

PROGRAM NOTE

This chorale was first used by Johann Sebastian Bach in 1724, when Bach began the Leipzig tradition of writing chorale cantatas. The melody itself is by Johann Franck, and dates from 1653. Bach wrote his cantata of this name in a manner he would often use, keeping the chorale melody intact in the first and last stanzas (with an elaborate contrapuntal setting for the opening chorus, with the chorale tune being sung by the sopranos, and a straight four-part chorale to close the cantata). The remaining stanzas of the chorale were transformed into solos, duets, etc. for the intervening movements of the cantata.

The chorale also appears as #22 in the 371 Bach-Riemenschneider collection of harmonized chorales, and it is worth noting that although the chorale appears in Bach's Cantata #180 of the same name in the key of F, it is transposed to Eb in the "371" collection.

This chorale melody was also used by the nineteenth century composer, Johannes Brahms, as the basis for the fifth of the eleven chorale preludes for organ he wrote shortly before his death in 1897. This collection of chorale preludes was published in 1902, five years after Brahms' death, as his Opus 122. Brahms had a great interest in, and love of, early music, and these chorale preludes are an expression of that, as well as being excellent examples of his contrapuntal writing.

Bach himself may have written (or improvised) other chorale preludes on this chorale melody, since it was his custom to improvise on the chorale tune being used in the cantata he had written for each service.

Dr. Raymond A. Barr
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Note to Conductor

This new setting of another of Bach's great chorale preludes for organ based on a simple Protestant hymn tune (originally written by another composer), presents him in a quiet, contemplative, almost dreamy mood, far from the monumental storms and passions of such other examples of this genre as "Our Father Who Art in Heaven," "Thus Do Fare, My Jesus," "In Dulci Jubilo" and others. . . wherein, as one writer once put it, Bach seems to be "storming the gates of Heaven and demanding to be let in!"

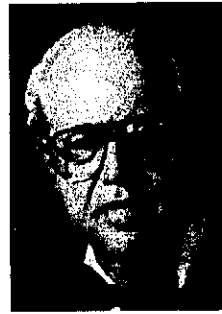
Accordingly, a most sustained, generally quiet and continual legato style of playing becomes vitally necessary for a successful performance of this lovely music. . . as if the composer himself were sitting at the organ of St. Thomas's church one quiet afternoon, improvising, and losing himself in the rapture of contemplating the serene glories of paradise while doing so. All phrases must be "rounded off" not chopped off, and a full sostenuto on every line kept continually in mind while playing.

The extensive imitation should always be carefully observed and brought out by the players, for example, the figure played by the 1st and 2nd Clarinets in the first bar (the beginning of the main accompanying line) and then immediately imitated by the 3rd Clarinets and Tenor Saxophone in the second, thus establishing the basic contrapuntal texture that will proceed to develop underneath the main melodic line derived from the original chorale tune itself.

The various solo and soli lines whose basic lines are derived from the chorale tune itself, beginning at measure 11 and continuing throughout the work as the two accompanying lines continually spin themselves out underneath, must always be played with definite expression but not overdone to the point where they seem like a parody of a romantic tune! Gracefulness and dignity of expression are the key words here, as elsewhere in this piece.

The amazing bass line, so central in Bach's concept of his contrapuntal development procedures, is the thread tying everything together. It provides a constant flow of motion underneath the three upper voices, and must be played with perfect smoothness and richness, almost as if it were the main melodic line itself. And the final section, beginning at measure 88, rises to a climax of tonal richness, not sheer volume, as all the voices unite and then ebb gradually away, both in tempo and dynamic level, to the quiet feeling with which the music began.

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.

Instrumentation

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

DECK THYSELF, MY SOUL, WITH GLADNESS

012-2233-00

Johann Sebastian Bach
Arranged by Alfred Reed

Lento tranquillo (♩-c. 60)

Flutes

Oboes

English Horn

E♭ Clarinet

B♭ Clarinets 2

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

F Horns

B♭ Trumpets

B♭ Cornets

Trombones

Baritone

Tuba

String Bass

Timpani

Chimes

Soli

p

mp

f

sempre molto legato e tenuto

II

Fls. 1 2 3

Obs. 1 2

E.Hn. 1 2

E♭Cl. 1 2 3

Cl. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Cb.Cl. 1 2

Bens. 1 2

A.Saxs. 1 2

T.Sax. 1 2

B.Sax. 1 2

E.Hn. 1 2 3 4

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. 1 2 3

Tuba 1 2 3

St.B. 1 2 3

Timp. 1 2 3

Chimes

Soli 1. *mp espr.*

Soli *mp espr.*

Soli *mp espr.*

Soli *p*

p

p

Hn.

