Full Conductor Score

GOD STILL LIVES!

(Gott lebet noch)

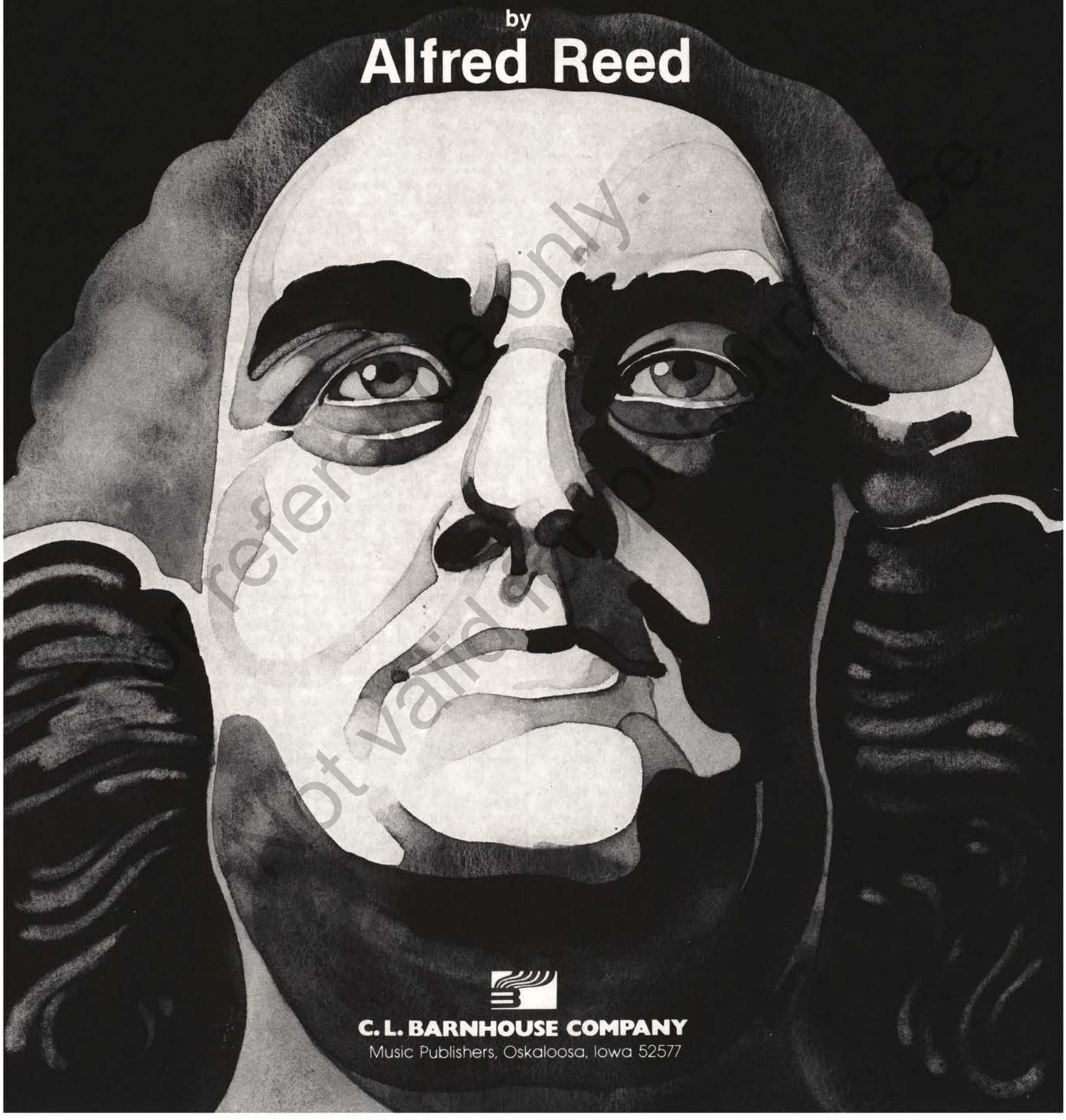
Concert Band/Wind Ensemble

Freely transcribed and adapted from

J. S. BACH

by

Alfred Reed



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Alfred Reed

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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 Ensembles, 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.

Note to Conductor

A broad, sustained, singing style is required throughout this work, developed from one of the "69 Sacred Songs and Airs" also known as the Schemelli collection. Although derived from the common ancestor of the Protestant (Lutheran) chorale, every one of these pieces is built upon a melodic line of great expressivity, and regardless of the contrapuntal skill and ingenuity with which these songs were undoubtedly treated in performance (they have come down to us simply as two-part textures, consisting of a melodic line with bass...sometimes figured and sometimes not) by the organist or other keyboard player accompanying the solo singer, the accent is on the single, supreme melodic line, rather than a complex contrapuntal texture of motifs and irregular phrases.

The conductor should therefore make certain that this main melodic line stands out clearly at all times, especially when it is treated in pure counterpoint in the second section of the music, beginning at measure 39 and continuing from there to the end.

Although a continual sense of forward motion must be preserved throughout, there should never be a feeling of the music's being rushed along; the feeling must be one of stately movement...the piece is, after all, a proclamation of faith and a joyous announcement, and the performance should reflect this conception at all times.

The score and parts have been somewhat extensively cued and cross-cued where necessary, and the conductor should not hesitate to make use of these cues if and when needed to strengthen weak and/or missing instruments or sections, so as to achieve proper balance between the various lines making up the overall instrumental texture. All of these lines, as so often with Bach, even if they are not equally as important as the main melodic line in a work such as this, are still melodic lines in themselves, of greater or lesser importance, and should be played accordingly.

And once again, as so often with Bach, the brasses, especially in the opening phrase, must play with a nobility of tone, and not merely an overpowering "brassy" sound.

