

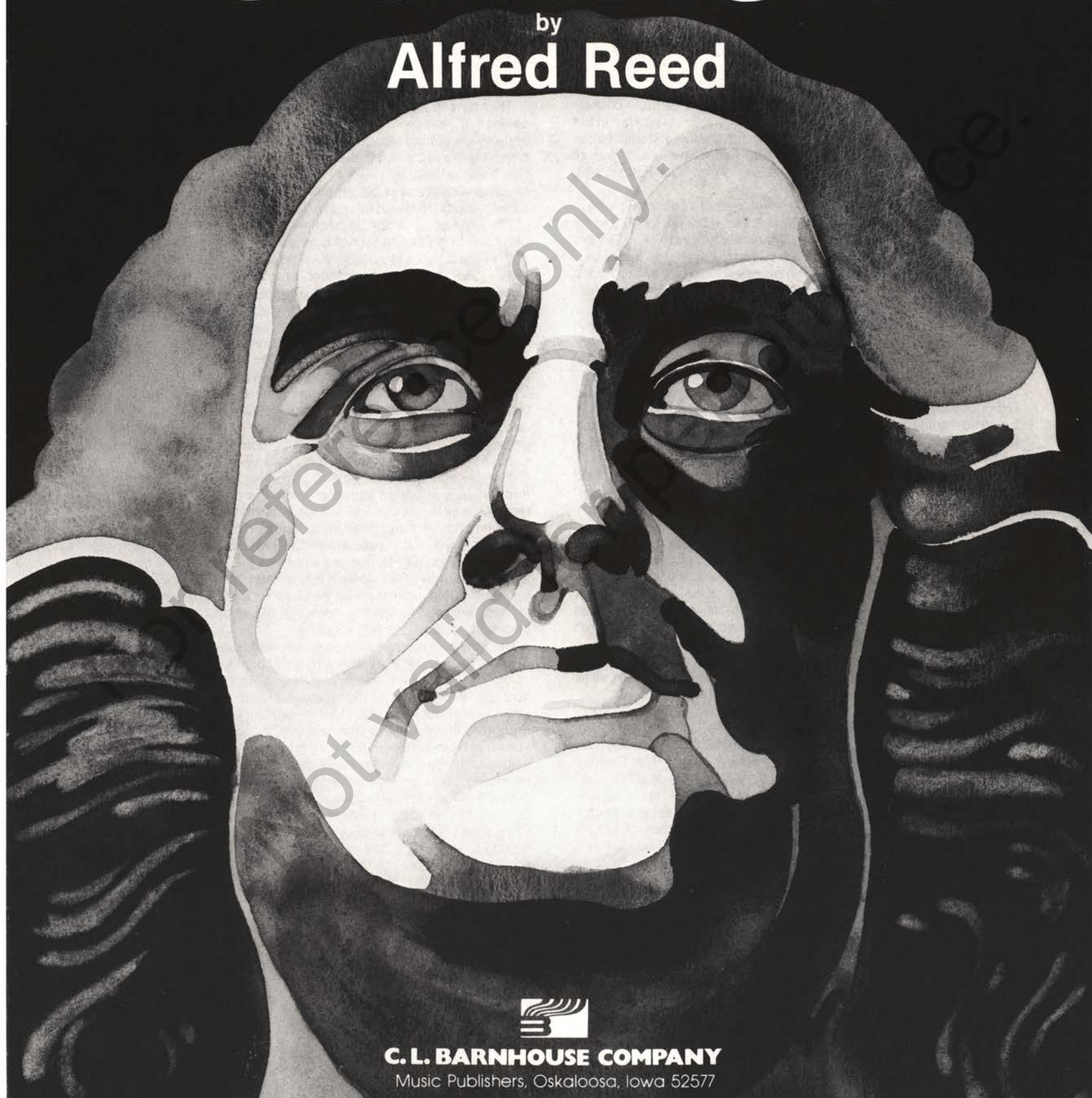
Full Conductor Score
OUR FATHER WHO ART IN HEAVEN
(Vater Unser im Himmelreich)
Choral Prelude

Concert Band/Wind Ensemble
Freely transcribed and adapted from

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J. S. BACH

by
Alfred Reed



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Program Note

The present setting for winds is based on a 1539 German chorale melody **Vater Unser im Himmelreich** to the prayer text known in the Christian faith as the Lord's Prayer. Although the literal translation of this title from the German would be "Our Father in the Kingdom of Heaven," the prayer itself is known in English as "Our Father, Who Art in Heaven."

