
NOTE TO CONDUCTOR

An extremely smooth, well-sustained and singing legato line in all parts is absolutely essential to a successful realization of this complex music. Each tone must be sustained for full value, and all entrances or tongued passages must be made with a legato-tongue attack. Tenuto lines under (or above) individual notes in this piece indicate both a legato-tongue attack and the sustaining of that tone for full value.

It is especially important in so rich a contrapuntal texture to make certain that all lines are well balanced against each other, so that the listener will have no difficulty in following the developing pattern of themes and counterpoints throughout. Depending on the size of the performing group as a whole, as well as the numbers of instruments in each section, a judicious reduction of players in some cases might well be in order to achieve this desirable end. The full score and parts have also been cued and, in certain cases, cross-cued, in order to facilitate matters in the case of weak, unbalanced, or missing instruments, and the conductor is urged to consider making use of these cues in such instances.

I have followed, in general, the Bischoff edition of 1883 as my primary source for the original keyboard version of this music, accepting certain emendations proposed therein and rejecting others. It was, in fact, the very richness and tonal complexity of sound of this music, even in its keyboard version, that first prompted me to consider a wider instrumental setting for its texture some years ago. I had felt almost as if there was simply too much music there for just ten fingers on two hands, and despite the fact that it does

"work" as a keyboard piece, I was certain from the first that it would also make an excellent piece for the wind orchestra, and the traditional orchestra, as well.

In preparing the present version for winds, I have taken the liberty of transposing the music up one half step, from its original key of C-sharp minor to D minor (rather than down, as has usually been done in the majority of band transcriptions in the past). My reason for doing so was not so much the problem of key signatures, it was my conviction that the lines lay better under the players' hands in the higher key, and also on the instruments themselves. Further, since the music was originally conceived in terms of the capabilities of ten fingers on two hands at one keyboard, it was necessary to extend certain lines, double others in octaves, and, on one or two occasions, add a few interior tones or short lines... all for the sake of proper balance in such an expanded instrumental setting. However, nothing has been changed or even essentially modified in this new version; the addition of the various wind and brass colors to what was formerly largely a monochromatic keyboard texture had for its main purpose the enriching of the sound of another of Bach's incomparable instrumental masterpieces... and making it available to an even wider audience of music lovers, if possible, than the original version for the well tempered clavier.

Alfred Reed

PROGRAM NOTE

During the Baroque Era, one of the primary concerns of such important composers as Couperin, Purcell, Buxtehude, Kuhnau and, especially, J. S. Bach, was the establishment of the concept of tonality over that of the heretofore long-established concept of modality. One of the chief barriers preventing the establishment of tonally-oriented music was the inability of the basic instrument of the Baroque Era, the harpsichord, to be played in all twelve major and minor keys without constantly retuning the instrument. In order to accommodate all of the major and minor tonalities, it was necessary to abandon the traditional tuning of the harpsichord, and to tune it in such a manner that each fifth was slightly flattened, or "tempered", as it came to be called.

Using a harpsichord that was tuned in this "tempered" manner, Bach wrote, in 1722, the first of his two collections of preludes and fugues in all major and minor keys (the second half of the collection appeared in 1744), in order to prove that with this new tuning method the harpsichord **could** be played in all major and minor keys without retuning the instrument in order to accommodate distantly-related keys. Hence, he gave his collection the title **Wohltemperierte Klavier**, or "Well-Tempered Clavier". Bach's complete title was: "The Well-Tempered Clavier, or preludes and fugues through all the tones and semitones both as regards the **tertia major** (major third) or Ut (Do) Re Mi, and as concerns the **tertia minor** (minor third) or Re Mi Fa, for the use and profit of the musical youth desirous of learning as well as for the pastime of those already skilled in this study."

Bach's earliest biographers, Forkel and Spitta, misinterpreted the term "Klavier", translating it as "Clavichord", a small, delicate instrument meant more for practicing and for home use than for public performance. The term "Klavier" actually referred to all keyboard instruments (with the possible exception of the pipe organ) and not to the clavichord alone. Hence, the frequently-seen translation, "Well-Tempered Clavichord", is patently inaccurate. Bach certainly had the majestic harpsichord in mind when he composed these works, not the delicate, subdued clavichord. Bach probably modelled his concept for this work after Johann Fischer's "Ariadne Musica", which is similarly constructed, but without the great genius of J. S. Bach.

The Well-Tempered Clavier was not published during Bach's lifetime, however. It was first published in 1801, appearing simultaneously in Zürich, Bonn and Leipzig.

Of the fourth prelude, the great harpsichordist, Wanda Landowska, noted that it seemed to be an eloquent avowal of Bach's love for Couperin and French music. Landowska considered this particular prelude to be a kind of **Courante à française** (French courante), with neither upbeat nor repeat, and strictly secular in character. The prelude is in C-sharp minor, an extremely rare key during Bach's time, but Bach, rather than using the circle of fifths to encompass all major and minor keys, chose rather to begin with C Major and C Minor and proceed upward chromatically. Thus, the third prelude is in C-sharp Major and the fourth, the one here arranged, is in C-sharp Minor.

