

PAINT A PICTURE with PROGRAMMATIC PIECES Grade 1 to 4

AVIAN DANCE.....Joshua Reznicow
250463 Gr. 3 \$45.00

TEACH • layered rhythms • harmonics • mild atonality
Reminiscent of Respighi, Reznicow uses what could be described as birdcalls with special effects such as harmonics, tremolos and layered rhythms and a floating melody that brings to mind the sounds of the forest. This gives way to a fiery, rhythmic middle section with syncopation and an inter-



FESTIVE DANCE.....Ed Zunic
250451 Gr. 1 \$40.00

TEACH • offbeat accents • syncopation • ties and slurs
Well within the reach of first year players, your students and their parents will be amazed at the "grown-up" sound of this dazzler. In the string friendly key of D, using nothing but eighths, quarters and halves, the secret is in the off-beat accents, ties and slurs that make

MANY MILES AWAY ACROSS THE SEA.....Susan H. Day
GMMOR37 Gr. 2 \$45.00

TEACH • key of F • cello arpeggios • opt first vln 3rd position
New to the Ohio High School Class B Adjudication List, this expressive work will help teach phrasing and will get students comfortable in the key of F. The editor has opted to remind players of all B flats in parentheses. The melody is shared by everyone but basses and the cellos have a rolling arpeg-



THE MERRY MARIONETTE.....James B. Pekol
SO237 Gr. 1+ \$40.00

TEACH • keys of D & G • cello shifting • Bb/A#, D#, G#
If your beginners are really cruising by the end of the year, here is a pizzicato novelty (with some arco as well) that will not only make a great final concert addition, but will help teach some new accidentals, one cello shift and some well-marked low and high fingers and extensions. It could also

MORNING LIGHTS.....Brian Balmages
ST6157 Gr. 1 \$40.00

TEACH • Quarter rest on beat one • C natural • dynamics
Whether or not you're a fan of mornings, you will appreciate this aural picture of a spectacular sunrise for your beginners. There are no rhythms beyond eighth note pairs so the opportunity to teach the "sound of silence" of a quarter note rest



NORTH STAR TO FREEDOM.....Soon Hee Newbold
ST6170 Gr. 3 \$50.00

TEACH • style extremes • G#, D#, F natural notes • tremolo
Written in honor of the Underground Railroad, this inspirational festival/contest piece starts with a solemn, nostalgic chorale in A minor that evolves into a spiritual-like melody in the cellos and basses. Then, as the excitement, nervousness and extreme courage displayed by those who were able to escape to freedom erupts, a

SPARTACUS.....Brian Balmages
ST6163 Gr. 2.5 \$50.00

TEACH • e dorian mode • juxtaposed duplet rhythms
Presenting two moods of the well-known Roman gladiator, one solid & deliberate, the other with great vitality, this musical picture exudes an ancient aura that students are drawn to. The e dorian mode certainly evokes the feeling of centuries gone by. The rhythmic layering of simple



A SUMMER'S NIGHT.....Mitchell Bender
SO241 Gr. 3 \$45.00

TEACH • multiple meters/tempo • atonality • reading accidentals
An intriguing, subtle tone poem describing the feeling of a hot summer night, this is the perfect vehicle for a high school group that is ready to go up a rung on the ladder of musical maturity. There is no key signature, so accidentals are a given, there are some multiple

TO TAME THE RAGING RAPIDS.....Brian Balmages
ST6158 Gr. 3 \$50.00

TEACH • conveying a musical idea • independent parts
This will certainly rank as one of the most exciting pieces of this school year! Everyone's part is extremely necessary to, as the composer writes, "portray the beauty of...rivers, yet cautions us as we tackle some of nature's greatest and most ferocious elements." Rhythmic intensity, pointed melodic on-



TOUR OF CALIFORNIA.....Alan Lee Silva
FAS46 Gr. 1½ \$40.00

TEACH • passing the melody between sections • A major
Alan Lee Silva's experience as a film score writer is evident in this breezy, easy tour of the West Coast. Imagine the background music while you're in a convertible with the top down cruising up Route 1. Sweeping melodies are traded between violins and violas while the cellos interject transitional

