FULL CONDUCTOR SCORE
(Score Cat. No. 012-2422-01)

HYMN VARIANTS

(Based on "Lasst Uns Erfreuen" (1623))

For Concert Band / Wind Ensemble

1. Proclamation 2. Adoration 3. Exultation

Alfred Reed

For reference only.
Not valid for performance.

C.L. BARNHOUSE COMPANY
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HYMN VARIANTS

(based on "Lasst Uns Erfreuen" (1623))

Alfred Reed

Instrumentation

Full Conductor Score....1
1st & 2nd C Flute....5
C Piccolo - 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 & 2nd Oboes....2
English Horn....1
1st & 2nd Bassoons....2
1st Eb Alto Saxophone....2
2nd Eb Alto Saxophone....2
Bb Tenor Saxophone....1
Eb Baritone Saxophone....1
1st Bb Trumpet....3
2nd Bb Trumpet....3
3rd Bb Trumpet....3
1st & 2nd Bb Cornet....2
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....5
String Bass....1
Percussion I (Cym.,Tri., Sus. Cym.)....2
Percussion II (S.D., B.D., Gong)....3
Percussion III (Bells, Vibes, Chimes)....2
Timpani....1

Alfred Reed

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City 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 as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and, subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program.

With over 200 published works in all media, many of which have been on required performance lists for over 25 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 over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

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Not valid for performance.

Program Note

The great German chorale melody which has come down to us with its Latin title of "In Dulci Jubilo" (in English: "Now Let Us Sing With Joy") is at least 450 years old, and has existed in various forms in both the Protestant and Catholic hymnals, with various texts. But the dominant theme of all these texts is one of adoration and praise at the birth of Jesus Christ, thus making this "song of joy" a staple of the Christmas season in all countries throughout the world.

One of the earlier versions of this melody is that found in the "Geistliche Kirchengesang" ("Sacred Church Songs") published in 1623, where it bears the title "Lasst Uns Erfreuen" ("Let Us Be Joyful"), and it is this version that was taken by the composer as the basis for a set of variants, or variations, for Wind Orchestra, developing this ancient melody with all of the various tone colors, sonorities and instrumental combinations to be found in the contemporary integrated wind group.

The music is in three movements, the first titled "Proclamation," representing the proclaiming of the good news of the birth of Christ throughout the world. The second, titled "Adoration," depicts the hushed, breathless contemplation of the child newly born in the manger by the Three Kings and all the others who were guided to the spot by the star in the East. The third and final movement, "Exultation," attempts to portray the rejoicing of the shepherds and angels singing their praise of God and the glory of the event that was to change the world, ending with the re-statement of the original melody in all the power and majesty of the full ensemble.

Hymn Variants was commissioned for the combined national convention of Kappa Kappa Psi and Tau Beta Sigma in the Summer of 1991. It was first performed on that occasion on July 31st of that year by the 1991 National Intercollegiate Band under the direction of the composer at the closing concert of the convention at the University of Maryland in College Park, Maryland.

Note to Conductor

As always, metronomic numbers given with the various basic tempo indications should be taken as a general guide only, subject to modification where necessary because of acoustical conditions, or to enable the conductor to help bring out certain passages which may demand it.

The first movement must produce a feeling of majestic sonority throughout, befitting its title of a proclamation to all the world. Great sostenuto is required of all instruments, together with a marcato attack on all tongued passages, such as the first 13 measures, and then from measure 27 to the end, especially in the Woodwinds and Alto Saxophones in measure 36 and 37.

The second movement must be played in a flowing, well-sustained style throughout, with all notes held for full value and left by "rounding off" rather than "chopped off" abruptly. The feeling through the first two-thirds of the music (from the beginning up to measure 68) should be one of intense, almost breathless, adoration, to prepare for the approach to and sustaining of the climax passages (measure 68 through 88), and then resuming the feeling at the beginning to bring the movement to a hushed close. Special care should be taken that the contrapuntal texture of the middle section, beginning with the trio of solo instruments at measure 40 (Flute, Oboe and Vibraphone) sounds clearly in the ears of the audience. The tempo may move a bit faster here, as indicated in the score, resuming its original pace at measure 68.

The third movement must maintain a steady forward-driving momentum, but not so fast as to preclude the playing of the accompaniment figures in the Woodwinds and Alto Saxophones clearly and precisely at all times. This becomes extremely important in the playing of these figures by the Flutes, Piccolo and Eb Clarinet as accompaniment to the Horn passages from measure 14 through 22, and then in the Bassoons, Alto Clarinet and Tenor Saxophone (as cue if needed) from measure 23 through 30.

The running passages in the low instruments beginning must be played with a light staccato at all times so as to keep the tempo steady and not let the feeling of movement "bog down" at any point. The tempo picks up slightly at measure 49 so that from here through measure 86 the music can move along in a joyous singing style up to the final section, beginning at measure 87, where the feeling returns to the majestic mood of the opening, and broadens out to the final three measures, setting a seal of utmost sonority on this movement and the whole work as well.

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CONDUCTOR SCORE
012-2422-00

Commissioned by Kappa Kappa Psi, National Band Fraternity,
and Tau Beta Sigma, National Band Sorority

HYMN VARIANTS

(based on "Lasst Uns Erfreuen" (1623))

1. Proclamation (1:55)

Alfred Reed
ASCAP

Majestically (𝅗𝅥 = c.50)

C Flutes 1 2
C Piccolo (dbl. 3rd Flute)
Oboes 1 2
English Horn
E♭ Clarinet
B♭ Clarinet 1 2 3
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Bassoons 1 2
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Majestically (𝅗𝅥 = c.50)

F Horns 1 2 3 4
B♭ Trumpets 1 2 3
B♭ Cornets 1 2
Trombones 1 2 3
Baritone
Tuba
String Bass
Timpani
Pair of Cymbals
Triangle
Suspended Cymbal
Snare Drum
Bass Drum
Gong
Bells
Chimes

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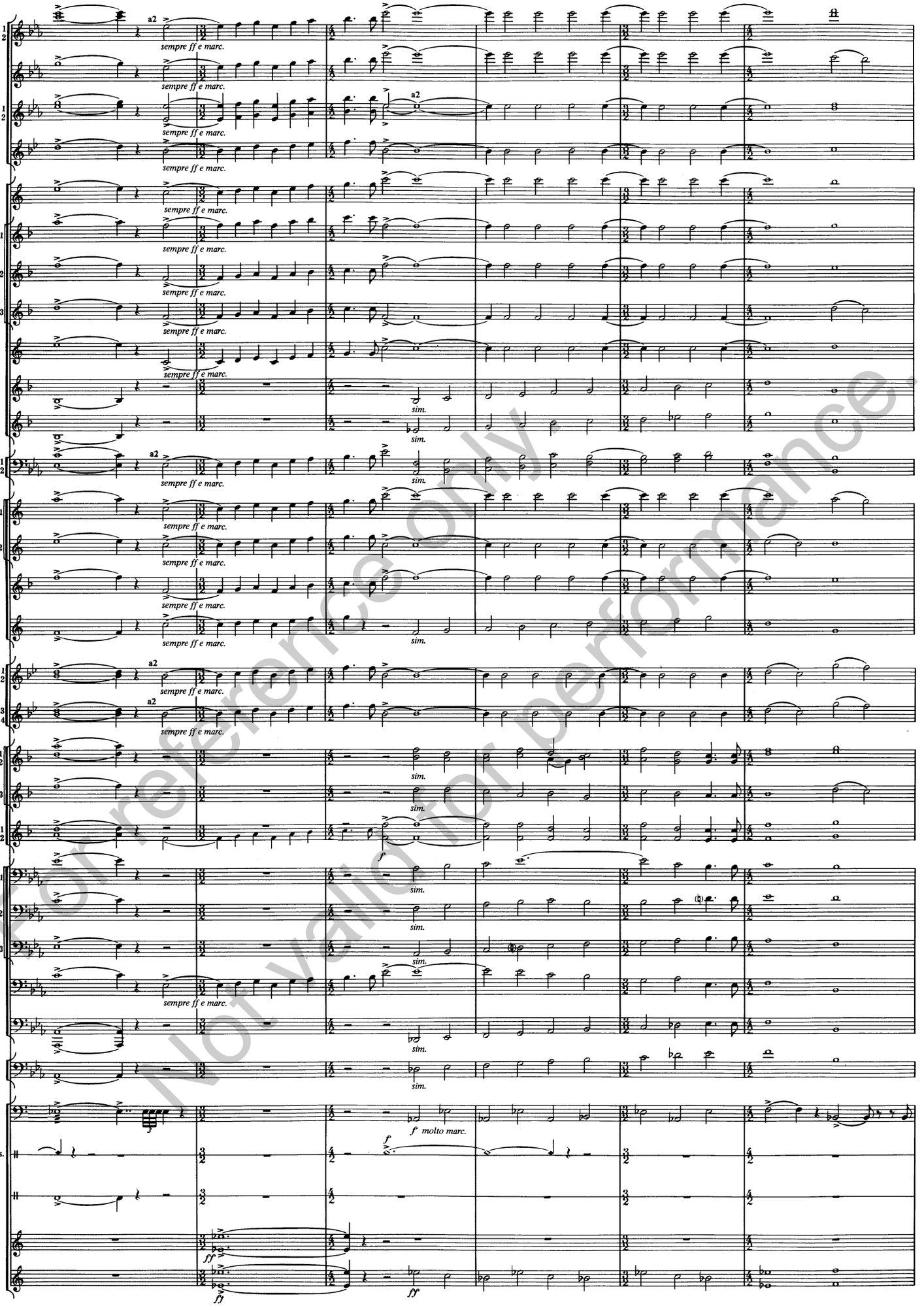

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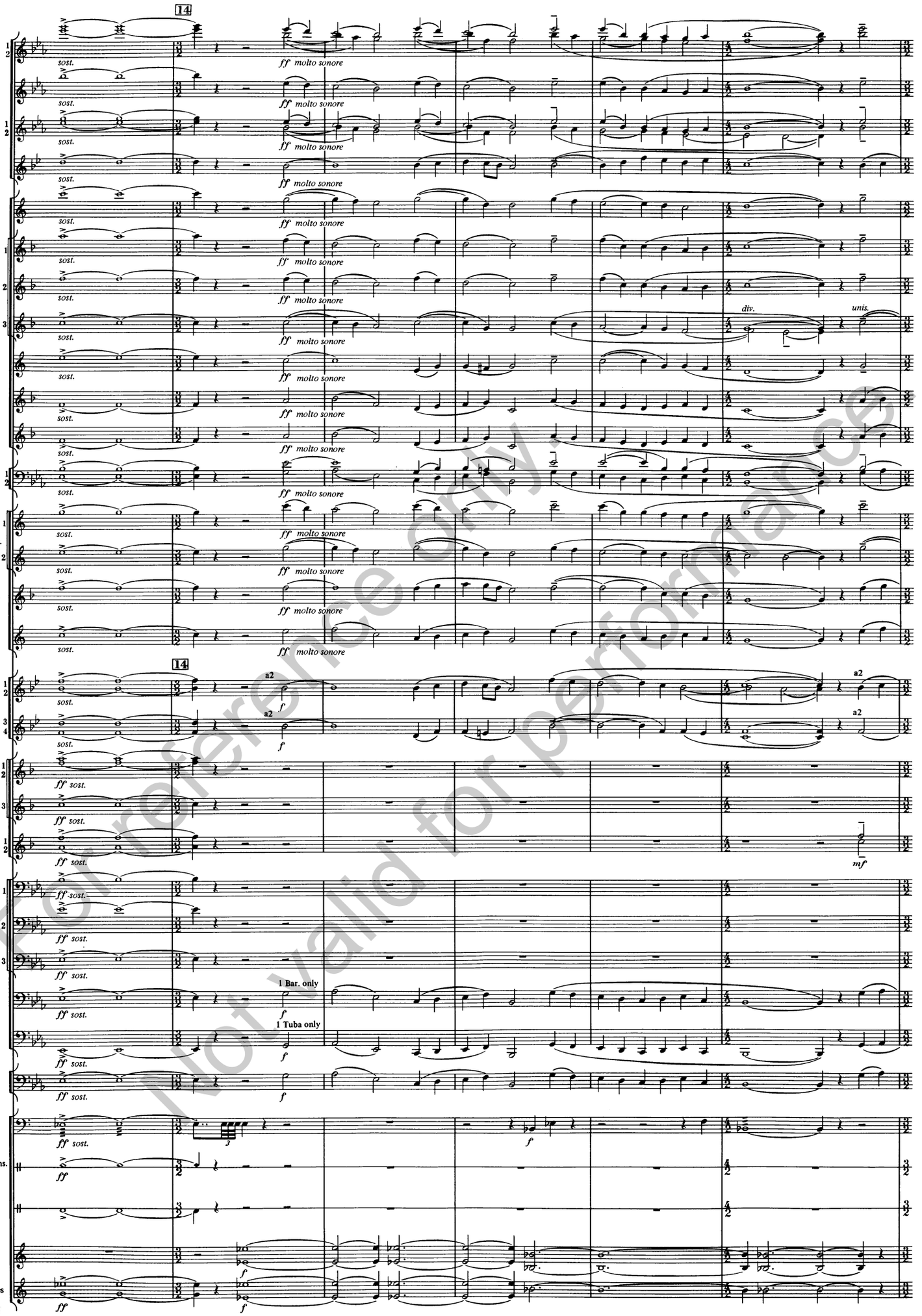

