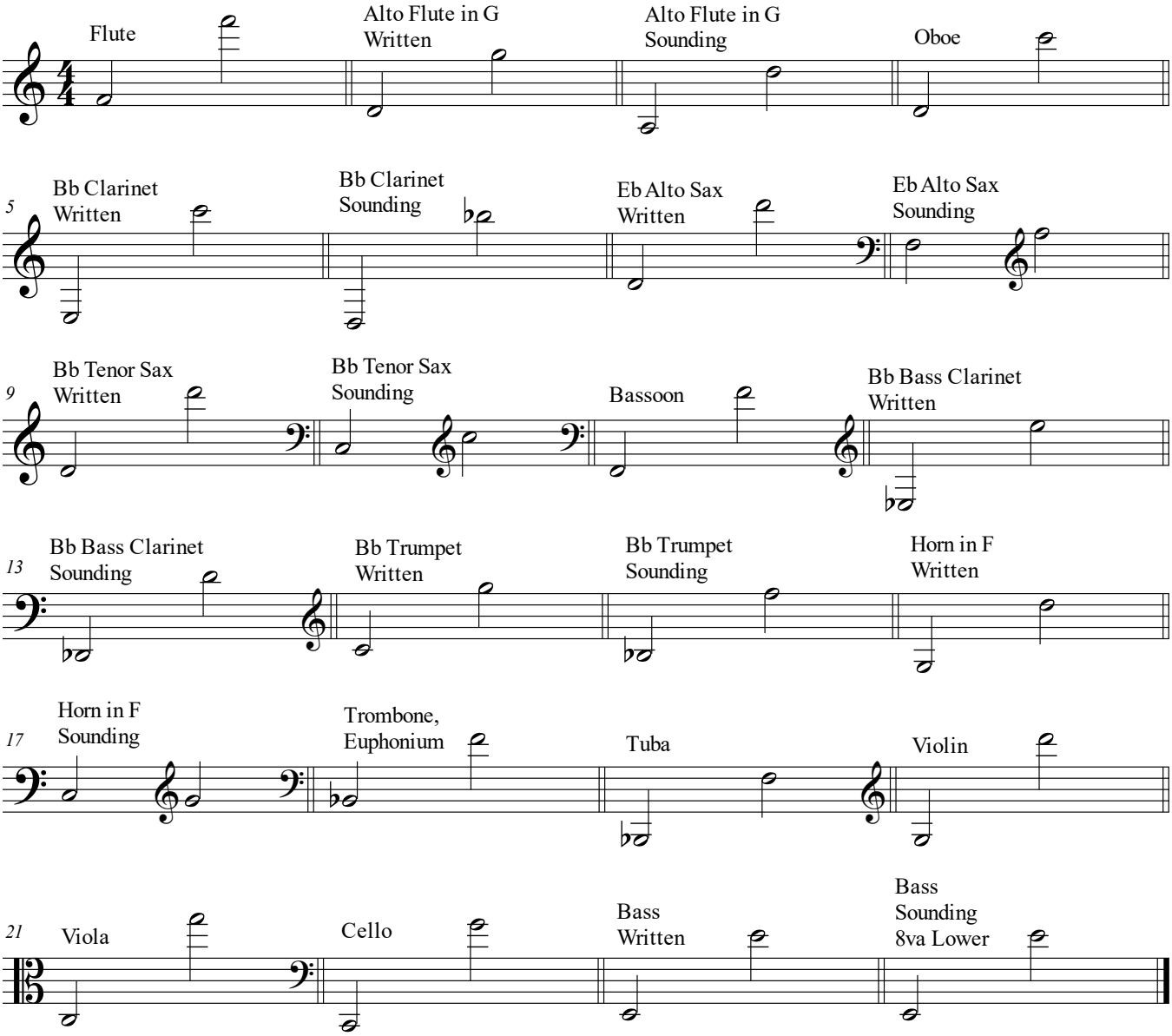
Instrument Middle Ranges and Standard Keys

This information represents the "middle ranges" of these instruments. These ranges would be generally comfortable or relatively easy to play by intermediate and even young, developing players. An arranger staying within these ranges can be confident that intermediate players would be successful playing passages written for them. A few notes above these ranges could also be used but each of the instruments has a **lower** range that cannot be exceeded.

The wind instruments play most comfortably in flat keys (F, Bb, Eb, Ab). The keys of C and G are usually OK also. The sharp keys are less often used for wind instruments, although there are exceptions to this. Strings by contrast, play most often in sharp keys, but this will vary also with such keys as F, Bb, Eb, and Ab not usually being problems.



Holy, Holy, Holy

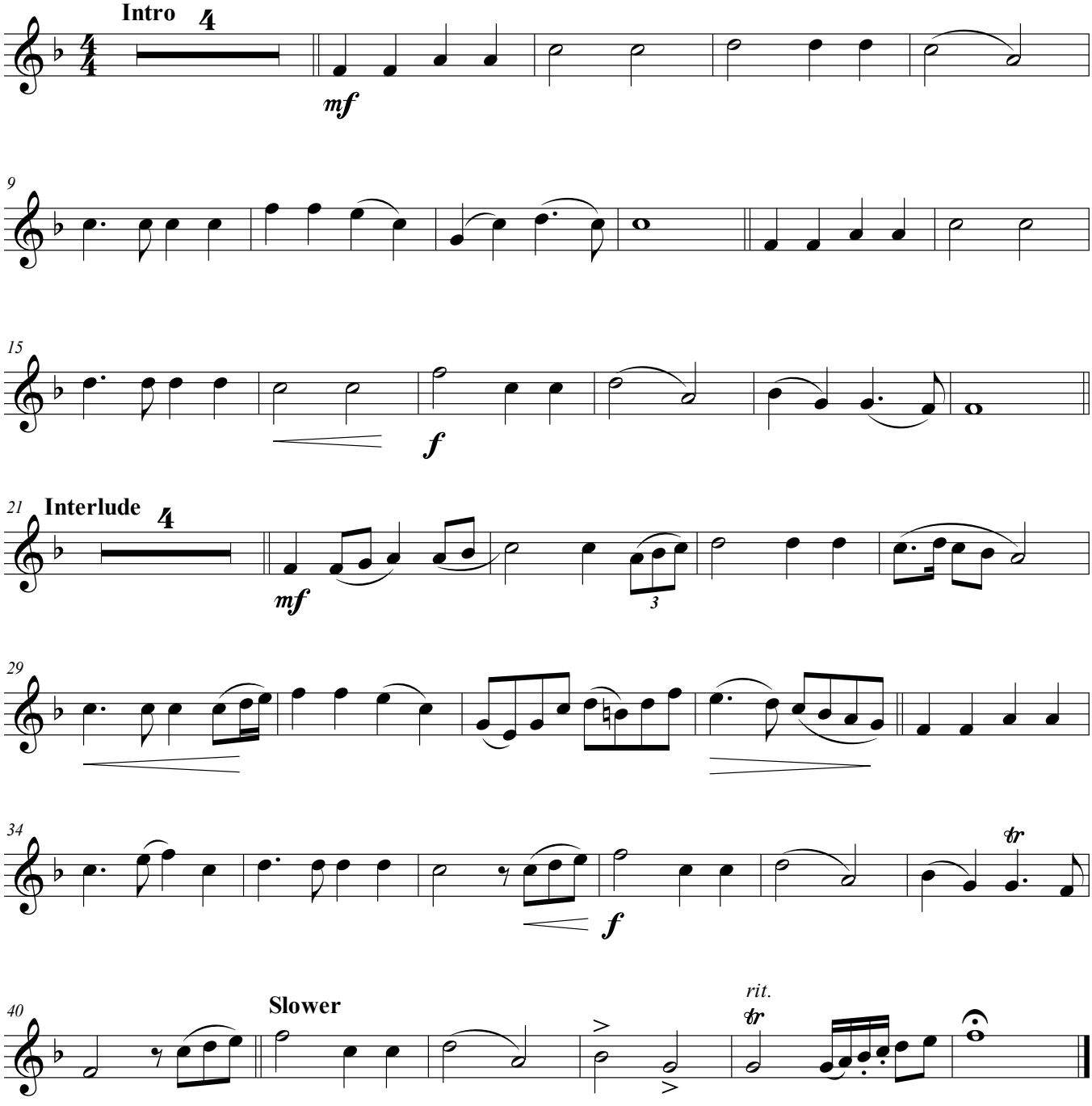
Clarinet or Trumpet with Hymnal Accompaniment

John B. Dykes

Clarinet
(or Trumpet)

With Finale, this part could also be easily transposed for saxophone, oboe, bassoon, violin, viola, cello, and trombone. French horn takes a few more steps, but it is still relitively easy. Each part would still be compatible with the "hymnal accompaniment."

Moderato (♩. = c. 108)



