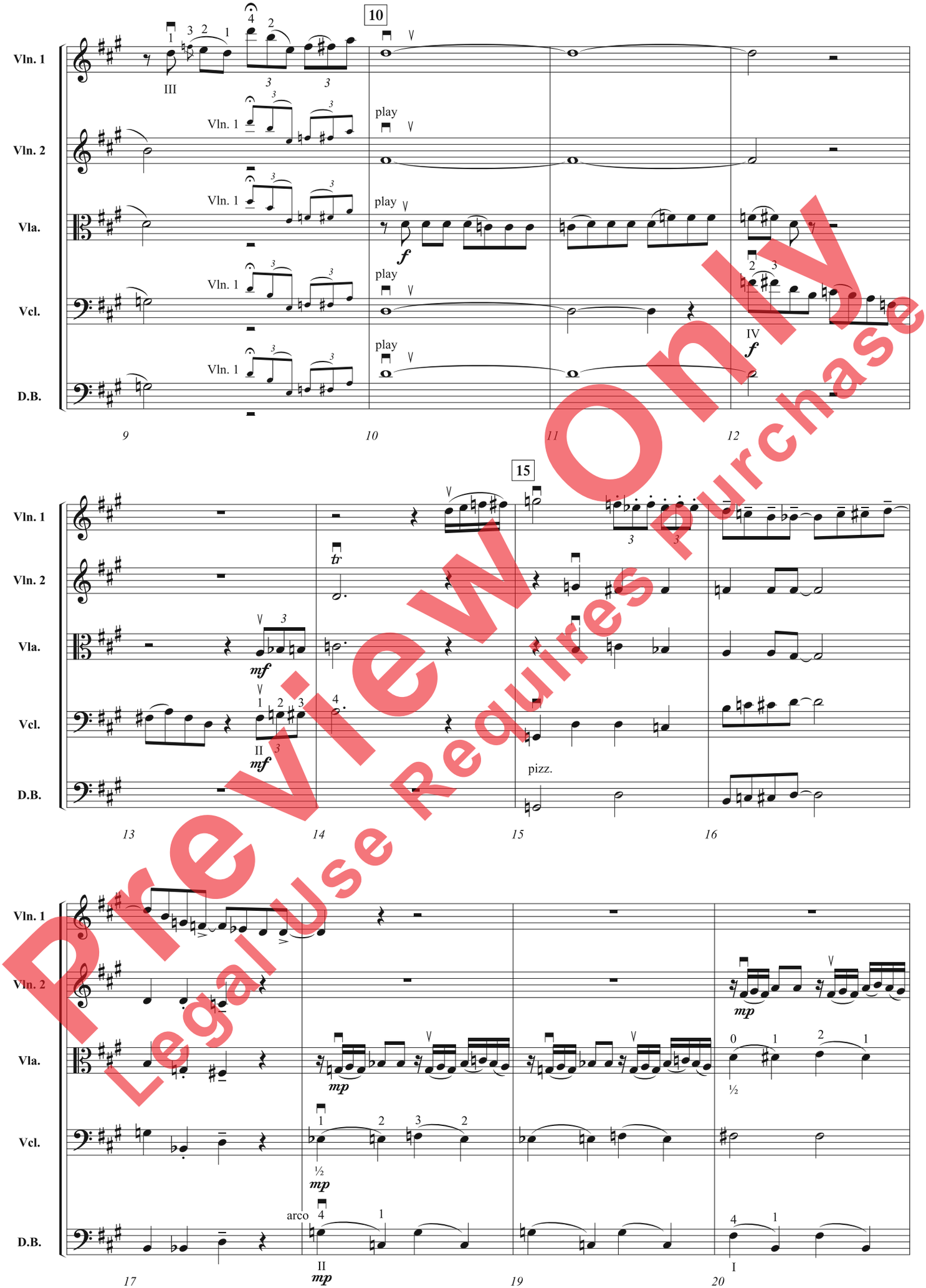

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