



NIGHT ON BALD MOUNTAIN

MODEST MUSSORGSKY

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

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 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

Mussorgsky was one of a group of 19th century Russian composers who strove to create a nationalistic sound in Russian music. The tone poem *A Night on Bald Mountain*, sometimes titled *A Night on Bare Mountain*, was inspired by a Russian legend and was never performed during Mussorgsky's lifetime. After his death, the ending was modified by another of the Russian nationalists, Nikolai Rimsky-Korsakov. This version has gained considerable popularity, and it is upon this version that this arrangement is based.

Notes to the Conductor

- In measure 3, the cellist's fingers in low second position will all be a half step apart.
- In measures 25 and 27, the G natural in violin 1 may be played with high 1 for those with small hands.
- There are a few places for upper strings where a raised 4th finger is preferable to a lowered 1st (see measure 28 in violin 1). This is a great opportunity to introduce it if it is a new skill.
- In measure 72, the non-divisi half note double-stops (harmonics) are played on the D and G strings at the octave harmonic.
- In measures 40 and 41, the cellos may treat this as a downward trill with fingers 3 to 2 rather than trying to measure the 16ths.

- Carrie Lane Gruselle

7

Vln. 1 *pp* 3 3 3 3 3 3 3 3 *p* III - J *f* *p* III *f*

Vln. 2 *pp* 3 3 3 3 3 3 3 3 *p* *f* *p* *f*

Vla. *pp* div. *p* 3 3 3 3 3 3 3 3

Vcl. *pp* pizz. 2 1 3 1 2 3 2 3 arco *p* 3 3 3 3 3 3 3 3

D.B. *pp* pizz. 4 2 0 2 arco *p* 3 3 3 3 3 3 3 3

7 *pp* 8 *p* 10

11

Vln. 1 *pp* 3 3 3 3 3 3 3 3 *ff* off the string

Vln. 2 *pp* 3 3 3 3 3 3 3 3 *ff* off the string H1

Vla. *pp* div. *ff* off the string

Vcl. *pp* pizz. 2 1 3 1 2 3 2 3 arco 4 3

D.B. *pp* pizz. 4 2 0 2 arco *ff* II

11 12 *ff* 14

Vln. 1 H1 3 3 3 3 3 3 3 3 $\frac{1}{2}$

Vln. 2 L4 3 3 3 3 3 3 3 3

Vla. 2 H1 4 H3 4 H3 2 H1

Vcl. 1 3 4 -2 div.

D.B. I

15 16 17 18 19

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

20 21 22 23 24

25
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

25 26 28 29

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

30 31 32 33 34

35

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *p* *f*

Vcl. *pizz.* *arco*

D.B. *pizz.* *arco*

35 $\frac{1}{2}$ *pp* *p*

38 39 40

Vln. 1 *p* *f* *pp* *fsub.*

Vln. 2 *p* *f* *pp* *fsub.*

Vla. *f*

Vcl. *f*

D.B. *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

46

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

44 45 46 47 48

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

49 50 51 52 53

div.
non div.

54

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

54 55 56 57

mf

62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

59 60 63 64

f

f

f

f

f

div.

non div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

65 67 68 69 70

ff

ff

ff

ff

ff

III

2 1 2 1

1/2

72

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

71 72 73 74 75

mf

mf

mf

mf

mf

4

x4

poco a poco accel.

91 92 94 95

Vln. 1 *mf* H3 H4 4 H4 *p*

Vln. 2 *p* H3 H4 4 *pizz.*

Vla. 0 *p*

Vcl. *mf* II I IV II I *p*

D.B. *mf* *p*

96 97

Vln. 1 *f*

Vln. 2 *f* arco H4 *f*

Vla. *f* 4

Vcl. *f*

D.B. *f* arco *f*

103 a tempo

101 104 105

Vln. 1 *tr* *ff* *tr* V V III *tr* V V

Vln. 2 *ff* *tr* V V *tr* V V

Vla. *ff* 3 3 3 3 3 3

Vcl. *ff* 3 3 3 3 3 3

D.B. *ff* 3 3 3 3 3 3

107

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

106 107 108 109 110

115

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

111 112 113 114

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

116 117 118 120

123 poco meno mosso

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

pp

pp

pp

pizz.

p

121 122 123 125 126

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

pp

p

4 1

II

127 128 129 130 131 132

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

135

p

pp

V

4

IV

133 134 135 136 137

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

138 139 140 141 142 143

145 **Meno mosso. Tranquillo**

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

144 145 146 147 148 149

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

150 151 152 153 154 155 156