



CHORALE AND ALLELUIA

HOWARD HANSON

Commissioned by Edwin Franko Goldman for the American Bandmasters Association

J517

INSTRUMENTATION

Full Score	1	Baritone Saxophone in E \flat	2
C Piccolo	1	Cornet 1 in B \flat	3
Flute 1	4	Cornet 2 in B \flat	3
Flute 2	4	Cornet 3 in B \flat	3
Oboe 1	1	Trumpet 1 in B \flat	1
Oboe 2	1	Trumpet 2 in B \flat	1
English Horn (optional)	1	Trumpet 3 in B \flat	1
Clarinet in E \flat	1	F Horn 1 in F	1
Clarinet 1 in B \flat	3	F Horn 2 in F	1
Clarinet 2 in B \flat	3	F Horn 3 in F	1
Clarinet 3 in B \flat	3	F Horn 4 in F	1
Clarinet 4 in B \flat	3	Trombone 1	2
Alto Clarinet in E \flat	2	Trombone 2	2
Bass Clarinet in E \flat	2	Trombone 3	2
Contrabass Clarinet in B \flat (optional)	1	Baritone T.C. in B \flat	2
Bassoon 1	1	Baritone B.C.	2
Bassoon 2	1	Tuba	5
Contrabassoon (optional)	1	Timpani	1
Alto Saxophone 1 in E \flat	2	Percussion 1	2
Alto Saxophone 2 in E \flat	2	Snare Drum, Suspended Cymbal	
Tenor Saxophone in B \flat	2	Percussion 2	3
		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 abroad.

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, as 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.

J517

Chorale and Alleluia

Time of Performance
approximately 5 min.

Largamente (♩ = 50)

①

HOWARD HANSON

Copyright © 1954 (In Ms.) by Carl Fischer, Inc.
 Copyright © 1955 by Carl Fischer, Inc.
 Copyright Renewed
 All Rights Assigned to Carl Fischer, LLC.
 International Copyright Secured.

N2161

All rights reserved including performing rights.
 WARNING! This publication is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.
 Printed in the U. S. A.

②

③

Picc.

Fis. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

E♭ Clar.

Clar. I
II
III
IV

E♭ Alto Clar.

B♭ Bass Clar.

E♭ Alto Sax. I
Saxes. II

B♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Tpts. I
II
III

E♭ Cnts. I
II
III

Hns. in F I
II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc.

Cymbs.

④

⑤

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

Eb Clar.

Clar. I
II
III
IV

Eb Alto Clar.

Bb Bass Clar.

Eb Alto I
Saxes. II

Bb Ten. Sax.

Eb Bar. Sax.

Bb I
II
Tpts. III

Bb I
II
Cnts. III

Hns. in F I
II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc.

Cybs.

This page of a musical score is for a large orchestra. It contains 24 staves, each representing a different instrument or section. The instruments listed on the left are: Picc., Fls. I II, Obs. I II, Eng. Hn., Bsns. I II, C. Bsn., Eb Clar., Clar. I II III IV, Eb Alto Clar., Bb Bass Clar., Eb Alto I Saxes. II, Bb Ten. Sax., Eb Bar. Sax., Bb I II Tpts. III, Bb I II Cnts. III, Hns. in F I II III IV, Trbs. I II III, Bar., Basses, Timp., S. D. etc., and Cymb.

The score is written in a standard musical notation with various dynamics such as *mf* (mezzo-forte) and *pp* (pianissimo). A large, semi-transparent red watermark is overlaid across the center of the page. A circled number '6' is located in the top right corner of the score area.

7 Doppio Movimento (♩ = 100)

This musical score is for a symphony orchestra, specifically for measures 1 through 5. The tempo is marked as "Doppio Movimento" with a quarter note equal to 100 beats per minute. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoons I and II, Contrabassoon, Eb Clarinets I and II, Clarinets III and IV, Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone I, Saxophone II, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets I, II, and III, Bb Trombones I, II, and III, Horns in F I, II, III, and IV, Baritone, Basses, Snare Drum, and Cymbals. The woodwind and brass sections play a rhythmic pattern of eighth notes, while the strings play a sustained harmonic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano). A large red watermark "MUSIC" is visible across the score.

⑧ *poco più animando* (♩ = 112)

⑨

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

E♭ Clar.

Clar. I
II
III
IV

E♭ Alto Clar.

