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# FJH STRING ORCHESTRA

Grade 5

## MELROSE AVENUE

“DANZA ARABIA”

CALIFORNIA GUITAR TRIO

*Edited by*

Carrie Lane Gruselle

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Optional Drum Set

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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](http://www.fjhmusic.com)



## The Composers

In 1991, Bert Lams, Hideyo Moriya, and Paul Richards formed the California Guitar Trio in Los Angeles. In their first year together, they spent their days together working on new music, and their evenings playing at all sorts of venues in Los Angeles. On February 23, 1991, they piled all of their guitars, and a small sound system into Bert's '67 Buick, to drive to a gig at "The Bakery" on Melrose Avenue. Melrose Avenue is a bustling street in the Hollywood area with lots of bars, cafés, shops and people of all different nationalities, including lots of Middle Eastern clothing shop owners. As they drove down Melrose Avenue on the way to the gig, Hideyo heard some melodies in his head, perhaps inspired by all the activity and people on Melrose Avenue. After the concert at "The Bakery" they drove back to Bert's house in Hollywood and immediately began working with Hideyo on the melodies that he heard in his head, that is the piece that became *Melrose Avenue*.

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## About the Music

This work composed by The California Guitar Trio is filled with energy, mystery, exuberance, playfulness and intrigue. Melodies flow intensely yet effortlessly through a series of mixed meter combinations, as though accompanying a dramatic but flowing dancer.

Three of the four main sections are set on a seven beat ostinato pattern which remains constant despite the shifting meters of the melody. The first section (m. 6) contains two of the patterns supporting a 3/4, 3/4, 3/4 and 2/4 phrase with a tonic pitch of D in a minor mode. The second section (m. 37) modulates to a G root while the melody shifts rhythmic emphasis to alternating 4/4 and 3/4 over the ostinato. The C section (m. 81) modulates to a remote C sharp tonic and reverses the metric emphasis to a 3/4 and 4/4 pattern. The ostinato is then abandoned for the F-root D section (m. 97) which includes supporting material from the previous sections.

The piece contains a series of rhythmic layers whose coordination is the technical challenge. Great precision will be required of each section in rhythm, bowing and finger placement.



## The Editor

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

Preview  
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# MELROSE AVENUE

"Danza Arabia"

CALIFORNIA GUITAR TRIO  
Edited by  
CARRIE LANE GRUSELLE

$\text{♩} = 152$

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Drum Set (Optional)

Solo *pizz.*

*mf*

2 3 4 5

Solo (2)

*mf*

Solo *pizz.*

*mf*

6 7 8 9 10

11 12 13 14



16

15 16 17 18

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

*Solo*

*mf*

19 20 21 22

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

27

23 24 25 26 27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

*tutti*

*f*

*tutti*

*f*

*tutti*

*arco*

*f*

*tutti*

*arco*

*f*

*Hi-hat half, snare off*

*marcato*

*f*

Score for measures 28-31. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B., D.S. (Opt.). Measure 30 includes a (-2) marking.

Score for measures 32-35. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B., D.S. (Opt.).

Score for measures 36-39. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B., D.S. (Opt.). Measure 37 includes a **ff** marking. Measure 38 includes a **ff** marking and the instruction "Tambourine (Hi-hat closed)".

40

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

40 41 42 43

This system contains measures 40 through 43. The music is in a key signature of two flats and features a complex, changing time signature: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The instruments include Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Double Bass (Optional). Measure numbers 40, 41, 42, and 43 are indicated at the bottom of the staves.

45

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

44 45 46 47

*f*

This system contains measures 44 through 47. The time signature changes to 3/4, 2/4, 3/4, and 2/4. A dynamic marking of *f* (forte) is present in measures 45, 46, and 47. Measure numbers 44, 45, 46, and 47 are indicated at the bottom of the staves.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

48 49 50 51

This system contains measures 48 through 51. The time signature changes to 2/4, 3/4, 2/4, and 3/4. Measure numbers 48, 49, 50, and 51 are indicated at the bottom of the staves.

55

52 53 54 55

Ride

This system contains measures 52 through 55. It features six staves: Vln. 1, Vln. 2, Vla., Vcl., D.B., and D.S. (Opt.). The key signature is B-flat major. Measures 52 and 53 are in 2/4 time, while measures 54 and 55 are in 3/4 time. A 'Ride' drum part is indicated in measure 55. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.

56 57 58 59

This system contains measures 56 through 59. It features six staves: Vln. 1, Vln. 2, Vla., Vcl., D.B., and D.S. (Opt.). The key signature is B-flat major. Measures 56 and 57 are in 2/4 time, while measures 58 and 59 are in 3/4 time. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.

60 61 62 63

This system contains measures 60 through 63. It features six staves: Vln. 1, Vln. 2, Vla., Vcl., D.B., and D.S. (Opt.). The key signature is B-flat major. Measures 60 and 61 are in 3/4 time, while measures 62 and 63 are in 2/4 time. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.



65

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

64 65 66 67

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

68 69 70 71

73

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

72 73 74 75

*mf*

*mf*

*mp*  
*pizz.*

Cymbal choke +

*mp*

*simile*

(-1)

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

76 77 78 79

81

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

80 81 82 83

*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*

*arco*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

84 85 86 87

89

88 89 90 91

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

92 93 94 95

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

96 97 98 99 100

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S. (Opt.)

*ff*

*ff f*

*ff*

*ff*

*ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *div. a 3 f*

Vcl. *f*

D.B. *f*

D.S. (Opt.)

101 *f* 102 103 104

105 Solo

Vln. 1

Vln. 2 Solo

Vla. Violin 2 Solo

Vcl.

D.B. Solo pizz.

D.S. (Opt.) Snare on

105 *f* 106 107 108 109

113 tutti

Vln. 1 *ff*

Vln. 2 tutti *ff*

Vla. play *ff*

Vcl. *ff*

D.B. tutti *ff*

D.S. (Opt.) *ff*

110 111 112 113 *ff*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

114 115 116

This system contains measures 114, 115, and 116. The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 4/4 at measure 115, and back to 3/4 at measure 116. The strings play a rhythmic pattern of eighth notes. The double bass part includes a fermata over measure 115.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

117 118 119

This system contains measures 117, 118, and 119. The key signature remains three flats. The time signature changes from 3/4 to 4/4 at measure 118, and back to 3/4 at measure 119. The strings play a rhythmic pattern of eighth notes. The double bass part includes a fermata over measure 118.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

120 121 122

121 *fff*

This system contains measures 120, 121, and 122. The key signature remains three flats. The time signature changes from 3/4 to 4/4 at measure 121, and back to 3/4 at measure 122. The strings play a rhythmic pattern of eighth notes. The double bass part includes a fermata over measure 121. The dynamic marking *fff* is present in measures 121 and 122.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

123 124 125 *cresc. al fine* 126

*cresc. al fine*  
*cresc. al fine*  
*cresc. al fine*  
*marcato*  
*cresc. al fine*  
*marcato*  
*cresc. al fine*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

127 128 129 130

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
D.S. (Opt.)

131 132 133 134

*arco*