SYMPHONIC SOUNDS

Creating, Rehearsing, and Performing with a Symphony Orchestra

JIM PALMER

Wednesday, December 20, 2023

4:30 PM • Room W184

The Midwest Clinic
International Band and Orchestra Conference

Alfred Music

Symphonic Sounds: Creating, Rehearsing and Performing with A Symphony Orchestra

Presented By: Jim Palmer
Orchestra Director, Allatoona High School Orchestra, Acworth, Georgia
Music Director, Youth Orchestra of Greater Columbus, Columbus, Georgia
Arranger, String Editor and Clinician, Alfred Music

James.palmer1966@gmail.com

Achieving a blended orchestral sound in the Symphony Orchestra requires techniques that are specific to Woodwinds, Brass, Strings and Percussion.

I. Understanding The Symphony Orchestra

- Develop **STRONG** relationships among the Band and Orchestra Directors.
    - Ask a lot about Wind/String Technique. DON'T EVER FAKE IT!!!!!!
    - Observe band/string orchestra rehearsals.
    - Learn the Wind/String orchestra Vocabulary.
    - Model The String Techniques and Vocabulary.
- Know the sections of the Symphony Orchestra and understand each section's role in the ensemble.
- **KNOW YOUR REPERTOIRE WELL BEFORE THE FIRST REHEARSAL**

II. Balance, Blend and Articulation

- **Brass**
    - "Da, Doh, Ta and Toh" articulation to the Vowel.
    - Warm, Dark Sound.
    - Power is in **INTONATION**, not Volume.
    - Balance to The French Horn and Timpani
- **Woodwinds**
    - "Ta, Tee and Too" articulation to the Vowel.
    - Soloistic Sound.
    - Project through the Strings.
    - Balance to the Bassoon.
- **Strings**
    - Projected warm sound.
    - Listen to Woodwind and Brass Line.
    - Achieve more Dynamic Contrast with Bow Speed and Bow Placement.
- **Percussion**
    - Auxiliary Percussion- Balance with Brass Less Forte than Band.
    - Mallet Percussion - Projected sound MF or Higher.
    - Timpani – Balance to the Brass.
    - PHASING!!

III. Warm Up and Chorales

- Family Warm Up.
- Balance between families.
- Using Chorales to address quality of Sound, Blend and Phrasing.

IV. Repertoire

- ***Cadence Everlasting*** **B Rossano Galante**
- ***Themes from March Slav*** **By Piotr Ilyich Tchaikovsky *Arr.* Chris M. Bernotas (ASCAP)**
- ***Nabucco Overture*** **By Giuseppe Verdi**
- ***Symphony No. 9*** **By Antonin Dvorak**
    - ***Movement IV***

Resources and Handouts

- Four Common Issues with Full Orchestra, Peter Boonshaft
- Principles of Orchestral Wind Playing Handout, Cliff Colnot
- Principles of Orchestral String Playing Handout, Cliff Colnot
- Transposition Cheat Sheet, Jim Palmer
- Palmer's Top 100 Full Orchestra Pieces, Jim Palmer

Resource Books

- Phillips, Bob Ault. *Sound Orchestra Ensemble Development String or Full Orchestra.* Van Nuys: Alfred Music, 2022.
- Goldie, Sandie. *Rehearsing The Full Orchestra.* Chicago: GIA Publications, 2023. Print
- Litrell, David Ault. *Teaching Music Through Performance In Orchestra.* Vol 1-3. Chicago: GIA Publications, 2001. 2003, 2008. Print
- Meier, Gustav. *The Score, The Orchestra, and The Conductor.* New York: Oxford University Press, 2009. Print.

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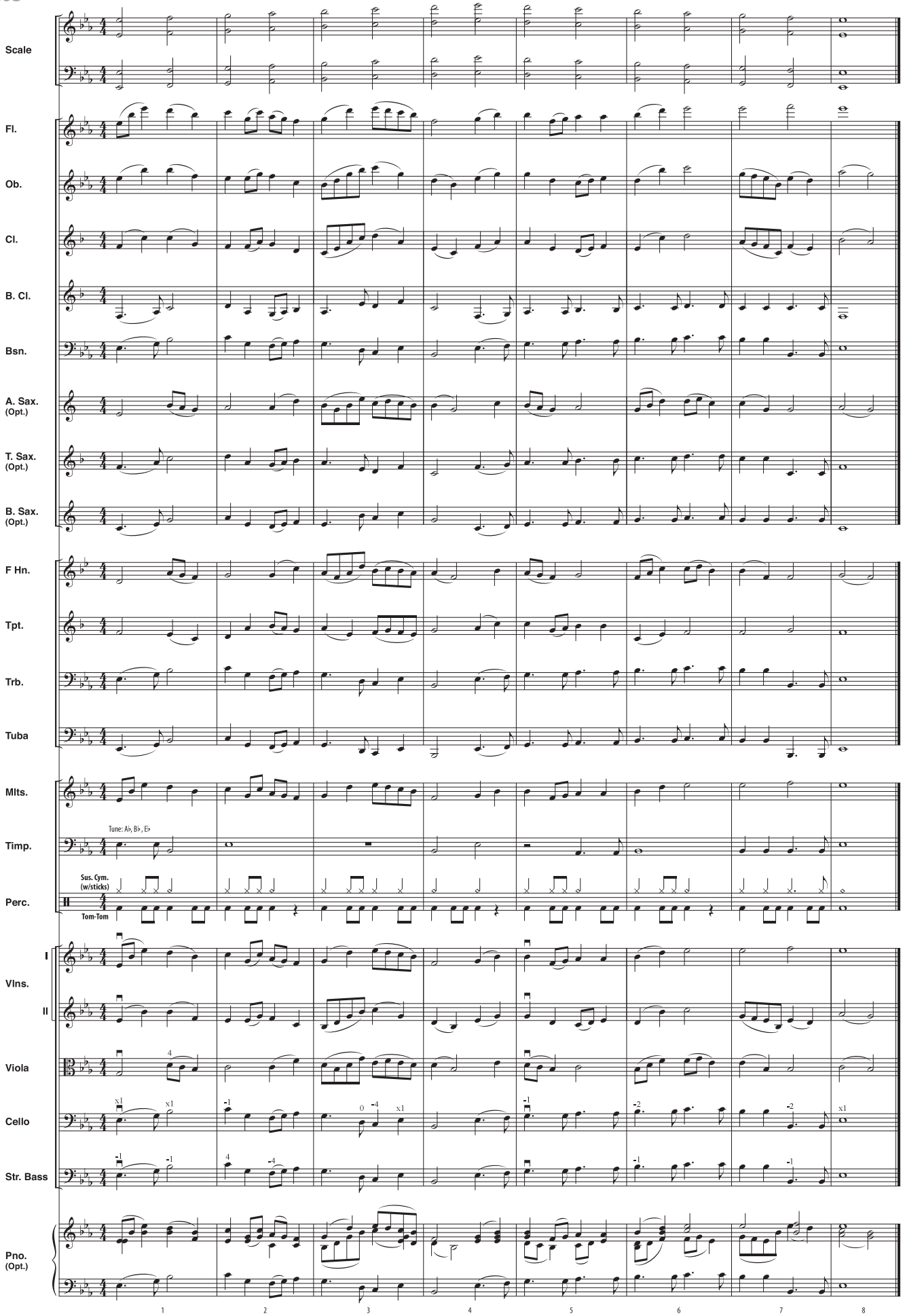
CONCERT E♭ MAJOR SCALE & CHORALE

Chris M. Bernotas (ASCAP)



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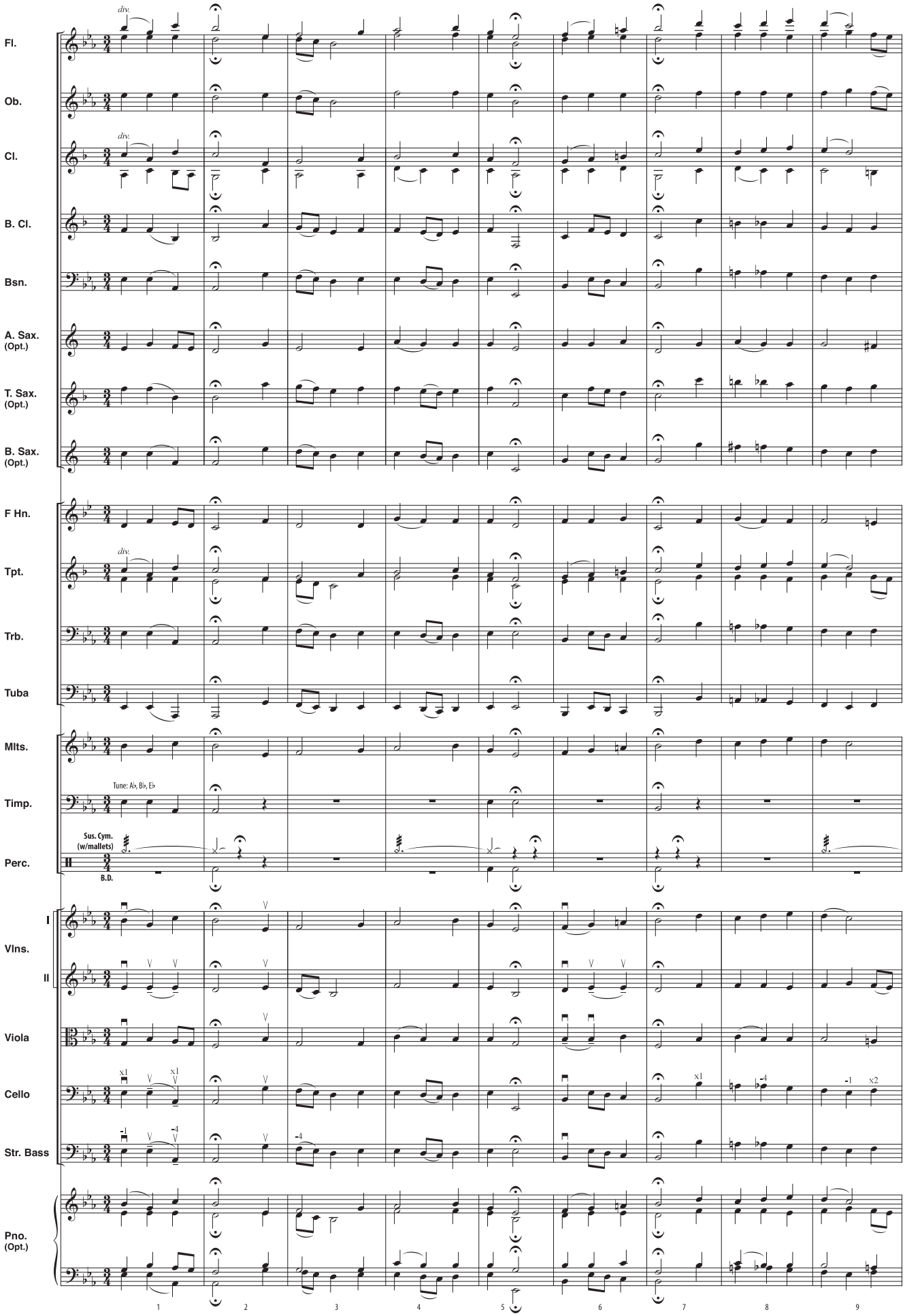
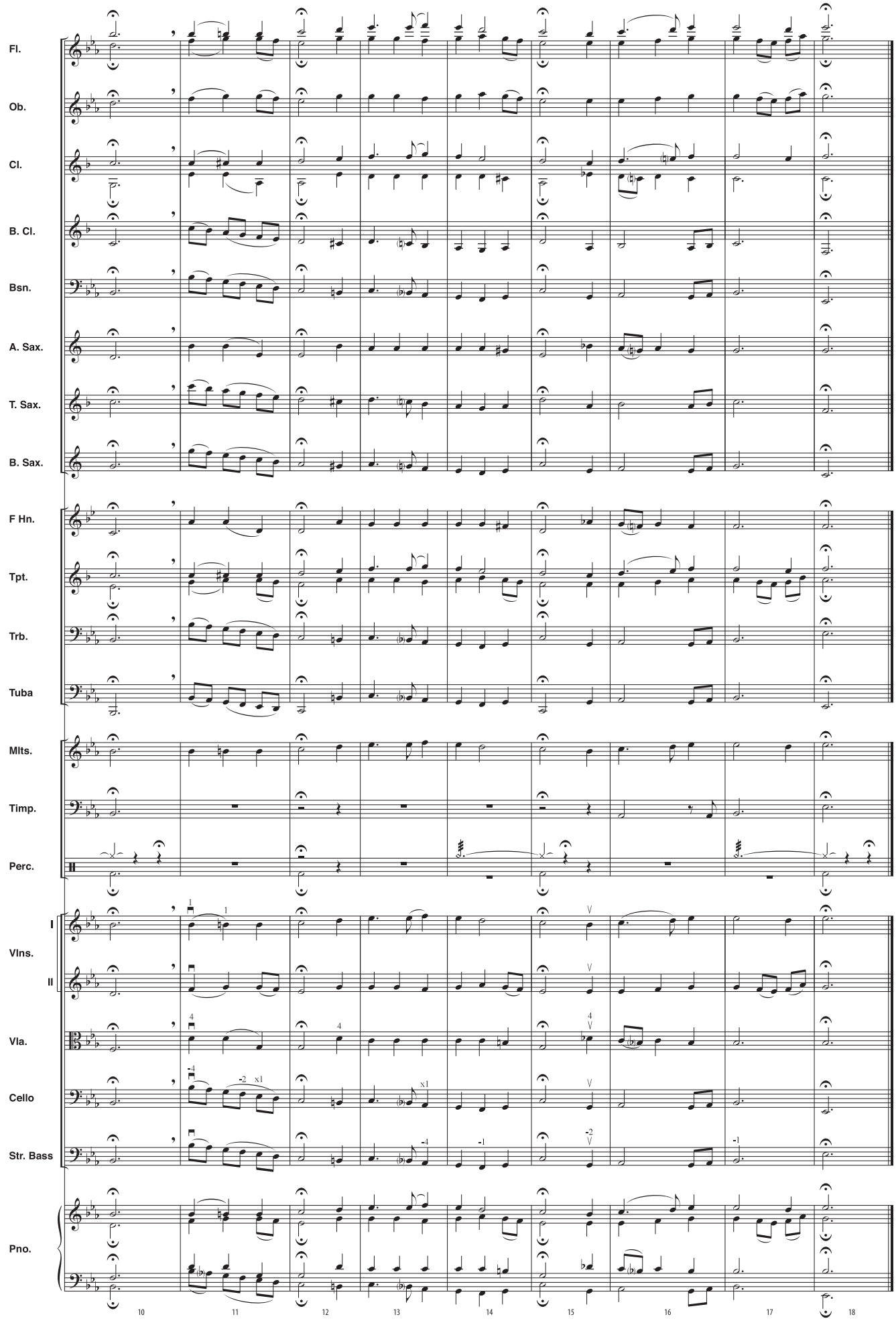
CHORALE: BWV 400

Johann Sebastian Bach (1685–1750)
Arranged by Bob Phillips (ASCAP)




Fl.
Ob.
Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
F Hn.
Tpt.
Trb.
Tuba
Mlts.
Timp.
Perc.
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
10
11
12
13
14
15
16
17
18

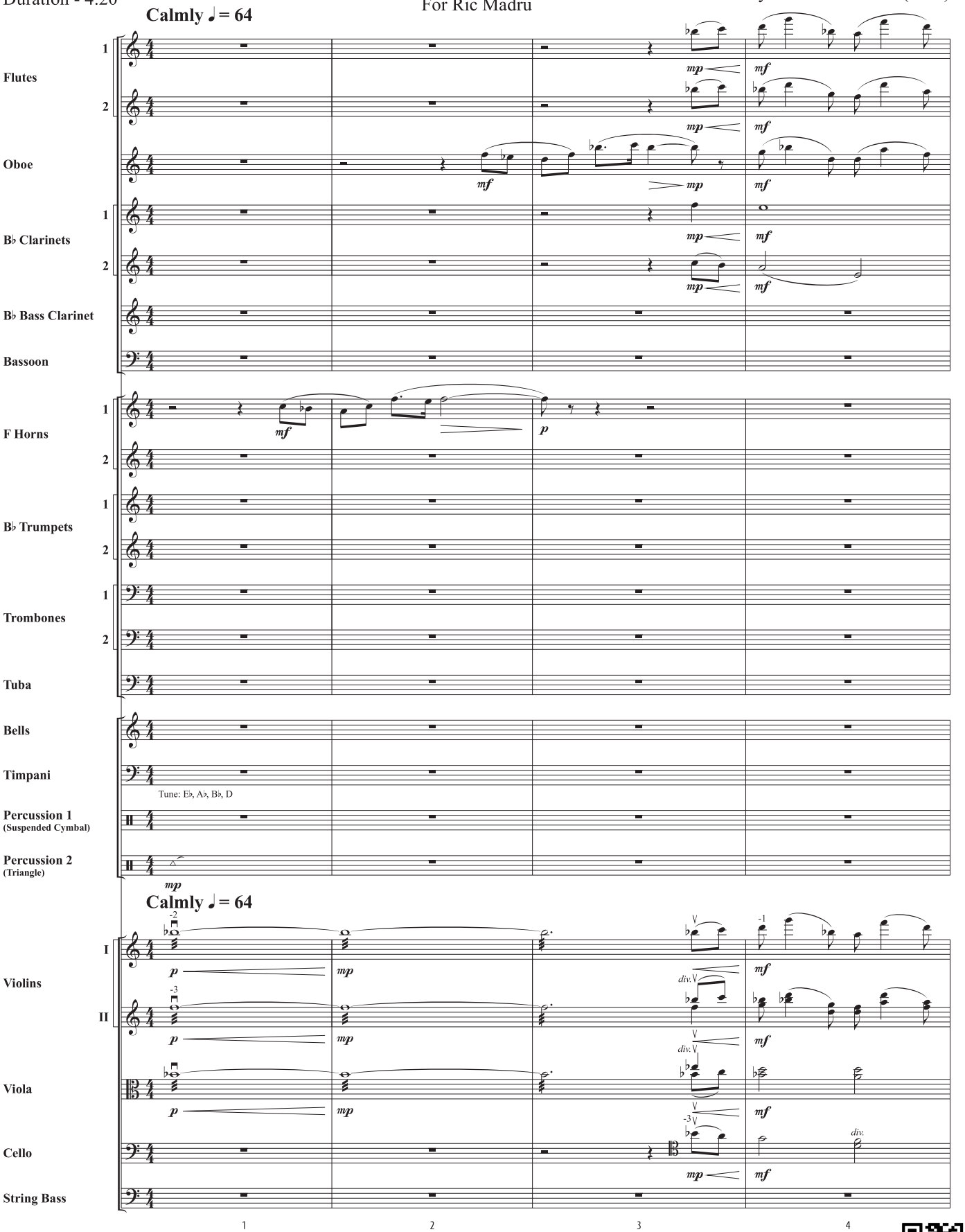
Commissioned by and dedicated to the Duxbury High School Music Department
Directors, Jill Noerenberg, Robert Judge, Nick Tatarka

Cadence Everlasting

For Ric Madru

By Rossano Galante (BMI)