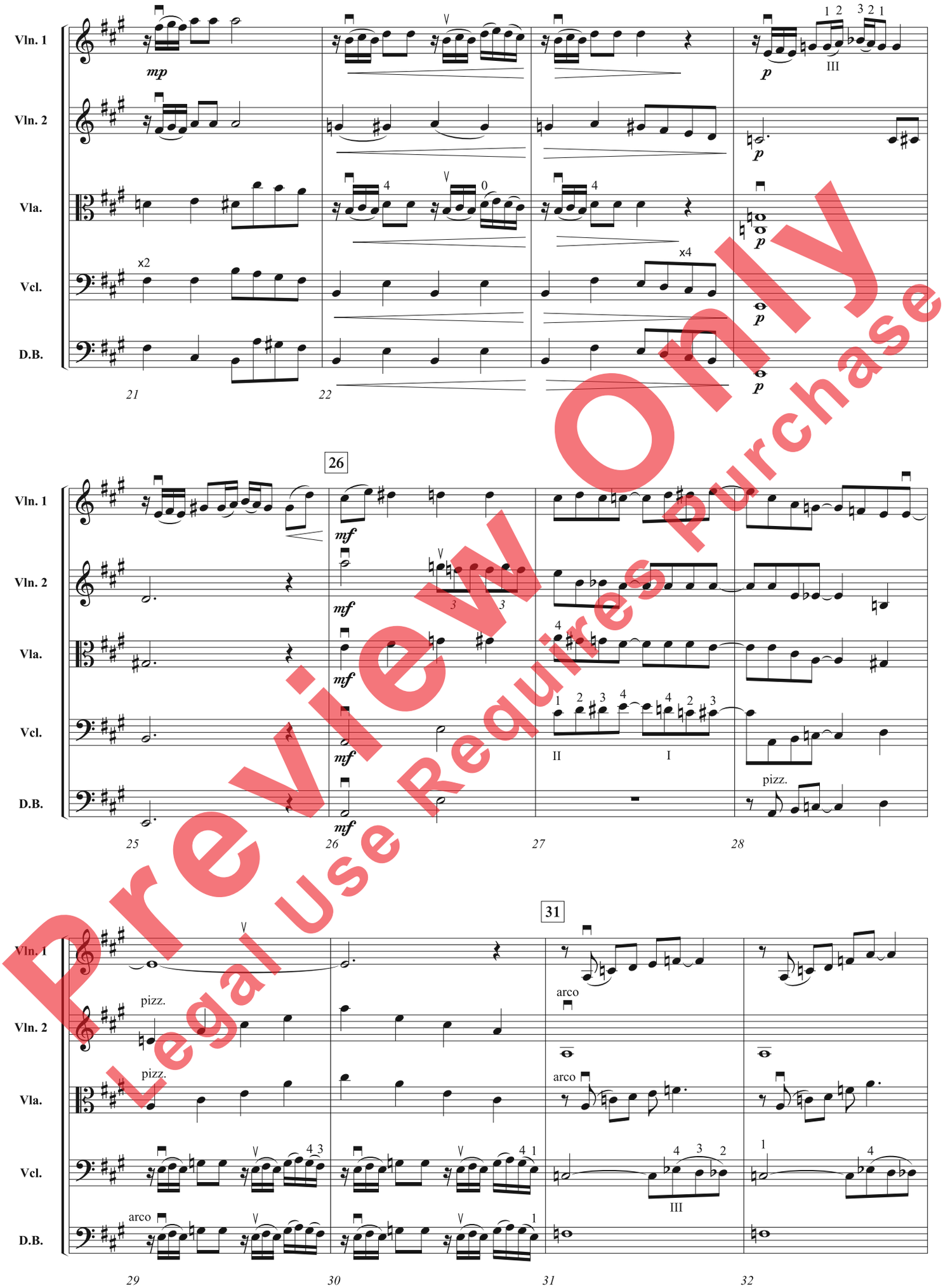

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