B♭ Bass Clar.

E♭ Alto I
Saxes. II

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ I
Tpts. II
III

B♭ I
Cnts. II
III

Hns. I
in F II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc.

Cymbs.

poco più animando (♩ = 112)

with mute

mf

mp

p

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

E♭ Clar.
I
II

Clar. III
IV

E♭ Alto Clar.

E♭ Bass Clar.

E♭ Alto I
Saxes. II

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ I
Tpts. II
III

B♭ I
Cnts. II
III

Hns. I
in F II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc.

Cybs.

mutes out

mf

ch.

mf

⑪

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bans. I
II

C. Bsn.

Eb Clar.
I
II

Clar. III
IV

Eb Alto
Clar.

Bb Bass
Clar.

Eb Alto I
Saxes. II

Bb Ten.
Sax.

Eb Bar.
Sax.

Bb I
Tpts. II
III

Bb I
Cnts. II
III

Hns.
in F I
II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D.
etc.

Cybs.

E. Hn. cue in I.

3rd Trpt. - 3rd Cor.

3rd Cor.

3rd Cor. - 3rd Trpt.

3rd Trpt.

14 poco più mosso (♩ = 120)

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fls. I II, Obs. I II, Eng. Hn., Bsns. I II, C. Bsn., Eb Clar., Clar. I II III IV, Eb Alto Clar., Bb Bass Clar., Eb Alto Sax. I II, Bb Ten. Sax., Eb Bar. Sax., Bb Tpts. I II III, Bb Cnts. I II III, Hns. in F I II III IV, Trbs. I II III, Bar., Basses, Timp., S. D. etc., and Cymbe. The score features various musical notations such as dynamics (e.g., *mf*, *ff*, *cresc.*, *meno f*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *poco più mosso*, *Ten. Br. out*, *mf (Damp quickly)*). The tempo marking $\text{♩} = 120$ is present in two locations. A large red watermark is visible across the center of the page.

15

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

E♭ Clar.

Clar. I
II
III
IV

E♭ Alto Clar.

E♭ Bass Clar.

E♭ Alto I
Saxes. II

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ I
Tpts. II
III

B♭ I
Cnts. II
III

Hns. in F I
II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc. *Ten. Dr.* *S. Dr. only*

Cymba.

16 17

Picc.

Fls. I II

Obs. I II

Eng. Hn.

Bsns. I II

C. Bsn.

E♭ Clar. I II

Clar. III IV

E♭ Alto Clar.

E♭ Bass Clar.

E♭ Alto I Sax. II

E♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Trpts. I II III

E♭ Trbns. I II III

Hns. in F I II III IV

Trbs. I II III

Bar.

Basses

Timp.

S. D. etc.

Cybs.

meno f

meno f

meno f

meno f

meno f

meno f

mf

sfz

mf

mf

mf

ff add Ten. Dr.

mf S. Dr. only

16

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

Eb Clar.

Clar. I
II
III
IV

Eb Alto Clar.

Bb Bass Clar.

Eb Alto I
Saxes. II

Bb Ten. Sax.

Eb Bar. Sax.

Bb I
Tpts. II
III

Bb I
Cnts. II
III

Hns. I
in F II
III
IV

Trbs. I
II
III

Bar.

Basses

Timp.

S. D. etc.

Cybs.

+ Ten. Dr.

Picc. (20)
 Fls. I II
 Obs. I II
 Eng. Hn.
 Bsns. I II
 C. Ban.
 Eb Clar.
 Clar. I II III IV
 Eb Alto Clar.
 Bb Bass Clar.
 Eb Alto Sax. I II
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Tpts. I II III
 Bb Cnts. I II III
 Hns. in F I II III IV
 Trbs. I II III
 Bar.
 Basses
 Timp.
 S. D. etc.
 Cymbs.

p cresc.
End Field Dr. go to Part I
cresc.

21 **Largamente Molto**
1 Beat = previous measure (d = d.) (d = 40)

This musical score is for a large orchestra, featuring a variety of instruments. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoons I and II, Contrabassoon, Eb Clarinets, Clarinets I, II, III, and IV, Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone I and II, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets I, II, and III, Bb Cornets I, II, and III, Horns in F I, II, III, and IV, Trombones I, II, and III, and Baritone. The string section consists of Basses, Timpani, Snare Drum and other drums, and Cymbals. The score is written in a key with one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc.* and *ff*. A large red watermark is visible across the center of the page.