Alfred Reed

Program Notes

The chorales of J.S. Bach constitute one of the first genres of Bach's music to be collected and published after his death. It should be remembered, however, that while the great majority of Bach's chorales were indeed harmonized by him, the chorale melodies themselves were not his own creations, but were culled by him from the large body of German Protestant chorale tunes then in use for congregational singing and as the basis for various arrangements. The chorale had been the basis of the music of the German Protestant church since the establishment of the chorale concept by Martin Luther and his musical advisor, Johann Walther, during the early days of the Reformation.

The chorale used in this arrangement, **Gott lebet noch** (God Still Lives) is, in fact, one of those chorale melodies not originally written by Bach himself. Bach's original setting of **Gott lebet noch** first appeared in a 1736 Breitkopf edition of 69 chorale melodies with figured bass, which had been collected for publication by Georg Schemelli. Following the revival of Bach's music in the early 19th century, this chorale appeared again, fully harmonized, in a collection of 371 chorales which were published in 1832 by C.F. Becker. The Schemelli collection was also arranged in 1901 for four-part chorus for the Neue Bachgesellschaft by Franz Wullner.

The modern edition of the Bach chorales, which includes both the melody-figured bass collection of Schemelli and the harmonized Becker collection, was edited by Dr. Albert Riemenschneider, director of the Baldwin-Wallace conservatory, and published by George Schirmer in 1941.

The traditional phrasing of the early chorale concept is to be heard in **Gott lebet noch,** but in an irregular pattern. The original phrase structure was designed so as to allow for teaching the tunes to congregations one line at a time (lining out), usually with four or eight measure phrases, each concluding with a fermata. The phrase structure of this chorale is 2-4-8, followed by six 4-measure phrases.

Gott lebet noch was apparently a favorite chorale of Bach's, one which he frequently improvised on at the organ during church services he presided over as music director in Leipzig during the last several decades of his life.

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

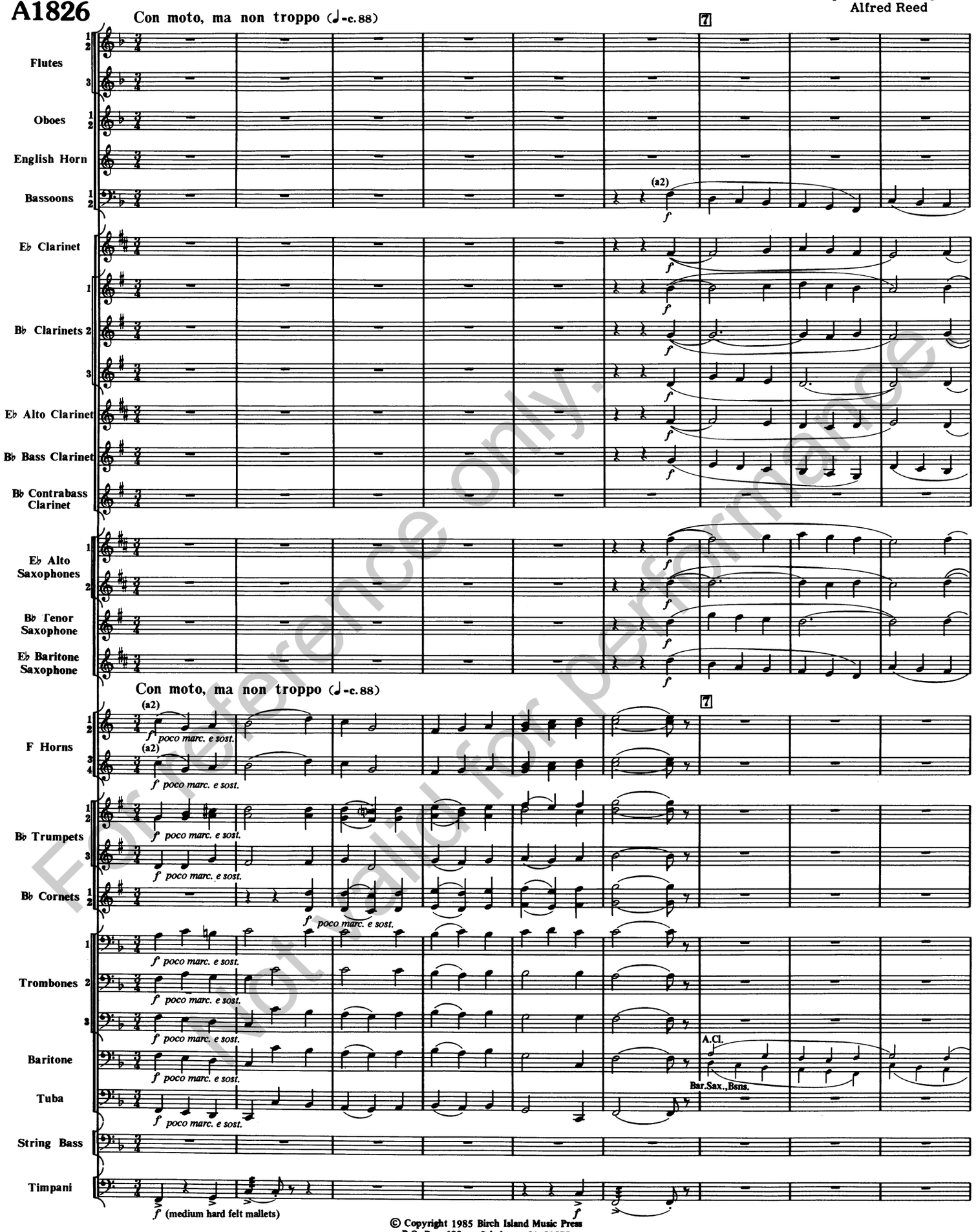
For rehearsal only
not valid for performance

GOD STILL LIVES!