WATERLOO STATION.....Alan Lee Silva
CAS44 Gr. 4 \$50.00

TEACH • syncopation • arpeggios • mood shifts • g minor
Much like last year's *America's Cup*, *Waterloo Station* is a aural picture of an energetic environment, in this case, London's busy Waterloo Train Station. The chugging of the trains and the hustle-bustle of the crowd are all brought to life with syncopation, arpeg-



A WINTER WIND.....Paul Seitz
250458 Gr. 3 \$45.00

TEACH • independent parts • shifting • aural awareness
Asking for divisi in all parts except basses and then using the aurally fascinating technique of the same part being played pizzicato and arco at the same time, this follow up to Seitz's best-selling *Iowa Spring* will bring chills, not only because of the subject matter, but also because of the sound pro-

These are Cream-of-the-Crop String Orchestra Pieces, carefully selected by the Stanton's Sheet Music Staff from hundreds of new titles for this school year.

WHO IS STANTON'S?

Stanton's is a retail sheet music store that services musicians around the world. The five instrumental staff members at Stanton's Sheet Music were all college music majors, most are former instrumental school teachers, some are teaching privately and their combined experience in the retail sheet music industry totals close to 100 years! They know their stuff and they speak your language.

They will do their utmost to get you the music you need in a timely manner and keep close track of your orders from the moment you place them until the music gets shipped and billed to you.

You can buy sheet music at lots of places - but you can't beat Stanton's service! Let Stanton's Sheet Music handle your next order and see why hundreds of orchestra directors are loyal members of Stanton's family of customers. You won't regret it!

STANTON'S TOP CHOICES

On the lighter side...

BUGLER'S HOLIDAY Leroy Anderson/Jack Bullock
29668 Gr. 3 \$50.00

TEACH • playing backup parts musically • fast scales
Everyone's first reaction is, "You've got to be kidding!" Then they look at it and listen to it and say, "That is so cool!" Yes - it's Leroy Anderson's *Bugler's Holiday* featuring THREE VIOLINS!!! Your fiddlers will practice their fingers to the bone to become one of the prestigious three soloists! In D and G, it's got all the trio licks you remember from the original trumpet version as well as the sixteenth note scales and grace notes in the upper strings that everyone expects to hear. The lower strings provide the anchor and your three hot-shot violinists get to shine! This will be the hot number this year!

THEMES FROM HALO 3 Arr. Michael Story
29676 Gr. 2.5 \$50.00

TEACH • Eb & Bb • multi-meter • triplets
Why not tap into your students' interest in video games and get them excited about playing strings by using music from one of the most popular games of the last year, *Halo 3*? Not only is the music catchy, it provides several good teaching opportunities, including alternating minor and major triads, using Eb and Bb in the *Luck* theme, 3/4 & 2/4 bars tucked in among the 4/4 measures and triplets in the *Finish the Fight* theme. Never has learning been so fun!

SEUSSICAL Arr. Bob Cerulli
29670 Gr. 3½ \$50.00

TEACH • diminished arpeggios • hemiola • syncopation • octave jumps • chromatic scales • glissandi
Get your H.S. students primed for playing the Spring Musical by doing two special effect-filled selections from this hit musical based on Dr. Seuss stories. Full of the musical schtick that slapstick comedies are known for, there are teaching opportunities galore! As well as those listed above, there are key changes and other transitions, harmonics, tremolos, accidentals, chromatic smears, holds, quick crescendos to *sfz* and much, much more - all in a real audience pleaser!

THE GENTLE GIANT Bob Phillips
29715 Gr. 2½ \$42.00

TEACH • Up to 4th position for basses • G#, F, C accidentals
Do you have an outstanding middle school bass player or bass section you would like to feature? Here is a gorgeous, lyric bass feature, written by a bass player for bass players that should fit the bill! Your bassist(s) will be challenged with 1st through 4th position (highest note is second ledger line E) but it's all in bass clef. The rest of the orchestra will get a great lesson in keeping under the featured player(s) plus training their ears to modern harmony with sprinkled accidentals. There is an optional section bass part for those bassists who may not be able to play the featured part. Correlated with *String Explorer Bk 2*.

