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# Four Chorale Tune Settings

A CWP Quick Collection of Chorales for Band or  
Woodwind, Brass, or Percussion Ensemble



ISMN 979-0-58058-015-3



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# Four Chorale Tune Settings

A CWP Quick Collection of Four Chorales for Band or  
Woodwind, Brass, or Percussion Ensemble

The four chorales in this collection have been arranged for full band, but because each instrument family (woodwinds, brass, and percussion) in the arrangement contains all four voices (SATB), one can also perform this with a woodwind, brass, or percussion section alone. Simply make sure each of the vocal ranges are represented. SATB indications are listed next to each instrument in the instrumentation list to the right and on each part.

The instrument ranges for all parts are meant to be appropriate for beginner to intermediate players, with alternative notes given to allow for greater comfort in playing, as needed or desired. These notes are indicated by smaller note heads in the parts. Any notes in parentheses are optional notes for more experienced players.

Dynamics and phrase markings are minimal or non-existent to allow for a variety of uses, and may be adjusted. A smooth, sustained style is suggested to work on legato, lyrical playing and developing good sound and intonation, but the approach to playing may be adjusted to suit performance or education goals.

All of the percussion parts are ad libitum for band performance, and may be added or omitted as desired or as instruments are available.

More information and notes are included in the score for each chorale.

contents:

## Redhead 76

Richard Redhead, arr. Tony Oliver

## Morecambe

Frederick C. Atkinson, arr. Tony Oliver

## Willingham

Franz Abt, arr. Tony Oliver

## Consolation

Felix Mendelssohn, arr. Tony Oliver

Thanks for Playing!

If you ever perform any of these publicly,  
please tell us about your performance. Send us programs! Or if you have comments, let us know!  
Please send performance and program information to [music@curvingwalkway.com](mailto:music@curvingwalkway.com).

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CWP-QC-5003  
*cwp digital*



Richard Redhead

# REDHEAD 76

Chorale Tune Setting for Band

May also be performed as a Woodwind, Brass, or Percussion Ensemble

arranged by Tony Oliver (ASCAP)

## **NOTES**

This short chorale tune, *Redhead 76* (1853), by Richard Redhead (1820-1901) has been arranged for full band. Because each instrument family (woodwinds, brass, and percussion) in the arrangement contains all four voices (SATB), one can also perform this with a woodwind, brass, or percussion section alone. Simply make sure each of the vocal ranges are represented. SATB indications are listed next to each instrument in the instrumentation list to the right and on each part.

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Although not indicated, the chorale may be repeated as often as desired, using the same or different instrumentation, to create a longer work or to serve as accompaniment to singing. (The tune should work with any vocal setting using a 7.7.7.7.7.7 meter scheme.)

All of the percussion parts are *ad libitum* for band performance, and may be added or omitted as desired or as instruments are available. (Glockenspiel, xylophone, or marimba can substitute for the vibraphone or for each other.) Choose mallets appropriate for your performance situation. For percussion ensemble performance, make sure each part (SATB) is represented, substituting instruments and adjusting octaves as needed. Xylophone and Marimba I & II parts may roll some or all notes as desired or capable. For Marimba I & II, treble clef parts are provided for players who do not read bass clef. Play these parts at least one octave lower than written. The timpani and chime parts only support the bass or soprano parts, respectively, and do not contain the full bass or soprano part.

Tony Oliver is an associate professor of music at Augustana College (Rock Island, IL) where he teaches all things percussive and directs the Augustana Concert Band, which is the school's "all-campus" concert band. As a percussionist, he is a member of the Quad City Symphony Orchestra and is solo percussionist and timpanist with the Lake Placid Sinfonietta. He holds degrees from the University of Iowa (BM, MA) and the Mason Gross School of the Arts at Rutgers University (DMA).

