**On A Hymsong Of Philip Bliss: Full Rehearsal (Tuesday 2-5-19)**

**Full Ensemble: (Full Piece)**

* Entrances after rests
	+ Clean tone (no human sounds: have embouchure set, have your airstream ready to go, use your air not your tongue to play the notes.)
	+ YOUR entrance is important, it adds to the color and texture
	+ Proper dynamics on each entrance/release
	+ COUNTING THROUGHT THE RESTS!
* Breath-Support on ALL NOTES!!!
	+ Don’t let your airstream fade the longer you play.
* Brass release in measure 45. (Give them the release on beat 3)
	+ Crescendo into the release
* Balance
	+ Listen for the lowest voice playing. (Does not matter what section)
	+ Measure 49-57: Listen for Tpt. 1 and Tbn. 1
	+ Low voices lead the crescendos

**Brass:**

* STEADY AIRSTREAM ON ALL NOTES!!!!
* Entrances/releases
* 8th notes in horns—m. 49
* 8th notes into m. 54 (upper brass)
* M. 42-48
	+ Weighted articulation in the brass choir.

**Woodwinds:**

* STEADY AIRSTREAM ON ALL NOTES!!!!!
* Clean and clear entrances in the middle of measures and after rests
* Smooth articulations in clarinets—m. 25-30
* Even trading of the 8th notes—m. 31 (Clarinets/A. Saxes)
* Sustain and support in long tones (B. Cl, Bsn, T. Sax, B. Sax)

**Percussion:**

* Sus. Cymbal—m. 48-50 (not too loud too fast)
* Snare rolls—m. 48-50 (smooth and even—keep sticks close to head of drum, crescendo brings sticks away)
* Timpani rolls—m. 50-52 (smooth and even—fast single stroke/mallets closer to head)
* CRASH Cymbal in 52, 54, 55
* Bass drum hits—m. 50-52 (darker, resonant)—Softer mallet, and just above/below center of drum head. How is Scott damping the sound?