"CLASSICAL" String Orchestra Arrangements Grade 1+ to 4+

FINALE FROM BEETHOVEN'S FIFTH Ludwig van Beethoven/Robert S. Frost
8272 Gr. 1+ \$42.00

TEACH • cut-time • Bb • triplets • detache & martele bowing
Every student should experience the majesty of Beethoven - and now even your younger students can. The energy and power of the original masterpiece is retained in this nice, easy rendition of the grand finale in C major. Get your student to follow the well-marked articulations and it will bring the piece to life! A great lesson in detache and martele bowing, it also introduces and/or reinforces triplets, B flats and cut-time, including a 51 measure Presto at the end that clips along at half note=108-112. The repetitive nature of the melodies and chord changes will accelerate the learning process, however. And you can't go wrong with Ludwig van!

GALOP Georges Bizet/Robert S. Frost
9828 Gr. 3 \$48.00

TEACH • spiccato bowing • Presto tempo (178-180)
Everyone gets to chase *The Ball* in this lively transcription of the finale from Bizet's *Petite Suite*, his own orchestration of his piano work, *Children's Games*. A superb lesson in spiccato bowing, it will truly sparkle when it gets worked up to speed. Work out the shifting (for everyone but second violins), accidentals and grace notes at a slower speed, then gradually crank it up to the required *Presto* so the spiccato will flow more naturally. Violas get to take the lead several times, so if you've got 'em, flaunt 'em! They'll love you for it!

GLORIA IN EXCELSIS DEO Vivaldi/Brubaker
29735 Gr. 2 \$47.00

TEACH • precise dotted eighth/sixteenth rhythms • hooked bowing • dynamic contrasts • A#
After *The Four Seasons*, Vivaldi's *Gloria* may be one of his most well-known compositions. The choral parts of this first movement adaptation have been scored into the orchestra and a featured quintet of 2 violins, viola, cello and bass take care of most of the sixteenth note passages that the strings play in the original version. All the trademark Baroque characteristics are here to teach - staccato eighth notes, rhythmic precision, especially on dotted eighth/sixteenth patterns, hooked bows and sudden dynamic contrasts. There is also an opportunity to teach or reinforce G# and A#. This one sparkles!

Listen at www.stantons.com

INTERMEZZO Brahms/Michael Hopkins
GMMOR28 Gr. 3 \$40.00

TEACH • shifting • vibrato • slurred string crossing
If you have been working on shifting with your high school students, here is a lush, sophisticated vehicle for putting their new knowledge to work. Written by Papa Brahms for piano, it has been reworked in the key of C, which will show off the lower registers of cellos and violas - plus it gives those middle voices their due in terms of important moving lines. Well marked fingering will keep students in the right position for warm vibrato practice too. Independent parts, sustained legato bowing and slurred string crossing add to the sophistication.

LARGO from Symphony #9 Dvorak/McCashin
ST6153 Gr. 3.5 \$50.00

TEACH • balance and blend • triplets • playing *ppp* • shifting in violas and cellos
Is this your year of the dynamite viola section? Show them off with this gorgeous rendition of the "Going Home" theme from Dvorak's *New World Symphony*. Arguably one of the most beautiful and certainly one of the most famous slow symphonic movements, you can really work on finesse with your high school strings, playing slowly and softly with balance and blend. Taken to D major from the original D, your violas can loan their rich warmth to the melody which is almost theirs exclusively, with cellos and violins providing some close harmony. It does involve minimal shifting for violas, cellos and firsts.

MARCHE DE TURENNE Lully (?)/Percy Hall
20250023 Gr. 3 \$45.00

TEACH • double-dotted quarter/sixteenth rhythm • cello shifts • a minor to d minor • G#, Eb accidentals • triplets
Do you have cello players that want more to do? Use this familiar tune, possibly composed by Lully (also used by Bizet in his *L'Arlesienne Suite*, calling it *Frandole*) to give them a bit of a challenge. There is quite a bit of shifting in the cello - all well fingered - and a good bit of the melodic content as well. Working within two minor keys, with all the accidentals that naturally occur is good experience for the whole group and it is also an excellent reinforcer of double dotted rhythms and playing a canon.

