AN EVALUATION OF STANDARD ORCHESTRAL LITERATURE FOR SECONDARY SCHOOLS

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AN EVALUATION OF STANDARD ORCHESTRAL LITERATURE FOR SECONDARY SCHOOLS

Introduction

The topic for this thesis came from the realization that there is a need for truly orchestral literature in the public schools. There is a need that has developed from the evident increase in string players, string classes, and the expanding string programs. There is a need due to the increase of orchestras in schools into which string players may advance. Here they will further develop in experience which can be received only in an orchestra. There is a need that has arisen from the fact that school music directors are unaware of orchestral literature that is in existence. It is acknowledged that radio, television, and recordings of good orchestras are doing a great deal in creating and stimulating interest in music generally and in orchestral music in particular.

The term 'orchestral literature' in this study is not meant to include simplified arrangements or music that has been "watered down". From the number of simplified arrangements in use in school orchestras one is led to believe that the original scores are too difficult. Perhaps this is true in some instances, but there is literature in its original state that would be useful to school orchestras. If the directors of school orchestras were aware of

this literature it would probably be used. The school orchestra director should not concern himself so much with simplifying orchestral literature so that his group will be able to play it but rather, he should be concerned with choosing the literature suitable for his group. It is felt by persons interested in, and experienced in the orchestra and its literature that too often the simplified arrangements are so simplified that the original orchestral feeling and color are lost. In this study the term 'orchestral literature' refers to that literature which was conceived and composed for the orchestra and which, therefore, takes full advantage of truly orchestral techniques and devices. It is the intent of this thesis to make known orchestral literature that is suitable for use in secondary schools.

In some of the literature which follows the terms 'cello and bass are used as one word hyphenated. The reason is that some of the scores from the early eighteenth century have only a bass part marked "basso" which is to be played by all low pitched instruments. The composer intended for either the 'cello or bass or both to play the part. The 'cello was the ideal bass instrument in the early orchestra. When using this literature in school orchestras both 'cello and bass may play the part.

The notation used in this thesis is the same as that used universally. Middle c is written as c^1, the octave below as c,

two octaves below as C and three octaves below as C^1. From middle c or c^1 upward the notation for each successive octave is c^2, c^3, and c^4. Each octave begins with the note c and includes the eleven semitones above it.

In the past several years, special emphasis has been placed on the string program in the schools. Directors have been urged and inspired through magazine articles, personal conversation, and summer school sessions to start a string program if there has been none, or to develop and expand the string program if it is already in operation.

The string program in most county school systems is less developed than those already existing in most city school systems. Reasons for this may be (1) the existence of more interest or stress placed upon wind players and the band; (2) lack of experience with stringed instruments or lack of enthusiasm for this particular musical activity on the part of the director; (3) a community may not be desirous of a string or orchestra program; (4) the schedule of the music teacher may be already overloaded (this is true in the majority of cases in the county school systems) therefore the director may feel he cannot handle the added task of a string program; (5) time in the daily schedule of classes may not be available; (6) the administration of the school may not be in sympathy with the music program; (7) the training of the music director may not have included enough (if

any) experience with stringed instruments for him to feel qualified and confident to teach these instruments. Inexperience with stringed instruments and unawareness of available string literature is conducive to lack of confidence. Confidence is gained by the school orchestra director who is aware of literature that meets the needs of string players.

The orchestra rehearsal is the time for teaching and learning techniques of stringed instruments and literature. By using truly orchestral literature, such as is included in Chapter 11, the orchestra director is able to present problems which confront players and he is able to present literature which was conceived and composed for string instruments and the orchestra.

Since the strings form the most important section of the orchestra, there must be enough of them to balance the other sections in order to produce an orchestral sound. The success of an orchestra and string program depends upon the interest of students in the stringed instruments. Interest is maintained to a large extent by the use of good literature. Literature must be used which not only is playable but which is also musically attractive and which also meets the technical need and problems of the string players.

The string class can give a student a certain amount of experience but there is another step he must take to further his experience. This step is to play in an orchestra. The most essen-

tial section of the orchestra is the string section and let it be remembered that this section must be of such proportion as to balance the other sections.

If one were to investigate and evaluate all the literature written for strings and orchestras, the result of such a task would consume volumes, to say nothing of the time involved. Therefore, it is necessary to place some limitations on this study.

In county school systems orchestras are usually small and inexperienced, if there are any orchestras at all. This type of small and inexperienced group was kept in mind when investigation was being made for this thesis. The problems confronting string players who have little experience are the same whether the players are in county or city school systems. Therefore, the conclusions drawn from this thesis will be applicable to small and inexperienced groups in any school systems.

It has been suggested that music written for the early orchestra and ballet would contain most of the problems confronting orchestral players. In this area there is a great variety of music from which to choose. For purposes of this study the French opera composers (and Italian opera composers who wrote French operas) will be considered.

The literature for orchestra (i.e., as we know the orchestra and not just as a band of instruments) dates from the time of the

Mannheim School, approximately 1750-1790[1]. During this time the technique of composing for strings with the addition of chosen wind instruments was developed. These wind parts were for two horns, two oboes (clarinet used as a substitute), two flutes, and two bassoons. Any possible combination of these instruments may be found in this literature, always with the exception that oboes and clarinets are never used at the same time. This is the basic orchestra and literature for such an organization will be evaluated for our purpose.

Only works of eighteenth and nineteenth-century composers will be included in this study. The list of composers would, of course, include Haydn, Mozart, Schubert, Beethoven, Saint Saëns and many others, but because the literature by these composers is well known and widely used it will not be considered in this study. Works by such composers as Richter, Johann Stamitz, Karl Stamitz, Holtzbauer, Filtz, Galuppi, Gluck, Hasse, Grétry, Rosseti, Milloecker, Massenet, Gounod, Delibes, Cherubini, Boccherini, Sammartini, Arne, Piccinni, and Balfe whose works are less known will be considered.

In beginning this study several approaches were tried before one was decided upon as being the best. History books were read to collect data with which to start the investigation. A list of

[1]Charles Burney, A General History of Music, Vol. IV, p. 582.

over 100 names was compiled. The Music Lovers' Encyclopedia gave the names of the composers, their birthdates, and their compositions. All this information was recorded in a card file. The card catalogues in the Music Library and the Main Library were checked for available music or scores from which to make an evaluation. A criteria was set up containing a list of the items upon which the evaluation was to be made. The scores were read and the information was recorded.

This thesis is organized in three chapters with an introduction. The first chapter is concerned with the method of evaluating the literature and lists the items to be evaluated. The second chapter presents the evaluation of the literature. The third and final chapter is a discussion and classification of literature.

There is also an appendix which presents all the data and examples from which the evaluation and classification were made.

CHAPTER 1

Method of Evaluating Literature

In order to establish a criteria for evaluating the literature presented in the next chapter, a great deal of time was spent in reading and analyzing literature in an effort to evaluate degrees of complexity and difficulty. It was noted that range and rhythm pattern were the most significant items of difference. Bowing for strings, articulation for winds, and tempo problems were not appreciably different.

There is a definite relationship between rhythm pattern and tempo and the difficulty of a particular number. For example: a difficult number in vivace tempo would contain sixteenth note values in the rhythm pattern whereas an easy number in vivace tempo would contain notation no faster than quarter note values. Also a number containing thirty-second note values may not be considered difficult when the tempo is larghetto.

In this study the classification of Easy, Medium, and Difficult are used. The Easy classification includes rhythmic patterns in slow tempi (Largo, Adagio, Andante) and rhythmic values no greater than sixteenth notes. In this classification bowing techniques of legato, staccato, marcato, slur, tie, tremolo, and pizzicato are admitted; and articulations for woodwinds and

brasses include slur, tie, accent, legato and staccato. Positions for strings which are considered Easy are violin I, II, and III, viola I, 'cello I, string bass I, II, III, and IV; range for violin is g to d^3, for viola c to e^2, for 'cello C to d^1, for string bass E to e^1. The range for woodwind and brass instruments is g^1 to g^3 for flute, f^1 to $b\flat^2$ for oboe, c^1 to g^2 for clarinet, $B\flat$ to f^1 for bassoon, g to e^2 for horn, c^1 to e^2, for trumpet, $B\flat$ to d^1 for trombone and $E\flat$ to g for tuba.

The Medium classification includes rhythmic patterns in moderate to fast tempi (Moderato, Allegro, Allegretto) and rhythmic values no greater than sixteenth notes. Bowing techniques of double stopping with two open strings, one open and one stopped string or two stopped strings, triple stopping with one or two open strings besides the techniques listed in the Easy classification are included. Articulation for winds will now include simple appoggiatura, double and triple tonguing,and gruppetto as well as the techniques stated in the Easy classification. To the positions listed in the Easy classification for strings are added IV and V for violin, II, III, and IV for viola, II, III, and IV for 'cello, and V and VI for string bass. The range for violin extends from g to f^3, for viola c to a^2, for 'cello C to a^1, for string bass E to g^1. The range of some of the woodwinds and brasses extends downward as well as upward. The range for flute

is now c^1 to f^1 and a^3 to $b\flat^3$, for oboe $b\flat$ to e^1 and c^3 to e^3, for clarinet e to b and a^2 to d^3, for bassoon $BB\flat$ to A and g^1 to b , for horn c to f and f^2 to g^2, for trumpet $f\#$ to b and f^2 to g^2, for trombone $E\flat$ to A and $e\flat^1$ to $b\flat^1$, for tuba AA to D and $a\flat$ to b .

The Difficult classifination includes rhythmic patterns in quick tempi (Presto, Vivace) and notation of values no greater than sixteenth notes - even though in quicker tempi the normal permissible value is the eighth note. Bowing techniques include those of the Easy and Medium classifications with the addition of triple stopping with no open strings and quadruple stopping with two or less open strings; articulation for woodwinds and brasses in the Easy and Medium classifications is augmented by the double appoggiatura. Positions extend to VI and VII for violin, V, VI, and VII for viola, V and over for 'cello and over VI for string bass. In the Difficult classification the range for violin is g to a^3, for viola c to d^3, for 'cello C to g^2, string bass over g^1, for flute $b\natural^3$ to c^4, for oboe f^3 to g^3, for clarinet e^3 to g^3, for bassoon c^2 to d^2, for horn $F\#$ to B and a^2 to c^3, for trumpet a^2 to c^3, for trumpet a^2 to c^3, for trombone c^2 to d^2 and for tuba c^1 to $e\flat^1$.

The percussion parts are not evaluated except in specific scores. Since percussion requirements are usually easy in the major portion of the literature surveyed, no special criteria has been established.

Following is the form used in evaluating the literature which is presented in Chapter II.

Method of Evaluating Literature

Criteria for

Strings, Woodwinds, and Brasses

Rhythmic Patterns and Values:

EASY - Rhythmic patterns in slow tempi (Largo, Adagio, Andante) with values no greater than sixteenth notes.

MEDIUM - Rhythmic patterns in moderate to fast tempi (Moderato, Allegro, Allegretto) with values no greater than sixteenth notes.

DIFFICULT - Rhythmic patterns in quick tempi (Presto, Vivace) with values no greater than sixteenth notes.

Criteria for Strings

Bowing Techniques:

EASY - Legato, Staccato, Marcato, Slur, Tie, Tremolo, Pizzicato.

MEDIUM - Same as above plus double stopping and triple stopping with one or two open strings.

DIFFICULT - Same as above plus triple stopping with no open strings and quadruple stopping with two or less open strings.

Criteria for Strings (con't)

Range for Strings:

	EASY	MEDIUM	DIFFICULT
Violin	g-d^3	g-e^3 f^3	g-g^3 a^3
Viola	c-e^2	c-f^2 g^2 a^2	c-b^2 c^3 d^3
'Cello	C-d^1	C-e^1 f^1 g^1(a^1)	C-b^1 - g^2
St. Bass	E-e^1	E-f^1 g^1	

Position for Strings:

	EASY	MEDIUM	DIFFICULT
Violin	I II III	IV V	VI VII
Viola	I	II III IV	V VI VII
'Cello	I	II III IV	V & over
St. Bass	I II III IV	V VI	over VI

Criteria for

Woodwinds and Brasses

Articulation:

EASY - Legato, Slur, Tie, Accent, Staccato.

MEDIUM - Same as above plus double and triple tonguing, gruppetto, simple appoggiatura.

DIFFICULT - Same as above plus double appoggiatura.

Criteria for

Woodwinds and Brasses (con't)

Range for Woodwinds:

	EASY	MEDIUM	DIFFICULT
Flute	g^1-g^3	c^1-f^1 & a^3-$b\flat^3$	$b\flat^3$-$c\#$
Oboe	f^1-$b\flat^2$	$b\flat$-e^1 & c^3-e^3	f^3-g^3
Clarinet	c^1-g^2	e-b & a^2-d^3	e^3-g^3
Bassoon	$B\flat$-f^1	$BB\flat$-A & g^1-$b\flat^1$	c^2-d^2

Range for Brasses:

	EASY	MEDIUM	DIFFICULT
Horn	g-e^2	c-f & f^2-g^2	$F\#$-B & a^2-c^3
Trumpet	c^1-e^2	$f\#$-b & f^2-g^2	a^2-c^3
Trombone	$B\flat$-d^1	$E\flat$-a & $e\flat^1$-$b\flat^1$	c^2-d^2
Tuba	$E\flat$-g	AA-D & $a\flat$-$b\flat$	c^1-$e\flat^1$

The literature for this thesis is presented in the following chapter. The first group of composers whose works are presented represent opera and ballet composers during the period from 1810 to 1870. These composers are Karl Milloecker, Jules Massenet, Charles Gounod, Clement Delibes, Luigi Cherubini and Michael Balfe. The second group of composers whose works are presented represent the Mannheim School 1750 - 1790. These composers are Karl Stamitz, Johann Stamitz, Ignaz Holzbauer, Franz Richter, and Anton Filtz. The third group of composers whose works are presented represent the contemporaries of the later Mannheim School, Mozart, Haydn, and Beethoven 1770 - 1810. These composers are Baldassare Galuppi, Nicola Puccinni, Luigi Boccherini, Andre Gretry, Anton Rosseti, Giovanni Sammartini, Thomas Arne, Christoph Gluck, and Johann Hasse.

CHAPTER II

Evaluation of Literature

The first piece of orchestral literature to be considered is an arrangement of selections to Karl Milloecker's comic opera "The Beggar Student" (Der Bittelstudent).

The instrumentation for this work is first violin with parts A and B, second violin, viola, 'cello, string bass, percussion, flute, oboe, first and second clarinet, bassoon, first and second horn in F, first and second cornet, and trombone. "The Beggar Student" contains the meters of two-four, three-four, and four-four. The tempos change with the change of meter, i.e., Moderato is in two-four, Valse is in three-four, and Marcia is in four-four. The Moderato consists of fifty-six measures with no repeats. The Valse consists of sixty-six measures with no repeats and the Marcia consists of fourteen measures with no repeats. This makes the entire selection 136 measures long.

This work is comprised, mainly, of note values no greater than eighth notes with the exception of occasional instances when dotted eighth-sixteenth or sixteenth notes are used.

The viola, 'cello, bassoon, second horn, and trombone parts begin the Moderato with a syncopated rhythm. Eighth rest followed by eighth note after-beat rhythms are written in the second

violin, viola, and horn parts. The after-beat rhythm in the Valse is played by the second violin and horns. The bassoon part has a similar rhythm. In the Marcia the rhythm of eighth rest followed by three eighth notes is written for second violin, viola, bassoon, horns, and trombone.

This selection contains several passages which are either in unison or in octaves. For example, there is a unison passage for viola, 'cello, bassoon, second horn, and trombone. The first violin, flute, and the first cornet play in unison. The first violin, flute, oboe, and first cornet play a passage either in unison or in octaves. Also playing in unison are 'cello, bassoon, and trombone.

The ranges of the violin and viola parts remain within the first position. The first violin parts have a range from g to a^2 while the second violin part extends from g to b^1. The range of the viola part is d to g^1. The 'cello part requires the use of the second position to play e^1 while the lowest note for this instrument is G. The string bass part has a written range from C to c^1.

The bowing techniques required for this number include legato, slur, tie, accent, and tremolo.

The ranges for the woodwind instruments are g^1 to f^3 for flute, c^1 to b^2 for oboe, a to b^2 for first clarinet, $f^{\#}$ to b^2 for second clarinet, and G to e^1 for bassoon. The brass instrument ranges are

d^1 to e^2 for first horn, b to e^2 for second horn, a to g^2 for first cornet, a to e^2 for second cornet, and G to e^1 for trombone.

The articulation of slur, tie, staccato, and accent are required by the woodwind and brass instrument players for the playing of this selection.

The percussion instruments used in this number are snare drum, bass drum, and triangle.

Excerpts of the music from "The Beggar Student" by Karl Milloecker are shown in the appendix.

Aubade

Massenet

This number is a ballet from the opera "Le Cid" by Jules Massenet. The ballet music presented is entitled "Aubade".

The instrumentation for this ballet includes first violin, second violin, viola, 'cello, string bass, first flute, second flute, oboe, first clarinet, second clarinet, bassoon, first horn in F, second horn in F, first cornet, second cornet, trombone, and percussion. A piano part is available. The meter in which this work is written is two-four and the tempo marking is Allegretto. The entire ballet consists of seventy-five measures with no repeats.

The string parts have note values no greater than eighth notes but there are passages containing sixteenth notes in flute and clarinet parts.

The rhythm pattern of the string parts is composed of eighth notes and eighth rests. Examples of such patterns are shown in the Appendix. Also in the Appendix are shown the rhythmic patterns of the flute and clarinet parts which contain sixteenth notes.

The first and second violins play in unison. In the viola and 'cello parts one will observe that these parts are in octaves.

There is also unison in the first and second flute parts.

In this number the positions for first violin are I, II, and III, for second violin I and II, for viola I, for 'cello I and II, and for string bass I. The range for first violin is g to e^3, for second violin g to c^3, for viola c to c^2, for 'cello C to e^1, and for string bass E to g.

The pizzicato is the only bowing technique used for this piece except for the last two measures. This work calls for double, triple, and quadruple stops.

The range of the woodwind instruments is c^2 to g^3 for first flute, b^1 to e^3 for second flute, $f\#^1$ to b^2 for first clarinet, e^1 to g^2 for second clarinet, C to f^1 for bassoon, $c\#^1$ to d^2 for first horn, and a to c^2 for second horn. Since the oboe, first cornet, second cornet, and trombone play only the last two measures their ranges are not included.

The slur and staccato are the articulations used in this number for the woodwinds and brasses.

The percussion instruments used in this ballet are timpani and triangle.

Examples of the ballet music from "Aubade" by Jules Massenet are shown in the Appendix.

Entry of the Trojan Maidens

Gounod

In the ballet music from the opera Faust is the "Entry of the Trojan Maidens". This particular number is an arrangement by Charles Roberts.

The instrumentation for this ballet is first violin, second violin, viola, 'cello, string bass, flute, oboe, first clarinet in A, second clarinet in A, bassoon, first horn in F, second horn in F, first cornet in A, second cornet in A, trombone and percussion. The meter is six-eight and the tempo marking is Moderato. This arrangement consists of ninety-six measures.

The note values are no greater than eighth notes in all of the parts except the string bass and trombone parts. These two parts consist of values no greater than quarter notes.

The rhythms vary in this number from one dotted half note to six eighth notes in a measure. Other rhythms included are dotted quarter notes, quarter and eighth notes, two eighth notes - one eighth rest, eighth rest - two eighth notes, quarter - four eighth notes, and quarter note followed by eighth rest, quarter rest, and eighth rest.

The first violin part can be played in the first position, but, if the higher tones are played the seventh position is re-

quired. These higher tones are written an octave lower thus eliminating the necessity of playing in the seventh position. The second violin, viola, and string bass parts are all within the first position. The 'cello part is the most difficult due to an unusually high range and this necessitates the use of more positions. The seventh position is required in order to play the 'cello part as written. The 'cello player must also be able to read music written in the tenor clef as well as the bass clef.

