

## SUGGESTIONS/HACKS

THIS COMES FROM A COLLECTION CALLED "THE BAND HYMNAL." IT'S A COLLECTION OF HYMNS FROM MANY HYMNALS THAT I'VE USED AS WARM UP CHORALES.

IT SERVES ITS PURPOSE EVEN IF YOU DON'T COVER ALL OF THE PARTS. HOWEVER, I PROPOSE THAT IF YOU ONLY HAVE THREE CLARINETS, FOR EXAMPLE, PUT ONE ON A PART. THE WHOLE POINT IS LISTENING AND BLENDING.

NOTICE THERE ARE NO INDICATIONS FOR DYNAMICS, TEMPO, OR ARTICULATION. THAT'S ON PURPOSE BECAUSE I LIKE TO CHANGE THINGS UP. WHAT'S THE POINT OF USING A CHORALE IF YOU'RE JUST GOING TO PLAY IT THROUGH, RIGHT?

I LIKE TO USE THIS ONE FOR A FEW REASONS, ALL RELATED TO TRAINING THE KIDS TO LISTEN.

- THE RANGE IS EASY (ALTHOUGH FLUTES HAVE TO BE CAREFUL NOT TO OVERPOWER - WHICH IS A GOOD LISTENING SKILL)
- THE FIRST THREE CHORDS ARE ALL INVERSIONS OF THE TONIC. I USE THIS TO EMPHASIZE HOW EVERYONE'S PRIORITY CHANGES BASED ON THE CHORD, NOT WHAT NOTE THEY HAPPEN TO HAVE. I OFTEN PLAY THOSE THREE NOTES AND HOLD THEM WHILE WE LISTEN AND ADJUST.
- MEASURES 6, 7, AND 13 ARE UNISONS. I SOMETIMES HOLD THOSE OUT NOTE-BY-NOTE SO WE CAN BALANCE WHILE MATCHING PITCH. HELPFUL, BECAUSE NATURAL "KID HABITS" ARE HIGHLIGHTED WHILE DOING THAT.
- I ALSO HAVE TWO FAVORITE USES.
  1. I USE IT TO TRAIN THE BAND TO REACT TO THE CONDUCTOR. I'LL VARY THE TEMPO DURING PHRASES (SOMETIMES RADICAL CHANGES WHEN STARTING A NEW PHRASE WHICH THEY HAVE TO GET FROM MY PREP BEAT). I ALSO SOMETIMES INDICATE VOLUME CHANGES THROUGH CONDUCTING. THE IMPORTANT THING IS TO VARY IT UP - DON'T BE PREDICTABLE ON DAYS YOU DECIDE TO DO THAT.
  2. I OFTEN DON'T WANT TO WORK ON EVERYTHING ON A GIVEN DAY. I OFTEN USE THE FIRST THREE MEASURES AS LONG-TONE CHORDS. I ALSO USE THE LAST TWO MEASURES THE SAME WAY. OFTEN, I'LL DO THE FIRST THREE AND THEN SKIP TO THE LAST TWO TO MEET MY PURPOSES. MY STUDENTS ARE VERY USED TO "LET ME HEAR THE LAST FOUR NOTES."

SOMETHING I LEARNED AFTER USING THIS - THE NEXT-TO-LAST NOTE IS EASY, BUT IT'S MORE EASY FOR THE BASS VOICES TO JUST PLAY THE NOTE WITHOUT MATCHING THE ENSEMBLE. MORE OFTEN THAN NOT, I'M HOLDING THAT CHORD AND WAITING ON THEM TO ADJUST IT WITH A BETTER EMBOUCHURE.

Score

# ITALIAN HYMN

Felice Di Giardini, 1767  
arr. Brady Massey (ASCAP)

Flute

Oboe

Bassoon

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Baritone (B.C.)