Z L 1

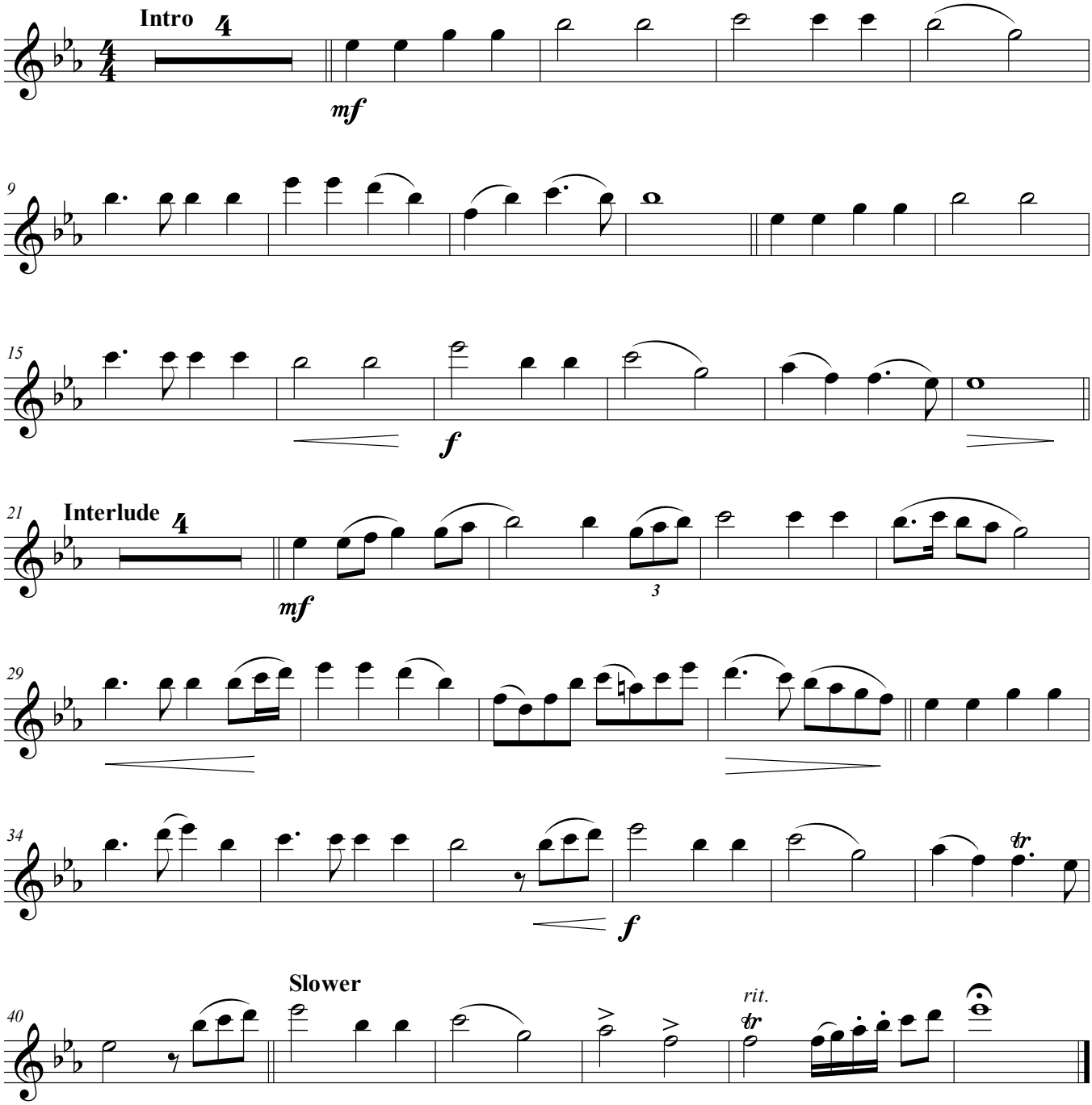
Flute

Holy, Holy, Holy

Flute with Hymnal Accompaniment

John B. Dykes

Moderato (♩ = c. 108)



Z L 1

Flute

Holy, Holy, Holy

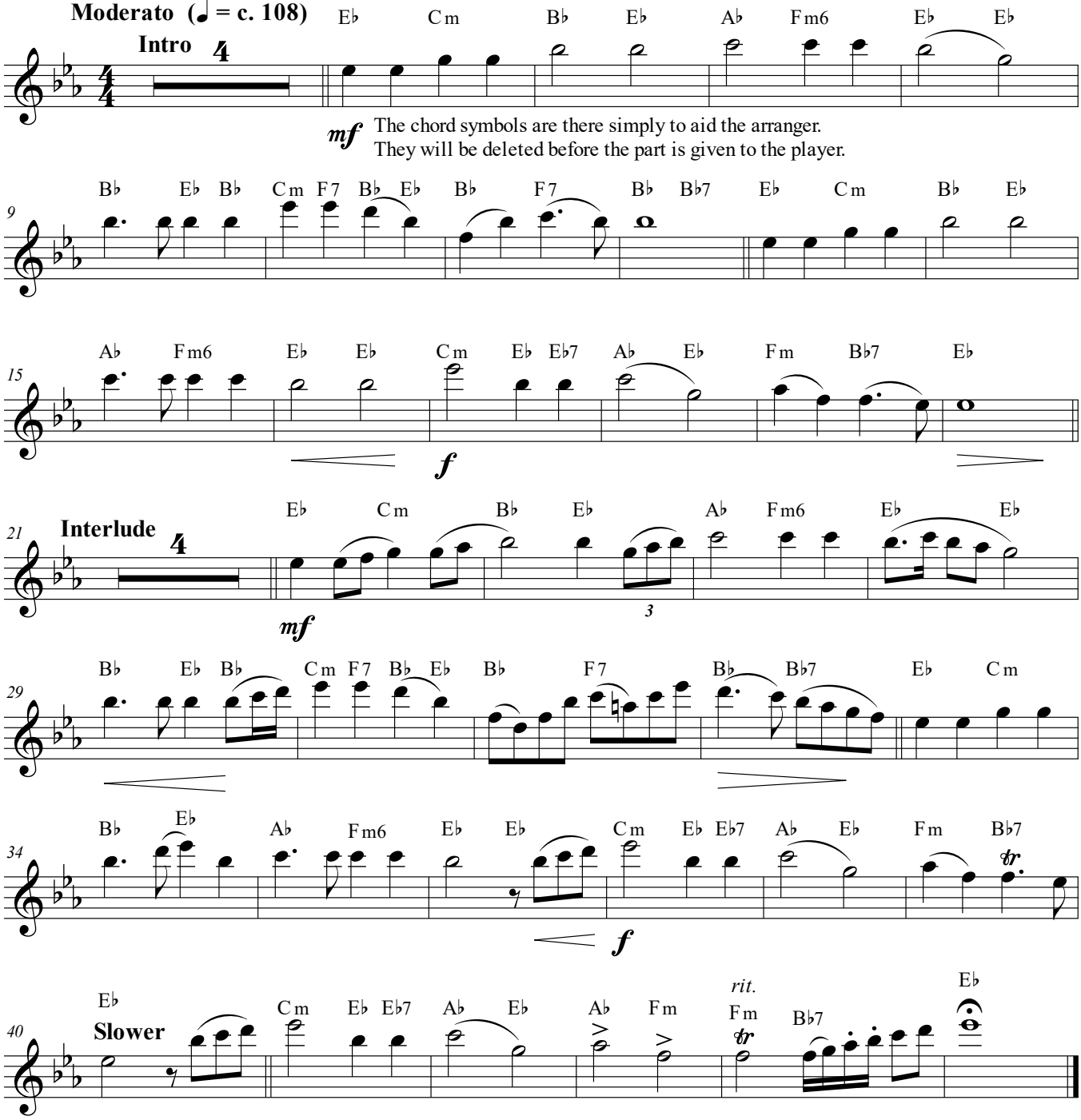
Flute with Hymnal Accompaniment

John B. Dykes

Enter the chord symbols with the Chord Tool (Cm7).

This enables the arranger to hear the melody with the chords without needing to write out the piano part

The church pianist will play the hymn from the hymnal in the same manner as if playing for congregational singing.



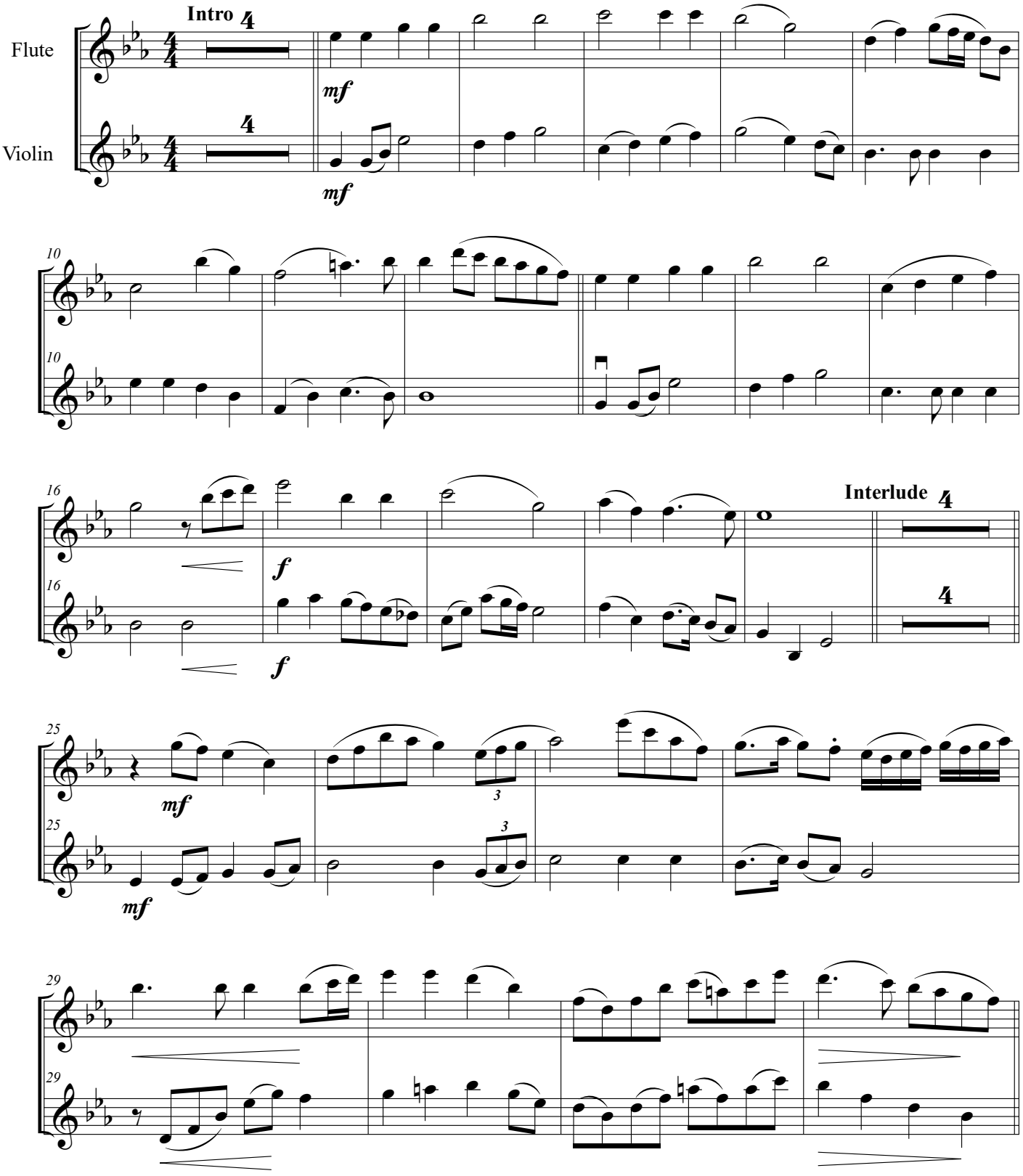
1. The piano plays the last 4 measures of the hymn as an introduction.
2. The solo instrument plays the melody for the first stanza with little or no embellishment.
3. The piano plays the last 4 measures again as an interlude.
4. The solo instrument plays the melody for the second stanza with embellishment relative to the technical ability of the soloist.
5 The last 4 measures are played as a "coda" or ending at a slower tempo. Some note values can be lengthened for expressive purposes.