The range of the first violin part is g to a^2 or to a^3 for the reason stated in the preceding paragraph. The range for second violin is g to d^2, for viola c♯ to a^1, for 'cello D to c^2, and for string bass G to b♭.

The bowing techniques of staccato, tie, slur, pizzicato are necessary in order to play this number. The second violin and viola parts include the playing of double stops.

The ranges for the woodwind and brass parts are $f\sharp^1$ to a^3 for flute, $c\sharp^1$ to a^2 for oboe, a to c^3 for first clarinet, $f\sharp$ to f^1 for second clarinet, D to f^1 for bassoon, d^1 to e^2 for first horn, e to b^1 for second horn, e^1 to f^2 for first cornet, f^1 to b^1 for second cornet, and A to a for trombone.

The articulation for woodwind and brass instruments include staccato, slur, and tie.

The clarinet and cornet players must either have instruments pitched in A or must transpose their parts.

Excerpts of the ballet music from Faust by Charles Gounod are found in the Appendix.

Divertissement from "La Source" Ballet

Delibes

The number now presented is called Pas Des Voiles and is part of the Divertissement from the ballet "La Source".

The instrumentation for this piece includes first violin, second violin, viola, 'cello, string bass, piccolo, flute, first oboe, second oboe, first clarinet in A, second clarinet in A, bassoon, first horn in F, second horn in F, third horn in F, fourth horn in F, first trumpet in A, second trumpet in A, first trombone, second trombone, bass trombone, and percussion. The Pas Des Voiles is written in the meters of three-four and two-four. Both meters bear the tempo marking of Allegro. The entire selection is one hundred eighteen measures in length. The first thirteen measures are in the three-four meter and the remaining one hundred five measures are in the two-four meter.

The note values are no greater than sixteenth notes in all parts except the horn, cornet, and trombone parts. In these parts the values are no greater than eighth notes. This selection also contains numerous eighth and sixteenth rests.

The first measure is in unison or octaves in all parts and the second measure is in unison or octaves in the string and woodwind parts. The piccolo and flute parts are either in unison or octaves. The flute and oboe parts are in octaves.

The positions for strings are I to VII for first violin, I (II) for second violin, I for viola, I to IV for 'cello, I to IV for string bass. These positions contain the range of a to a^3 for first violin, g to c^3 for second violin, d to e^2 for viola, E to a^1 for 'cello, and F to e^1 for string bass.

The bowing techniques for this number are pizzicato, slur, staccoto, accent, double stop and triple stop.

The woodwind and brass parts include ranges from g^1 to a^3 for piccolo, c^2 to a^3 for flute, d^1 to c^3 for first oboe, c^1 to a^2 for second oboe, g to $e^{\flat 3}$ for first clarinet, g to c^3 for second clarinet, G to e^1 for first bassoon, BB to c^1 for second bassoon, b to e^2 for first horn, d to c^2 for second horn, d^1 to e^2 for third horn, e to c^2 for fourth horn, f^1 to g^2 for first cornet, $b^{\flat}$ to $e^{\flat 2}$ for second cornet, d to a^1 for first trombone, d to g^1 for second trombone, and G to d^1 for bass trombone.

The articulations for woodwinds and brasses include slur, tie, staccato, and accent.

Since the clarinet and cornet parts are in A, the players of these instruments must either transpose or use instruments pitched in A.

Excerpts from the ballet music of the Divertissement from La Source are shown in the Appendix.

Ballet Music from Ali Baba

Cherubini

This number is ballet music from the opera Ali Baba by Luigi Cherubini.

The instrumentation for this work is solo violin, first violin, second violin, viola, 'cello, and bass. The number is written in the meter of two-four and has two tempo markings, Andantino and Allegretto. The Andantino consists of fifty-six measures and the Allegretto consists of sixty-eight measures which makes a total of 124 measures.

The note values for this piece vary from half notes to thirty-second notes. The thirty-second notes occur in the violin and 'cello parts either in short groups of two or following dotted sixteenth notes. The second violin part contains the passage of syncopated rhythm.

There is unison in the 'cello and bass parts. There is also unison in the solo, first, and second violin parts.

The positions for strings include I to III for solo and first violin, I for second violin, I for viola, I to V for 'cello, and I to IV for string bass. Within these positions are the ranges of b to c^3 for solo and first violin, g to b^2 for second violin, e to b^1 for viola, E to b^1 for 'cello and E to e^1 for string bass.

The bowing techniques for this number are legato, tie, slur,

pizzicato, double and triple stops. The multiple stops are found in all parts except string bass.

The Appendix includes examples of the ballet music from the opera Ali Baba by Luigi Cherubini.

When Other Lips

Balfe

This number is the theme from Bohemian Girl by Michael W. Balfe. The theme is entitled "When Other Lips."

The instrumentation includes first violin with parts A and B, second violin, viola, 'cello, string bass, flute, oboe, first clarinet, second clarinet, bassoon, first horn in F, second horn in F, first trumpet, second trumpet, trombone, and percussion. The meter of this number is four-four and the tempo is marked Andante cantabile. The entire number consists of forty-five measures, seventeen of which are repeated. This makes a total of sixty-two measures.

The note values in this number consist, mainly, of eighth notes but there are also values of dotted eighth and sixteenth notes.

A syncopated rhythm is written in the 'cello and horn parts. The viola and first clarinet parts play an after-beat rhythm of eighth rest followed by three eighth notes.

The flute and first violin A part are in unison. The first violin B part and first trumpet are also in unison.

The positions for strings are I (II) for first violin A part, I for first violin B part, I for second violin, I for viola, I to III for 'cello, and I for string bass. The ranges for these instruments are $c^{\#1}$ to c^3 for first violin A part, g to c^2 for

first violin B part, g to $e^{\flat 2}$ for second violin, d to g^{1} for viola, G to $f^{\#1}$ for 'cello, and D to g for string bass.

The bowing techniques required for this number are legato, slur and tie.

The ranges for the woodwind and brass instruments include $f^{\#1}$ to c^{3} for flute, d^{1} to g^{2} for oboe, e to a^{1} for first clarinet, e to $f^{\#2}$ for second clarinet, D to g for bassoon, e to b^{1} for first horn in F, a to g^{1} for second horn in F, $d^{\#1}$ to a^{2} for first trumpet, a to a^{2} for second trumpet and B to e^{1} for trombone.

The articulation for the woodwind and brass players are slur, tie, grace notes and gruppetto (in melody only).

The percussion instruments are snare drum and bass drum.

Excerpts may be found in the Appendix for "When Other Lips" from Bohemian Girl by Michael Balfe.

Orchestra Quartet C Major

K. Stamitz

This piece is the "First Movement" of the Orchestra Quartet in C Major by Karl Stamitz.

The instrumentation first violin, second violin, viola, and 'cello-bass. The meter is three-four and the tempo is marked Allegro assai. The number consists of ninety-five measures which are marked repeat and ninety-eight measures which are also repeated. By not playing the repeats the first movement is 193 measures in length.

The note values do not exceed sixteenth notes. These sixteenth notes are in groups of two, four, and follow dotted eighth notes. All parts except the 'cello-bass part contain a syncopated rhythm of eighth note, quarter note, quarter note, and eighth note in a three-four meter.

There are passages in which the second violin and viola play in unison. The first and second violins play in octaves. There are also some passages in which all four parts play in unison.

Positions for first violin are I to III, second violin I, viola I, 'cello-bass I and I to III (IV). These positions include the range of g to d^3 for first violin, g to b^2 for second violin, c to e^2 for viola , and c to d^1 for 'cello-bass.

The bowing techniques include slur, tie, marcato, tremolo, double, triple and quadruple stops.

Excerpts from the Orchestra Quartet in C Major by Karl Stamitz are shown in the Appendix.

Symphony for Orchestra

J. Stamitz

This number is the "First Movement" from the Symphony for Orchestra by Johann Stamitz.

The instrumentation for this number is first violin, second violin, viola, 'cello-bass, first flute, second flute, first oboe, second oboe, first bassoon, second bassoon, first horn in D, and second horn in D. The meter is four-four and the tempo marking is Presto. The first movement is 125 measures long.

The violin and flute parts contain passages of sixteenth notes. The violin and viola parts have a measured tremolo of sixteenth notes. The dotted eighth followed by sixteenth note values are written in the oboe and horn parts. The viola, 'cello-bass and bassoons play a passage in unison and in octaves.

The positions for strings include I to III for first violin, I for second violin, I for viola, I and II and I to IV for 'cello-bass. The ranges within these positions are a to d^3 for first violin, g♯ to b^2 for second violin, d to d^2 for viola and D to e^1 for 'cello-bass.

Staccato, tie, slur, tremolo, and double stops are the bowing techniques used in the playing of this number.

The ranges of the woodwind instruments include d^1 to d^3 for first flute, d^1 to d^3 for first flute, d^1 to b^2 for second flute,

d^1 to d^3 for first oboe, c^1 to g^2 for second oboe, D to g^1 for first bassoon, D to e^1 for second bassoon, g^1 to c^3 for first horn and g to a^2 for second horn.

The articulation required by the woodwind players includes staccato, legato, tie and slur.

Excerpts from the Symphony for Orchestra by Johann Stamitz is found in the Appendix.

String Quintet E Flat Major

Holzbauer

This selection is the "Second Movement" from the String Quintet E Flat Major by Ignas Holzbauer.

The instrumentation for this number is first violin, second violin, first viola, second viola and 'cello-bass. The meter is four-four and the tempo marking is Allegro. The number has two sections each of which consists of thirty-five measures. Each group of thirty-five measures is repeated which makes a total of 140 measures if the repeats are played.

In this movement the note values do not exceed sixteenth notes which occur in all parts except 'cello-bass. These sixteenth notes are either in groups of two or four. The 'cello-bass part contains note values no greater than eighth notes.

The positions for first violin are I to III (IV), second violin I and II, first viola I, second viola I and 'cello-bass I and II and I to IV.

The range for first violin is g^1 to $e\flat^3$, second violin d^1 to c^3, first viola d to $e\flat^2$, second viola c to $b\flat^1$ and 'cello-bass F to $e\flat^2$.

Bowing techniques for this number include slur, tie, staccato and double stops.

In the Appendix one will find excerpts from the String Quintet in E Flat Major by Ignas Holzbauer.

Symphony for Eight in A Major

Richter

This number is the "First Movement" from Franz Richter's Symphony for Eight in A Major.

The instrumentation in this number consists of first violin, second violin, viola, 'cello-bass, first oboe, second oboe, first horn in A and second horn in A. The meter is four-four alla breve and the tempo is marked Allegro con brio. The length of the number is 150 measures.

The note values are no greater than eighth notes with the exception of occasional pairs of sixteenth notes in the violin parts.

The syncopated rhythm of a quarter note, half note, quarter note in the meter of four-four alla breve is prevalent in the violin, oboe, and horn parts.

The first violin plays in unison with the second violin and the viola plays in unison with the 'cello-bass.

The positions of the strings are I to III for first violin, I (II) for second violin, I for viola, I to III and I to V for 'cello-bass. These positions include the range of g to d^3 for first violin, g to c^3 for second violin, e to e^2 for viola, and E to f^1 for 'cello-bass.

The bowing techniques include slur, tie, marcato, tremolo, and double stops.

The range for first oboe is e^1 to d^3, second oboe e^1 to b^2, first horn g^1 to g^2, and second horn g to e^2.

The slur and tie are the only articulations required of the oboe and horn players.

The Appendix shows examples taken from the Symphony for Eight by Franz Richter.

Symphony for Eight in E Flat Major

Filtz

This piece is the "First Movement" from the Symphony for Eight in E Flat Major by Anton Diltz.

The instrumentation is first violin, second violin, viola, 'cello-bass, first oboe, second oboe, first horn in D♯ (E♭), and second horn in D♯ (E♭). The meter for this piece is three-four and the tempo marking is Allegro. The entire movement is 138 measures.

The note values do not exceed sixteenth notes except in rare incidents when two thirty-second notes are written. These thirty-second notes are usually in the first violin part.

The first and second violin play in unison as does the viola and 'cello-bass.

The positions for strings are I to III for first and second violin, I and II for viola, I to III and I to V for 'cello-bass. The ranges within these positions are d to g^3 for first and second violin, f to f^2 for viola and c to f^1 for 'cello-bass.

The slur, marcato, tremolo and double stops are the bowing techniques found in this number.

The ranges of the woodwinds include g^1 to c^3 for oboe, $e♭^1$ to $b♭^2$ for second oboe, g^1 to g^2 for first horn, and g to d^2 for second horn.

The articulations are the slur and tie.

Excerpts from the Symphony for Eight by Anton Filtz are shown in the Appendix.

Come, O Come My Dearest

Arne

"Come, O Come My Dearest" is a song from The Fall of Phaeton which was written by Thomas A. Arne.

The instrumentation for this short selection is violin and 'cello with a voice part. It is suggested that an instrument, such as, oboe, clarinet, or trumpet, be used to play the voice part. The meter in which this song is written is four-four and the tempo marking is Andante. The entire number is twenty-one measures long and is in two sections. The first section consists of ten measures and the second section consists of eleven measures. Each section is marked with a repeat sign which would double the length of the song if the repeats were played. There is a piano part available from which an orchestration could be made including other instruments.

The note values do not exceed sixteenth notes. These note values are in all the parts in groups of four, groups of two, and in a triplet figure followed by an eighth note.

The positions for the violin part are I to III and for the 'cello part I and II. The range for the violin part is g to d^3 and for the 'cello part D to e. The solo part has a range of d^1 to g^2.

The bowing techniques include the slur and double stops.

The double stops occur only twice in the song.

Excerpts from "Come, O Come My Dearest" which is a song from The Fall of Phaeton by Thomas Arne are found in the Appendix.

Symphony in D Major

Sammartini

This selection is the "First Movement" of Symphony in D Major by Giovanni Sammartini.

The instrumentation includes first violin, second violin, viola, and 'cello-bass. The meter is four-four alla breve and the tempo is marked Allegro. This movement is eighty-four measures long and is in two sections of thirty-one and fifty-three measures.

The note values do not exceed eighth notes. There is unison of the first and second violin parts.

The positions for first are I to IV, second violin are I to III, viola are I, and 'cello-bass are I to III and I to V. The range for first violin a to e^3, for second violin a to d^3, for viola d to d^2, and for 'cello-bass D to f^1.

The bowing techniques are tie, slur, and double stop.

Examples from the "First Movement" of the Symphony in D Major by Giovanni Sammartini are found in the Appendix.

Symphony in G Minor

Rosseti

This number is the second movement, "Menuet Fresco", from Symphony in G Minor by Anton Rosseti.

The instrumentation includes first violin, second violin, first viola, second viola, 'cello-bass, flute, first oboe, second oboe, bassoon, horn in G, and horn in B. It is written in the meter of three-four and the tempo of Allegretto. There is a total of ninety-six measures which is divided into phrases of twelve measures, twenty-four measures, eight measures, sixteen measures, and a D.C. of thirty-six measures.

This number contains note values no greater than sixteenth notes. There is the rhythm pattern of a sixteenth note followed by a dotted eighth note in all the parts except bassoon, horn in G, and horn in B.

The positions for strings are I to III for first violin, I for second violin, I for first and second viola, I (II) and I to IV for 'cello-bass. These positions incorporate the range of g to d^3 for violin, g to g^2 for second violin, $f\#$ to b^2 for first viola, d to a^2 for second viola, and D to $e\flat^1$ for 'cello-bass.

The slur, tie, and staccato are the bowing techniques used in this number.

The range for flute is $c^{\#2}$ to $e^{\flat 3}$, for first oboe g^1 to $b^{\flat 2}$, for second oboe e^1 to e^2, for bassoon D to a^2, for horn in G c^1 to d^2, and for horn in B e^1 to f^2.

The articulation of slur, tie, staccato, and trill (flute) are used in this number.

Examples from the second movement of Symphony in G Minor by Anton Rosseti are found in the Appendix.

Song and Danse

Grétry

This number is a song from Richard Coeur-de-Lion by Andre Gretry.

The instrumentation is first violin, second violin, viola, 'cello, string bass, piccolo, oboe, and bassoon. It is written in the meters of two-four and six-eight each of which are in a Moderato tempo. There are a total of seventy-seven measures which are in phrases of eight, twenty-four, a D.S. of eleven, twenty-four and ten.

The note values do not exceed sixteenth notes with the exception of occasional thirty-second notes in groups of two followed by a dotted eighth note. The sixteenth notes occur in the meter of six-eight and are in the rhythm pattern of dotted eighth, sixteenth, and eighth notes. The rhythm pattern of two thirty-second notes followed by a dotted eighth note occurs only in the two-four meter. This is the only syncopated rhythm pattern in the entire selection. This rhythm pattern is also one of the many passages played in unison by the first and second violins.

The voice part for this number is doubled in the instrumental parts so for our purpose it is not considered necessary. This number may be used for strings only or with the woodwind

instruments.

The positions include I for first violin, I for second violin, I to III for viola, I for 'cello, and I to III for string bass. The ranges within these positions are d^1 to g^2 for first violin, a to g^2 for second violin, d to g^2 for viola, F to d^1 for 'cello and string bass.

The bowing techniques are slur and tie.

The ranges of the woodwinds are d^1 to g^2 for piccolo, oboe, and F to e^1 for bassoon.

The articulation for the woodwinds include the slur and tie.

Examples of the music of "Song and Danse" from Richard Coeur-de-Lion by Andre Grétry are found in the Appendix.

Quartet for Strings

Boccherini

This piece is the "Minuetto and Trio" from Quartet for Strings by Luigi Boccherini.

The instrumentation includes first violin, second violin, viola, and 'cello. The meter is three-four and the tempo marking is Allegro. The "Minuetto" consists of eight and sixteen measure phrases both of which are repeated. The "Trio" consists of eight measures repeated, twenty-four measures which are not repeated and a D.C. of twenty-four measures. If the repeats are not played this number has a length of eighty measures.

The note values do not exceed sixteenth notes. The sixteenth notes are in groups of four, groups of two following an eighth note, and following a dotted eighth note. The second violin part contains a passage of syncopated rhythm. The afterbeat rhythm of an eighth rest followed by an eighth note appears in all parts except the 'cello part.

The positions for first violin are I and II, second violin I, viola I, and 'cello I. Within these positions are the ranges of d^1 to c^3 for first violin, g to g^2 for second violin, c to c^2 for viola, and C to d^1 for 'cello.

The slur, legato, and tremolo are the bowing techniques for this number.

Examples of the music from the 'Minuetto and Trio" of the Quartet for Strings by Luigi Boccherini are in the Appendix.

Achetez a Ma Boutique

Puccinni

This number is a song from Le Faux Lord by Nicola Puccinni called "Achetez a Ma Boutique."

The instrumentation includes first violin, second violin, viola, and 'cello-bass. The meter is two-four and the tempo marking is Moderato. The number in its entirety is sixty-one measures.

The note values include thirty-second notes in all the parts. There is a solo or voice part in which the note values do not exceed sixteenth notes. The rhythmic patterns include a thirty-second rest followed by three thirty-second notes, groups of four thirty-second notes, groups of four sixteenth notes, groups of dotted sixteenth notes followed by thirty-second notes, and a group of eight thirty-second notes.

There are numerous passages in which the first and second violin play in unison. There are also passages in which the viola and 'cello-bass play in unison.

The positions for first violin are I to III, for second violin I to III, for viola I, for 'cello-bass I and I to III (IV). The ranges within these positions are b to d^3 for first violin, g to d^3 for second violin, d to f^1 for viola, C to d^1 for 'cello-bass.

The bowing techniques for this number are tie, slur, staccato, tremolo, and double stop.

It is suggested that the solo or voice part be played by an instrument with different tone color than strings because there is frequent doubling of this part and the violin part.

Excerpts of the music from "Achetez a Ma Boutique" are found in the Appendix.