NIGHT ON BALD MOUNTAIN Modeste Moussorgsky/Deborah Baker Monday
10083 Gr. 4+ \$48.00

TEACH • chromaticism • using the bow for tone color
Here is a new version of an all time favorite for the few groups that want something with more meat on it and have top notch players who thrive on challenges. Filled with the original triplets, thirty-second note runs, chromaticism and dynamic extremes that Moussorgsky used to conjure up the howling winds and clashing spirits, it resembles, as much as a string orchestra piece can, the Stokowsky adaptation of Rimsky-Korsakov's orchestration for the Disney movie, *Fantasia*, in 1940. A great workout for the right hand, it gives lots of opportunity to create a variety of tone color with the bow. Challenging.

SINFONIA IN G Carl Stamitz/Bob Phillips
29721 Gr. 2.5 \$47.00

TEACH • Importance of inner parts • presto tempo • D.C. al Coda concept • G#, D# accidentals • eighth notes alternating between a fingered scale on one string and a lower open string
A contemporary of Mozart, Stamitz was a master of melody as well as rhythmic drive. More modern than Baroque, his music incorporates many elements that make it great for teaching, and ultimately programmable because of its flair and energy. The inner parts are as necessary (and fun to play!) as the melody, which features eighth notes alternating between a fingered scale on one string and a lower open string to great effect. There is an optional lower octave for first violins that haven't mastered third position yet and a few accidentals to keep everyone on their toes. It will be impressive at quarter note=160!

SINFONIA TO SAUL G. F. Handel/Philip Clark
250449 Gr. 3 \$45.00

TEACH • Baroque trills • key modulations • solo vs tutti
From Handel's Old Testament Oratorio, *Saul*, this *Sinfonia*, which comes in the middle of the work, before the famous *Dead March*, is the epitome of what makes Handel's music so magnificent. Interesting, active parts for everyone, dynamic contrasts, Baroque trills (start them on the beat, kids!) and a concerto grosso-style juxtaposition of solos lines versus tutti lines. Based in the key of C, it rolls through various modulations in typical Handelian fashion, but always comes back home. Superb, solid repertoire.

THREE DANCES FROM THE JACOBIN Antonin Dvorak/Philip Clark
250462 Gr. 4 \$60.00

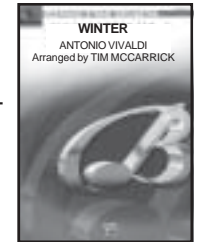
TEACH • flat keys • cello tenor clef • 3 against 2 rhythms
Wow! What a find! Philip Clark is so diligent in rooting out wonderful pieces of music that rarely get performed and rescoring them for string orchestra in an educational setting. *The Jacobin, Op. 84* is an opera Dvorak wrote in the latter half of his career (who knew?) that contained these three mature and delightful dances. An excellent choice for better high school groups for festival/adjudication, they call for good bow control, playing in Dm and Bb, pitting 3 against 2, tenor clef for cello, shifting in all parts (minimal in second violins) and capturing the crisp, contrasting nature of the *Ecoisaise*, *Menuet* and *Polka*.

VARIATIONS ON PAGANINI Robert D. McCashin
ST6150 Gr. 4 \$55.00

TEACH • style & tempo changes • a melodic minor • 2 against 3 • glissandi • hooked bowing
Here's a fun and energetic set of five variations on Paganini's famous 24th *Caprice* for better H.S. string orchestras. The violins get the bulk of the action, but all the other string sections get a featured variation too. Covering a 2/4 *Vivace*, a heavy waltz, a light Scherzo, an Adagio chorale and a 6/8 Tarantella with Paganini pyrotechnics thrown in for even more variety, so you have plenty of teaching opportunities here, as well as a flashy concert opener/closer.

WINTER Antonio Vivaldi/Tim McCarrick
29651 Gr. 2 \$45.00

TEACH • shifting in solo parts • arpeggios • loure/portato bowing • playing under solos
This will inspire some healthy competition among your top M.S. students. Who will win the audition to play the solo? Or shall we share it among several winners? Scored for solo violin, viola or cello with string orchestra, this gorgeously serene melody from Vivaldi's *Four Seasons* will be the perfect spotlight for your shining star(s). A wee bit of shifting in the solo part comes early, so it will be over quickly, and it is also a wonderful chance to work on vibrato. The accompaniment parts make good arpeggio studies in the violins and loure or portato bowing exercises in the violas and cellos. Basses will need to concentrate on playing in tune to provide a solid foundation.