Johann Sebastian Bach made several uses of this chorale tune in various works, each time with a different text. It occurs in 1723 in his cantata #90, "Es Reifet Euch ein Schreckliche Ende" ("A Terrible End Will Come Upon You") as the final chorale, with the text "Doch Gottes Auge sieht auf uns" ("Nonetheless, God's eye is fixed upon us"), written to be performed on the 25th Sunday after Trinity, and set for Alto, Tenor and Bass.

The chorale melody also occurs in Bach's monumental St. John Passion, in 1724, to the text "Dein Will gescheh, Herr Gott" ("Thy will be done, Lord God") which, of course, is itself a part of the text of the Lord's Prayer.

Bach used this same melody again in 1726, in his cantata #102, "Herr, deine Augen sehen nach" ("Lord, Thine eyes look upon us"), again as the final chorale of the work to the text "Heut' lebst du, heut' bekehre dich" ("Thou livest today, Thou returnest today"), written to be performed on the 10th Sunday after Trinity.

In addition to these predominantly combined vocal and instrumental uses, Bach employed this chorale melody in several of his chorale preludes for organ, which he used to begin and close church services in the various churches in which he served as organist and choirmaster in Saxony, particularly in Leipzig at St. Thomas's Church, where Richard Wagner was to study composition with one of Bach's successors, Theodor Weinlig, a century later. These chorale preludes, both in their smaller and larger elaborations, not only contain some of the finest writing for the organ in the entire history of the instrument, but were to have a profound influence on the developing art of instrumental composition in general. The chorale prelude today is as much of a secular musical form as a sacred, and appears almost as much in the concert hall as in the church from which it originally stemmed.

Alfred Reed's new instrumental version of Bach's setting of this melody as a large chorale prelude for organ is based upon the version found in Volume 39, page 263 of the Bach Gesellschaft edition. The original setting also appeared in an 18th Century collection of Bach's works compiled by his second eldest son, Carl Phillip Emmanuel Bach (in which it appears as #47), and in a 19th Century collection of chorales by the German folk song collector, Ludwig Erk (as #291). It remains to this day another of Bach's masterful achievements in the art of developing a complex and impressive musical structure out of the simplest means.

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

Note to Conductor

This new instrumental version of one of Bach's greatest organ settings of a simple chorale melody presents him in one of his most impressive, almost monumental moods, and is based on the original organ version as found in the Bach Gesellschaft collection, to which has been added, by way of contrast and variety, an instrumental development of one of the simpler choral versions from his use of the same melodic material in one of the cantatas.

The first section, from the beginning through measure 30, must be played with great sonority of tone and a full sostenuto throughout, both in the brass and woodwinds. The tempo should not be taken so slowly that the players cannot comfortably manage both the sostenuto and sonority required here; the metronomic tempo indication is to be taken as a general guide only, and the conductor must make the final decision based on his performing group's ability and the acoustical qualities of the concert room in which the performance is to take place. The quality of the brass sound in the first eleven measures must be noble rather than strident. . . the effect to be sought here is that of a sustained, majestic rather than overpoweringly brilliant sound. The same applies to the woodwinds and saxophones from measure 12 through 19, and then where both groups play together in the closing portion of this first section, the combined sound must remain smooth as well as powerful.

The second section beginning at measure 31 and continuing through 48 is intended as a contrast to the preceding section and features only the woodwind and saxophone colors. The beat should remain constant through all the changes of meter, as the feeling of fermatas at the close of each musical phrase is already "written into" the music as it stands. It is possible that the conductor may feel a slight ritardando at the close of this section (measures 47 and 48) to be appropriate, and thereby emphasize slightly the effect of the timpani crescendo leading from the close of this section to the beginning of the third and final one.

Beginning at measure 49, the treatment reverts to that of the first section: broad, powerful and with great dignity and breadth of tone color. The woodwind and saxophone "flourishes" in measures 51 and 52, and again in measures 55 and 56, are designed as instrumental counterparts of those brilliant improvisatory runs and arpeggios that virtuoso organ performers such as Bach himself were known to have indulged in and inserted in performance whether the written or printed music actually called for them or not, and came to be more or less anticipated and accepted in those purely musical portions of the service that were not specifically devoted to worship as such. The final coda, beginning at measure 62 must give the effect of the music broadening out yet further (the sixteenth notes **not** to be rushed in any way whatever) and the work closes with the utmost possible sonority on the final G-major chord, almost as if to proclaim that yes, our Father does reign in Heaven!

