

THE PHILHARMONIC ORCHESTRA SERIES

SERIES I		Grade	Small and Piano	Full and Piano	Full Score
1. Cadman, Charles W.	Awake, Awake!	Ia	.75	1.00	1.25
2. Grant-Schaefer, G. A.	March of the Boy Scouts	Ib	.75	1.00	1.25
3. Martini, Padre G.	Gavotte célèbre	Ib	.75	1.00	1.50
4. Coerne, Louis Adolphe	Enchantment	IIa	.75	1.00	1.00
5. Manney, Chas. Fonteyn	Pensée	Ic	.75	1.00	1.00
6. Coerne, Louis Adolphe	Exaltation	IIb	.75	1.00	1.25
7. Bach, J. S.	Gavotte and Musette	Ic	.75	1.00	1.25
8. Coerne, Louis Adolphe	Valse lente	IIa	.75	1.00	1.25

Piano parts, .25 each; other parts, .15 each

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The Philharmonic Orchestra Series

EACH composition includes a complete orchestral score in addition to the usual instrumental parts. These orchestral scores are prepared with two objects in view:

1. For practical rehearsal and performance on the conductor's stand.
2. For classroom study in the individual hands of students of orchestration and of music appreciation.

The orchestration is so arranged and cross-cued as to insure adequate performance without readjustment for much smaller groups of instruments than indicated in the full score.

Instruments Used

In order to extend the group of available instruments alternative parts are added as follows: In addition to *French Horns in F*, alternative *1st and 2d Altos in E♭* are included in the score.

In addition to the *Viola* part a *3d Violin* part is given.

In addition to the *Tympani* part, one for *Drums* is included.

Clarinets in B♭ are used almost exclusively, since those in *A* are not always available. For consistency, *Trumpets in B♭* are simultaneously used.

All instruments, such as *1st and 2d Clarinet*, *1st and 2d French Horn*, *1st and 2d Trumpet*, have a separately published part.

Each score includes a complete though optional *Piano* part, which is also published separately, so as to be available either for accompaniment in the orchestra, or as a solo piano piece.

Cues, Numbers, Bowing and Fingering

Adequate entrance cues are indicated in all parts.

Approximately every fourth measure is numbered for convenience at rehearsal.

Comparatively short bowing phrases are indicated in all string parts, together with all essential up and down markings.

Simple fingering, whenever necessary, is indicated in all the *Violin* and *Viola* parts. For more advanced artistic effects, alternative fingering in the higher positions is also occasionally added in parentheses.

Grading

I. *Very Easy*. Only the first position is used for the first Violins.

II. *Easy*. First and Third positions.

III. *Intermediate*. First and Fifth positions.

IV. *More advanced*. Within the first five positions.

V. *Professional*. All seven positions.

Each Grade is subdivided into *a*, *b*, *c*, to indicate not so much the technical difference as the grade of *musical thought* contained in the composition.

If occasional higher notes are needed in Grades I and II, they are indicated by additional and optional small notes.

Instrumentation

The instrumentation, even in Grade I, is designed to make every part as interesting as possible, including *2d Clarinet*, *2d French Horn*, and *2d Trumpet*. Contrapuntal writing is in evidence in the *2d Violins* and *Violas*, and much double stopping is avoided, beyond the occasional use of such as include an open string and simple combinations. The scoring is for the following instruments:

Small Orchestra: Eleven instruments, and *Piano ad libitum*: Flute, 1st Clarinet in B♭, 1st Trumpet or Cornet in B♭, 2d Trumpet or Cornet in B♭, Trombone, Tympani (together with alternative Drums), 1st Violin, 2d Violin, Viola (together with alternative 3d Violin), Violoncello, Double Bass.

Full Orchestra, and *Piano ad libitum*: In addition to the above: Oboe, 2d Clarinet in B♭, Bassoon, 1st and 2d French Horns in F (together with alternative 1st and 2d Altos in E♭), extra 1st Violin.