Tuba



# ITALIAN HYMN

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

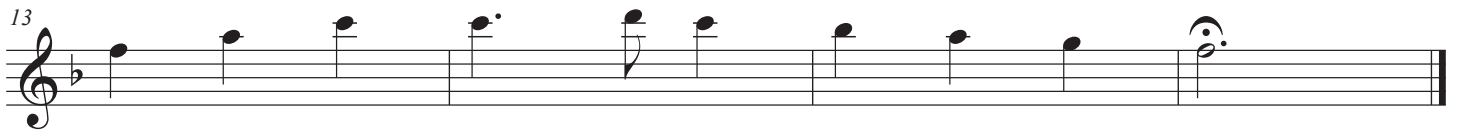
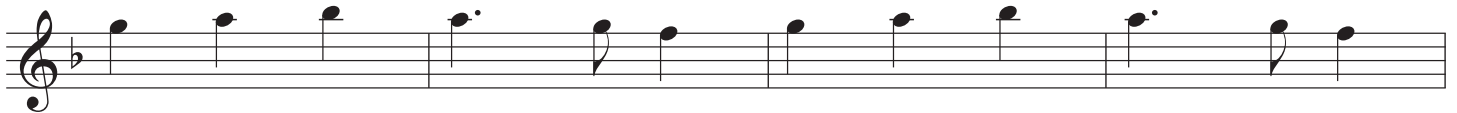
Flute

