



Hear and download this piece at www.fjhmusic.com

FJH STRING ORCHESTRA

Grade 4

THEMES FROM ROMEO AND JULIET

PYOTR ILYICH TCHAIKOVSKY

Arranged by
Carrie Lane Gruselle

Instrumentation

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

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



The Arranger

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.

About the Music

Tchaikovsky's musical representation of Romeo and Juliet is as expansive in its expressiveness as the Shakespearean tragedy for which it is named, concerning "[a] pair of star-cross'd lovers" and their feuding families. We hear in subdued harmonies and rhythms the devoutness of Friar Laurence; we hear the conflicting houses of the Montagues and Capulets in the dissonances and struggles between the sections of the orchestra; and we hear the rich and lush love theme that somehow retains an element of tension which suggests that true love, at least for these lovers, may be unattainable. Tchaikovsky ends his *Fantasy Overture* much in the same way that Shakespeare ends the play:

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.

This arrangement includes these three main ideas that are presented in Tchaikovsky's original score. Students should explore how to technically and musically express the range of affects and emotions in the piece.

Carrie Lane Gruselle

THEMES FROM ROMEO AND JULIET

PYOTR ILICH TCHAIKOVSKY

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Andante non tanto quasi moderato (♩ = 80)

Violin 1
Violin 2
Viola
Violoncello
Double Bass

p 1/2 pos. 2 3 4 5 *mp*

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

6 7 8 9 10 11

12 *pp* *div.* *div.* *p dolce* *p dolce* *pp* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

13 14 15 16 17



Hear and download this piece at www.fjhmusic.com

This arrangement © 2012 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

21

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp* *mp*

Vcl. *mf* *pp* *mp*

D.B. *mf* *pp* *mp* div.

18 19 20 21 22 23

26

Vln. 1 *ppp* *p*

Vln. 2 *ppp* *p*

Vla. *p* *pp*

Vcl. *p* *pp*

D.B. *p* *pp*

24 25 26 27 28 29 30

accel.

Vln. 1 *pp* *cresc.*

Vln. 2 *pp* *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

D.B. *cresc.*

31 32 33 34 35 36 37

38 Allegro giusto (♩ = 120)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* (opt. non-div.)

Vcl. *f*

D.B. *f*

38 *f* 39 40 41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

42 43 44

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45 46 47 48

52

Vln. 1

Vln. 2 (opt. non-div.)

Vla.

Vcl.

D.B.

49 50 51 52 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vcl.

D.B.

53 54 55

57 (1)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56 57 58

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

59 60 61 *f* 62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

63 *cresc.* 64 *ff* 65 *ff*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

66 *p* 67 68 69 70 *mf dolce* *pizz.*

Vln. 1 V

Vln. 2 V

Vla.

Vcl. -1 -3

D.B.

71 72 73 74 75

Vln. 1 V pp

Vln. 2 4 V pp

Vla. V pp

Vcl. pizz. pp

D.B.

76 77 78 79 80

Vln. 1 V V

Vln. 2

Vla.

Vcl.

D.B.

81 82 83 84 85

87

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp* arco (pizz.) arco

D.B. *mp*

86 87 88 89 90

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *arco mf* *p*

D.B. *mf* *p*

91 92 93 94

96

Vln. 1 *f* *div.*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

95 96 97 98

rit.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

99 100 101 102 103

Detailed description: This system contains measures 99 through 103. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). Measure 99 shows a complex texture with chords and moving lines. Measure 100 has a fermata over the first measure. Measure 101 includes fingering numbers (2, 1, 2, 1) and a breath mark (v). Measure 102 is marked 'rit.' and features a fermata. Measure 103 includes fingering numbers (4, 3) and a breath mark (v).

104 Moderato (♩ = c. 86)

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

104 105 106 107 108

Detailed description: This system contains measures 104 through 108. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps. Measure 104 has a fermata. Measure 105 is marked 'div.' and features a rapid sixteenth-note pattern in the strings. Measures 106-108 continue with rhythmic patterns and dynamics.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

109 110 *ff* 111 112 113 114

Detailed description: This system contains measures 109 through 114. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps. Measure 109 has a fermata. Measure 110 is marked 'div.' and 'ff'. Measures 111-114 feature complex rhythmic patterns with accents and dynamics. Measure 114 ends with a fermata.