Hn.

B.Sax.

1 Bar. *p*

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

- Flutes (Fls.):** 1 and 2 parts, marked *Soli* and *mp*, with dynamics *mf* and *mp*.
- Oboes (Obs.):** 1 and 2 parts, marked *p* and *mp*, with a *(a2)* marking.
- Euphonium (E.Hu.):** 1 part, marked *p*.
- E♭ Clarinet (Eb.Cl.):** 1 part, marked *mf* and *mf ten.*
- Clarinets (Cls.):** 1 and 2 parts, marked *mp* and *mp*, with *ten.* markings.
- Alto Clarinet (A.Cl.):** 1 part, marked *p* and *mp*.
- Bass Clarinet (B.Cl.):** 1 part.
- Contrabass Clarinet (Cb.Cl.):** 1 part.
- Bassoons (Bsns.):** 1 and 2 parts, marked *p* and *mp*, with a *(a2)* marking.
- Alto Saxophones (A.Saxs.):** 1 and 2 parts, marked *mf* and *mf ten.*
- Tenor Saxophone (T.Sax.):** 1 part, marked *mp* and *ten.*
- Bass Saxophone (B.Sax.):** 1 part, marked *mp*.
- Horns (Hns.):** 1, 2, 3, and 4 parts.
- Trumpets (Tpts.):** 1, 2, and 3 parts.
- Coronets (Cor.):** 1 and 2 parts, with a *1. st. mute* marking and *mp* dynamic.
- Trumpets (Trbs.):** 1 and 2 parts, with *Bsn. 1* and *Bsn. 2* markings.
- Baritone (Bar.):** 1 part, marked *mp*.
- Tuba (Tuba):** 1 part, marked *mp*.
- Striker Bass (St.B.):** 1 part, marked *mp*.
- Timpani (Timp.):** 1 part.
- Chimes (Chimes):** 1 part.

25

Fls.

Obs. 1, 2

E.Hn. *mp espr.*

EbCl. *mp espr.*

Cl. 1 *mp espr.*

Cl. 2 *Soli mf*

A.Cl. *mf*

B.Cl. *mf*

Cb.Cl. *mf*

Bens. 1, 2 *mp*

A.Sax. *Soli mp espr.*

T.Sax. *mp*

B.Sax. *mp*

Hns. 1, 2, 3, 4 *p*

Tpts. 1, 2, 3 *mp espr.*

Cors. 1, 2

Trbs. 1, 2, 3

Bar. *2 Bars. mp*

Tuba *2 Tubas mp*

St.B. *mp*

Timp. *p*

Chimes *mp*

42

Soli (42)

mf

Soli

mf

p

mf

mf

mf

mp

mp

mp

mp

Soli

mf

mf

mf

mp

p

mf

mp

Cor. 1

I. open

mf Soli

p

mp

p

mp

p

mp

mp

mp

mp

Fls.
Obs.
E. Hn.
E♭ Cl.
Cl.
A. Cl.
B. Cl.
Cb. Cl.
Bsns.
A. Saxs.
T. Sax.
B. Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
St. B.
Timp.
Chimes

Fls. 1, 2, 3

Obs. 1, 2

E.Hn.

Eb Cl.

Fl. 3. Ob. 1

Cls. 1, 2, 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1, 2

A. Saxs. 1, 2

B. Sax.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors.

Trbs. 1, 2, 3

Bar.

Tuba

St. B.

Timp.

Chimes

51

Soli

mp

mf

pp

f

2 Bars.

2 Tubas

57

This page of a musical score, numbered 11, features a large ensemble of instruments. The score is organized into systems for the following instruments:

- Flutes (Fls.):** 1 and 2 parts.
- Oboes (Obs.):** 1 and 2 parts.
- English Horn (E.Hrn.):** 1 part.
- Clarinet in B-flat (Bb.Cl.):** 1 part.
- Clarinet in A (A.Cl.):** 1 part.
- Clarinet in C (C.Cl.):** 1 part.
- Bass Clarinet (Cb.Cl.):** 1 part.
- Saxophones (Saxs.):** 1 and 2 parts for Alto (A.Saxs.) and Tenor (T.Sax.), and 1 part for Bass (B.Sax.).
- Horns (Hrns.):** 1, 2, 3, and 4 parts.
- Trumpets (Tpts.):** 1, 2, and 3 parts.
- Cornets (Corns.):** 1 and 2 parts.
- Trumpets (Trbs.):** 1, 2, and 3 parts.
- Baritone (Bar.):** 1 part.
- Tuba (Tuba):** 1 part.
- Snare Drum (St.B.):** 1 part.
- Timpani (Timp.):** 1 part.
- Chimes (Chimes):** 1 part.