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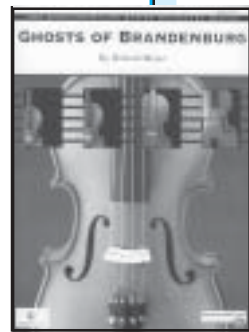
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GHOSTS OF BRANDENBURG
String Orchestra - by Richard Meyer

29729 Gr. 4 \$60.00

TEACH • mood swings • many tempo & meter changes
Who knew that Bach's Brandenburg Concerti could work as the soundtrack to a horror film? If you have exposed your students to all six *Brandenburg Concerti* (or even if you haven't!) and you've got a capable and imaginative crew of players in every section, you will love this piece!

A fantasy based on themes from all six Brandenburgs, it stretches the limits of style, tempo, range, meter, keys and more, to give a challenge to better high school groups that are tired of just playing slow, musically mature arrangements and are looking for something to bite off and chew! It's scarily dynamic but impressive when mastered!

This was probably the most talked about piece at Stanton's New Music Reading Session in July, 2008, at the Ohio State University String Teacher Workshop with Robert Gillespie. Hear why at www.stantons.com.

• Intriguing • NEW • Grade 1 • String Orchestra •

CHORALE AND THEMATIC VARIATIONS Frank M. Rodgers \$40.00
CHTV Gr. 1

TEACH • playing expressively • hearing dissonance

Teach your beginners to play expressively and follow dynamics in D major, using only halves, quarters and eighths in first position. Beginning with a chorale to reinforce the need to play in tune even with mild dissonance, which will open youngsters' ears to a new tonality, the short variations that follow cover lots of ground dynamically as well as stylistically, but if your students can play *Lightly Row*, they can play this! Frank Rodgers at his best!

INTRODUCTION AND SCHERZO David Hinds \$45.00
250448 Gr. 1

TEACH • 3/4 in "one" • holds • D scale • holding a note over a barline ficult than it is because of staggered entrances and "call and response" style writing. Everything is scalar until the last eight measures when there are a few "skips" of a third to add melodic interest, so it will fall under the fingers for students who have learned the D major scale. Good maturity builder!

QUADRITUM Mike Forbes \$40.00
BAS39 Gr. 1

TEACH • staggered entrances • dynamics • all things "four"
A surprisingly melodic fantasy using only four notes with quartal harmonies derived from the perfect fourth, four measure phrases, nothing faster than quarter notes - yes, it's all about fours! With only four notes to play, your beginners can concentrate on other things like counting rests so they come in at the right time, dynamic extremes, accents and balance. Sounding very modern, but not too far out, it's got a very pleasant, open sound that has a maturity to it that belies it's simplicity. And your basses will absolutely love the glissando from any high pitch down to their open A. Hip, yet approachable!

STRING ORCHESTRA AMERICANA

AN ARMED FORCES TRIBUTE Arr. Andrew H. Dabczynski \$47.00
29740 Gr. 3

TEACH • 6/8 time • F major • chromatic counter melodies • articulate and rhythmic accompaniments

Honor the service men and women in your audience with this stirring and lively medley of all five service songs framed by *America the Beautiful*. Crisp and interesting accompaniments and a variety of meters and keys add good, usable educational concepts.

FANTASY ON SIMPLE GIFTS Arr. Robert Kerr \$55.00
29726 Gr. 3 1/2

TEACH • G major/g minor mood swings • 6/8 time • fugal entrances • melody and/or moving parts in second violin and viola

Here is a creative fantasy that incorporates a 6/8 jig and a sixteenth note reel in the relative minor. It also has a pizzicato section and some fugal interweaving toward the end. Active 2nd violin and viola parts will keep those sections busy while the cellos and basses provide the anchor.

HONOR AND GLORY Soon Hee Newbold \$45.00
ST6164 Gr. 1

TEACH • C natural and F natural in D major • playing long phrases • violins on G string, violas & cellos on C string

A grand tribute to the brave men and women in our police forces, fire departments and military, this new addition to the Ohio Class C Middle School Adjudication List gives everyone interesting and active parts and provides an opportunity for most students to play on their lower strings.