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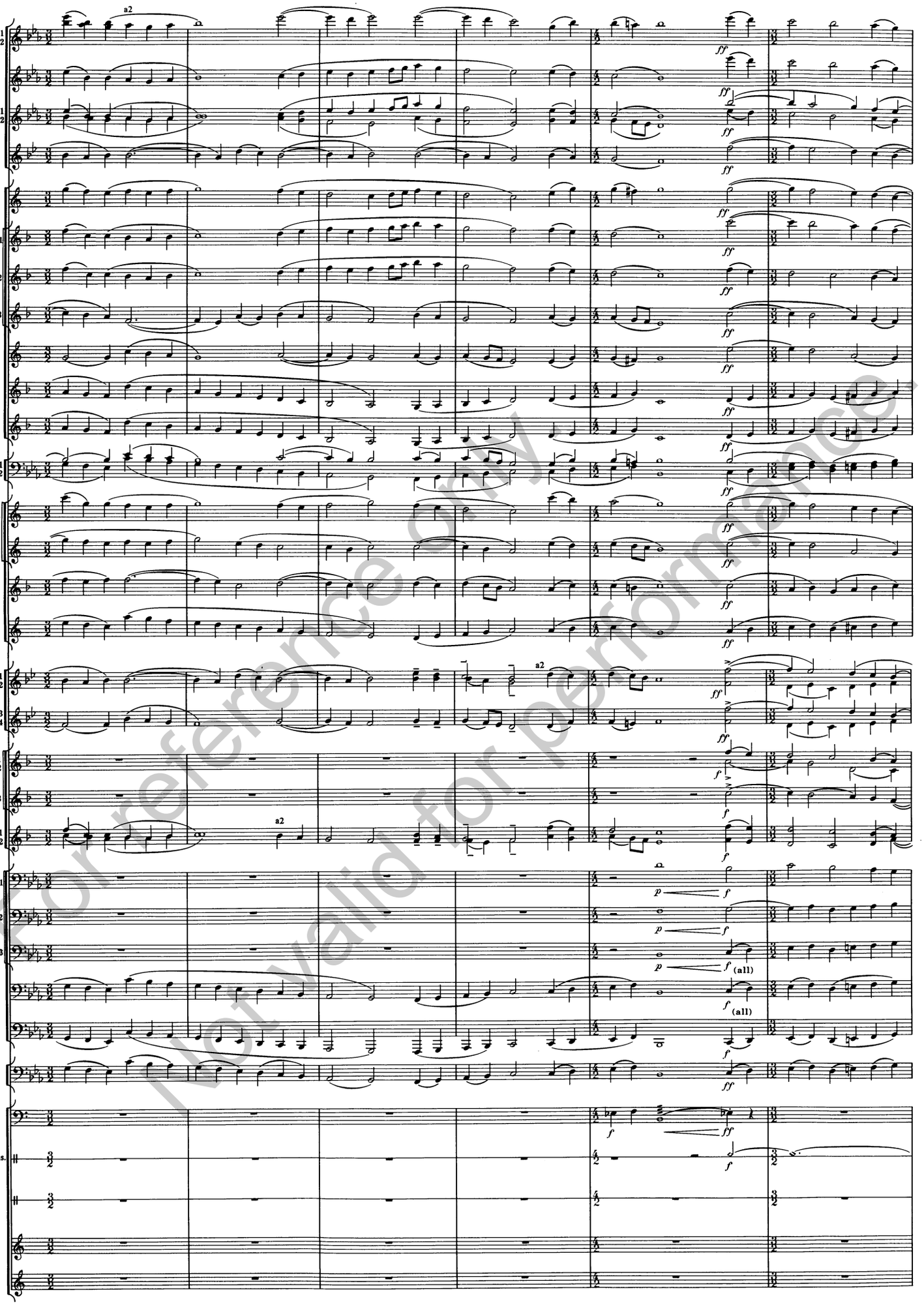

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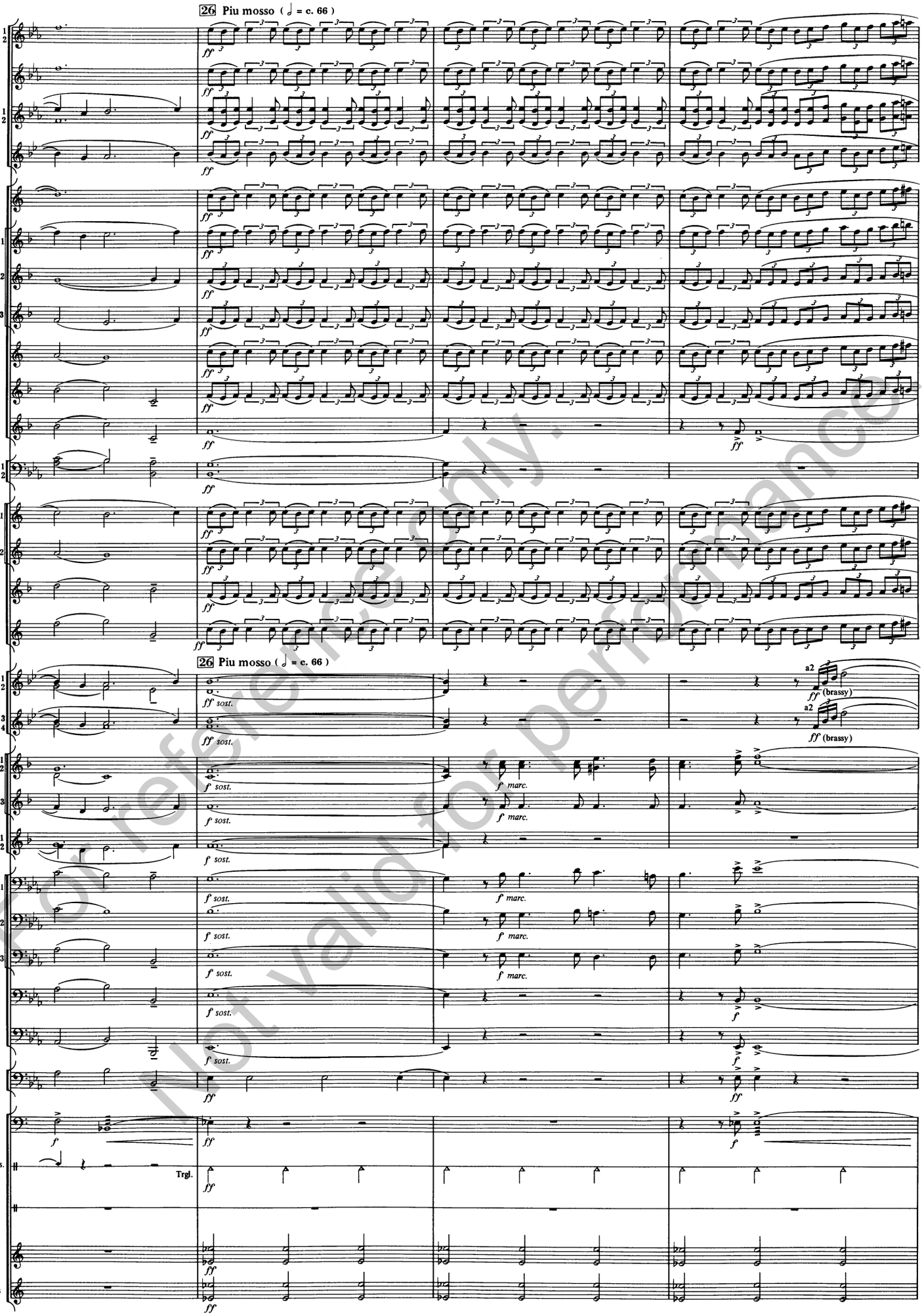

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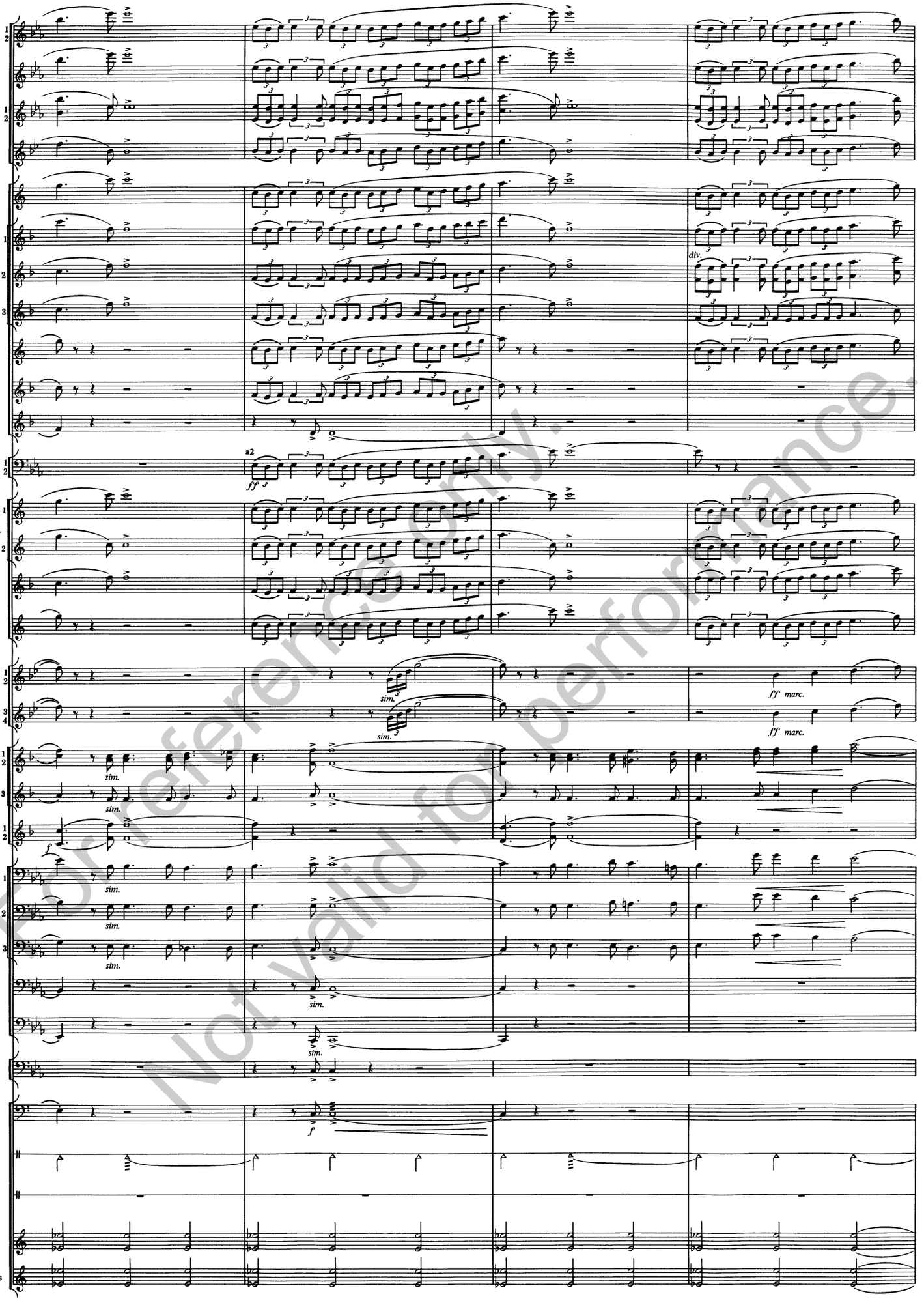

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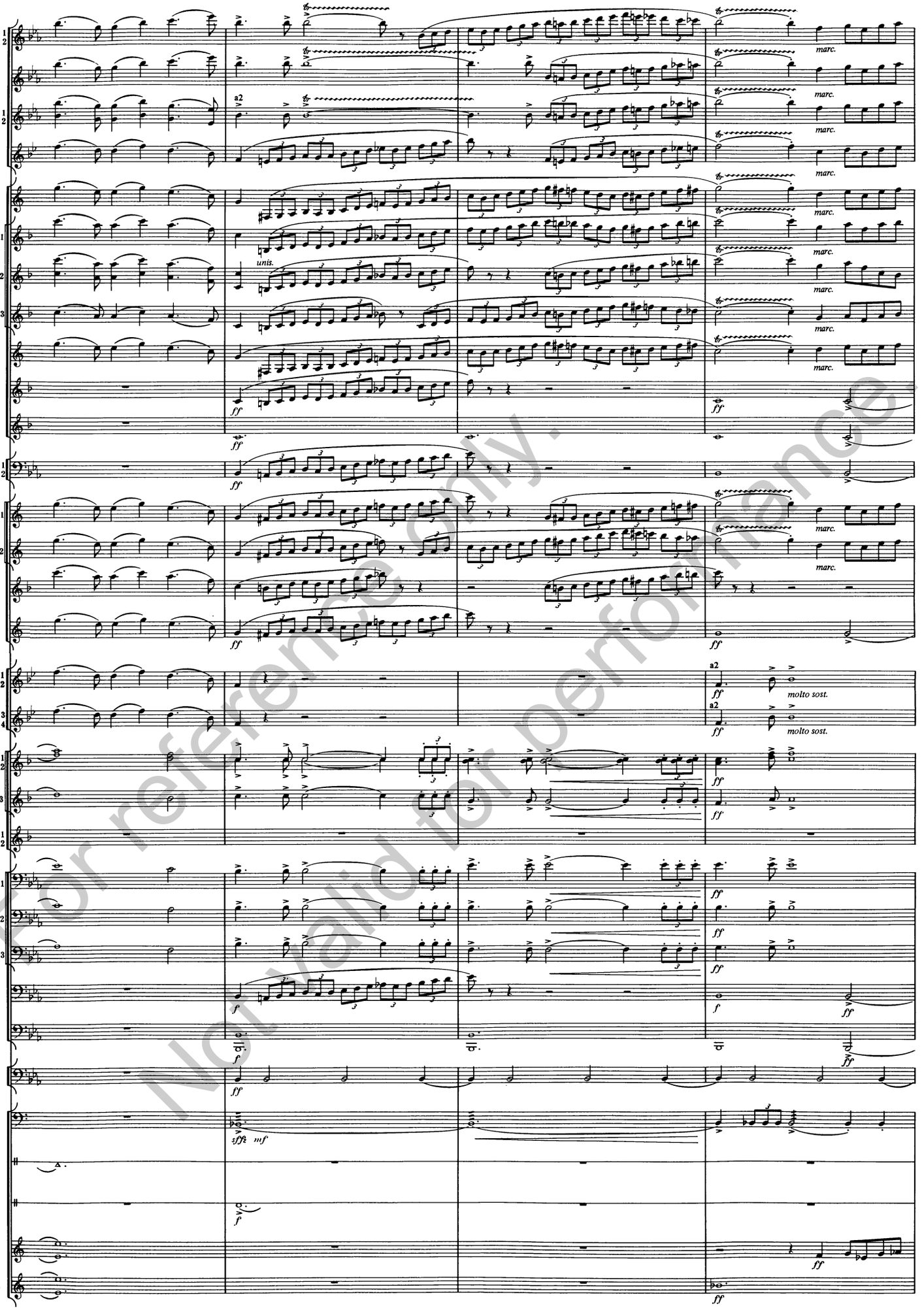

