

# Benediction Chorale

Robert E. Foster

1 Full Score	3 Trumpet/Cornet 1
6 Flute	3 Trumpet/Cornet 2
2 Oboe	4 F Horn
3 Clarinet 1	3 Trombone
3 Clarinet 2	1 Baritone B.C.
1 Bass Clarinet	1 Baritone T.C.
2 Bassoon	4 Tuba
1 Alto Saxophone 1	1 Timpani
1 Alto Saxophone 2	2 Percussion 1: Triangle, Snare Drum
1 Tenor Saxophone	2 Percussion 2: Sus. Cymbal, Bass Drum
1 Baritone Saxophone (Alto Clarinet)	1 Timpani/Bells

Extra Part - P3010251

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# BENEDICTION CHORALE

## Robert E. Foster

Based on two classic closing hymns, this work makes it possible for students in young bands to experience the warmth and beauty of two of the most loved songs of our western religious tradition. Generations of young and old alike have sung these two wonderful works as the last music in a variety of gatherings. This arrangement is in that great choral tradition, and is a wonderful opportunity for students to experience warmth and beauty, while developing more sensitive "listening skills"...and what a great way to close a concert or rehearsal.

### LEARNING OBJECTIVES:

**Key:** Bb Concert. Learn or review the scale and arpeggio.

**NOTE TO CONDUCTOR:** Each player's part includes the following scale and arpeggio. (It is important for a student to not only count quarter notes, but to also feel the underlying 8th notes, as heard in the percussion scale study.)

### Phrases:

This is an excellent selection to use to teach phrasing. Beginning at [8] the first chorale is a series of four measure phrases. Shape each phrase by getting louder through the first half, and then get softer throughout the second half.

### Style:

Majestically - the introduction is in the style of a grand fanfare, which requires a separated style.

Two basic rules of musicianship: 1) accented notes are separated, 2) syncopated notes are separated (unless either are marked otherwise).

Expressive, Legato - the first chorale begins slowly (legato) at [8]. For good legato style, it is important to keep the air moving through the instruments. To accomplish this the students need to use a "legato articulation". Try to use the syllable: Du Du Du; not Tu Tu Tu. When you use the Tu syllable, the air stops moving before each new Tu.

Accent (>) - an accent is a style marking. It is separated and fairly heavy.

### Dynamics:

Forte (*f*) - loud

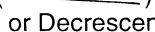
Mezzo Forte (*mf*) - moderately loud. Louder than Mezzo Piano, but softer than Forte

Mezzo Piano (*mp*) - moderately soft (but not as soft as Piano)

Piano (*p*) - soft

Pianissimo (*pp*) - very soft

Crescendo (  ) - gradually get louder

Diminuendo or Decrescendo (  ) - gradually get softer

### Other Musical Terms:

Ritard (*rit.*) - gradually get slower (from the Italian word, Ritardando)

Breath Mark (  ) - indicates where to breathe (measures 7 and 57)

L.V. - (for percussion - cymbals) let vibrate. Let it ring, do not dampen.

Divisi - divide the part so that some players play the upper line, and some play the lower line (2nd clarinets, see measure 13; flutes, measure 39)

Molto Rit. - Molto is the Italian word for "very" or "much".


Tempo - the Italian word for time; rate of speed

Poco - the Italian word for little (as in Poco Rit.)

Rall. - the abbreviation for the Italian word, Rallentando. Gradually slowing, the same as Ritardando.

Caesura (  ) - pause

A Tempo - return to the original tempo

Fermata (  ) - a pause or hold. A longer held note.

Stringendo - pressing on, hurrying, speeding up

### Time Signature:

3/4 - the upper number indicates that there are three beats in a measure. The lower number indicates that a quarter note receives one beat or count.

4/4 - four beats to a measure; a quarter note receives one beat. Experience meter changes (3/4 to 4/4) while keeping a constant beat or pulse (measure 33).

# BENEDICTION CHORALE

Grade 2

Robert E. Foster (ASCAP)

**Majestically**

Flutes Oboe *a2* *f* *rit.* *pp* *p* *Slow-expressive, legato* \* 8

Clarinets 1 2 *f* *rit.* *pp* *p*

Alto Saxophones 1 2 *f* *rit.* *pp* *p*

Tenor Saxophone *f* *rit.* *pp* *p*

Trumpet/Cornet 1 2 *f* *rit.* *pp* *p*

F Horn *f* *rit.* *pp* *p*

Trb., Baritone Low W. W. *f* *rit.* *pp* *p*

Tuba *f* *rit.* *pp* *p*

Triangle Sn. Dr. *f* *rit.* *pp* *p*

Susp. Cymbals Bass Drum *f* *rit.* *pp* *p* *L.V.*

Timpani Bells *f* *rit.* *pp* *p*

F, Bb, Eb

\*Optional starting place: begin with winds at 8

Flutes Oboe 16

Clarinets 1 2 *mp* *div.* *mp*

Alto Saxophones 1 2 *mf* *mp*

Tenor Sax *mp* *mp*

Tpt./Cor. 1 2 16

F Horn *mp*

Trb., Bar. *mp*

Trb., Bar. Low W. W. *mp*

Tuba *mp*

Timpani *mp* *p* *mf*

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