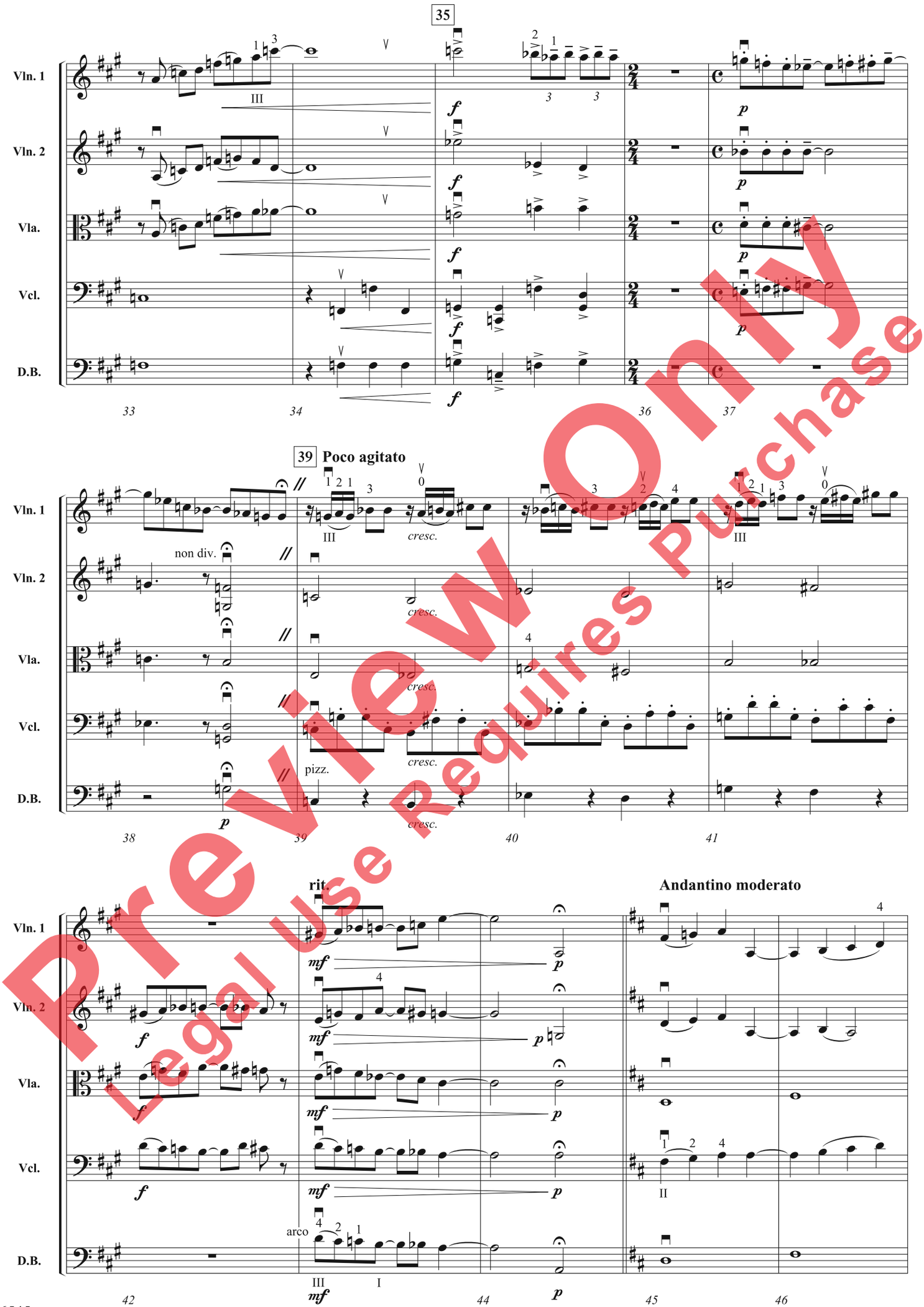

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