

CHORALE AND ALLELUIA

HOWARD HANSON

Commissioned by Edwin Franko Goldman for the American Bandmasters Association

J517 INSTRUMENTATION

Full Score1	Baritone Saxophone in El 2
C Piccolo	Cornet 1 in Bl
Flute1 4	Cornet 2 in B
Flute 24	Cornet 3 in B
Oboe 1 1	Trumpet 1 in Bl1
Oboe 21	Trumpet 2 in Bl
English Horn (optional) 1	Trumpet 3 in Bl
Clarinet in El	F Horn 1 in F
Clarinet 1 in Bb	F Horn 2 in F
Clarinet 2 in Bl	F Horn 3 in F
Clarinet 3 in Bb	F Horn 4 in F
Clarinet 4 in Bb	Trombone 1
Alto Clarinet in El	
	Trombone 2
Bass Clarinet in El2	Trombone 3
Contrabass Clarinet in Bl	Baritone T.C. in Bl2
(optional)	Baritone B.C
Bassoon 1	Tuba5
Bassoon 2	Timpani 1
Contrabassoon (optional) 1	Percussion 1 2
Alto Saxophone 1 in El2	Snare Drum, Suspended Cymbal Percussion 2
Alto Saxophone 2 in El2	
Tenor Saxophone in Bl2	Tenor Drum, Field Drum, Bass Drum,
·	Tam-tam

The Composer

Howard Hanson was one of the most important figures in the American musical world. He exerted widespread influence as a composer, conductor, and educator. Born in Wahoo, Nebraska, in 1896, Dr. Hanson studied music at the Institute of Musical Art, New York, and at Northwestern University. In 1921, he was the first composer to enter the American Academy in Rome, having won its *Prix de Rome*. Upon his return to the United States in 1924, he became director of the Eastman School of Music in Rochester. The Pulitzer Prize, awarded to him in 1944 for his Symphony No. 4, is one of the many honors and distinctions he had received both in this country and aboard.

Program Note

Chorale and Alleluia was completed in January, 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

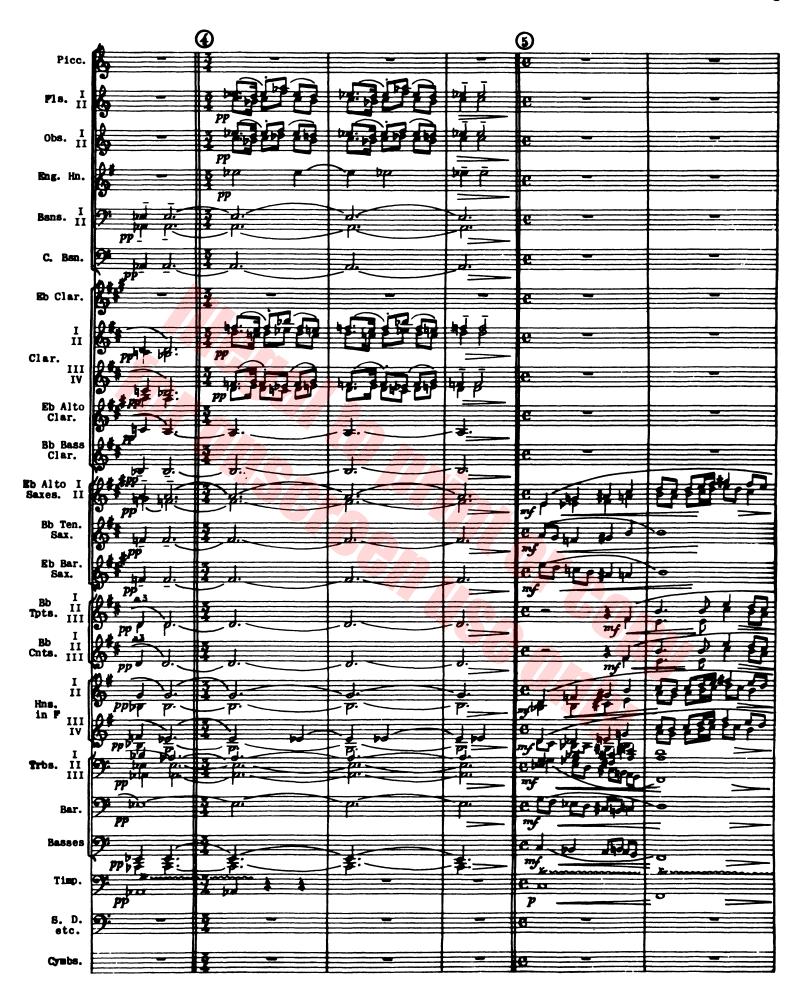
The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

Notes to the Conductor

- 1) The opening chorale, a was well as similar passages throughout the piece, should be legato as possible. Conduct in a very deliberate, yet precise, manner.
- 2) Strive for balance in all parts. Inner voices are extremely important throughout.
- 3) Horns and baritones should sound through one measure after (8), and at all similar spots throughout the piece.
- 4) Exaggerate the 1st, 4th, and 7th beats one measure before 22, one measure before 23, and measure before 24 for the sake of unity and precision.
- 5) Trombones, baritones, bassoons, and timpani should not be completely covered by the sustained parts six measures from the end.
- 6) Read the program note.