FULL SCORE
Duration - 4:20



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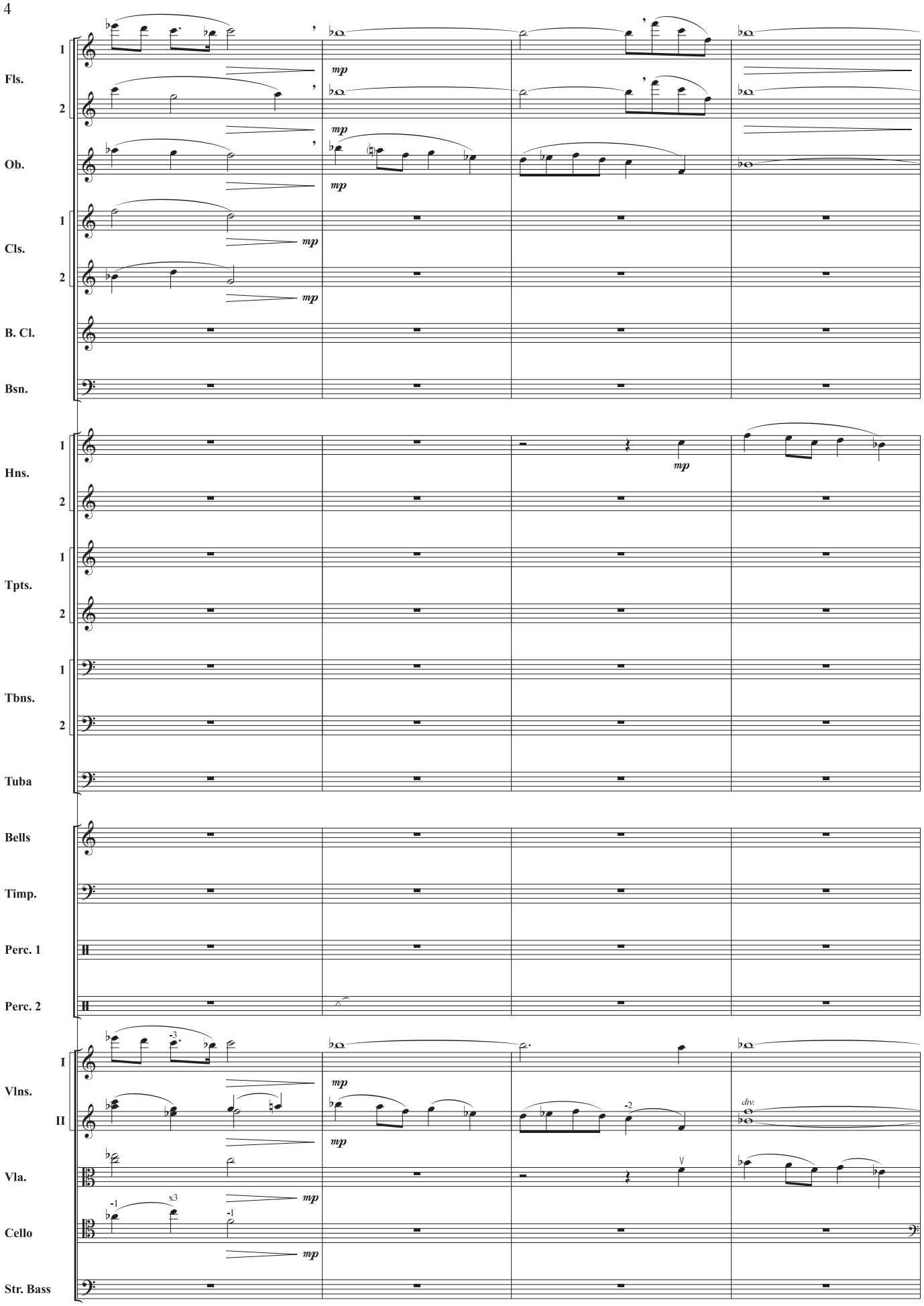
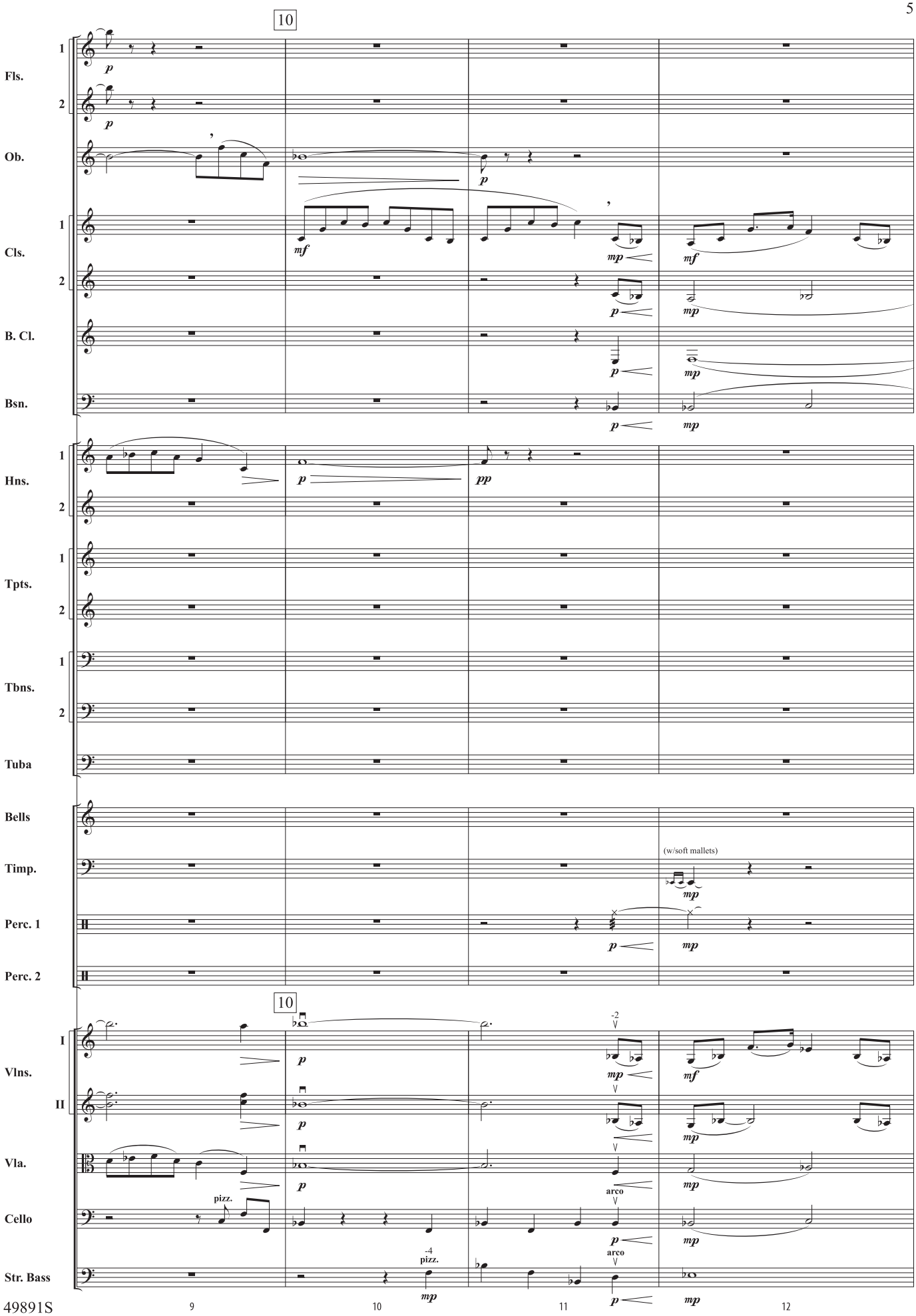
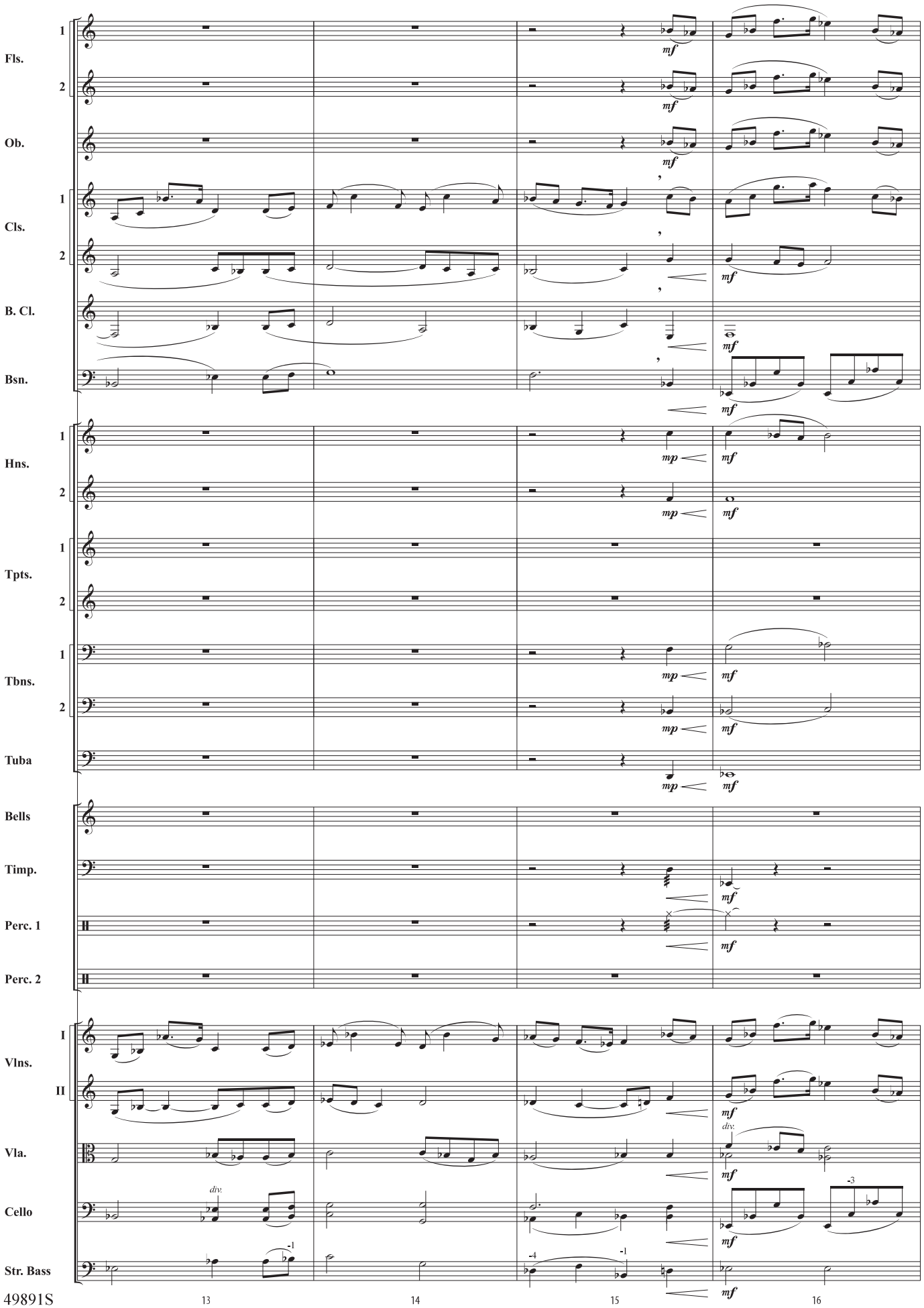
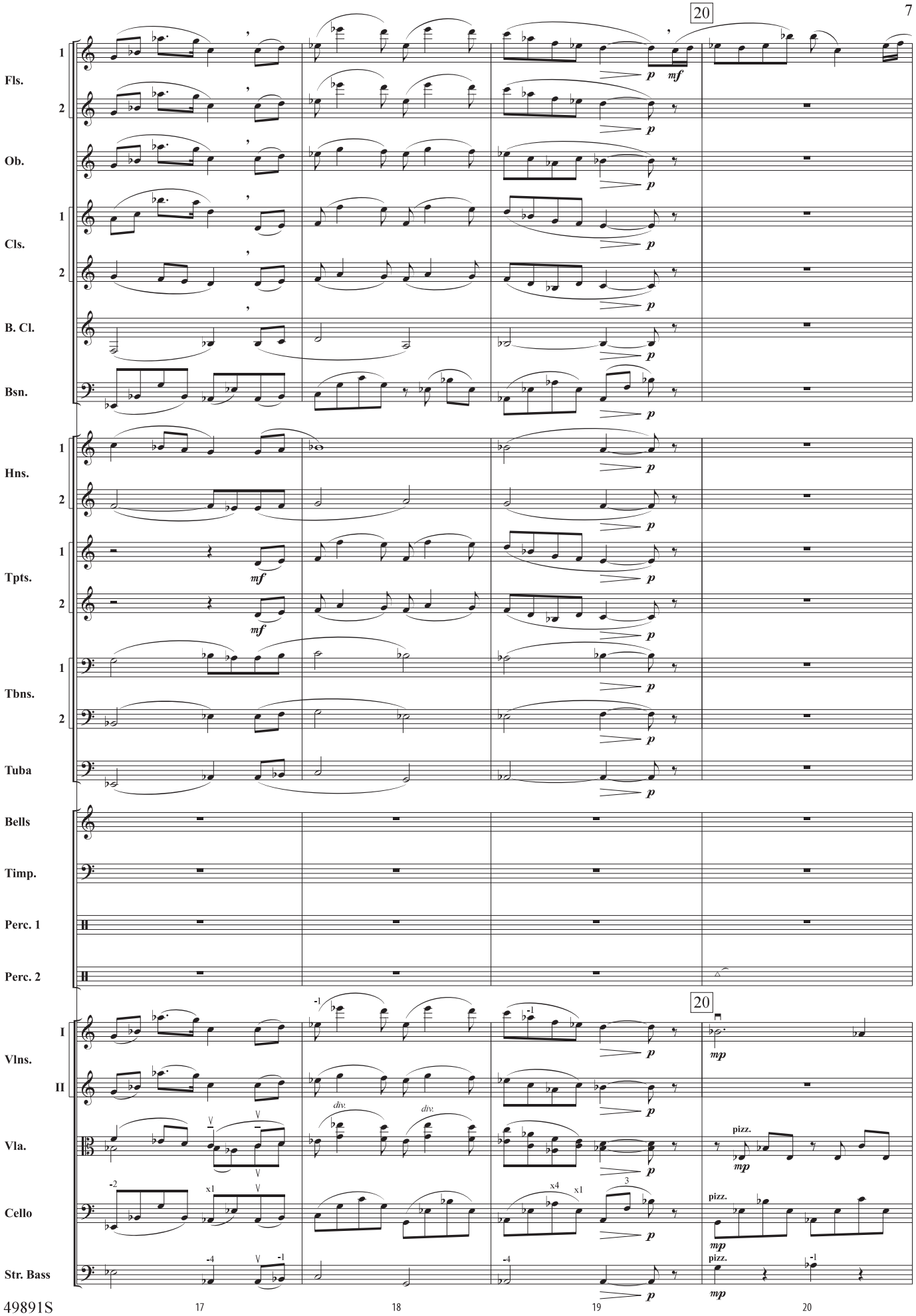
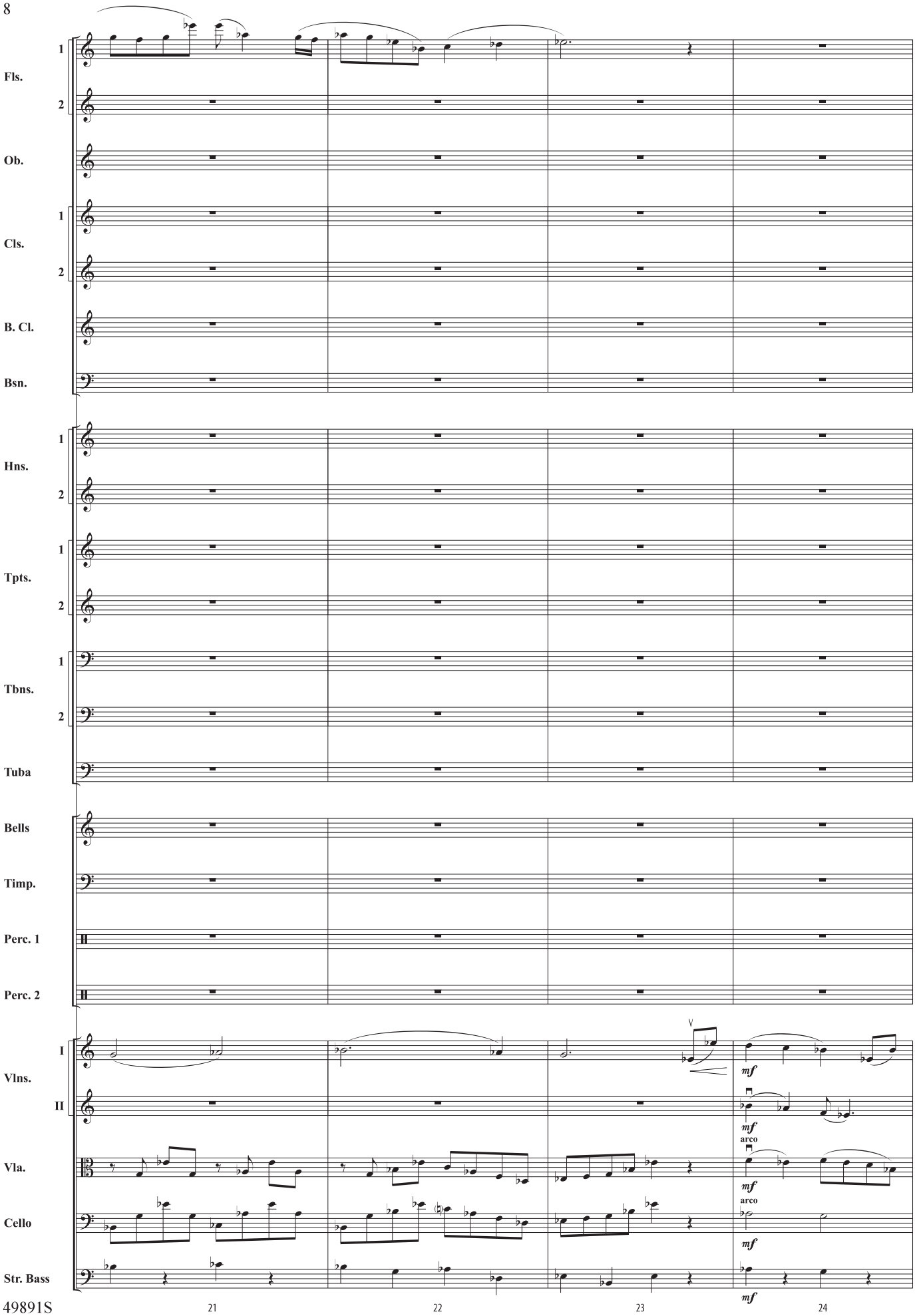
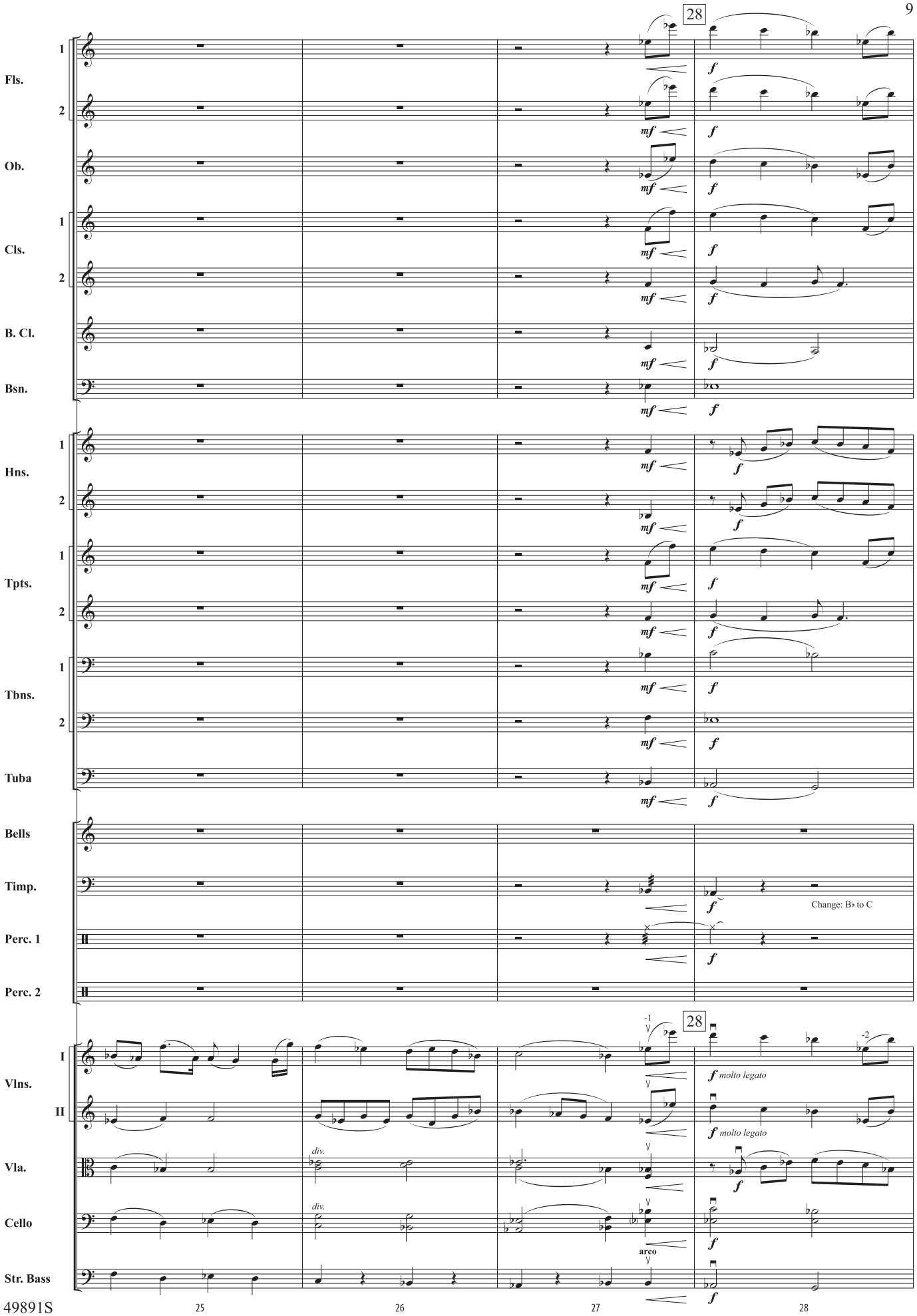

1
Fls.
2
Ob.
1
Cls.
2
B. Cl.
Bsn.
1
Hns.
2
1
Tpts.
2
1
Tbns.
2
Tuba
Bells
Timp.
Perc. 1
Perc. 2
I
Vlns.
II
Vla.
Cello
Str. Bass
mp
div.
x3

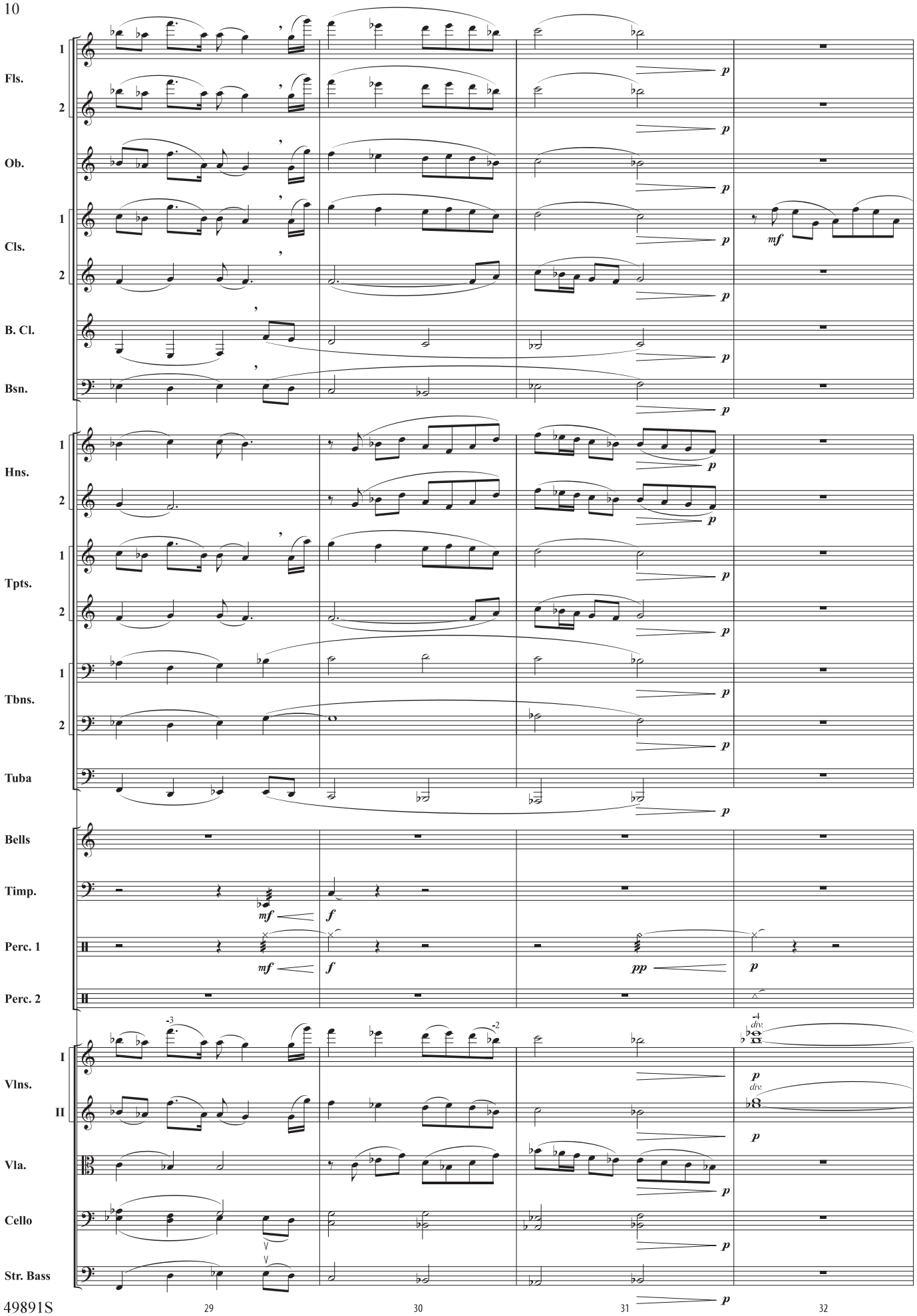

10
Fls.
1
2
Ob.
Cls.
1
2
B. Cl.
Bsn.
Hns.
1
2
Tpts.
1
2
Tbns.
1
2
Tuba
Bells
Timp.
(w/soft mallets)
Perc. 1
Perc. 2
10
Vlns.
I
II
Vla.
Cello
pizz.
Str. Bass
-4
pizz.
-2
arco
arco
49891S
9
10
11
12


Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Vlns.
Vla.
Cello
Str. Bass
mf
mp
div.