Holy, Holy, Holy

Flute & Violin Duet with Hymnal Accompaniment

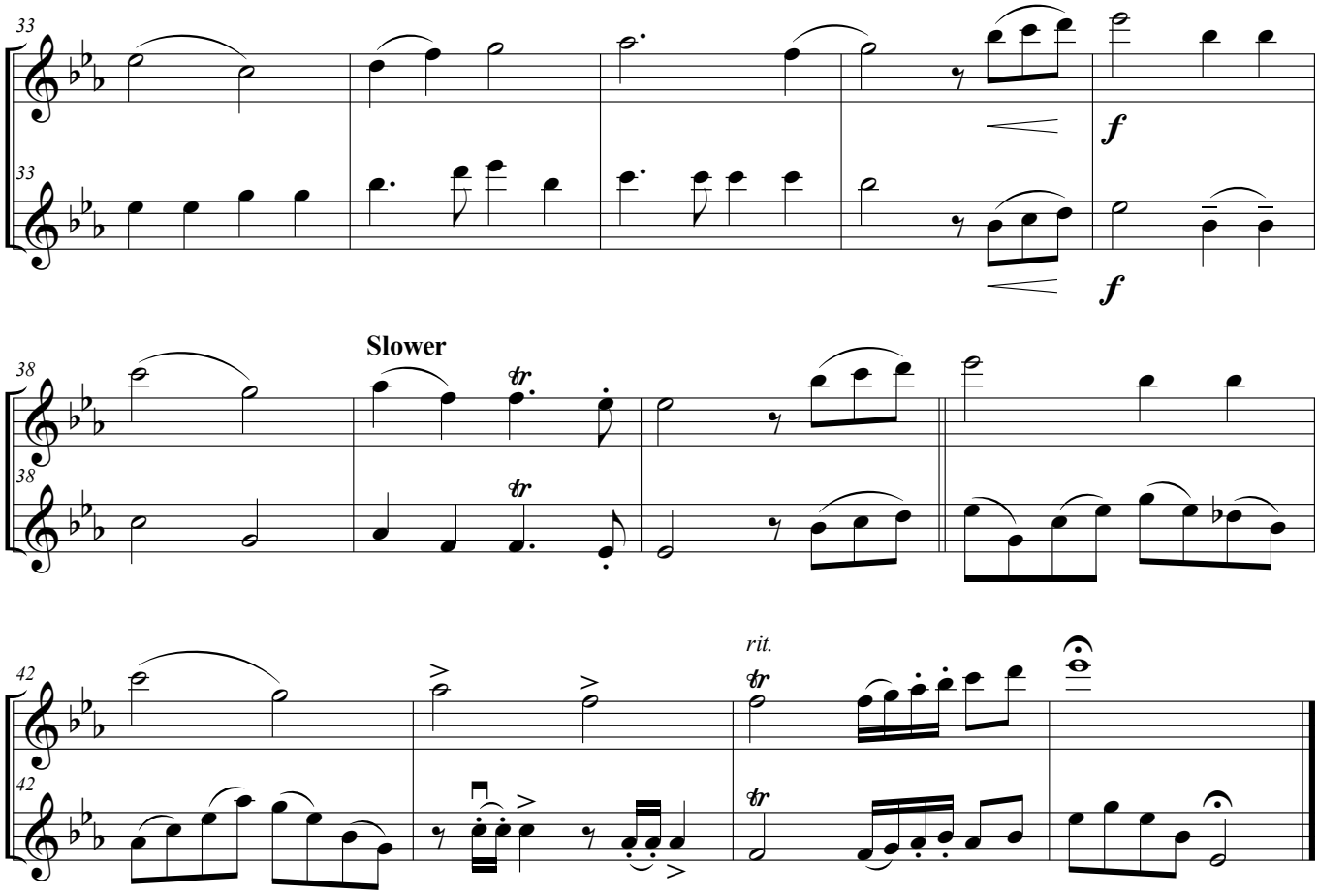
John B. Dykes

Moderato (♩ = c. 108)



Holy, Holy, Holy

Flute & Violin Duet with Hymnal Accompaniment



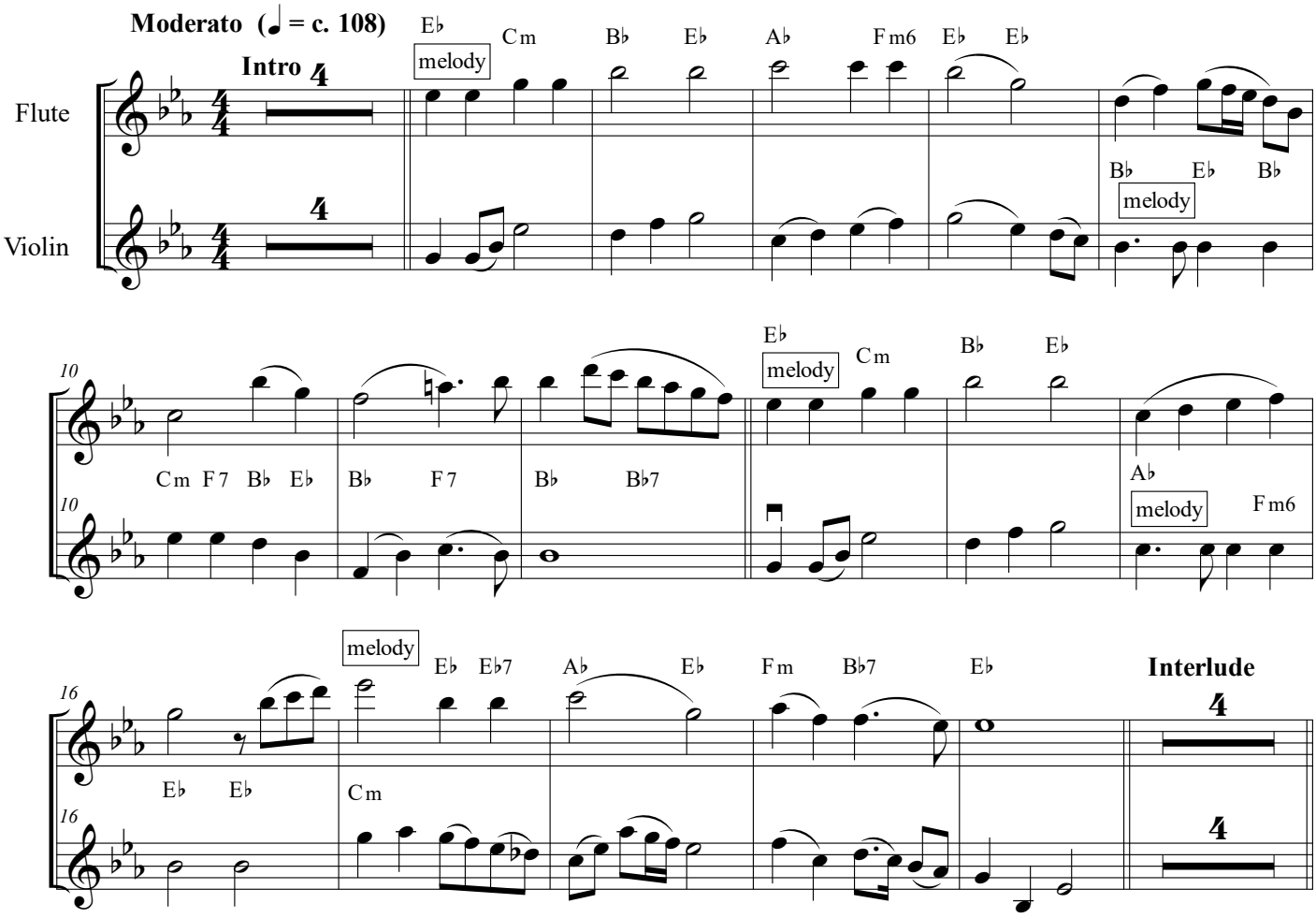
Z L 2 Duet

Holy, Holy, Holy

John B. Dykes

Flute & Violin Duet with Hymnal Accompaniment

Starting with the Flute solo part and chord symbols from the solo arrangement, another stave is added. This second part can be for any other instrument according to which players may be available.
For each stanza, the melody is shifted between parts to give a variety of sound and to each player an opportunity for melodic playing. This melody will be basic again for the first stanza. The harmony part will have some embellishment but less than in the second stanza.
The harmony part is added with the chord symbols and the hymnal music as a guide. A little "counterpoint" is great for interest and a counting challenge for the players.
An unexpected benefit of this approach to instrumental solo and duet arrangements is that the end result will be "two" arrangements rather than an arrangement for one instrument or the other (solo or duet).



The overall form of the duet arrangement is the same as that of the solo arrangement. The church pianist plays from the hymnal in a similar manner as for congregational singing. The introduction, interlude, and ending will be the same with a few possible adjustments relative to the particular hymn that is used.

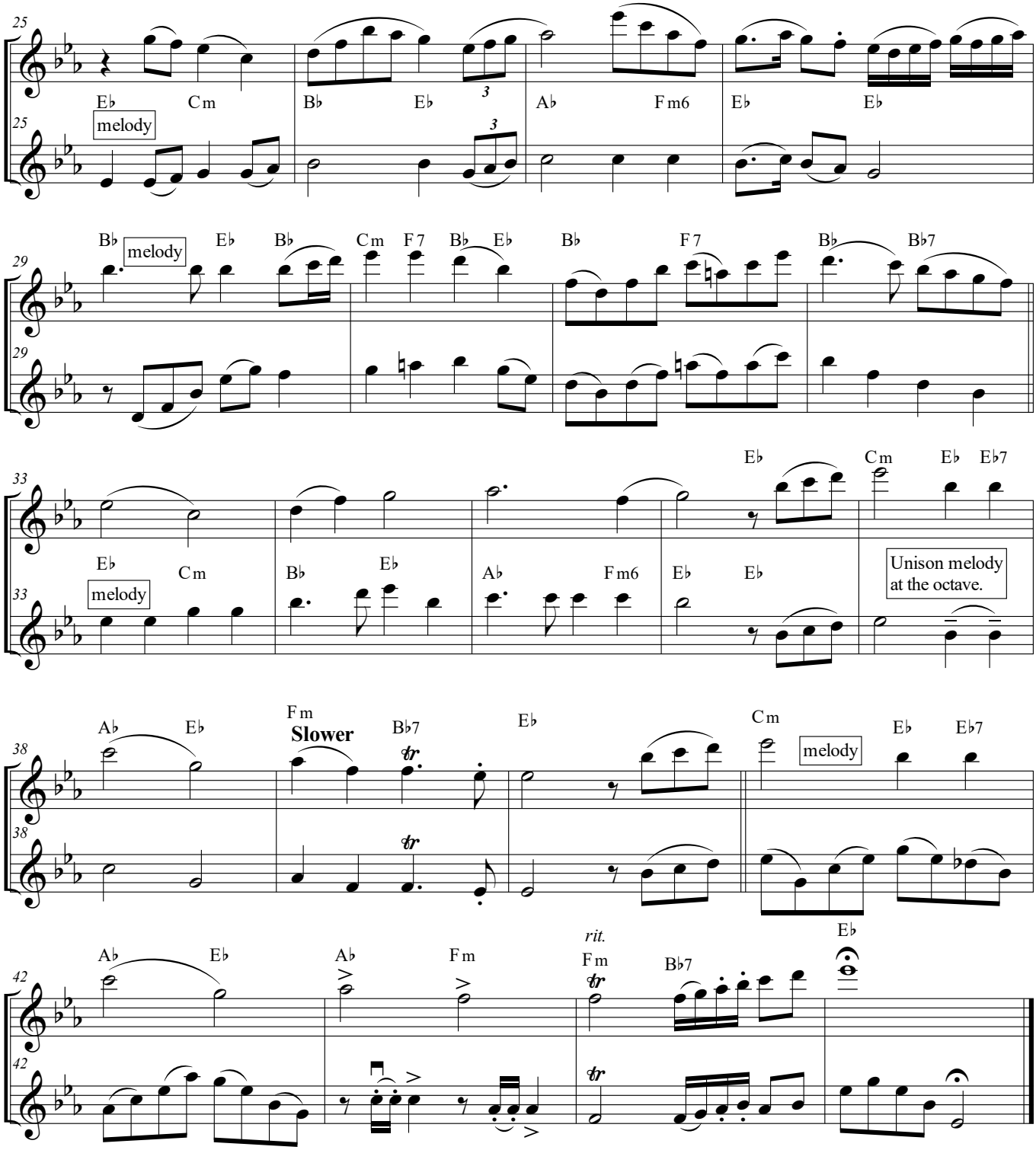
Holy, Holy, Holy

Flute & Violin Duet with Hymnal Accompaniment

The second stanza uses the same procedure of shifting the melody between the parts. The harmony part will now have more embellishment also. This approach makes the "2nd" part just as interesting to play if not more so than the "1st" part.