Da Me Non Speri

Galuppi

This selection is a song from II Filosofo Di Campagna by Baldassare Galuppi and is entitled "Da Me Non Speri."

The instrumentation includes first violin, second violin, viola, and 'cello-bass. The meter is four-four alla breve and the tempo marking is Moderato. The length of this number is 145 measures.

The note values do not exceed eighth notes. The viola part consists entirely of whole note and half note values. The first violin part contains a syncopated rhythm of a quarter note, half note, quarter note tied to a quarter note which is followed by a half note and a quarter note in phrases of eight and twelve measures.

This piece includes a passage in unison for the first and second violins and also a passage for the first violin, second violin, and 'cello-bass part.

The positions for first violin are I to III, second violin I, viola I, and 'cello-bass I and I to III (IV). These positions include the ranges of g♯ to d^3 for first violin, g♯ to b^2 for second violin, d to a^1 for viola, and E to d^1 for 'cello-bass.

The bowing techniques for this number are legato, slur,

and tie.

Examples of the music from "Da Me Non Speri" by Baldassare Galuppi are in the Appendix.

Musette (Armide)

Gluck

The "Musette" is the third movement for the Ballet Suite I by Christoph W. Gluck.

The instrumentation is first violin, second violin, viola, 'cello, string bass, first flute, second flute, first oboe, second oboe, clarinet, first bassoon, second bassoon, first horn in F, second horn in F, first trumpet in C, second trumpet in C, and timpani. This movement is written in the meter of four-four with the tempo marking of Andante. There are a total of fifty-seven measures which are in phrases of eight measures, eight measures, twenty measures, eight measures, eight measures, and five measures.

The note values are no greater than eighth notes with the exception of a triplet figure of sixteenth notes. The first violin and viola parts contain a syncopated rhythm of quarter note, half note, quarter note. Syncopation is also found in the flute, oboe, and clarinet parts.

The positions for strings include I to V for first violin, I for second violin, I for viola, I to IV for 'cello, and I for string bass. The ranges for these instruments are a to f^3 for first violin, g to g^2 for second violin, c to c^2 for viola, C to g^1 for 'cello, C to c^1 for string bass.

The bowing techniques for this number are slur, staccato, accent,

double stops, and pizzicato.

The ranges for the woodwind and brass instruments include d^2 to g^3 for first flute, e^2 to g^3 for second flute, e^1 to d^3 for first oboe, e^1 to g^2 for second oboe, $c\#^1$ to $f\#^2$ for clarinet, C to f^1 for first bassoon, C to d^1 for second bassoon, c^1 to e^2 for first horn, g to c^2 for second horn, g^1 to c^2 for first trumpet, and g to c^1 for second trumpet.

The articulation for the woodwinds and brasses include staccato, slur, and accent.

Excerpts from the Ballet Suite I by Christoph Gluck are found in the Appendix.

Ma Giunge Appunta

Hasse

"Ma Giunge Appunta" is a song from the opera La Conversione de Sant Agostino which was composed by Johann A. Hasse.

The instrumentation includes first and second violin, viola, 'cello, and string bass. Instrumental suggestions for voice parts are flute (Simpliciano), oboe (Monica), trumpet (St. Augustine), and clarinet (Alipia). The meter in which this song is written is four-four and the tempo markings are Lento and Adagio. This selection is short and consists of only thirty-two measures.

Sixteenth note values appear in all parts and in some instances thirty-second notes occur. The thirty-second notes are in rhythmic patterns of sixteenth note, eighth note, and two thirty-second notes, eighth note, dotted sixteenth, and one thirty-second note, or eighth note and four thirty-second notes.

The strings use the positions of I to III for first violin, I for second violin, I for viola, I for 'cello and I to III (IV) for string bass. The ranges for these instruments are b^1 to d^3 for first violin, d^1 to g^2 for second violin, f# to e^2 for viola, G to d^1 for 'cello and string bass.

The bowing techniques for this number are the slur, and tie.

The ranges for the suggested instruments are $f\#^1$ to a^2 for flute, d^1 to g^2 for oboe, $b\flat$ to c^2 for trumpet, and d^1 to c2 for

clarinet.

The articulation for the suggested instruments include the slur and tie.

Examples of the music of "Ma Giunge Appunta" from La Conversione de Sant Agostino by Johann Hasse are shown in the Appendix.

CHAPTER III

Discussion and Classification of Literature

Karl Milloecker's "The Beggar Student"

The tempi of this number, Moderato, Valse, Marcia, are considered as Medium in difficulty. The value of notes is no greater than eighth notes with the exception of some occasional dotted eighth-sixteenth and short sixteenth note groups. The note values and rhythmic patterns offer no serious problems. The ranges of the string parts with the exception of the 'cello part fall within the Easy Classification. The 'cello part extends into the Medium Classification. By and large, the ranges of the woodwind and brass parts fall within the Medium Classification. For reasons stated in the Introduction of this thesis, the difficulty in range of the woodwind and brass parts will not greatly effect the classification of the number. Due to the classification of the items evaluated, "The Beggar Student" is placed in the Easy Classification.

Jules Massenet's "Aubade" from Le Cid

This number is marked Allegretto and falls in the Medium Classification. The note values of the string parts do not exceed eighth notes but some of the woodwind parts contain passages of sixteenth notes. The violin, viola, and 'cello parts have double, triple, and quadruple stops which places these parts in the Difficult Classification. These parts and the string bass part are played pizzicato throughout the piece with the exception of the last two measures. It is only in the last two measures that the oboe, cornet, and trombone parts are heard. The double, triple, and quadruple stops may be divided in order that all the tones will be played. It must be remembered that these stopped tones are all pizzicato which adds to the complexity of playing multiple stops. The range for all instruments with the exception of 'cello, first clarinet, and bassoon falls within the Easy Classification. The 'cello, first clarinet, and bassoon parts are in the Medium Classification.

Due to the tempo, range, position for strings, and bowing techniques this number is placed in the Medium Classification.

Charles Gounod's "Entry of the Trojan Maidens" from Faust

The tempo of Moderato is in the Medium Classification. The note values do not exceed eighth notes. The bowing techniques are all in the Easy Classification except double stops which occur in the second violin and viola parts. These double stops are included in the Medium Classification but by dividing them they become easier to play. Transposition of the clarinet and cornet parts which are written in the key of A adds to the complexity of this number. Transposition may be avoided by using instruments pitched in A. The range and positions of the first violin and 'cello parts are included in the Difficult Classification. The ranges and positions of the other string parts are within the Easy Classification. The ranges of the woodwinds and brasses are within the Medium Classification with the exception of the first horn and second cornet parts which are in the Easy Classification.

Due to the classification of the various items discussed in the preceding paragraph this number is considered Medium in difficulty.

Clement Delibes' "Pas Des Voiles" from the Divertissement of the ballet La Source

The Allegro tempo is in the Medium Classification. The note values do not exceed sixteenth notes but the arrangement of the rests with these notes makes this number more difficult. The viola and 'cello parts include triple stops some of which are considered difficult. These stops become less difficult when played divisi. The clarinet and cornet parts are written in the key of A which necessitates transposition or using instruments pitched in A. The range and position of the first violin part are in the Difficult Classification, the 'cello part is in the Medium Classification, the second violin, viola, and string bass parts are in the Easy Classification. The range of the woodwind and brass parts are in the Medium Classification except the first and third horn parts which are in the Easy Classification.

Due to the complexity of the first violin and 'cello parts, and the tempo this number is placed in the Difficult Classification.

Luigi Cherubini's "Ballet Music from Ali Baba"

This number contains two tempo markings, i.e., Andantino which is in the Easy Classification and Allegretto which is in the Medium Classification. The note values include thirty-second notes. These thirty-second notes are either in groups of two or in a dotted sixteenth followed by a thirty-second note passage. All of the double stops and most of the triple stops are in the Medium Classification. The triple stops not included in the Medium Classification are in the Difficult Classification. The ranges and positions of all parts are within the Easy Classification except the 'cello part. The range and positions for 'cello extend into the Difficult Classification.

This number is considered Medium in difficulty due to the complexity of the 'cello part and some note values in Allegretto and the simplicity in range of the other parts.

Balfe's "When Other Lips" from Bohemian Girl

The tempo in which this number is written is Andante and falls within the Easy Classification. The note values and the rhythmic patterns are also in the Easy Classification. The ranges of all the string instruments except the 'cello fall within the Easy Classification. In the same classification are the bowing techniques. With the exception of the horns and trumpets the ranges of all the woodwinds and brasses are in the Medium Classification. The range for the horns falls in the Easy Classification and the range of the trumpets is within the Difficult Classification.

Due to the classification of the various items this number is placed in the Easy Classification.

Karl Stamitz' Orchestra Quartet in C Major

The tempo marking for this number is Allegro assai which is in the Medium Classification. The note values present no particular problem but the syncopated rhythm may be troublesome, especially, for those who have had no previous experience with syncopation. The quadruple stops in the first violin part are in the Difficult Classification whereas the double and triple stops are in the Medium Classification. These multiple stops may be divided. The ranges of all the instruments are within the Easy Classification.

For reasons stated in the preceding paragraph this number is classified Medium.

Johann Stamitz' Symphony for Orchestra

The tempo of this number, Presto, is in the Difficult Classification. The sixteenth note values at such a tempo would present a problem. The second violin part contains double stops which are in the Medium Classification. The ranges of the strings with the exception of the 'cello are in the Easy Classification. The range of the 'cello part extends into the Medium Classification. The bowing techniques are all within the Easy Classification, except for the double stops in the second violin part. The ranges of the woodwinds are all within the Medium Classification with the exception of the second bassoon which is in the Easy Classification and the first horn which is in the Difficult Classification.

Most of the problems presented in this number are not difficult but when they are to be played in Presto tempo they become difficult. Therefore the Symphony for Orchestra by Johann Stamitz is placed in the Difficult Classification.

Holzbauer's String Quintet in E Flat Major

The tempo Allegro in which this number is written is in the Medium Classification. Some of the sixteenth note patterns are not easy to play and the large amount of double stops adds to the complexity of the number. The ranges for all the instruments are in the Easy Classification. The bowing techniques with the exception of double stops are within the Easy Classification.

This number is placed in the Medium Classification because of rhythmic patterns and tempo.

Richter's Symphony for Eight in A Major

The tempo in which this number is written is Allegro con brio and it is in the Medium Classification. In this number the orchestra director can deal with the problem of alla breve. Syncopation is also presented. By playing the four-four alla breve meter in straight four-four the problem of teaching syncopation becomes less difficult. The ranges of the string parts are in the Easy Classification with the exception of the 'cello-bass part which is in the Medium Classification. With the exception of double stops in the first and second violin parts the bowing techniques are in the Easy Classification. The ranges for first and second oboe and first horn are in the Medium Classification. The second horn range stays in the Easy Classification.

This number is placed in the Easy Classification even though the tempo is marked Allegro.

Filtz' Symphony for Eight in E Flat Major

The tempo of this number, Allegro, is in the Medium Classification. This number contains sixteenth note passages and some occasional groups of notes which include thirty-second notes. The ranges of the first and second violin parts are in the Easy Classification while the viola and 'cello-bass ranges are in the Medium Classification. The bowing techniques are in the Easy Classification with the exception of double stops which are in the Medium Classification. The ranges of the first and second oboe and first horn parts are included in the Medium Classification with the second horn part in the Easy Classification. The score calls for horns in Dis which is German for D sharp or as we may consider it, E flat.

Due to the evaluation and classification of the items above this number is placed in the Medium Classification.

Galuppi's "Da Me Non Sperí" from *Il Filosofo di Campagna*

The tempo in which this number is written is *Moderato* and is classified as Medium. The meter of four-four *alla breve* is presented in this number. There is a syncopated rhythm in the first violin part but this rhythm can be taught with ease by playing the meter in straight four-four until the players feel the accent fall on the off-beat. The ranges and bowing techniques are within the Easy Classification with the exception of double and triple stopping. Some of these stops are in the Medium Classification and the others are in the Difficult Classification.

This number is classified as Easy even though the tempo and double and triple stopping are not considered as such.

Puccinni's "Achetez a Ma Boutique" from Le Faux Lord

The tempo Moderato is within the Medium Classification. This number contains thirty-second note values which are difficult to play in moderate tempo. There are various groupings of these thirty-second notes as is stated in Chapter II. The ranges are in the Easy Classification and the bowing techniques with the exception of double stopping are in the same classification. The double stops may be divided which would simplify that technique. The viola part is in both the treble and bass clefs.

Due to the complexity of the note values and their arrangement and the tempo in which the number is to be played this number is placed in the Difficult Classification.

Boccherini's Quartet for Strings

The tempo Allegro in which this number is written is in the Medium Classification. The note values do not exceed sixteenth notes. In the second violin part there are four measures of syncopated rhythm. The ranges are all within the Easy Classification and the bowing techniques with the exception of double stopping are in the Easy Classification. Double stopping is in the Medium Classification but such stopping may be simplified by dividing the notes within the section.

This number is classified as Medium due to the note values and the rhythmic patterns in which they occur and the fast tempo in which they are to be played.

Gretry's "Song and Danse" from Richard Coeur-de-Lion

The tempo given to this number is Moderato and is included in the Medium Classification. The note values are not difficult to play except for a figuration of two thirty-second notes followed by a dotted eighth note which occurs four times throughout the number. The ranges for first violin, second violin, 'cello and string bass are in the Easy Classification. The viola, piccolo, oboe and bassoon ranges are in the Medium Classification. The bowing techniques and articulations are all in the Easy Classification.

This number is classified Medium due to the tempo and the complexity of some of the rhythmic patterns.

Rosseti's Symphony in G Minor

The tempo in which this number is written is Allegretto and is included in the Medium Classification. The note values offer no serious problem. The ranges for all the string instruments are in the Easy Classification. The bowing techniques are also in the Easy Classification. The range of the flute parts and first oboe is in the Easy Classification. The ranges of the second oboe, bassoon, horn in G, and horn in B are in the Medium Classification. The articulation for these woodwind instruments is all in the Easy Classification.

This number is placed in the Easy Classification because the items which have a bearing on the classification with the exception of tempo are in that classification. This piece may be rehearsed at a slower tempo until it becomes familiar to the players at which time the original tempo should be played.

Sammartini's Symphony in D Major

Allegro is the tempo of this number and it is in the Medium Classification. The note values present no serious problems. The meter of this piece is four-four alla breve. The range of the first violin part and the 'cello-bass part is in the Medium Classification. The second violin part and the viola part are in the Easy Classification. Double stopping is in the Medium Classification but the other bowing techniques are in the Easy Classification.

Due to tempo, meter, and some of the ranges this number is placed in the Medium Classification.

Arne's "Come, O Come My Dearest" from The Fall of Phaeton

The tempo of this number is Andante which is in the Easy Classification. The sixteenth note values offer no serious problems. The solo part contains a syncopated rhythm which is not difficult. The range of the violin part is classified Easy. The range of the 'cello part is in the Medium Classification. The classification of the solo part depends upon what instrument is chosen to play the part. The bowing techniques with the exception of double stopping are in the Easy Classification. The double stops may be simplified by dividing the tones within the section.

Due to the classification of the various items in the preceding paragraph this number is placed in the Easy Classification.

Gluck's "Musette" from the Ballet Suite I

The tempo for this number is marked Andante and it is included in the Easy Classification. The meter of four-four alla breve is presented in this movement. The note values are easy to play with a sixteenth triplet figure presenting the most difficulty. There are short passages of syncopated rhythm. The ranges of the first violin and 'cello parts are in the Medium Classification and the second violin, viola, and string bass parts are within the Easy Classification. Double stops in the violin and viola parts are in the Medium Classification while the remainder of the bowing techniques are in the Easy Classification. The ranges of all the woodwinds and brasses with the exception of first oboe and second trumpet are in the Easy Classification. The first oboe and second trumpet parts are in the Medium Classification. The articulation for the woodwind and brass instruments remain within the Easy Classification.

Due to the amount of items beyond the Easy Classification this number is placed in the Medium Classification.

Hasse's "Ma Giunge Appunta" from La Conversione di Sant Agostino

The tempo of this number, Lento, is in the Easy Classification. The note values of thirty-second notes add to the complexity of this number. Some of the rhythmic patterns are not easy to play. The ranges of all the string instrument parts as well as the bowing techniques are in the Easy Classification. The ranges of the instruments which are suggested to play the voice parts are in the Medium Classification with the exception of the clarinet part which is in the Easy Classification. A piano part is available and could be written for horns or other instruments.

This number is placed in the Medium Classification due to difficult, but short, rhythmic patterns and easy tempo and range of most of the instruments.

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APPENDIX

Data and Examples of Works Cited

Title "The Beggar Student"

Composer Karl Milloecker Arr. by S. E. Morris

Type Selections from the comic opera Der Bittelstudent

Instrumentation

Strings

Violin I A B

Violin II

Viola

'Cello

St. Bass

Brasses

Horn (F) I II

Cornet I II

Trombone

Woodwinds

Flute

Oboe

Clarinet I II

Bassoon

Percussion

Snare drum

Bass drum

Triangle

Meter

Two-four

Three-four

Four-four

Tempo

Moderato

Valse

Marcia

Length

Moderato - 56 measures

Valse - 66 measures

Marcia - 14 measures

Total 136

Data for Strings

	Range	Position
Violin I A B	g - a^2	I
Violin II	g - b^1	I
Viola	d - g^1	I
'Cello	G - e^1	I II
St. Bass	C (c) - c^1	I II

Bowing

Legato	Accent
Slur	Tremolo
Tie	

Data for Woodwinds

	Range
Flute	g^1 - f^3
Oboe	c^1 - b^2
Clarinet I	a - b^2
Clarinet II	$f^{\#}$ - b^2
Bassoon	G - e^1

Data for Brasses

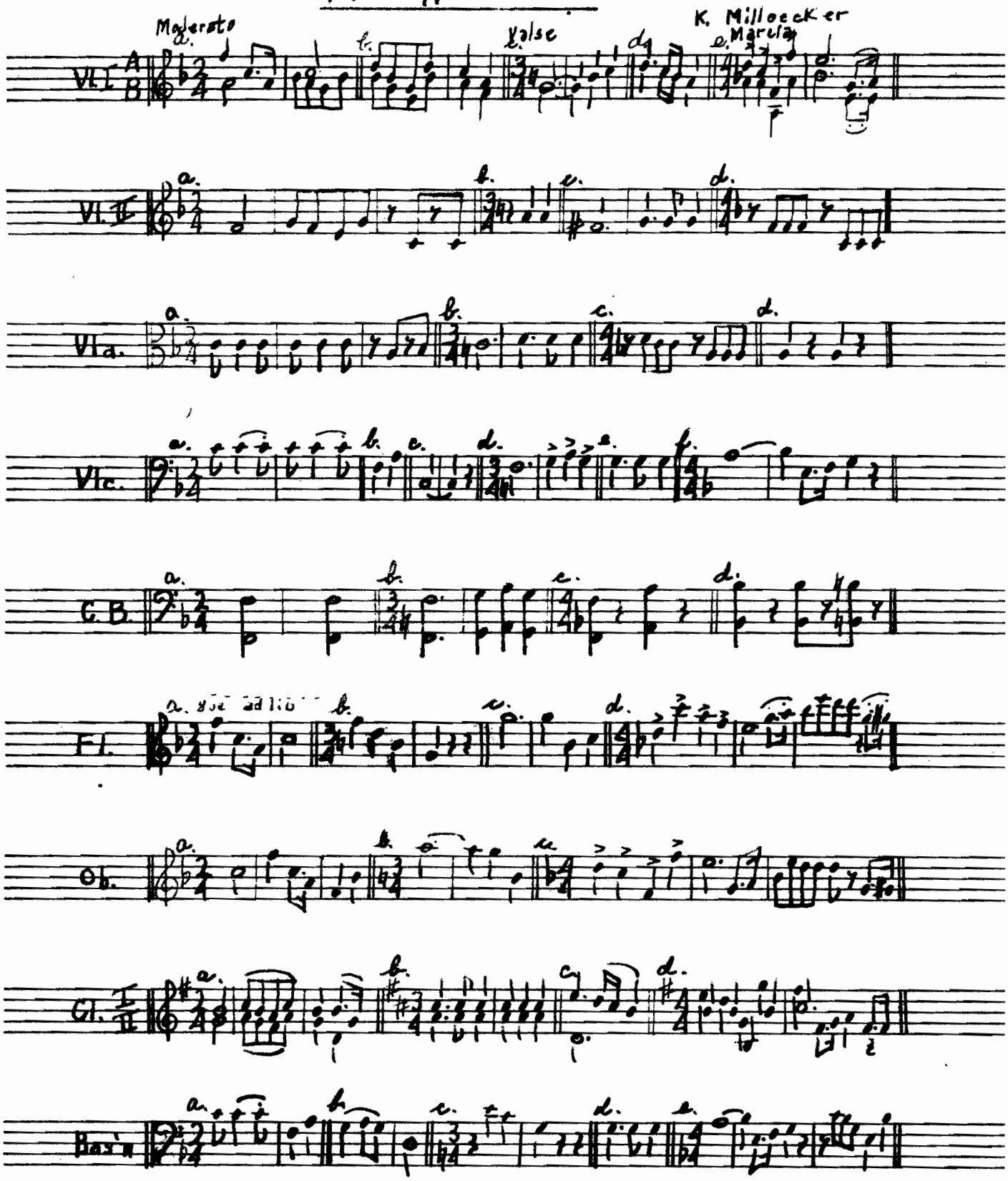
	Range
Horn I	d^1 - e^2
Horn II	b - e^2
Cornet I	a - g^2
Cornet II	a - e^2
Trombone	G - e^1