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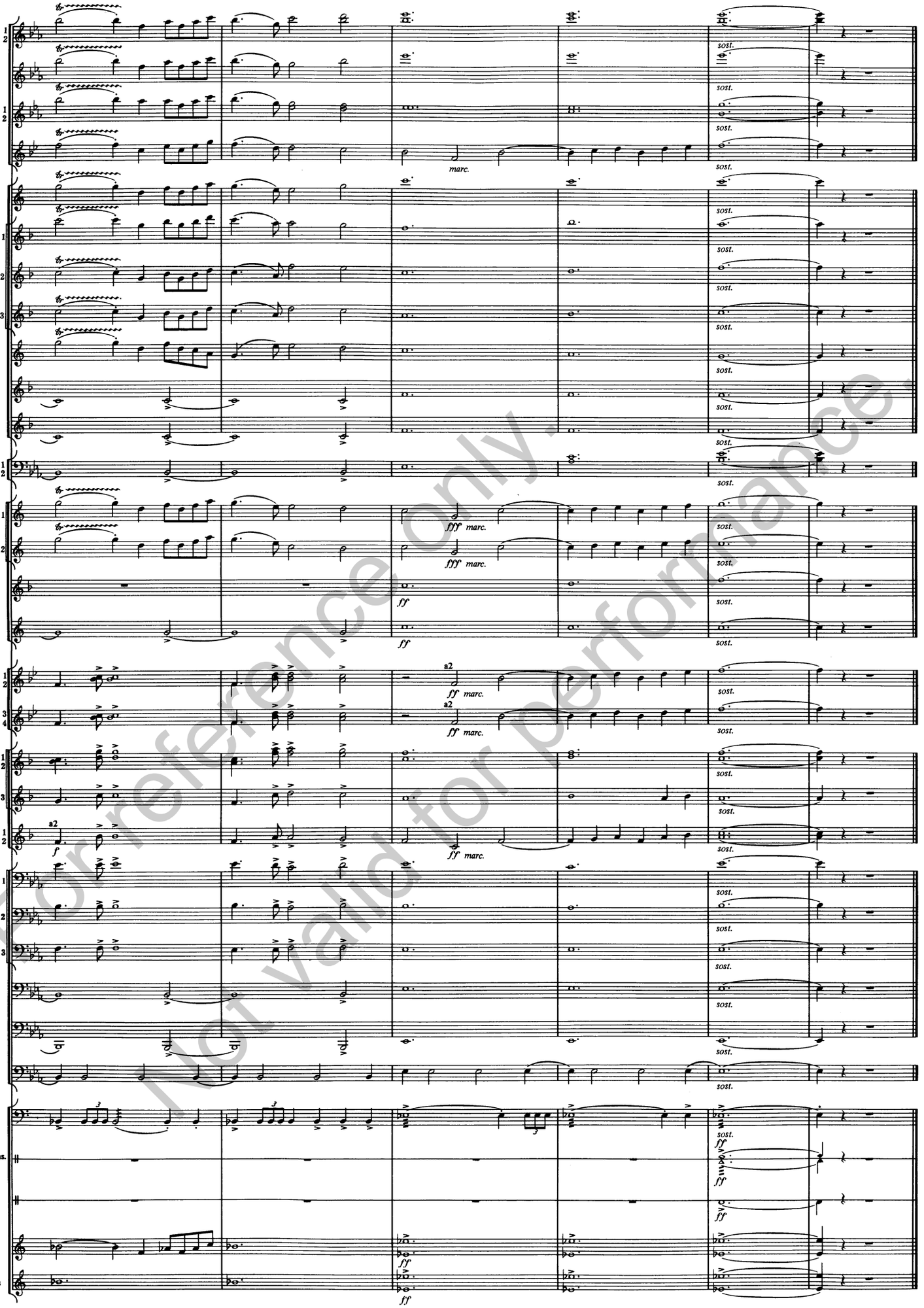

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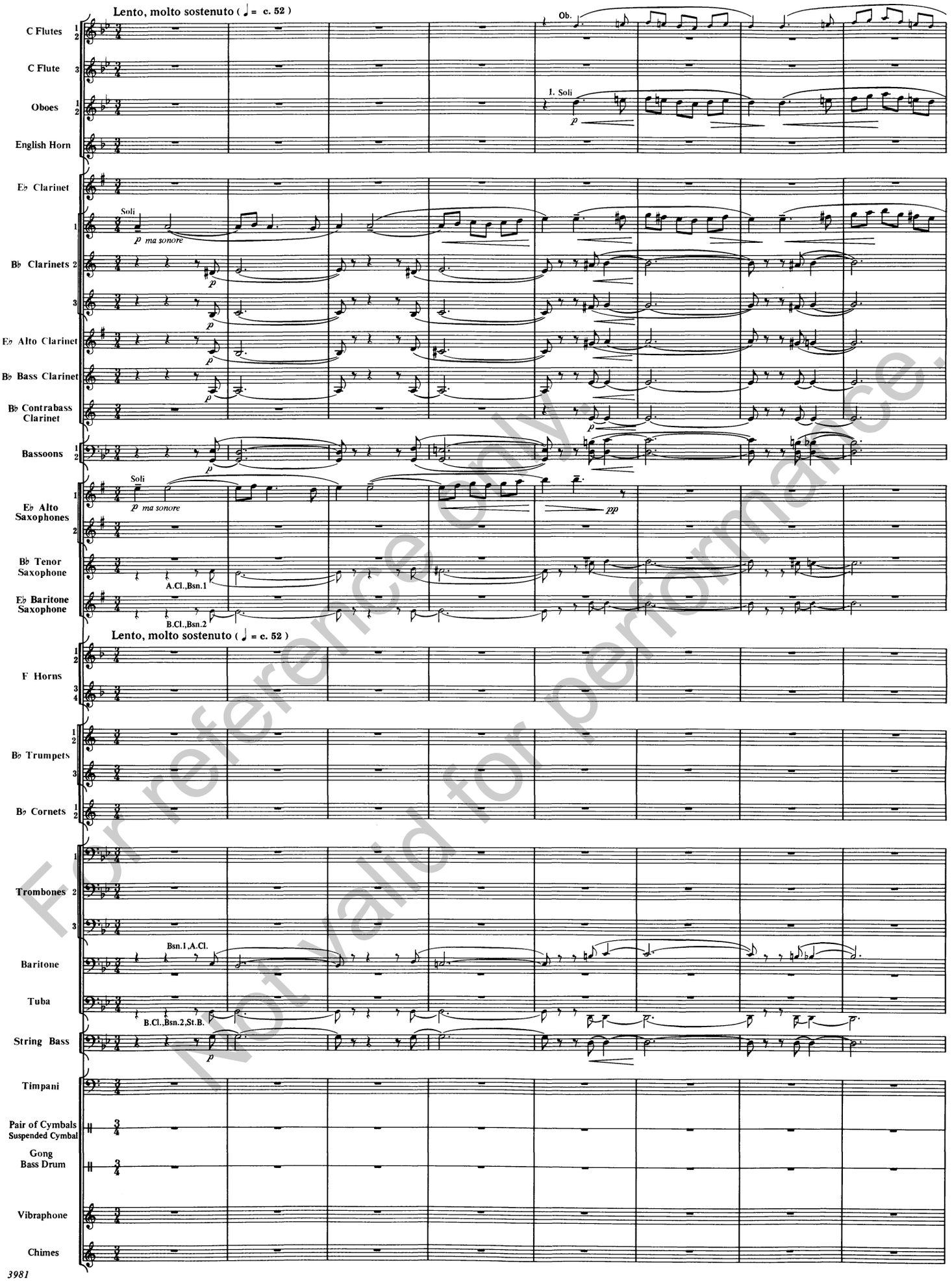
2. Adoration (5: 22)



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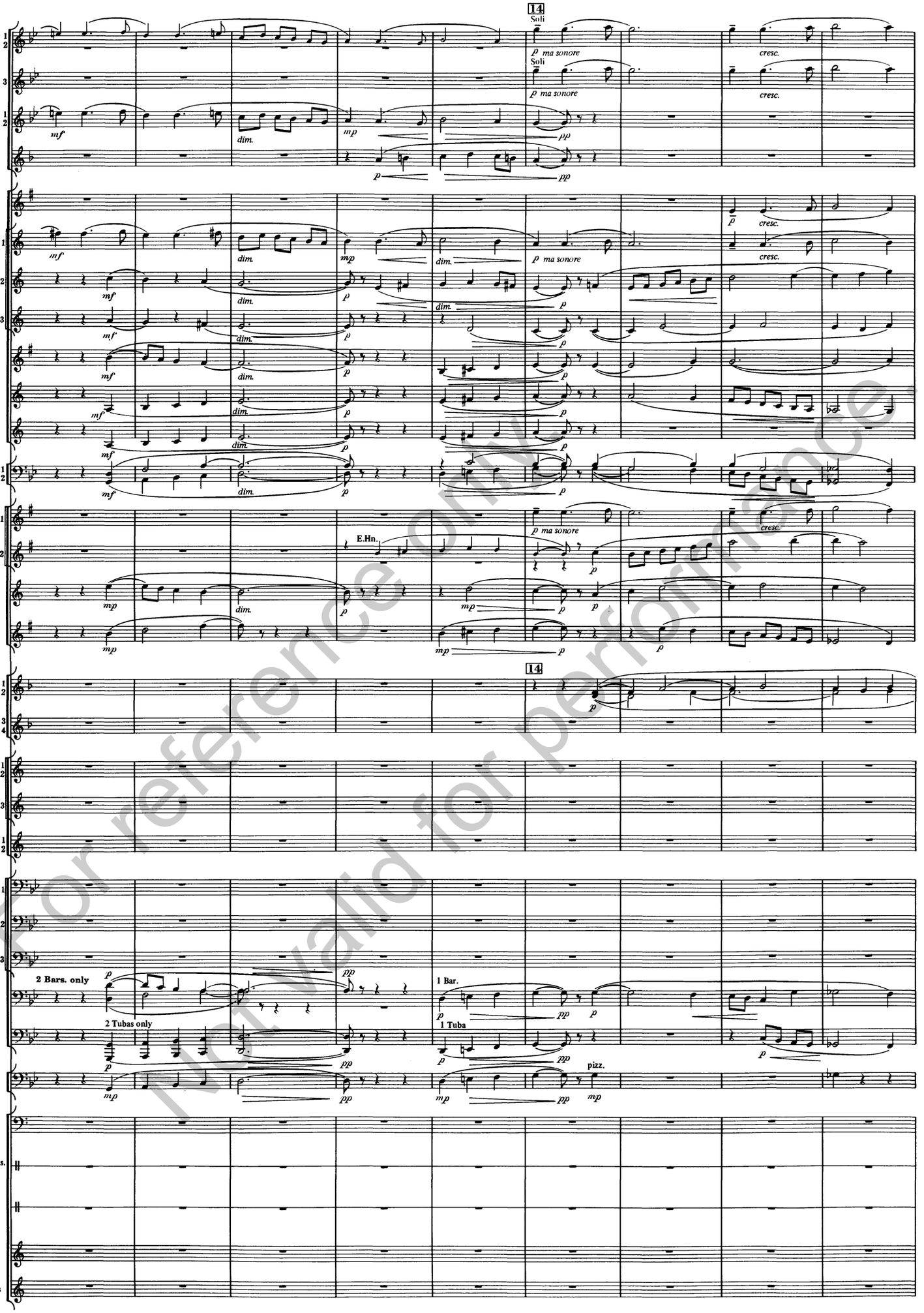

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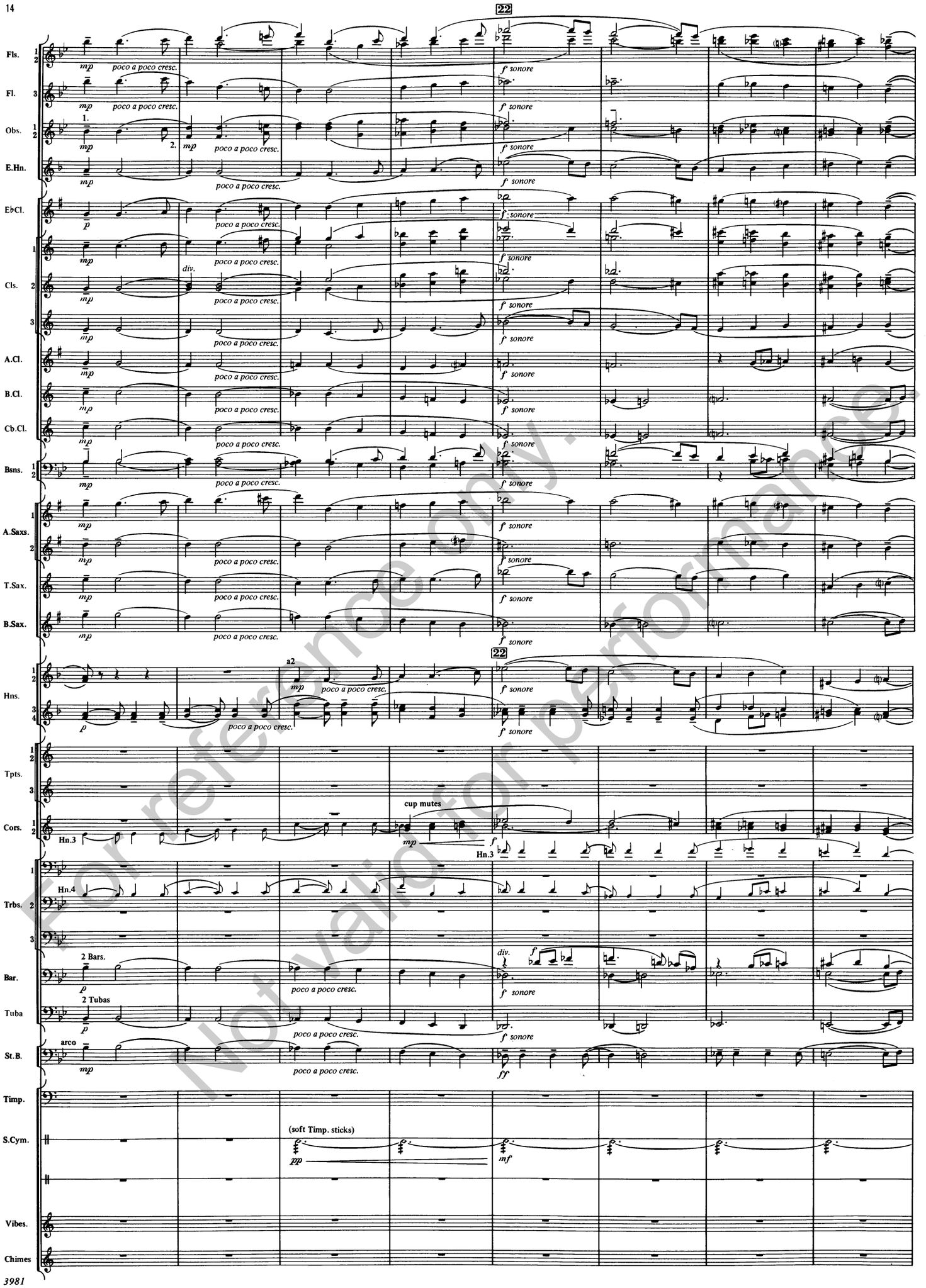