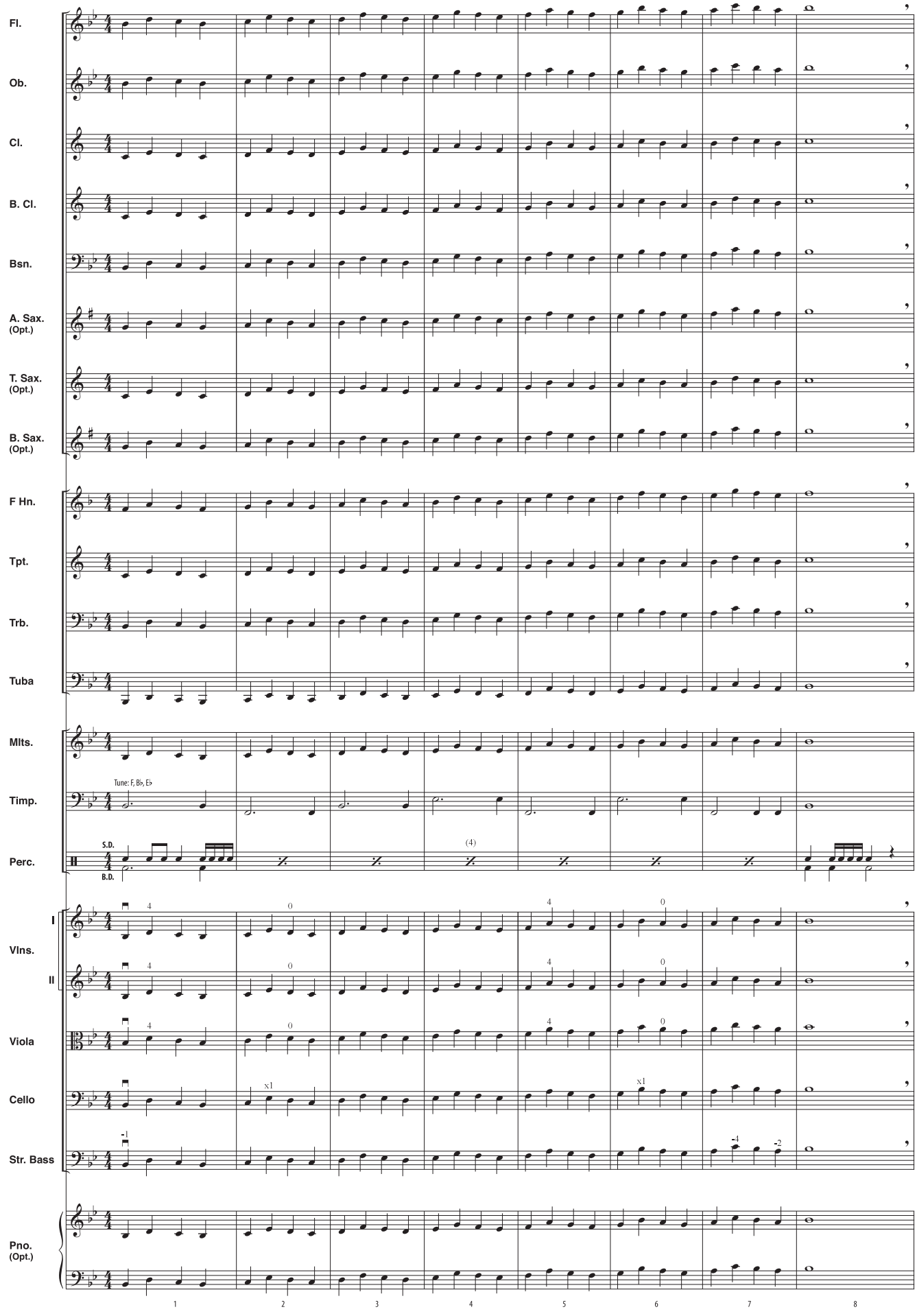

20
Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Vlns.
Vla.
Cello
Str. Bass
p
mf
mp
div.
pizz.

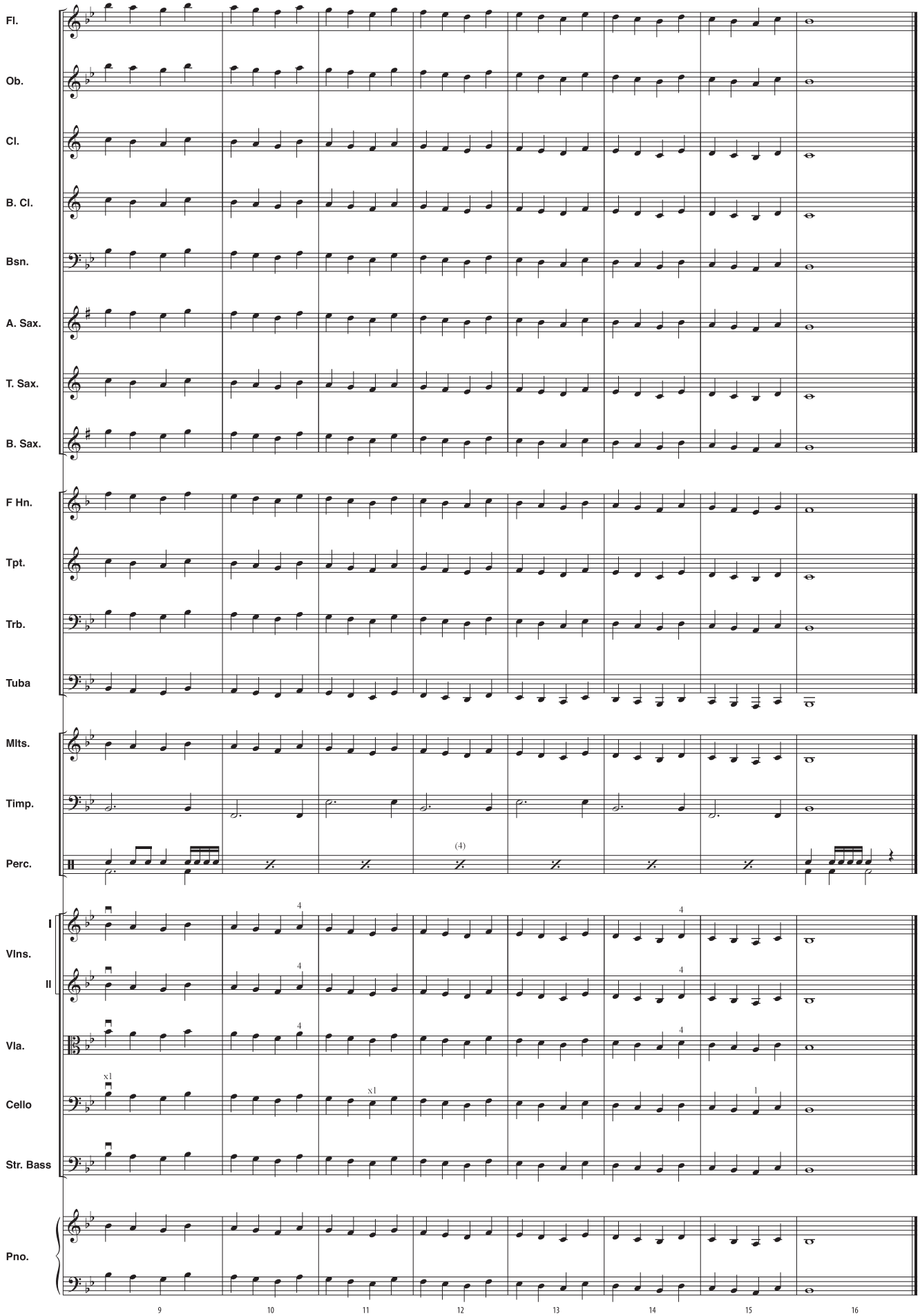

Fls.
1
2
Ob.
Cls.
1
2
B. Cl.
Bsn.
Hns.
1
2
Tpts.
1
2
Tbns.
1
2
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Vlns.
I
II
Vla.
Cello
Str. Bass
V
mf
arco
21
22
23
24


28
Fls.
1
2
Ob.
Cls.
1
2
B. Cl.
Bsn.
Hns.
1
2
Tpts.
1
2
Tbns.
1
2
Tuba
Bells
Timp.
Change: B♭ to C
Perc. 1
Perc. 2
28
Vlns.
I
II
molto legato
Vla.
div.
Cello
div.
arco
Str. Bass
mf
f

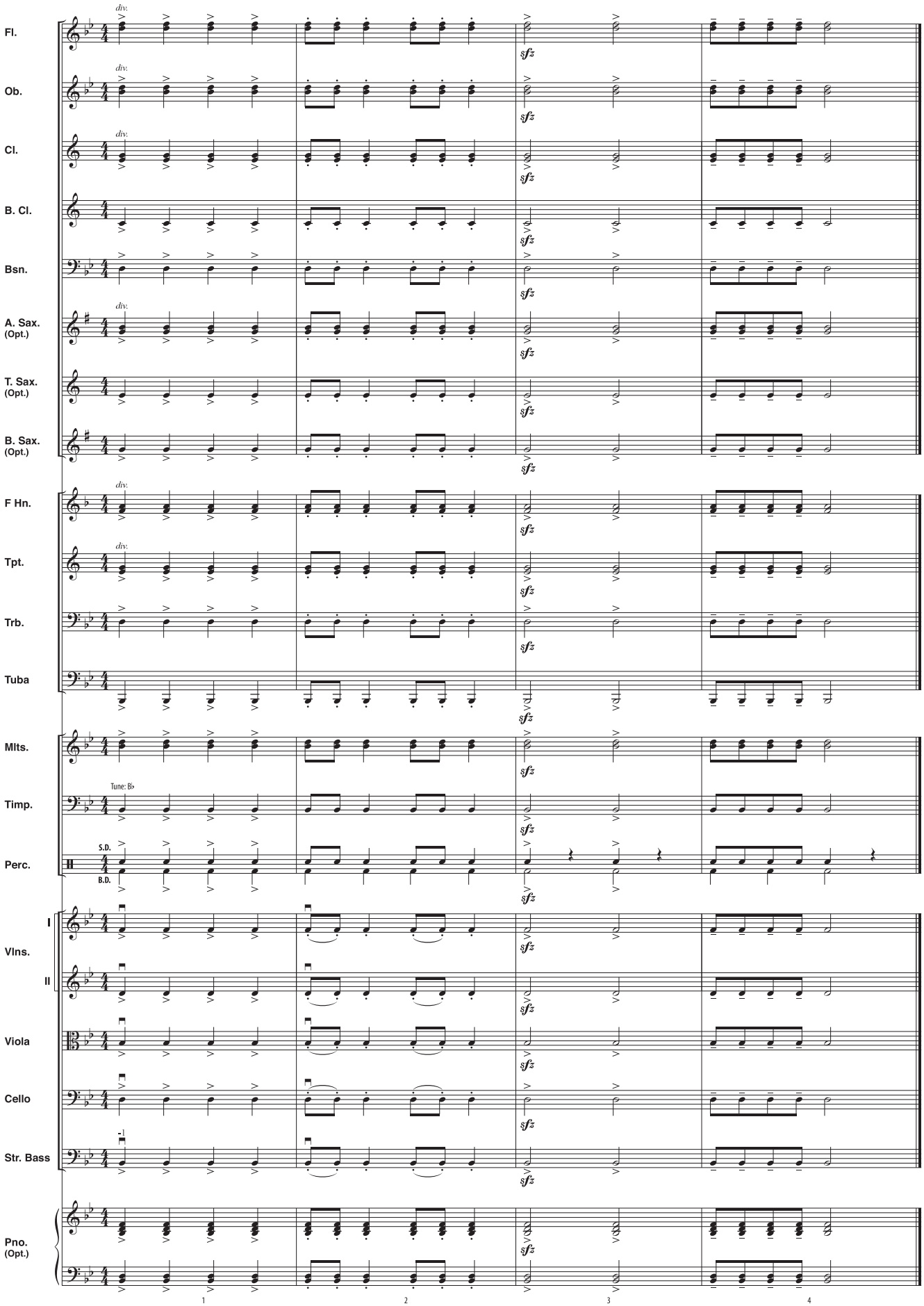

1
Fls.
2
Ob.
1
Cls.
2
B. Cl.
Bsn.
1
Hns.
2
1
Tpts.
2
1
Tbns.
2
Tuba
Bells
Timp.
Perc. 1
Perc. 2
I
Vlns.
II
Vla.
Cello
Str. Bass
p
mf
f
pp
div.
29
30
31
32

169 **SCALE PATTERN**—*All notes should be played with consistent and unified articulations and dynamics. For more detailed information, please see the exercise descriptions at the beginning of the book.*

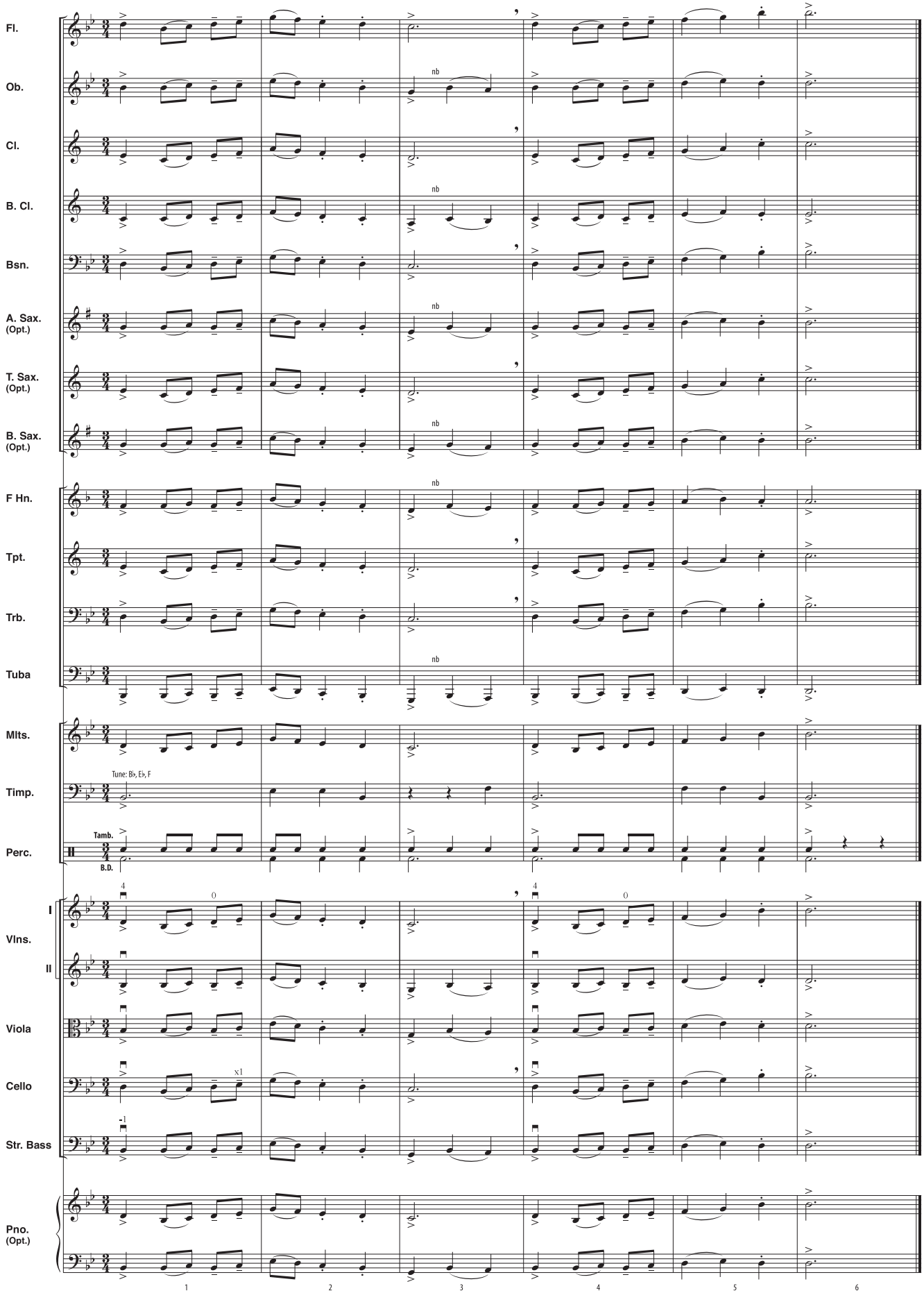



Fl.
Ob.
Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
F Hn.
Tpt.
Trb.
Tuba
Mlts.
Timp.
Perc.
(4)
I
Vlns.
II
Vla.
Cello
x1
Str. Bass
Pno.
9
10
11
12
13
14
15
16

175 **ARTICULATION**—*This exercise focuses on unifying the ensemble as diverse and various techniques of bowing for strings and tonguing for winds are used to achieve a cohesive sound. For more detailed information, please see the exercise descriptions at the beginning of the book.*



176 **PHRASING AND ARTICULATION**—*This exercise focuses on the subtleties of musical releases, phrase lengths, contour of line, and shaping of phrases in various contexts. For more detailed information, please see the exercise descriptions at the beginning of the book.*