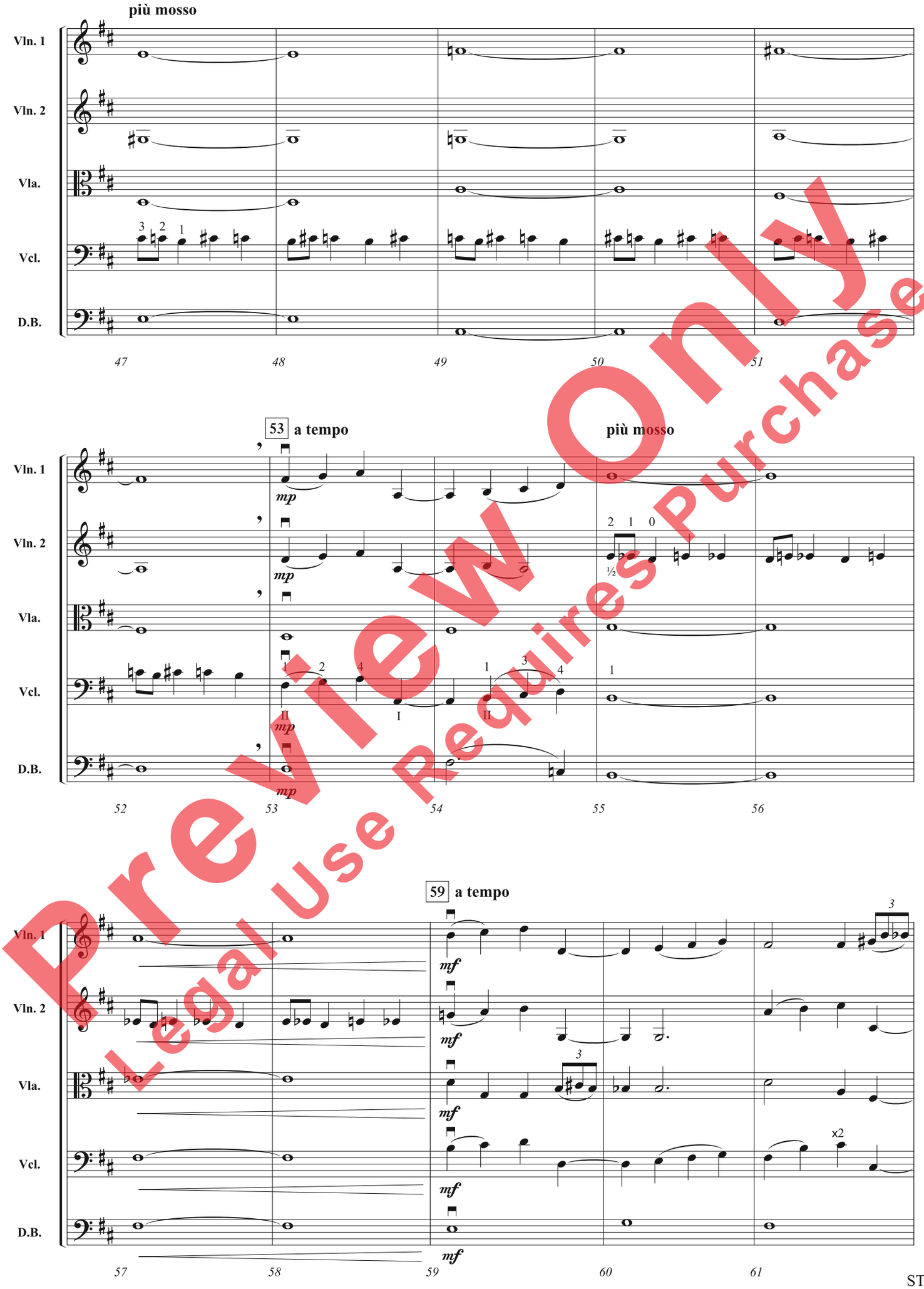

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