(Gott Lebet Noch)

J. S. BACH
Adapted and Arranged by
Alfred Reed

A1826



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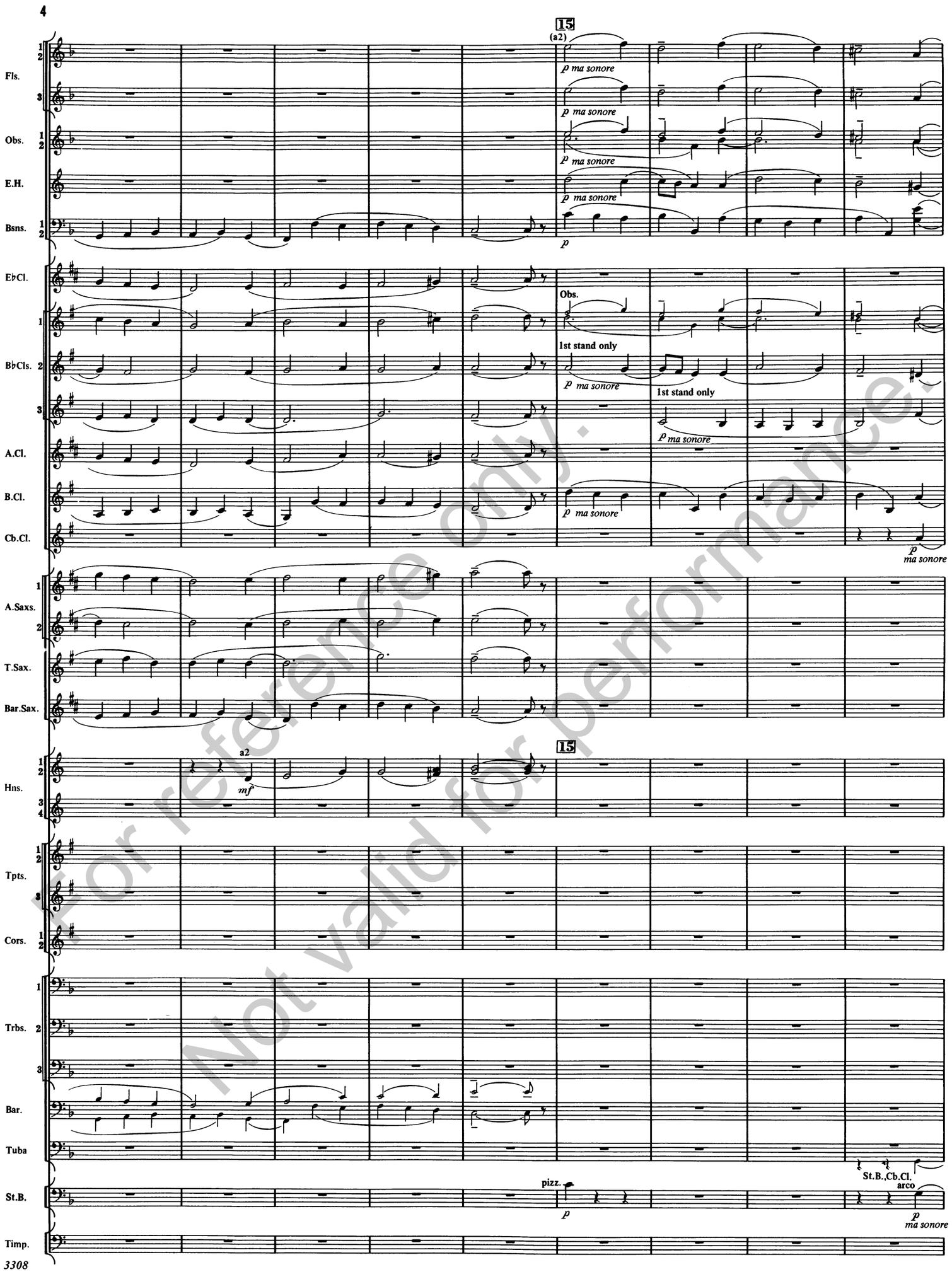