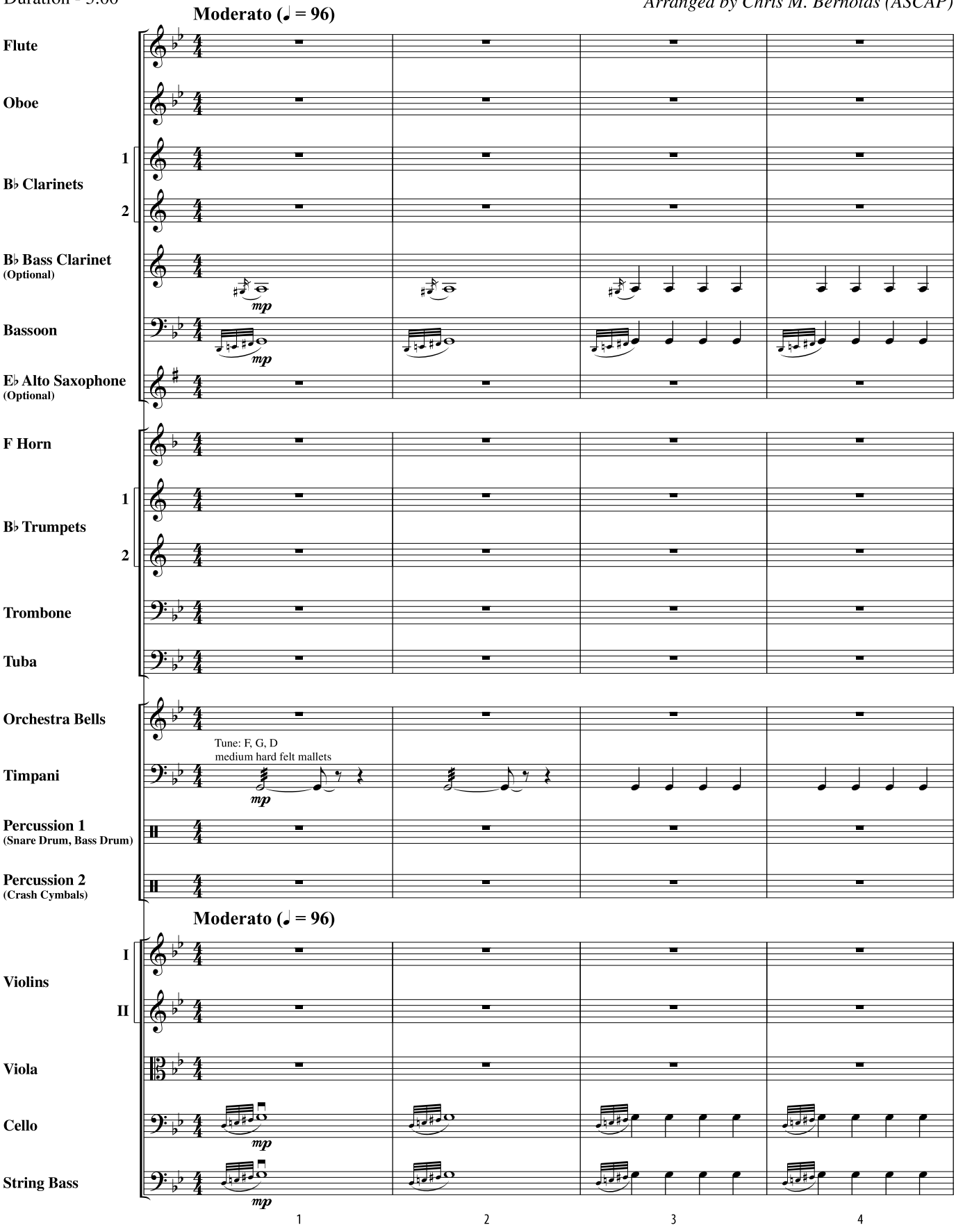


Themes from

March Slav

FULL SCORE
Duration - 3:00

By Piotr Ilyich Tchaikovsky
Arranged by Chris M. Bernotas (ASCAP)



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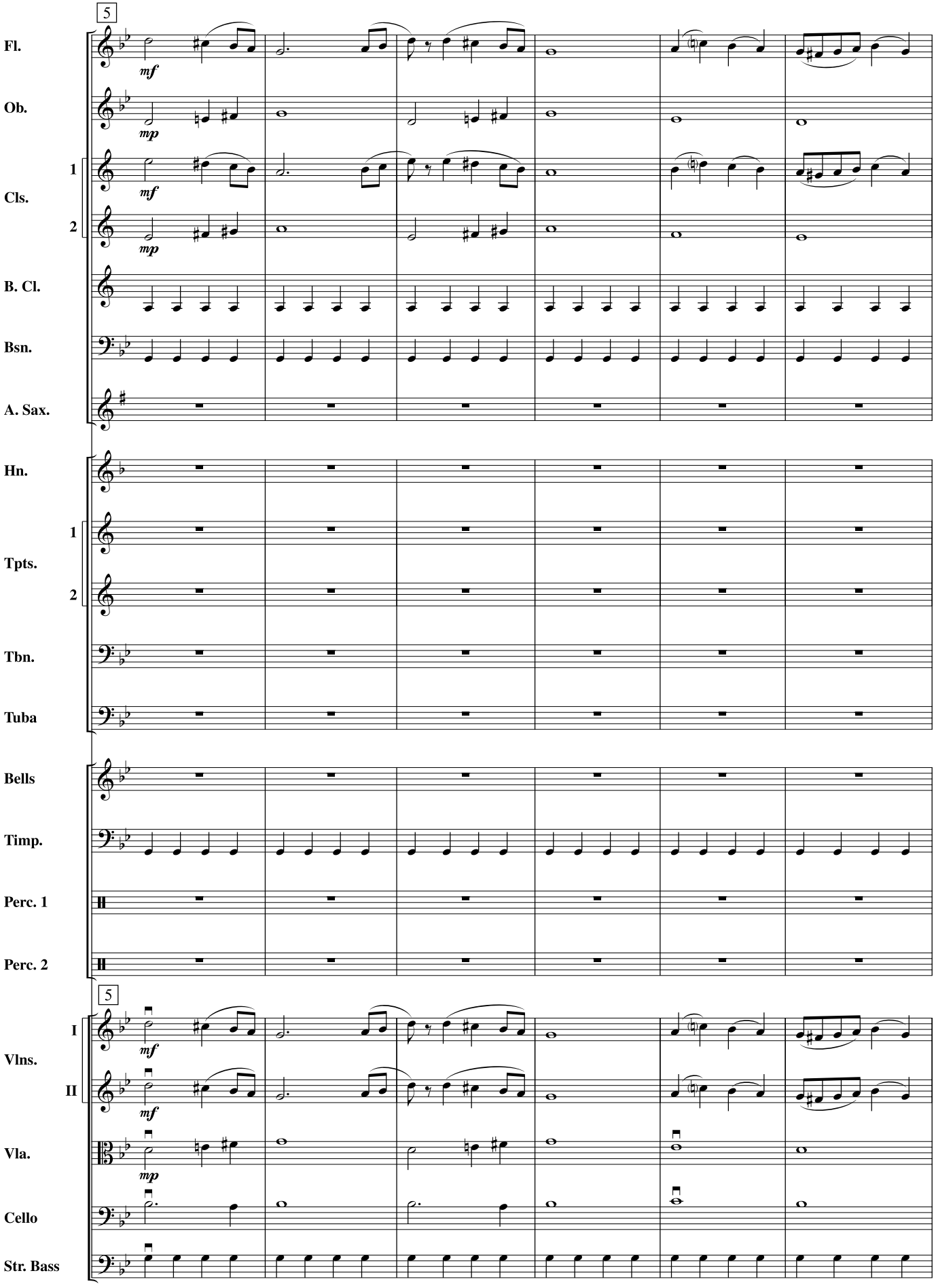
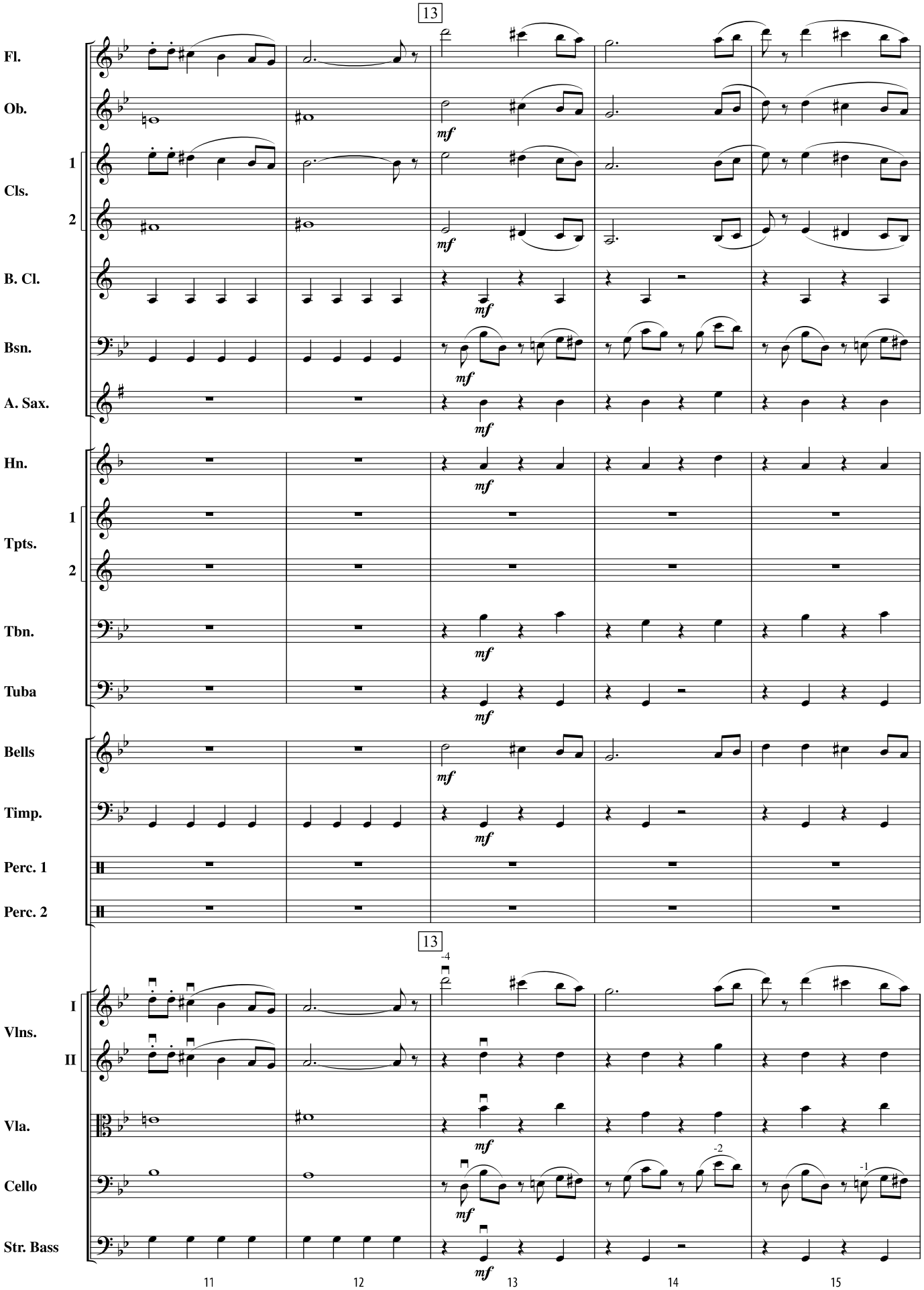
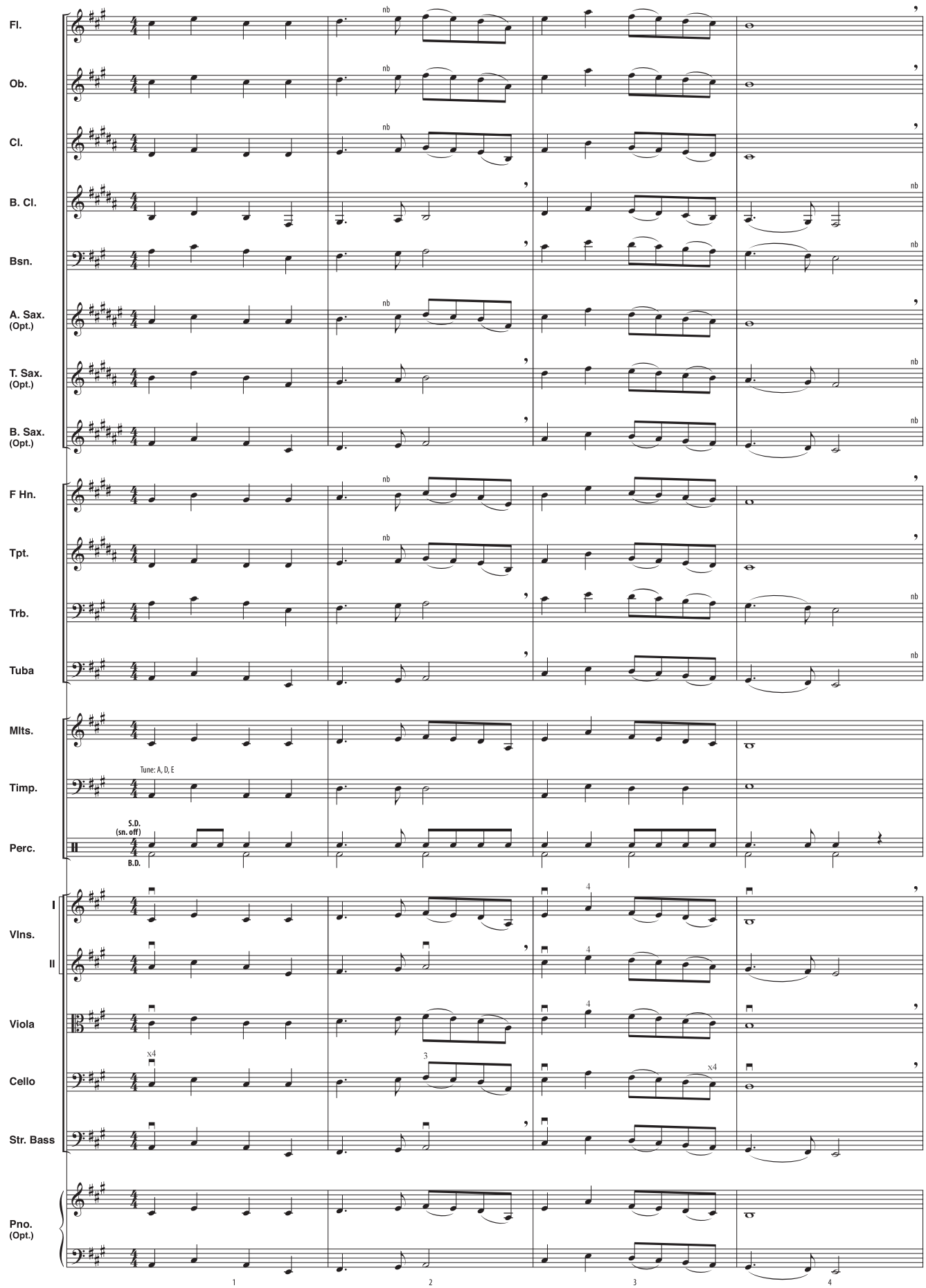
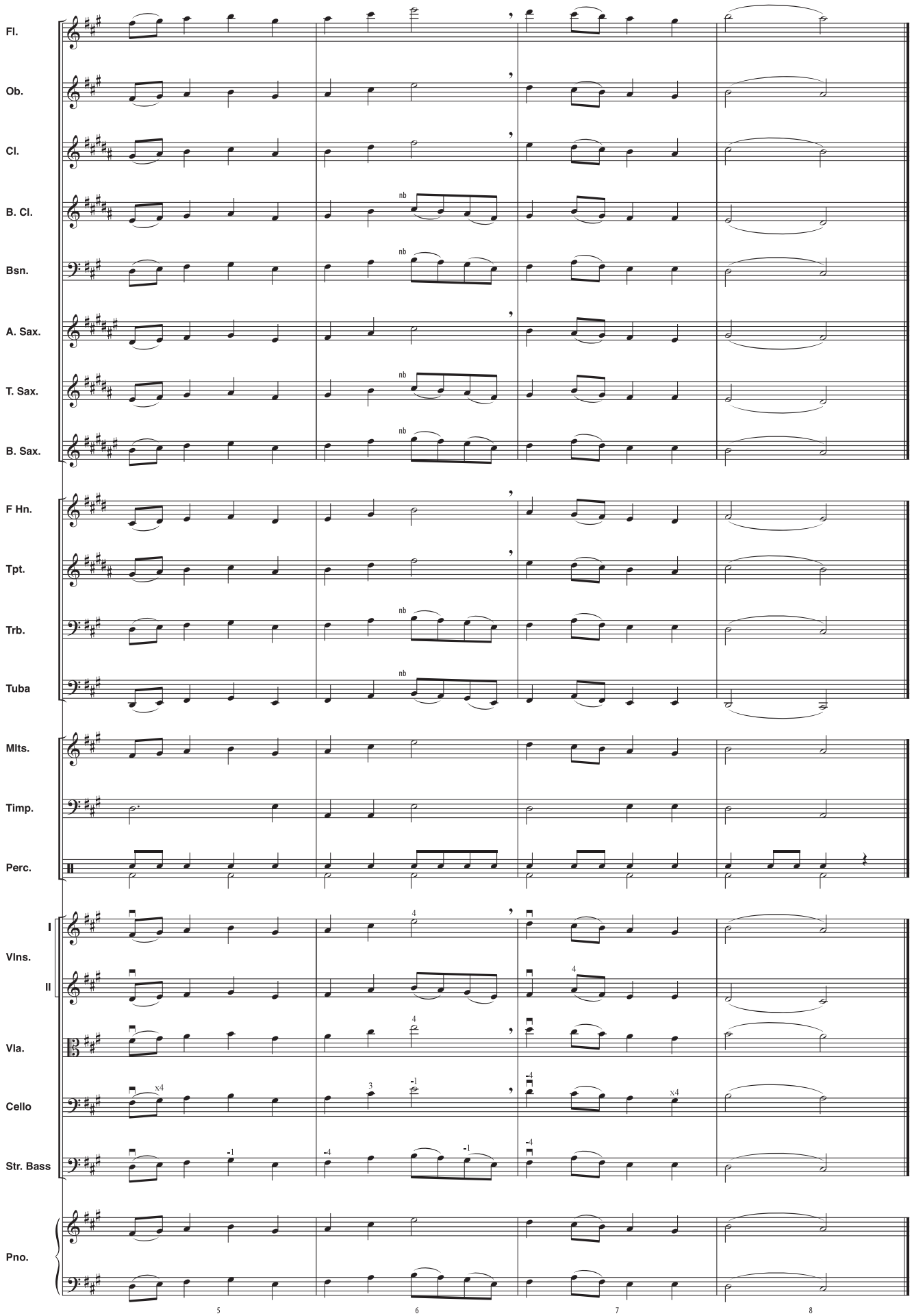

5
Fl.
Ob.
1
Cls.
2
B. Cl.
Bsn.
A. Sax.
Hn.
1
Tpts.
2
Tbn.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
5
I
Vlns.
II
Vla.
Cello
Str. Bass
mf
mp
5
6
7
8
9
10


13
Fl.
Ob.
1
Cls.
2
B. Cl.
Bsn.
A. Sax.
Hn.
1
Tpts.
2
Tbn.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
13
I
Vlns.
II
Vla.
Cello
Str. Bass
mf
-4
-2
-1
11
12
13
14
15

232 **PHRASING AND ARTICULATION**—*This exercise focuses on the subtleties of musical releases, phrase lengths, contour of line, and shaping of phrases in various contexts. For more detailed information, please see the exercise descriptions at the beginning of the book.*



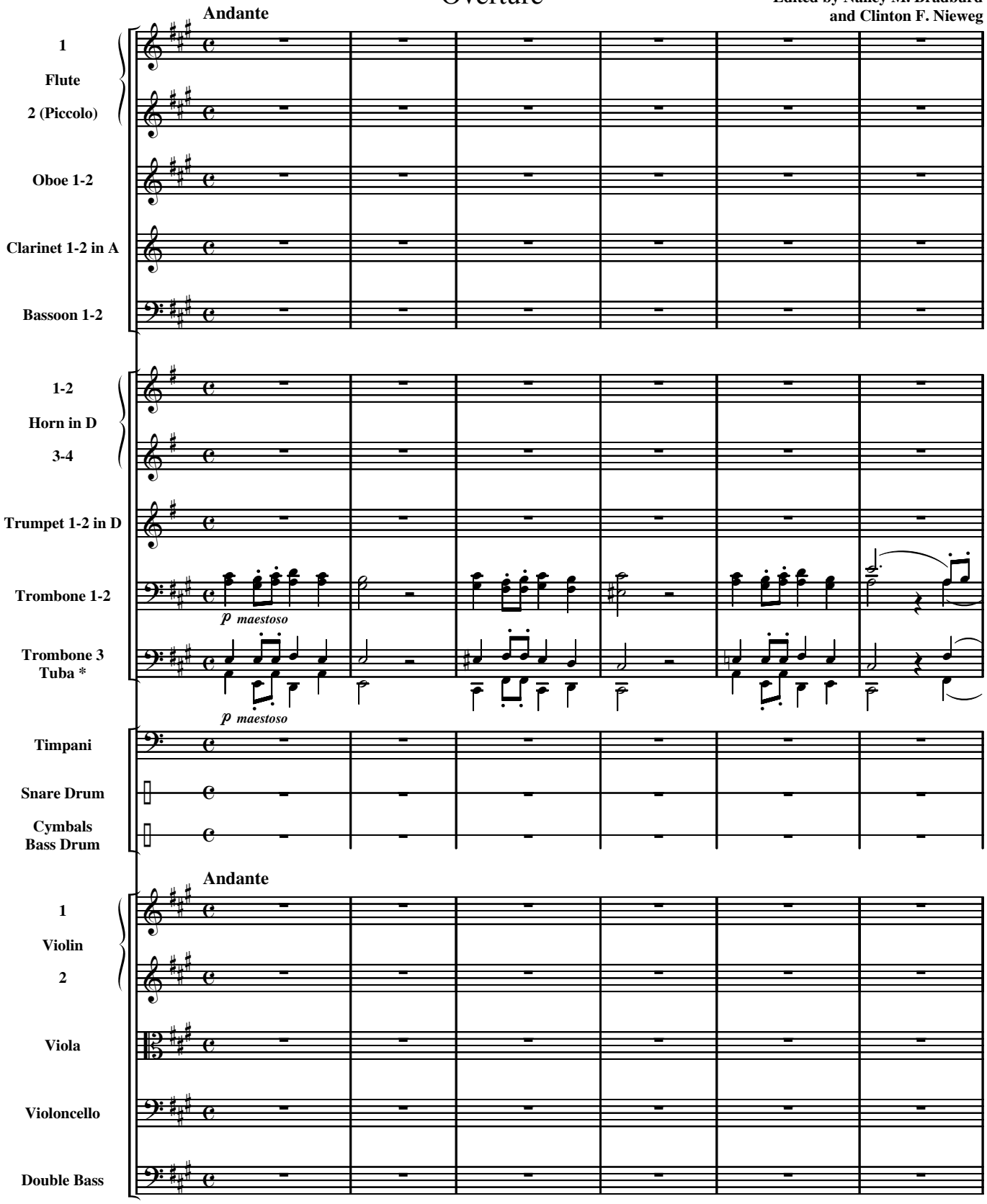

Fl.
Ob.
Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
F Hn.
Tpt.
Trb.
Tuba
Mlts.
Timp.
Perc.
I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
nb
x4
5
6
7
8

This excerpt of A220602 Nabucco/Verdi is included with the kind permission of Edwin F. Kalmus, Co.