Data for Woodwinds and Brasses

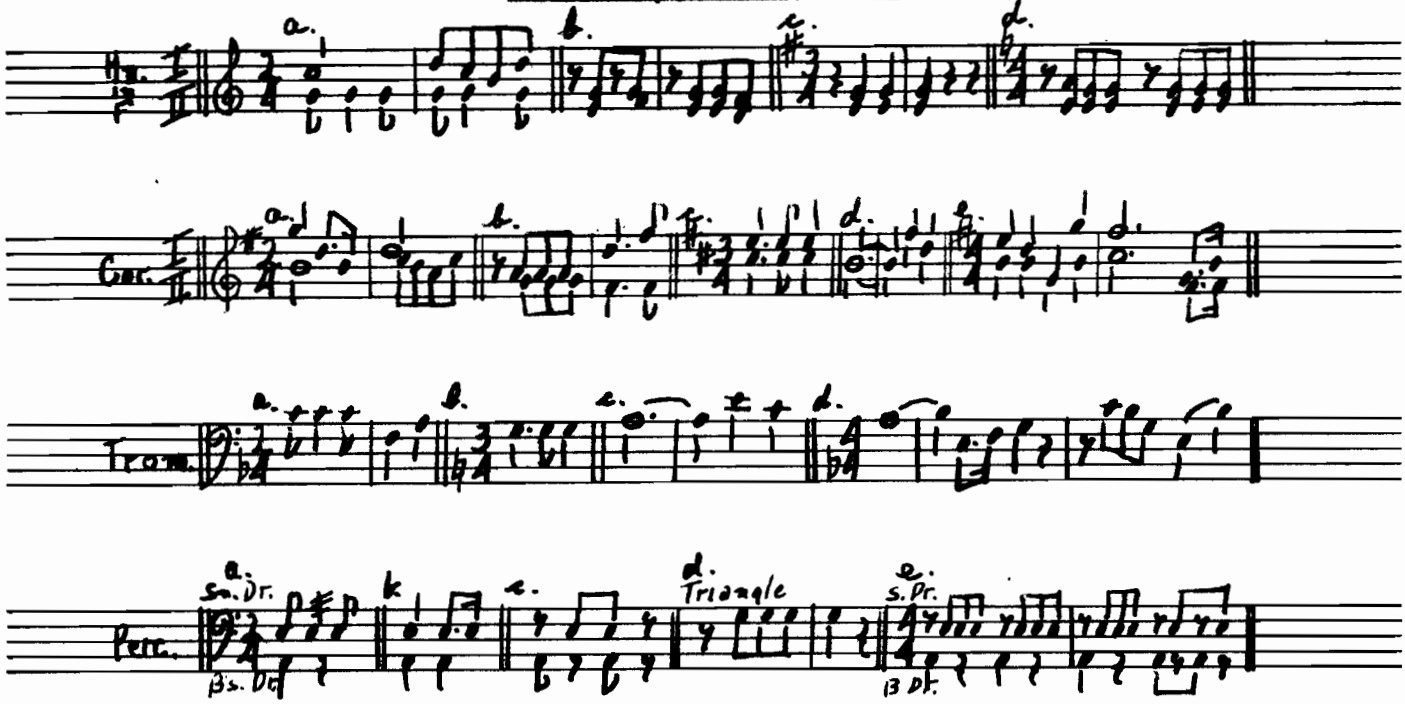
Articulation

Slur	Accent
Tie	Staccato

The Beggar Student



The Beggar Student (con't)



Title **"Aubade"**

Composer Jules Massenet

Type Ballet music from Le Cid

Instrumentation

Strings

Violin I II

Viola

'Cello

St. Bass

Brasses

Horns (F) I II

Cornet I II

Trombone

Woodwinds

Flutes I II

Oboe

Clarinet I II

Bassoon

Percussion

Timpani

Triangle

Meter

Two-four

Tempo

Allegretto

Length

Allegretto - 75 measures

Data for Strings

	Range	Position
Violin I	g - e^3	I - III (IV)
Violin II	g - c^3	I (II)
Viola	c - c^2	I
'Cello	C - e^1	I II
St. Bass	E - g	I

Data for Strings (Con't)

Bowing

All pizzicato except last two measures. Double, triple, quadruple stops.

Data for Woodwinds

	Range
Flute I	$c^2 - g^3$
Flute II	$b^1 - e^3$
Clarinet I	$f\#^1 - b^2$
Clarinet II	$e^1 - g^2$
Bassoon	$C - f^1$
Horn (F) I	$c\#^1 - e^2$
Horn (F) II	$a - c^2$

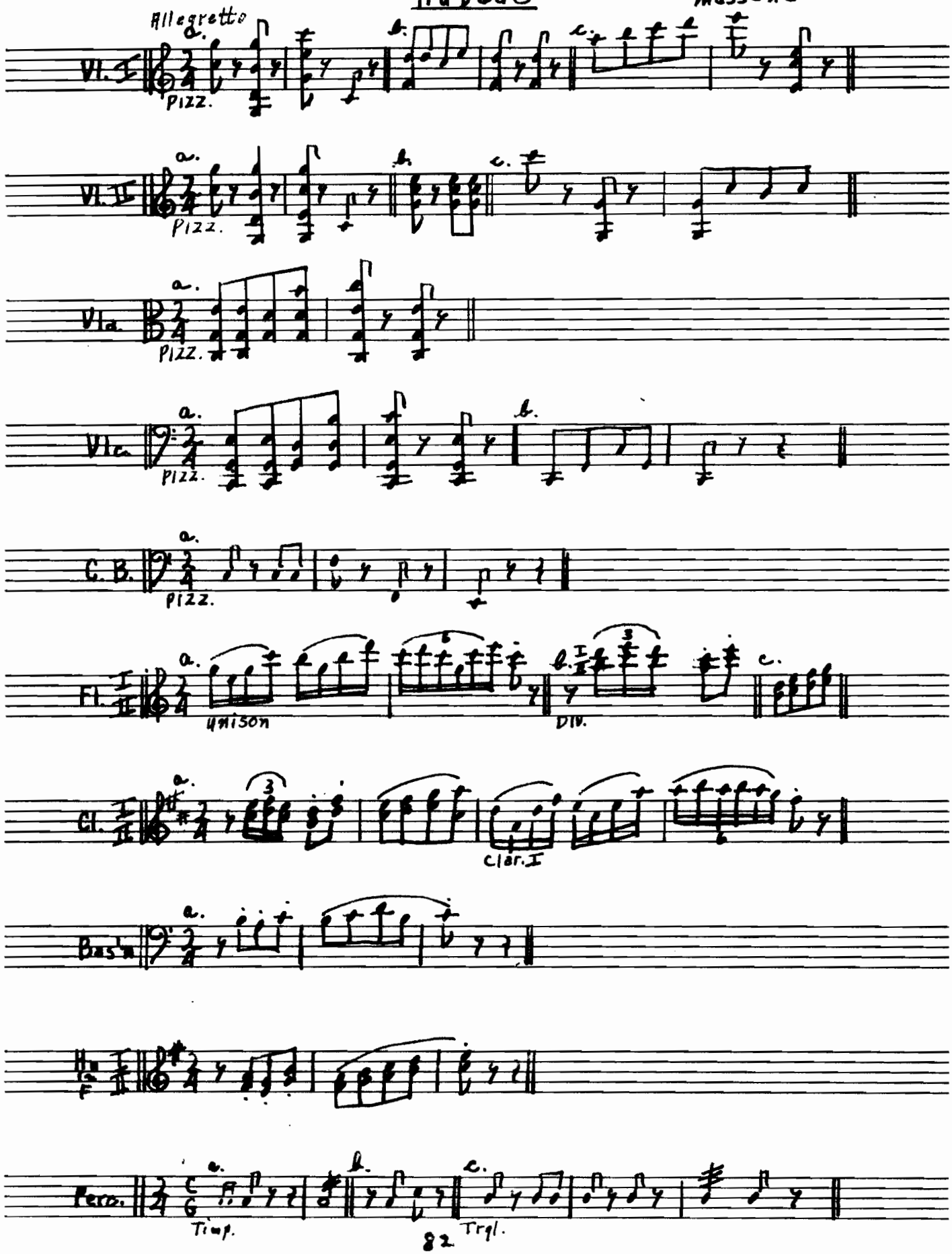
Articulation

Staccato	Slur

Aubade

Massenet

Allegretto



Title "Entry of the Trojan Maidens"

Composer Charles Gounod Arr. by Charles Roberts

Type Ballet music from Faust

Instrumentation

Strings

Violin I II

Viola

'Cello

St. Bass

Woodwinds

Flute

Oboe

Clarinet (A) I II

Bassoon

Brasses

Horns (F) I II

Cornet (A) I II

Trombone

Percussion

Timpani

Triangle

Meter

Six-eight

Tempo

Moderato

Length

Moderato - 96 measures

Data for Strings

	Range	Position
Violin I	$g - a^3$ $g - a^2$	I - VII I
Violin II	$g - d^2$	I
Viola	$c\# - a^1$	I
'Cello	$D - c^2$	I - VII
St. Bass	$G - b^\flat$	I

Data for Strings (Con't)

Bowing

Pizzicato	Slur
Staccato	Double Stop (second violin and viola)
Tie	

Data for Woodwinds

	Range
Flute	$f^{\#1} - a^3$
Oboe	$c^{\#1} - a^2$
Clarinet (A) I	$a - c^3$
Clarinet (A) II	$f^{\#} - f^2$
Bassoon	$D - f^1$

Data for Brasses

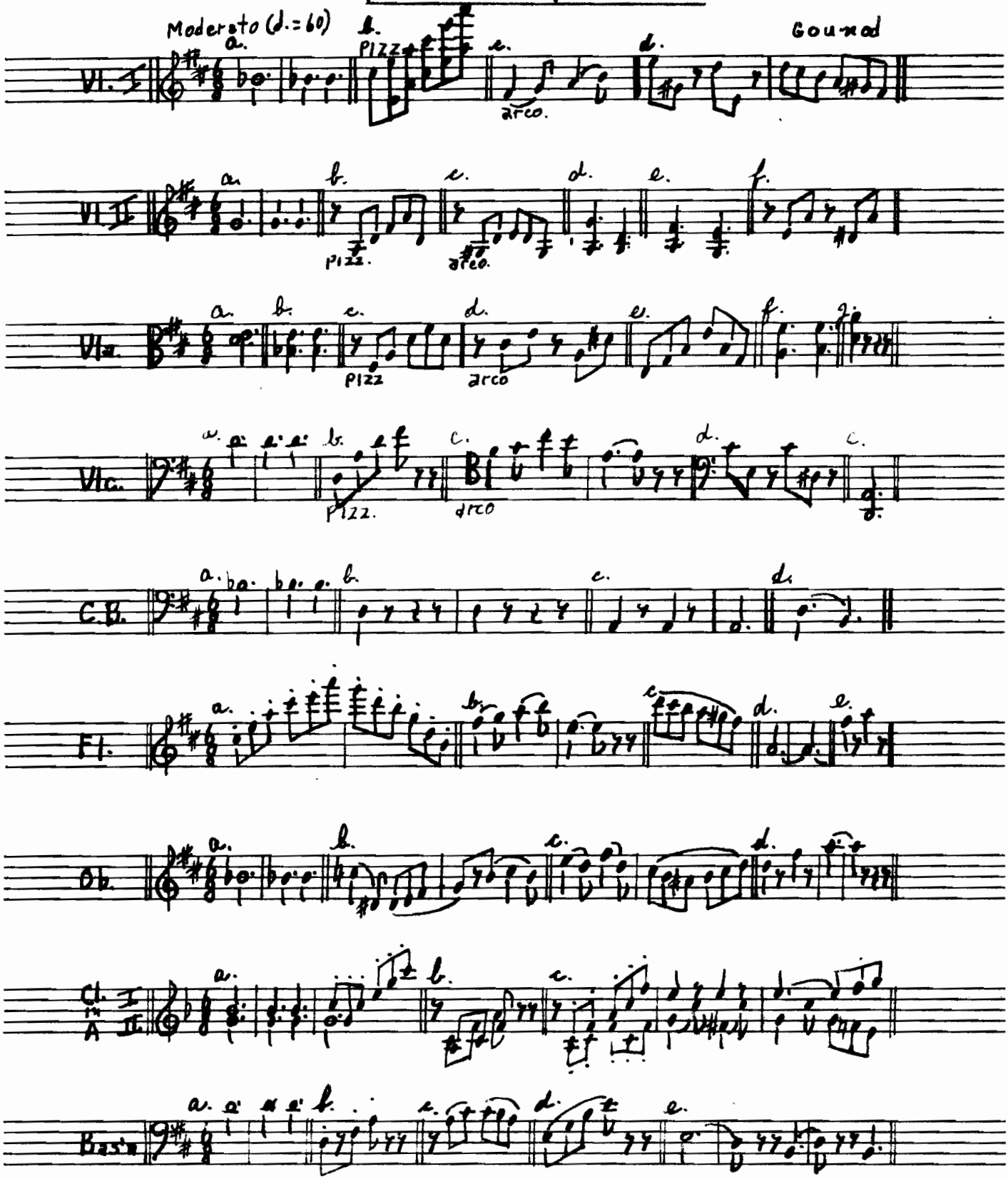
	Range
Horn (F) I	$d^1 - e^2$
Horn (F) II	$e - b^1$
Cornet (A) I	$e^1 - f^2$
Cornet (A) II	$f^1 - b^1$
Trombone	$A - a$

Data for Woodwinds and Brasses

Articulation

Staccato	Slur
Tie	

Ballet Music from "Faust"



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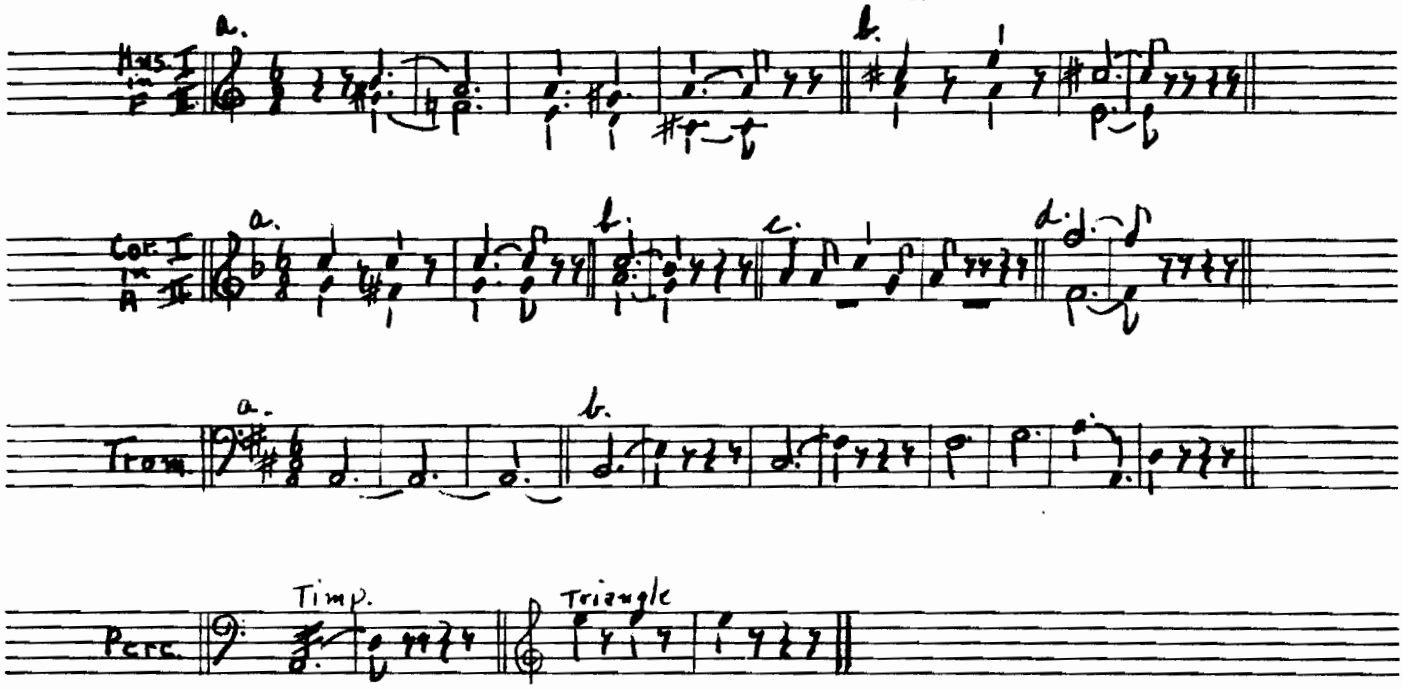


Titles "Pas Des Voiles"

Composer Clement Delibes

Type Divertissement from La Source Ballet

Instrumentation

Strings	Woodwinds
Violin I II	Piccolo
Viola	Flute
'Cello	Oboe I II
St. Bass	Clarinet (A) I II
	Bassoon I II
Brasses	**Percussion**
Horns (F) I II	Timpani
Horns (F) III IV	Snare Drum
Trumpet (A) I II	Bass Drum
Trombone I II	Triangle
Bass Trombone	

Meter	Tempo
Three-four	Allegro
Two-four	Allegro

Length

Allegro - 13 measures

Allegro -105 measures

Total 118

Data for Strings

	Range	Position
Violin I	a - a^3	I - VII

Data for Strings (Con't)

Violin II	$g - c^3$	I (II)
Viola	$d - e^2$	I
'Cello	$E - a^1$	I - IV
St. Bass	$F - e^1$	I - IV

Bowing

Pizzicato	Double stop
Staccato	Triple stop
Slur	Accent

Data for Woodwinds

	Range
Piccolo	$g^1 - a^3$
Flute	$c^2 - a^3$
Oboe I	$d^1 - c^3$
Oboe II	$c^1 - a^2$
Clarinet (A) I	$g - e\flat 3$
Clarinet (A) II	$g - c^3$
Bassoon I	$G - e^1$
Bassoon II	$BB - c^1$

Data for Brasses

	Range
Horn (F) I	$b - e^2$
Horn (F) II	$d - c^2$
Horn (F) III	$d^1 - e^2$
Horn (F) IV	$e - c^2$