The blend of these 2 instruments is best most of the time with the violin in a middle register and the flute in its second register. The violin part in measures 33-36 give the violinist a passage in the upper register also.

Instrumental ranges and characteristics can be found in any orchestration book and much of this information is also online.



Wexford Carol

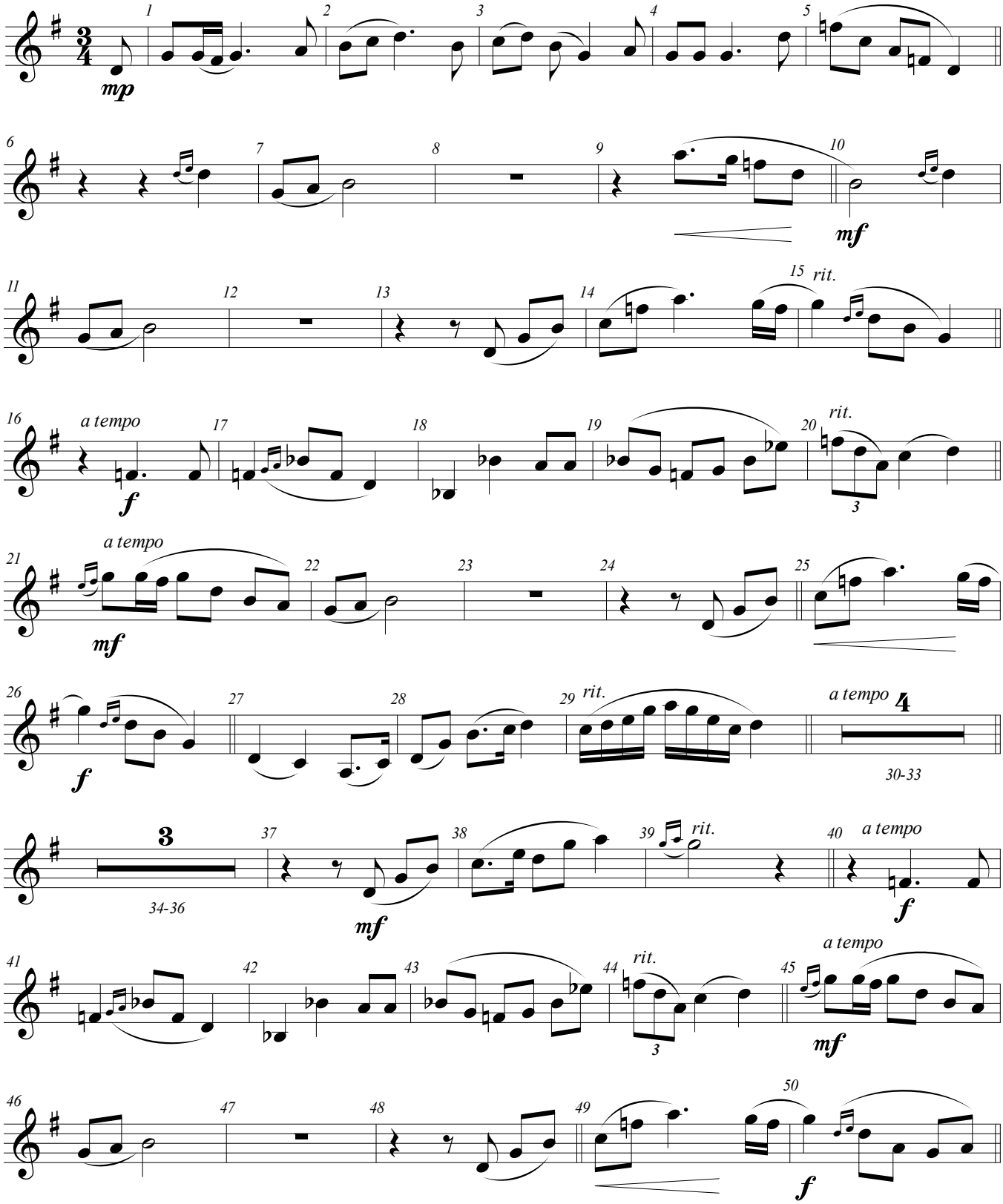
Clarinet

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩= 70



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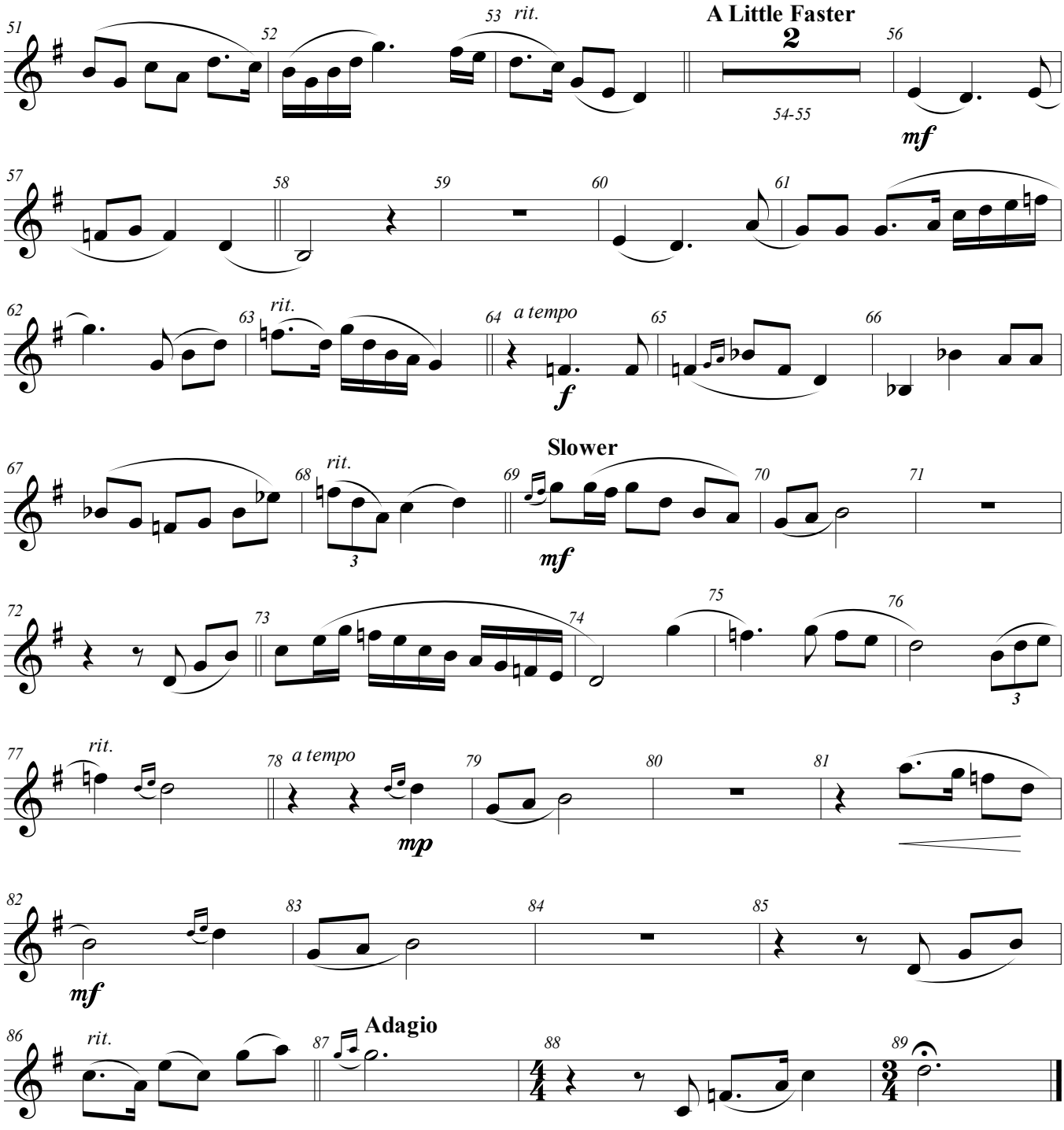
Wexford Carol
SATB Choir

Clarinet



Wexford Carol

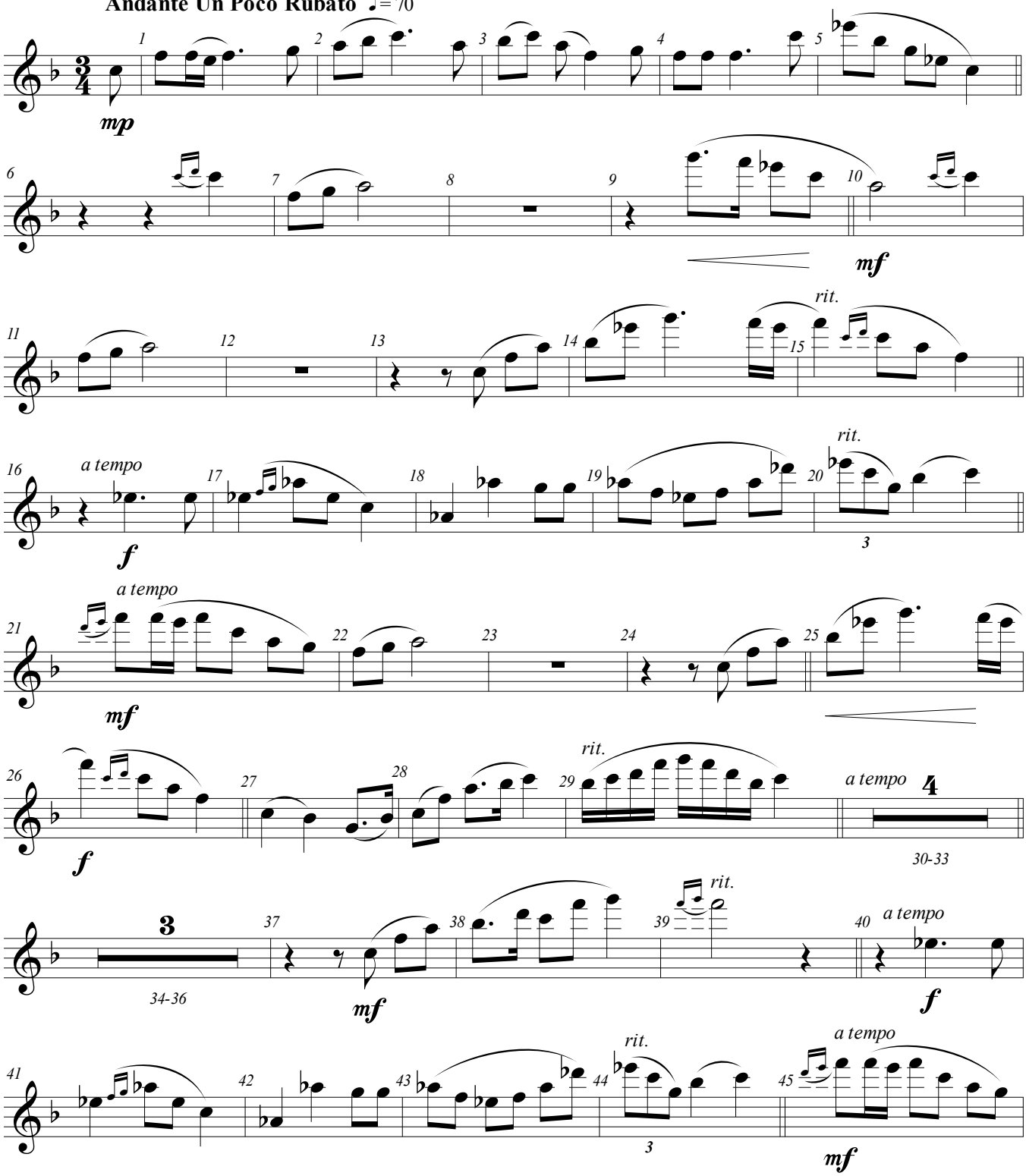
SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Flute