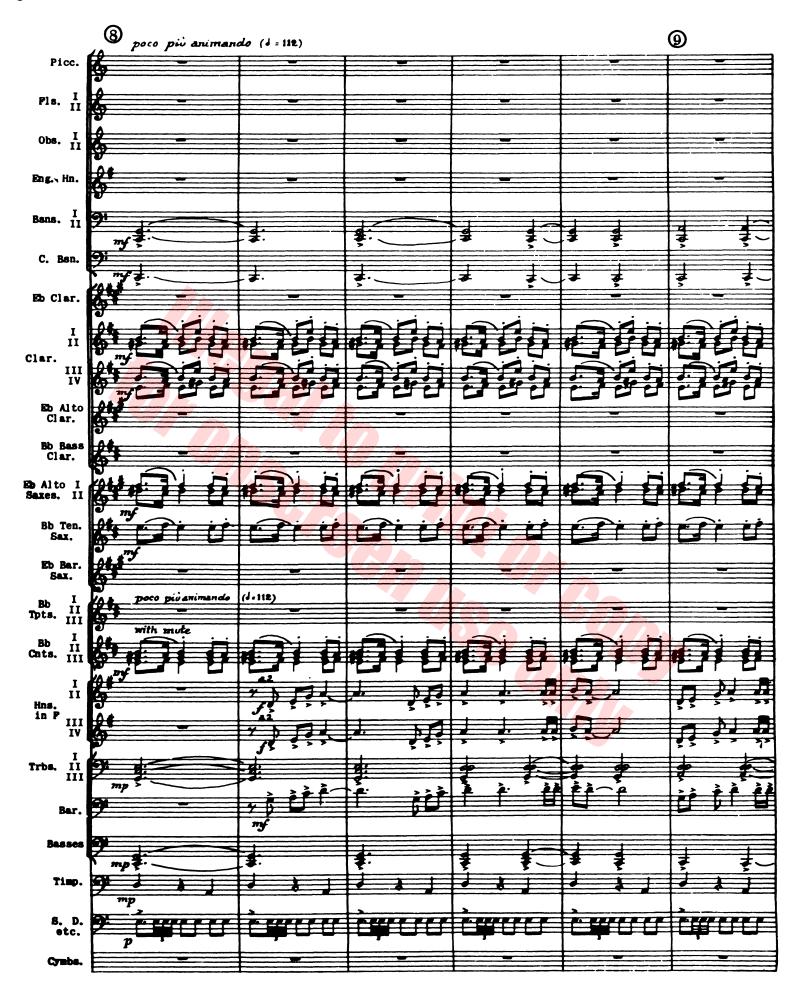




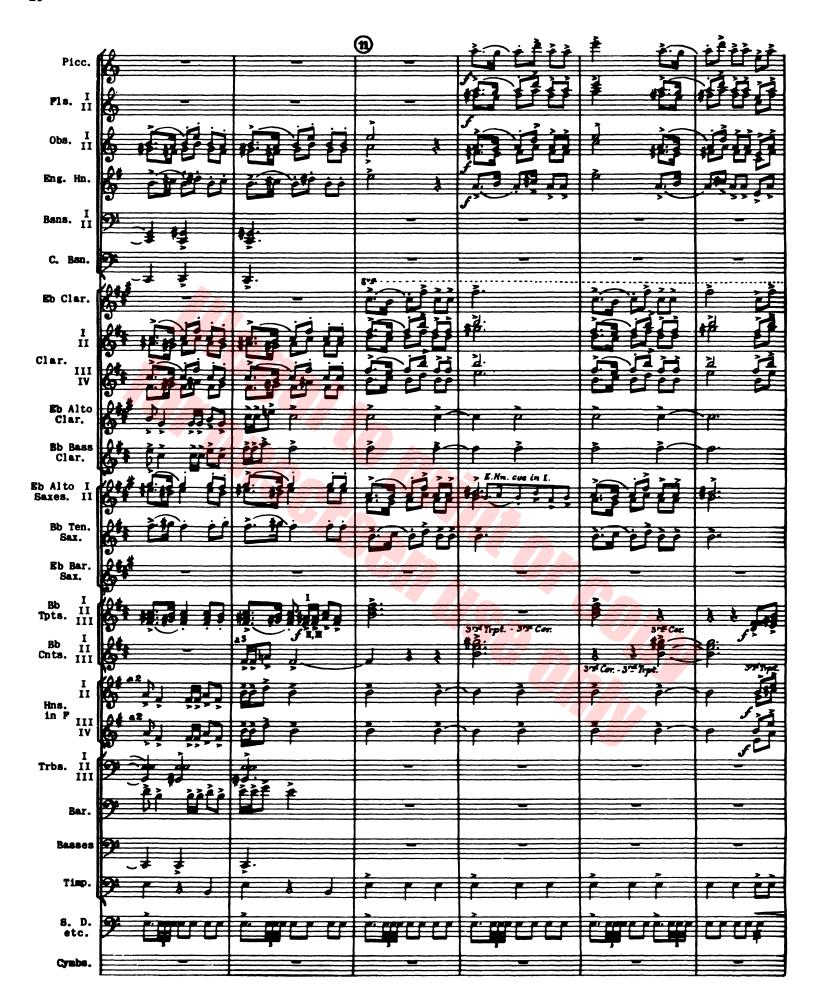