Data for Brasses (con't)

	Range
Cornet (A) I	$f^1 - g^2$
Cornet (A) II	$b\flat - e\flat^2$
Trombone I	$d - a^1$
Trombone II	$d - g^1$
Bass Trombone	$G - d^1$

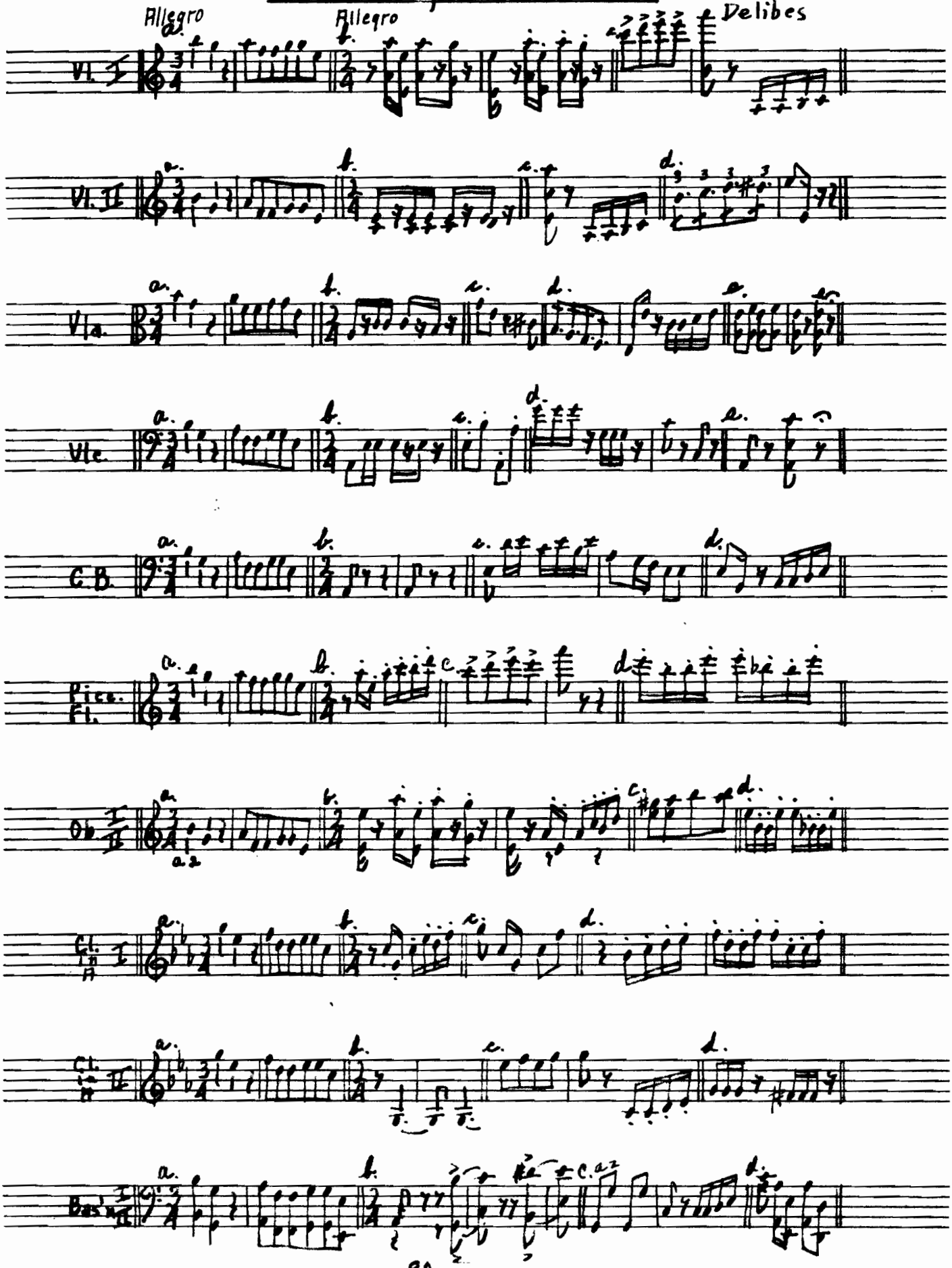
Data for Woodwinds and Brasses

Articulation

Slur	Staccato
Tie	Accent

Pas Des Voiles

Divertissement from "La Source" Ballet



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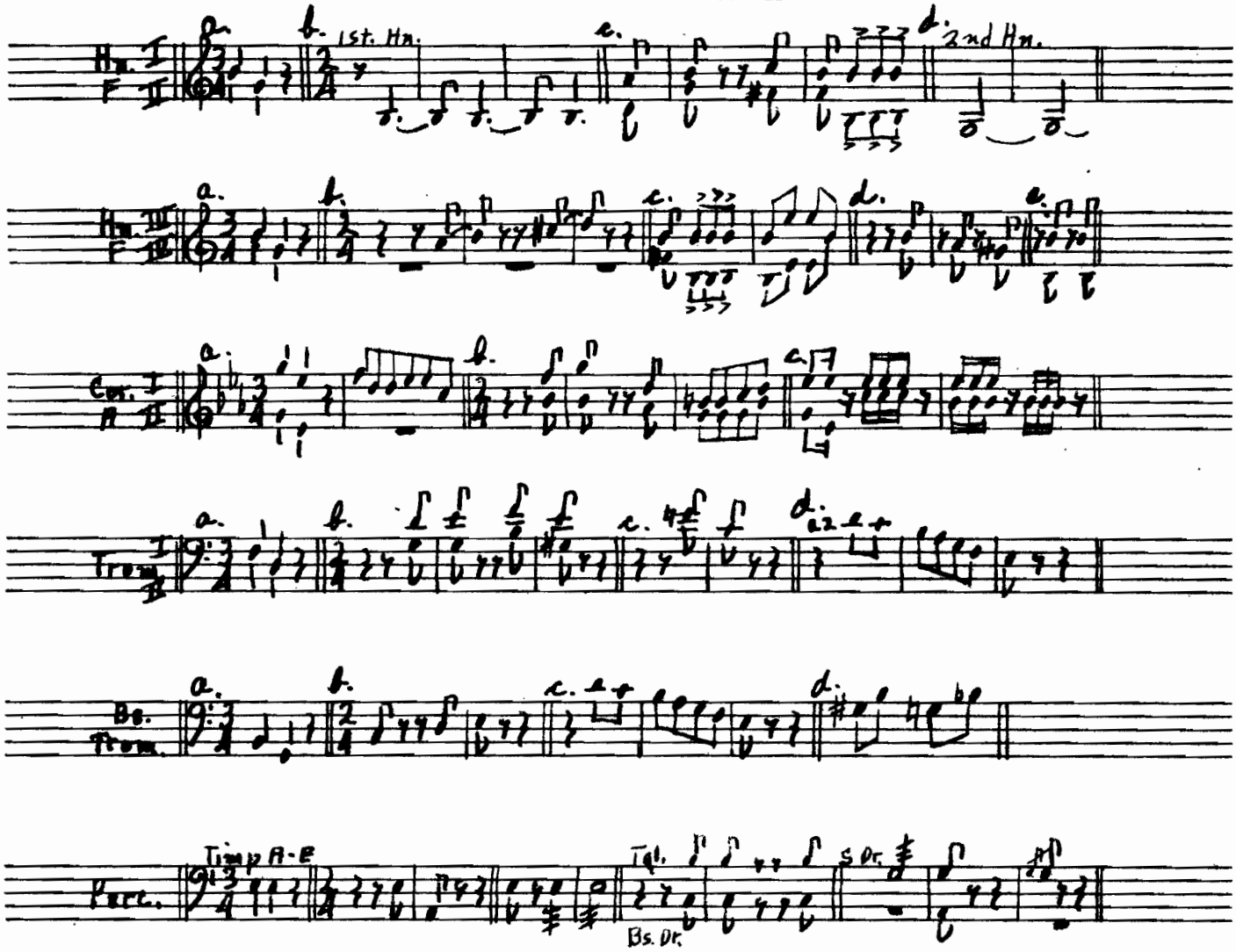


Title "Ballet Music from Ali Baba"

Composer Luigi Cherubini

Type Ballet music from the opera Ali Baba

Instrumentation

Strings

Violin Solo	'Cello
Violin I II	St. Bass
Viola	

Meter

Two-four

Tempo

Andantino

Allegretto

Length

Andantino - 56 measures

Allegretto - 68 measures

Total 124

Data for Strings

	Range	Position
Violin Solo	$b - c^3$	I - III
Violin I	$b - c^3$	I - III
Violin II	$g - b^2$	I
Viola	$e - b^1$	I

Data for Strings (con't)

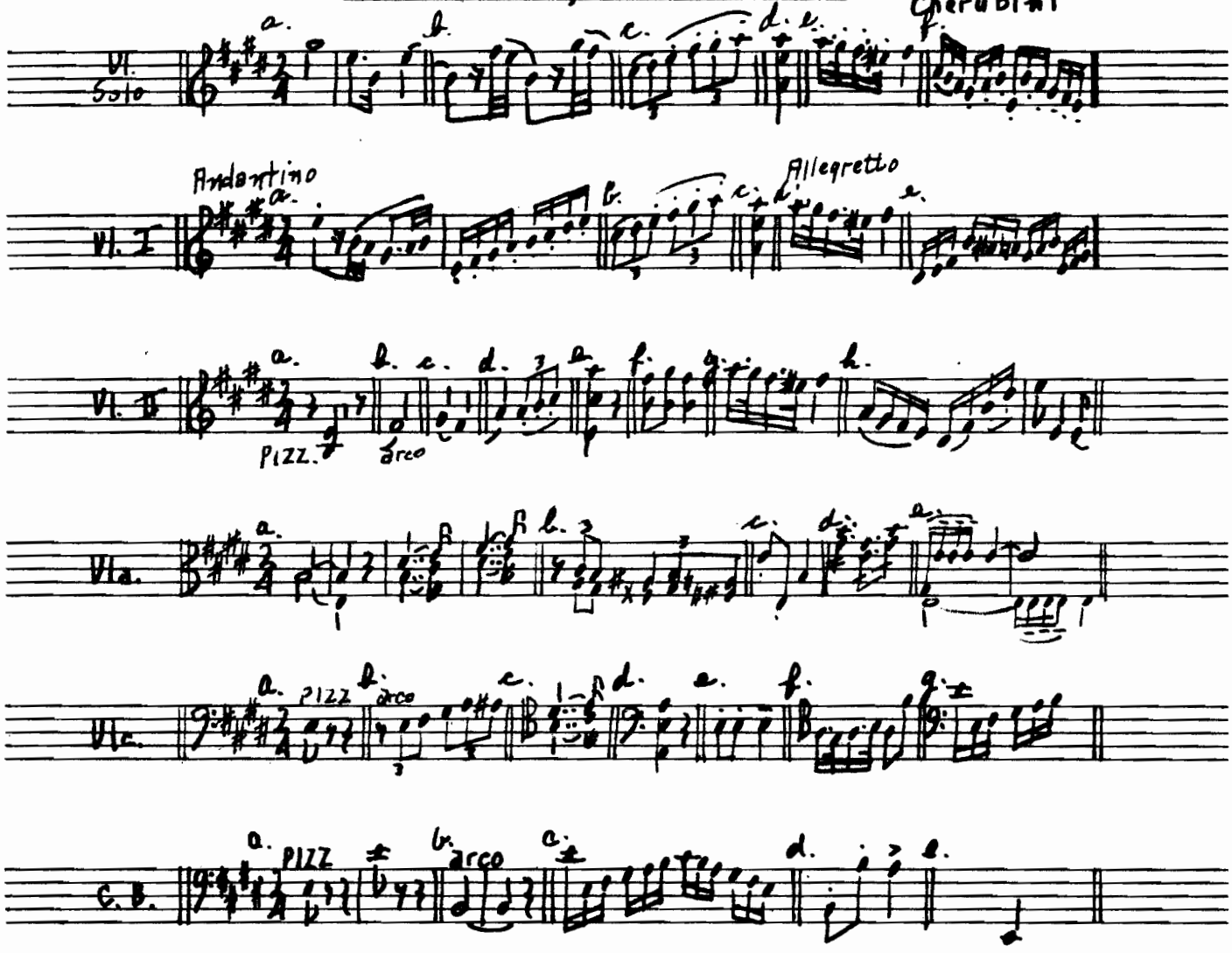
	Range	Position
'Cello	E - b^1	I - V
St. Bass	E - e^1	I - IV

Bowing

Legato	Slur
Pizzacato	Double stop
Tie	Triple stop

Ballet Music from "Ali Baba"

Cherubini



Title "When Other Lips"

Composer Michael W. Balfe Arr. by Charles Koff

Type Theme from Bohemian Girl

Instrumentation

Strings	Woodwinds
Violin I A B	Flute
Violin II	Oboe
Viola	Clarinet I II
'Cello	Bassoon
St. Bass	
Brasses	**Percussion**
Horn (F) I II	Snare drum
Trumpet I II	Bass drum
Trombone	

Meter

Four-four

Tempo

Andante Cantabile

Length

Andante Cantabile - 45 measures

17 repeated measures

Total 62

Data for Strings

	Range	Position
Violin I A	$c^{\#1}$ - c^3	I - (II)
Violin I B	g - c^2	I
Violin II	g - $e^{\flat 2}$	I

Data for Strings (Con't)

Viola	d - g^1	I
'Cello	G - $f\#^1$	I - III
St. Bass	D - g	I

Bowing

Legato	Tie	Slur

Data for Woodwinds

	Range
Flute	$f\#^1$ - c^3
Oboe	d^1 - g^2
Clarinet I	e - a^1
Clarinet II	e - $f\#^2$
Bassoon	D - g

Data for Brasses

	Range
Horn (F) I	e - b^1
Horn (F) II	a - g^1
Trumpet I	$d\#^1$ - a^2
Trumpet II	a - a^2
Trombone	B - e^1

Data for Woodwinds and Brasses

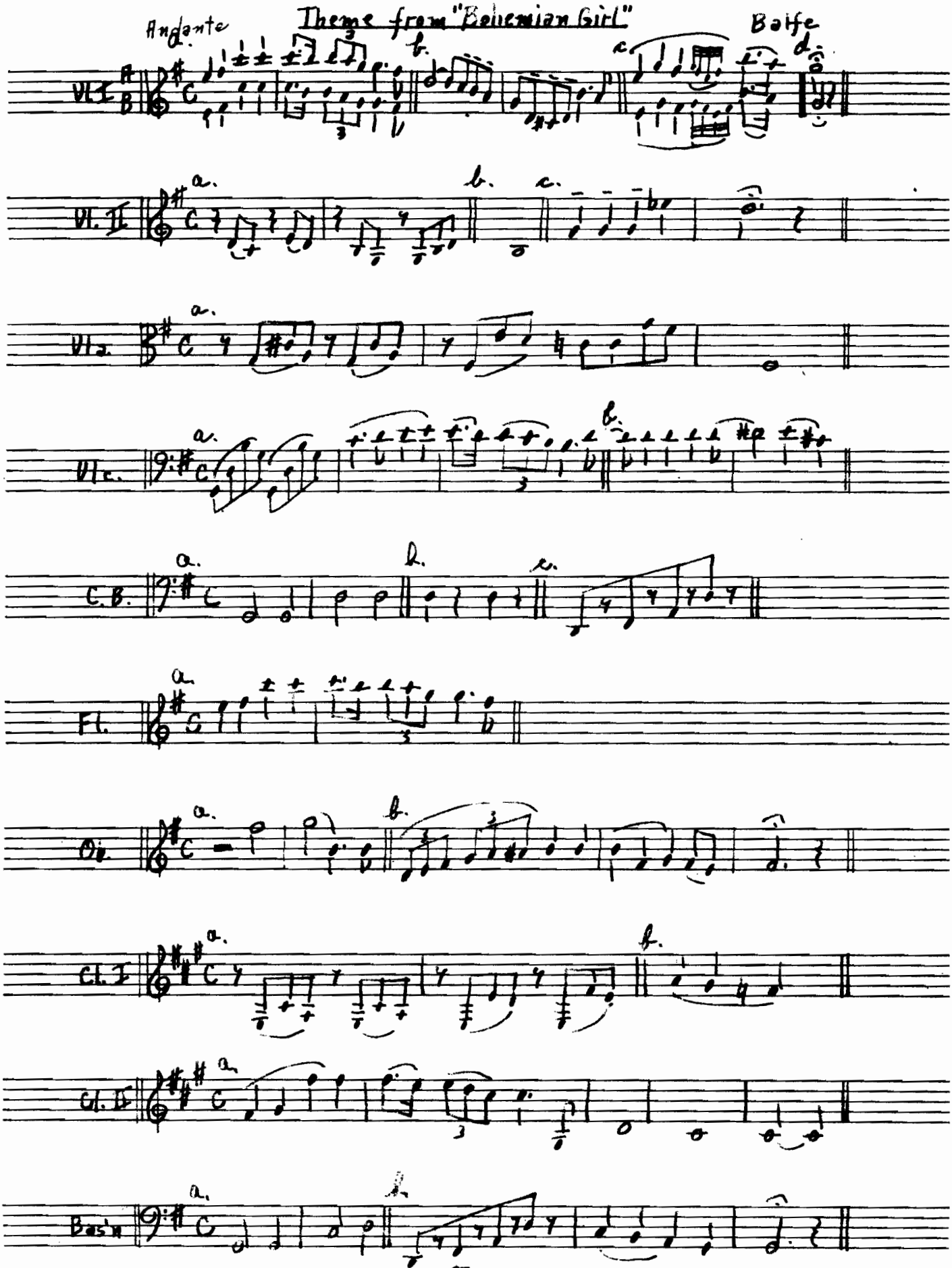
Articulation

Slur	Grace notes
Tie	Gruppetto (in melody)

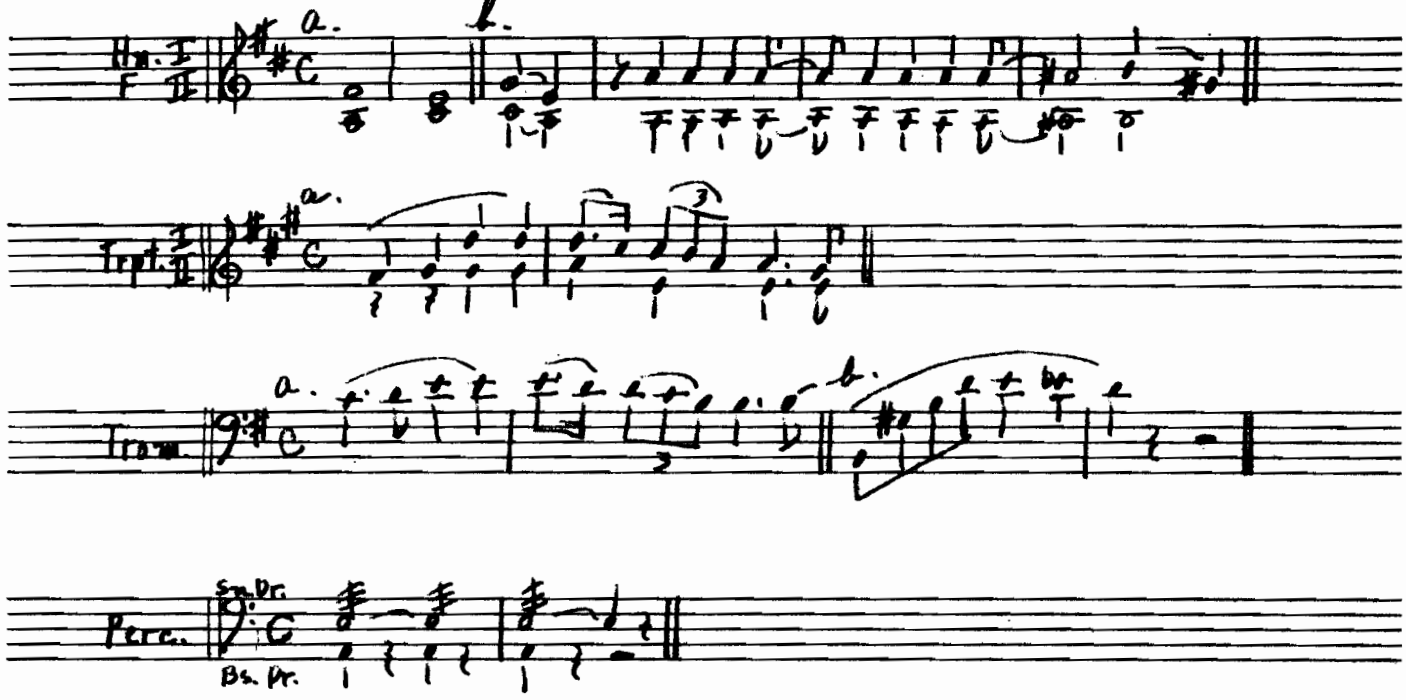
Andante

Theme from "Bohemian Girl"

