



# A Whole Lot of Symphony Themes

Arranged by DOUGLAS E. WAGNER (ASCAP)

## INSTRUMENTATION

1 Conductor  
1 1st Flute  
1 2nd Flute  
2 Oboe  
1 1st B $\flat$  Clarinet  
1 2nd B $\flat$  Clarinet  
2 Bassoon  
1 B $\flat$  Bass Clarinet  
4 F Horn

1 1st B $\flat$  Trumpet  
1 2nd B $\flat$  Trumpet  
3 Trombone  
1 Tuba  
1 Mallet Percussion  
(Bells/Chimes)  
1 Timpani  
(A-D)  
1 Percussion  
(Crash Cymbals/Triangle/  
Snare Drum)

8 1st Violin  
8 2nd Violin  
5 3rd Violin (Viola T.C.)  
5 Viola  
5 Cello  
5 String Bass

## PROGRAM NOTES

As the title implies, *A Whole Lot of Symphony Themes* is a brilliantly conceived medley of symphonic material spanning nearly two hundred years. In about four and a half minutes, your concert audiences will thrill to twelve of the best-known and revered melodies of all time, presented in seamless fashion.

Excerpts included are as follows (in order of appearance):

Symphony No. 5 in C minor (I)  
Symphony No. 40 in G minor (I)  
Symphony No. 9 in E minor (New World) (IV)  
Symphony No. 4 (Italian) (I)  
Symphony No. 1 in C minor (IV)  
Symphony No. 94 in G major (Surprise) (II)  
Symphony No. 3 (Organ) (II)  
Symphony No. 2 in C minor (Resurrection) (V)  
Symphony No. 8 in B minor (Unfinished) (I)  
Symphony No. 6 (Pathétique) (I)  
Symphonie Fantastique (IV)  
Symphony No. 9 in D minor (Choral) (IV)

Ludwig van Beethoven (1770–1827)  
Wolfgang Amadeus Mozart (1756–1791)  
Antonín Dvořák (1841–1904)  
Felix Mendelssohn (1809–1847)  
Johannes Brahms (1833–1897)  
Franz Joseph Haydn (1732–1809)  
Camille Saint-Saëns (1835–1921)  
Gustav Mahler (1860–1911)  
Franz Schubert (1797–1828)  
Peter Ilyich Tchaikovsky (1840–1893)  
Hector Berlioz (1803–1869)  
Ludwig van Beethoven (1770–1827)

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# A Whole Lot of Symphony Themes

CONDUCTOR SCORE

Duration - 4:30

Arranged by Douglas E. Wagner (ASCAP)

"Symphony No. 5"

Ludwig van Beethoven

Allegro con brio (♩ = 200)

6

**Flutes**

**Oboe**

**B♭ Clarinets**

**Bassoon (B♭ Bass Clarinet)**

**F Horn**

**B♭ Trumpets**

**Trombone**

**Tuba**

**Mallet Percussion (Bells/Chimes)**

**Timpani (A-D)**

**Percussion (Crash Cymbals/Triangle/Snare Drum)**

**Violins**

**Viola (Violin III)**

**Cello**

**String Bass**

**Dynamic markings:** *f*, *mp*

**Tempo:** Allegro con brio (♩ = 200)

**Rehearsal Mark:** 6

**Section:** "Symphony No. 5" Ludwig van Beethoven

**Measure numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9

**Violin I (Lo 1) and Viola (Lo 1) markings:** Lo 1

14

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*mp*

14

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*mp*

10 11 12 13 14 15 16 17 18

22 "Symphony No. 40"  
Wolfgang Amadeus Mozart

**Allegro** (♩ = 112)

div. *Lo 1 V*

**Vlns.** I *f* *p*

**Vlns.** II *f* *p*

**Vla.**  
(Vln. III) *f* *p*

**Cello** *f* *p*

**Str. Bass** *f* *p*

19 20 21 22 23 24 25 26 27

30

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*p*

*p*

*p*

*p*

*p*

30

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Hi 3

V

x1

28 29 30 31 32 33 34 35

39 "Symphony No. 9"  
Antonin Dvořák

Vivace (♩ = 126)

Fls. I *mf* *f*

Fls. II *mf* *f*

Ob. *mf* *f*

Cls. I *mf* *f*

Cls. II *mf* *f*

Bsn. (B♭ B. Cl.) *mf* *f*

Hn. *mf* *f*

Tpts. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Mlt. Perc. Bells *mf*

Timp. *mf*

Perc. Crash Cymbals *f*

39 "Symphony No. 9"  
Antonin Dvořák

Vivace (♩ = 126)

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

36 *mf* 37 38 *f* 39 40 41 42

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Change: A to C; D to F

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

43 44 45 46 47

"Symphony No. 4"  
Felix Mendelssohn

49 Same tempo (♩ = 126)

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (B♭ B. Cl.) *mf*

Hn. *mf*

Tpts. I *mf*

Tpts. II *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. Triangle *mf*

"Symphony No. 4"  
Felix Mendelssohn

49 Same tempo (♩ = 126)

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III)

Cello

Str. Bass



57

Fls.  
I  
II

Ob.

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

Tpts.  
I  
II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

57

Vlns.  
I  
II

Vla.  
(Vln. III)

Cello

Str. Bass

55 (f) 56 57 58 59 60 61

[illegible]

73

Fls. I II

Ob.

Cls. I II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*mp* *f* *f* *f*

73

Vlns. I II

Vla.  
(Vln. III)

Cello

Str. Bass

*f* *f* *f* *f* *f* *f*

69

70

71

72

73

74

75

76

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*mf* *p*

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*p*

89 **Maestoso** (♩ = 116)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Chimes

Cr. Cyms.

"Symphony No. 3"  
Camille Saint-Saëns

89 **Maestoso** (♩ = 116)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

94 95 96 97 98 99 100 101 102

“Symphony No. 2”  
Gustav Mahler

107

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

103 104 105 106 107 108 109 110

**“Symphony No. 8”**  
**Franz Schubert**  
**Andante** (♩ = 88)



Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

118 119 120 121 122 123 124 125

**“Symphony No. 6”**  
**Peter Ilyich Tchaikovsky**  
**Espressivo** (♩ = 76)

126 **Espressivo** (♩ = 76)

"Symphonie Fantastique"  
Hector Berlioz

134 Allegro (♩ = 144)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*mf* Snare Drum

"Symphonie Fantastique"  
Hector Berlioz  
134 Allegro (♩ = 144)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

**142 Allegro ma non troppo** ( $\text{♩} = 120$ )

“Symphony No. 5”  
Ludwig van Beethoven

142 **Allegro ma non troppo** (♩ = 120)

*div.* <sup>-1</sup> <sup>-3</sup>

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

350268 139 140 141 142 143 144 145 146

149 157

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

147 148 149 150 151 152 153 154 155 156 157

35926S

165

Fls.  
I  
II

Ob.

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

Tpts.  
I  
II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

165

(div.)

Vlns.  
I  
II

Vla.  
(Vln. III)

Cello

Str. Bass

158

159

160

161

162

163

164

165

166

167

**174 Prestissimo** (♩ = 138)

*ff* 174 175 176

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

*ff*

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*div.*

*div.*

*div.*