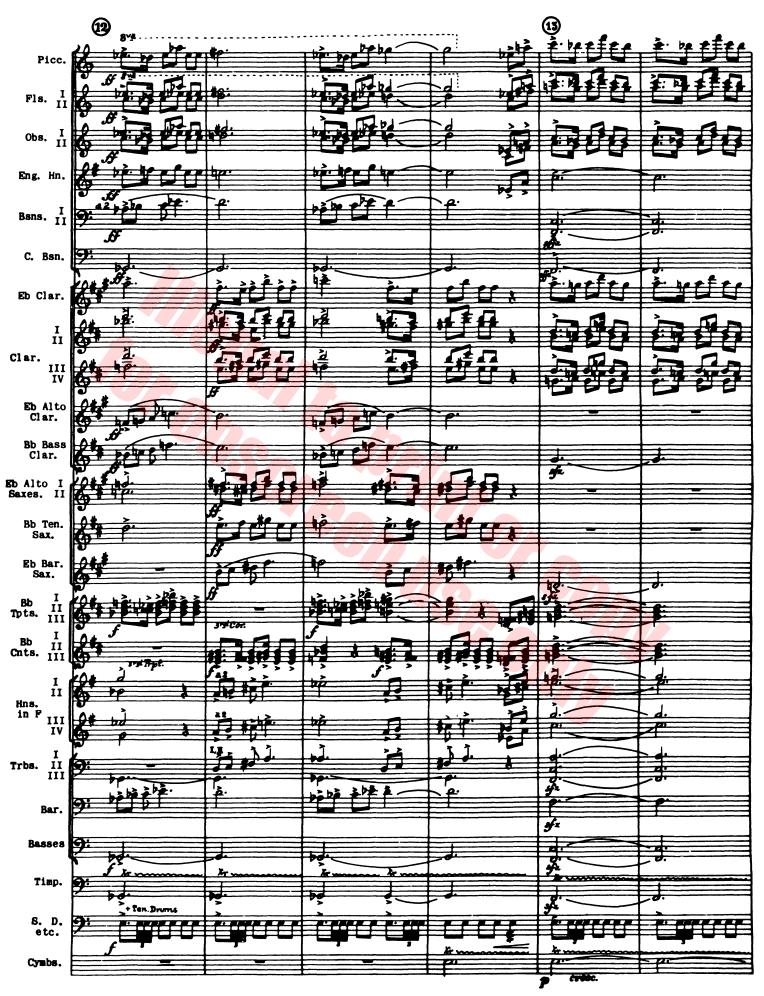




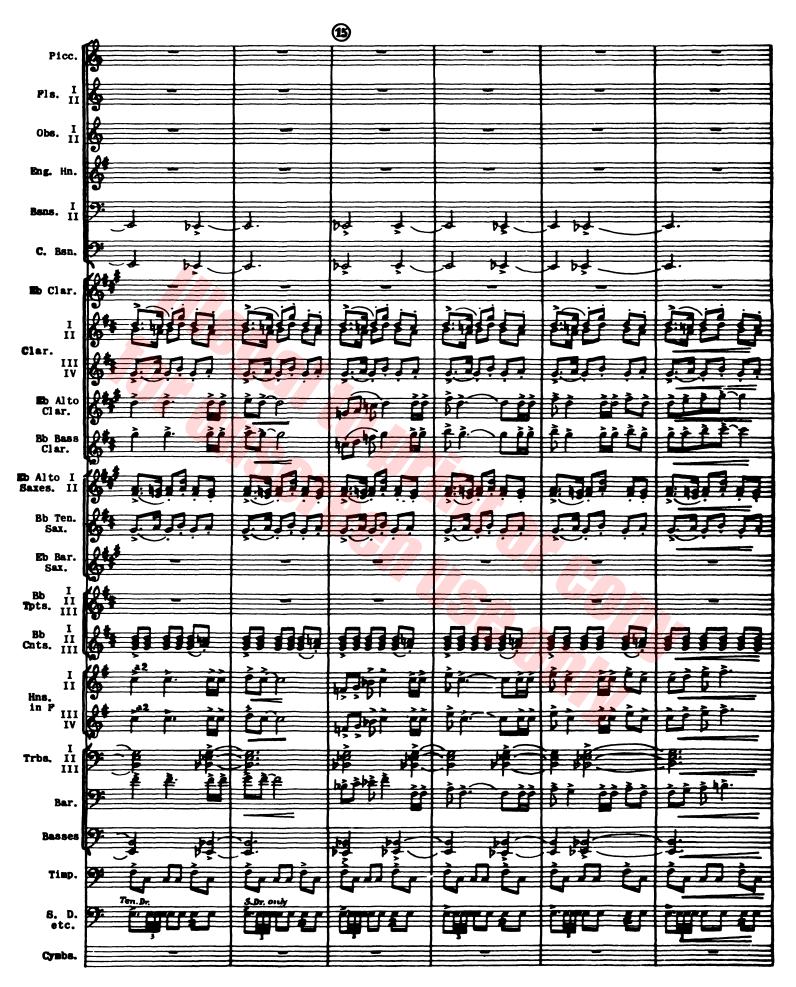




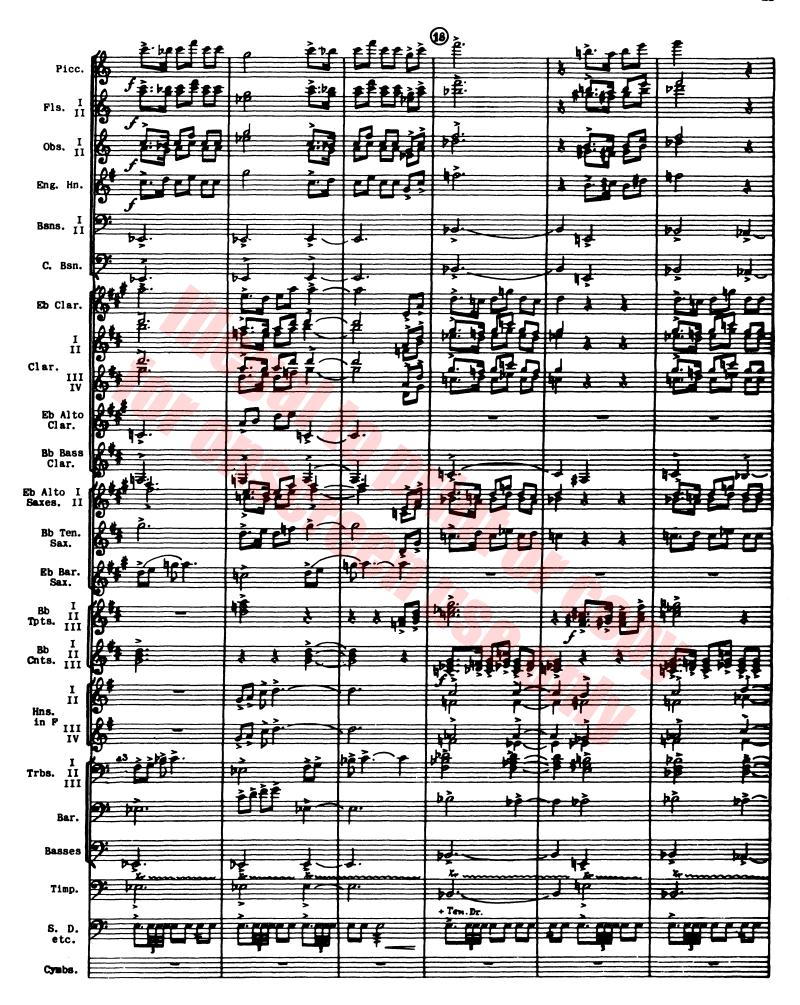






























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