## **INSTRUMENTATION**

### **Woodwinds**

Flute (S)  
Oboe (S)  
[ Clarinet I (S)  
[ Clarinet II/III (A)  
Bass Clarinet (B)  
Contra-Alto Clarinet (B)  
[ Bassoon I (T)  
[ Bassoon II (B)  
Alto Saxophone (A)  
Tenor Saxophone (T)  
Baritone Saxophone (B)

### **Brass**

[ Trumpet (Bb) I (S)  
[ Trumpet (Bb) II/III (A)  
[ Horn (F) I (A)  
[ Horn (F) II (T)  
[ Trombone I (T)  
[ Trombone II/III (B)  
Baritone - TC (T)  
Euphonium/Baritone - BC (T)  
Tuba (B)

### **Percussion\***

Glockenspiel (S)  
Xylophone (S)  
Vibraphone (S, A)  
Marimba I - TC (T)  
Marimba I - BC (T)  
Marimba II - TC (B)  
Marimba II - BC (B)  
Timpani (supports bass line)  
Chimes (supports soprano line)

\*All percussion parts *ad lib* and not required for band performance

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CWP-TO-1800

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Score

for L.N.  
**REDHEAD 76**  
 chorale tune setting for band

Richard Redhead (1820-1901)  
 arranged by Tony Oliver (ASCAP)

Moderato (legato e sostenuto - cantabile)

The score is arranged in two systems. The first system includes:

- Flute (mf)
- Oboe (mf)
- Clarinet in B $\flat$  1/2/3 (mf)
- Bass Clarinet (mf)
- Contra-Alto Clarinet (mf)
- Bassoon 1/2 (mf) - Note: if one player, or lower notes preferred, play Bassoon 2 - play small notes if more comfortable
- Alto Saxophone (mf)
- Tenor Saxophone (mf)
- Baritone Saxophone (mf)

The second system includes:

- Trumpet in B $\flat$  1/2/3 (mf)
- Horn in F 1/2 (mf) - Note: play small notes if more comfortable
- Trombone 1/2/3 (mf)
- Euphonium / Baritone (BC) (mf) - Note: play either octave, as comfortable
- Tuba (mf) - Note: play small notes if more comfortable
- Timpani (ad lib.) (mf)
- Glockenspiel & Xylophone (ad lib.) (mf)
- Vibraphone 1 or 2 players (ad lib.) (mf)
- Marimba 1 (BC) (ad lib.) (mf)
- Marimba 2 (BC) (ad lib.) (mf)
- Chimes (ad lib.) (mf)

The score is in 4/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). The tempo is Moderato (legato e sostenuto - cantabile). The dynamic marking is mezzo-forte (mf). The piece is divided into six measures, each starting with a measure rest.

\* All percussion instruments are ad libitum. They may be used if available or desired. Xylophone and Marimbas 1 & 2 may roll all or some notes, as desired. Separate treble clef parts are provided for Marimbas 1 & 2 for those who do not read bass clef, and they should play at least one octave lower than written, if possible. All voices of the chorale are present in the percussion section, allowing it to play alone, if desired, with timpani and chimes optional.

Frederick C. Atkinson

# MORECAMBE

Chorale Tune Setting for Band

May also be performed with a Woodwind, Brass, or Percussion Ensemble

arranged by Tony Oliver (ASCAP)

## NOTES

This short chorale tune, *Morecambe* (1870), by Frederick C. Atkinson (1841-1897) has been arranged for full band. Because each instrument family (woodwinds, brass, and percussion) in the arrangement contains all four voices (SATB), one can also perform this with a woodwind, brass, or percussion section alone. Simply make sure each of the vocal ranges are represented. SATB indications are listed next to each instrument in the instrumentation list to the right and on each part.

The instrument ranges for all parts are meant to be appropriate for beginner to intermediate players, with alternative notes given to allow for greater comfort in playing, as needed or desired. These notes are indicated by smaller note heads in the parts. Any notes in parentheses are optional notes for more experienced players.

Dynamics and phrase markings are minimal or non-existent to allow for a variety of uses, and may be adjusted. A smooth, sustained style is suggested to work on legato, lyrical playing and developing good sound and intonation, but the approach to playing may be adjusted to suit performance or education goals.