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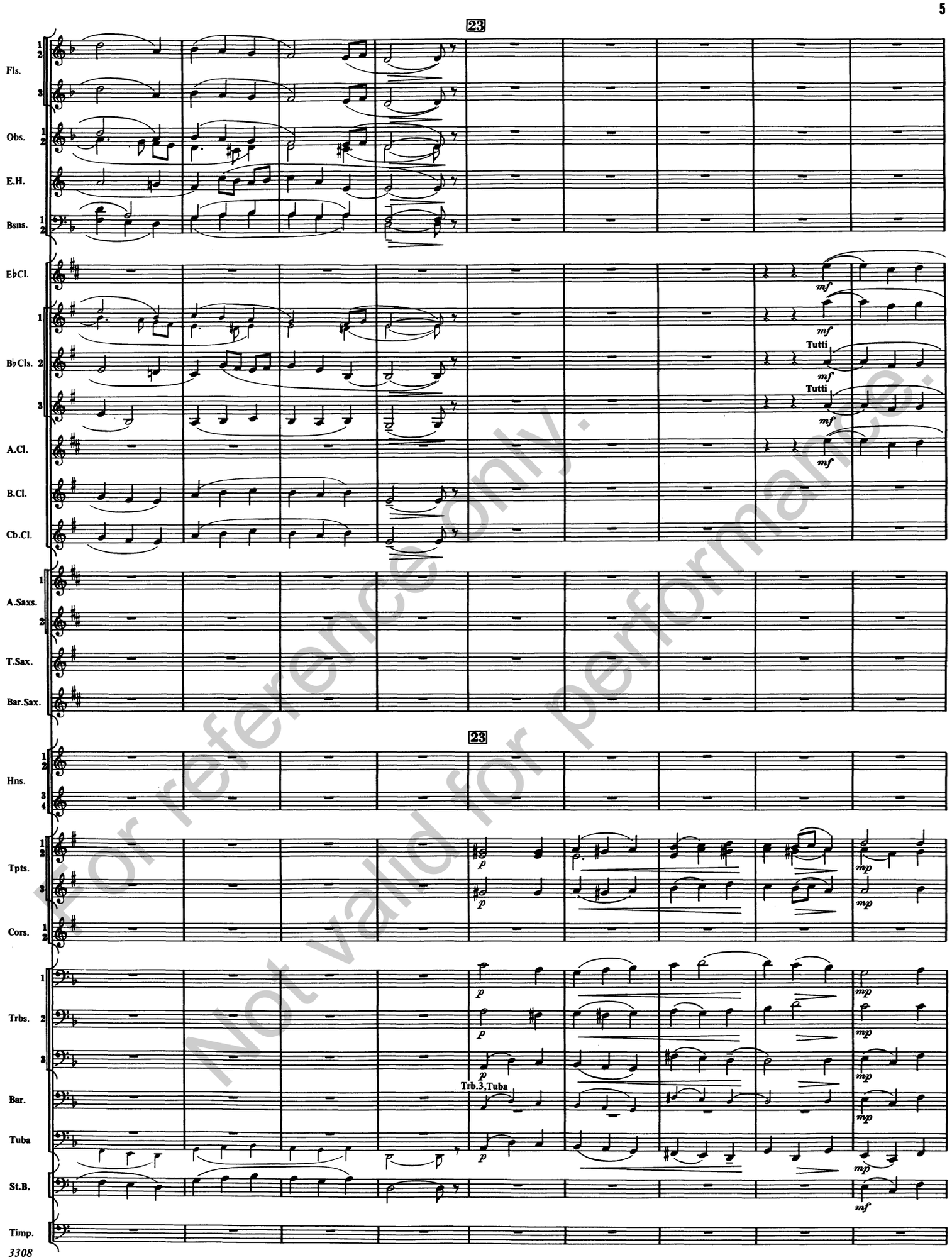

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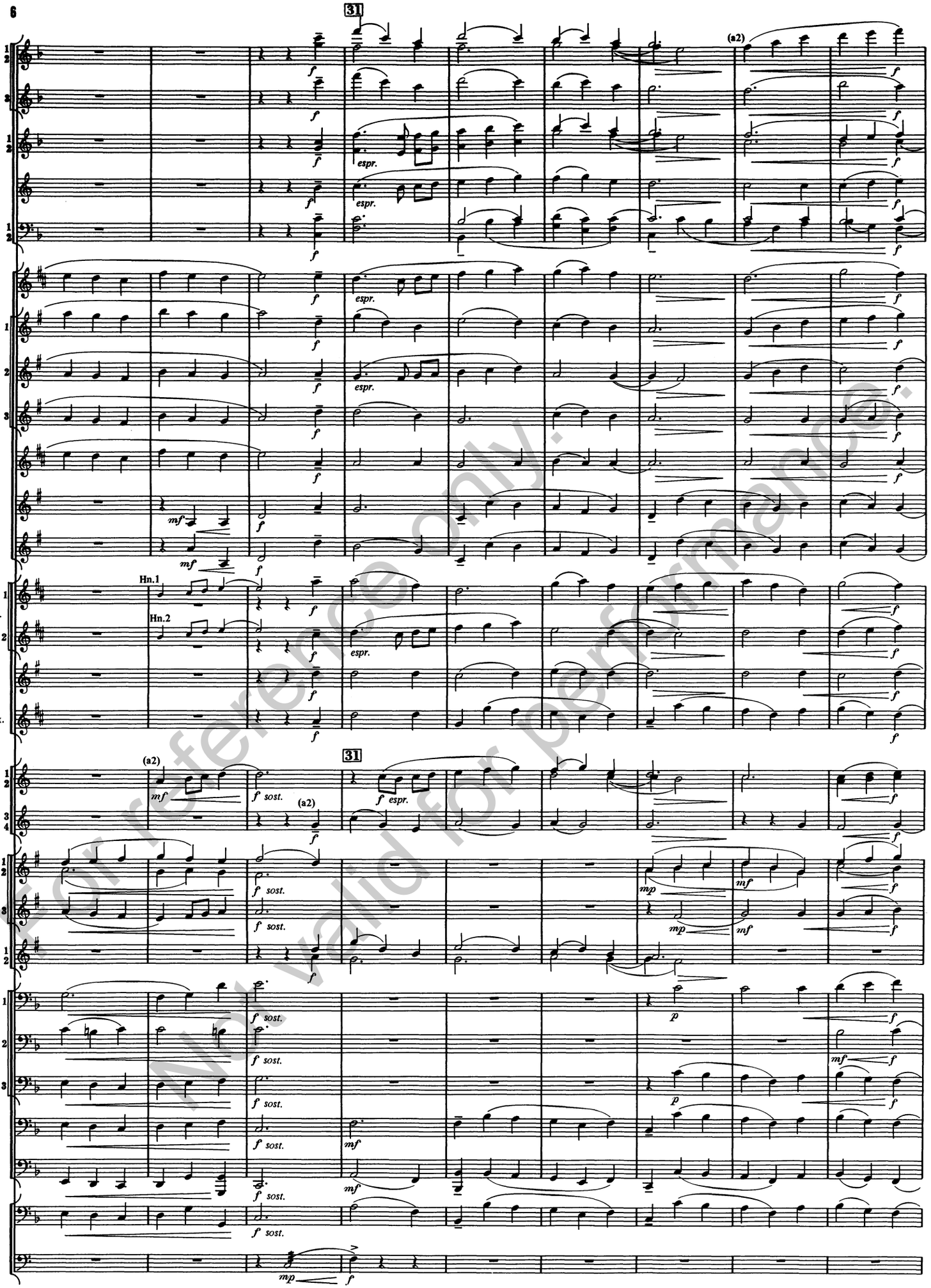

