

**THUS DO YOU FARE,
MY JESUS**

**CHORALE PRELUDE FOR CONCERT BAND/WIND ENSEMBLE
FREELY TRANSCRIBED FROM**

J.S. BACH

BY ALFRED REED

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Note to Conductor

A broad, well-sustained, singing line in every part must be maintained throughout the performance of this music, if the over-all monumental mood implied in it is to be realized. Depending on the size of the performing group as a whole, the make-up of its individual sections, and the acoustical conditions under which the performance is to take place, it may become necessary for the conductor to increase or decrease the number of instruments playing on any one line, in order to achieve proper balances in and between sections, and he should not hesitate to do so if his particular situation so demands. Also, he should not hesitate to make use of the indicated cues and cross-cues to strengthen or replace weak or missing instruments in his ensemble.

Metronome markings must be taken as general guides only, and not as absolute indications; the proper tempo in each individual situation depending, as always, on the conditions discussed above. A few suggestions, however, may properly be made, as a point of departure.

During the first complete statement of the original chorale melody (from the beginning through measure 29) the tempo, while broad and majestic, must not be permitted to drag, so that the Brass as a whole may be able to achieve the best possible combination of powerful tone and continuous *sostenuto* demanded by the music. In this connection, the important interior contrapuntal lines played by the Horns (in unison) and the 2nd Trumpet during the first ten measures, and by the Horns and 3rd Trumpet from measure 21 through 29, are especially called to the conductor's attention.

From measure 30 through 48, where the 1st and 2nd Clarinets (later with Flutes and Oboes added) begin the contrapuntal elaboration that will then continue to the end, the object must be to achieve a perfectly smooth, legato line, without any feeling of the continuous eighth note patterns being "rushed" at any time. Although no change of tempo has been indicated here, the conductor may wish to relax the

tempo somewhat, depending on the tempo he has selected for the opening section. Incidentally, throughout this portion of the music, the original chorale is played by the 3rd Clarinets, English Horn, and Eb Alto Saxophones from measure 30 through 39, and then, beginning in measure 40, the 1st Horn is added to further enrich this color. This line must be clearly perceived by the listener, in addition to the elaboration taking place above it.

At measure 49, however, the tempo must be slowed a bit, for two reasons: first, in order not to rush the sixteenth note figures that now become prominent in the Woodwinds, Saxophones, and (from time to time) the Cornets and Horns, and, second, in order to give the exceptionally rich texture here time to sound clearly in the listener's ear. **All** notes must be sustained throughout, including (and especially!) the eighths and sixteenths.

In the Coda, beginning at measure 67, the tempo may be relaxed a bit more, so that the even more elaborate contrapuntal texture from here to the end may sound absolutely clear in leading to the final cadence. The last three eighth note chords in measure 70, in the Trumpets, Trombones and Baritones, should be dwelt on just a bit by making the indicated *ritardando* very pronounced at this point.

As in other scores by this composer, the Trumpets rather than the Cornets are regarded as the main upper voices of the "brilliant" Brass choir (consisting of Trumpets and Trombones), while the Cornets perform the same function for the "mellow" Brasses (Horns, Cornets, Baritones and Tubas). The proportion of Trumpets to Cornets should be **two** players on each of the three Trumpet parts to **one** player on each of the Cornet parts. Regardless of number of players, however, the total Brass sound must never be permitted to become too loud, over-brilliant or strident; beauty of sustained tone, "depth" and blend must be carefully preserved (even in the most powerful passages) for the proper realization of this highly expressive music.

Program Note

THUS DO YOU FARE, MY JESUS ("So Gehst Du Nun, Mein Jesu, Hin") is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C.F. Becker. Ever since that time, there has been some disagreement among musical scholars as to just how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were in any way composed or worked on by him. The standard Bach Gesellschaft edition, for instance, lists 75 such pieces, not 69, and, on the other hand, one of the greatest authorities on German evangelical Church music, Johannes Zahn, claimed that only 21 of the 69 (or 75) should be considered as Bach's own work, and all of the rest credited to other composers. It is interesting to observe, in this regard, that since the first separate appearance of this group of pieces in 1832, there

have been at least eight other editions published and edited by different authorities, and with varying contents: numbers included in one have not been included in another, and it seems unlikely that any definitive agreement as between musicologists and historians on one hand and editors on the other will ever be reached!

In the meantime, of course, the music itself has remained during the course of nearly two and a half centuries. Like so many others in this group, THUS DO YOU FARE, MY JESUS appears, on the surface, to be a very simply constructed piece of music: a small, two-part form, with each part repeated once, but it is nonetheless superbly crafted, and of great depth and beauty. In the present transcription for winds from the original figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and the contrapuntal elaboration developed therefrom follows these implications to the fullest. The monumental grandeur of the original chorale and its intertwining melodic lines may fitly be taken to represent Bach's (and most people's) faith and hope in the strength of their religion.