Following its publication in 1801, and continuing to the present day, Bach's Well-Tempered Clavier became a major item in the repertoire of performers everywhere. Robert Schumann wrote of it: "Let the Well-Tempered Clavier be your daily bread—then you will become a solid musician."

Dr. Raymond A. Barr
Professor of Music Literature
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Alfred Reed

ALFRED REED is a native New Yorker — born in Manhattan on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result, he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in High School. He worked on theory and harmony with John Sacco, and continued later as a scholarship student of Paul Yartin.

After three years at the Radio Workshop in New York, he enlisted in the Air Force during World War II, and was assigned to the 529th Army Air Force Band. During his three and a half years with this organization, Alfred Reed became deeply interested in the Concert Band and its music. He produced nearly 100 compositions and arrangements for band before leaving the Service.

Following his release, he enrolled at the Juilliard School of Music as a student of Vittorio Giannini. In 1948 he became a staff composer and arranger with NBC and, subsequently, ABC in New York, where he wrote and arranged music for radio and television, as well as for record albums and films.

In 1953 Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his interrupted academic work. His Master's thesis was the **RHAPSODY FOR VIOLA AND ORCHESTRA**, which later was to win the Luria Prize. It received its first performance in 1959, and was published in 1966. During the two years at Baylor he also became interested in the problems of educational music at all levels, especially in the development of repertoire material for band, orchestra and chorus. This led, in 1955, to his accepting the post of editor in a major publishing firm. He left this position in September, 1966, to join the faculty of the School of Music at the University of Miami, as Professor of Music, holding a joint appointment in the Theory-Composition and Music Education Departments, and to develop the Unique Music Merchandising Degree Program at that institution.

With over 200 published works for Concert Band, Wind Ensemble, Orchestra, Chorus and various smaller chamber music groups, many of which have been on the required performance lists for the past 15 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded some 52 commissions to date... with more on the way! His work as a guest conductor and clinician has taken him to 40 states, Japan, Europe, Canada, Mexico, and South America, and for six consecutive years, six of his works have been on the required list of music for all Concert Bands in Japan. He left New York for Miami, Florida, in 1960, where he has made his home ever since.

In the Fall of 1980, following the retirement of Dr. Frederick Fennell, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

5

Fls. 1 2

Obs. 1 2

E.H.

Eb Cl.

Bb Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bns. 1 2

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

p

pp

sim.

mf

mp

poco

sost.

Soli

This page of a musical score, numbered 5 in the top right corner, contains 24 staves of music. The instruments are listed on the left side of the staves:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets 1 (Cl. 1)
- Clarinets 2 (Cl. 2)
- Bassoons (Bsn.)
- Cor Anglais (Cl. in A)
- Saxophones 1 (Sax. 1)
- Saxophones 2 (Sax. 2)
- Baritone Saxophone (r. Sax.)
- Trumpets 1 (tr. 1)
- Trumpets 2 (tr. 2)
- Trumpets 3 (tr. 3)
- Tubas (uba)
- Double Basses (B.)
- Imperial Basses (imp.)

Key performance markings and instructions include:

- Dynamic markings:** *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano).
- Performance instructions:** "1. st. mute" (first staff mute) and "arco" (arco).
- Section markings:** "2 Tubas" and "(unis.)" (unison).
- Rehearsal marks:** A circled "9" appears at the beginning of the first staff and the start of the Baritone Saxophone staff.

14

(a2) Soli

This page of a musical score, numbered 6, contains measures 14 through 17. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (Fls.), Oboes (Obs.), English Horn (E.H.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cl.), A Clarinet (A Cl.), B Clarinet (B Cl.), Cb Clarinet (Cb Cl.), Bassoons (Bans.), Alto Saxophone (A. Saxs.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horns (Hns.), Trumpets (Tpts.), Cornets (Cors.), Trombones (Trbs.), Baritone (Bar.), Tuba, and Snare Drum (St. B.).

Key features of the score include:

- Measure 14:** A section marked with a box containing the number "14".
- Measure 15:** Features a "Soli" section for the Flutes and Oboes, marked with a dynamic of *p*. The Eb Clarinet also has a "Soli" section marked *p*. The Bassoons have a "Soli (a2)" section marked *mp*. The Tenor Saxophone has a "Soli" section marked *p*. The Baritone Saxophone has a "Soli" section marked *pp*. The Horns have a section marked *mp*. The Trombones have a section marked *pp*. The Baritone and Tuba have a section marked *pp*. The Snare Drum has a section marked *p*.
- Measure 16:** The Flutes and Oboes continue their "Soli" section. The Eb Clarinet has a section marked *p*. The Bassoons have a section marked *mp*. The Tenor Saxophone has a section marked *pp*. The Baritone Saxophone has a section marked *pp*. The Horns have a section marked *pp*. The Trombones have a section marked *pp*. The Baritone and Tuba have a section marked *pp*. The Snare Drum has a section marked *p*.
- Measure 17:** The Flutes and Oboes continue their "Soli" section. The Eb Clarinet has a section marked *p*. The Bassoons have a section marked *mp*. The Tenor Saxophone has a section marked *p*. The Baritone Saxophone has a section marked *pp*. The Horns have a section marked *pp*. The Trombones have a section marked *pp*. The Baritone and Tuba have a section marked *pp*. The Snare Drum has a section marked *pp*.