NABUCCO

Overture

GIUSEPPE VERDI
Edited by Nancy M. Bradburd
and Clinton F. Nieweg



* Originally Cimbasso

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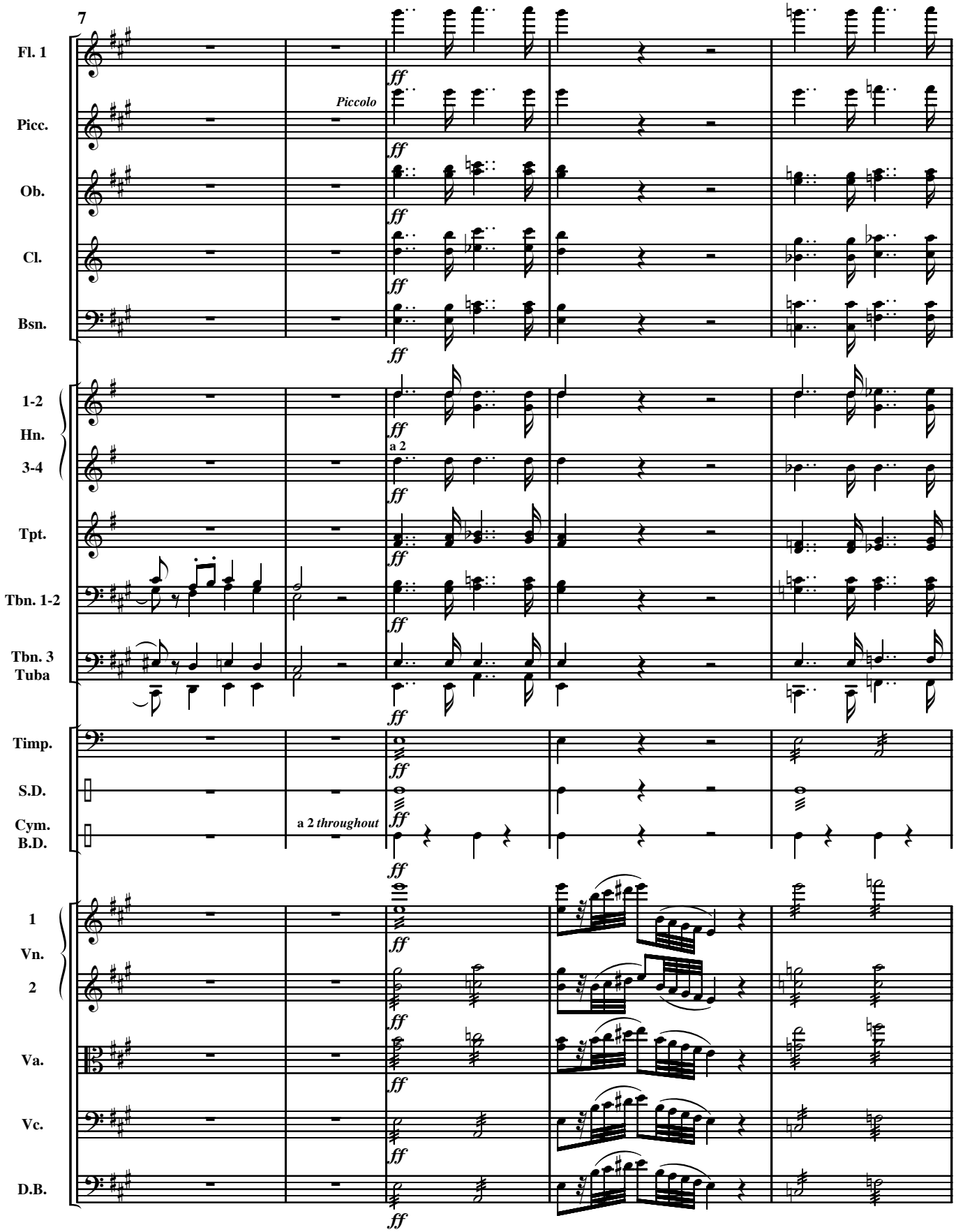
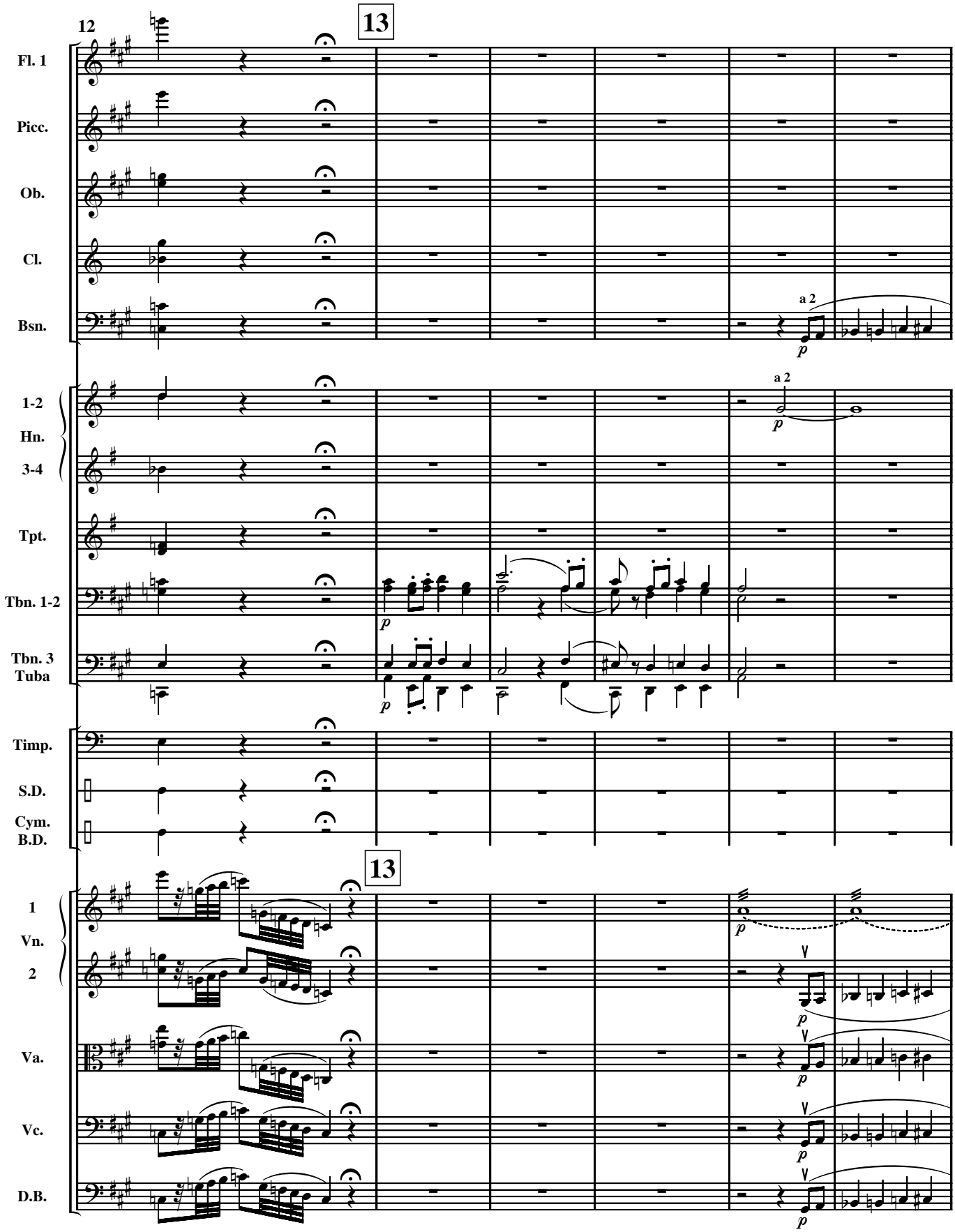
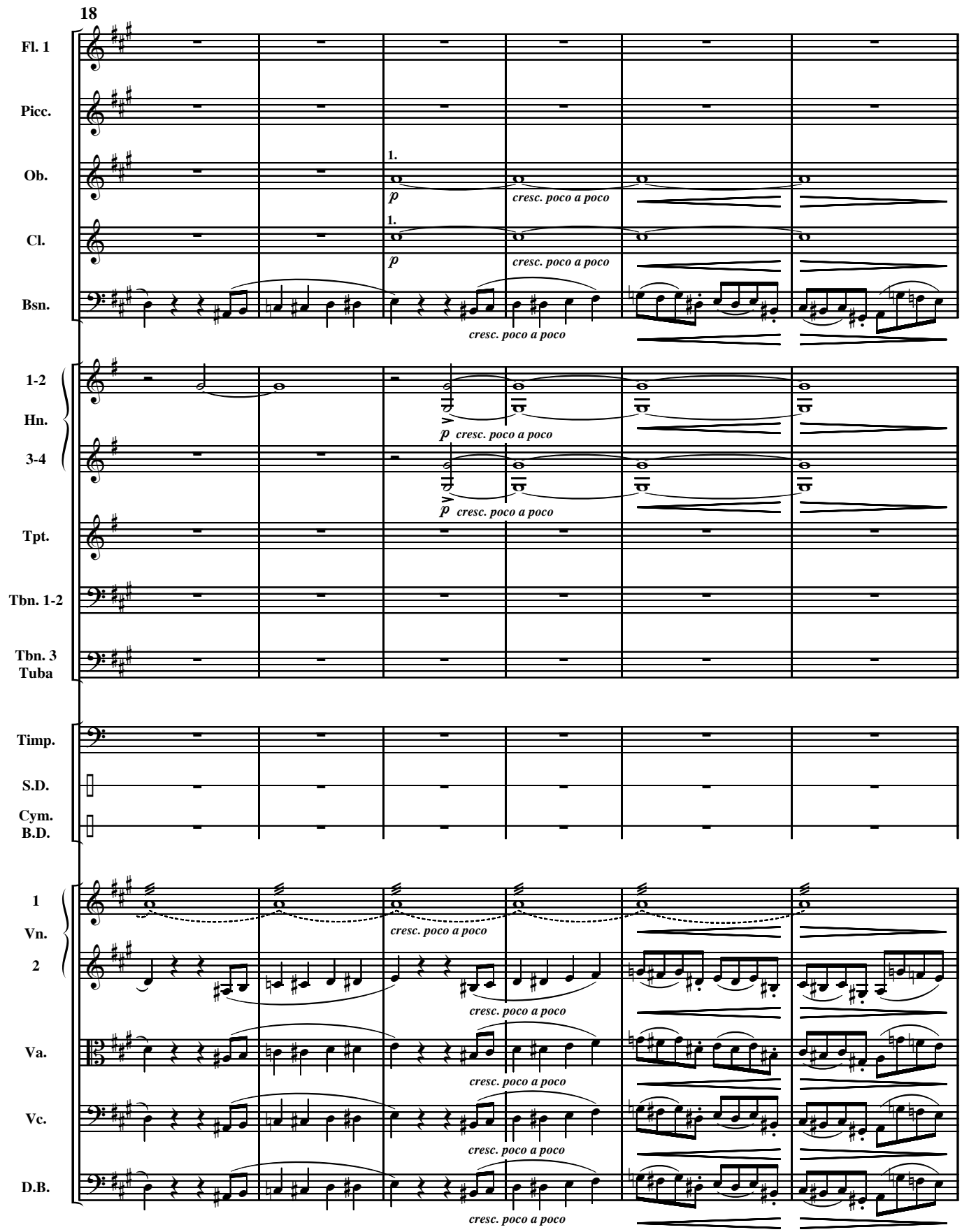
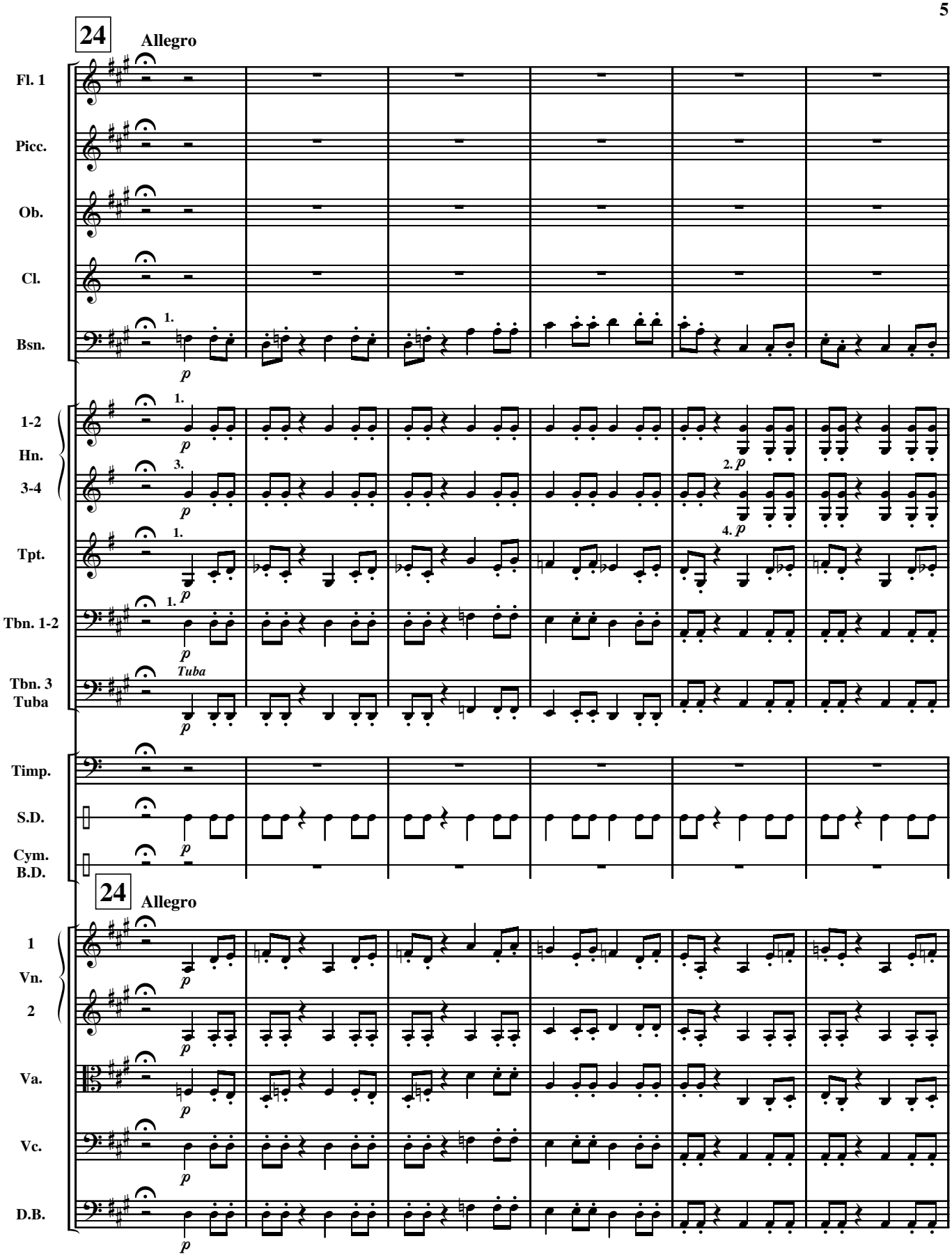
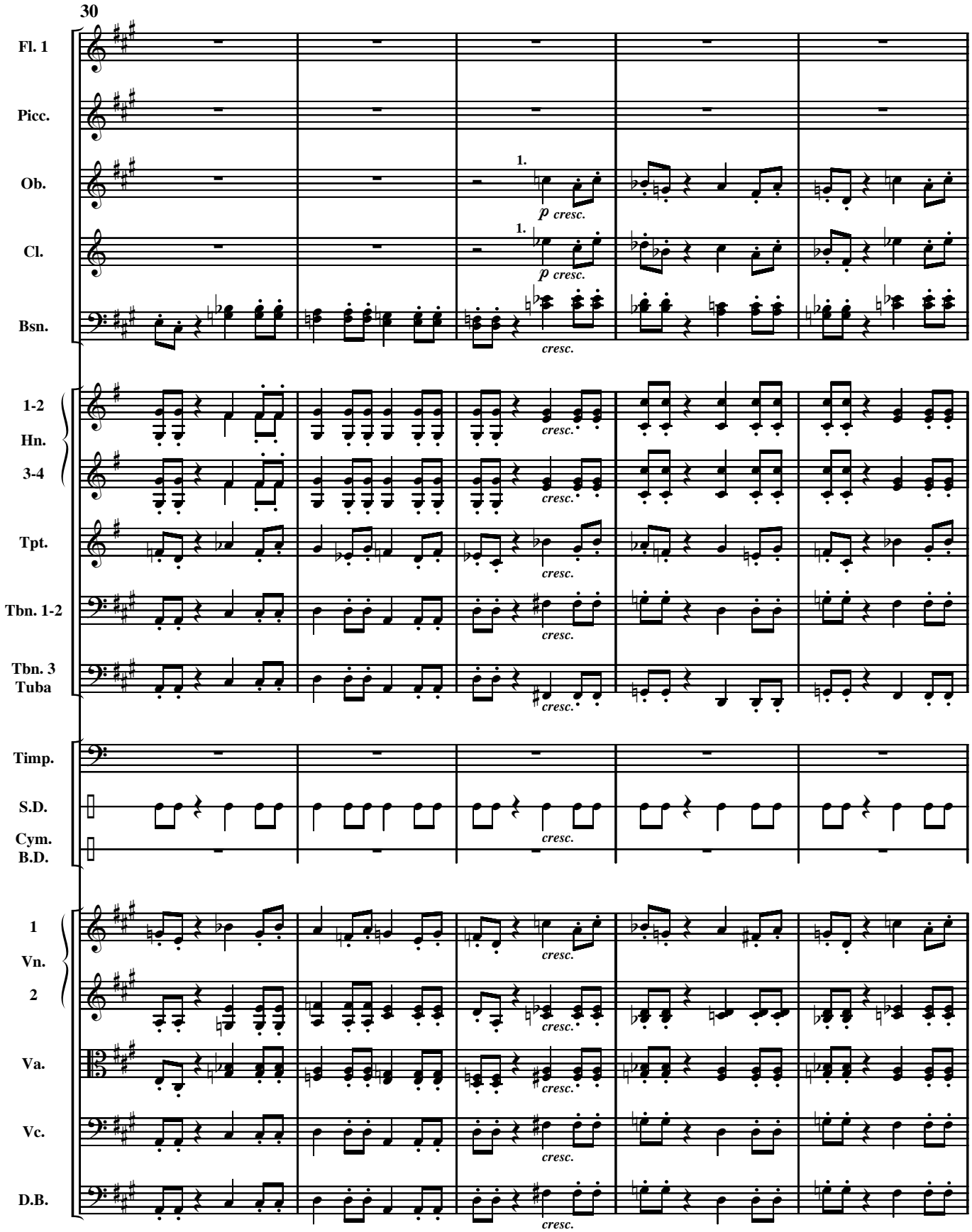
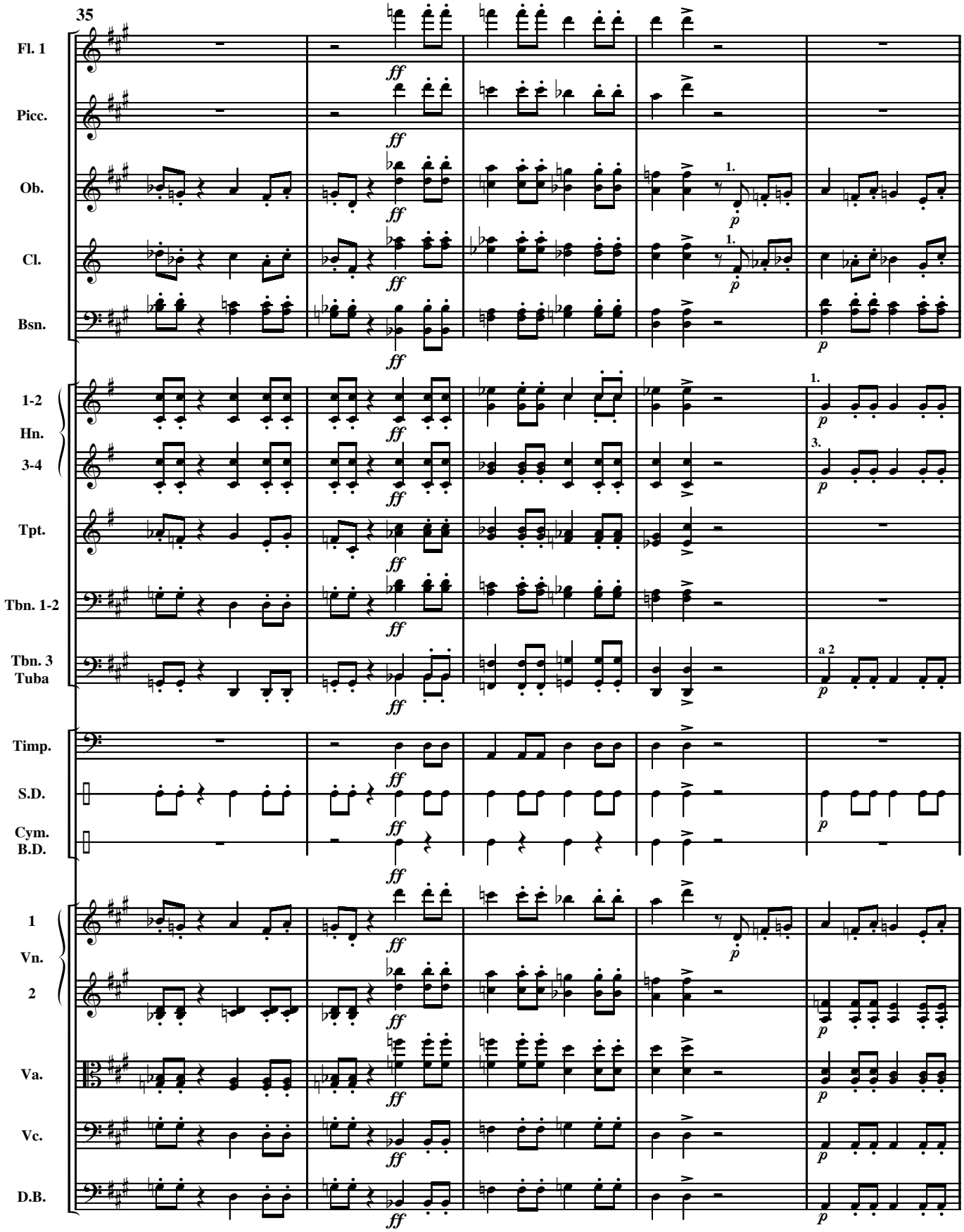