(9 beats) (♩=120) (♩.=♩)

22 ♩.=♩.

Picc.
Fls. I
II
Obs. I
II
Eng. Hn.
Bsns. I
II
C. Bsn.
Eb Clar.
I
II
Clar.
III
IV
Eb Alto
Clar.
Bb Bass
Clar.
Eb Alto I
Saxes. II
Bb Ten.
Sax.
Eb Bar.
Sax.
Bb I
Tpts. II
III
Bb I
Cnts. II
III
Hns.
in F I
II
III
IV
Trbs. I
II
III
Bar.
Basses
Timp.
S. D.
etc.
Cymb.

In the interest of good ensemble the conductor will find it advantageous to beat the one measure before 22 and the one measure before 23 and before 24 in nine beats.

(d. = d) (9 beats) (2) poco più mosso
p₂ (2 beats) (4 beats)

Picc.
Fls. I
II
Obs. I
II
Eng. Hn.
Bsns. I
II
C. Bsn.
Eb Clar.
I
II
Clar. III
IV
Eb Alto Clar.
Bb Bass Clar.
Eb Alto I
Saxes. II
Bb Ten. Sax.
Eb Bar. Sax.
Bb I
Tpts. II
III
Bb I
Cnts. II
III
Hns. I
II
in F III
IV
Trbs. I
II
III
Bar.
Basses
Timp.
S. J. etc.
Cymbs.

ff *mf* *p* *f*

(d = 40)

(9 beats) (24) (4 beats)

Picc.
Fls. I II
Obs. I II
Eng. Hn.
Eups. I II
C. Bsn.
Eb Clar.
Clar. I II III IV
Eb Alto Clar.
Bb Bass Clar.
Eb Alto I Saxes. II
Bb Ten. Sax.
Eb Bar. Sax.
Bb I II III Trpts.
Bb I II III Trbns.
Mms. in F I II III IV
Trbs. I II III
Bar.
Basses
Timp.
S. D. etc.
Cymb.

legato
legato
f

(26)

Picc.

Fls. I
II

Obs. I
II

Eng. Hn.

Bsns. I
II

C. Bsn.

Eb Clar.
I
II

Clar.
III
IV

Eb Alto
Clar.

Bb Bass
Clar.

Eb Alto I
Saxes. II

Bb Ten.
Sax.

Eb Bar.
Sax.

Bb I
II
Tpts. III

Bb I
II
Cnts. III

I
II
Hns.
in F
III
IV

I
II
Trbs. III

Bar.

Basses

Timp.

S. D.
etc.

Cymb.

Cybs.

rit.

ff

26 *d. = d* from previous measure

This page contains a full orchestral score for measures 26 through 31. The instruments listed on the left are: Picc., Fls. I & II, Obs. I & II, Eng. Hn., Bsns. I & II, C. Bsn., Eb Clar. I & II, Clar. III & IV, Eb Alto Clar., Eb Bass Clar., Eb Alto Sax. I & II, Bb Ten. Sax., Eb Bar. Sax., Bb Tpts. I, II, III, Bb Cnts. I, II, III, Hns. in F I, II, III, IV, Trbs. I, II, III, Bar., Basses, Timp., S. D. etc., and Cymb.

The score features a variety of musical notations, including dynamic markings such as *ffz*, *molto largamente*, and *add Field Dr.* in the percussion part. A large, semi-transparent watermark is visible across the center of the page.

Picc.
 Fls. I
 II
 Obs. I
 II
 Eng. Hn.
 Bsns. I
 II
 C. Bsn.
 Eb Clar.
 Clar. I
 II
 III
 IV
 Eb Alto Clar.
 Bb Bass Clar.
 Eb Alto Saxes. I
 II
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Trpts. I
 II
 III
 Bb Cnts. I
 II
 III
 Hns. in F I
 II
 III
 IV
 Trbs. I
 II
 III
 Bar.
 Basses
 Timp.
 S. D. etc.
 Cymb.

p *sup. Cymb.*
 p *cresc.* *22*

Illegal to print or copy
for onscreen use only

J517	— \$110.00	Set
J517F	— \$25.00	Full Score
J517P	— \$4.00	Parts

CARL FISCHER®
65 Bleecker Street, New York, NY 10012
www.carlfischer.com

UPC

ISBN 0-8258-2336-6