Although not indicated, the chorale may be repeated as often as desired, using the same or different instrumentation, to create a longer work or to serve as accompaniment to singing. (The tune should work with any vocal setting using a 10.10.10.10 meter scheme.)

All of the percussion parts are *ad libitum* for band performance, and may be added or omitted as desired or as instruments are available. (Glockenspiel, xylophone, or marimba can substitute for the vibraphone or for each other.) Choose mallets appropriate for your performance situation. For percussion ensemble performance, make sure each part (SATB) is represented, substituting instruments and adjusting octaves as needed. Xylophone and Marimba I & II parts may roll some or all notes as desired or capable. For Marimba I & II, treble clef parts are provided for players who do not read bass clef. Play these parts at least one octave lower than written. The timpani and chime parts only support the bass or soprano parts, respectively, and do not contain the full bass or soprano part.

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## INSTRUMENTATION

### Woodwinds

Flute (S)  
Oboe (S)  
[ Clarinet I (S)  
[ Clarinet II/III (A)  
Bass Clarinet (B)  
Contra-Alto Clarinet (B)  
[ Bassoon I (T)  
[ Bassoon II (B)  
Alto Saxophone (A)  
Tenor Saxophone (T)  
Baritone Saxophone (B)

### Brass

[ Trumpet (Bb) I (S)  
[ Trumpet (Bb) II/III (A)  
[ Horn (F) I (A)  
[ Horn (F) II (T)  
[ Trombone I (T)  
[ Trombone II/III (B)  
Baritone - TC (T)  
Euphonium/Baritone - BC (T)  
Tuba (B)

### Percussion\*

Glockenspiel (S)  
Xylophone (S)  
Vibraphone (S, A)  
Marimba I - TC (T)  
Marimba I - BC (T)  
Marimba II - TC (B)  
Marimba II - BC (B)  
Timpani (supports bass line)  
Chimes (supports soprano line)

\*All percussion parts *ad lib* and not required for band performance

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Score

# MORECAMBE

chorale tune setting for band

Frederick C. Atkinson (1841-1897)

arranged by Tony Oliver (ASCAP)

Moderato (legato e sostenuto - cantabile)

The score is for a band and includes the following parts:

- Flute** (mf)
- Oboe** (mf)
- Clarinet in B<sub>2</sub>** (mf)
- Bass Clarinet** (mf)
- Contra-Alto Clarinet** (mf)
- Bassoon** (mf) *if one player, or lower voice preferred, play Bassoon 2*
- Alto Saxophone** (mf)
- Tenor Saxophone** (mf)
- Baritone Saxophone** (mf)
- Trumpet in B<sub>2</sub>** (mf)
- Horn in F** (mf)
- Trombone** (mf)
- Euphonium / Baritone (BC)** (mf)
- Tuba** (mf)
- Timpani (ad lib.)** (mf) *Timpani: Measures 5, 6, and 7 are optional (leave out if unable to play)*
- Glockenspiel & Xylophone (ad lib.)** (mf)
- Vibraphone 1 or 2 players (ad lib.)** (mf)
- Marimba 1 (BC) (ad lib.)** (mf)
- Marimba 2 (BC) (ad lib.)** (mf)
- Chimes (ad lib.)** (mf)

The score is in 4/4 time and consists of 8 measures. The key signature has two flats (B-flat and E-flat). The dynamic marking is *mf* (mezzo-forte) throughout.

\* All percussion instruments are ad libitum. They may be used if available or desired. Xylophone and Marimbas 1 & 2 may roll all or some notes as desired. Separate treble clef parts are provided for Marimbas 1 & 2 for those who do not read bass clef, and they should play at least one octave lower than written, if possible. All voices of the chorale are present in the percussion section, allowing it to play alone, if desired, with timpani and chimes optional.

