



Three Chorale Preludes

WILLIAM P. LATHAM

INSTRUMENTATION

1 Conductor	1 E \flat Alto Clarinet	2 3rd & 4th Horn in F
1 C Piccolo	2 B \flat Bass Clarinet	2 1st Trombone
6 1st & 2nd Flute	4 1st and 2nd E \flat Alto Saxophone	2 2nd Trombone
2 1st & 2nd Oboe	2 B \flat Tenor Saxophone	2 3rd Trombone
2 Bassoon	1 E \flat Baritone Saxophone	2 Baritone
1 E \flat Clarinet	3 1st B \flat Cornet (Trumpet)	1 Baritone Treble Clef
3 1st B \flat Clarinet	3 2nd B \flat Cornet (Trumpet)	4 Tuba
3 2nd B \flat Clarinet	3 3rd B \flat Cornet (Trumpet)	1 String Bass
3 3rd B \flat Clarinet	2 1st & 2nd Horn in F	3 Timpani and Percussion

PROGRAM NOTES

"Three Chorale Preludes," although written in the early eighteenth-century style and based on familiar chorale melodies, are not arrangements of any existing chorale preludes. They are original compositions for band. They are based on:

- 1) "Ermunter Dich, Mein Schwacher Geist" ("Break Forth, O Beauteous Heavenly Light"). The text is from a Christmas hymn by Johann Rist. The tune is by Johann Schop. It was first published in Rist's *Himmlische Lieder*, 1641. The tune has been used by many composers, including J.S. Bach in his "Christmas Oratorio."
- 2) "Herzlich Tut Mich Verlangen" ("My Heart Is Filled With Longing"). Several texts have been set to this tune. It is best known as the "Passion Chorale," or "O Sacred Head Now Wounded." The melody originally was that of a love song, "Mein G'mut ist mir Verwirret," by Hans Leo Hassler. As such, it appeared in his collection of secular songs called *Lustgarten Neuer Deutscher Gesang* in 1601. Bach used the tune five times in the "St. Matthew Passion" in different harmonic settings. There have been many polyphonic settings by various composers, including Johannes Brahms.
- 3) "Nun Danket Alle Gott" ("Now Thank We All God"). The text is by Martin Rinckart; the tune was probably written by Johann Cruger. It first appeared in Crugar's *Praxis Pietatis Melica*, 1647. Bach used the chorale in his "Cantata for Reformation Sunday."

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Three Chorale Preludes

Conductor

WILLIAM P. LATHAM

I. Break Forth, O Beauteous Heavenly Light

Andantino (♩ = 72-80)

The musical score is arranged in three systems. The first system (measures 1-8) features a woodwind section with parts for 1 Cl., Eb Cl., Ob., 2-3 Cls., Hns., A. Sax., A. Cl., Bar., T. Sax., B's's'ns., Tuba, Bar., Sax., B. Cl., Str. Bass, Timp., and 3 Trb. The second system (measures 9-15) includes parts for Fl.-Picc., Cors., All Cls. (Ob. out), Bar., 1 Trb., 2-3 Trbs., 2-3 Cls. 8va lower, Ob. 8va, 2 Trb., 3 Trb., and Bar. 2 Trb. The third system (measures 16-23) features parts for Bar., Trb. 1-2, and Trb. 3. The score includes various dynamics such as *mp* and *mf*, and includes a large red watermark reading 'Preview Use Requires Purchase'.

1 Cl. *dim.*

Ob. 2-3 Cls. *dim.*

2-3 Cls. *pp*

2-3 Cls., Hns., A. Sax. *mp*

A. Cl., Bar., T. Sax., Bsns. *mp*

Tuba, Bar. Sax., B. Cl.

1 Cl., E♭ Cl., Ob. (Ob. out)

Ob. out

3

2-3 Cls., A. Sax. *mp*

A. Cl., T. Sax., Bsns. (Bar. cue) *mp* (Bsns. out) *cresc.*

cresc. *mf*

4

Ob. *mp*

(1 Cl. cue)

1 Cl. 8va (Ob. out) *mp* *cresc.*

Bsns. (Bar., Bar. Sax. cue) *mp*

Hns., Trbs. *mp* *cresc.*

5

f *ff*

Hns.

ff Cym.