Andante Un Poco Rubato ♩= 70



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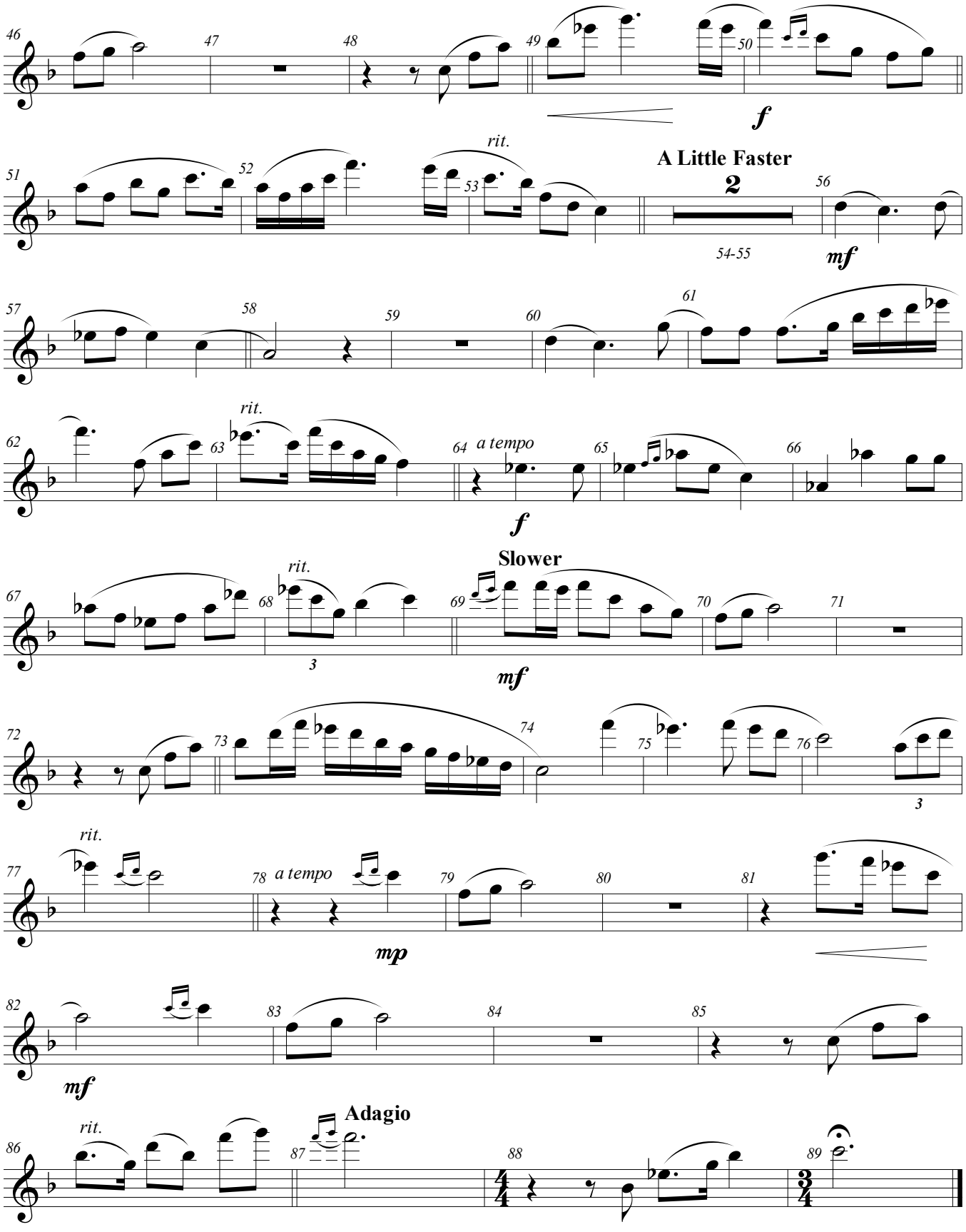
Wexford Carol
SATB Choir

