

# “B-SUITE” FOR STRINGS

(I. Be-Boppin’ Bourrée II. Bittersweet Berceuse III. Brazilian Bagatelle)

By Carrie Lane Gruselle

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Harp (optional)	1

## “B-SUITE” FOR STRINGS

The letter B appears to have unusual significance in music. We all know of the “Three B’s” (Bach, Beethoven and Brahms) and, curiously, there are many forms or styles of music that begin with B: barcarole, ballade, bolero, bagatelle, blues, etc.

The first movement of “*B-Suite*” for Strings, “Be-Boppin Bourrée,” is a juxtaposition of two styles. In this bourrée, the seventeenth century French dance experiences jazzy interruptions.

Movement two is a “Bittersweet Berceuse.” Since many of us associate major keys with “happy” and minor keys with “sad,” this berceuse (or lullaby) weaves between major and minor—providing an uncertain sense of modality. It leaves us feeling not quite happy or sad.

The “Brazilian Bagatelle” (a bagatelle being a short, whimsical piece) is characterized by Latin-American rhythms and is infused with quartal harmonies (chords built with notes that are four steps apart rather than the customary three).

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9 <sup>2.</sup> swing eighths 10 11 12 13

Vlns. I *mp*

Vlns. II *f* *swing eighths* *mp*

Vla. *f* *swing eighths* *mp* *mf* *mp*

Cello *f* *swing eighths* *pizz.* *x2* *mp*

Str. Bass *f* *swing eighths* *pizz.* *mp*

14 15 16 17 18

Vlns. I *mp* *mf* *f* *mf* *straight eighths*

Vlns. II *mf* *mp* *f* *mf* *straight eighths*

Vla. *mp* *f* *mf* *straight eighths*

Cello *f* *arco*

Str. Bass *f* *arco*

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*tr.*

*p*

*straight eighths*

*1 2*

*1/2 pos.*

*p*

*mf*

*p*

24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*pizz.*

*1.*

*swing eighths arco*

*26*

*mp*

*arco*

*2.*

*pizz.*

*molto rit.*

*28*

*arco*

*f*

*swing eighths*

*p*

*swing eighths*

*f*

*swing eighths*

*p*

*swing eighths*

*f*

*swing eighths*

*arco*

*pizz.*

*f*

*swing eighths*

*arco*

*pizz.*

*f*

*swing eighths*

*arco*

*pizz.*

*f*

## II. Bittersweet Berceuse

**Bashfully** (♩ = 42)

1 *mp* 2 3 4 *poco rit.* 5 *a tempo* *p*

Violins I *mp* *p*

Violins II *mp* *p*

Viola *mp* *mp*

Cello *mp* *p*

String Bass *mp* *p*

6 7 8 9 10 11

Vlns. I

Vlns. II

Vla. *pizz.*

Cello *pizz.*

Str. Bass *pizz.*

12 13 14 15 *poco rit.* 16 **a tempo**

Vlns. I *mf*

Vlns. II *f*

Vla. *p* *arco* *mf*

Cello *p* *arco* *mf*

Str. Bass *p* *pizz.* *mf*

17 18 19 20 21

Vlns. I *f* *p* *pp*

Vlns. II *mf* *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Str. Bass



22 23 24 25 26

Vlns. I *p* *fp*

Vlns. II *p* *fp*

Vla. *p* *fp*

Cello *p* *fp* solo, ad libitum

Str. Bass *p* *fp* arco

27 28 29 30 31

Vlns. I *molto dim.* *ppp* *molto rit.* *pp*

Vlns. II *molto dim.* *ppp* *molto rit.* *pp*

Vla. *molto dim.* *ppp* *molto rit.* *pp*

Cello *molto dim.* *ppp* *molto rit.* *pp*

Str. Bass *molto dim.* *ppp* *molto rit.* *pp*



## III. Brazilian Bagatelle

**Briskly** (♩ = 132)

Violins I, II, Viola, Cello, String Bass

Measures 1-5: Violins I and II play a rhythmic pattern starting at measure 2, marked *mf*. Viola and Cello/Double Bass play a supporting pattern, also marked *mf*. Measures 4 and 5 include a *pizz.* (pizzicato) instruction for the Violins.

Measures 6-10: Violins I and II play a more complex rhythmic pattern, marked *f*. Viola and Cello/Double Bass continue their supporting pattern, marked *f*. Measures 9 and 10 include a *pizz.* (pizzicato) instruction for the Cello and Double Bass.

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11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

mf

12

V

13 pizz.

p

14

arco

V

V

15

mf

16

V

17

V

V

18

V

19 pizz.

pizz.

20

pizz.

pizz.

pizz.

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26 27 28 29 30 31

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. *f* *mp*

Cello *f* *mf*

Str. Bass *f* *mp*

*pizz.*

*1st time solo cantabile*

*2nd time tutti*

*pizz.*

*pizz.*

32 33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39 40 41 42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

44 arco *mf*

45

46 pizz.

47

48 arco *f*

49 *f*

50 *mf*

51

52 pizz. *p*

*mf*

*f*

*mf*

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

53 arco V V 54 55 56 V V 57

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. *mf* *f*

Cello *pizz.* *f*

Str. Bass *mf* *f*

58 59 60 61 pizz. 62 arco

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

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