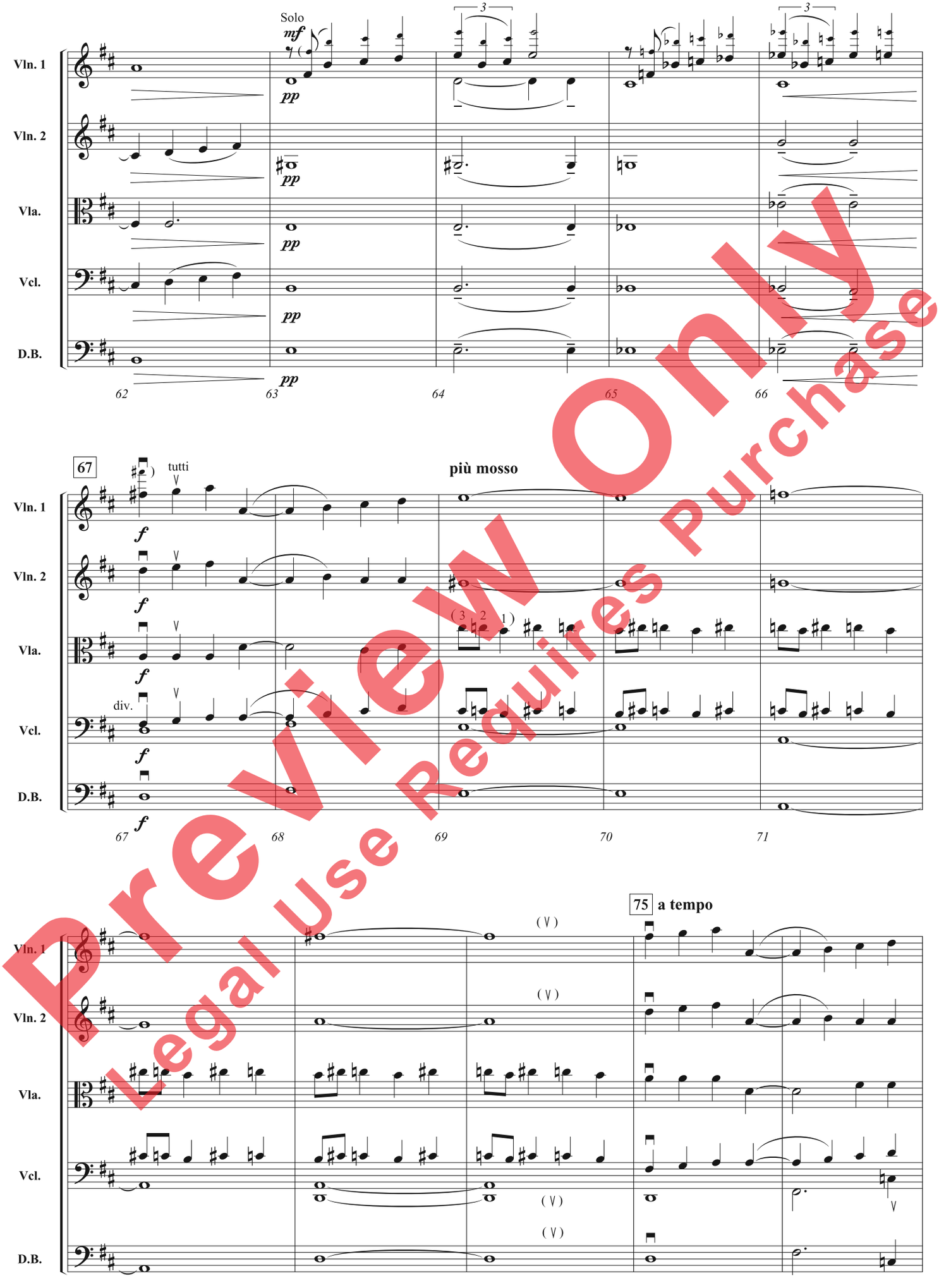

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