Flute



Wexford Carol

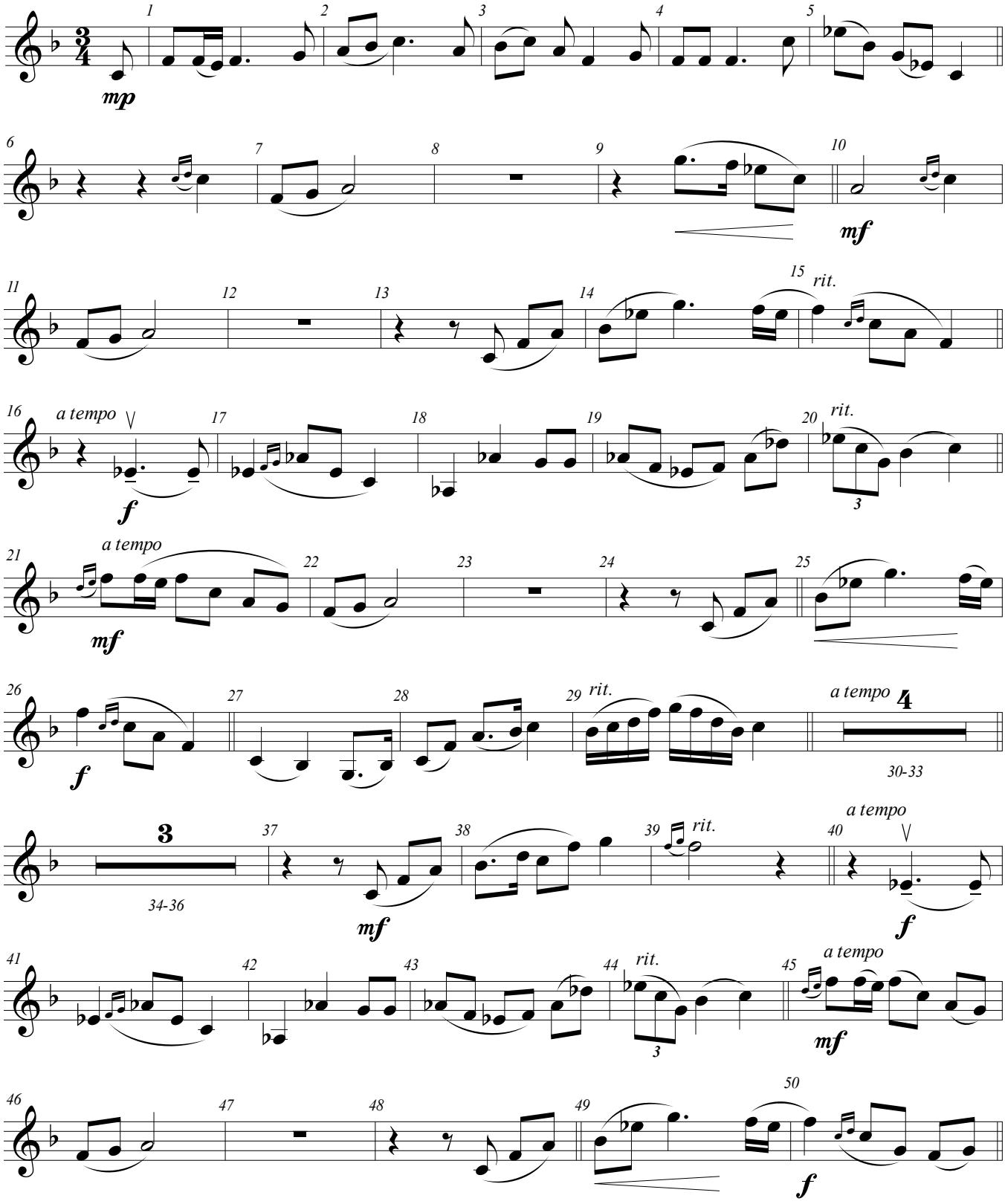
Violin

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩= 70



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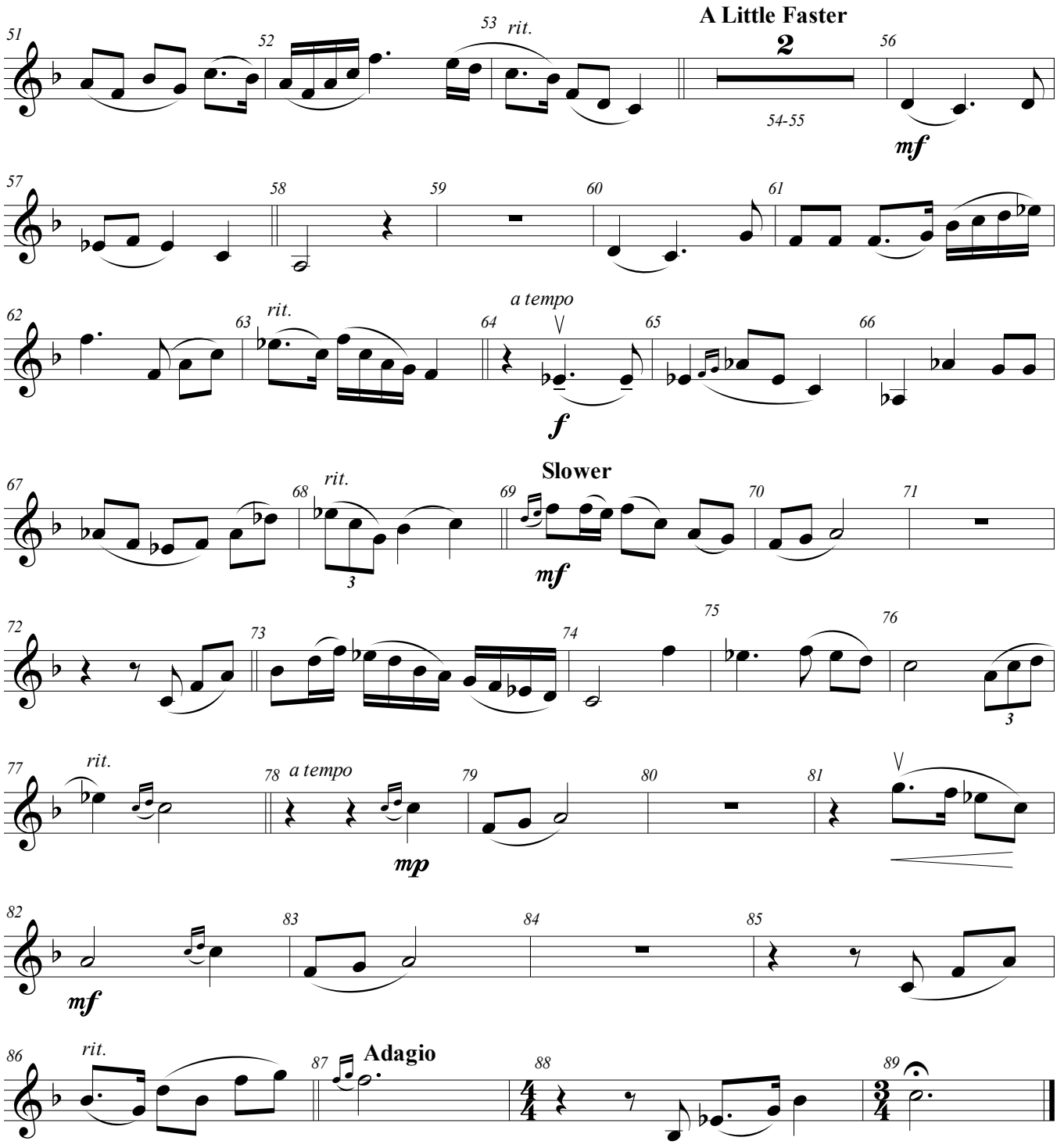
Wexford Carol
SATB Choir