A SOLDIER'S HYMN Soon Hee Newbold \$45.00
ST6146 Gr. 2.5

TEACH • Bb and F natural in G major • triplets • fermatas • tremolos • keeping accompaniment dynamics softer than melody

In honor of all soldiers of life: students, teachers, doctors, scientists, military and more, this majestic portrayal has plenty of educational elements to teach and/or reinforce and will also be an inspiring concert number for middle school string orchestras who have exhibited some maturity.

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STANTON'S SHEET MUSIC
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2008 TOP CHOICES IN
STRING ORCHESTRA MUSIC

THE BLACKSMITH (English Folk Song) Arr. Sean O'Loughlin \$50.00
CAS47 Gr. 3

TEACH • rhythmic rest patterns • Scottish snaps

The Blacksmith is an old English folk song that has a Holst/Vaughan Williams feel to it, especially the way that Sean O'Loughlin has creatively arranged it. The quirky phrasing of the original tune lends itself to countermelodies and accompaniments that exploit rhythmic rest patterns that will make your students count! The melody, laced with Scottish snaps, is passed around, but the other parts are so actively construed that they are as much fun to play as the tune!

CRIPPLE CREEK Arr. Michael Hopkins \$50.00
GMMOR29 Gr. 3

TEACH • fiddle bowing techniques • double stop unisons

It's hard to believe that the only other stand-alone version of this standard Bluegrass tune is Ed Siennicki's nifty little Grade 1 arrangement from 1993, which still sells well! Now your older ensembles have an entertaining setting they can sink their teeth into. Every section (even basses!) gets the melody at some point. The lower strings have it in D, but the violins get to wail on it in A, complete with running eighth notes, triplets, halfstep hammer-ons and other trimmings. Even the back-up parts have some fiddle tricks - playing the note D with a fingered string and open string at the same time, grace note minor third to major third twangs and ricochet eighth note couplets. Your kids will have a blast with this one!

GALENA-MILWAUKEE BREAKDOWN Catherine McMichael \$45.00
250455 Gr. 2

TEACH • syncopation/hemiolas • Bb • violin third position

Here is a bubbling fiddle tune commemorating a Wisconsin railroad line. Chugging right along from beginning to end, the first violins are divisi and get the bulk of the melodic material (with a little bit of third position) but all parts are fascinatingly rhythmic, with lots of repetitive syncopation and hemiolas so that everyone will have a blast. Cascading entrances will require counting and listening (two absolute musical necessities!) and some Bb's and other accidentals will keep everyone on their toes!



HIGHLAND CELEBRATION Alan Lee Silva \$45.00
YAS57 Gr. 2

TEACH • 6/8 & 3/4 juxtaposition • F natural in G major

Leave it to the creative genius of Alan Lee Silva to provide a jubilant lesson in 6/8 time that will not only teach the logic of this sprightly time signature, but also provide a lilting, programmable concert piece. By cleverly juxtaposing two different subdivisions, (1 2 3 - 4 5 6) and (1 2 - 3 4 - 5 6) he actually strengthens the notion of six beats per measure, using it as a tool for reinforcing the rhythmic concept and to provide a refreshing aural awareness. Combined with the lowered "folksy" 7th in the melody you have a real treat for the students and your audience.

SCOTTISH BALLADE Arr. Robert Sheldon \$45.00
29662 Gr. 2 1/2

TEACH • key change - G to D • optional octave doubling

Robert Sheldon has an excellent reputation as a band composer and arranger. This is his first venture into writing for strings and it is magnificent! Admittedly it is an adaptation of one of his band arrangements, but it just seems made for string orchestra! It is the lush and lyrical *Annie Laurie*, given a gentle touch by Mr. Sheldon, with a generous sharing of the melody and imaginative counter melodies. Optional octave doublings will add great depth if you can encourage your students to accomplish them. If this wonderful piece is any indication, we'll be seeing more from this talented, creative writer!

LISTEN TO THESE AT www.stantons.com

TALES OF THE KOJIKI Keiko Yamada \$45.00
YAS64 Gr. 2

TEACH • E minor pentatonic • tempo changes

A musical depiction of the story of creation as told in the book (The Kojiki) of the ancient Shinto religion in Japan. If this is the year you have a hot-shot cello section at your middle school, you need this piece! The cellos state the melody at the beginning, with the basses; then have it themselves later on, but they also have a wonderful arpeggiated accompaniment that falls right under the fingers in the haunting Asian-sounding e minor pentatonic key. Several tempo changes add some challenge, but also add interest. *Tales of the Kojiki* is one of the best Grade 2 pieces this year! Don't miss it!