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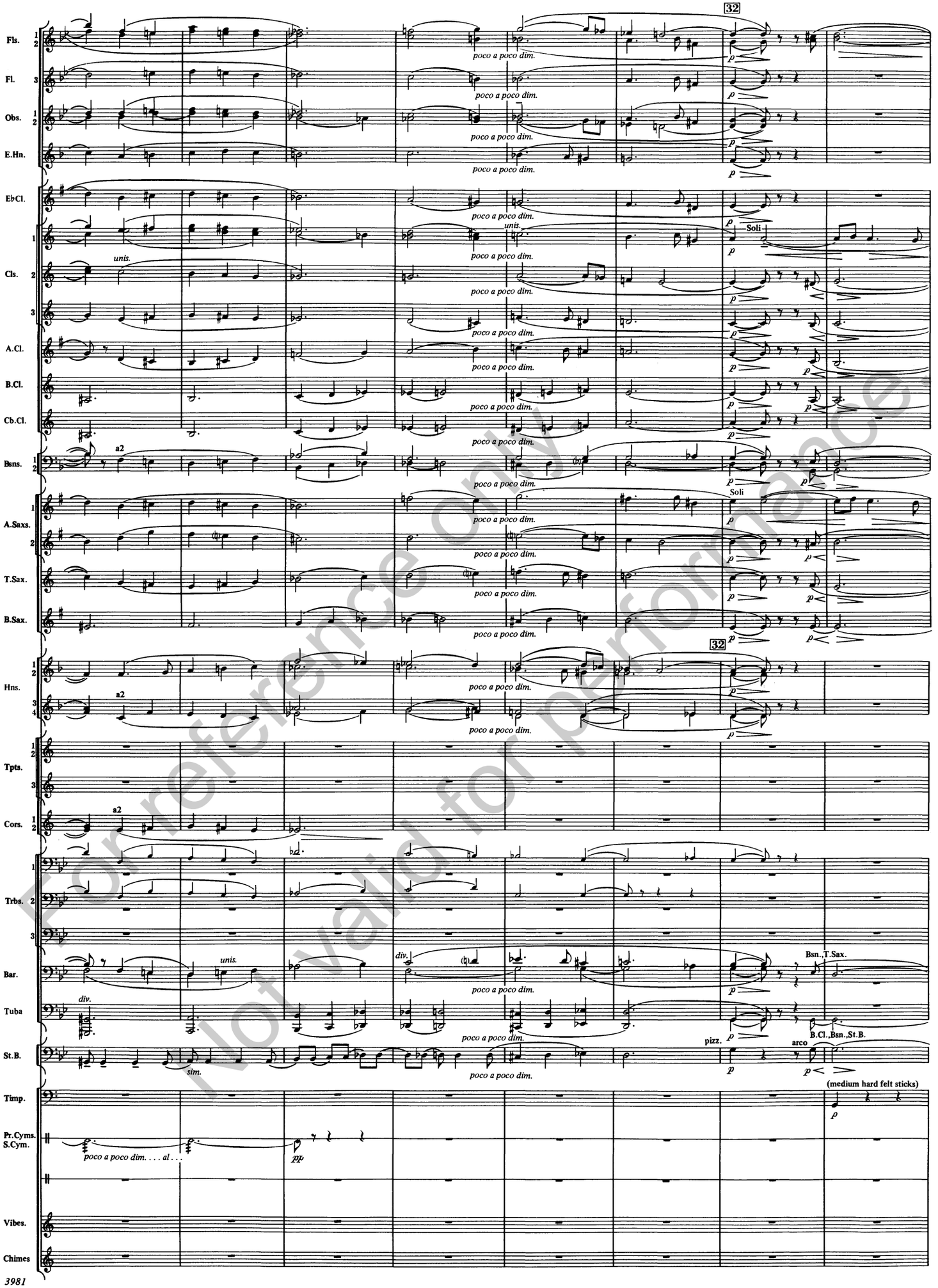

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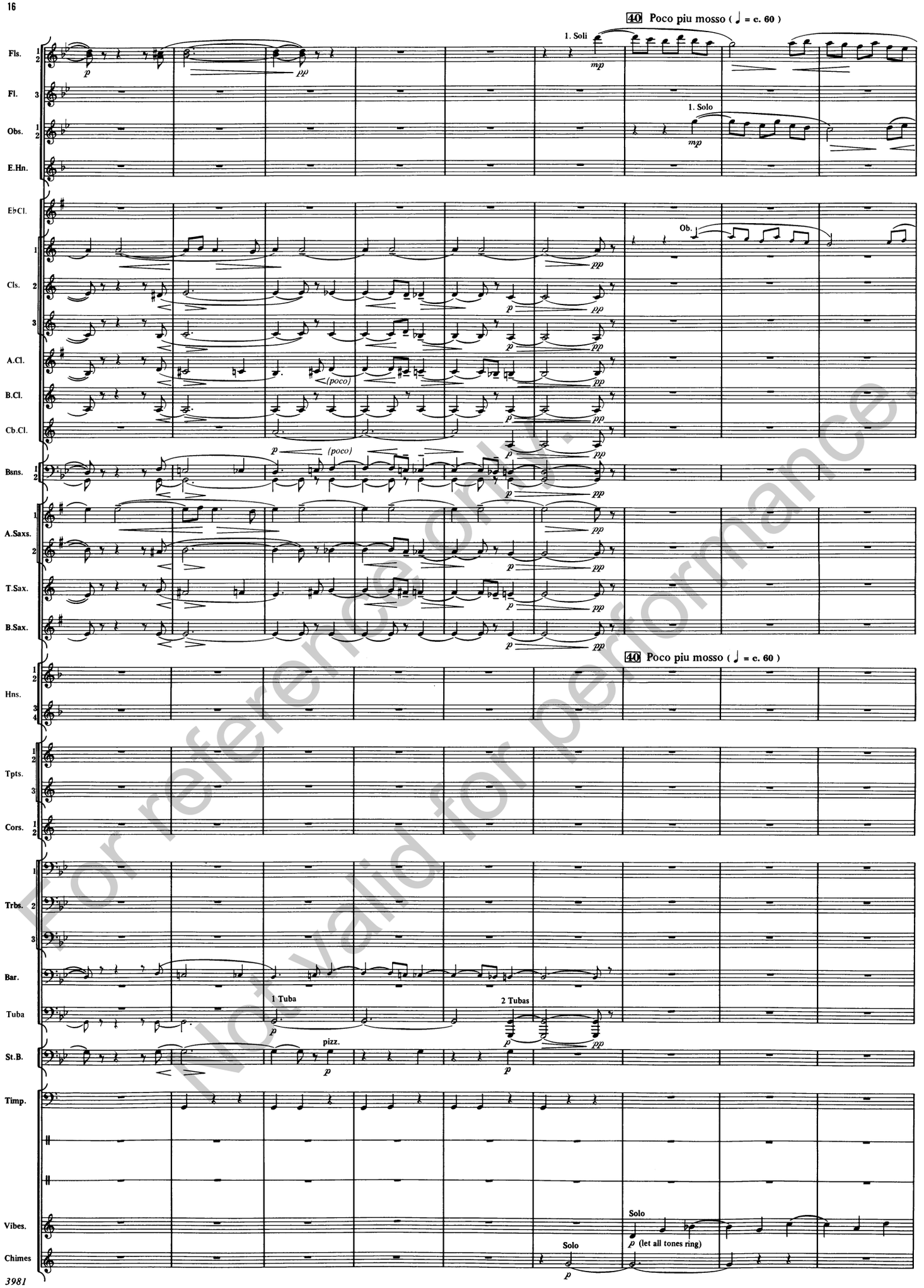

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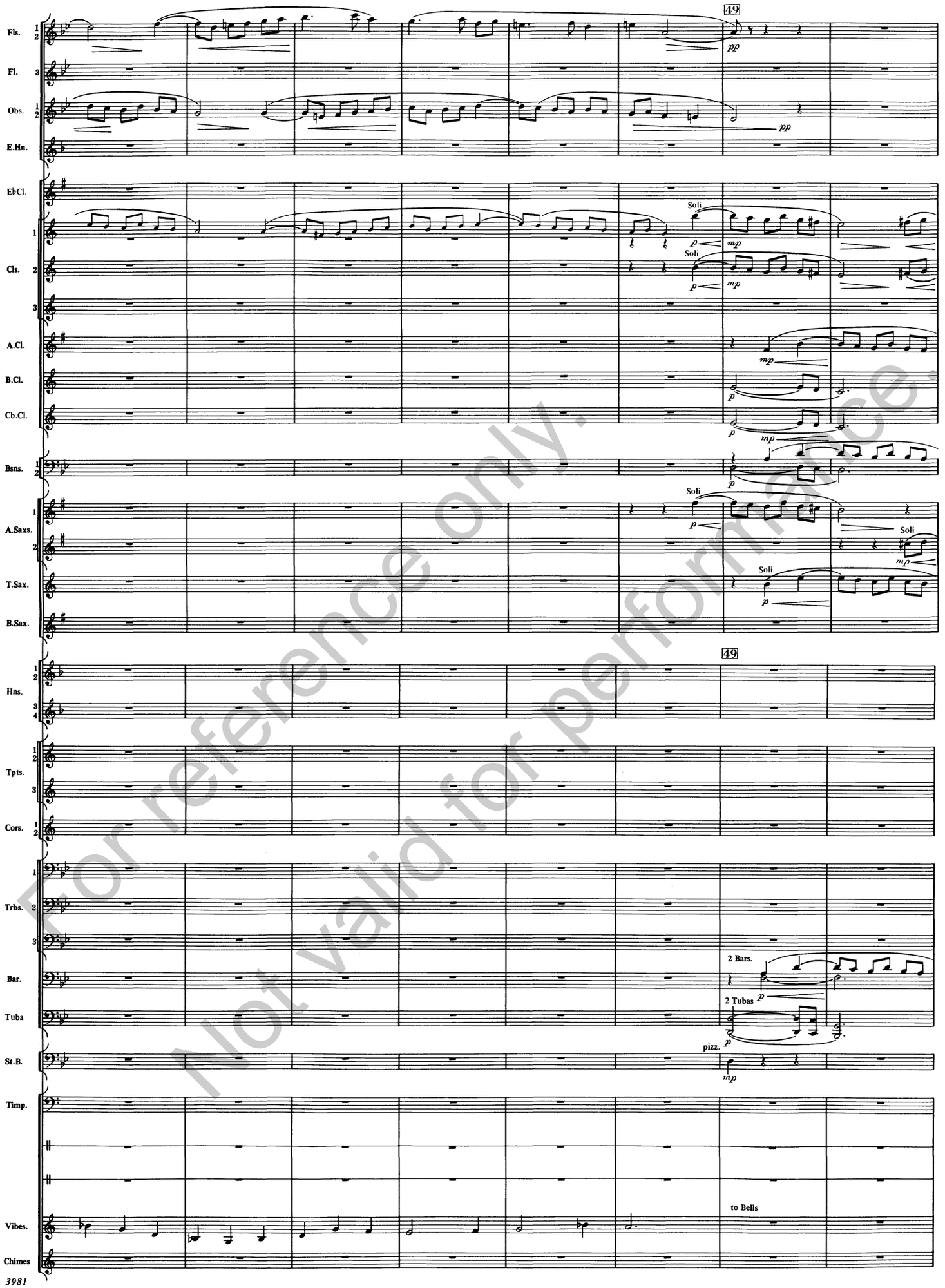