Alfred Reed

Alfred Reed

Instrumentation



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.

Alfred Reed

Full Conductor Score	1
Piccolo (dbl. 3rd Flute)	2
1st C Flute	2
2nd C Flute	2
Eb Clarinet	1
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes	2
1st & 2nd Bassoon	2
English Horn	1
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st & 2nd Bb Trumpets	4
3rd Bb Trumpets	2
1st & 2nd Bb Cornets	4
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	1
3rd Trombone	1
Baritone T.C.	1
Baritone B.C.	2
Tuba	3
String Bass	1
Pair of Cymbals, Bells	1
Timpani	1

OUR FATHER WHO ART IN HEAVEN

(Vater Unser im Himmelreich)

Chorale Prelude

J. S. Bach

Adapted and Arranged by
Alfred Reed

Full Conductor Score

Lento e molto sostenuto (♩-c.60)

The score is arranged in systems for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins, Violas, Celli, Basses) are mostly silent in this section. The brass section (Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Cymbals, Bells) are active. The B♭ Contrabass Clarinet has a melodic line starting with a forte (*f*) and *sonore* dynamic. The F Horns, B♭ Trumpets, and B♭ Cornets have parts with accents (*acc.*) and *sonore* dynamics. The Trombones, Bass Trombone, and Tuba have parts with *f* and *sonore* dynamics. The String Bass and Timpani also have parts with *f* and *sonore* dynamics. The score includes performance markings such as *f*, *sonore*, *acc.*, and *div.* (divisi).

Fls. 1 2
Picc.
Obs. 1 2
E.H.
Eb.Cl.
Cls. 1 2 3
A.Cl.
B.Cl.
Cb.Cl.
Bsns. 1 2
A.Saxs. 1 2
T.Sax.
B.Sax.
Hns. 1 2 3 4
Tpts. 1 2 3
Cors. 1 2
Trbs. 1 2 3
Bar.
Tuba
St.B.
Timp.
Pr.Cyms.
Bells

ten.
sempre f
ten.
sempre f
ten.
sempre f
ten.
sempre f
sempre f
sempre f
sempre f
sost.
sost.
f sonore
f sonore
mf
mf
pizz. >
ff
f
p

31

(Change to Flute)

(a2)

Fls. 1 2

Fl. 3

Oba. 1 2

E.H.

E♭Cl. 1

Cl. 2 3

A.Cl. 1

B.Cl. 1

Cb.Cl. 1

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1

B.Sax. 1

Hns. 1 2 3 4

Tpts. 1 2 3

Cora. 1 2

Trbs. 1 2 3

Bar. 1

Tuba 1

St.B. 1

Timp.

Pr.Cyms.

Bells

(glass mallet)

ma espr.

p

sempre p

40

Fls. 1 2 *p mp p ppp* (Change to Piccolo)

Fl. 3 *p mp p ppp*

Obs. 1 2 *mp p ppp*

E.H. *mp p ppp*

E♭ Cl. 1 *p mp p p (poco)*

Cl. 2 *p mp p p (poco)*

A. Cl. *p mp p p (poco)*

B. Cl. *mp p p (poco)*

C♭ Cl. *p p (poco)*

Bass. 1 2 *p mp p ppp (poco)*

A. Saxes. 1 2 *p p ppp (poco)*

T. Sax. *p p ppp (poco)*

B. Sax. *p p ppp (poco)*

Hns. 1 2 3 4 *p ppp*

Tpts. 1 2 3

Corn. 1 2

Trbs. 1 2 3

Bar.

Tuba *1 Tuba*

St. B. *Bass. B. Sax. p ppp (poco)*

Timp.

Pr. Cym. *2/4 4/4 2/4 4/4 2/4 4/4*

Bells

Fls. 1 2

Picc.

Obs. 1 2

E.H.

Eb Cl.

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Pr.Cyms.

Bells

57

ff

ff marc. e molto sost.

ff sim.

sim.

sim. div.

ff

ff > f

(a2)

3

Fls. 1 2

Picc.

Obs. 1 2

E.H.

Eb Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Pr. Cyma.

Bells

3573

