

*Concert Band/Wind Ensemble*  
**SLEEPERS, AWAKE!**

**(WACHET AUF!)**

*Freely transcribed and adapted from*

**J. S. BACH**

*By*

**Alfred Reed**

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## Program Notes

One of the requirements of Bach's position as music director of the St. Thomas Church in Leipzig was that he prepare a complete cantata for each church service and all special church holidays. Before repeating any cantatas, Bach wrote more than five years worth of cantatas, numbering more than three hundred such works. Many of these have been lost, since most of Bach's music was not published during his lifetime, but nearly two hundred are still extant.

Of these still-surviving Bach cantatas, the one bearing the number 140, and entitled "Wachet Auf!", is still one of the most frequently-performed of all. It was written in the fall of 1731, for the 27th Sunday after Trinity in the Christian Church Year, and deals with the gospel of the day, which tells the parable of the seven wise and seven foolish virgins preparing for the coming of the bridegroom (a reference to the coming of Christ). The wise virgins are prepared when the bridegroom comes, but the foolish virgins are sleeping, must be awakened ("Wachet Auf!"), but still miss the bridegroom.

One of the striking parts of Bach's setting of this parable as his Cantata #140, is the second chorus, which features the tenor section of the choir singing the chorale melody while the orchestra plays an entirely different tune. (The chorale melody Bach used for this cantata was written by Phillip Nicolai in the sixteenth century). Of the orchestral countermelody in this section, the Bach scholar Albert Schweitzer notes: "This is the procession of the bridegroom. He arrives. He passes. The joyous ritornello dies out in the distance, and the virgins who were not ready remain alone in despair."

Bach was so fond of this section of this cantata that he arranged it for organ some years later, and it was included in a group of six chorale numbers from his cantatas he had arranged for organ and had published through a music dealer named Schübler (hence the collection is referred to as the Schübler Chorales, although Schübler had nothing to do with their composition).

This "Wachet Auf!" chorus remains one of Bach's most familiar and best-loved compositions, and is often performed in many different versions.

Dr. Raymond A. Barr  
Associate Professor of Music Literature  
University of Miami, Coral Gables, Florida

## Note to Conductor

A broad and very smooth singing style must be established and maintained throughout this work, with every tone sustained for full value, and with a rich sonority at all times throughout the performing group.

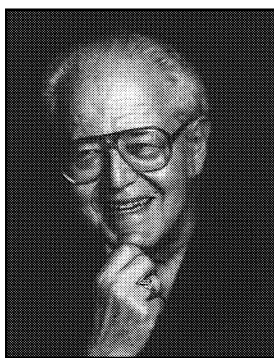
The magnificent lyrical contrapuntal line in the upper voices, and the continually striding bass line below, "frame" the main chorale theme which serves as the basis of the music, and which always appears in one of the inner parts, usually the tenor line just above the bass. The conductor should exercise the utmost care to make certain that all three of these parts, where they occur simultaneously, and where only two of them may occur at times, are permitted to stand forth clearly, with no stridency of sound or straining of the texture permitted.

The tempo should be adjusted, depending on the size of the performing group and the acoustical conditions under which the performance will take place, to maintain a constant feeling of forward motion, but with the upper contrapuntal line never feeling rushed... especially where the 16th-note passages are involved. Every single tone in such passages should be permitted to sing forth clearly and fully, with special emphasis on a beautifully smooth legato line throughout.

The chorale theme, in unison Horns and Trombones at each appearance, must be played with a legato, yet rhythmic, attack on every note, utmost sostenuto, and a blend to approximate a soft but powerful diapason organ stop that makes its presence felt at all times, but without harshness or stridency, and with "roundness" rather than brilliancy in the brass tone. The use of vibrato in this regard must be left to the taste of the individual conductor; my own feeling is that no vibrato is necessary if the players can produce the required sound without it.

Although not indicated in the original organ version from which this adaptation was made, the use of a judiciously timed ritardando in the last two measures has become traditional, and will prove effective in broadening the final cadence in a convincing and appropriate manner.

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, 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.

# **SLEEPERS, AWAKE!**

## **Instrumentation**

Full Conductor Score .....	1
1st & 2nd C Flute .....	6
3rd Flute.....	3
Eb Clarinet.....	1
1st Bb Clarinet .....	3
2nd Bb Clarinet.....	3
3rd Bb Clarinet.....	3
Eb Alto Clarinet.....	1
Bb Bass Clarinet.....	2
Bb Contrabass Clarinet.....	1
1st Oboe .....	1
2nd Oboe .....	1
1st Bassoon.....	1
2nd Bassoon.....	1
English Horn .....	1
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone .....	1
Eb Baritone Saxophone.....	1
1st F Horn .....	1
2nd F Horn.....	1
3rd & 4th F Horns .....	2
1st, 2nd & 3rd Bb Trumpet.....	6
1st & 2nd Bb Cornet .....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone .....	2
Baritone TC.....	1
Baritone BC .....	2
Tuba.....	4
String Bass .....	1
Timpani .....	1