The first performance of this new setting took place on July 17th, 1977, at Fort San, Saskatchewan, with the Saskatchewan School of the Arts "A" Band under the direction of Peter Demos.

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.

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Chorale Prelude for Concert Band/Wind Ensemble
freely transcribed from J.S. Bach

BROADLY, BUT NOT DRAGGING (♩ = circa 56)

A77

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[FLUTE]

C Piccolo
(dbl. 3rd Flute)

1st & 2nd
C Flutes

1st & 2nd
Oboes

English Horn

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass
Clarinet

1st & 2nd
Bassoons

1st & 2nd E♭ Alto
Saxophones

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1st & 2nd Horns
in F

3rd & 4th Horns
in F

1st & 2nd B♭
Trumpets

3rd B♭
Trumpets

1st & 2nd B♭
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

MOLTO SOST.

ENG. HN.

ALTO CL.
B♭ M. 1

B. CL.
B♭ M. 1

SOST.

Pizz.

pp

English Horn

**Bb Contrabass
Clarinet**

**E♭ Baritone
Saxophone**

3rd & 4th Horns
in F

3rd Bb
Trumpets

1st & 2nd Bb
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

21

(21)

21

21

!

C Piccolo
(dbl. 3rd Flute)

1st & 2nd
C Flutes

1st & 2nd
Oboes

English Horn

E♭ Clarinet

1st B♭ Clarinet

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3rd B♭ Clarinet

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1st & 2nd Horns
in F

3rd & 4th Horns
in F

1st & 2nd B♭
Trumpets

3rd B♭
Trumpets

1st & 2nd B♭
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

C Piccolo
 (dbl. 3rd Flute)
 1st & 2nd
 C Flutes
 1st & 2nd
 Oboes
 English Horn
 Eb Clarinet
 1st Bb Clarinet
 2nd Bb Clarinet
 3rd Bb Clarinet
 Eb Alto Clarinet
 Bb Bass Clarinet
 Bb Contrabass
 Clarinet
 1st & 2nd
 Bassoons
 1st & 2nd Eb Alto
 Saxophones
 Bb Tenor
 Saxophone
 Eb Baritone
 Saxophone
 1st & 2nd Horns
 in F
 3rd & 4th Horns
 in F
 1st & 2nd Bb
 Trumpets
 3rd Bb
 Trumpets
 1st & 2nd Bb
 Cornets
 1st Trombone
 2nd Trombone
 3rd Trombone
 Baritone
 Tuba
 String Bass
 Timpani

1st & 2nd
C Flutes

1st & 2nd
Oboes

English Horn

Eb Clarinet

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

**Bb Contrabass
Clarinet**

1st & 2nd
Bassoons

1st & 2nd Eb Alto
Saxophones

**Bb Tenor
Saxophone**

**Eb Baritone
Saxophone**

1st & 2nd Horns
in F

3rd & 4th Horns
in F

1st & 2nd Bb
Trumpets

3rd Bb
Trumpets

1st & 2nd Bb
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

Timpani

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(dbl. 3rd Flute)

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3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

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Trumpets

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Saxophone

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Saxophone

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in F

3rd & 4th Horns
in F

1st & 2nd B♭
Trumpets

3rd B♭
Trumpets

1st & 2nd B♭
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

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(dbl. 3rd Flute)

1st & 2nd
C Flutes

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Oboes

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2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass
Clarinet

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Saxophones

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Saxophone

E♭ Baritone
Saxophone

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in F

3rd & 4th Horns
in F

1st & 2nd B♭
Trumpets

3rd B♭
Trumpets

1st & 2nd B♭
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

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(dbl. 3rd Flute)

1st & 2nd
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Oboes

English Horn

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2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass
Clarinet

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Saxophones

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Saxophone

E♭ Baritone
Saxophone

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in F

3rd & 4th Horns
in F

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Trumpets

3rd B♭
Trumpets

1st & 2nd B♭
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani

1st & 2nd
C Flutes

1st & 2nd
Oboes

English Horn

E♭ Clarinet

1st Bb Clarinet

2nd Bb Clarinet

3rd Bb Clarinet

Eb Alto Clarinet

Bb Bass Clarinet

**Bb Contrabass
Clarinet**

1st & 2nd
Bassoons

1st & 2nd Eb Alto
Saxophones

**Bb Tenor
Saxophone**

**E♭ Baritone
Saxophone**

1st & 2nd Horns
in F

3rd & 4th Horns
in F

1st & 2nd Bb
Trumpets

3rd Bb
Trumpets

1st & 2nd Bb
Cornets

1st Trombone

2nd Trombone

3rd Trombone

Baritone

Tuba

String Bass

Timpani
Cymbals

[illegible]