FRANZ ABT

# WILLINGHAM

Chorale Tune Setting for Band

May also be performed as a Woodwind, Brass, or Percussion Ensemble

arranged by Tony Oliver (ASCAP)

## **NOTES**

This short chorale tune, *Willingham*, by Franz Abt (1819-1885) has been arranged for full band. Because each instrument family (woodwinds, brass, and percussion) in the arrangement contains all four voices (SATB), one can also perform this with a woodwind, brass, or percussion section alone. Simply make sure each of the vocal ranges are represented. SATB indications are listed next to each instrument in the instrumentation list to the right and on each part.

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Although not indicated, the chorale may be repeated as often as desired, using the same or different instrumentation, to create a longer work or to serve as accompaniment to singing. (The tune should work with any vocal setting using a 11.10.11.10 meter scheme.)

All of the percussion parts are *ad libitum* for band performance, and may be added or omitted as desired or as instruments are available. (Glockenspiel, xylophone, or marimba can substitute for the vibraphone or for each other.) Choose mallets appropriate for your performance situation. For percussion ensemble performance, make sure each part (SATB) is represented, substituting instruments and adjusting octaves as needed. Xylophone and Marimba I & II parts may roll some or all notes as desired or capable. For Marimba I & II, treble clef parts are provided for players who do not read bass clef. Play these parts at least one octave lower than written. The timpani and chime parts only support the bass or soprano parts, respectively, and do not contain the full bass or soprano part.

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## **INSTRUMENTATION**

### **Woodwinds**

Flute (S)  
Oboe (S)  
[ Clarinet I (S)  
[ Clarinet II/III (A)  
Bass Clarinet (B)  
Contra-Alto Clarinet (B)  
Bassoon (B)  
Alto Saxophone (A)  
Tenor Saxophone (T)  
Baritone Saxophone (B)

### **Brass**

[ Trumpet (Bb) I (S)  
[ Trumpet (Bb) II/III (A)  
[ Horn (F) I (A)  
[ Horn (F) II (T)  
[ Trombone I (T)  
[ Trombone II/III (B)  
Baritone - TC (T)  
Euphonium/Baritone - BC (T)  
Tuba (B)

### **Percussion\***

Glockenspiel (S)  
Xylophone (S)  
Vibraphone (S, A)  
Marimba I - TC (T)  
Marimba I - BC (T)  
Marimba II - TC (B)  
Marimba II - BC (B)  
Timpani (supports bass line)  
Chimes (supports soprano line)

\*All percussion parts *ad lib* and not required for band performance

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Score

# WILLINGHAM

chorale tune setting for band

Franz Abt (1815-1885)  
arranged by Tony Oliver (ASCAP)

Moderato (legato e sostenuto - cantabile)

The score is arranged in systems. The first system includes Flute, Oboe, Clarinet in B $\flat$  1/2/3, Bass Clarinet, Contra-Alto Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in B $\flat$  1/2/3, Horn in F 1/2, Trombone 1/2/3, Euphonium / Baritone (BC), and Tuba. The third system includes Timpani (ad lib.), Glockenspiel & Xylophone (ad lib.), Vibraphone 1 or 2 players (ad lib.), Marimba 1 (BC) (ad lib.), Marimba 2 (BC) (ad lib.), and Chimes (ad lib.).

Each part is marked with a dynamic of *(mf)*. The tempo is Moderato (legato e sostenuto - cantabile). The key signature has one flat (B $\flat$ ), and the time signature is 4/4. The score consists of 8 measures.

\* All percussion instruments are ad libitum. They may be used if available or desired. Xylophone and Marimbas 1 & 2 may roll all or some notes as desired. Separate treble clef parts are provided for Marimbas 1 & 2 for those who do not read bass clef, and they should play at least one octave lower than written, if possible. All voices of the chorale are present in the percussion section, allowing it to play alone, if desired, with timpani and chimes optional.