45 46 47 48 49 50 51

Ob. Solo (1 Cl cue)

mp

1 Hn. Solo (A.Sax. cue)

mp

1 Bsns. Solo (Bar. cue)

Str. Bass (Tuba cue)

trm

52 53 54 55 56 57 58 59

6

mp

1 Cl.

mp 2-3 Cls. A.Sax. (8va lower)

2-3 Cls., Hns.

mp 1-2 Trbs., Bar., Hns., T. Sax.

3 Trb. (8va higher), Tuba

60 61 62 63 64 65 66 67

Musical score for measures 68-75. The score is written for woodwinds and strings. It includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bssn.), Horn (Hns.), and strings. Dynamics include *mf*, *p*, *rit. - e - dim.*, and *ppp*. A *trm* (trill) is marked above the flute line in measure 69.

II. O Sacred Head Now Wounded

Poco Adagio (♩ = 54-60)

Musical score for the piece "O Sacred Head Now Wounded". The score is in 7/4 time and includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bssn.), Horn (Hns.), Trumpet (Trbs.), Trombone (Tuba), Baritone Saxophone (Bar. Sax.), Tenor Saxophone (T. Sax.), and Cornet (Cor.). Dynamics include *p*, *mf*, and *f*. A circled number 7 is placed above the woodwind section in measure 7. The instruction "(Cor. out)" is written in measure 9.

1 2

8va

mp *pp* *pp* *pp*

2-3 Cor.

11 12 13 14 15 16

8 Cls. only

mp

Cor. 1

mp Hns., Saxes. (Bar. cue)

mf

mp Bar. Sax., 1 Tuba, Str. Bass

17 18 19 20 21 22

Col. 8

mf *mp*

mf *p* *mp*

23 24 25 26 27 28

9

Fls., Obs.
Cls., Cors.

Fls.

Cls.

Cors.

Trbs.

Timp.

29 30 31 32 33 34

10

Fls. 8va

Fls.

Cls.

Cors.

Trbs.

Timp.

35 36 37 38 39 40

(Fls., Ob. out)

Cls.

Bssn.

1 A. Sax., T. Sax., 1 Hn.

dim. - e - rit.

41 42 43 44 45 46 47

III. Now Thank We All Our God

Allegro giusto (♩ = 96-100)

Cors. + Hns.
S.D. *f* *sempre stacc.* *e marc.*

Timp. Bsns., Hns., Bar. *f*

Cym. *sempre stacc.*

Tuba-Str. Bass

Cls., Saxes *f* + Obs.

Trbs. *ff*

Cym.

Timp. Bar. Sax., B.Cl.

11 Cls., Fls., Picc. (8va) *f* *sempre stacc.*

(Cor. out)

Hns., Saxes. *f* *dim.*

Col. 8va 12

Musical score for measures 14-18. The score is written for a conductor and includes parts for strings, woodwinds, and percussion. The first system (measures 14-15) is marked *mf*. The second system (measures 16-18) is marked *f*. The instruments listed are Cors., f S.D., Bar. Hns., and Timp.

Musical score for measures 19-22. The score is written for a conductor and includes parts for strings, woodwinds, and percussion. The first system (measures 19-20) is marked *f*. The second system (measures 21-22) is marked *ff*. The instruments listed are Cls., Obs., + Saxes, Trbs., and + Tuba, Str. Bass.

Musical score for measures 23-26. The score is written for a conductor and includes parts for strings, woodwinds, and percussion. The first system (measures 23-24) is marked *f*. The second system (measures 25-26) is marked *f*. The instruments listed are Fls., Cls. 8va, and A. Saxes. A circled number 12 is present above measure 25.

Musical score system 1 (measures 27-30). Includes parts for Hns. (Horns), Fls. 8va (Flutes 8va), and Basses. Dynamics include *f* and *mf*.

Musical score system 2 (measures 31-34). Includes parts for Fls. 8va, 1 A. Sax., Hns., Bar., Bsns., and Timp. Dynamics include *mp* and *poco a poco cresc.*

Musical score system 3 (measures 35-38). Includes parts for Hns., Fls. 8va, Bar., Bsns., and S.D. Dynamics include *mf* and *f*. Includes the instruction "+ Tuba, Bar. Sax." at the bottom.

13

f

Cors., Cls., Obs.

+ Saxes., Hns.

Cym.

Cym.

Timp.

39 40 41 42

1 Cl., Fls., Obs., Picc.

ff

fff

ff

43 44 45 46

rit.

molto

Trbs., Hns., Saxes

Cym.

47 48 49 50 51