The score includes various dynamic markings such as *f*, *pp*, *mf*, *p*, and *mp*. Performance instructions include "Soli" for several instruments and "1 only" for the Trumpets and Cornets. A rehearsal mark "57" is placed above the first staff and below the Horns staff. The page number "11" is in the top right corner, and the number "3753" is in the bottom left corner.

This page of a musical score, numbered 12 and 66, contains the following instruments and parts:

- Flutes (Fls.):** 1, 2, 3 parts. Dynamic markings: *mf*, *pp*.
- Oboes (Obs.):** 1, 2 parts. Dynamic markings: *mf*, *pp*.
- E. H. (English Horn):** 1 part. Dynamic markings: *mf*, *pp*.
- E♭ Clarinet (Eb Cl.):** 1 part. Dynamic markings: *mf*, *pp*.
- Clarinets (Cls.):** 1, 2, 3 parts. Dynamic markings: *mf*, *pp*.
- A. Clarinet (A. Cl.):** 1 part. Dynamic markings: *mf*, *pp*.
- B. Clarinet (B. Cl.):** 1 part. Dynamic markings: *mf*, *pp*.
- Contrabass Clarinet (Cb. Cl.):** 1 part. Dynamic markings: *mf*, *pp*.
- Bassoons (Bsns.):** 1, 2 parts. Dynamic markings: *mf*, *pp*. Includes a section marked *Soli* and *mf*.
- Alto Saxophones (A. Saxs.):** 1, 2 parts. Dynamic markings: *mf*, *pp*.
- Tenor Saxophone (T. Sax.):** 1 part. Dynamic markings: *mf*, *pp*. Includes a section marked *ten.*
- Bass Saxophone (B. Sax.):** 1 part. Dynamic markings: *mf*, *pp*. Includes a section marked *ten.*
- Horns (Hns.):** 1, 2, 3, 4 parts. Dynamic markings: *pp*. Includes sections marked *Soli* and *mf*.
- Trumpets (Tpts.):** 1, 2, 3 parts. Dynamic markings: *mf*, *pp*.
- Cornets (Cors.):** 1, 2 parts. Dynamic markings: *pp*. Includes a section marked *Hns. 1..3.*
- Trombones (Trbs.):** 1, 2, 3 parts. Dynamic markings: *pp*.
- Baritone (Bar.):** 1 part. Dynamic markings: *ten.*, *pp*.
- Tuba:** 1 part. Dynamic markings: *pp*. Includes a section marked *1 Tuba*.
- Str. B. (String Bass):** 1 part. Dynamic markings: *pp*.
- Timp. (Timpani):** 1 part.
- Chimes:** 1 part.

Fls. 1 2 *p*

Obs. 3 (n2) *p*

E.H. *p*

Eb Cl. *pp*

Cl. 1 2 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsns. 1 2 1. *f* (n2) *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

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

Tpts. 1 2 3 1. Solo *mf* *p*

Cors. 1 2 *p*

Trbs. 1 2 3

Bar. 1 Bar. *mp*

Tuba

St. B.

Timp.

Chimes

86

Fl. 1 & 2
 Oboe 1 & 2
 Clarinet in Bb 1 & 2
 Clarinet in C 1 & 2
 Bass Clarinet
 Bassoon 1 & 2
 Saxophone 1 (Soprano)
 Saxophone 2 (Alto)
 Saxophone 3 (Tenor)
 Flute 3
 Piccolo
 Cor Anglais
 Horns 1 & 2
 Trombones 1, 2, & 3
 Tuba
 Euphonium
 Timp. (Timpani)
 Chimes

Musical notation includes notes, rests, and dynamic markings: *p*, *mf*, *f*, *mp*. Performance instructions include *Soli*, *div.*, and *open*. Measure numbers 86 and 87 are indicated.

poco a poco rall. e dim.

16

poco a poco rall. e dim.

Fls. 1, 2, 3

Obs. 1, 2

E.H.

E♭Cl.

Cl. 1, 2, 3

A.Cl.

B.Cl.

Cb.Cl.

Bens. 1, 2

A.Sax. 1, 2

T.Sax.

B.Sax.

poco a poco rall. e dim.

mp

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cors. 1, 2

Trbs. 1, 2, 3

Bar. *div. mf* *all Bars.*

Tuba *mf* *all Tubas*

St.B. *f* *pizz.*

Timp. *mf*

Chimes *mf*