# SLEEPERS, AWAKE! (Wachet Auf!)

Full Conductor Score  
(No Condensed Score is published)

J. S. BACH  
Adapted and Arranged by Alfred Reed

**A1784**

Andante comodo ♩ = c. 60

5

The musical score is arranged in systems for various instruments. The top system includes Flutes (1, 2, 3), Oboes (1, 2), English Horn, Eb Clarinet, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons (1, 2), Eb Alto Saxophones, Bb Tenor Saxophone, and Eb Baritone Saxophone. The bottom system includes F Horns (1, 2, 3, 4), Bb Trumpets (1, 2, 3), Bb Cornets (1, 2), Trombones (1, 2, 3), Baritone, Tuba (1), String Bass, and Timpani. The score features dynamic markings such as *p*, *mp*, *ten.*, and *molto sost. e espr.*. A large watermark 'Full Score Library' is visible across the page.

Fls. 1  
2

Fl.  
Picc. 3

Obs. 1  
2

E.Hn.

EbCl.

1

BbCls. 2  
3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 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. 1 Bar. 2 Bars.

Tuba

St.Bs.

Timp.

13

Fls. 1 2 (a2) *mf* molto sost. e espr. *ten.*

Fl. Picc. 3 (Fl.) *mf* molto sost. e espr. *ten.*

Obs. 1 2 *mf* molto sost. e espr. *ten.*

E.Hn. *p* *mf*

E♭Cl. *mf* molto sost. e espr. *ten.*

B♭Cls. 1 *mf* sim. *ten.*

2 3 *p* *mf* sim. *ten.*

A.Cl. *mf* molto sost. e espr. *ten.*

B.Cl. *mf* *mp*

Cb.Cl. *mf* *mp*

Bsns. 1 2 *mf* molto sost. e espr. *ten.*

A.Saxs. 1 2 *mf* molto sost. e espr. *ten.*

T.Sax. *mp* molto sost. e espr.

Bar.Sax. *mp* molto sost. e espr.

Hns. 1 2 3 4 (a2) *mf* sonore e molto sost. *mf* sonore e molto sost.

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 *mf* sonore e molto sost. *mf* sonore e molto sost. *mf* sonore e molto sost.

Bar. *Tutti mp* *mf*

Tuba *mf*

St.Bs. *f*

Timp. *p*

Fls. 1 2 *ten.*

Fl. Picc. 3 *ten.*

Obs. 1 2 *ten.*

E.Hn. *p*

EbCl. *ten.*

1 *ten.* *div.* *ten.*

BbCls. 2 *ten.*

3 *ten.*

A.Cl. *ten.*

B.Cl. *ten.*

Cb.Cl. *ten.*

Bsns. 1 2 *mf* *mp* *unis.*

A.Saxs. 1 2 *ten.* *ten.* *ten.* *ten.<sup>p</sup>* *mf*

T.Sax. *mf*

Bar.Sax. *mf*

Hns. 1 2 *f* *mf*

3 4 *f* *mf*

Tpts. 1 2 3

Cors. 1 2 *mf molto sost. e espr.*

Trbs. 1 2 3 *f* *mf* *mf*

Bar. *mf* *div.* *unis.*

Tuba *mp*

St.Bs. *mp*

Timp.

3237



Fls. 1 2 *ten.*

Fl. Picc. 3 *ten.* *f*

Obs. 1 2 *ten.* *f*

E.Hn. *ten.* *f*

EbCl. *ten.* *mf*

Bb Cls. 1 2 3 *ten.* *mf* *ten. div.* *ten.* *f*

A. Cl. *ten.* *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsns. 1 2 *mf*

A. Saxs. 1 2 *ten.* *mf* *ten.* *ten.* *ten.* *f*

T. Sax. *p* *mf*

Bar. Sax. *mp* *mf*

Hns. 1 2 3 4 *mp* *mf*

Tppts. 1 2 3

Cors. 1 2 *ten.* *mp* *Hn.1* *p*

Trbs. 1 2 3 *Hn.2*

Bar. *1 Bar.* *p* *mp*

Tuba *p* *mp*

St. Bs. *p* *mp*

Timp. *p* *mp*



30 *(sempre Soli a2)*

Fls. 1 2 *(a2) Soli f*

Fl. Picc. 3 *(a2) Soli f* **Change to Piccolo**

Obs. 1 2 *Soli f* *(a2) Soli mf*

E.Hn. *Soli mp* *mf*

E♭Cl. 1 *Soli div. f* *Obs.*

B♭Cls. 2 3 *Soli mp* *A.Cl. mf*

A.Cl. *Soli mf*

B.Cl. *mp*

Cb.Cl. *mp*

Bsns. 1 2 *mp* (1.) *p* (2.) *p* *unis.*

A.Saxs. 1 2 *Soli mf* *Obs.* *mp*

T.Sax. *p* *p*

Bar.Sax. *mp*

30

Hns. 1 2 3 4 *sim.* *sim.*

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3 *sim.* *sim.* *sim.*

Bar. *mp* *mp*

Tuba *mp*

St.Bs. *mp*

Timp.