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



Oboe

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



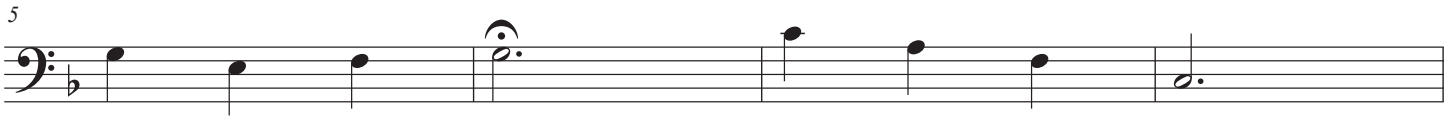
**A**



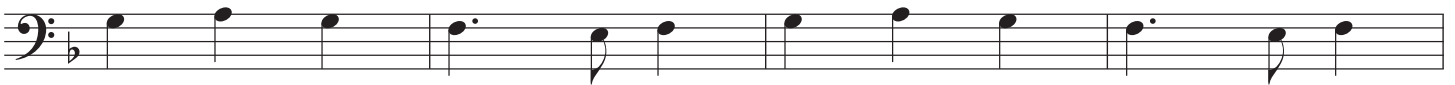
Bassoon

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



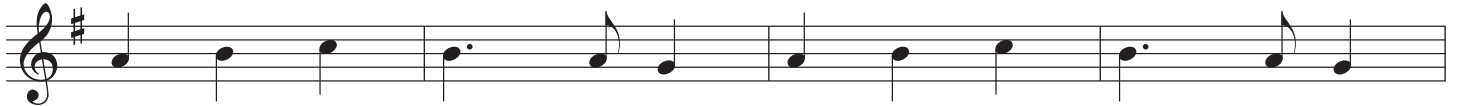
Clarinet in B $\flat$  1

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



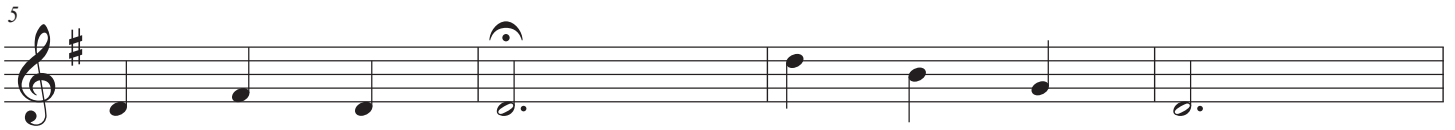
**A**



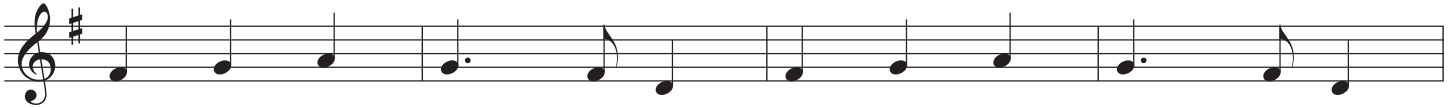
Clarinet in B $\flat$  2

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**

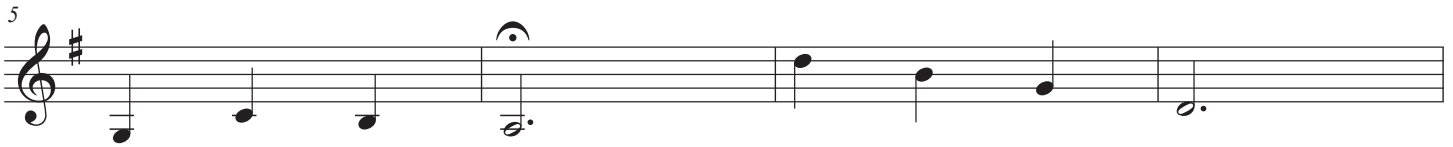
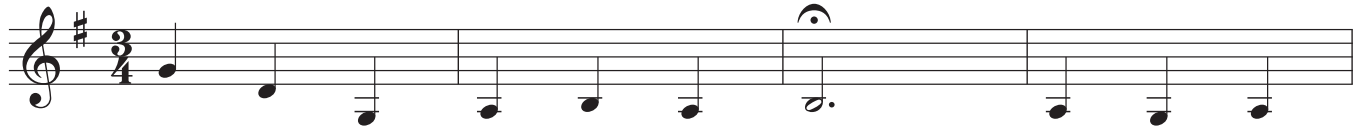




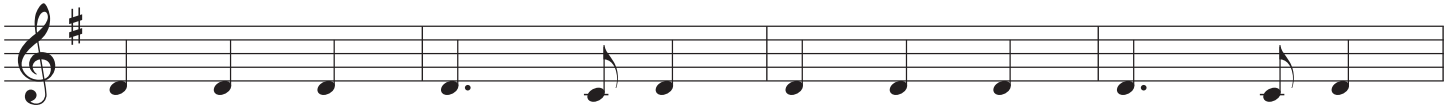
Clarinet in B $\flat$  3

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



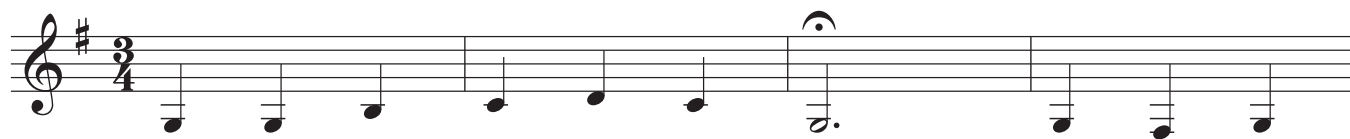
A



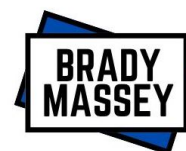
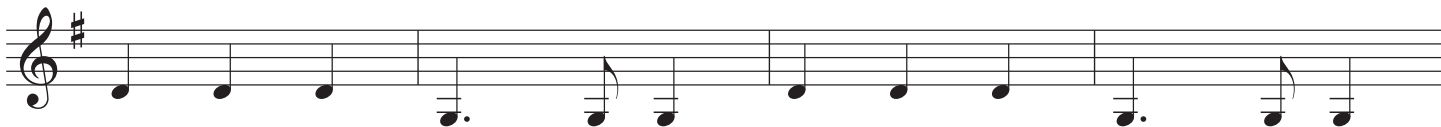
Bass Clarinet

# ITALIAN HYMN

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arr. Brady Massey (ASCAP)