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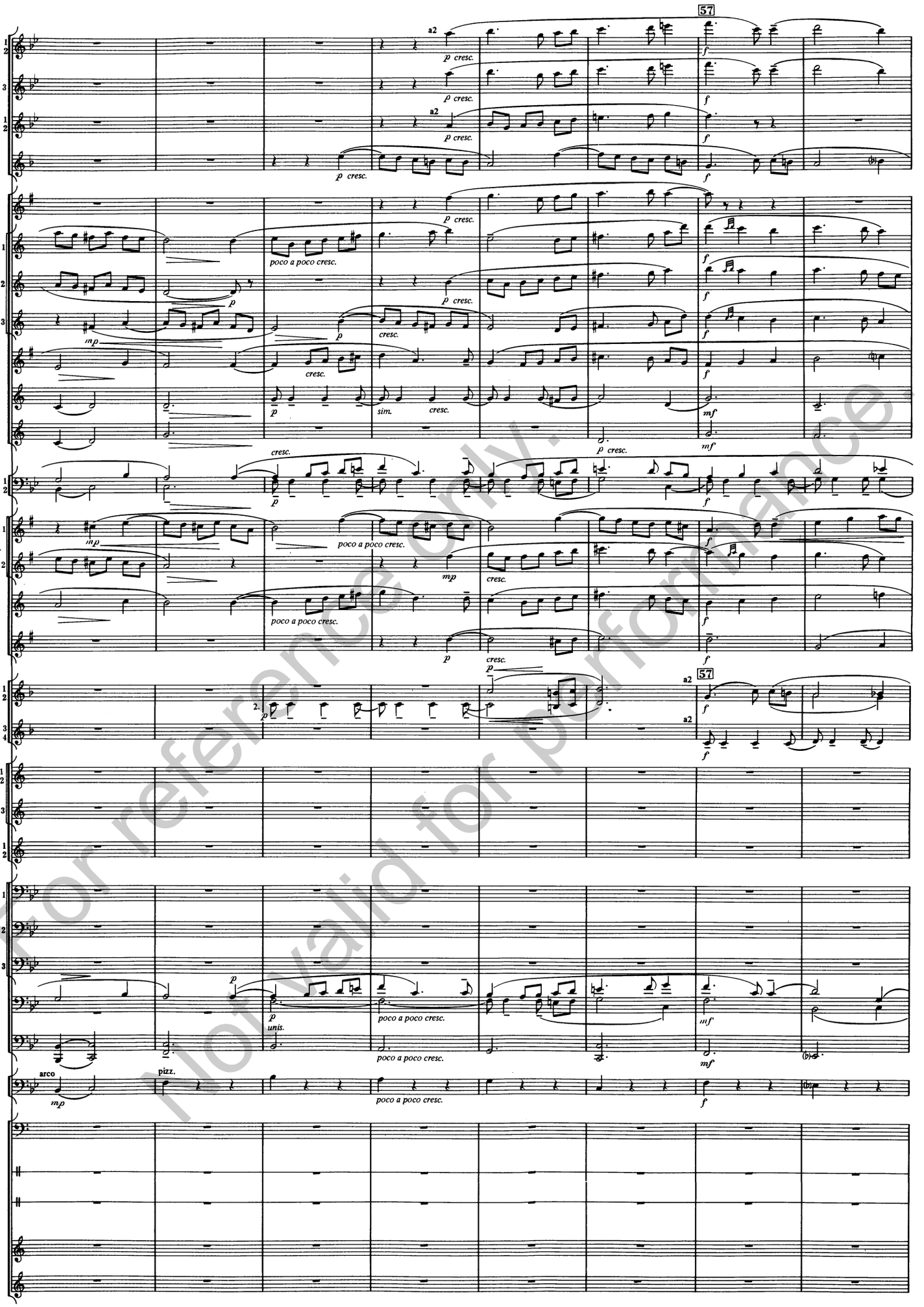

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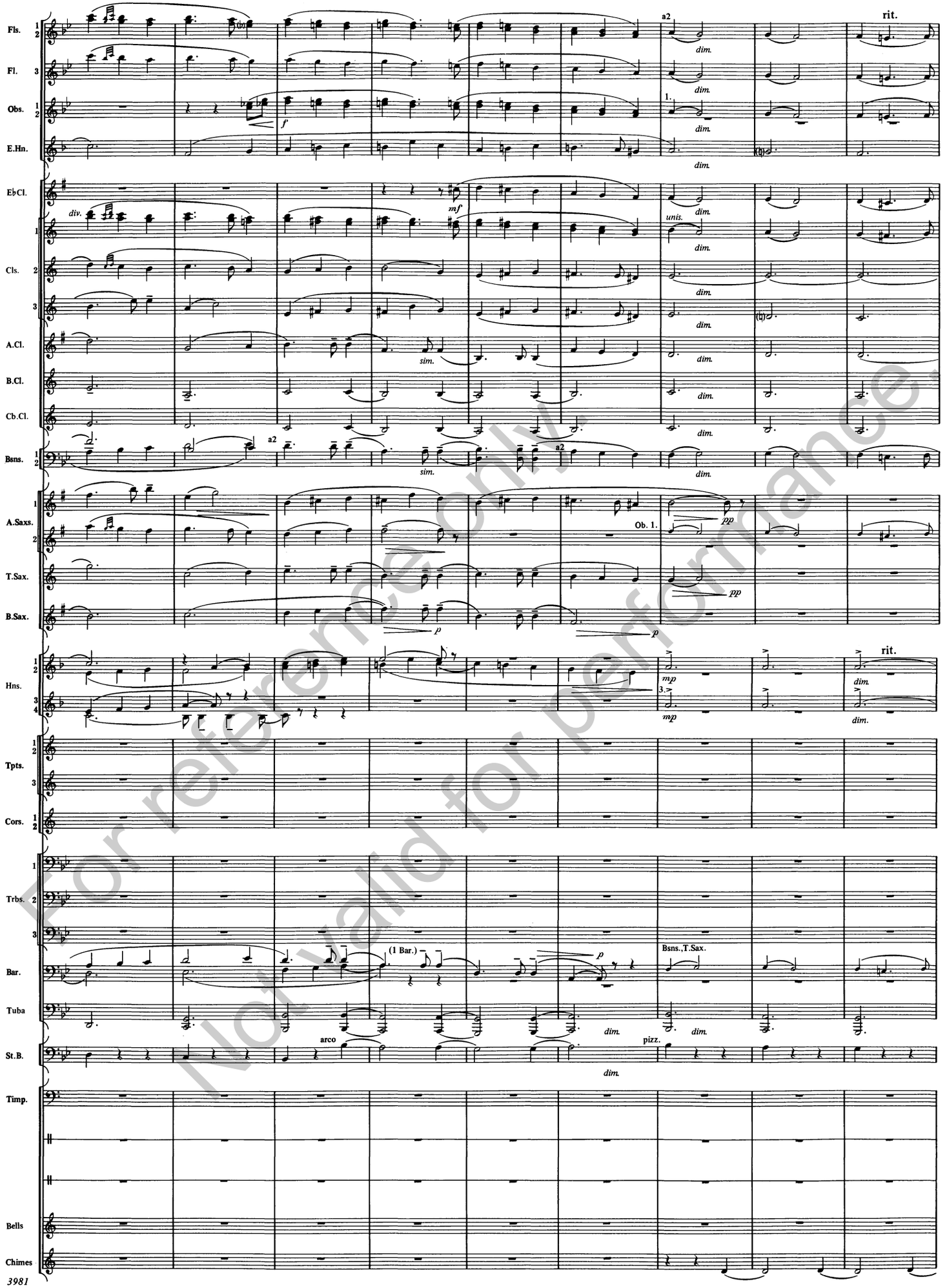

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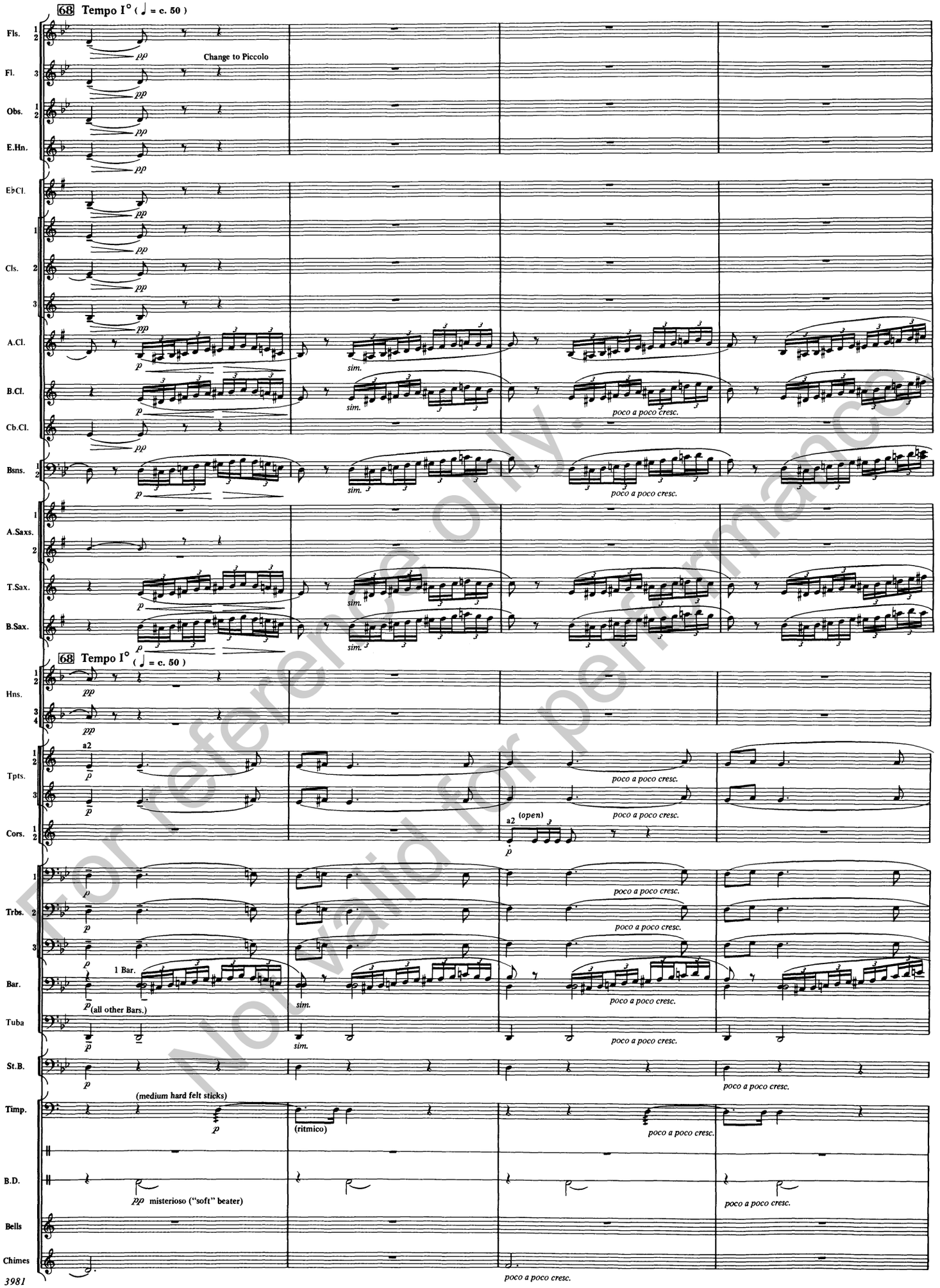

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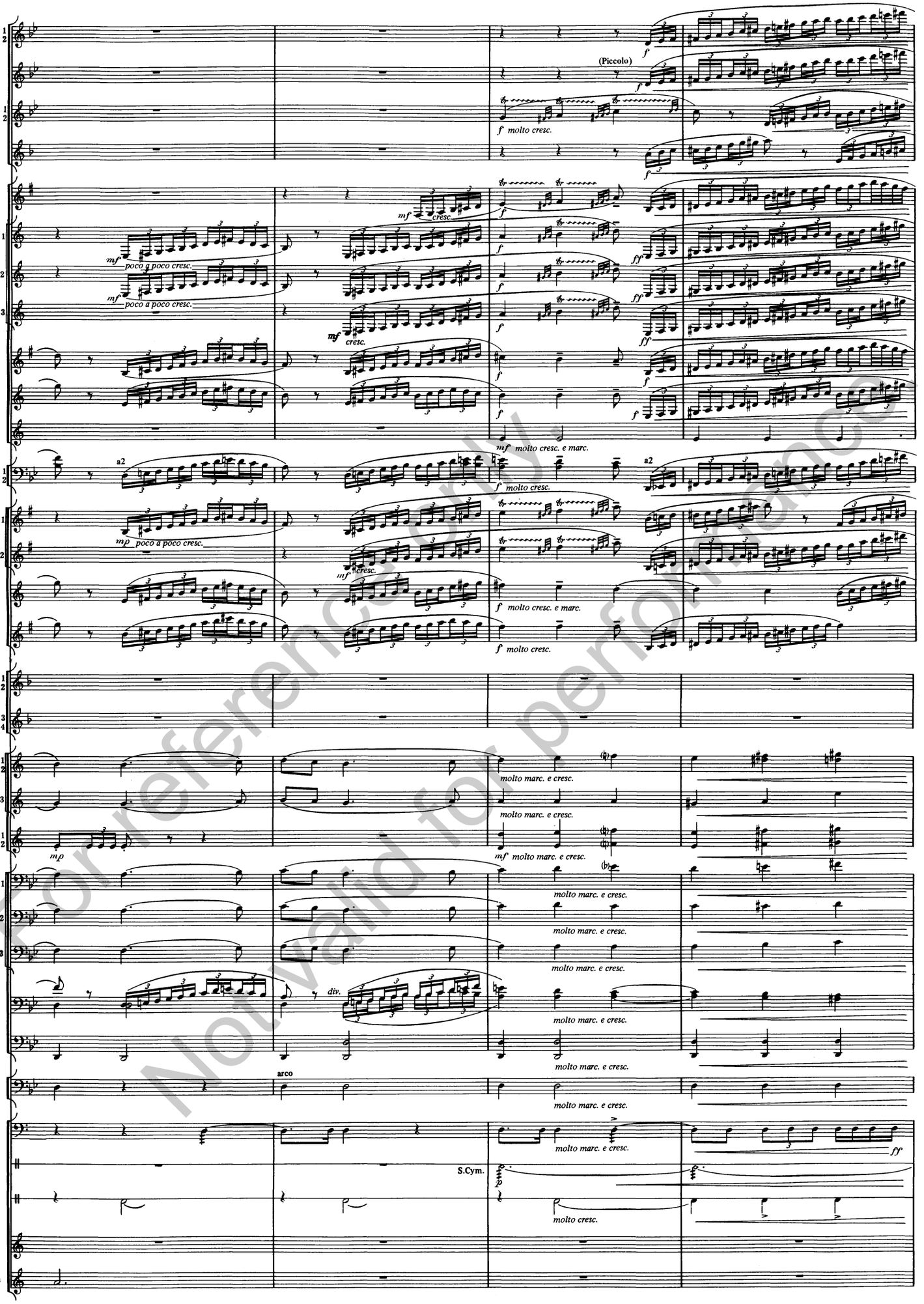

