

Southern Hymn Notes

- m. 1- Clarity issues between bass drum and timpani
 - o Bring out percussion because they have rhythmic figure
 - o More timpani to balance out Bass Drum
- m. 1- First Clarinet needs to play a Concert Bb for 6 measures
 - o Flutes listen, really out of tune
 - o Embrace the tension
 - o More Bass than flutes
 - o More air support
- m. 3- Long notes back off, be under melody
- m. 3- Play solo as most beautiful/lyrical thing ever
 - o Where do you want to arrive? Go towards something
 - Go towards D in m. 5
 - Don't decrescendo to soon, wait until the G
- m. 6- Trumpet solo take a breath before m. 7
- m. 7- Trumpet solo is still the melody, play underneath it, bring trumpet out a little more
 - o Need a little more 2nd Flute, 1st Alto (going to beat 2) in m. 8
- m. 7- Easy on the entrance from woodwinds
- m. 10- Percussion needs to bring it out
- m. 10- Flutes- Intonation issues, "F" is a flat note so really work hard on raising that pitch
- m. 12- Someone in Brass is playing a wrong note
- m. 12- Horns bring out, beautiful part, very important part
- m. 14- Bring out Horn eighth notes
- m. 18- have that quarter note on beat 4 lead into the next measure, don't get softer on downbeat
- m. 19- Intonation Issues
- m. 20- anticipate the pickups
- m. 20- Percussion leads the crescendo, starts with Bass Drum and Timpani
- m. 22- More dramatic decrescendo from long notes
- m. 22- Flute Intonation
- m. 24- less break, it is a phrase separation and breath but not conducted
 - It interrupts the phrase and moving line from Bells
 - o m. 25- same thing
- m. 25- More 3rd Trumpet and more 2nd Clarinet
 - o Oftentimes the 2nd and 3rd parts are more crucial than the 1st part
- m. 26- Release half note on Beat 3, not before
- m. 27- Bring out horns and altos
 - o Where are we going with that phrase?
 - Top note is the arrival
- m. 28- Is beautiful because the landing is dissonant
 - o More 2nd Horn and 2nd Alto

- If you play the dissonant timidly the audience will think it is an accident, you need to play with confidence
- m. 28- Flute 1/ Oboe lead into the top note
- m. 29- Horns and Altos need to listen and balance to each other (need more horn sound)
- m. 30- Really pull back tempo in *rit.*
- m. 30- More trombone sound (especially 3rd part)
- m. 31- Trumpets more lyrical
- m. 32- More middle voices (Tbn 3, 2nd Clarinet, 3rd, Clarinet, Alto 1, Tpt 3, Hn 1) on quarter notes
- m. 34- 1st Trombone, Alto 1&2, 2nd Flute, Horns- More on beats 1 &2, if you have a half note don't play too loud
- m. 35- Horns bring out quarter notes
- m. 37- more middle voices
 - More Horns, Altos, Tenors, Bari, Bass Clarinet, 3rd Trumpet, 2nd Trombone
- m. 40- More decrescendo from dotted half notes, fade into Bass Clarinet sound
 - not fast decrescendo from Horns and Altos
- m. 43- bring out beat 2
- m. 43- Less Break, but slight hesitation to know separate phrases
- m. 44- Listen to release
 - Bases should be last sound heard due to the fact that they are the foundation of the chord
 - More space after fermata
- m. 45- More second Flute
- m. 45- Woodwind trio needs to connect to each other, project going to beat 3 as that is the change of the harmony
- m. 47- Bring out beat 3 in upper woodwinds to emphasize upcoming key change
- m. 49- more eighth notes, make sure playing correct accidentals
- m. 49- Really pull back the tempo
- m. 49- Take your time with the crescendo
- m. 50- More Bells, really need it on Chimes
- m. 50- Start rip on the "and" of 1
- m. 59- hold dotted half note to beat 1
 - long notes need to get out of the way to hear moving line
- m. 59- Horns/Altos bring out beat 2
- m. 62- Much, much more 3rd Trumpet more 2nd Clarinet
- m. 64- Clarinet (all parts) lead into the note change (<><>)
 - This helps us arrive somewhere
- m. 64- Horns/ Altos/ Flutes/ Mallets- make sure 8th notes are heard, if you don't have the 8th notes you are playing too loud
- m. 67- Pitch issues on fermata
- m. 68- Can be a little louder to hear musical ideas
- m. 68- Percussion was correct that time
- m. 69- Bring out the moving line

- Go towards that beat 2, tenor saxes don't move to fast
- Don't be afraid to play out, it's marked mp/mf
- m. 71- Need to change notes exactly together
- m. 72- Bring out Bells (Actually going to be played on Chimes)
- m. 72- Sound should decay into the Bell sound

Always think about where my line is going. Every time you have moving notes always bring them out, if you don't please do not cover those up. Horns and Saxes really important counter parts make sure you support the sound.

Overtura Notes

Can tell you really enjoy this piece, the excitement is there

- m. 1- More bass drum and timpani
- m. 2- Horns and Saxes lead into beat 3, more on front end of the note
- m. 11- More accent on the "and" of three
 - make beat 3 shorter
- m. 12- Woodwinds have to be ready for the entrance
- m. 21- just like m. 12
- m. 23- more space between accented quarter notes
 - More emphasis on each note, Really articulated
- m. 26- Bring out moving line in 3&4 horns and 1st Trombone and Tenor Sax
- m. 33- Horns and Saxes, really emphasize the low note before the rip (beat 2)
 - Release the dotted half note on beat 4
- m. 45- Trumpets do not change style until m. 46
 - Needs to be fast tempo, and marcato accented
- m. 49- Really bring out 8th notes in Horn 1
- m. 53- Flute & Clarinet need to project and play out the solo
 - Have a direction of where it is going
- m. 60- Need the Bell Part
- m. 64- Horn pitches as they ascend to the E
- m. 71-72- Horn pitches (D)
- m. 72- More Euphonium
- m. 76- Hold long note to beat 1
- m. 77- More lyrical
- m. 81- Trumpet- land on top of the D's
- m. 88- Need Bells and Chimes on beat 3
- m. 89- Need more timpani and Bass Drum
- m. 98- Horns and Saxes, beat 4 is more important than the rip itself
- m. 102- Bring out the accented notes and back off on ones that aren't

Play with energy, play with passion, you're in really good shape good luck for MPA.