Dynamic markings include *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *dim.* (diminuendo). The score also includes various musical notations such as notes, rests, and slurs.

20

1. Soli

p

f

p

p

mp

Soli

p

p div.

mf

unis.

mf

Soli

Soli

mf

1. Soli espr.

p

pp

pp

mp

mf

unis.

sempre a2

mf

Cl.2

p E.H.

Soli

B.Cl., Bsns.

p

20

a2

p

1. Tuba

p

1 Bar.

p

pizz.

St. B.

f

Hns. 1., 2

mf

This page of a musical score contains the following instruments and parts:

- Flutes (Fls.):** 1 and 2
- Oboes (Obs.):** 1 and 2
- English Horn (E.H.):** 1
- E-flat Clarinet (Eb Cl.):** 1
- B-flat Clarinet (Bb Cls.):** 1 and 2
- Alto Clarinet (A. Cl.):** 1
- Bass Clarinet (B. Cl.):** 1
- Contrabass Clarinet (Cb. Cl.):** 1
- Bassoons (Bans.):** 1 and 2
- Alto Saxophone (A. Saxs.):** 1 and 2
- Tenor Saxophone (T. Sax.):** 1
- Baritone Saxophone (Bar. Sax.):** 1
- Horns (Hns.):** 1, 2, 3, and 4
- Trumpets (Tpts.):** 1, 2, and 3
- Cor Anglais (Cors.):** 1 and 2
- Trombones (Trbs.):** 1, 2, and 3
- Baritone (Bar.):** 1
- Tuba (Tuba):** 1
- Snare Drum (St. B.):** 1
- Timpani (Timp.):** 1

Key performance markings include dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and the instruction *Soli* (solo).

26

This page of musical score, numbered 26, is arranged in a system of 12 staves. The notation includes various musical symbols such as notes, rests, and slurs. Performance instructions are provided throughout the score, including dynamics like *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). Specific performance directions include *div.* (divisi), *Soli*, *1. Soli*, *ten.* (tutti), and *1 open*. The score is divided into measures by vertical bar lines, and the number 26 is prominently displayed in a box at the beginning of the lower section.

This page of a musical score is for a large orchestra. It contains the following parts and markings:

- Fls. (Flutes):** Staves 1 and 2. Includes a first ending bracket labeled (a2).
- Obs. (Oboes):** Staves 1 and 2.
- E.H. (English Horn):** Staff 1.
- E♭ Cl. (E-flat Clarinets):** Staves 1 and 2. Includes dynamic markings *p* and *mp cresc.*
- B♭ Cls. (B-flat Clarinets):** Staves 1 and 2. Includes dynamic markings *p* and *poco a poco cresc.*
- A. Cl. (Alto Clarinet):** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.*
- B. Cl. (Bass Clarinet):** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.*
- Cb. Cl. (C♭ Clarinet):** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.*
- Bass. (Bassoons):** Staves 1 and 2. Includes dynamic markings *p* and *poco a poco cresc.* with accents *a2*.
- A. Saxs. (Alto Saxophones):** Staves 1 and 2. Includes dynamic markings *p* and *poco a poco cresc.*
- T. Sax. (Tenor Saxophone):** Staff 1. Includes dynamic markings *mp* and *poco a poco cresc.*
- Bar. Sax. (Baritone Saxophone):** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.*
- Hins. (Horns):** Staves 1, 2, 3, and 4. Includes dynamic markings *mp* and *poco a poco cresc.* with accents *a2*.
- Tpts. (Trumpets):** Staves 1 and 2. Includes dynamic markings *mp* and *pp*.
- Cors. (Cornets):** Staves 1 and 2. Includes dynamic markings *pp* and *mf*. A section is marked "Str. Mutes".
- Trbs. (Trombones):** Staves 1, 2, and 3.
- Bar. (Baritone):** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.* with a "2 Bars." instruction.
- Tuba:** Staff 1. Includes dynamic markings *p* and *poco a poco cresc.*
- St. B. (Snare Drum):** Staff 1. Includes dynamic markings *f* and *poco a poco cresc.* with the instruction "arco".
- Timp. (Timpani):** Staff 1. Includes dynamic markings *f*.

Rit. al Fine

Fls. 1 2

Obs. 1 2

E.H.

E♭Cl. 1

B♭Cl. 1 2

A.Cl. 1 2

B.Cl. 1 2

C♭.Cl. 1 2

Bass. 1 2

A.Saxs. 1 2

T.Sax. 1 2

Bar.Sax. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St.B. 1 2

Timp. 1 2

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