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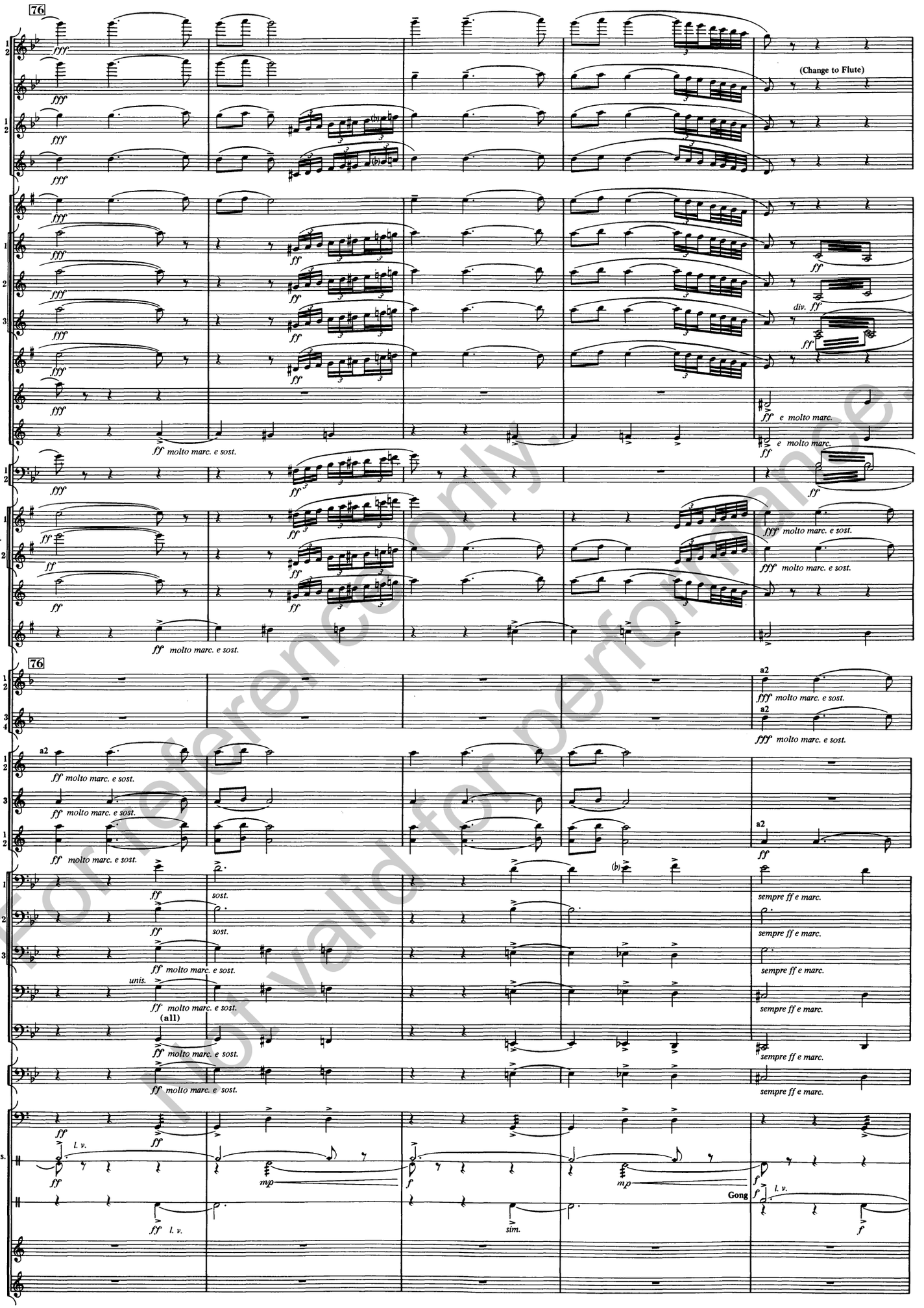

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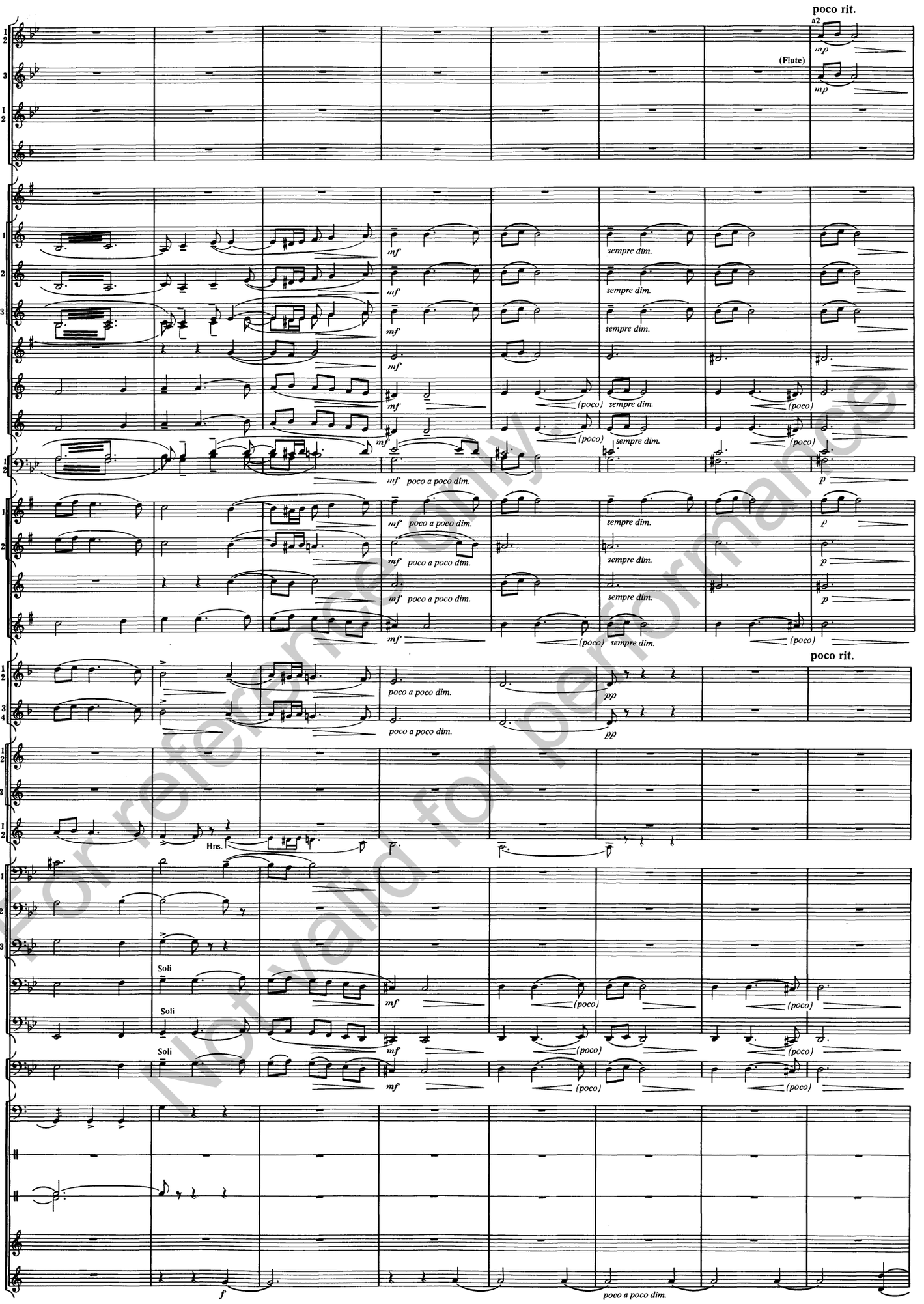

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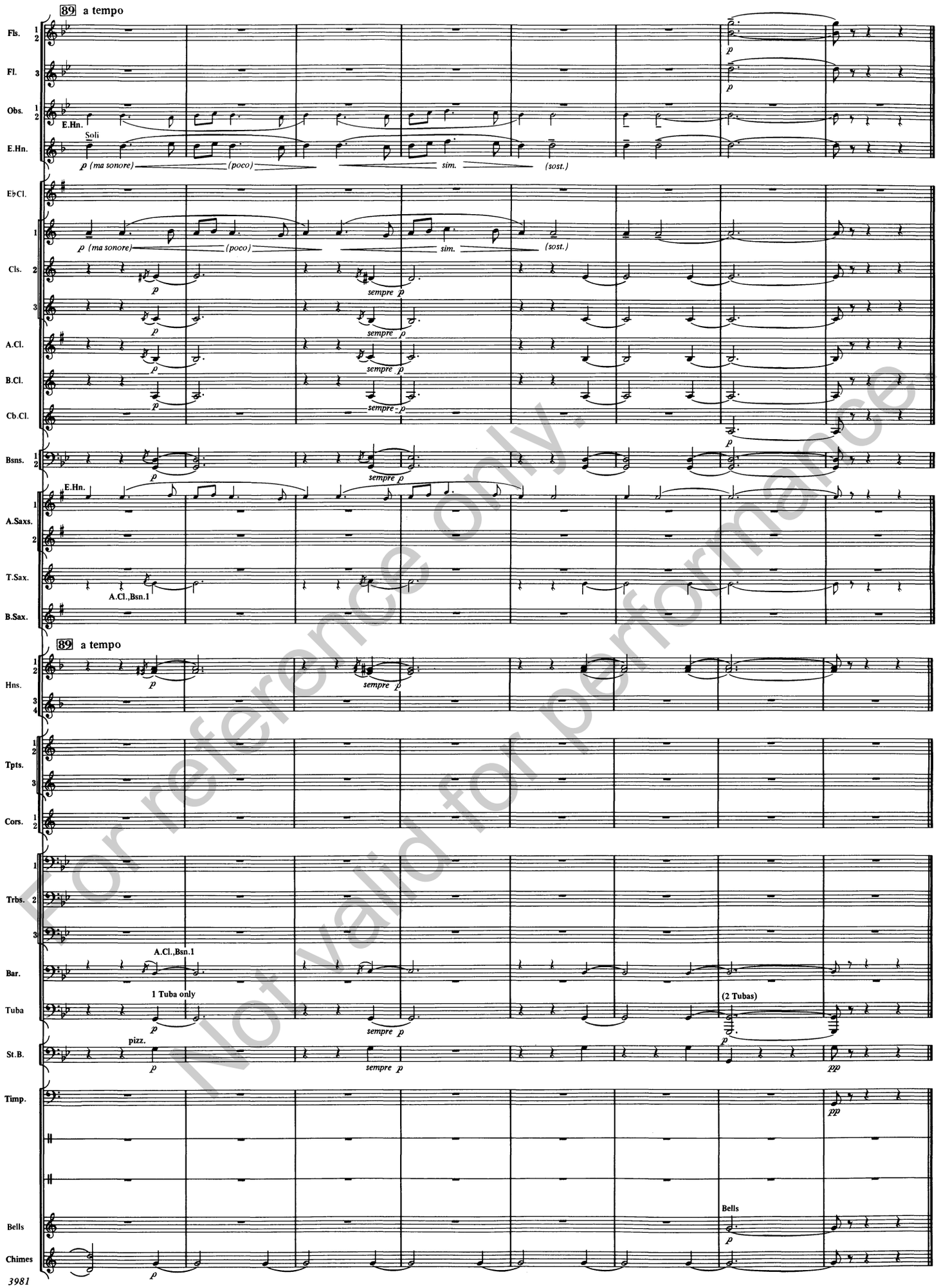

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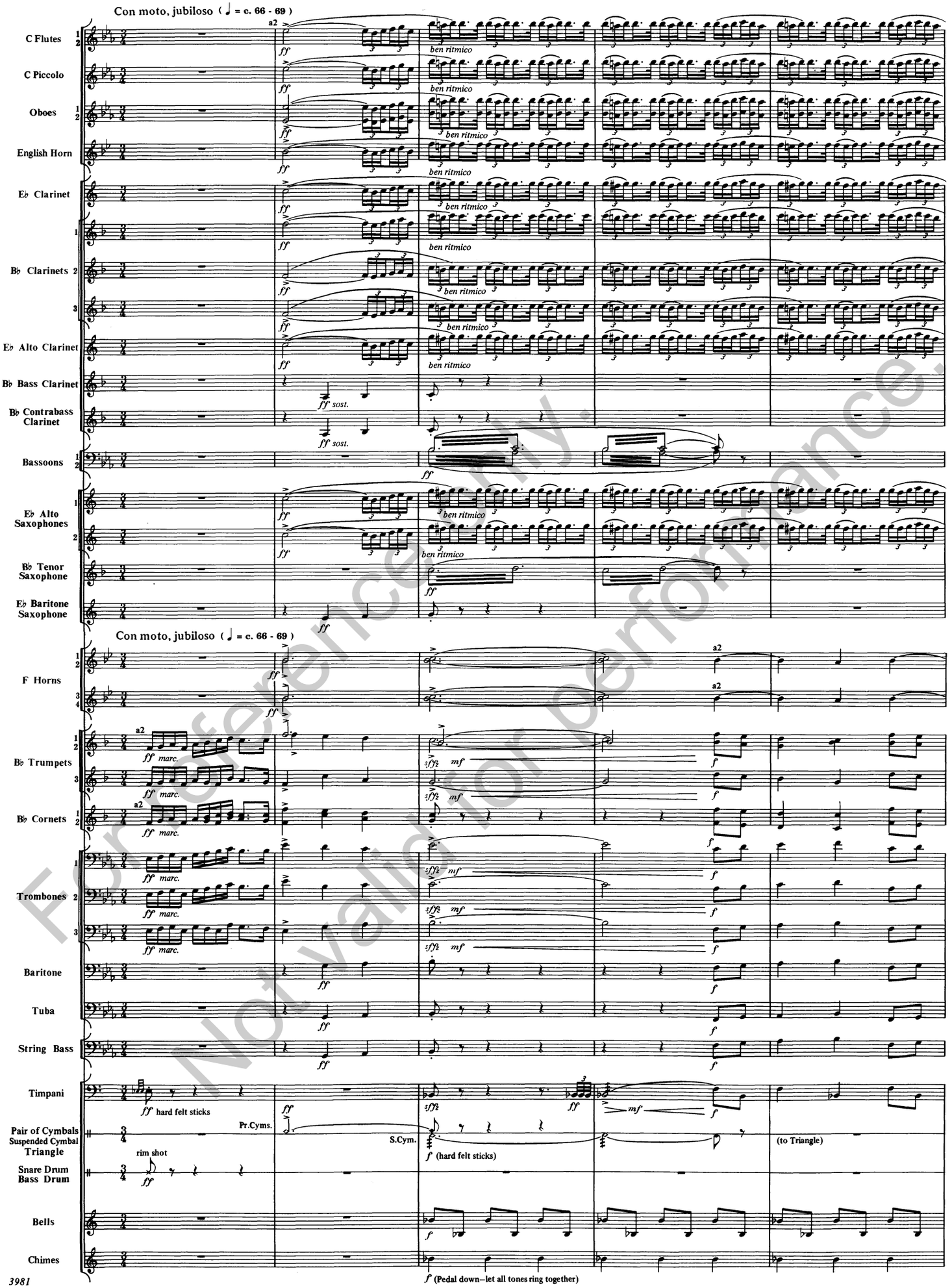