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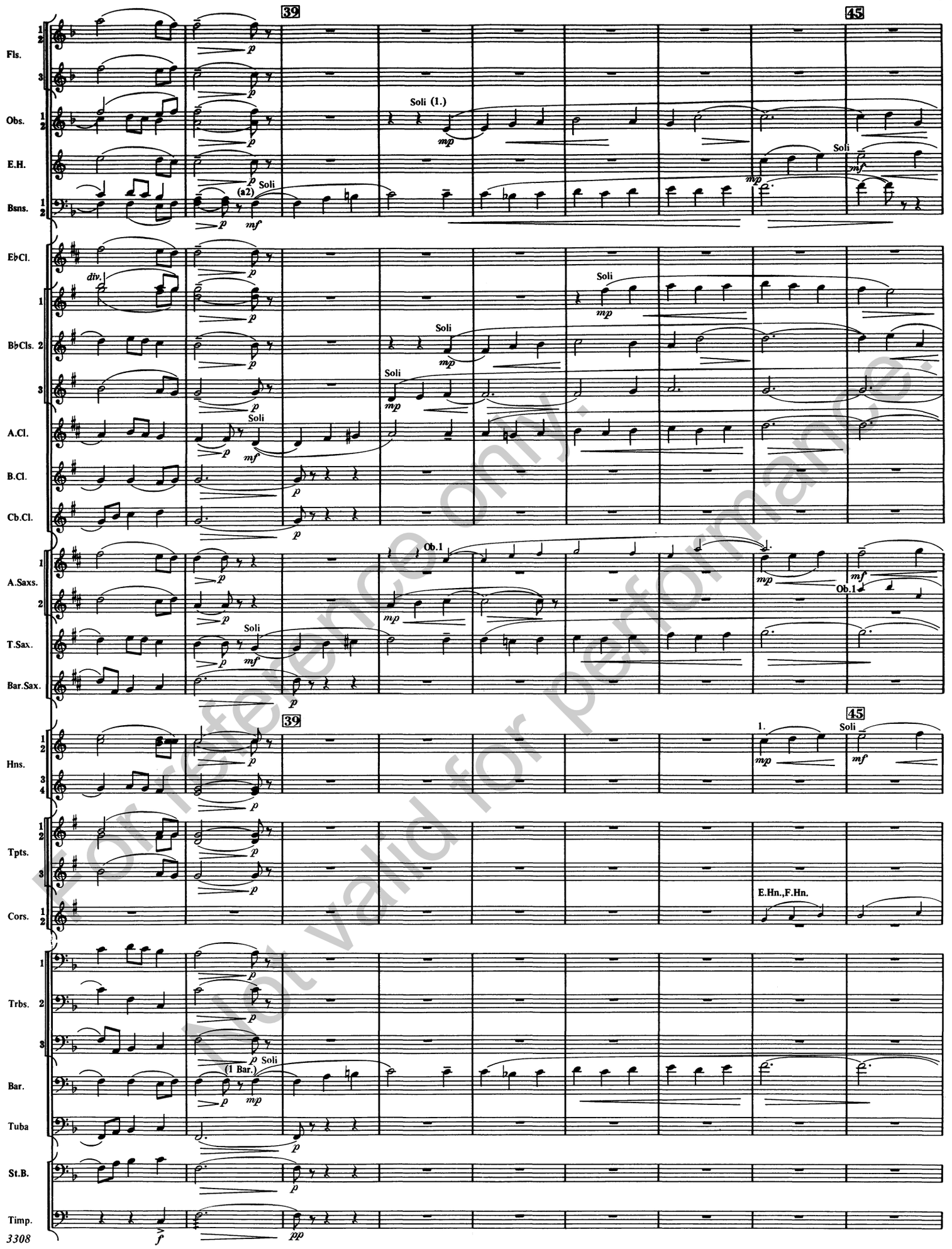

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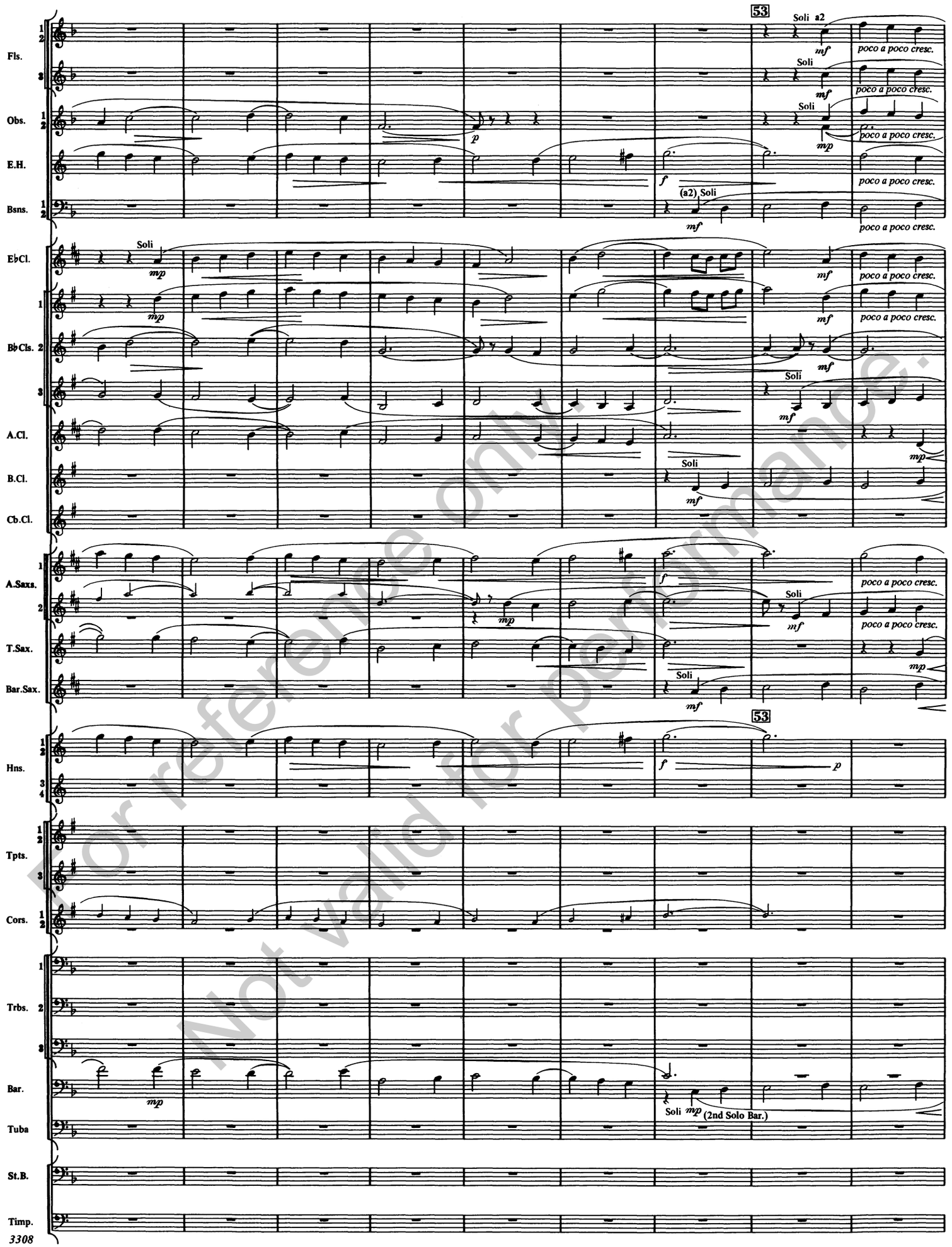

