

# **Popular Hymns For Band**

**42 Chorales for Ensemble  
Development and Practice**

**Compiled and Edited by  
Rob Hartman**

A note from the editor...

Like many band directors, I realized the importance of practicing chorales with my ensembles early in my career, but I thought it would be fun to have a selection of them that are taken from recognizable hymns that many of us enjoy, like the ones we have sung in church. I compiled a collection of them that I have used for several years, which led to the development and publishing of this book. I have found them to be very useful for the concert band, which is the ensemble I intended to use them with, but have also found them very useful for smaller ensembles. The chorales in this book can be used in almost any arrangement of instruments, whether like or dissimilar, and whether the ensemble is small or large. I have found that students enjoy playing them and will get together to practice them. They also work very well as short pieces for the homogeneous ensemble. In all cases, my students have reaped the benefits of improved listening skills, learning how to better match style, intonation, and phrasing, as well as adjusting for balance and blend. They also give the conductor of the ensemble a tool to help students learn how to better follow a conductor, allowing for practice following tempo and dynamic changes, phrasing, style, and for teaching them how to listen for precision in entrances, attacks, and releases. Another benefit I did not foresee initially was that I now had some short pieces to perform with any group of students, and have used them a number of times when an organization in our community asks me to put together a group of students to play some music at an event. They have worked well for that purpose with very little extra preparation.

Each chorale is set up in SATB (Soprano, Alto, Tenor, and Bass) format, and can be quickly divided up within the ensemble by assigning parts the first time using them. I have found that by using this format, students gain a better understanding of their function in the ensemble, and relate instrumental ensemble playing to other types of ensembles, especially vocal. Recently, I have even assigned them parts based on their actual voice, let them practice on that part, then worked with them on singing those parts (after I've passed out the hymn with the words).

A typical arrangement of part assignments for the concert band might look like this:

Flute – S	Baritone Saxophone – B
Clarinet – split between S and A	Trumpet - split between S and A
Bass Clarinet – T	French Horn – split between A and T
Contrabass Clarinet – B	Trombone – T
Alto Saxophone – A	Baritone – B
Tenor Saxophone – T	Tuba - B

Obviously, this is not the only option, and you can experiment with the assignments easily. Some variations might be: split the Flute into S and A; split clarinets into S, A, and T; Bass Clarinet on B; French horn split further (possibly all the way to S, A, T, and B); Trombone split up to A, T, and B; and/or Baritone on T. Find what works best with your ensemble.

Enjoy!

About the editor...

Rob Hartman is the Band Director at Anson High School in Anson, Texas, a position he has held for 12 years. Previously, he was the Middle School Band Director in Hamlin, Texas and Early, Texas, and served in the U.S. Navy. He earned a Bachelor of Music degree from Howard Payne University and a Master of Music in Theory and Composition from Hardin-Simmons University. His bands have been consistent “sweepstakes” winners and have participated in the State Marching Contest and State Honor Band Competition. He is an active adjudicator, and member of TMEA, TMAA, Pi Kappa Lambda, and Phi Beta Mu. He lives in Anson with his wife, Caryn, and three daughters, Caralyn, Cathryn, and Cristyn. Rob is a follower of Jesus Christ and minister of His gospel, serving as a deacon with the First Baptist Church in Anson. He is also a pilot and serves in the Civil Air Patrol, U.S. Air Force Auxiliary.

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## 1

## A Mighty Fortress Is Our God

Words: Luther/Hedge  
Music: Luther

Score for "A Mighty Fortress Is Our God" (Part 1), featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (C Instruments, B Instruments, E Instruments, F Instruments, Bass Clef Instruments).

The score is organized into five systems, each containing four staves (Soprano, Alto, Tenor, Bass). The instrumental parts are grouped into five categories: C Instruments, B Instruments, E Instruments, F Instruments, and Bass Clef Instruments.

The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a four-part setting, with the vocal parts and instrumental parts playing in harmony.

**C Instruments**

**B Instruments**

**E Instruments**

**F Instruments**

**Bass Clef Instruments**

9

C

B $\flat$

E $\flat$

F

B.C.

This page of musical notation is for a large ensemble, featuring 16 staves arranged in four systems of four staves each. The staves are labeled with their respective parts: C (Cello), B $\flat$  (B-flat Trombone), E $\flat$  (E-flat Trombone), F (F Horn), and B.C. (Bassoon/Contrabassoon). The notation is written in a key signature of one sharp (F#) and a common time signature (C). The music consists of various musical symbols, including notes, rests, and accidentals, indicating a complex harmonic and melodic structure. The notation is arranged in a standard musical score format, with the staves grouped together and the parts labeled on the left. The page number 9 is located at the top left of the first staff.

## Holy, Holy, Holy

Words: Heber  
Music: Dykes

The musical score is arranged for a large ensemble, including SATB choir parts and instrumental accompaniment. The score is organized into four main sections, each with four staves (Soprano, Alto, Tenor, Bass) and a group label on the left.

- C Instruments:** The first section, labeled "C Instruments", includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a mix of whole, half, and quarter notes, with some triplet markings.
- Bb Instruments:** The second section, labeled "Bb Instruments", includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a mix of whole, half, and quarter notes, with some triplet markings.
- Eb Instruments:** The third section, labeled "Eb Instruments", includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a mix of whole, half, and quarter notes, with some triplet markings.
- Bass Clef Instruments:** The fourth section, labeled "Bass Clef Instruments", includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a mix of whole, half, and quarter notes, with some triplet markings.

The score is written in 4/4 time and features a mix of whole, half, and quarter notes, with some triplet markings. The key signature is one flat (Bb). The score is organized into four main sections, each with four staves (Soprano, Alto, Tenor, Bass) and a group label on the left.

8

C

B $\flat$

E $\flat$

F

B.C.