Balfe



"Bohemian Girl" (con't)



Title Orchestra Quartet C Major

Composer Karl Stamitz

Type Movement I

Instrumentation

Strings

Violin I II

Viola

'Cell-Bass

Meter

Three-four

Tempo

Allegro assai

Length

Allegro assai - 95 measures repeated

98 measures repeated

Total 193

Data for Strings

	Range	Position
Violin I	g - d^3	I - III
Violin II	g - b^2	I
Viola	c - e^2	I
'Cello-Bass	C - d^1	I & I - III (IV)

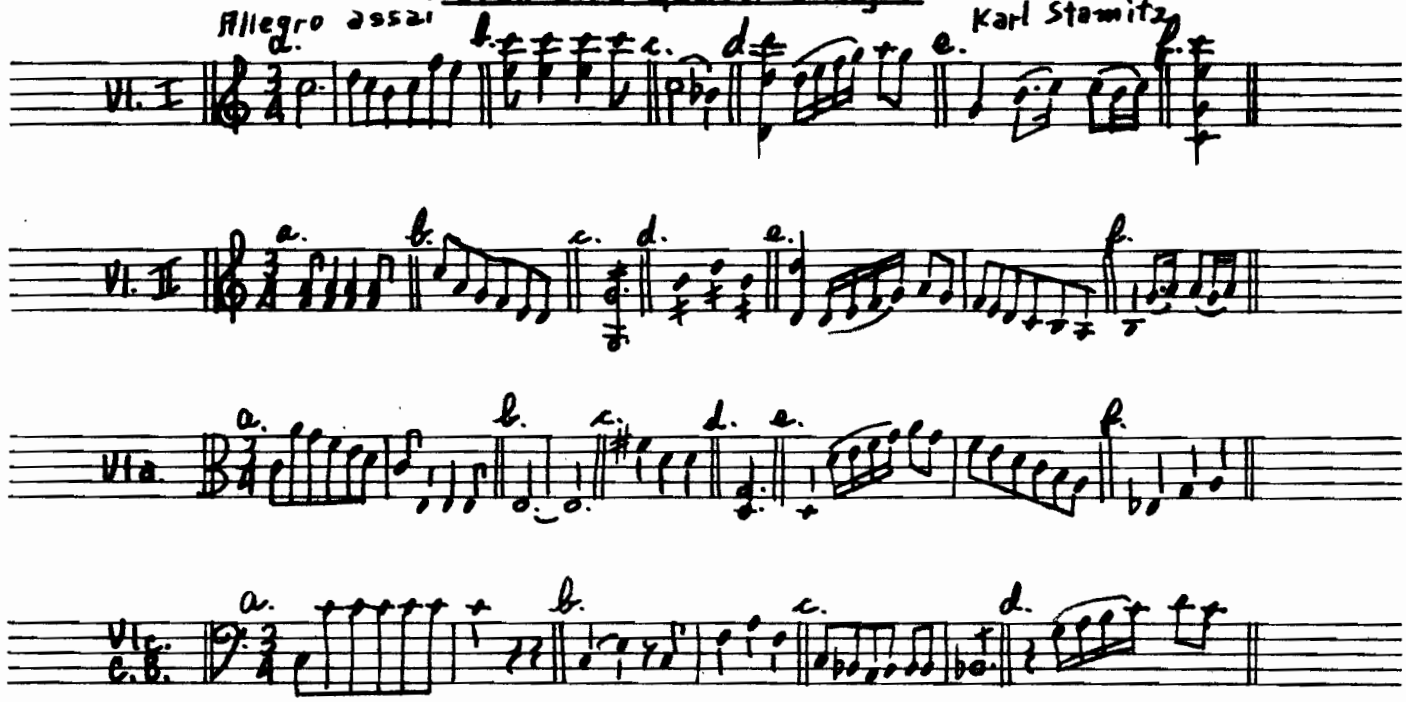
Bowing

Slur	Marcato
Double stops	Tremolo
Triple stops	Tie
Quadruple stops	

Orchestra Quartet C Major

Allegro assai

Karl Stamitz



Title Symphony for Orchestra

Composer Johann Stamitz

Type Movement I

Instrumentation

Strings

Violin I II

Viola

'Cello-Bass

Woodwinds

Flute I II

Oboe I II

Bassoon I II

Horn (D) I II

Meter

Four-four

Tempo

Presto

Length

Presto - 125 measures

Data for Strings

	Range	Position
Violin I	a - d^3	I - III
Violin II	g# - b^2	I
Viola	d - d^2	I
'Cello-Bass	D - e^1	I - II & I - IV

Bowing

Staccato

Tie

Slur

Double stops

Tremolo

Data for Woodwinds

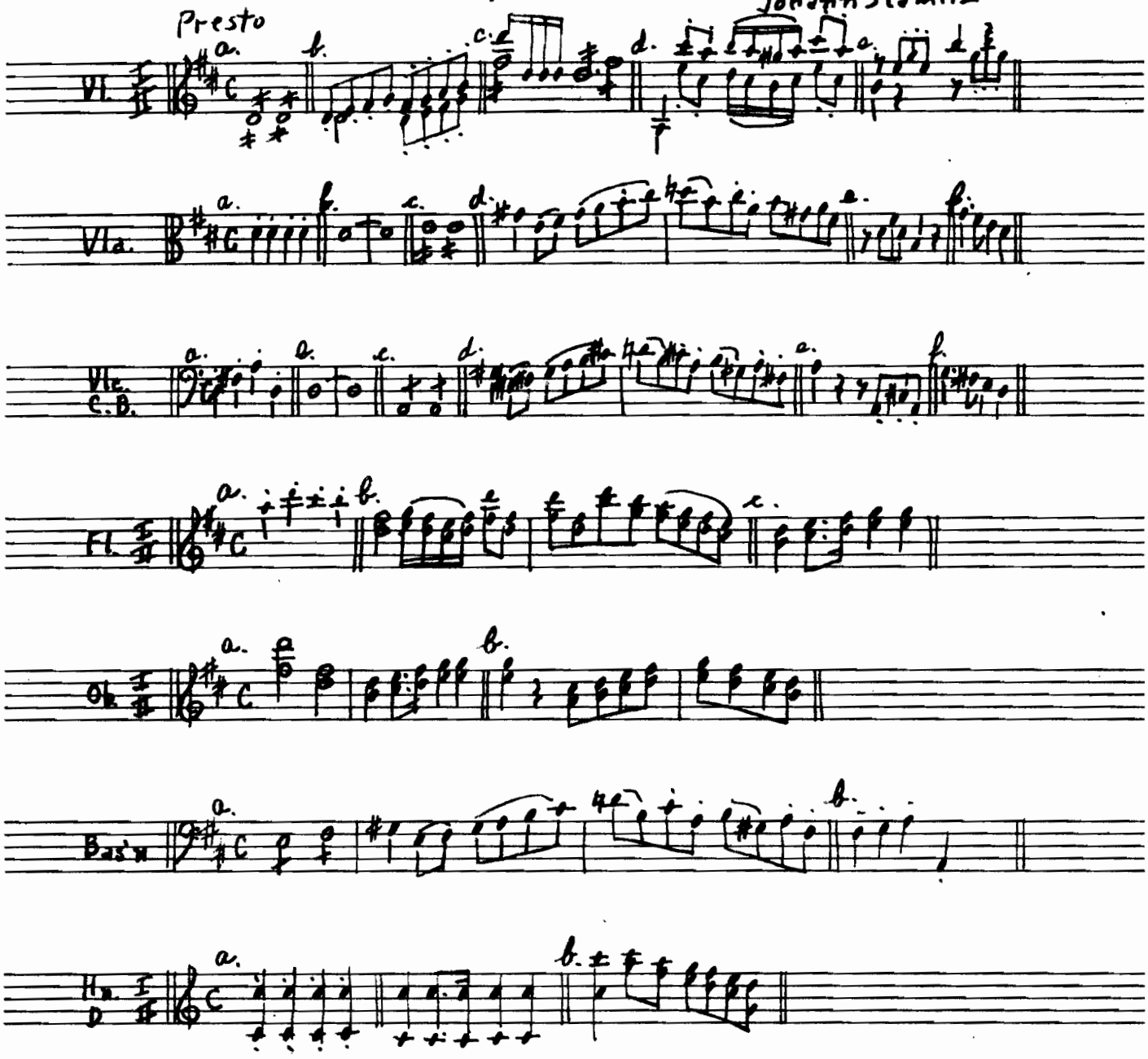
	Range
Flute I	$d^1 - d^3$
Flute II	$d^1 - b^2$
Oboe I	$d^1 - d^3$
Oboe II	$c^1 - g^2$
Bassoon I	$D - g^1$
Bassoon II	$D - e^1$
Horn (D) I	$g - c^3$
Horn (D) II	$g - a^2$

Articulation

Staccato	Slur
Tie	Legato

Symphony for Orchestra
Op. II No. 2

Johann Stamitz



Title String Quintet E Flat Major

Composer Ignas Holzbauer

Type Movement II

Instrumentation

Strings

Violin I II

Viola I II

'Cello-Bass

Meter

Four-four

Tempo

Allegro

Length

Allegro - 35 measures repeated

35 measures repeated

Total 70

Data for Strings

	Range	Position
Violin I	$g^1 - e^{\flat 3}$	I - III (IV)
Violin II	$d^1 - c^3$	I - II
Viola I	$d - e^{\flat 2}$	I
Viola II	$c - b^{\flat 1}$	I
'Cello-Bass	$F - e^{\flat 2}$	I - II & I - IV

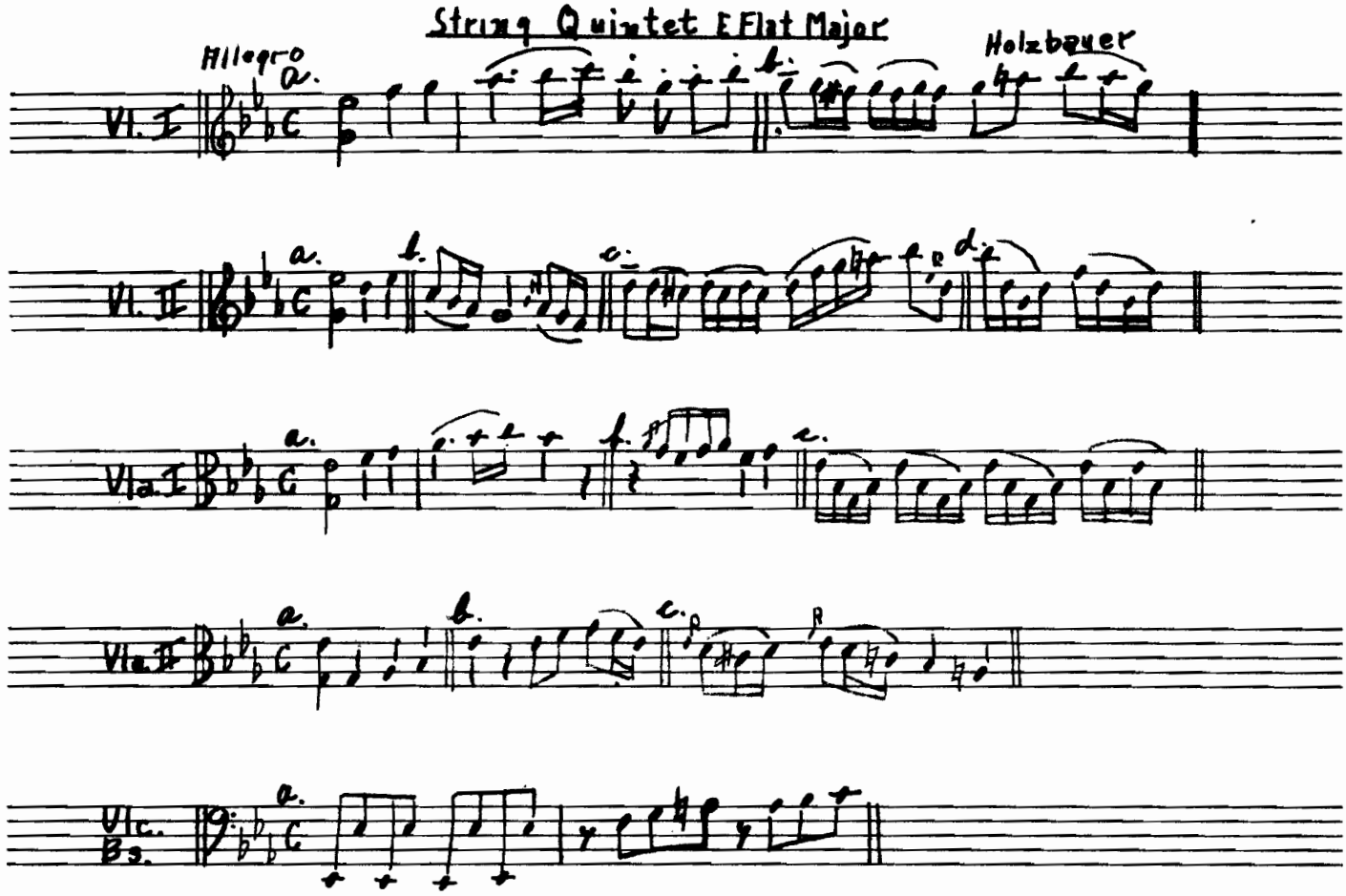
Bowing

Slur

Staccato

Tie

Double Stops


String Quintet E Flat Major
Allegro
Holzbauer
Vl. I
Vl. II
Vla. I
Vla. II
Vlc.
Bs.

Title Symphony for Eight in A Major

Composer Franz Richter

Type Movement I

Instrumentation

Strings	Woodwinds
Violin I II	Oboe I II
Viola	Horn (A) I II
'Cello-Bass	

Meter

Four-four alla breve

Tempo

Allegro con brio

Length

Allegro con brio - 150 measures

Data for Strings

	Range	Position
Violin I	g - d^3	I - III
Violin II	g - c^3	I (II)
Viola	e - e^2	I
'Cello-Bass	E - f^1	I - III & I - V

Bowing

Slur	Double stops
Tie	Tremolo
Marcato	

Data for Woodwinds

	Range
Oboe I	$e^1 - d^3$
Oboe II	$e^1 - b^2$
Horn (A) I	$g^1 - g^2$
Horn (A) II	$g - e^2$

Articulation

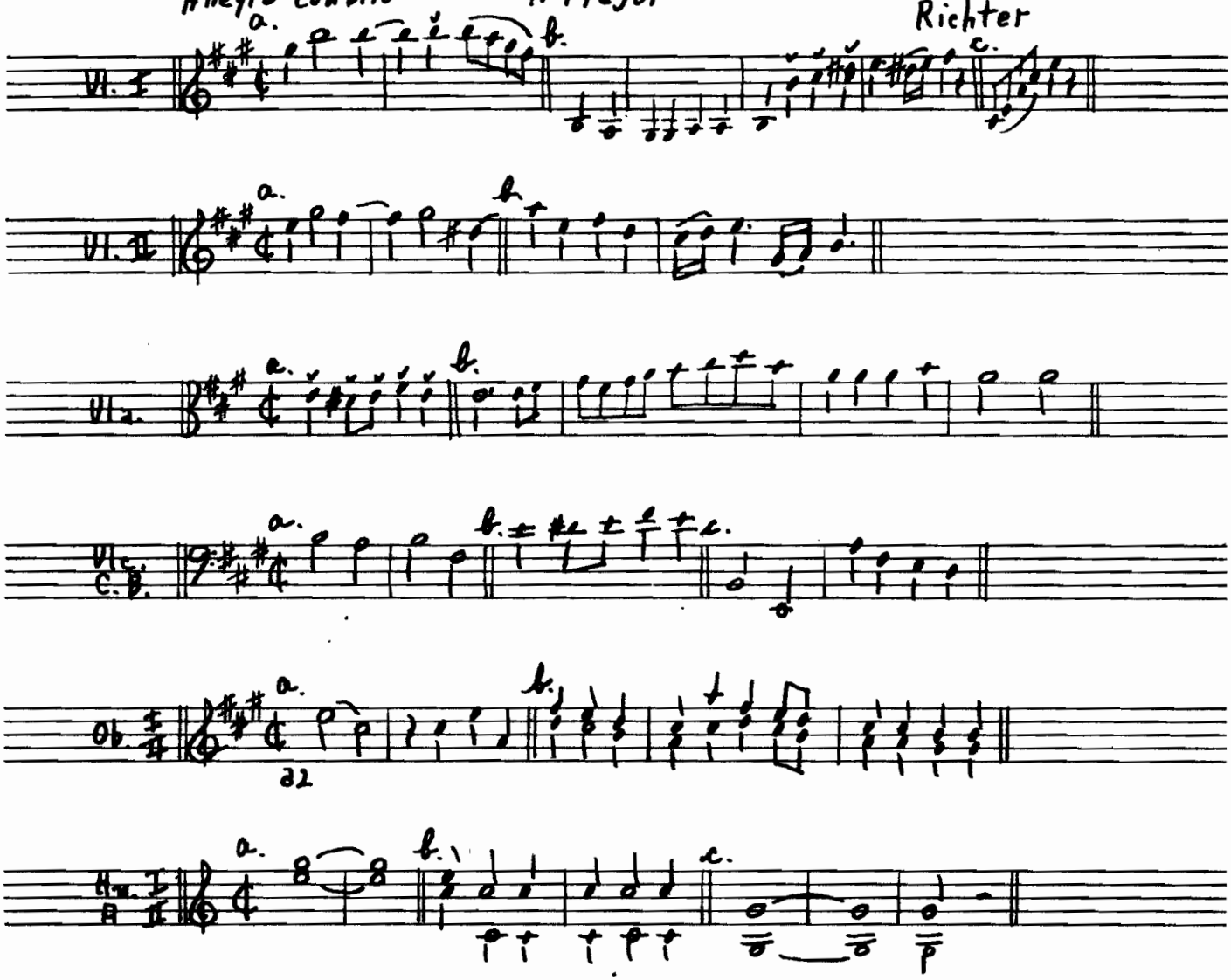
Slur	Tie

Symphony for 8

A Major

Allegro con brio

Richter



Title Symphony for Eight in E Flat Major

Composer Anton Filtz

Type Movement I

Instrumentation

Strings	Woodwinds
Violin I II	Oboe I II
Viola	Horn D# (E♭) I II
'Cello-Bass	

Meter

Three-four

Tempo

Allegro

Length

Allegro - 138 measures

Data for Strings

	Range	Position
Violin I	g - d^3	I - III
Violin II	g - d^3	I - III
Viola	f - f^2	I - II
'Cello-Bass	C - f^1	I - III I - V

Bowing

Slur	Tremolo
Marcato	Double stops

Data for Woodwinds

	Range
Oboe I	$g^1 - c^3$
Oboe II	$e\flat 1 - b\flat 2$
Horn (D♯) (E♭) I	$g^1 - g^2$
Horn (D♯) (E♭) II	$g - d^2$

