



Blue Cheese Blues

GEORGE T. FRUEH

Instrumentation

Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

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About the Composer



Mr. Frueh has worked as a professional bassist in and around the Philadelphia area for over 30 years. He's written compositions for jazz bands and various sized string ensembles over the years. Having taught all levels of strings, from elementary through high school, he is currently on the Instrumental Music Team within the Abington School District located in Abington, PA. He holds a Bachelor of Arts Degree in Music Education from Temple University and a Masters Degree in Education from Arcadia University..

Blue Cheese Blues

"Blue Cheese Blues" is a composition based on a 12-bar blues pattern in the key of E minor. There is no introduction. In measures 1-12, the Violins and Violas state the melody in unison, while the Cello and Bass play an abbreviated version of the melody in a more supportive role.

Following the first time through the pattern, the roles switch. At measure 13, the Cello and Bass play the melody while the Violins and Violas perform a simple counter-melody in harmony. An eight-measure interlude begins at measure 25, building both dynamically and harmonically.

Measure 33 begins the last time through the 12-bar pattern, with the Cello and Bass playing the melody. The counter-melody is again played by the Violins and Viola; however, the quarter notes that were previously played in the earlier section are now half notes for a more dramatic effect.

The ending of the piece starts at measure 45 and is similar to the interlude at measure 25, where the music builds both dynamically and harmonically up to the final cadence.



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Recordings are available on all major streaming services.

Blue Cheese Blues

GEORGE T. FRUEH
(ASCAP)

Allegro ♩ = 120

Violin I

Violin II

Viola

Cello

Bass

Piano
(Rehearsal Only)

4

f

V

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

1 3 4

5 6 7 8

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

9

10

11

12

13

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

mf

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

18

20

21

25

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

26

27

28

29

30

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

36 37 38 39 40

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

41 42 43 44

45

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Musical score for measures 45-48. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). The time signature is 4/4. Measures 45 and 46 are marked with a dynamic of *p* (piano). Measures 47 and 48 are marked with a dynamic of *mf* (mezzo-forte). The Vln. I part is mostly silent. The Vln. II, Vla., Cello, Bass, and Pno. parts play a rhythmic pattern of eighth notes and quarter notes. A large watermark 'For Preview Only Kendor Music Publishing' is overlaid diagonally across the score.

45

46

47

48

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Musical score for measures 49-52. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). The time signature is 4/4. All parts are marked with a dynamic of *f* (forte). The Vln. I part plays a melodic line. The Vln. II, Vla., Cello, Bass, and Pno. parts play a rhythmic pattern of eighth notes and quarter notes. A large watermark 'For Preview Only Kendor Music Publishing' is overlaid diagonally across the score.