Violin



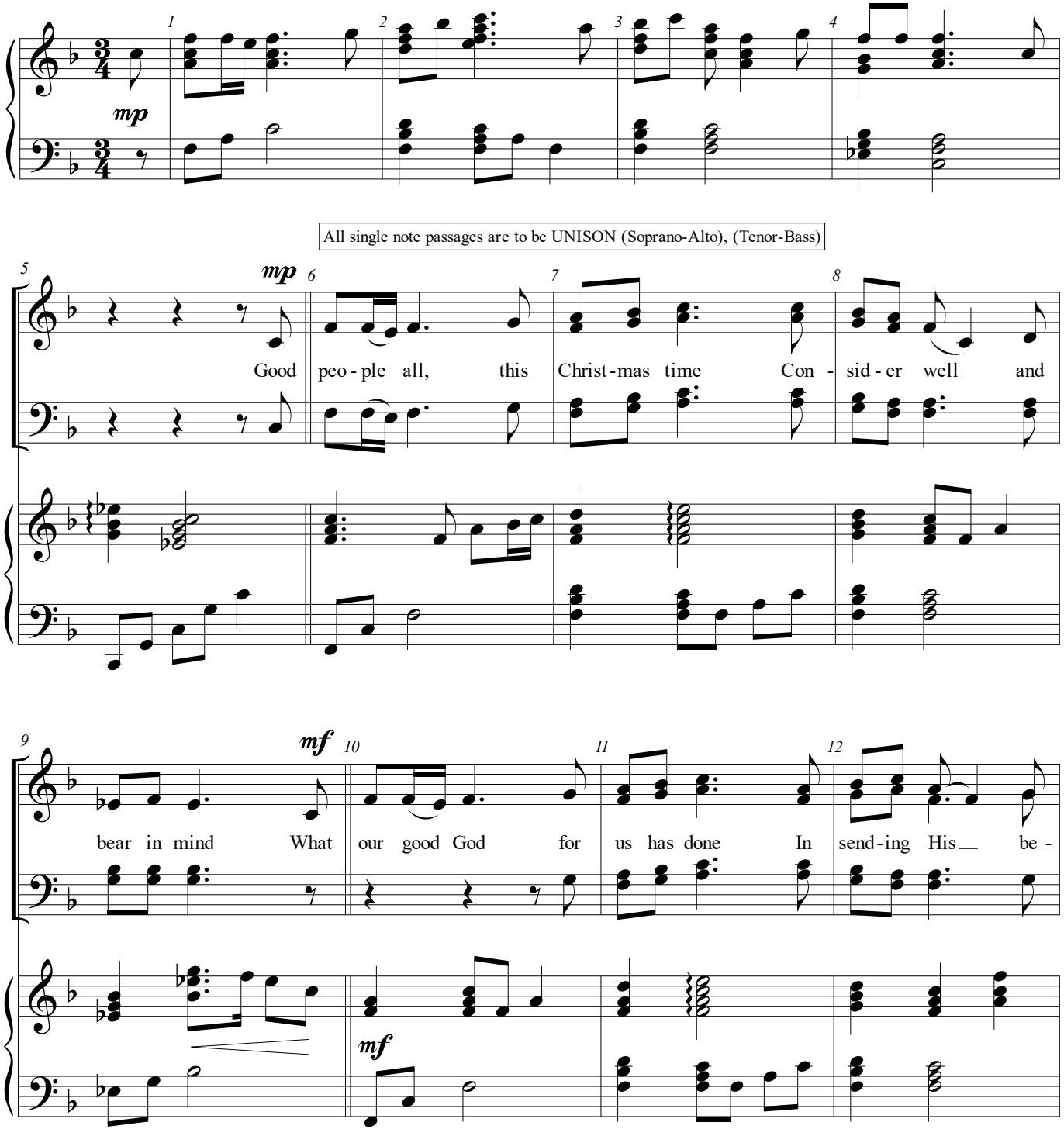
Wexford Carol

SATB Choir

Irish Folk Melody

Arr. Wayne Fritchie

Andante Un Poco Rubato ♩= 70



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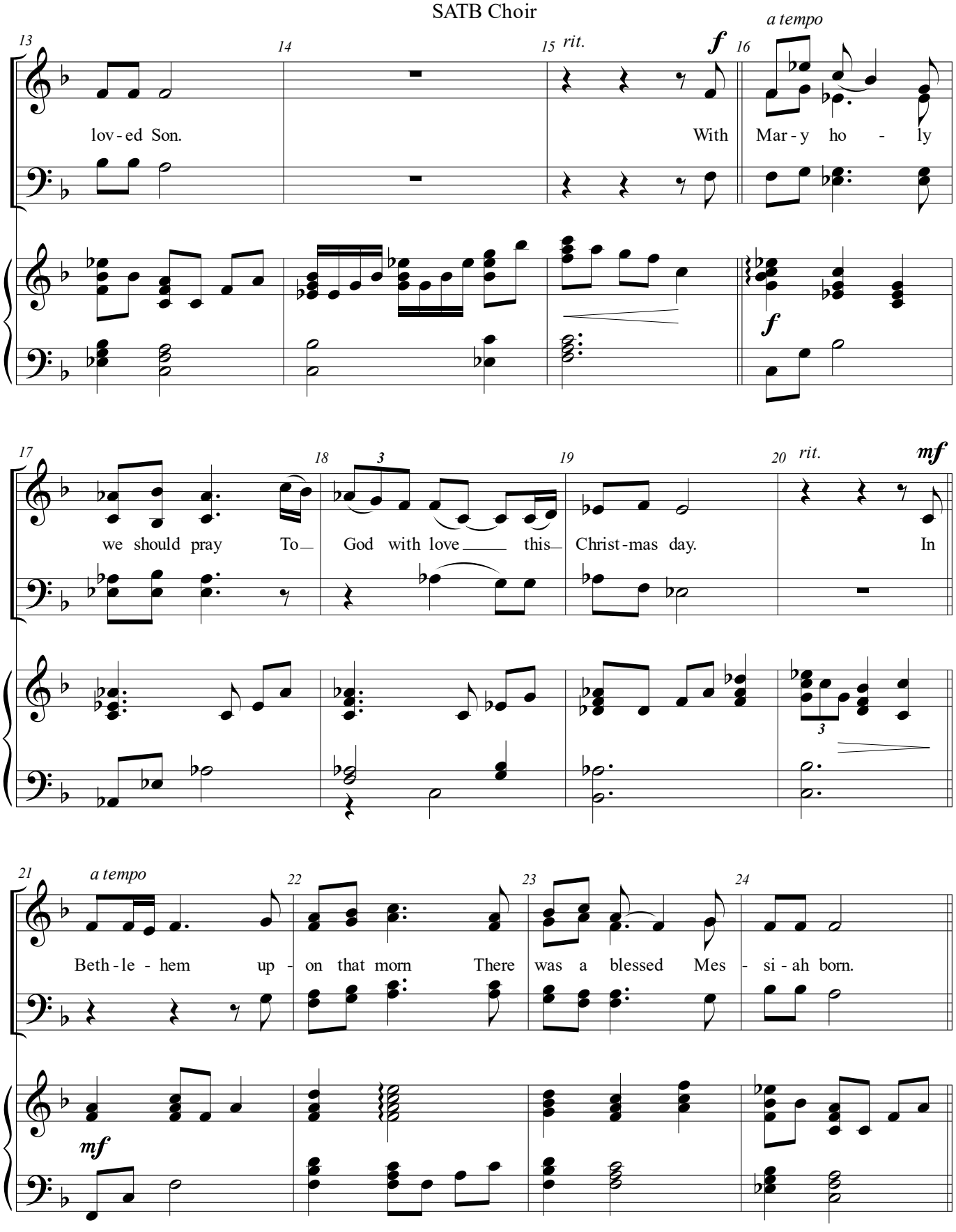
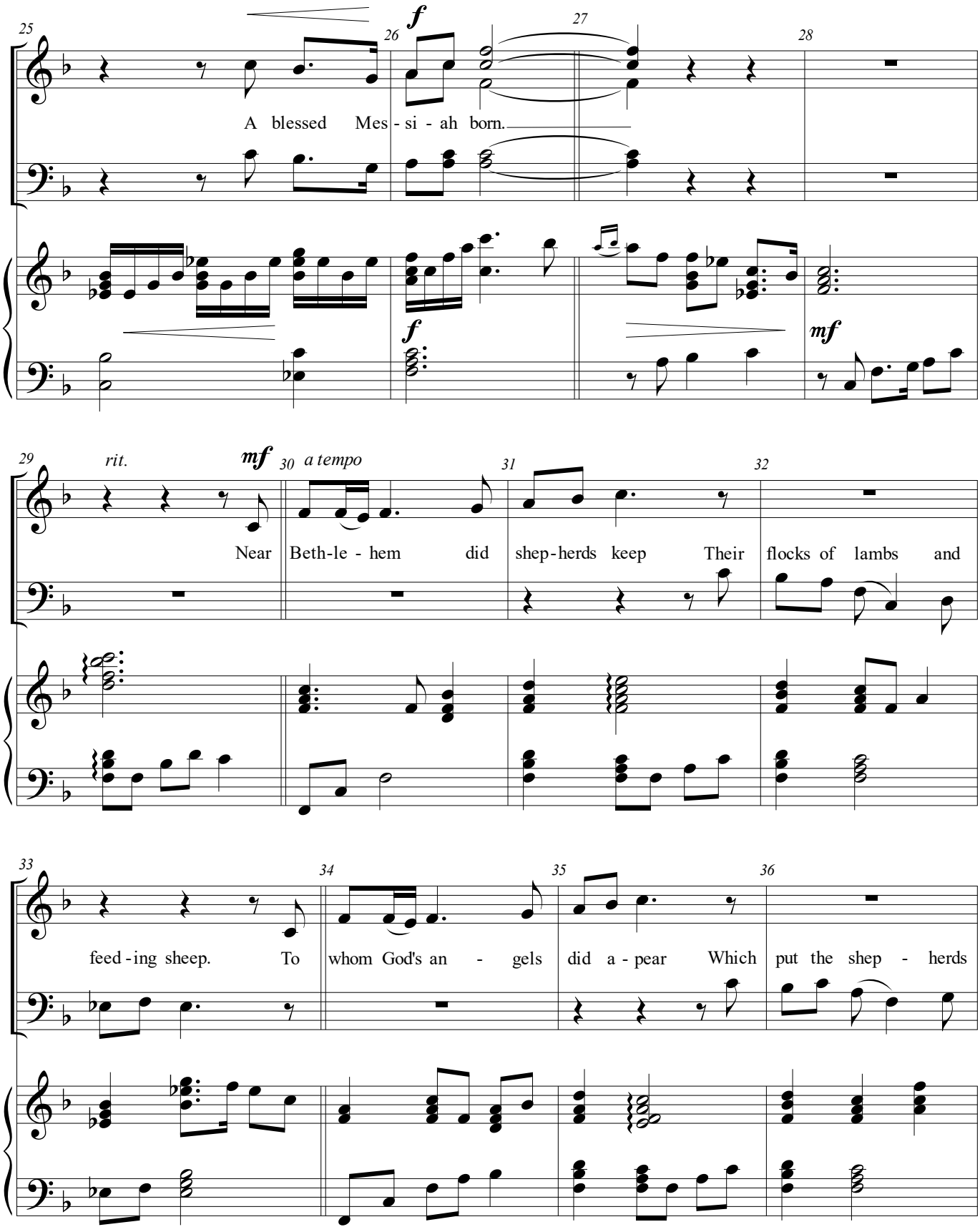
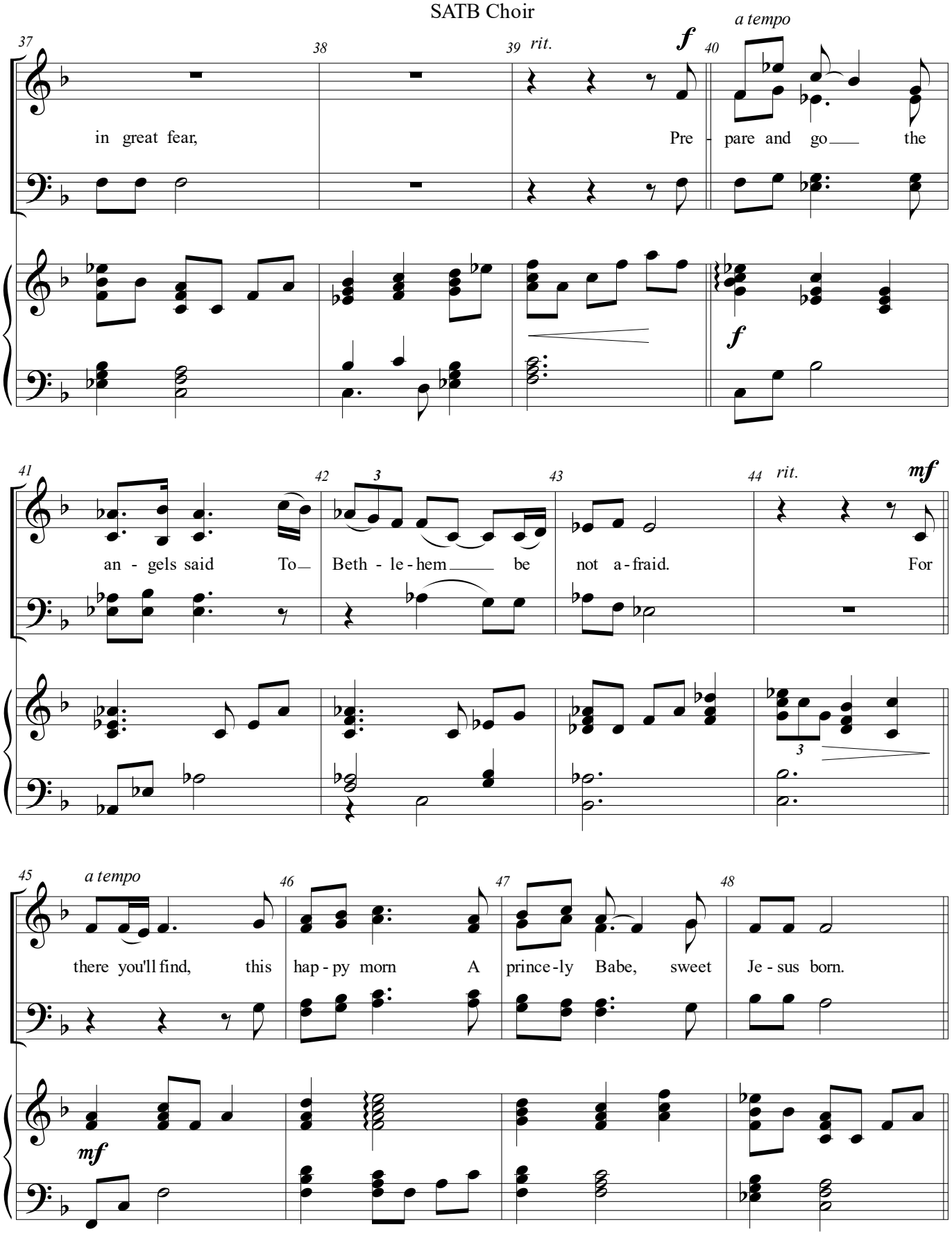
Wexford Carol
SATB Choir