Felix Mendelssohn

# CONSOLATION

from *Song Without Words*, op. 30, no. 3

## Chorale Tune Setting for Band

May also be performed as a Woodwind, Brass, or Percussion Ensemble

arranged by Tony Oliver (ASCAP)

### NOTES

This short chorale tune, *Consolation* (1833-34), is an excerpt from *Song Without Words*, op. 30, no. 3, by Felix Mendelssohn (1809-1847). It has been arranged for full band here, but because each instrument family (woodwinds, brass, and percussion) in the arrangement contains all four voices (SATB), one can also perform this with a woodwind, brass, or percussion section alone. Simply make sure each of the vocal ranges are represented. SATB indications are listed next to each instrument in the instrumentation list to the right and on each part.

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### INSTRUMENTATION

#### Woodwinds

Flute (S)  
Oboe (S)  
[ Clarinet I (S)  
[ Clarinet II/III (A)  
Bass Clarinet (B)  
Contra-Alto Clarinet (B)  
Bassoon (B)  
Alto Saxophone (A)  
Tenor Saxophone (T)  
Baritone Saxophone (B)

#### Brass

[ Trumpet (Bb) I (S)  
[ Trumpet (Bb) II/III (A)  
[ Horn (F) I (S) (optional in full band)  
[ Horn (F) II (A)  
[ Trombone I (T)  
[ Trombone II/III (B)  
Baritone - TC (T)  
Euphonium/Baritone - BC (T)  
Tuba (B)

#### Percussion\*

Glockenspiel (S)  
Xylophone (S)  
Vibraphone (S, A)  
Marimba I - TC (T)  
Marimba I - BC (T)  
Marimba II - TC (B)  
Marimba II - BC (B)  
Timpani (supports bass line)  
Chimes (supports soprano line)

\*All percussion parts *ad lib* and not required for band performance

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Score

# CONSOLATION

from *Song Without Words*, op. 30, no. 3  
chorale tune setting for band

Felix Mendelssohn (1809-1847)  
arranged by Tony Oliver (ASCAP)

Moderato (legato e sostenuto - cantabile)

1 2 3 4 5 6 7 8

Flute  
(*mf*)

Oboe  
(*mf*)

Clarinet in B<sub>b</sub> 1  
2/3  
(*mf*)

Bass Clarinet  
(*mf*)

Contra-Alto Clarinet  
(*mf*)

Bassoon  
(*mf*) play small notes if more comfortable or preferred

Alto Saxophone  
(*mf*)

Tenor Saxophone  
(*mf*)

Baritone Saxophone  
(*mf*)

Moderato (legato e sostenuto - cantabile)

1 2 3 4 5 6 7 8

Trumpet in B<sub>b</sub> 1  
2/3  
(*mf*)

Horn in F  
(*mf*) if one player, or if lower part preferred, play Horn 2 - OK to leave out Horn 1

Trombone 1  
2/3  
(*mf*)

Euphonium / Baritone (BC)  
(*mf*)

Tuba  
(*mf*) play small notes if more comfortable or preferred

1 2 3 4 5 6 7 8

Timpani (ad lib.)  
(*mf*) notes in ( ) optional (play as able)

Glockenspiel & Xylophone (ad lib.)  
(*mf*)

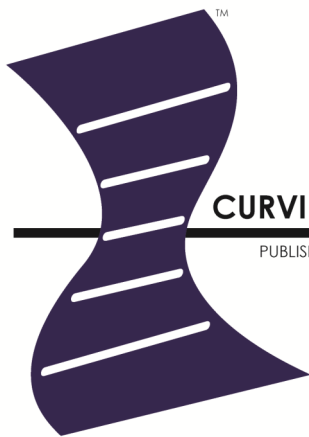
Vibraphone 1 or 2 players (ad lib.)  
(*mf*)

Marimba 1 (BC) (ad lib.)  
(*mf*)

Marimba 2 (BC) (ad lib.)  
(*mf*)

Chimes (ad lib.)  
(*mf*)

\* All percussion instruments are ad libitum. They may be used if available or desired. Xylophone and Marimbas 1 & 2 may roll all or some notes as desired. Separate treble clef parts are provided for Marimbas 1 & 2 for those who do not read bass clef, and they should play at least one octave lower than written, if possible. All voices of the chorale are present in the percussion section, allowing it to play alone, if desired, with timpani and chimes optional.



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