7
Fl. 1
Picc.
Piccolo
Ob.
Cl.
Bsn.
1-2
Hn.
3-4
a 2
Tpt.
Tbn. 1-2
Tbn. 3
Tuba
Timp.
S.D.
Cym.
B.D.
a 2 throughout
1
Vn.
2
Va.
Vc.
D.B.
ff

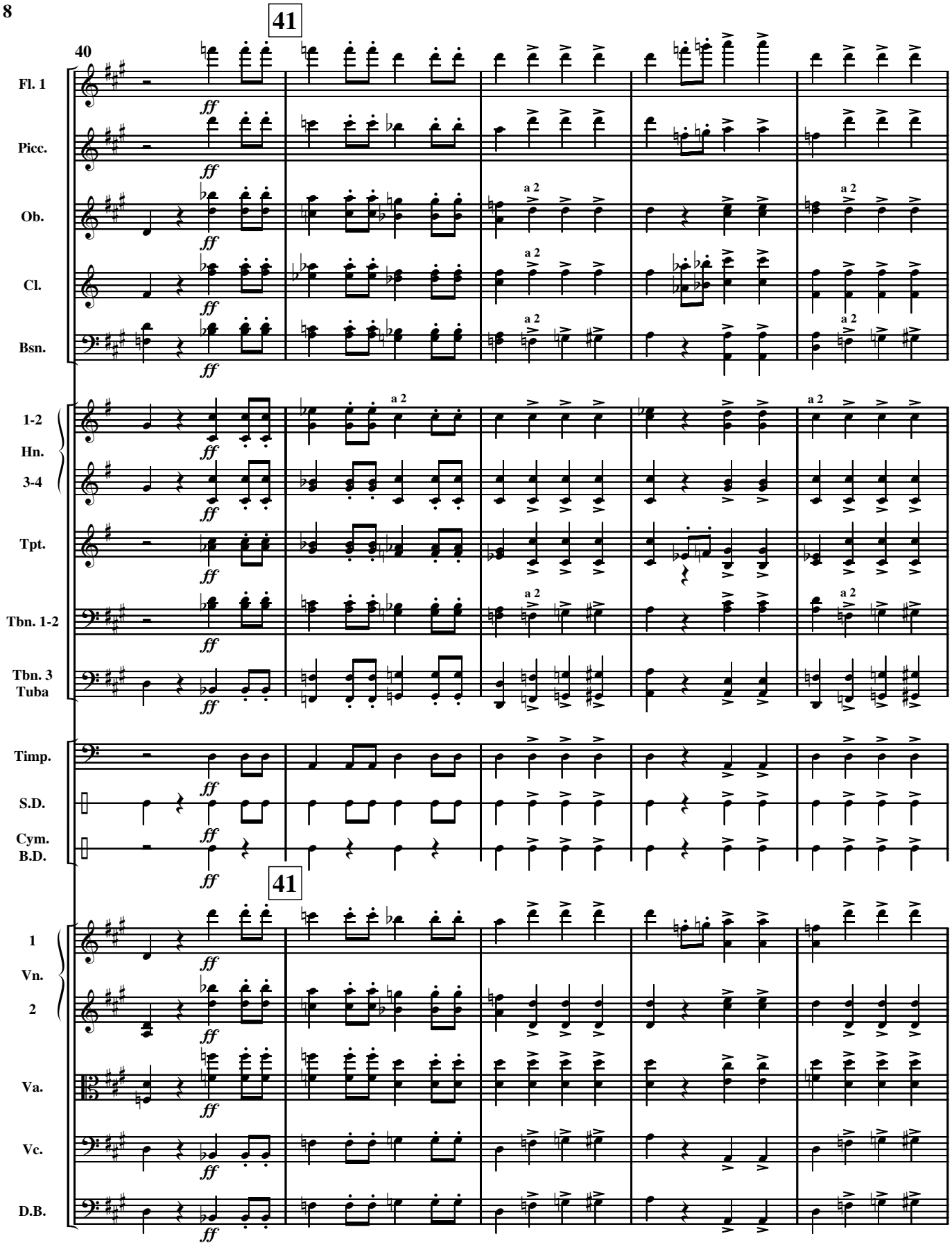

12
13
Fl. 1
Picc.
Ob.
Cl.
Bsn.
a 2
p
1-2
Hn.
3-4
a 2
p
Tpt.
Tbn. 1-2
p
Tbn. 3
Tuba
p
Timp.
S.D.
Cym.
B.D.
13
1
Vn.
2
p
Va.
Vc.
D.B.


18
Fl. 1
Picc.
Ob.
1.
p
cresc. poco a poco
Cl.
1.
p
cresc. poco a poco
Bsn.
cresc. poco a poco
1-2
Hn.
3-4
p cresc. poco a poco
p cresc. poco a poco
Tpt.
Tbn. 1-2
Tbn. 3
Tuba
Timp.
S.D.
Cym.
B.D.
1
Vn.
2
cresc. poco a poco
cresc. poco a poco
Va.
cresc. poco a poco
Vc.
cresc. poco a poco
D.B.
cresc. poco a poco


24
Allegro
Fl. 1
Picc.
Ob.
Cl.
Bsn.
1-2
Hn.
3-4
Tpt.
Tbn. 1-2
Tbn. 3
Tuba
Tuba
Timp.
S.D.
Cym.
B.D.
24
Allegro
1
Vn.
2
Va.
Vc.
D.B.


30
Fl. 1
Picc.
Ob.
1.
p cresc.
Cl.
1.
p cresc.
Bsn.
cresc.
1-2
Hn.
3-4
cresc.
Tpt.
cresc.
Tbn. 1-2
cresc.
Tbn. 3
Tuba
cresc.
Timp.
S.D.
Cym.
B.D.
cresc.
1
Vn.
2
cresc.
Va.
cresc.
Vc.
cresc.
D.B.
cresc.


35
Fl. 1
Picc.
Ob.
Cl.
Bsn.
1-2
Hn.
3-4
Tpt.
Tbn. 1-2
Tbn. 3
Tuba
Timp.
S.D.
Cym.
B.D.
1
Vn.
2
Va.
Vc.
D.B.
ff
p
1.
3.
a 2


41
40
Fl. 1
Picc.
Ob.
Cl.
Bsn.
1-2
Hn.
3-4
Tpt.
Tbn. 1-2
Tbn. 3
Tuba
Timp.
S.D.
Cym.
B.D.
41
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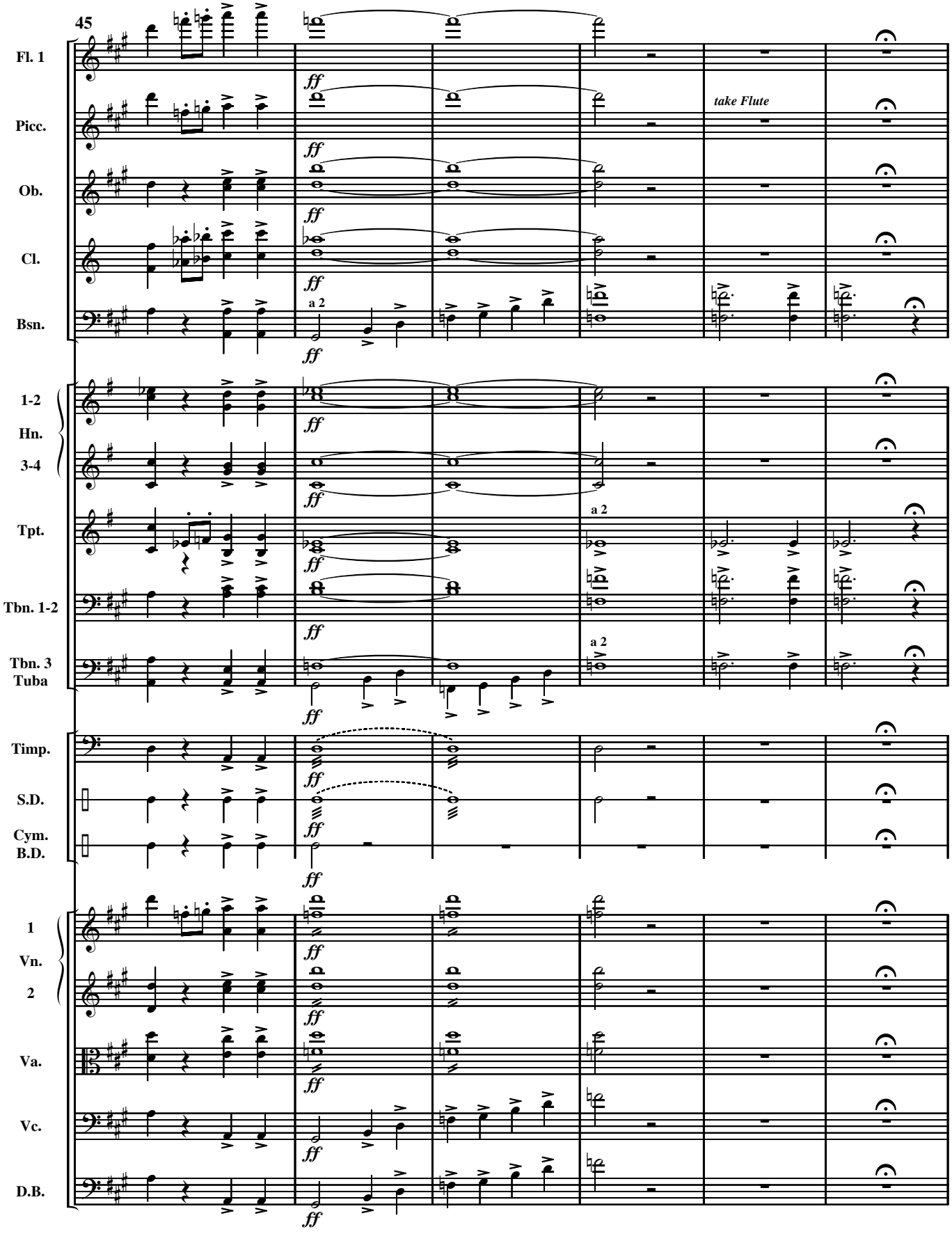
45
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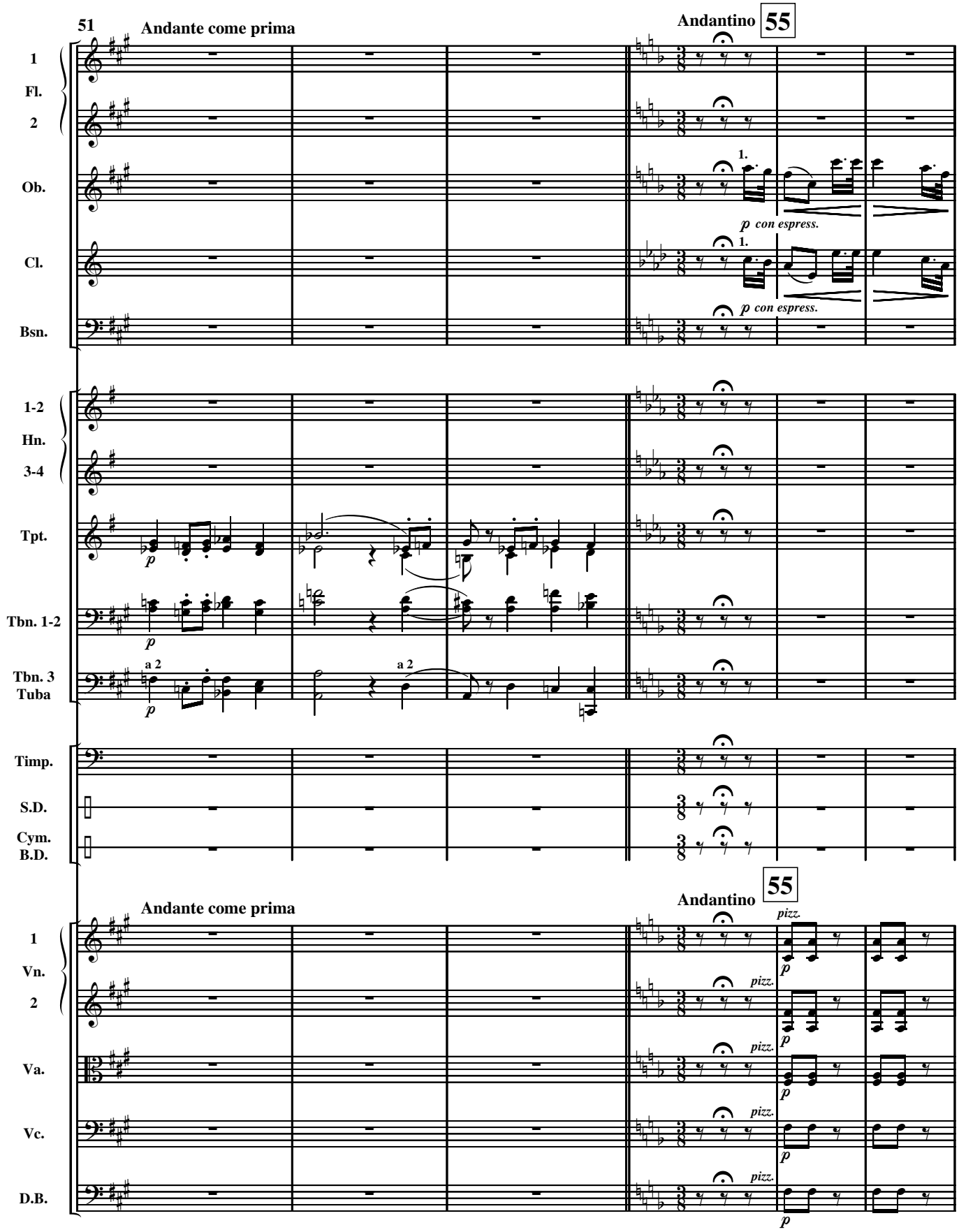
51
Andante come prima
Andantino
55
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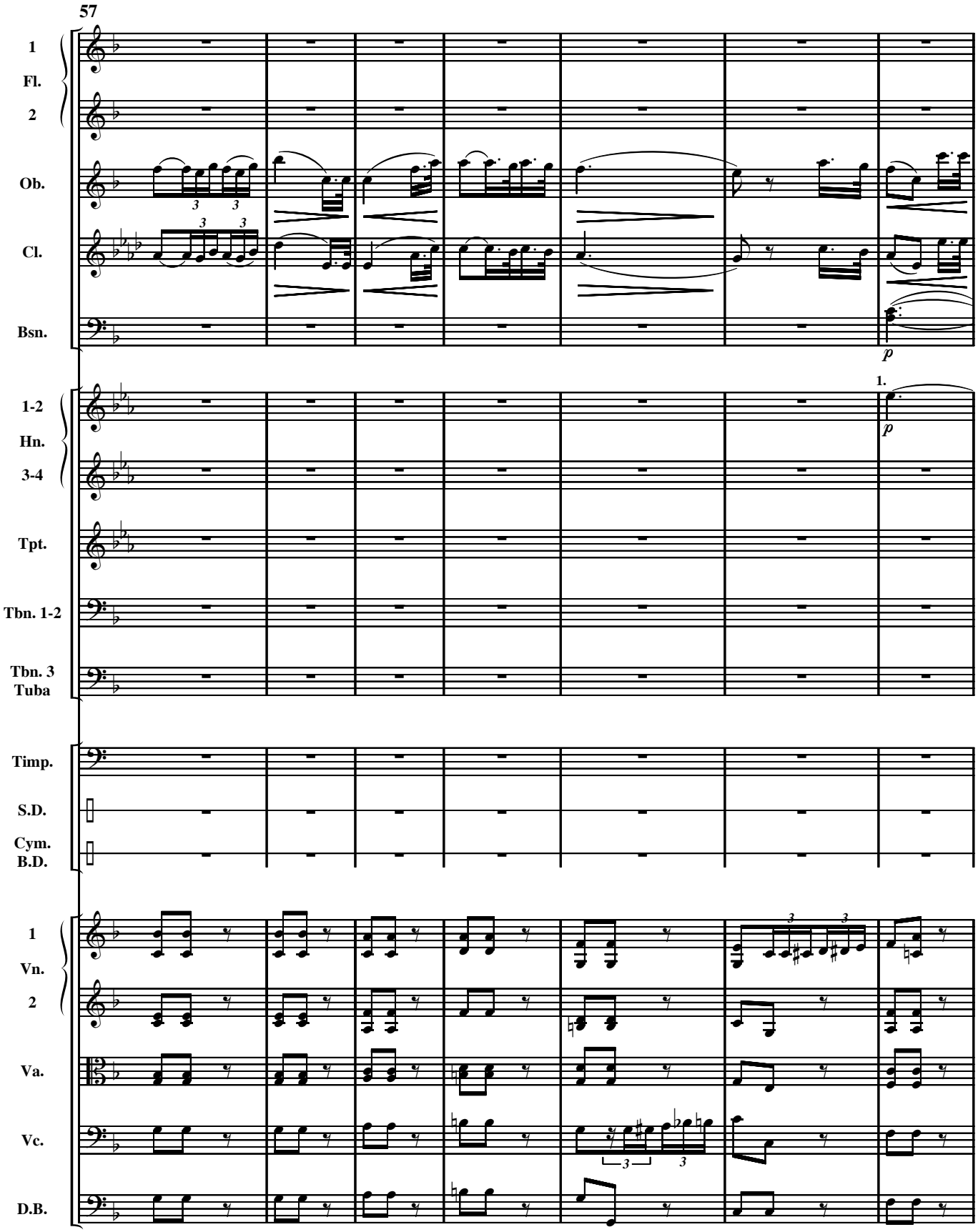
57
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Cym.
B.D.
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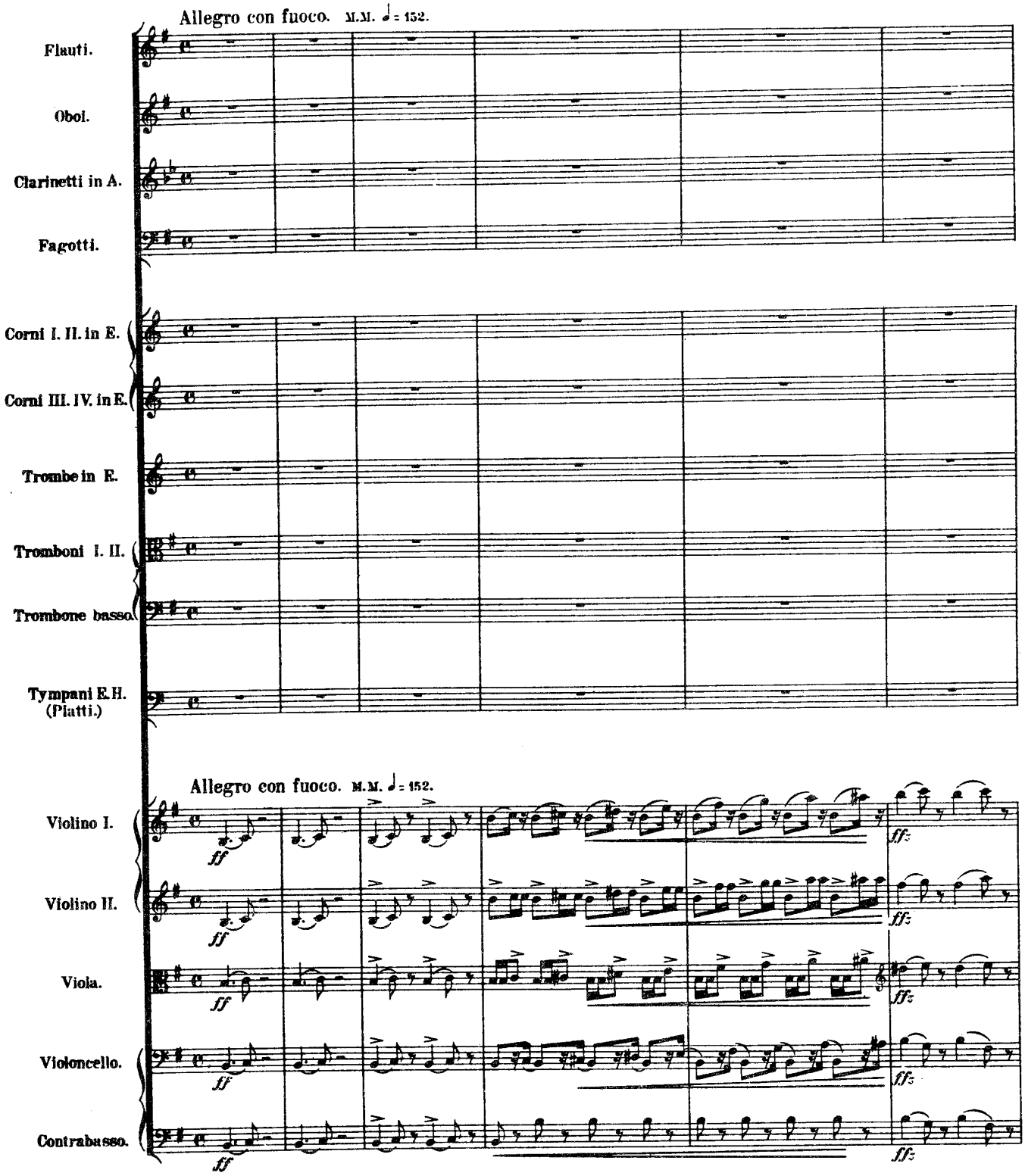
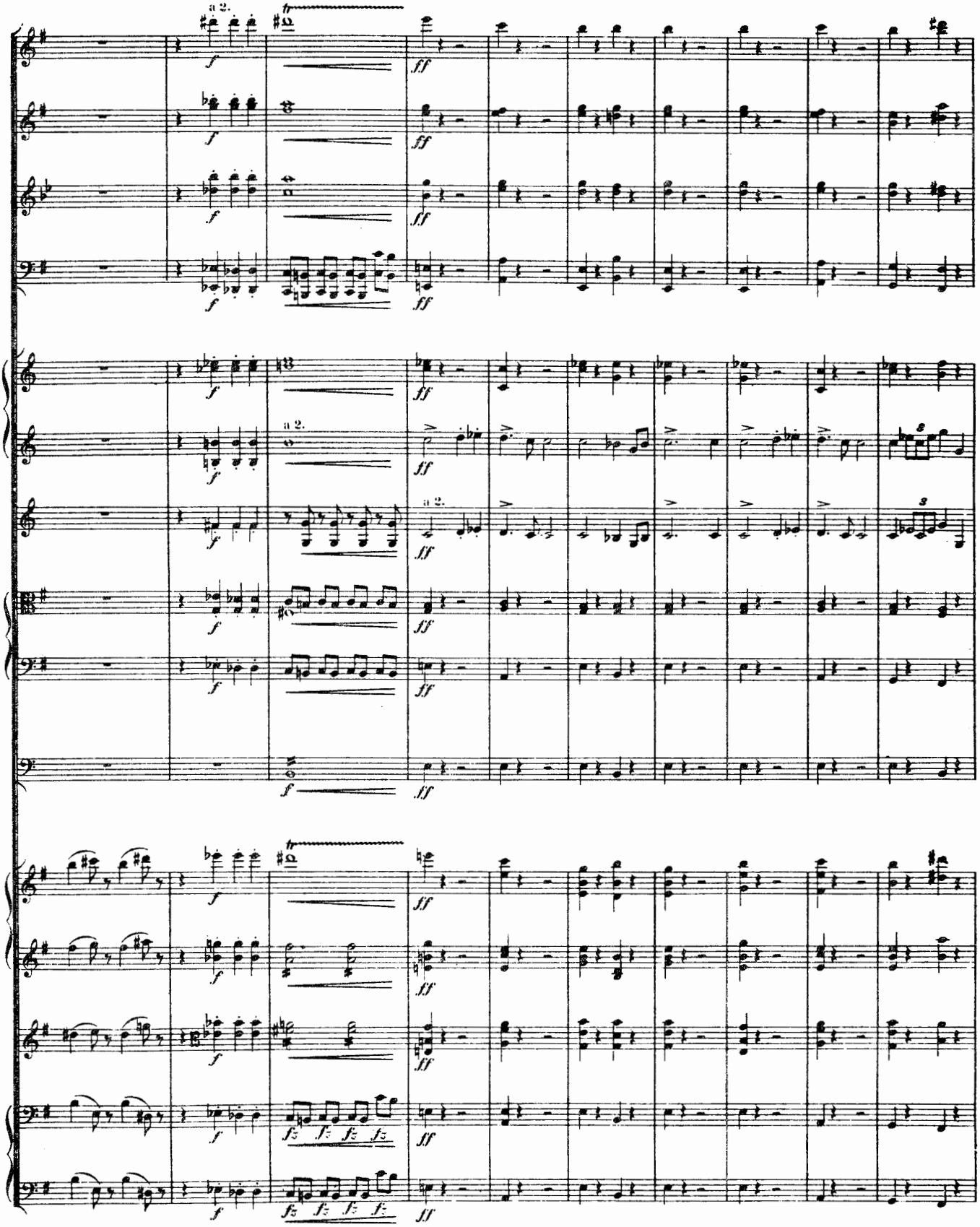
This excerpt of E902602 Symphony No. 9/Dvorak is included with the kind permission of Edwin F. Kalmus, Co.