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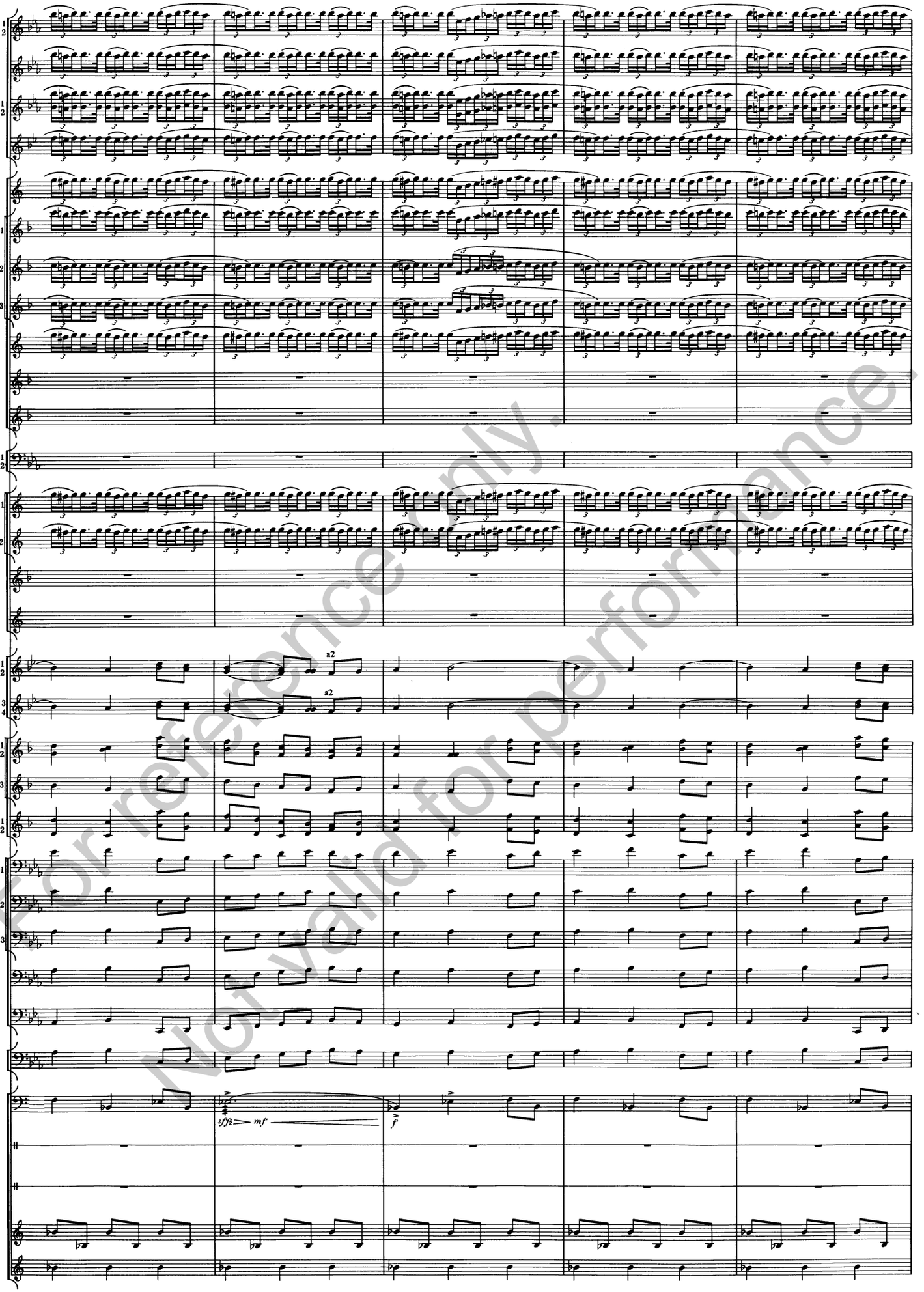

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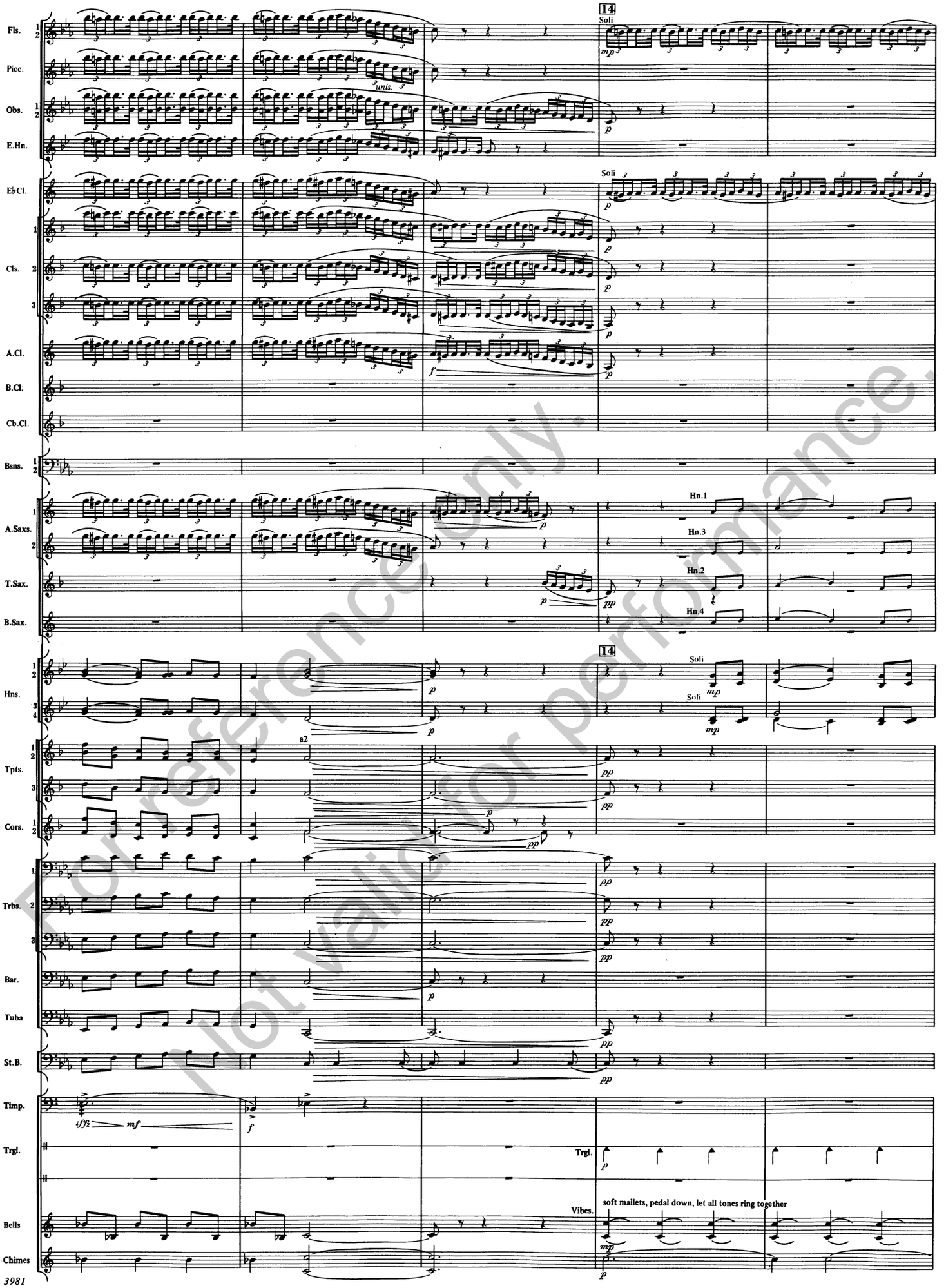

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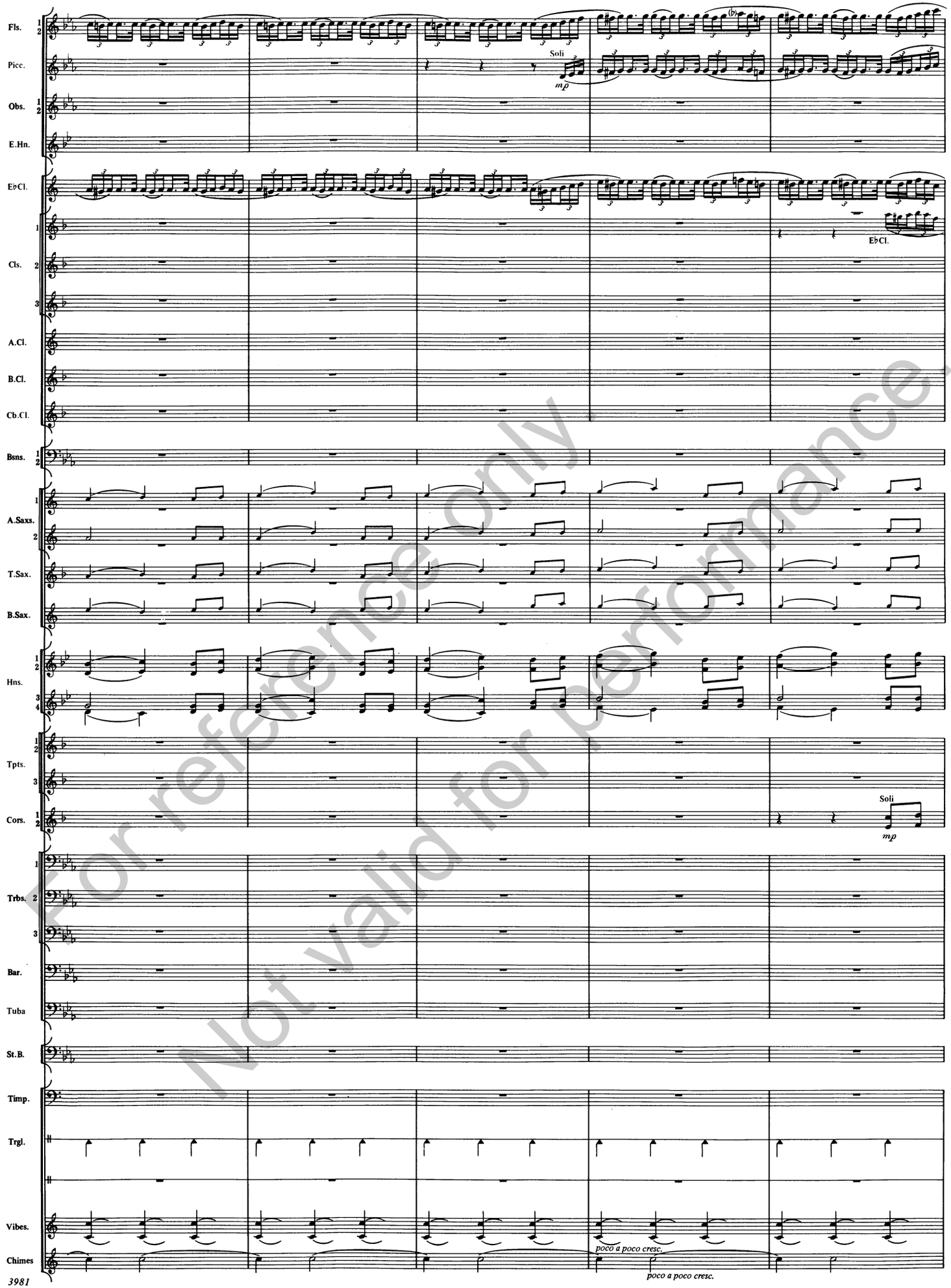