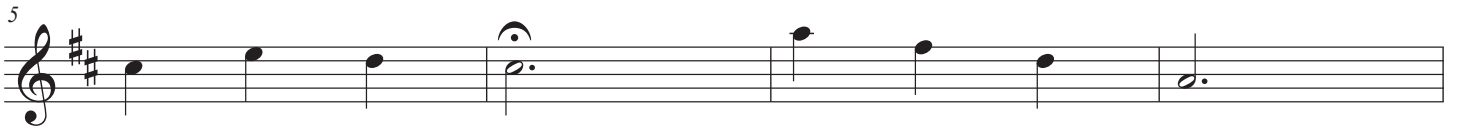
**A**



Alto Sax 1

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



Alto Sax 2

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



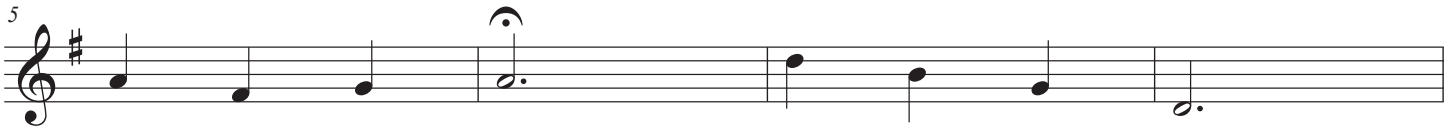
**A**



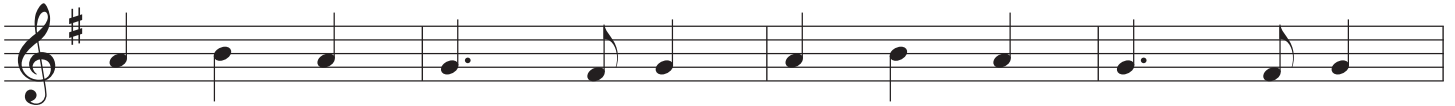
Tenor Sax

# ITALIAN HYMN

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arr. Brady Massey (ASCAP)



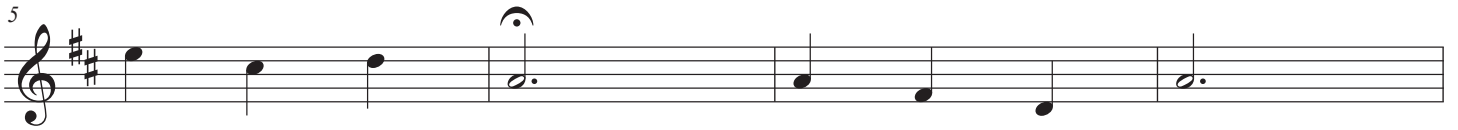
**A**



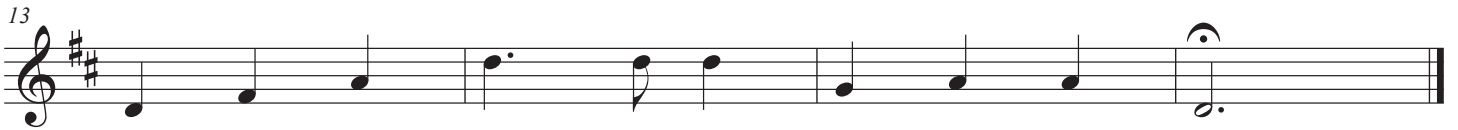
Baritone Sax

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



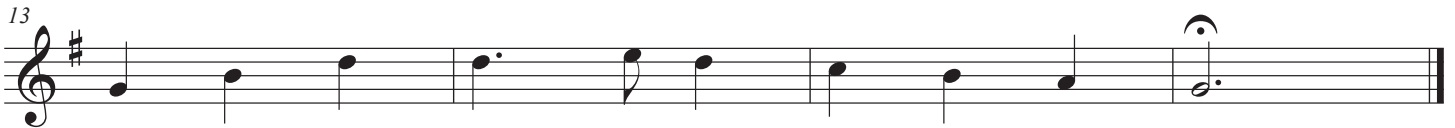
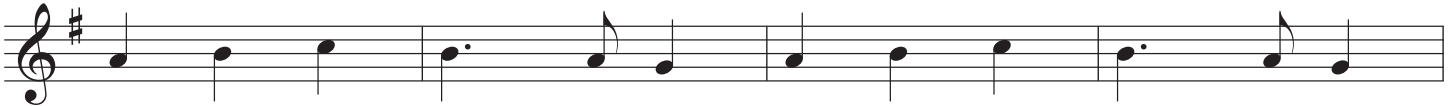
Trumpet in B $\flat$  1