IV.

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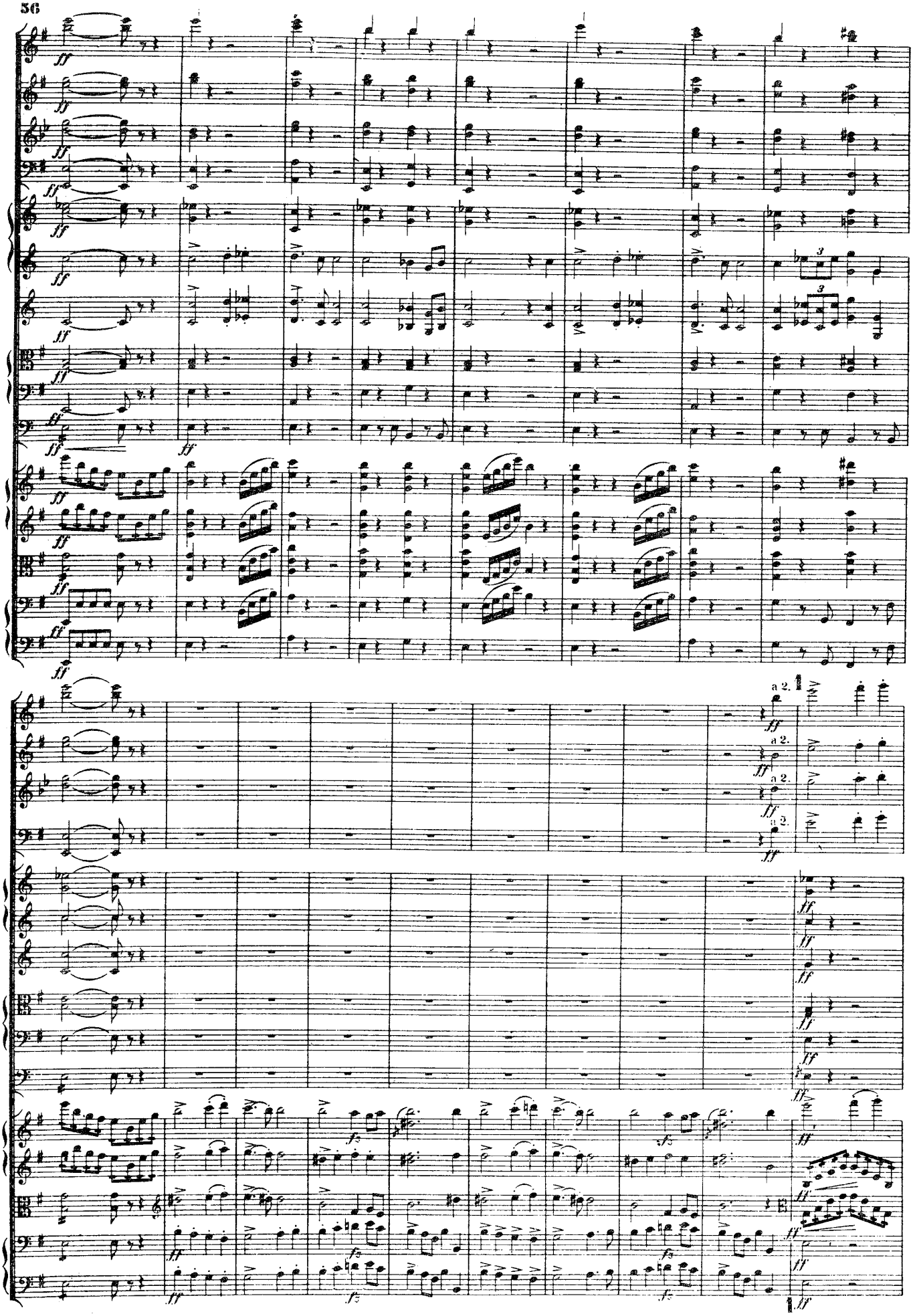
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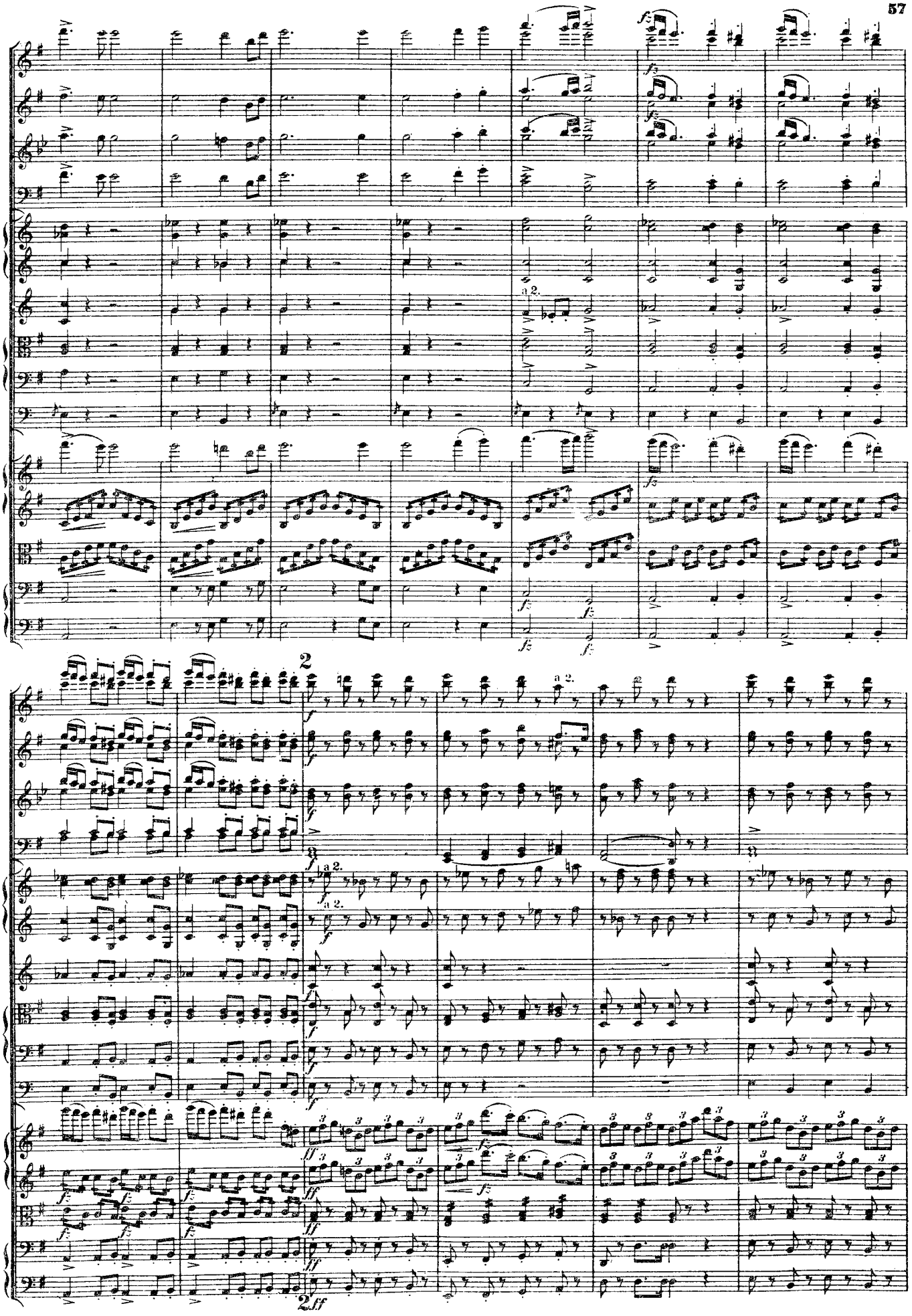
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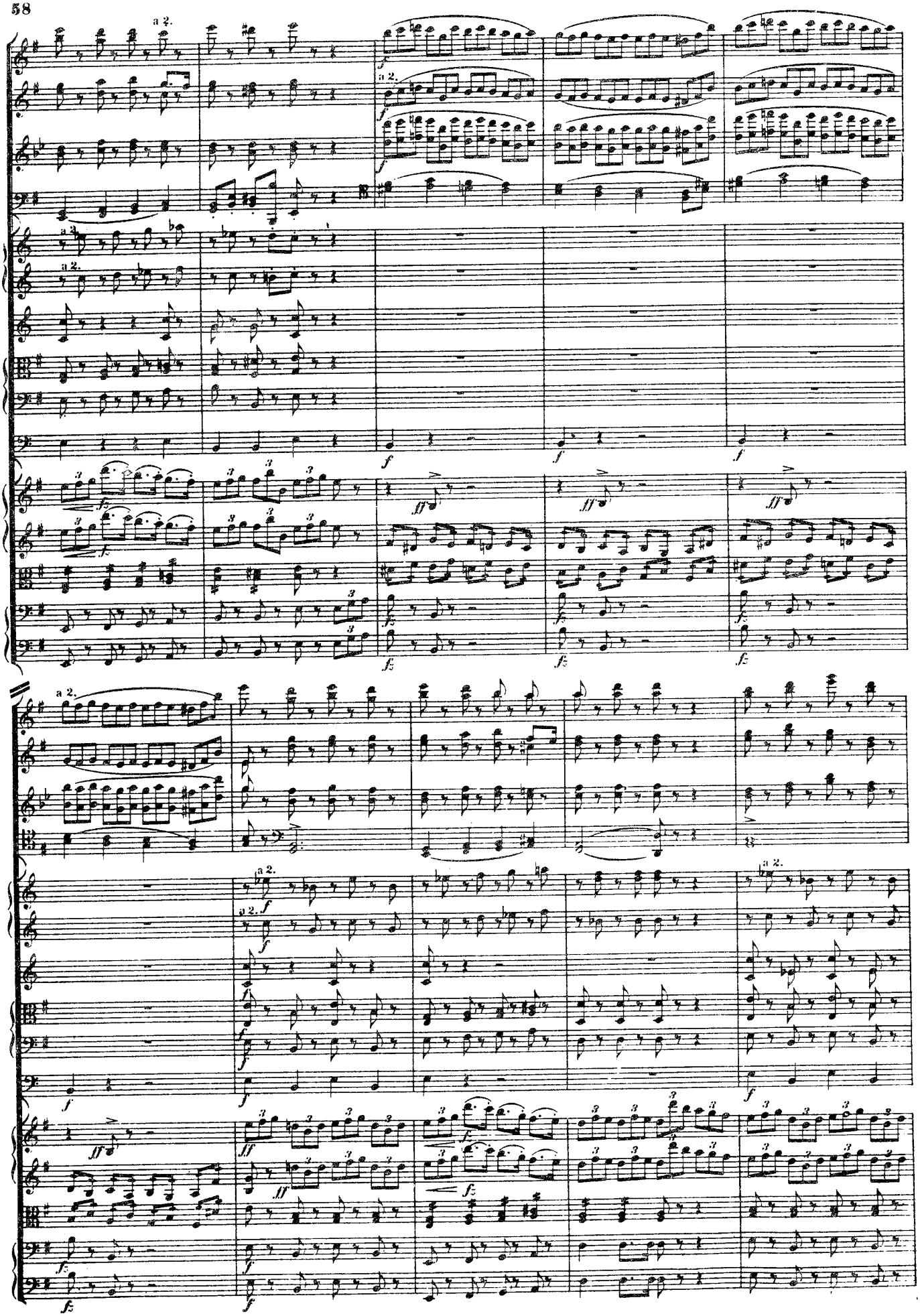
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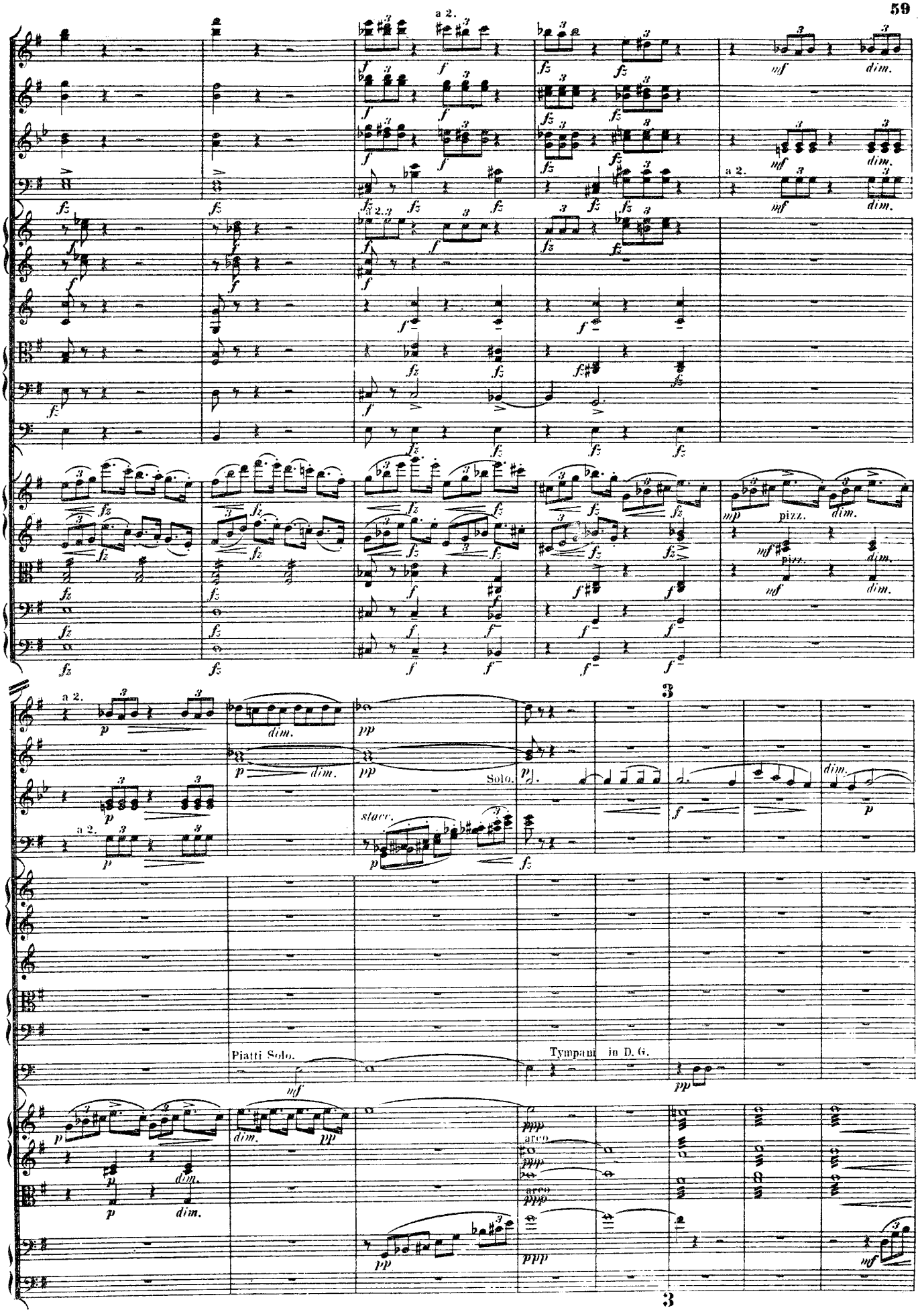
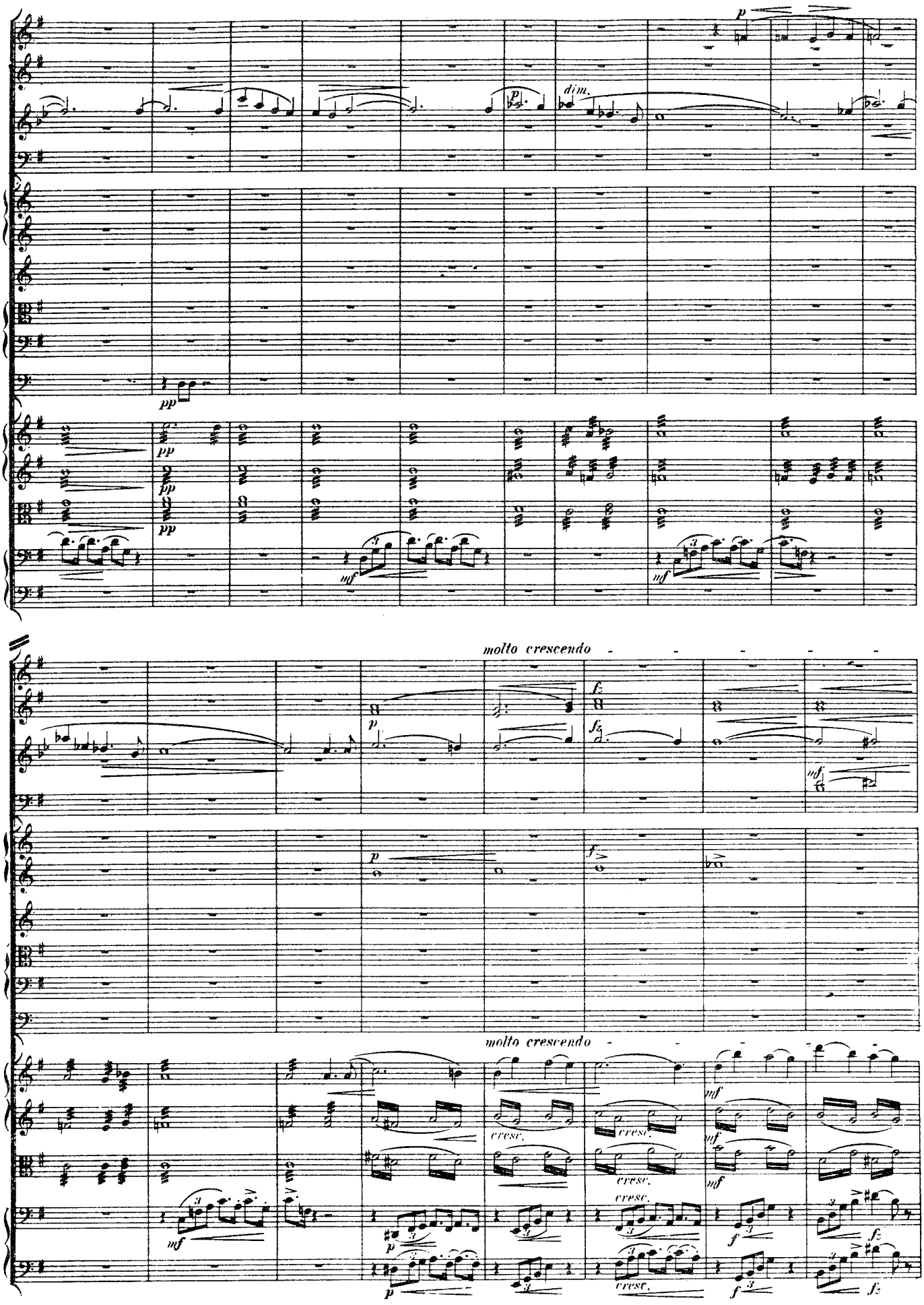

a 2.
dim.
pizz.
Solo.
stacc.
Piatti Solo.
Tympani in D. G.
arco


p
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cresc.
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f
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fz

from "Boonshaft's Blog"
KHS America/Jupiter Band Instruments
Peter Loel Boonshaft, Director of Education
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"Four Common Issues with Full Orchestra"

Every band director is aware of the usual concerns when refining a wind band performance. Likewise, every string teacher is familiar with the stumbling blocks of producing a polished performance for their string orchestra. Often though, issues arise when we work toward performances with a full orchestra. Band specialists are sometimes less familiar with string pedagogy and rehearsal needs, while string specialists are sometimes less versed in the issues of rehearsing and performing with winds and percussion. And though we can all agree that the sound of a full orchestra can be absolutely gorgeous, the above-stated problem can result in concerts with often-heard inconsistencies. Here are four of those issues that are inherent problems when combining winds and percussion, with strings.