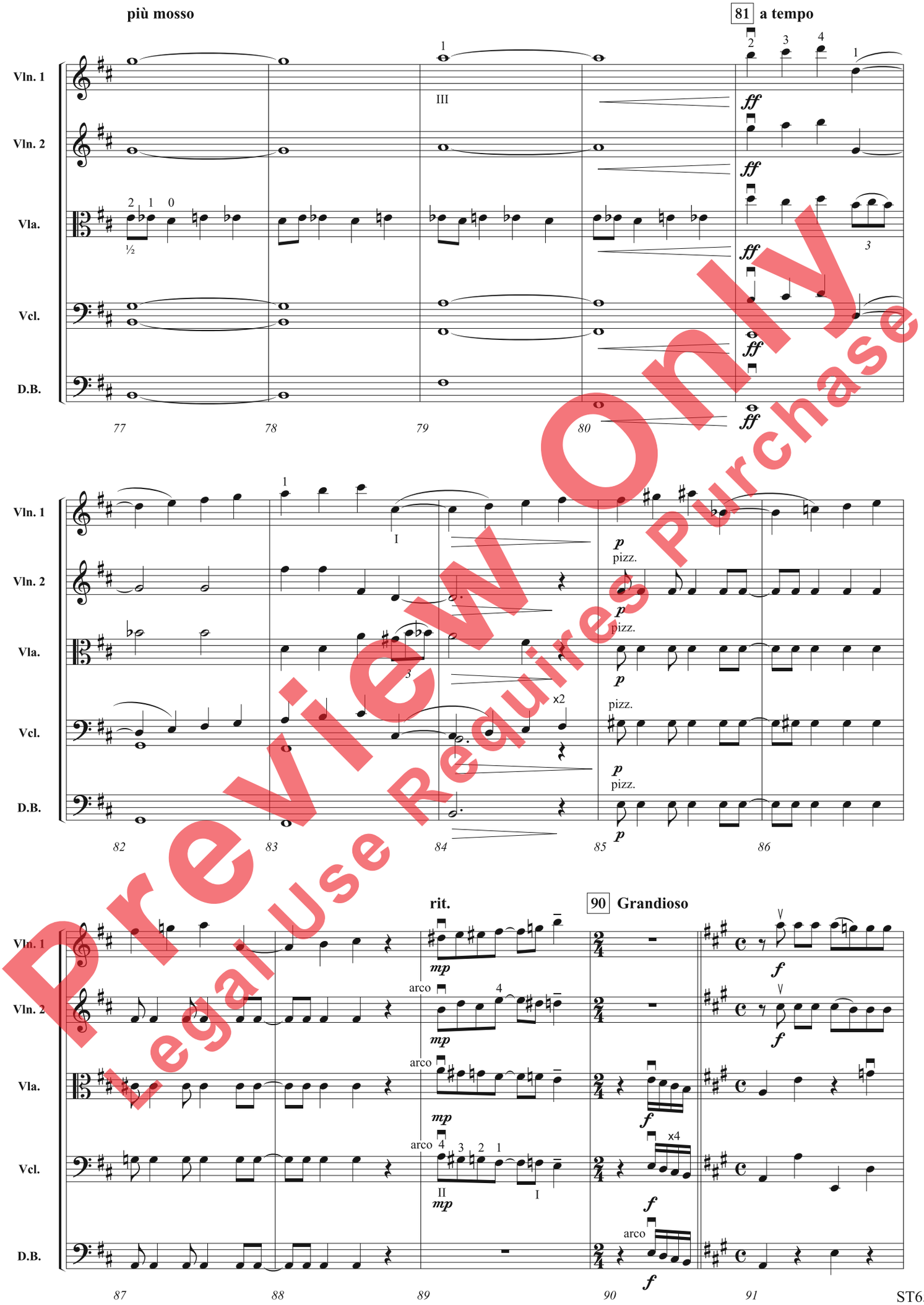

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