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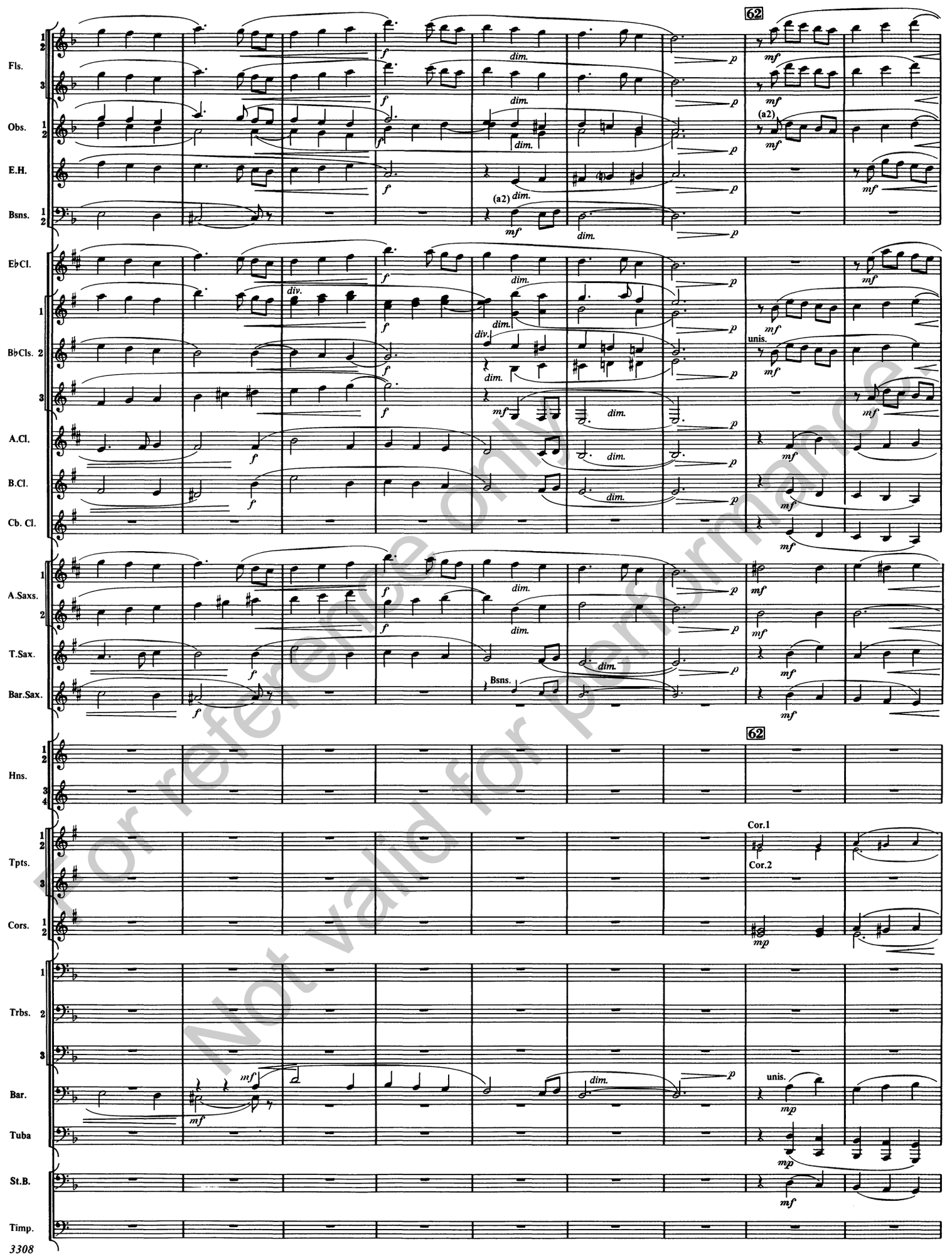