THE MAIDS OF ARROCHAR Arr. Michael Hopkins \$47.00
29763 Gr. 2.5

TEACH • legato bow changes • authentic ornamentation

If you have a Celtic group at your school (or even if you don't!) you know that flashy fiddling needs to be contrasted with a ballad from time to time to cleanse the aural palette. Here is the perfect vehicle - a beautiful, traditional Scottish Air with fluid lines, traditional Celtic ornamentation, some violin and viola solos and optional piano, guitar and flute parts that would add some wonderful color and interest. Reminiscent of *Ashokan Farewell*, it is technically fairly easy, but will build maturity with its expressiveness.

SHAMROCK POLKAS Arr. Andrew H. Dabczynski \$47.00
29755 Gr. 2.5

TEACH • brisk cut-time • key changes • offbeat accents

Here is a toe-tappingly vigorous cut-time medley of three traditional Irish fiddle and dance tunes. Watch out - even the violas and cellos get the melody sometimes and the basses don't always just play the oompahs! With key changes, lots of first and second endings and offbeat accents, this will keep your middle-schoolers, or even your high school Celtic group on their toes! Polkas originated around 1830 as a Bohemian dance form and quickly spread across Europe and were adapted by musicians everywhere, including Ireland, with this result! What fun!

Multi-Cultural

TWILIGHT TANGO John O'Neill \$48.00
10250149 Gr. 2 1/2

TEACH • syncopation • accents • accidentals • 2/2 time • subdividing

Loping tango rhythms, with their accents and syncopation a la Leroy Anderson add an infectious airiness that will bring a smile. It's a great lesson in controlling the tendency to rush - the 2/2 time doesn't mean fast (half note is 56) it just means feeling the pulse in "two." It also provides the opportunity to stress subdividing the beats. Plenty of chromatic accidentals like A#, B# and E#, as well as Bb and Eb will fall into place quickly since they are such a logical part of the melody. It is a real crowd pleaser and has plenty of meaty concepts to teach - a real winner!

• MUCH MORE INSIDE...

NEW HOLIDAY STRING SELECTIONS for 2008

A CELTIC CHRISTMAS FANTASY Arr. Brian Balmages \$40.00
ST6165 Gr. 1

• open fifths • counting rests to come in right

How do you make Christmas carols playable and recognizable with only quarter- and half-notes? Cleverly add open fifth "bagpipe" drones and make them Celtic! No one will notice the missing dotted rhythms in this super simple, yet mature sounding medley of *Joy to the World* and *O Come All Ye Faithful* because the style calls for them to be just as they are. The snippet of *Jingle Bells* at the end is the frosting on the cake. Parents will be so proud!



TWO CHRISTMAS ANGELS Arr. Susan H. Day \$50.00
GMMOR40 Gr. 1+

• slurred string crossing • weaving two melodies • C#, F natural accidentals in key of G

Here is a refreshing take on two popular carols, *Hark! The Herald Angels Sing* and *Angels We Have Heard on High*, that passes the melody around generously but also provides interesting backup accompaniment parts and even has the two carols being played simultaneously at one point. Your first chair players get to shine as a string quartet for twelve measures which adds to the uniqueness. It's mature enough that you could even have your high schoolers play with minimal rehearsal, or do it as a combined school number.



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MUSIC FROM ENCHANTED Arr. Jim Kazik \$55.00
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Medley of four of the film's memorable songs.

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CAROL OF THE BELLS

Here are two of the best new ones!

CAROL OF THE BELLS Arr. Larry Clark \$40.00
BAS42 Gr. 1

• remembering repeats • rhythm patterns in 3/4

Here is a masterful but simple version that doesn't lose the intent of the original piece. By cleverly coupling the repetitive melodic motif with *God Rest Ye Merry Gentlemen* in 3/4, it keeps the inter-dance high and the players busy. There are also repeats to keep track of, rests to count and dynamics to watch, so it is a fine teaching vehicle for beginners as well.