T.Sax., Bsns.

37 *ten.*

Fls. 1 *Soli*

2 *f*

Fl. Picc. 3 *(Picc.) Soli*

*mf*

Obs. 1 *ten.*

2 *(a2) Soli*

*mp*

E.Hn. *Soli*

*mp*

EbCl. *Soli*

*mf*

1 *ten.*

2 *Soli*

*mf*

BbCls. 3 *Soli*

*mf*

A.Cl. *p*

B.Cl. *p*

Cb.Cl. *mp*

Bsns. 1 *mp*

2 *mp*

A.Saxs. 1 *Soli*

*mf*

2 *ten.*

*mp*

T.Sax. *p*

Bar.Sax. *p*

*sim.*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tpts. 1 *mf*

2 *mf*

3 *mf*

Bar. *1 Bar.*

*p*

Tuba *1 Tuba*

*mp*

St. Bs. *pizz.*

*mp*

Timp.

Fls. 1 2 (a2) *f*

Fl. Picc. 3 *mf* Change to Flute

Obs. 1 2 *ten. (1.)* *mf*

E. Hn. *ten.* *mf*

Eb Cl. *mf*

Bb Cls. 1 2 3 *ten.* *mf* *mp* *mp* *mp*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsns. 1 2 (a2) *mp* *p*

A. Saxes. 1 2 *ten.* *mf* *mp* *mp*

T. Sax. *mf*

Bar. Sax. *mf*

Hns. 1 2 3 4 (a2) *mf* *p* *mf* *p*

Tpts. 1 2 3

Cors. 1 2 (a2) *mp*

Trbs. 1 2 3 *mf* *p* *mf* *p* *mf* *p*

Bar. *Tutti* *mp*

Tuba *Tutti* *mp*

St. Bs. *arco* *mp*

Timp. *mf*

3237

Fls. 1 2 *Soli (a2)* *mf* *ten.*

Fl. Picc. 3 *(Fl.)* *mf* *ten.* *Change to Piccolo*

Obs. 1 2 *mf* *ten.* *(1.)* *mp*

E.Hn. *mf* *ten.*

EbCl. *mf* *ten.*

1 *ten.* *div.* *mf* *ten.* *unis.* *mp*

BbCls. 2 *ten.* *mf* *ten.* *mp*

3 *ten.* *mf* *mp*

A.Cl. *mf* *mp*

B.Cl. *mf* *mp*

Cb.Cl. *mp*

Bsns. 1 2 *mf* *(a2)* *mf* *mp*

1 *ten.* *Soli* *mf* *ten.* *Ob.* *p*

2 *mp* *p*

T.Sax. *mp*

Bar.Sax. *mp*

Hns. 1 2 *mf* *mf sim.*

3 4 *mf* *mf sim.*

Tpts. 1 2 3

Cors. 1 2 *1. Soli* *mf* *ten.*

1 *mf sim.*

Trbs. 2 *mf* *mf sim.*

3 *mf* *mf sim.*

Bar. *mf* *mf sim.*

Tuba

St. Bs.

Timp.

49 (a2) poco a poco rit.

Fis 1 2 *f*

Fl. Picc. 3 (Picc.) *f*

Obs. 1 2 *ten. mf* (a2) *f* *f* *sost.*

E.Hn. *f* *f* *sost.*

E♭Cl. *ten. mf* *f* *div. unis.* *f* *sost.*

B♭Cl. 1 2 *ten. mf* *f* *f* *sost.*

3 *mf* *f* *f* *sost.*

A.Cl. *f* *f* *sost.*

B.Cl. *f* *f* *sost.*

Cb.Cl. *f* *f* *sost.*

Bsns. 1 2 (a2) *mp* *f* *f* *sost.*

A.Saxs. 1 2 *ten. mf* *mf* *f* *f* *sost.*

T.Sax. *mf* *mp* *f* *f* *sost.*

Bar.Sax. *mp* *mf* *f* *f* *sost.*

49 Hns. 1 2 *p* (a2) *f* *f* *sost.*

3 4 *p* *mf* *f* *f* *sost.*

Tpts. 1 2 *mf* *f* *f* *sost.*

3 *mf* *f* *f* *sost.*

Cors. 1 2 1 *mf* *f* *f* *sost.*

2 (a2) *f* *f* *sost.*

Trbs. 1 *p* *mf* *f* *sost.*

2 *p* *mf* *f* *sost.*

3 *p* *mf* *f* *sost.*

Bar. *p* 1 Bar. *Tutti* *mp* *mf* *f* *sost.*

Tuba *mf* *f* *f* *sost.*

St.Bs. *mf* *f* *f* *sost.*

Timp. *mf* *f*