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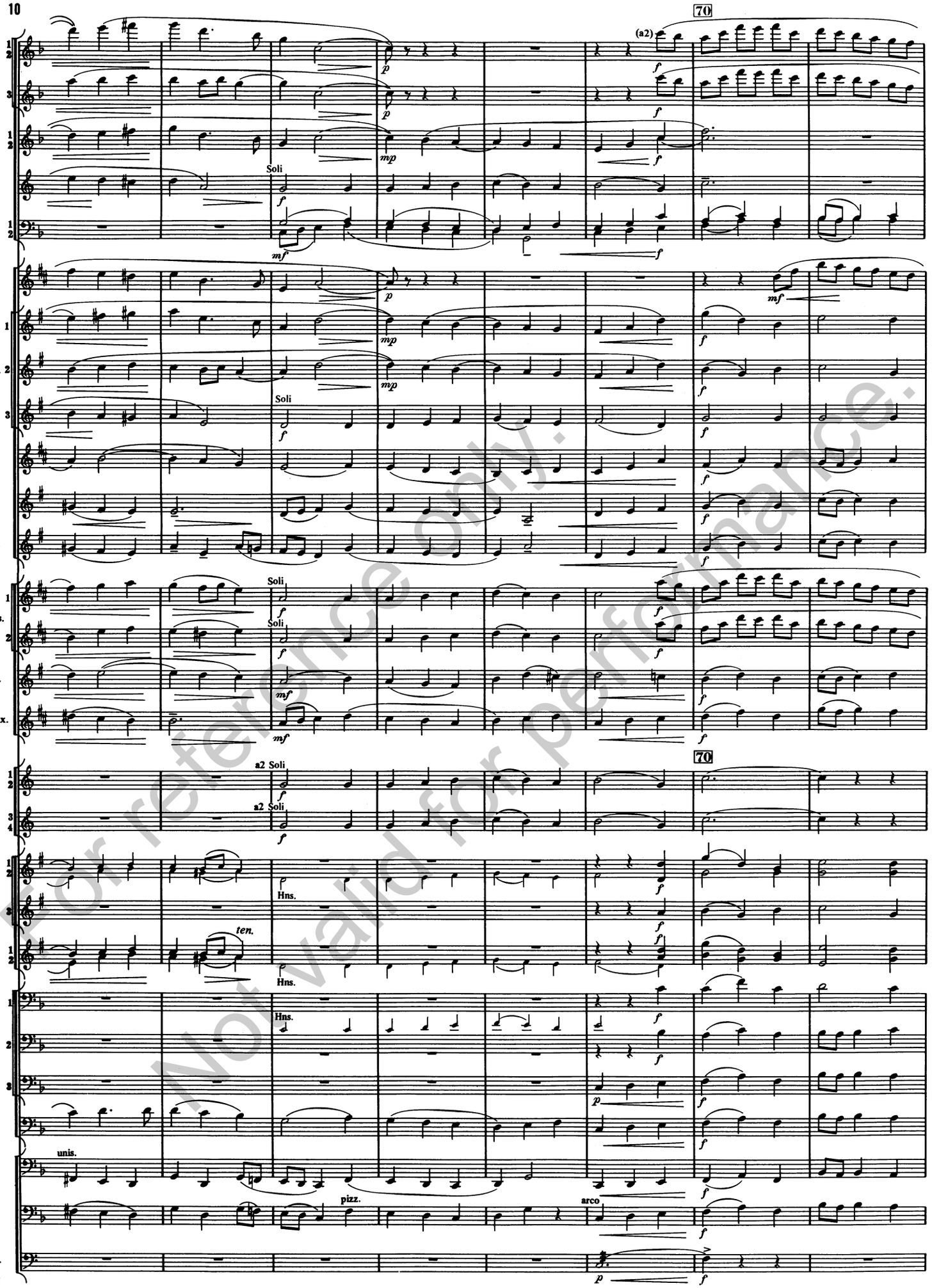

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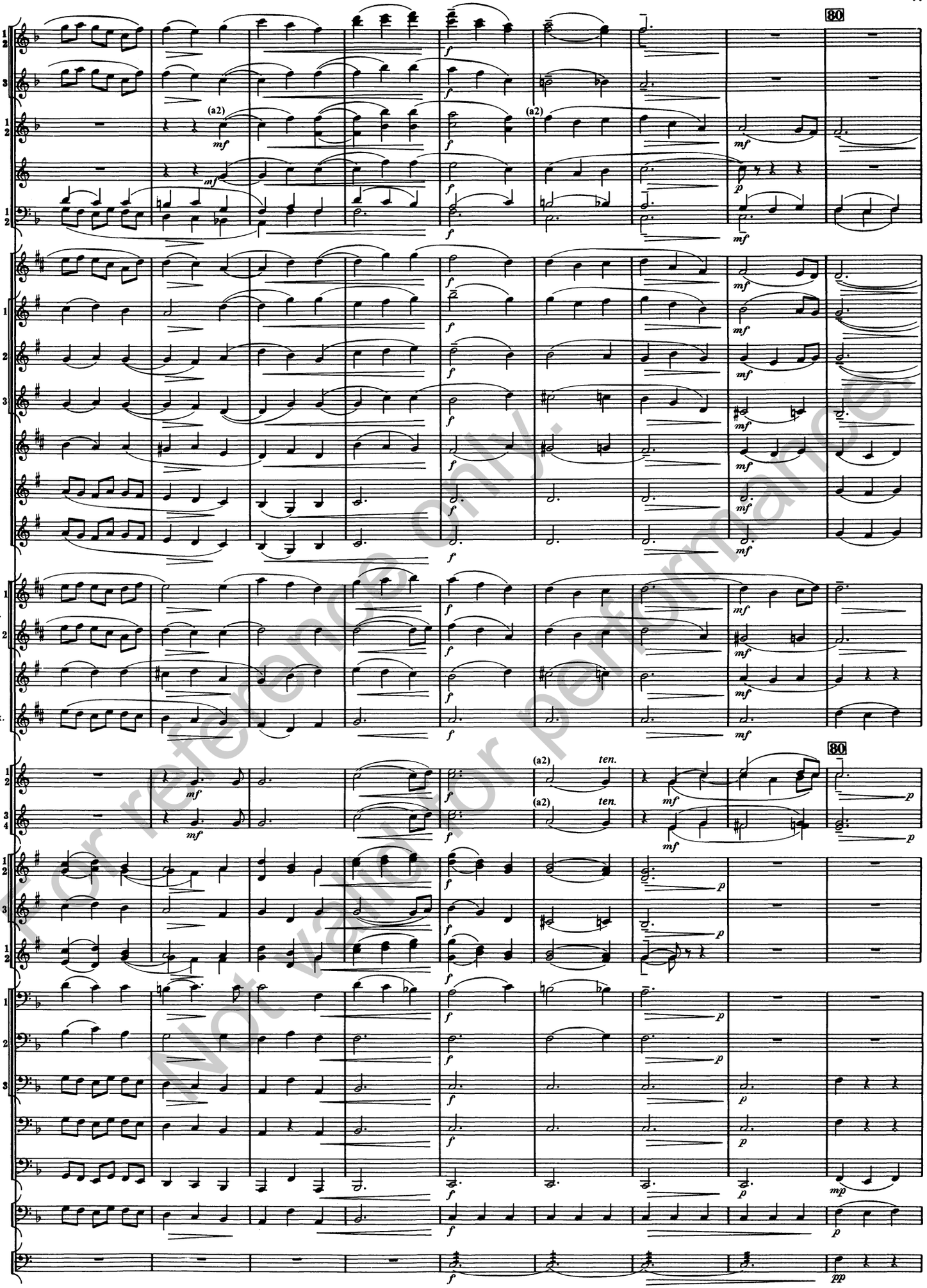