[illegible]

Fl. *cresc.* *f* *rit.* (3) *a tempo* *mp*

Ob. *cresc.* *f* *rit.* *a tempo*

Cl. *cresc.* *f* *rit.* *a tempo* *mp*

Bas'n *mp* *cresc.* *f* *rit.* *a tempo* *p*

Hr. *cresc.* *f* *rit.* *a tempo* *p*

Altos *cresc.* *f* *rit.* *a tempo* *p*

Tp. *cresc.* *f* *rit.* *a tempo* *p dolce*

Tr. *cresc.* *f* *rit.* *a tempo* *p dolce*

Tym. *mf* *f* *rit.* *a tempo* *p*

Dr. *mf* *f* *rit.* *a tempo* *p*

VI.I *cresc.* *f* *rit.* (3) *a tempo* *p*

VI.II *cresc.* *f* *rit.* (4) *a tempo* *p*

VI.III *cresc.* *f* *rit.* *a tempo* *p*

Viola *cresc.* *f* *rit.* *a tempo* *p*

Vcl. *cresc.* *f* *rit.* *a tempo* *p*

D.B. *cresc.* *f* *rit.* *a tempo* *p*

Pte. *Vol.* *cresc.* *f* *rit.* (3) *a tempo* *p*

73921-8

⑤ ⑥

Fl.

Ob.

Cl.

Bas'n

Hr.

Altos

Tp.

Tr.

Tym.

Dr.

⑤ *spiccato* (Middle) (3) 2 (3) 0 ⑥ (2)

Vl. I

Vl. II

Vl. III

Viola

Vcl.

D.B.

Pfte.

p *Strings alone*

Hr.

107104

73921-8

[illegible]

8 rit. *ff* *appass.* *a tempo* *dim.* *poco rit.* 9 *a tempo*

Fl. *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

Ob. *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

Cl. *ff* *appass.* *a tempo* *dim.* *poco rit.* *a tempo*

Bas'n *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

Hr. *ff* *appass.* *a tempo* *dim.* *poco rit.* *a tempo* *mp*

Altos *ff* *appass.* *a tempo* *dim.* *poco rit.* *a tempo* *mp*

Tp. *ff* *appass.* *a tempo* *poco rit.* *a tempo* *p dolce*

Tr. *ff* *appass.* *a tempo* *dim.* *poco rit.* *a tempo* *p dolce*

Tym. *ff* *a tempo* *dim.* *poco rit.* *Trgl.* *a tempo* *mf*

Dr. *ff* *a tempo* *dim.* *poco rit.* *Trgl.* *a tempo* *mf*

Sn. Dr. *mf*

Bs. Dr. *mf*

8 rit. (1) *ff* *appass.* *a tempo* *dim.* *poco rit.* 9 *a tempo* (1)

VI. I *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

VI. II *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

VI. III *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

Viola *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

Vcl. *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

D.B. *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf* *a tempo*

8 rit. *Full Orchestra* *ff* *appass.* *a tempo* *dim.* *poco rit.* 9 *a tempo*

Pfte. *ff* *appass.* *a tempo* *dim.* *poco rit.* *mf*

Fl. *p* *pp*

Ob. *pp*

Cl. *p* *pp*

Bas'n *p* *pp*

Hr. *p* *dim.* *pp*

Altos *p* *dim.* *pp*

Tp. *dim.* *pp*

Tr. *p* *dim.* *pp*

Tym. *p* *dim.* *dolce* *dim.* *pp*

Dr. *p* *dim.* *dolce* *dim.* *pp*

VI.I (2) 0 *p* (3) *dolce* (2) 0 *dim.* *pp*

VI.II 0 *p* (3) *dolce* *dim.* *pp*

VI.III *p* *dolce* *dim.* *pp*

Viola *p* *dolce* *dim.* *pp*

Vcl. *p* *dolce* *dim.* *pp*

D.B. *p* *dolce* *dim.* *pp*

Pfte. *p* *dolce* *dim.* *pp*

10

II $\frac{4}{0}$

L.H. $\frac{2}{0}$

Red.

*

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