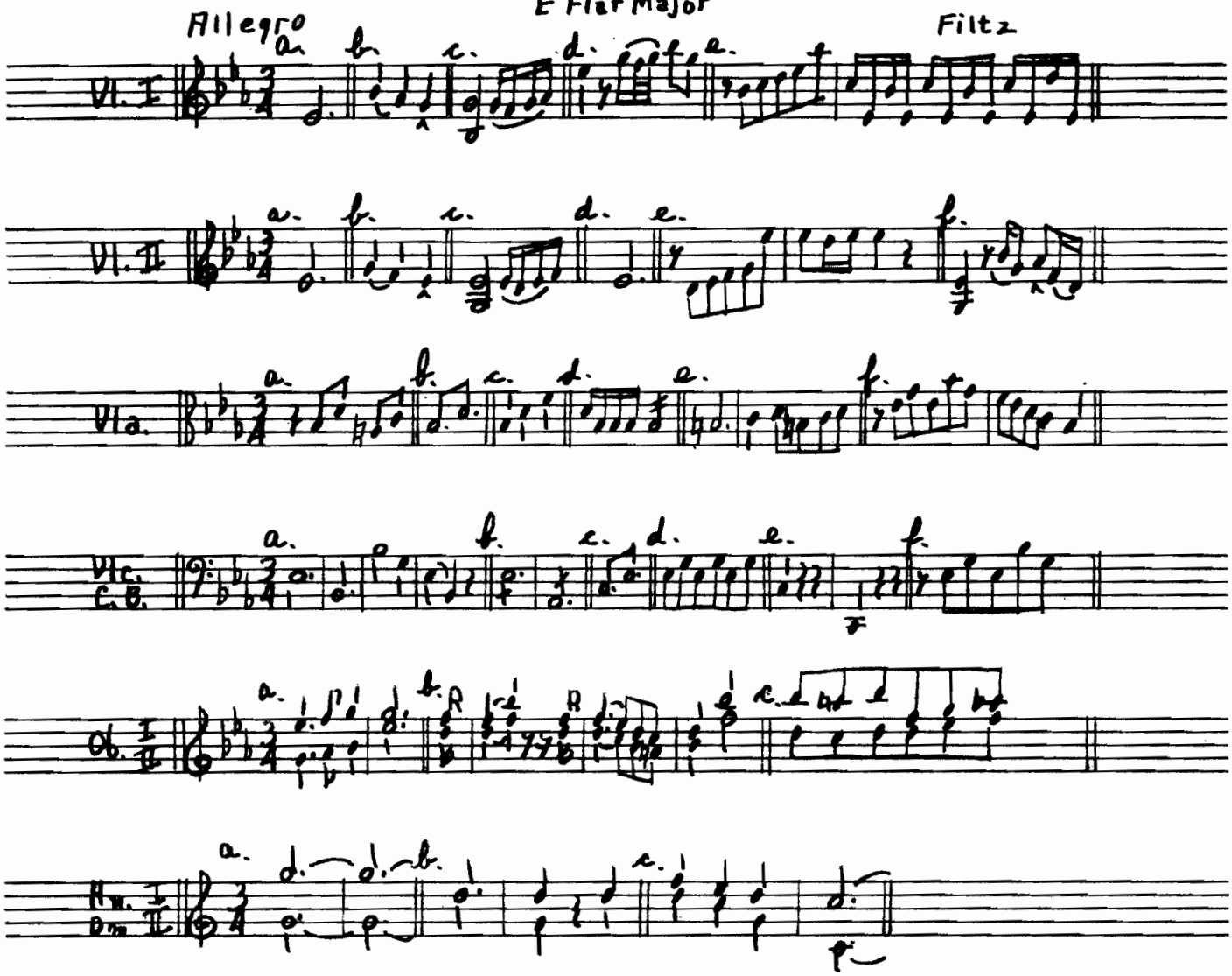
Articulation

Slur

Tie

Symphony for Eight

E Flat Major



Title "Da Me Non Speri"

Composer Baldassare Galuppi

Type Song from II Filosofo Di Campagna

Instrumentation

Strings

Violin I II

Viola

'Cello-Bass

Meter — Four-four alla breve

Tempo — Moderato

Length

Moderato - 145 measures with no repeats

Data for Strings

	Range	Position
Violin I	$g\sharp - d^3$	I - III
Violin II	$g\sharp - b^2$	I
Viola	$d - a^1$	I
'Cello-Bass	$E - d^1$	I I - III (IV)

Bowing

Legato — Tie

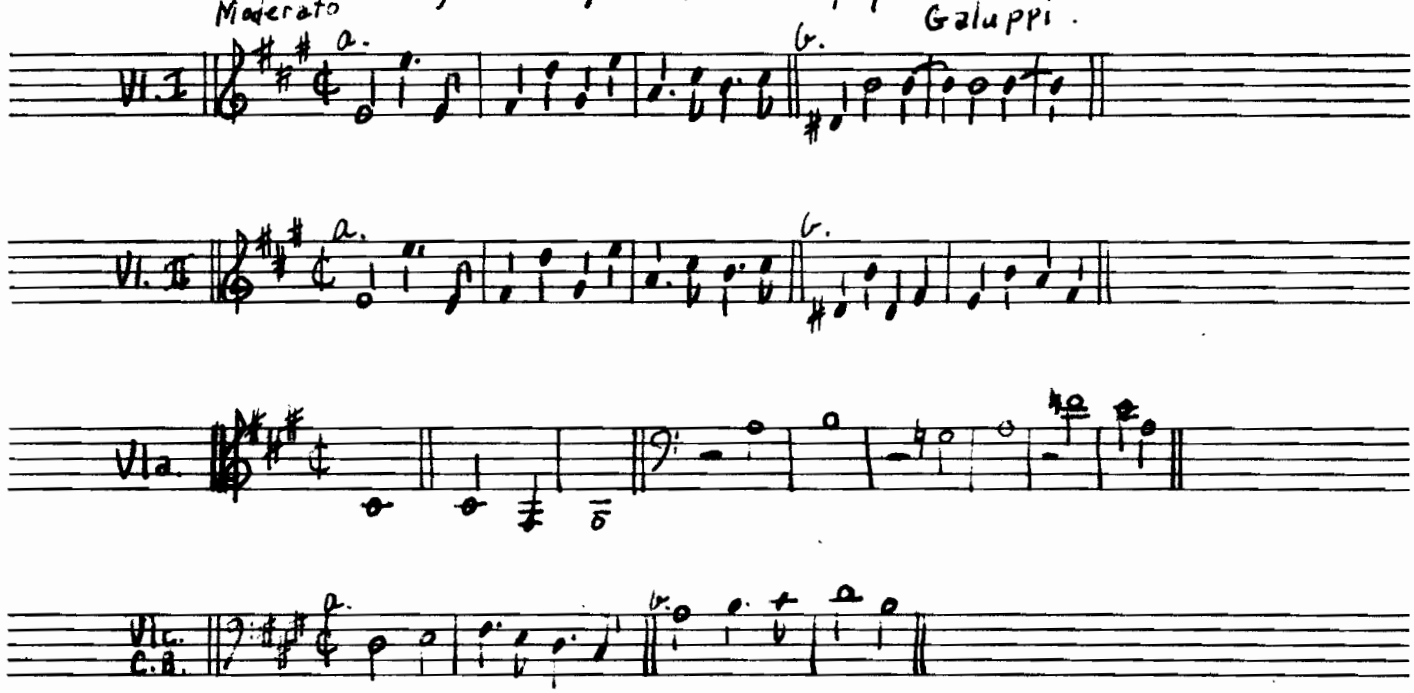
Slur

Da Me Non Speri

~~from~~ Il filosofo di campagna

Moderato

Galuppi.



Title "Achetez A Ma Boutique"

Composer Nicola Puccinni

Type Song from Le Faux Lord

Instrumentation

Strings

Violin I II

Viola

'Cello-Bass

Meter

Two-four

Tempo

Moderato

Length

Moderato- 61 measures with no repeats

Data for Strings

	Range	Position
Violin I	b - d^3	I - III
Violin II	g - d^3	I - III
Viola	d - f^1	I
'Cello-Bass	C - d^1	I I - III (IV)

Bowing

Tie

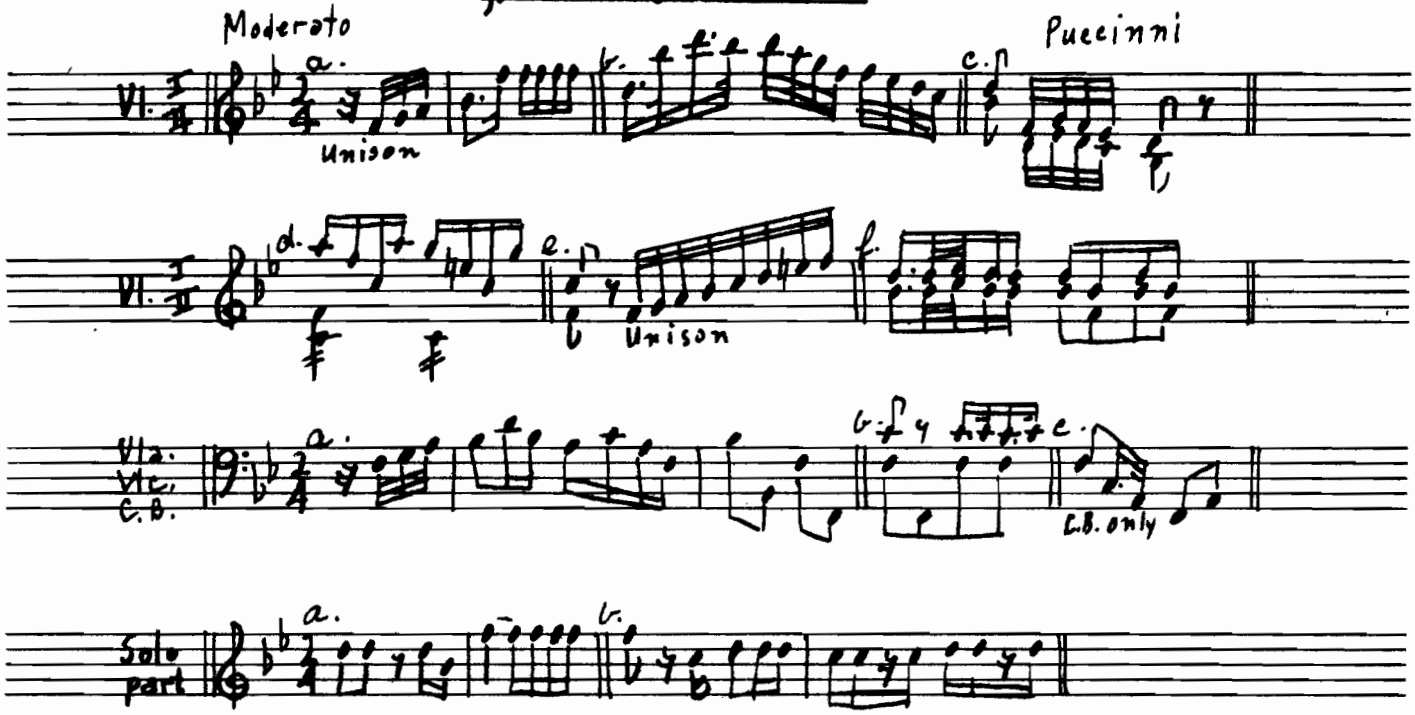
Slur

Staccato

Double stops

Tremolo

Achetez a ma Boutique
from Le Faux Lord



Title Quartet for Strings

Composer Luigi Boccherini

Type Minuetto and Trio

Instrumentation

Strings

Violin I II

Viola

'Cello

Meter — Three-four

Tempo — Allegro

Length

Allegro - 8 measures repeated

16 measures repeated

Trio - 8 measures repeated

24 measures with no repeats

D.C. - 24 measures

Total 80

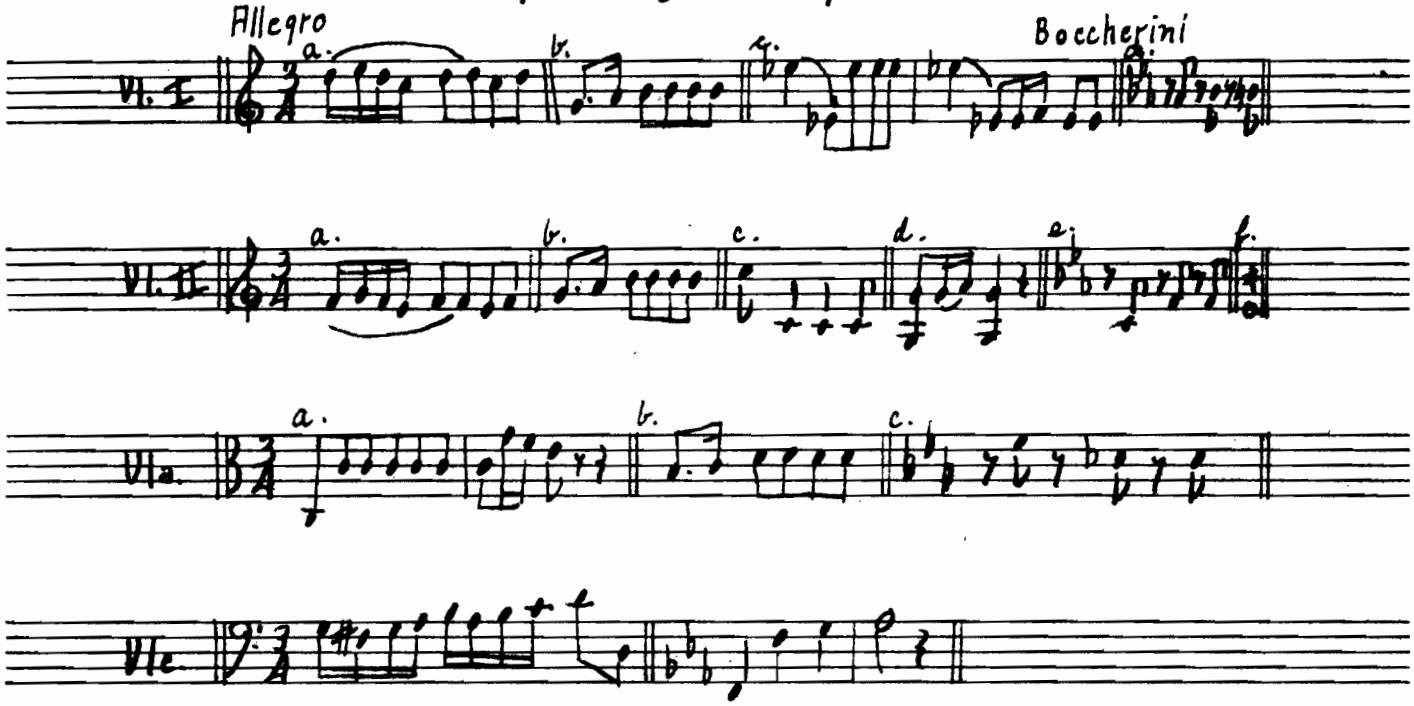
Data for Strings

	Range	Position
Violin I	$d^1 - c^3$	I - II
Violin II	$g - g^2$	I
Viola	$c - c^2$	I
'Cello	$C - d^1$	I

Bowing

Slurs — Legato

Quartet for Strings



Title "Song and Danse"

Composer Andre Gretry

Type Song from Richard Coeur-de-Lion

Instrumentation

Strings	Woodwinds
Violin I II	Piccolo
Viola	Oboe
'Cello	Bassoon
St. Bass	

Meter	Tempo
Two-four	Moderato
Six-eight	Moderato

Length

Moderato - 8 measures with no repeats
24 measures repeated

D.S. - 11 measures
24 measures
10 measures repeated

Total 77

Data for Strings

	Range	Position
Violin I	$d^1 - g^2$	I
Violin II	$a - g^2$	I
Viola	$d - g^2$	I - III
'Cello	$F - d^1$	I
St. Bass	$F - d^1$	I - III

Bowing

Slur	Tie

Data for Woodwinds

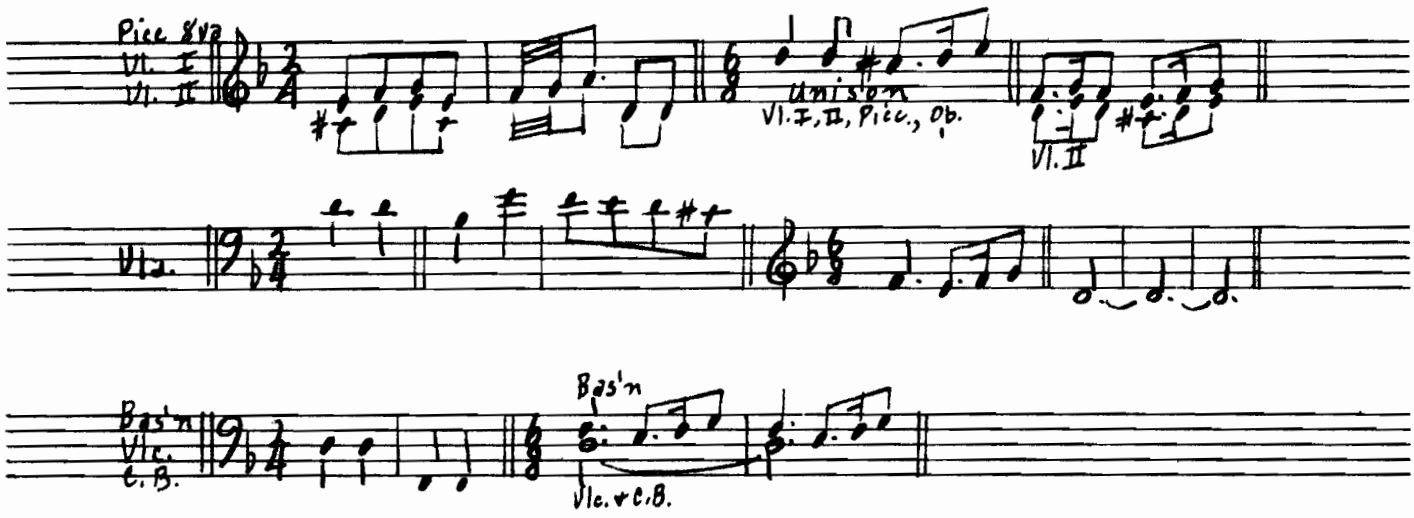
	Range
Piccolo	$d^1 - g^2$
Oboe	$d^1 - g^2$
Bassoon	$F - e^1$

Articulation

Slur	Tie

Song and Danse
from Richard Coeur-de-Lion

Gretry



Title Symphony in G Minor

Composer Anton Rosseti

Type Movement II - Menuet Fresco

Instrumentation

Strings	Woodwinds
Violin I II	Flute
Viola I II	Oboe I II
'Cello-Bass	Bassoon
	Horn (G)
	Horn (B)

Meter	Tempo
Three-four	Allegretto

Length

Allegretto	-	12	measures repeated
		24	measures repeated
Trio	-	8	measures repeated
		16	measures repeated
D.C.	-	36	measured
Total		96	

Data for Strings

	Range	Position
Violin I	$g - d^3$	I - III
Violin II	$g - g^2$	I

Data for Strings (Con't)

	Range	Position
Viola I	$f^{\#} - b^2$	I
Viola II	$d - a^2$	I
'Cello-Bass	$D - e^{b1}$	I (II) I

Bowing

Slur Staccato

Tie

Data for Woodwinds

	Range
Flute	$c^{\#2} - e^{b3}$
Oboe I	$g^1 - b^{b2}$
Oboe II	$e^1 - g^2$
Bassoon	$D - a^2$
Horn (G)	$c^1 - g^2$
Horn (B)	$e^1 - f^2$