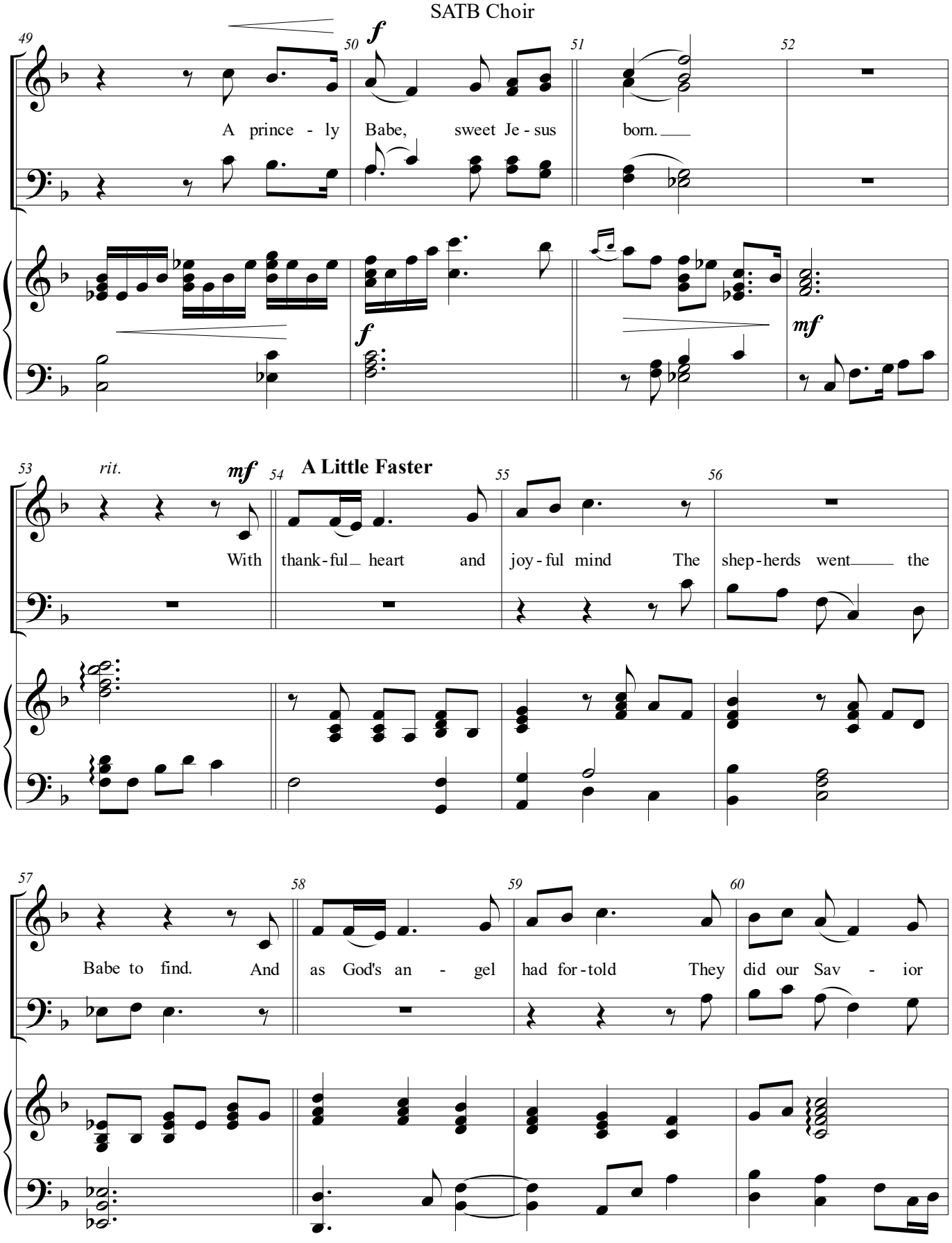
Wexford Carol
SATB Choir



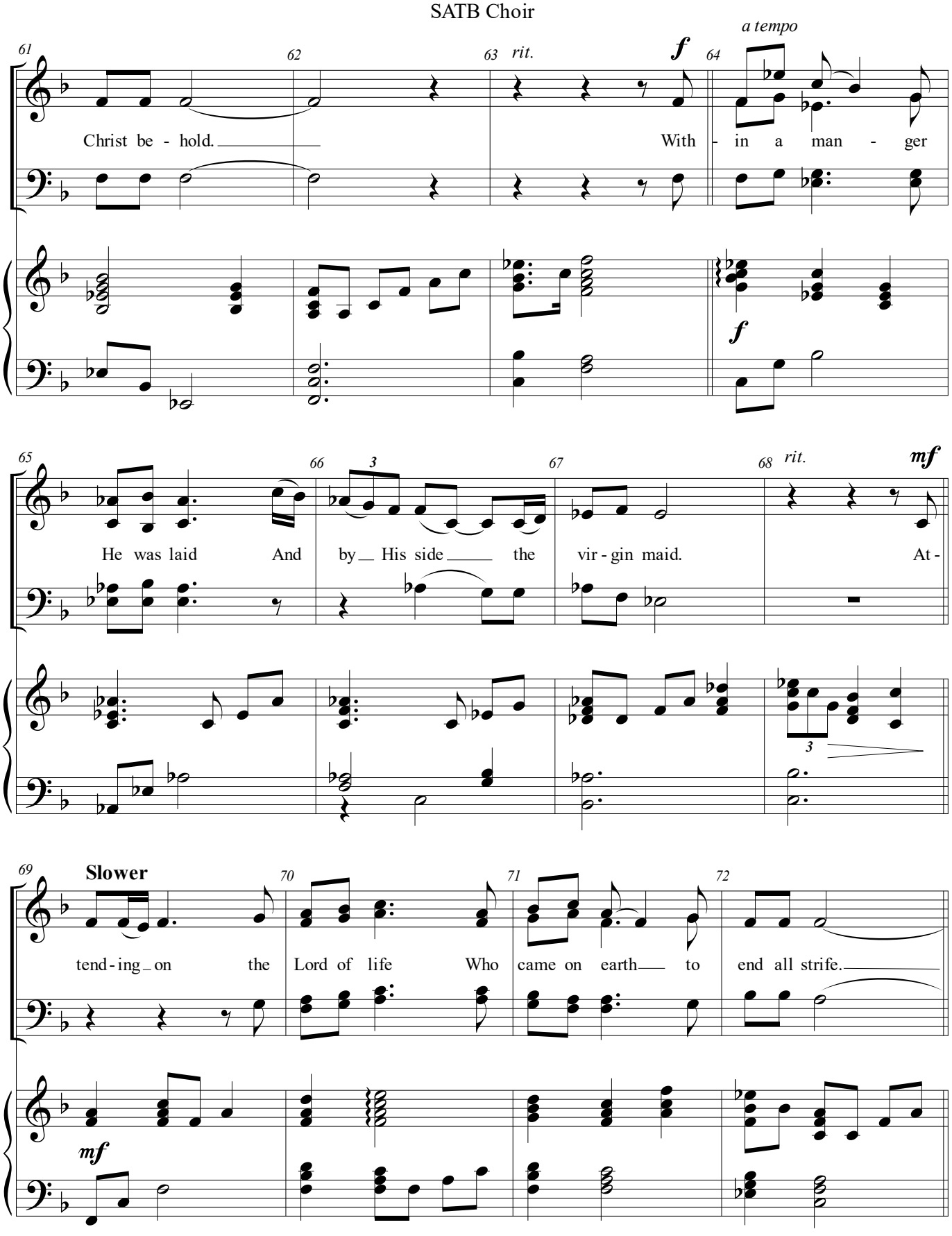
Wexford Carol
SATB Choir



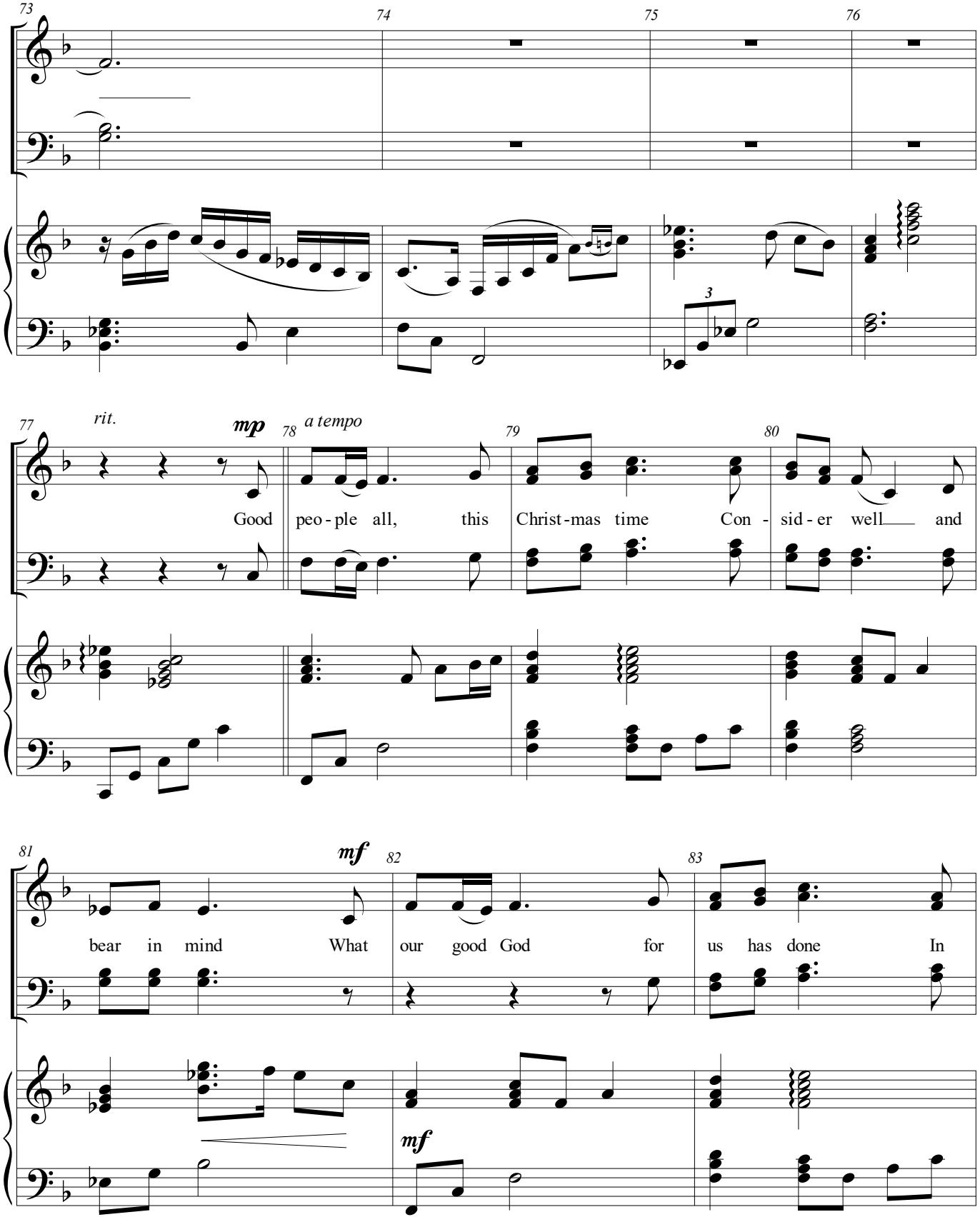
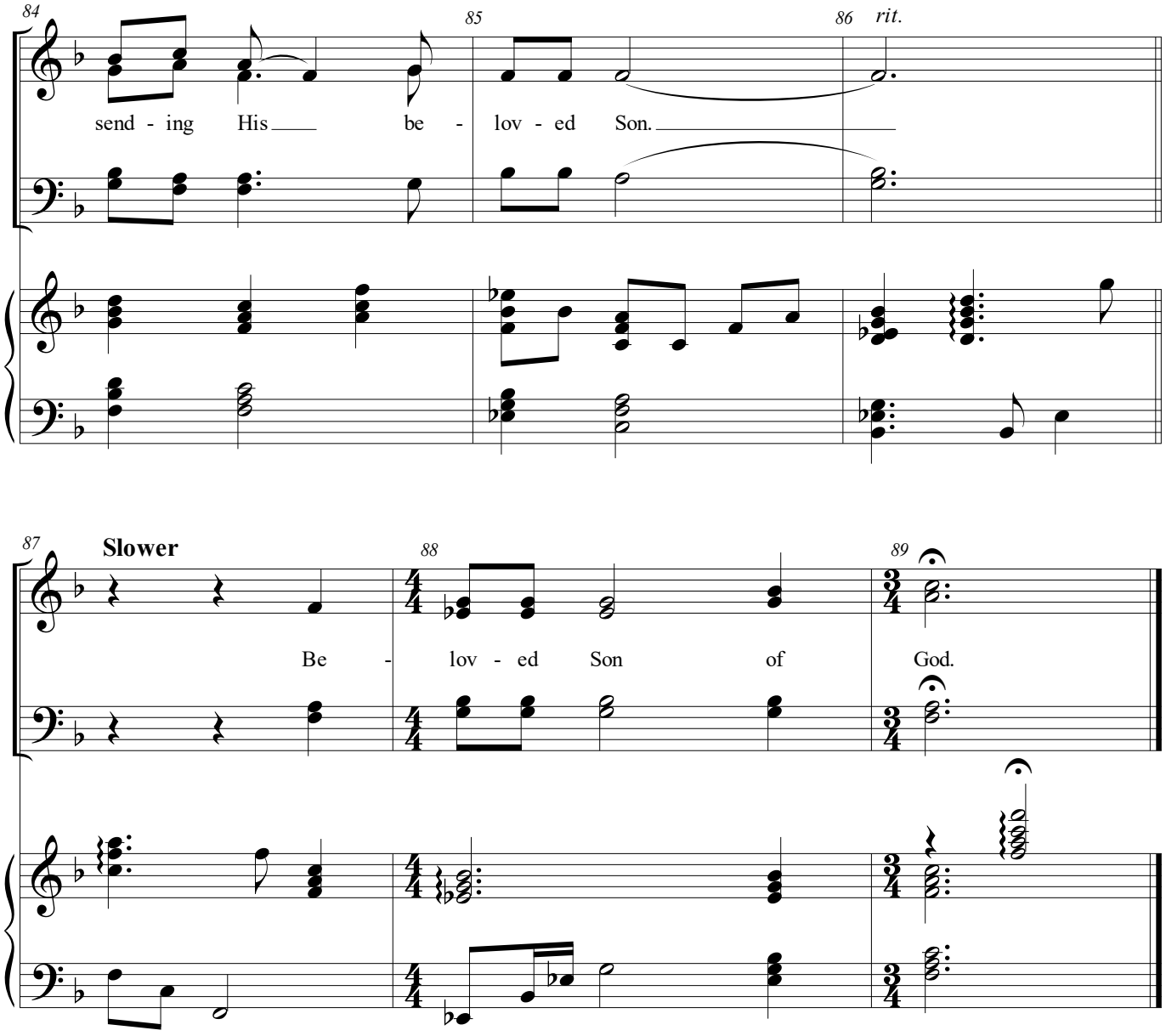
Wexford Carol
SATB Choir



Wexford Carol
SATB Choir



Wexford Carol
SATB Choir



Wexford Carol
SATB Choir