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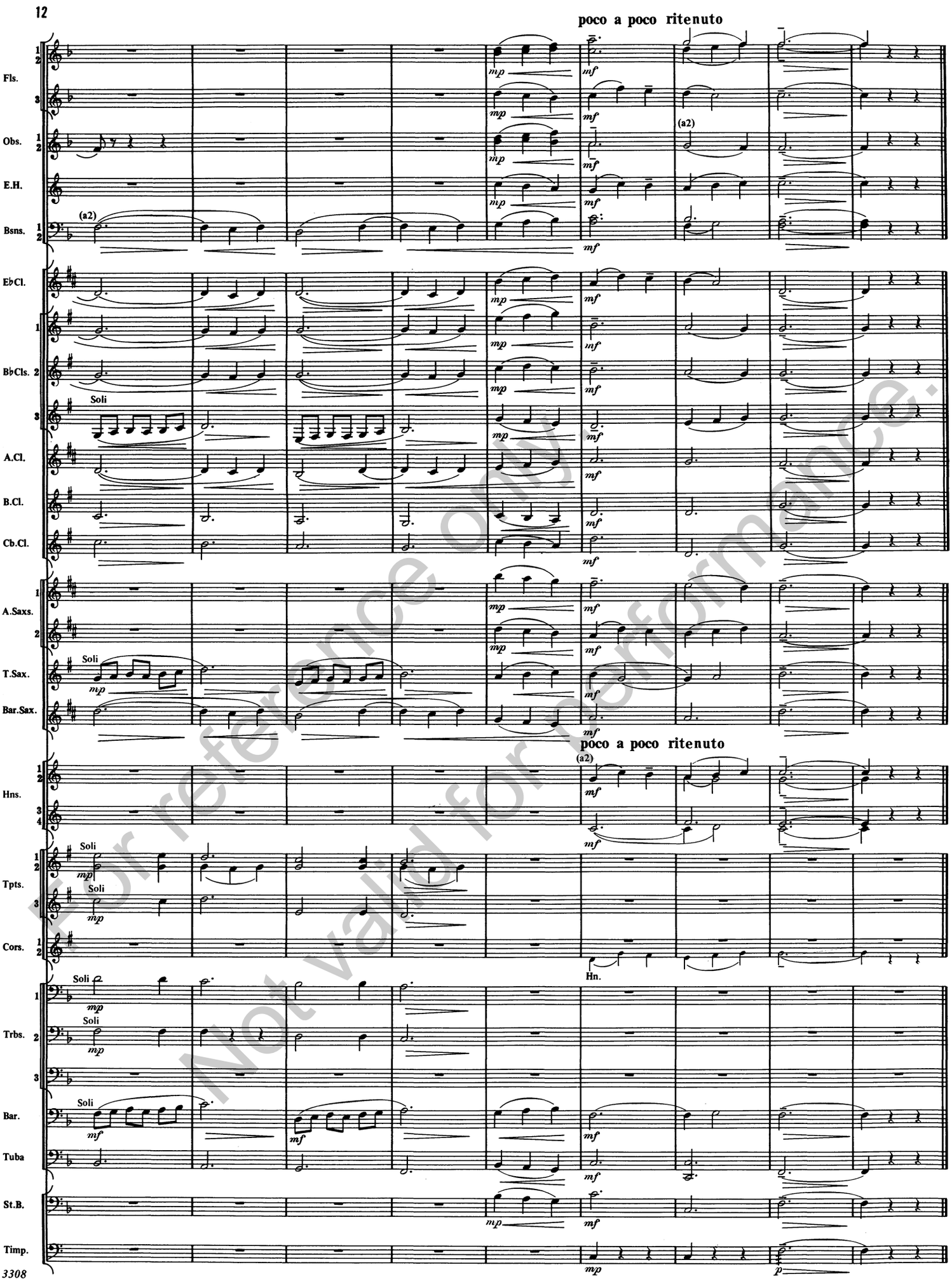

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