Articulation

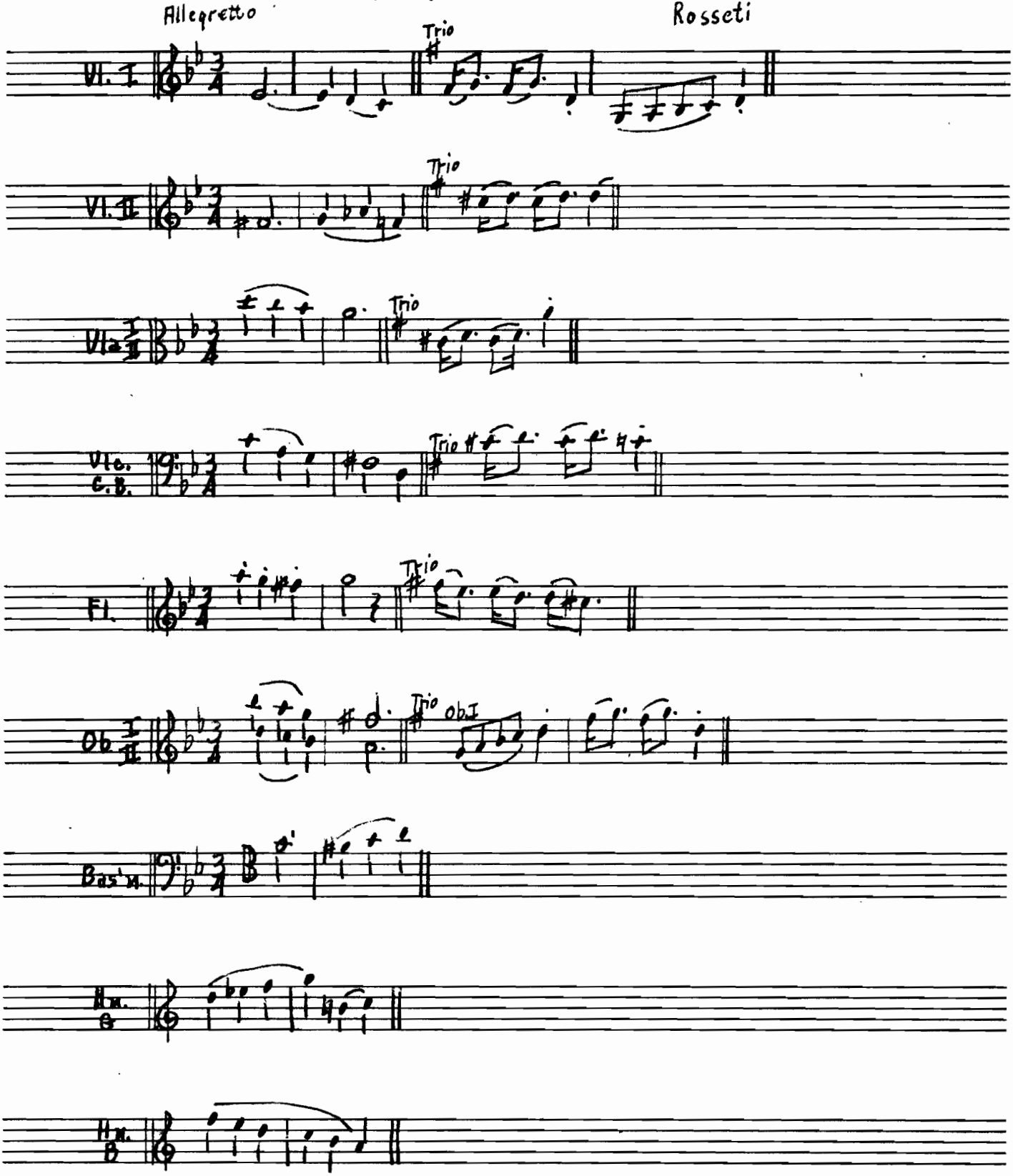
Slur Staccato

Tie Trill (Flute)

Symphony in G minor

Allegretto

Rosseti



Title Symphony in D Major

Composer Giovanni Sammartini

Type Movement I

Instrumentation

Strings

Violin I II

Viola

'Cello-Bass

Meter

Four-four alla breve

Tempo

Allegro

Length

Allegro - 31 measures repeated

53 measures

Total 84

Data for Strings

	Range	Position
Violin I	a - e^3	I - IV
Violin II	a - d^3	I - III
Viola	d - d^2	I
'Cello-Bass	D - f^1	I - III & I - V

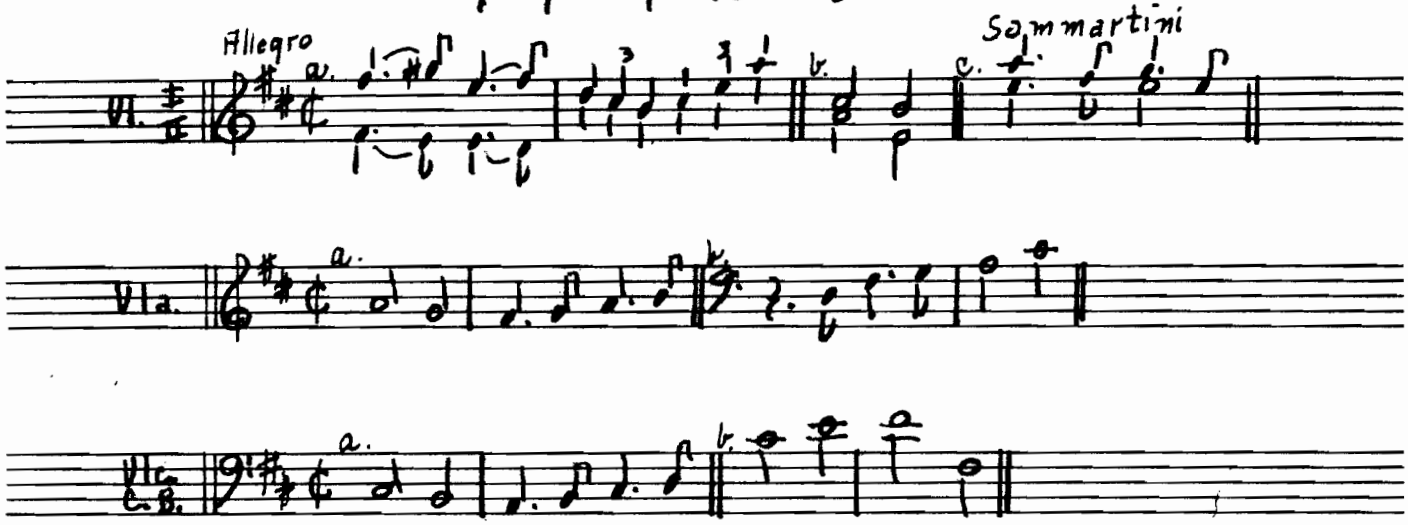
Bowing

Tie

Slur

Double stops

Symphony in D Major



Title "Come, O Come My Dearest"

Composer Thomas A. Arne

Type Song from The Fall of Phaeton

Instrumentation

Strings — Solo Part (see Chapter II)

Violin I

'Cello

Meter — Tempo

Four-four — Andante

Length

Andante - 10 measures repeated

11 measures repeated

Total 21

Data for Strings

	Range	Position
Violin	$g - d^3$	I - III
'Cello	D - e	I - II

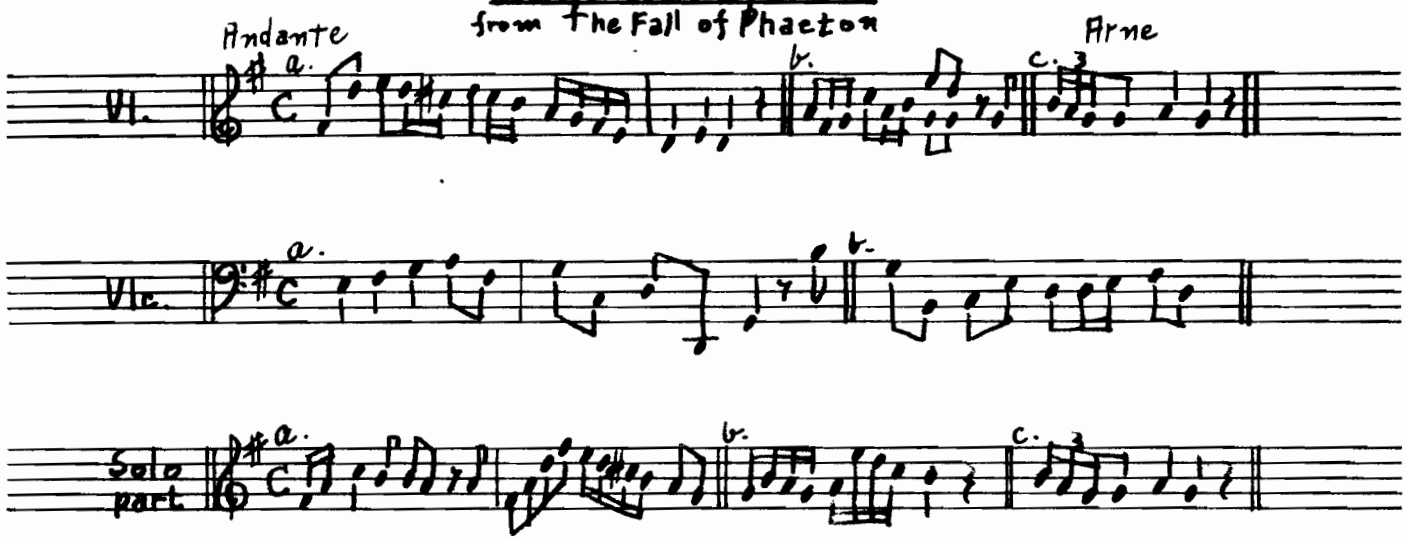
Bowing

Slur — Double stops

Data for Solo Part

	Range
Solo Part	$d^1 - g^2$

Come, O come my dearest
from The Fall of Phaeton



Title "Musette (Armide)"

Composer C. W. Gluck

Type Movement III from the Ballet Suite I

Instrumentation

Strings	Woodwinds
Violin I II	Flute I II
Viola	Oboe I II
'Cello	Clarinet
St. Bass	Bassoon I II
Brasses	**Percussion**
Horns (F) I II	Timpani
Trumpet (C) I II	

Meter	Tempo
Four-four	Andante

Length

Andante - 8 measures repeated
8 measures repeated
20 measures
8 measures repeated
8 measures repeated
5 measures
Total 57

Data for Strings

	Range	Position
Violin I	a - f^3	I - V

Data for Strings (Con't)

	Range	Position
Violin II	$g - g^2$	I
Viola	$c - c^2$	I
'Cello	$C - g^1$	I - IV
St. Bass	$C - c^1$	I

Bowing

Pizzicato Accent Slur

Double stops Staccato

Data for Woodwinds

	Range
Flute I	$d^2 - g^3$
Flute II	$e^2 - g^3$
Oboe I	$e^1 - d^3$
Oboe II	$e^1 - g^2$
Clarinet	$c\#1 - f\#2$
Bassoon I	$C - f^1$
Bassoon II	$C - d^1$

Data for Brasses

	Range
Horn (F) I	$c^1 - e^2$
Horn (F) II	$g - c^2$
Trumpet (C) I	$g^1 - c^2$
Trumpet (C) II	$g - c^1$

Data for Woodwinds and Brasses

Articulation

Staccato Accent Slur

Musette (Armide)

from Ballet Suite I

Gluck

Andante

Vl. I

Vl. II

Vla.

Vlc.

C. B.

Fl. I, II

Ob. I, II

Cl.

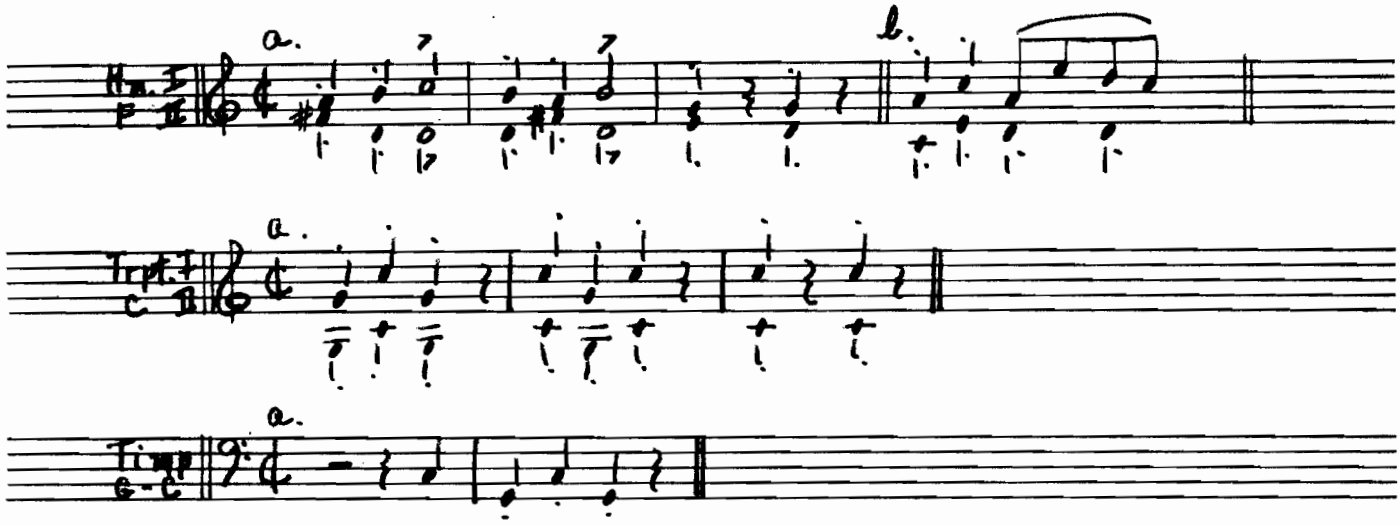
Bsn. I, II

PIZZ

arco

a. 2

Musette (con't)



Title "Ma Giunge Appunta"

Composer Johann A. Hasse

Type Song from La Conversione De Sant Agostino

Instrumentation

Strings

Violin I II

Viola

'Cello

St. Bass

Instrumental suggestions for voice parts

Flute (Simpliciano)

Oboe (Monica)

Trumpet (St.Augustine)

Clarinet (Alipia)

Meter

Four-four

Tempo

Lento - Adagio

Length

Lento - Adagio - 32 measures

Data for Strings

	Range	Position
Violin I	$b^1 - d^3$	I - III
Violin II	$d^1 - g^2$	I
Viola	$f\# - e^2$	I

Data for Strings (Con't)

	Range	Position
'Cello	C - d^1	I
St. Bass	C - d^1	I - III (IV)

Bowing

Slur Tie

Data for Suggested Instrumental Parts

	Range
Flute	$f^{\#1}$ - a^2
Oboe	d^1 - g^2
Trumpet (C)	$b^{\flat}$ - c^2
Clarinet (C)	d^1 - c^2

Articulation

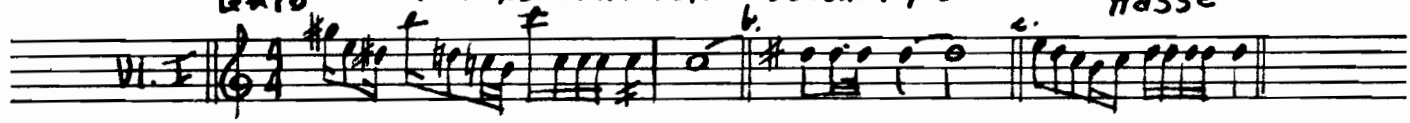
Slur Tie

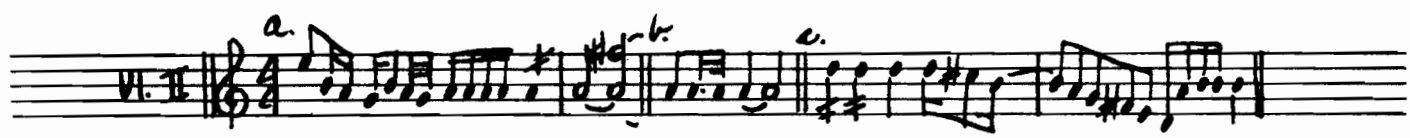
ma giunge appunta

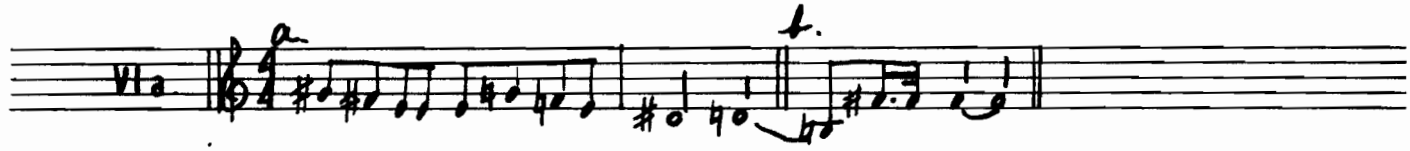
from La Conversione de Sant Agostino

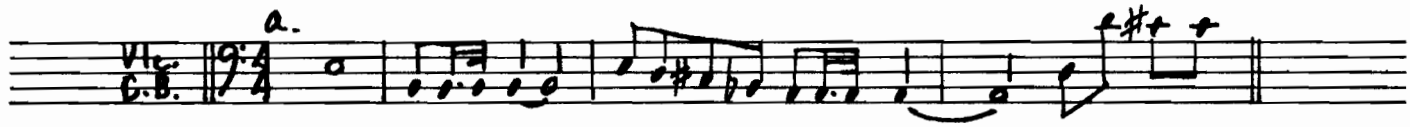
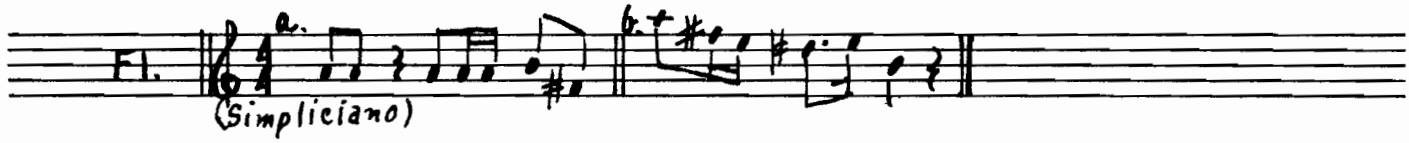
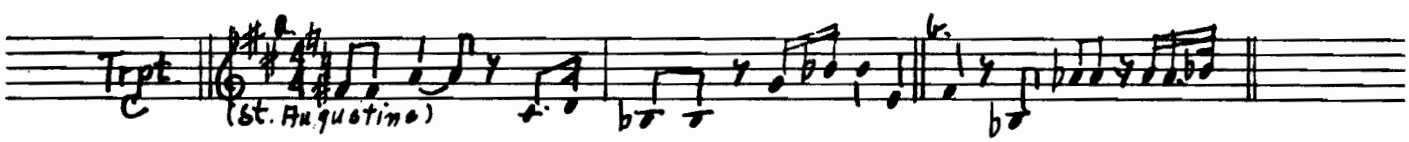
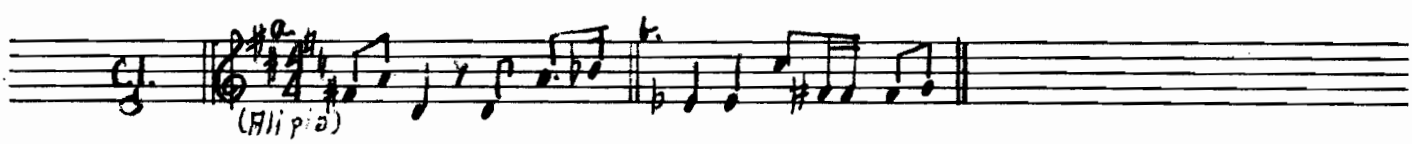
Lento

Hasse









Instrumental suggestions for voice parts