UKRAINIAN BELL CAROL Arr. Erik Morales \$45.00
ST6169 Gr. 2

• cascading melody • short, crisp eighth notes

Arranged to be played at a brisk tempo (q=152 or within reason!) with nice crisp eighth notes, this is a refreshing yet somewhat traditional (also within reason!) take on the favorite carol. On the "Merry, merry, merry, merry Christmas" line, the arranger divides the "merries" between first violins, violas and second violins for a really dazzling and impressive cascading effect. He also adds a surprise ending that will delight the audience.

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ALTERNATIVE STYLES - JAZZ

MERCY, MERCY, MERCY Josef Zawinul/Bert Ligon \$50.00
250434 Gr. 3

TEACH • funk rhythms • optional improvisation

Some jazz transcriptions don't lay well for strings, but this one pops "right in the pocket!" Bert Ligon is really making a name for himself as a top-notch arranger of jazz tunes for strings. As a timely tribute to the composer, Josef Zawinul, who just died last year, this funky tune doesn't require a swing style, but rather a laid back funk feel, which can be helped by the piano and drum parts. Open improvisation is welcome, but suggested solos are written in the parts. It really grooves at the suggested tempo!

CAYO COCO Thom Sharp \$45.00
SO171 Gr. 4

TEACH • funk rhythms • improvisation

Okay - this one is pretty tough, but if you have some sophisticated jazzers who want to "funk out" here is the perfect vehicle. It is in the uncommon C Dorian, plus reading funk rhythms can be challenging at first, but they look nastier than they are. Point out to your students that everything relates to the four sixteenth notes of every beat in 4/4 time. A drummer is essential and a guitar player would be nice on this chart and you can add some Latin percussion too. All solos are written out, but improvisation is encouraged.

Best FULL ORCHESTRA Selections for 2008/09

INTO THE SKY Steve Burch \$60.00
20200001 Gr. 2 1/2

Imagination and music combine forces to slip the bounds of earth and gravity. Instrumentation: Fl, Ob, Cl, Bsn, A Sax, T Sax, B Sax, 2 Horn, Tpt, Tbn, Tuba, Timp, 3 Perc, Strings. Keys of D major and D minor.

SOLILOQUY for Orchestra Brendan McBrien \$67.00
29747 Gr. 3.5

Perfect for high schools that aren't quite ready for standard literature, but are building their maturity. Instrumentation: Picc, Fl, Ob, Bsn, 2 Cl, B. Cl., Horn, 2 Tpt, 2 Tbn, Tuba, Timp, Mallets, 2 Perc, Strings. Key of G.

SOMERSET OVERTURE Robert Parker \$75.00
10200109 Gr. 4

Three English Christmas Carols in a dazzling setting. Instrumentation: Picc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Horn, 3 Tpt, 3 Tbn, Tuba, Timp, 5 Perc, Harp, Piano, Strings. Keys of D, E minor and G. Challenging, but stunning.



EGMONT OVERTURE Beethoven/Meyer \$57.00
29745 Gr. 2

All the recognizable themes scored for young orchestras. Instrumentation: Fl, Ob, Bsn, 2 Cl, B. Cl., Alto Sax, Horn, 2 Tpt, Tbn, Tuba, Timp, 3 Perc, Strings, Piano. Keys of Em & G. First Philharmonic Series.

LA REJOISSANCE Handel/Meyer \$52.00
29746 Gr. 2

A new to the Ohio H.S. Cl. C adjudication list. Nice & big & Baroque! Instrumentation: Fl, Ob, Bsn, 2 Cl, B. Cl., Alto Sax, Horn, 2 Tpt, Tbn, Tuba, Timp, Perc, Strings, Piano. Key of C. First Philharmonic Series.

Listen to these at: www.stantons.com

LITTLE FLOWER Freddie Hubbard/Bert Ligon \$50.00
250432 Gr. 2

TEACH • hemiola • d dorian • improvisation • jazz harmony • even eighth jazz rhythms

Hubbard wrote this tune at the height of his career in the early 70s and it is just gorgeous. You will need a piano player, a drummer and bass players who can find the groove to make it sound authentic, but it is not technically difficult and all parts are written out with some optional improvisation. Getting your students comfortable with the jazz rhythms and harmonies will be the biggest challenge, but once they've got it, they will have a right to be proud of their accomplishments. Outstanding jazz string writing from Bert Ligon.