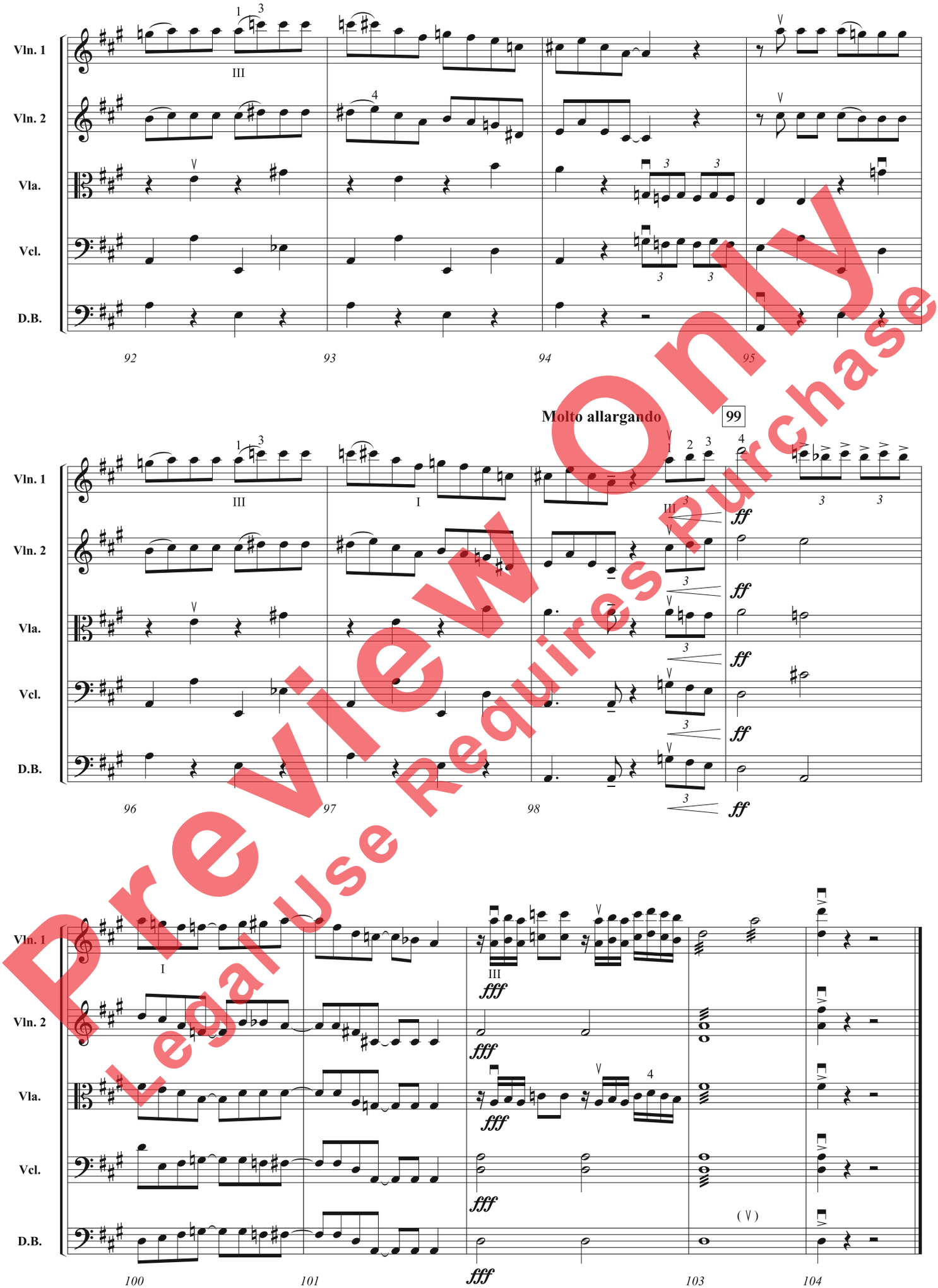

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