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FJH DEVELOPING STRINGS

Grade 2

IT IS WELL WITH MY SOUL

PHILIP BLISS

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

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

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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 Masters of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle taught orchestra for 25 years for the Appleton Area School District in Appleton, Wisconsin. She is currently Lead Teacher for the Lawrence University String Project, a teacher training program for music majors, and a part of the National String Project Consortium.

Ms. Gruselle has served in leadership roles for the Wisconsin Chapter of the American String Teachers Association, the Wisconsin School Musicians Association and the Wisconsin Music Educators Association. She is a current member of the WMEA Comprehensive Musicianship through Performance committee. Her arrangements and compositions are studied and performed worldwide.

About the Music

It Is Well With My Soul has been inspiring and reassuring people since it was written in the late 19th century. Horatio Spafford wrote the text after unimaginable personal tragedy, and American composer Philip Bliss set the verse to music. The message is timeless: finding peace regardless of the circumstances. Bliss begins with a peaceful tune which grows in expression and more complex harmonies until it arrives at the statement “It is well with my soul” with a traditional V-I cadence.

This arrangement focuses on expression, sustaining bows, and a relaxed but resonant tone. While we expect a piece of music to create tension through dynamics, instrumentation choices and harmonic dissonance followed by resolution, in this piece the students should rather perceive the musical “tension” as a journey resulting in an elevated empowerment of their music-making, of their abilities on their instrument, and their individual connection to the music which will leave them and the listeners at peace.

Carrie Lane Gruselle

IT IS WELL WITH MY SOUL

PHILIP BLISS

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Andantino (♩ = 88)

Violin 1 *mp*

Violin 2 *mp*

Violin 3 (Viola T.C.) *mp*

Viola *mp*

Violoncello *mp*

Double Bass *mp*

Piano *mp*

2 3 4

9

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 (Vla. T.C.) *mf*

Vla. *mf*

Vel. *pizz.*

D.B. *p*

Piano

5 6 7 8 9 10



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This musical score is for measures 17 through 22 of the piece 'The Rose Tree'. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Vln. 1:** Violin 1, treble clef, key of D major. Measures 17-20 are quarter notes, and measures 21-22 are half notes. Dynamics: *mf* (measures 21-22).
- Vln. 2:** Violin 2, treble clef, key of D major. Measures 17-20 are quarter notes, and measures 21-22 are half notes. Dynamics: *f* (measures 21-22).
- Vln. 3 (Vla. T.C.):** Violin 3 / Viola, treble clef, key of D major. Measures 17-20 are quarter notes, and measures 21-22 are half notes. Dynamics: *mf* (measures 21-22).
- Vla.:** Viola, alto clef, key of D major. Measures 17-20 are quarter notes, and measures 21-22 are half notes. Dynamics: *p* (measures 17-20), *mf* (measures 21-22).
- Vcl.:** Violoncello, bass clef, key of D major. Measures 17-20 are whole notes, and measures 21-22 are half notes. Dynamics: *mf* (measures 21-22).
- D.B.:** Double Bass, bass clef, key of D major. Measures 17-20 are whole notes, and measures 21-22 are half notes. Dynamics: *mf* (measures 21-22).
- Piano:** Piano, grand staff (treble and bass clefs), key of D major. Measures 17-20 are chords, and measures 21-22 are chords. Dynamics: *mf* (measures 21-22).

The score includes a large red watermark reading 'Legal Use Required' across the center. The measures are numbered 17, 18, 19, 20, 21, and 22 at the bottom.

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

23 24 25 26 27 28

mp *p* *mp* *mp* *p* *mp*

mp *p* *mp* *mp* *p* *mp*

mp *p* *mp* *mp* *p* *mp*

mp *p* *mp* *mp* *p* *mp*

mp *p* *mp* *mp* *p* *mp*

mp *p* *mp* *mp* *p* *mp*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

29 30 31 32 33 34

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco*

35

Vln. 1 *mf* L2

Vln. 2 *mf* L2

Vln. 3 (Vla. T.C.) *mf*

Vla. *mf*

Vcl. *mf* 2

D.B. *mf*

Piano *mf*

35 36 37 38 39 40

(V) 43

Vln. 1 *f*

Vln. 2 *f* H3

Vln. 3 (Vla. T.C.) *f* H3

Vla. *f* H3

Vcl. *f*

D.B. *f*

Piano *f*

41 42 43 44 45 46

51 rit.

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 (Vla. T.C.) *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Piano *ff*

47 48 49 50 51 52

Slowly

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 (Vla. T.C.) *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

Piano *pp*

53 54 55 56 57 58