Articulation/Bowing

When one thinks of brass and woodwind articulation markings, it becomes relatively obvious that there is often a lack of clarity and specificity when compared to bowing/ articulation markings for string players. Often, markings that clearly and emphatically mean something to string players are much more nuanced or ambiguous to wind players. Take, for example, four staccato quarter notes under the arc of a phrase or slur marking. To a string player, the meaning and technique of achieving that sound is crystal clear. To a wind player, it is hazy at best. When wind and string forces play together, it is essential that this discrepancy is overcome by listening to, and unifying, the "sound" of the articulation/bowing, and compensating for those differences, irrespective of how that sound is technically or mechanically achieved.

Key Centers

One of the most glaring worries for full orchestra is the key in which the ensemble is playing. Simply put, band students are clearly more comfortable in flat keys, while string students are more comfortable in sharp keys. While that is certainly a stereotype, it is no less true. When adjudicating full orchestras, I often hear how very able the strings are as they navigate sharp keys with beautiful intonation, and how inaccurate they are when playing in flat keys. And vice versa for the winds. To help with this, try having the full orchestra slowly play unison scales in sharp and flat keys, with a tonic drone, truly concentrating on stabilizing and focusing the intonation of each pitch. I have also found that one of the best ways to remedy this problem is to have the full orchestra practice playing a chorale in a sharp key. Then, have them play the same chorale that you have transposed to a flat key. Identifying and focusing on this common

problem will certainly improve performances irrespective of the key in which the orchestra is playing.

How They Produce Sound

Put simply, wind players need to breathe and string players don't! When full orchestra music is written with overlapping, layered, or disjunct phrases, this is not a worry. But when a piece calls for long passages of lush, continuous, uninterrupted tutti playing, this common problem is obvious and creates a noticeable deficiency in the success of the performance. So often, in a work like that for full orchestra one hears the strings play with a rich, constant, seamless sound, only to hear the winds putting spaces in that same passage so they can breathe. This issue is just as noticeable with smaller forces, such as when a unison line is played by one string part and one wind part, for example, the violins and the flutes. That lack of unity is glaring and detracts from a cohesive performance. Since rarely do full orchestras have the forces for the winds to stagger breathe, we are usually left with having the string players end their phrases to match those of the winds. However we decide to solve this dilemma, remedying this concern makes all the difference in the quality of the orchestra's performance.

Volume/Balance

When we rehearse a string orchestra, we address overall ensemble balance, as well as section balance. Likewise, when rehearsing a concert band, we attend to overall ensemble, family, and section balances. When it comes to full orchestra, we certainly need to do the same. However, beyond that, two common problems regarding volume and balance arise simply by nature of how we constitute the ensemble. When the traditional forces of a modest-sized wind and percussion section are employed with a large robust string section, the problem is that often the winds are not heard well and need to project more. But when that same wind and percussion section is playing with a modestly-small string section, the strings are often drowned out, necessitating the winds and percussion to play softer. All of that must be accomplished, while of course maintaining good balance. Very often, this problem is compounded and exacerbated when orchestras use doubled – or even more – winds in an effort to allow as many students as possible the opportunity of playing in the ensemble. As well, percussion in any scenario must maintain that perfect balance – pun intended – of knowing when to be in the foreground and when to be in the background.

Some Principles for Winds and Brass to Observe in Orchestra Playing

Nourish the sound from beginning to end. Do not play some notes with vibrato and some without when continuity of expression must be maintained. Of particular importance are the first and last notes of a phrase, regardless of their value. Also, big leaps up and down often suffer from no vibrato which interrupts the line.

Don't play the part in isolation. Determine who has thematic material (most important in the hierarchy) and who has accompaniment. Listen to motor rhythms, repeated note values that constitute a metronome other parts must fit with. Listen for other instruments that are playing the same music and fit with them.

Remember that dynamics are relative. Adjust dynamics up or down one dynamic level depending on the relative importance of the part. Exaggerate dynamic contrasts so that the composition is not performed in varying shades of *mezzo-forte*.

Look ahead, memorize, and look up. Buffer upcoming measures in your memory and look up for visual cues. When there is a structural turn or "corner' in the music, especially when accompanied by a *ritard* or an *accelerando*, watch the conductor. Semi-memorize passages when practicing in preparation for rehearsal, looking at the music briefly, then looking away and playing.

Learn to play *legato*. In Italian, *legato* means BOUND TOGETHER. When playing *legato* there should be NO *diminuendo* right before one changes valves or keys to move to the next note. The volume at the very end of one note should be identical to the beginning of the next note REGARDLESS OF THE NOTE VALUES.
Further, there should be no accent on the new note. It is particularly difficult to play *legato* when there are large leaps up or down. (It helps to precede each large intervallic leap with a small *crescendo*.) And when playing a real *legato*, one should feel very physically engaged.

Project your musical ideas into the audience. The inability to project the sound past your own chair is one of the most challenging problems for wind and brass players. Playing slightly softer but *LEGATO* helps a great deal. And in most repertoire, brass players should go fairly quickly from the consonant to a SUSTAINED vowel. Loading up on the consonant (i.e. the front of the sound) provides a temporary surge of volume, but does not result in a truly projected sound. Finally, remember that the dynamic of your part must be adjusted based on its musical function. If you have the main voice and it is marked *piano*, you must make the adjustment and play louder (and *vice versa*).

Know what note of the chord you are playing at all times, and whether you are in prime unison, unison octaves, two-part harmony, etc. When the winds and brass are playing without a substantial string accompaniment, major thirds and dominant sevenths should be played lower in pitch to achieve consonant overtones and better intonation. Whenever you have a lower octave, play at least one dynamic louder. (This helps the balance and the pitch of the upper octave.) If you are not the main voice and are in prime unison, playing with a little *vibrato* or no *vibrato* is often a good strategy.

ALWAYS LOOK FOR THE PHRASE AND THE POETRY.

Some Principles for String Players to Observe in Orchestra Playing

By: Cliff Colnot

Plan the use of the bow to accomplish what must be done musically. Do not indiscriminately and automatically use a full bow on every note. Do not *crescendo* on every up-bow or accent on every down-bow. Do not let changes of bow create changes in the original articulation. Be aware of the balance between bow pressure and bow speed. When moving toward the tip, increase the bow pressure to sustain the sound. Keep the bow moving through rests; do not choke off the sound with sudden stops.

To create a sustained musical line, begin one tone where the last leaves off. Just as wind players must be sure to sustain the sound through a *legato* phrase, string players must not let a change of bow disrupt the melodic line by suddenly playing louder or softer. String players need to be sure to play the last note in a *diminuendo* softer than the preceding one when there is a change of bow. Do not accent the last note of passages that continue in other sections; pass the line from one section or instrument to another. Do not land heavily on the last note of cadences.

Nourish the sound from beginning to end. Start *vibrato* before moving the bow and continue to vibrate after the bow leaves the string Do not play some notes with *vibrato* and some without when continuity of expression must be maintained. Practice transferring *vibrato* so that it does not stop for finger changes, shifts, and string crossings.

Don't play the part in isolation. Determine who has thematic material (most important in the hierarchy) and who has accompaniment. Listen to motor rhythms, repeated note values that constitute a metronome other parts must fit with. Listen for other instruments that are playing the same music and fit with them.

Don't be a soloist competing to be heard. Focused sounds that project are fine when one must be heard as an individual, but fuzzy, airy, less focused sounds blend more effectively collectively. In soft passages, the player who can hear his or her own sound is playing too loud.

Remember that dynamics are relative. Adjust dynamics up or down one dynamic level depending on the relative importance of the part. Exaggerate dynamic contrasts so that the composition is not performed in varying shades of *mezzo-forte*.

Fit in harmonically. It helps to know what note of the chord one is playing in the harmony and whether one is playing in unison or octaves with other voices. PLAYING LOWER OCTAVES AT LEAST ONE DYNAMIC LOUDER HELPS THE BALANCE AND THE PITCH OF THE UPPER OCTAVES.

Look ahead, memorize, and look up. Buffer upcoming measures in your memory and look up for visual cues. When there is a structural turn or "corner" in the music, especially when accompanied by a *ritard* or an *accelerando*, watch the conductor. Watch the principal players at the front of the sections and play in the same part of the bow, with the same stroke. Semi-memorize passages when practicing in preparation for rehearsal, looking at the music briefly, then looking away and playing.

Resources for The Symphony Orchestra

Comfortable Keys (In Order)
C, F, Bb, G, D, Eb, A

The Orchestral Winds/Brass and Percussion (Standard Classical Orchestra)

Piccolo	C	Sounds an Octave Higher
2 Flutes	C	
2 Clarinets	Bb	Sounds a Major 2nd Lower
2Oboes	C	
2 Bassoons	C	
4 French Horns	F	Sounds a Perfect Fifth Lower
3 Trumpets	Bb	Sounds a Major 2nd Lower
3 Trombones	C	
Tuba	C	
Timpani		
3 Percussion	(Cymbals, Snare Drum, and Bass Drum)	

Additional Instruments

English Horn	F	Sounds a perfect fifth Lower
Clarinet in A	A	Sounds a Minor 3rd Lower
French Horn in Eb	Eb	Sounds a Major sixth Lower
Trumpet in D	D	Sounds a Major 2nd Higher
Alto Saxophone	Eb	Sounds a Major Sixth Lower (Double Clarinet)
Tenor Saxophone	Bb	Sounds a Major 9th Lower (Double French Horn)
Baritone Saxophone		Sounds an Octave + a Major 6th Lower (Double Bassoon)

Series	Title	Composer / Arranger	Grade
First Philharmonic	Barcarolle (from *The Tales of Hoffman*)	By Jacques Offenbach / arr. Richard Meyer	1
First Philharmonic	Finlandia	By Jean Sibelius / arr. Richard Meyer	1
First Philharmonic	Hallelujah Chorus from *Messiah*	By George Frideric Handel / arr. Richard Meyer	1
First Philharmonic	Largo from *Symphony No. 9*, "New World"	By Antonin Dvorák / arr. Richard Meyer	1
First Philharmonic	Ode to Joy from *Symphony No. 9*	By Ludwig van Beethoven / arr. Richard Meyer	1
Beginning Full Orchestra	Sword Dance	Traditional / arr. Bob Phillips	1
First Philharmonic	Symphony No. 1, 3rd Movement	By Gustav Mahler / arr. Richard Meyer	1
First Philharmonic	The Magic Flute (Overture)	By Wolfgang Amadeus Mozart / arr. Richard Meyer	1
First Philharmonic	Trepak from *The Nutcracker Ballet*	By Peter Ilyich Tchaikovsky / arr. Richard Meyer	1
Beginning Full Orchestra	A Holiday Celebration	Traditional / arr. Michael Story	1.5
Belwin	Field Day	By Chris M. Bernotas	1.5
Beginning Full Orchestra	Fanfare Rondeau	By Jean-Joseph Mouret / arr. Douglas E. Wagner	1.5
Beginning Full Orchestra	Freedom Finale	Arr. Michael Story	1.5
Beginning Full Orchestra	Gavotte	By Arcangelo Corelli / arr. Bob Phillips	1.5
Beginning Full Orchestra	Gymnopédie No. 3	By Erik Satie / arr. Bob Phillips	1.5
Beginning Full Orchestra	King William's March	By Jeremiah Clarke / arr. Bob Phillips	1.5
Beginning Full Orchestra	Rigaudon	By Henry Purcell / arr. Bob Phillips	1.5
Beginning Full Orchestra	The Prince of Denmark's March	By Jeremiah Clarke / arr. Bob Phillips	1.5
Highland First Philharmonic	"Military" Symphony	By Franz Joseph Haydn / arr. Richard Meyer	2
Highland First Philharmonic	"Surprise" Symphony	By Franz Joseph Haydn / arr. Richard Meyer	2
Highland First Philharmonic	Aragonaise from *Carmen*	By Georges Bizet / arr. Richard Meyer	2
Highland First Philharmonic	Egmont Overture	Arr. Richard Meyer	2
First Philharmonic	Hornpipe (from *Water Music*)	By George Frideric Handel / arr. Richard Meyer	2
Highland First Philharmonic	Intermezzo from *Carmen*	By Georges Bizet / arr. Richard Meyer	2
Highland First Philharmonic	La Rejouissance (from *Royal Fireworks Music*)	By George Frideric Handel / arr. Richard Meyer	2
First Philharmonic	New World Symphony (Fourth Movement)	By Antonin Dvorák / arr. Richard Meyer	2
Highland First Philharmonic	Nocturne (from *A Midsummer Night's Dream*)	By Felix Mendelssohn / arr. Richard Meyer	2
Highland First Philharmonic	Overture to *Die Fledermaus*	By Johann Strauss / arr. Richard Meyer	2
Highland First Philharmonic	Overture to *Royal Fireworks Music*	By George Frideric Handel / arr. Richard Meyer	2
Highland First Philharmonic	Radetzky March	By Johann Strauss, Sr. / arr. Richard Meyer	2
Highland First Philharmonic	Rosamunde Overture	By Franz Schubert / arr. Richard Meyer	2
First Philharmonic	Symphony No. 1 (4th Movement)	By Johannes Brahms / arr. Richard Meyer	2
First Philharmonic	Symphony No. 4	By Johannes Brahms / arr. Richard Meyer	2
First Philharmonic	Symphony No. 5 "Reformation" (4th Movement)	By Felix Mendelssohn / arr. Richard Meyer	2
Highland First Philharmonic	The Abduction from the Seraglio	By Wolfgang Amadeus Mozart / arr. Richard Meyer	2
First Philharmonic	The Barber of Seville (Overture)	By Gioacchino Rossini / arr. Richard Meyer	2
Highland First Philharmonic	Themes from *Capriccio Italien*	By Peter Ilyich Tchaikovsky / arr. Richard Meyer	2
Highland First Philharmonic	Themes from *Scheherazade*	By Nikolai Rimsky-Korsakov / arr. Richard Meyer	2
First Philharmonic	Thunder and Lightning Polka	By Johann Strauss	2
Highland First Philharmonic	Capriccio Espagnol	By Nicolai Rimsky-Korsakov / arr. Richard Meyer	2.5
Highland First Philharmonic	Pastoral Symphony (First Movement)	By Ludwig van Beethoven / arr. Richard Meyer	2.5
Highland First Philharmonic	Symphony No. 5	By Piotr Ilyich Tchaikovsky / arr. Richard Meyer	2.5
First Philharmonic	The Moldau	By Bedrich Smetana / arr. Richard Meyer	2.5
Belwin	Theme from Swan Lake	By Tchaikovsky/ arr. Chris M. Bernotas	2.5
Ludwig	Dance of the Tumblers	By Rimsky Korsakov arr Sandra Dackow	3
Belwin	Dark Adventure	By Ralph Ford	3
Ludwig	Finale Symphony No. 2 Little Russian	By Tchaikowsky arr Dackow	3
Highland Etling	Judas Maccabaeus Suite	By George Frideric Handel / arr. Isaac	3
Belwin	Nostalgia	By Rossano Galante	3
Belwin	Peer Gynt Suite No. 1 Op. 46	By Edvard Grieg/arr. Chris M. Bernotas	3
Highland Etling	Rondeau	By Mouret/ arr. Vernon Leidig	3
Highland Etling	Slavonic Dance No. 3	By Antonin Dvorák / arr. Merle Isaac	3
Belwin	The Great Locomotive Chase	By Robert W. Smith	3
Belwin	Theme from March Slav	By Tchaikovsky/ arr. Chris M. Bernotas	3
Belwin	Blue Tango	By Leroy Anderson/ arr. Chris M. Bernotas	3.5

Belwin	Cadence Everlasting	By Rossano Galante	3.5
Belwin	Genesis	By Rossano Galante	3.5
Highland Etling	Celebration	By Richard Meyer	4
Alfred	Farandole	By Georges Bizet / arr. Merele Isaac	4
Ludwig	Festique	By M L Daniels	4
Belwin	Grand March From Aida	By Verdi/ arr. Merle Isaac	4
Highland Etling	Hungarian Dance No. 4	By Johannes Brahms/ arr. Merle Isaac	4
Highland Etling	Hungarian Dance No. 5	By Johannes Brahms/ arr. Merle Isaac	4
Lucks	Intermezzo	By Mascagni	4
Highland Etling	Jupiter-Bringer of Jollity	By Gustav Holst/ arr. Vernon Leidig	4
Alfred	Millennium	By Richard Meyer	4
Highland Etling	Symphony No. 25 in g minor	By Mozart/ arr Ralph Matesky	4
Alfred	Variations on A Theme By Beethoven	By Ralph Matesky	4
FJH	Warrior Legacy	Soon Hee Newbold	4
Warner Brothers	American In Parris Suite	By George Gershwin/ arr John Whitney	5
Belwin	Berceuse and Finale from The Firebird Suite	By Stravinsky/ arr. Isaac	5
Boosey Hawkes	John Henry	By Aaron Copland	5
Ludwig	Lancaster Overture	By Paul Whear	5
Kalmus	L'Arlesienne Suite I or II (Selected Movements)	By George Bizet	5
Belwin	Music For Orchestra	By Vaclav Nelhybel	5
Highland Etling	Norwegian Dances No. 2 and 3	By Grieg/ arr Isaac	5
Any Original	Overture to HMS Pinafore	By Arthur Sullivan	5
Any Original	Overture to Pitrates of Penzance	By Arthur Sullivan	5
Lucks	Procession of The Sardar	By Ippolitov-Ivanov	5
Public Domain	Rokaczy March	By Hector Berlioz	5
Ludwig	St. Lawrence Overture	By Washburn	5
Highland Etling	The Montagues and Capulets	By Prokofiev/ arr Siennicki	5
Any Original	Carmen Suites No. 1 or 2	By Bizet	6
Any Original	Egmont Overture	By Beethoven	6
Any Original	Finlandia	By Sibelius	6
Any Original	Love Duet	By Hanson	6
Any Original	March Slave	Tchaikowsky	6
Any Original	Nabucco Overture	By Verdi	6
Any Original	Overture To Nabucco	By Verdi	6
Any Original	Overture to Orpheus In the Underworld	By Offenbach	6
Any Original	Poet and Peasant Overture	By von Suppe	6
Any Original	Polovetsian Dances	By Borodin	6
Boosey Hawkes	Rodeo Suite	By Aaron Copland	6
Any Original	Ruslan and Ludmilla Overture	By Glinka	6
Any Original	Swan Lake Suite Op 20A	By Tchaikowsky	6
Any Original	Symphony No. 1, 5	By Beethoven	6
Any Original	Symphony No. 2	By Borodin	6
Any Original	Symphony No. 2	By Hanson	6
Any Original	Symphony No. 9 (From The New World)	By Dvorak	6
Boosey Hawkes	Variations on a Shaker Melody	By Aaron Copland	6