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



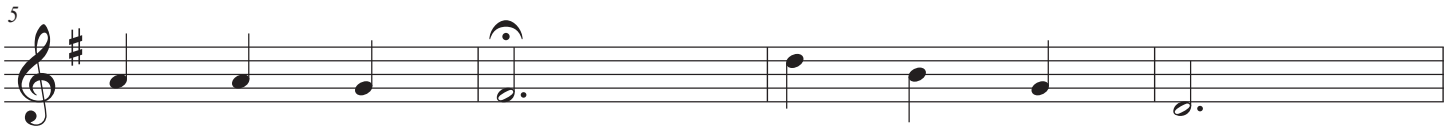
**A**



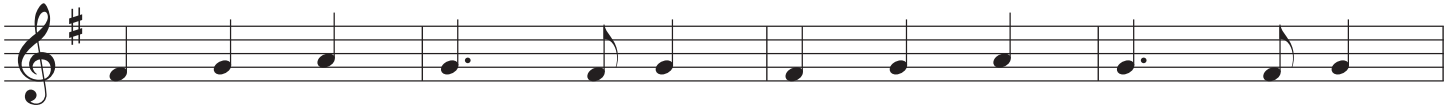
Trumpet in B $\flat$  2

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**

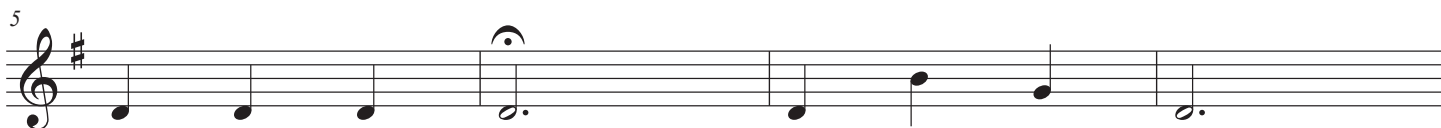




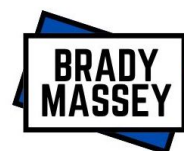
Trumpet in B $\flat$  3

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



Horn in F 1

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



Horn in F 2

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



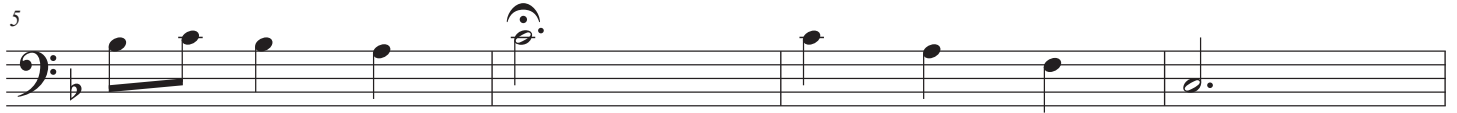
**A**



Trombone 1

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



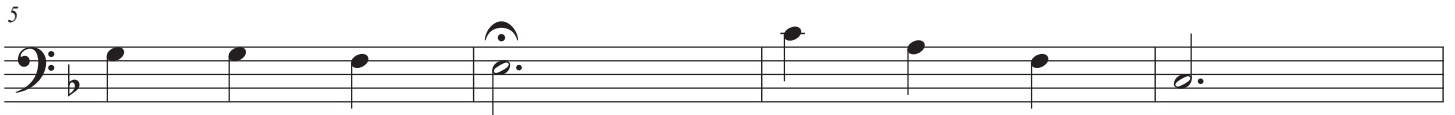
**A**



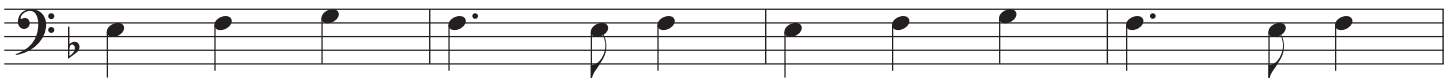
Trombone 2

# ITALIAN HYMN

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arr. Brady Massey (ASCAP)



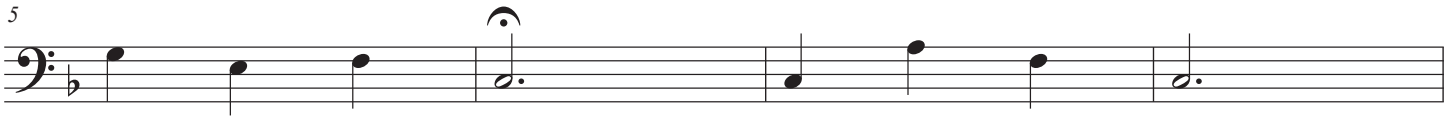
A



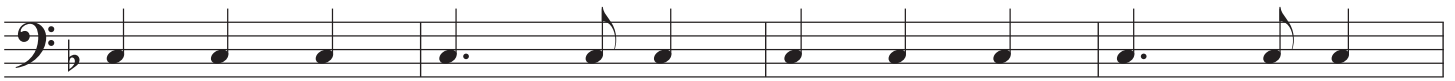
Trombone 3

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**



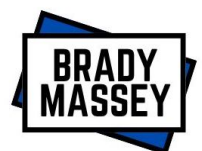
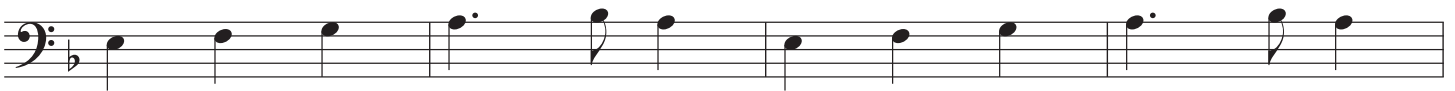
Baritone (B.C.)

# ITALIAN HYMN

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arr. Brady Massey (ASCAP)



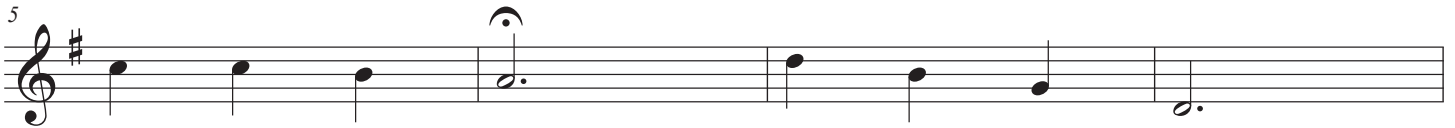
A



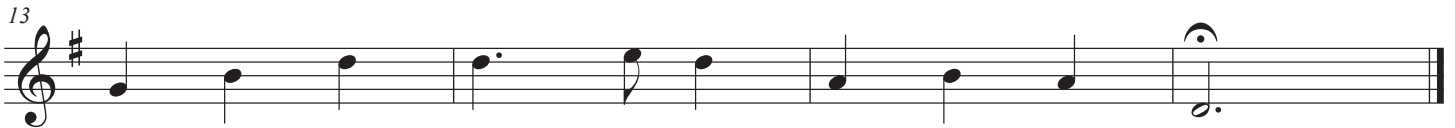
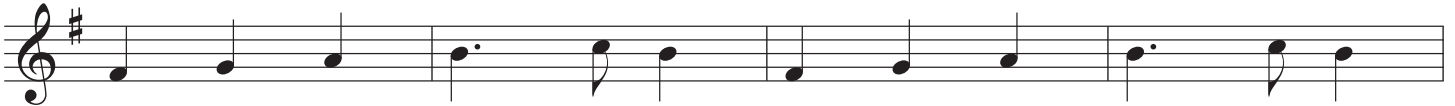
Baritone (T.C.)

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



**A**

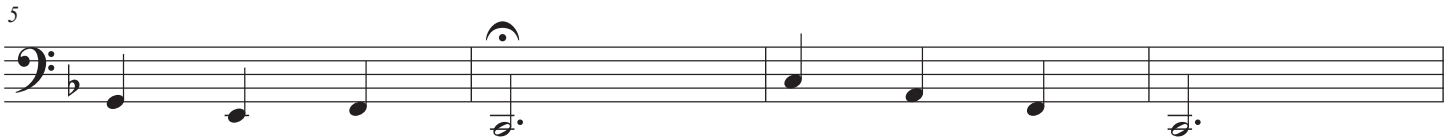




Tuba

# ITALIAN HYMN

Felice Di Gardini, 1767  
arr. Brady Massey (ASCAP)



A