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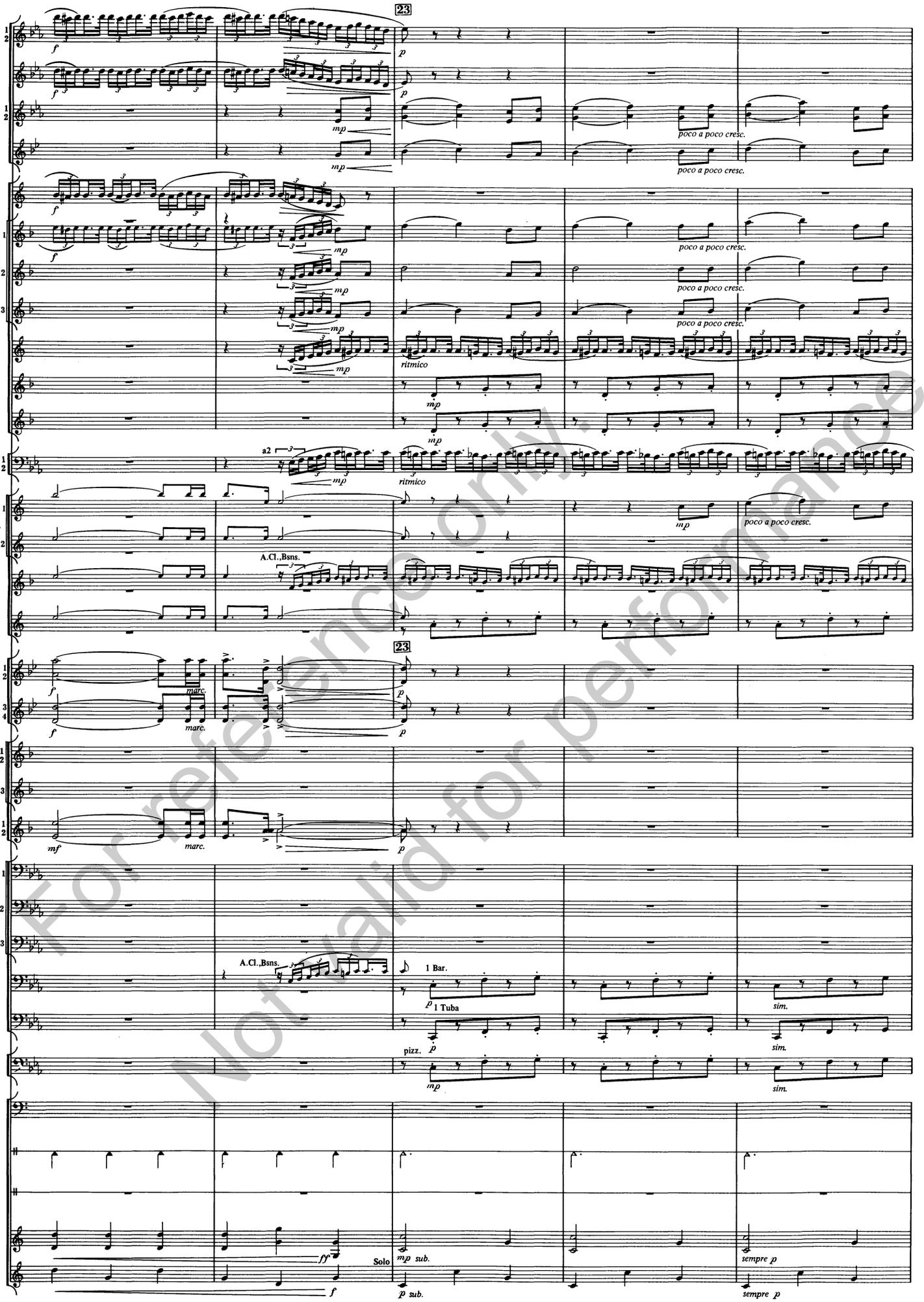

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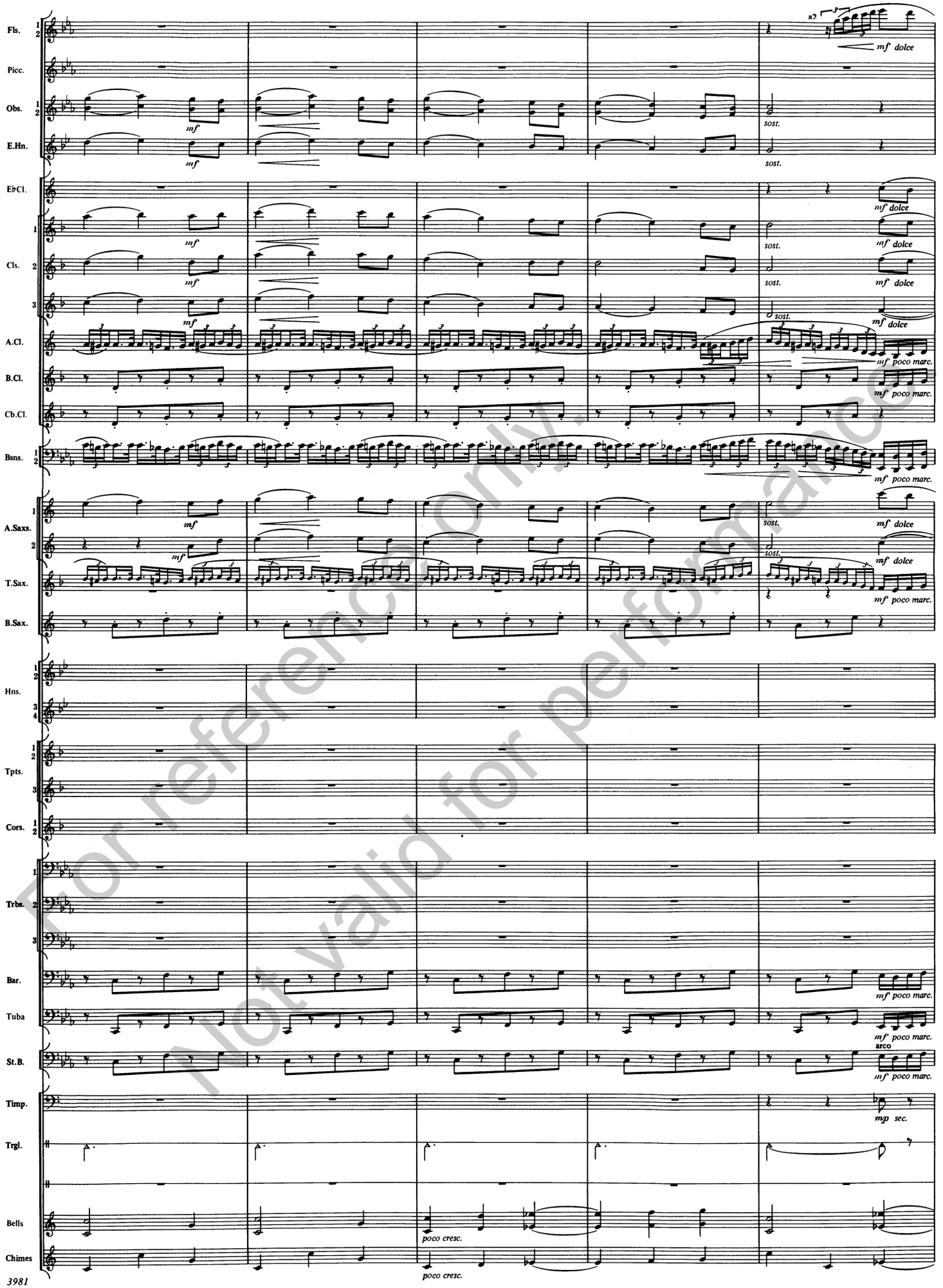

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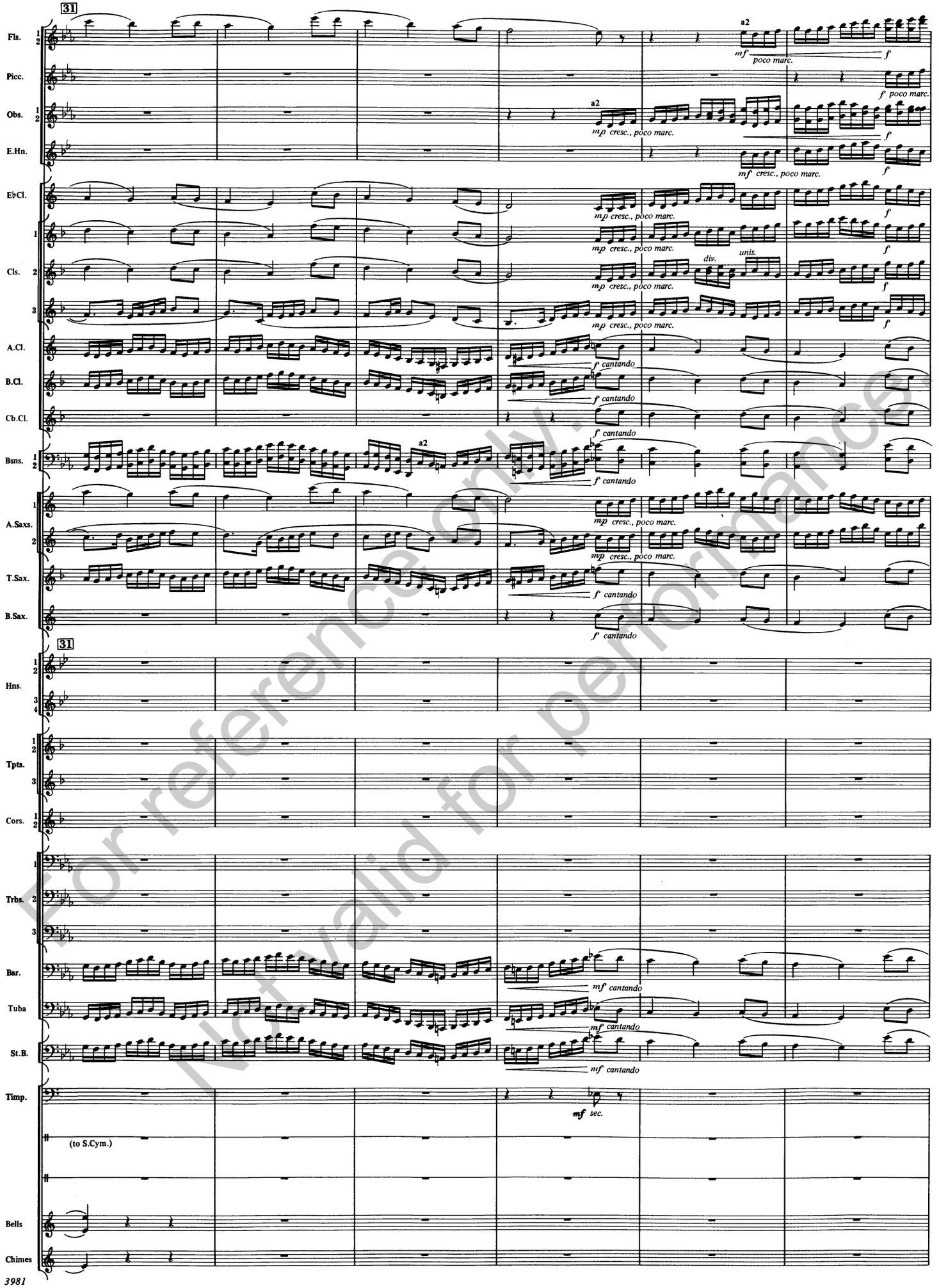

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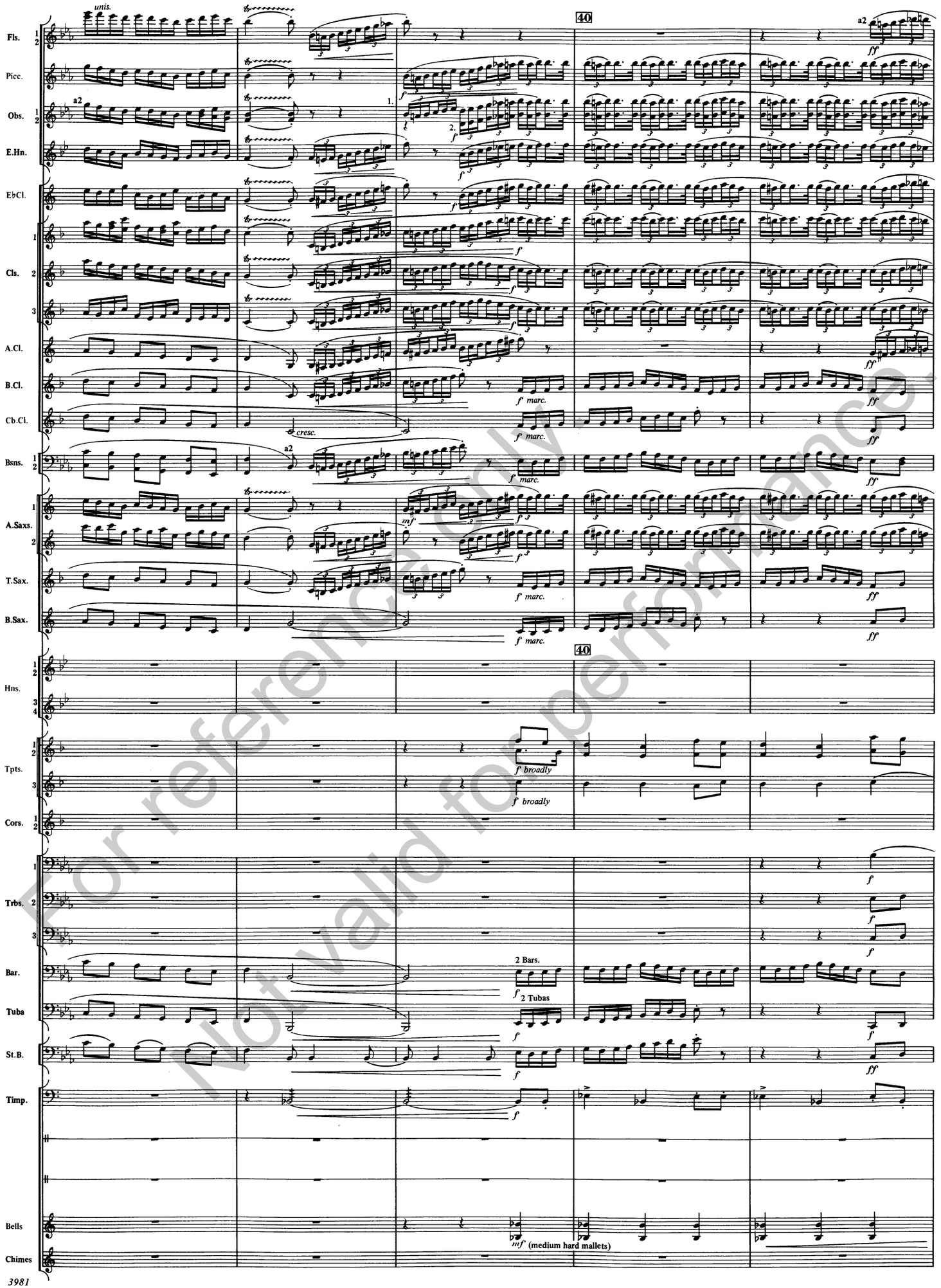

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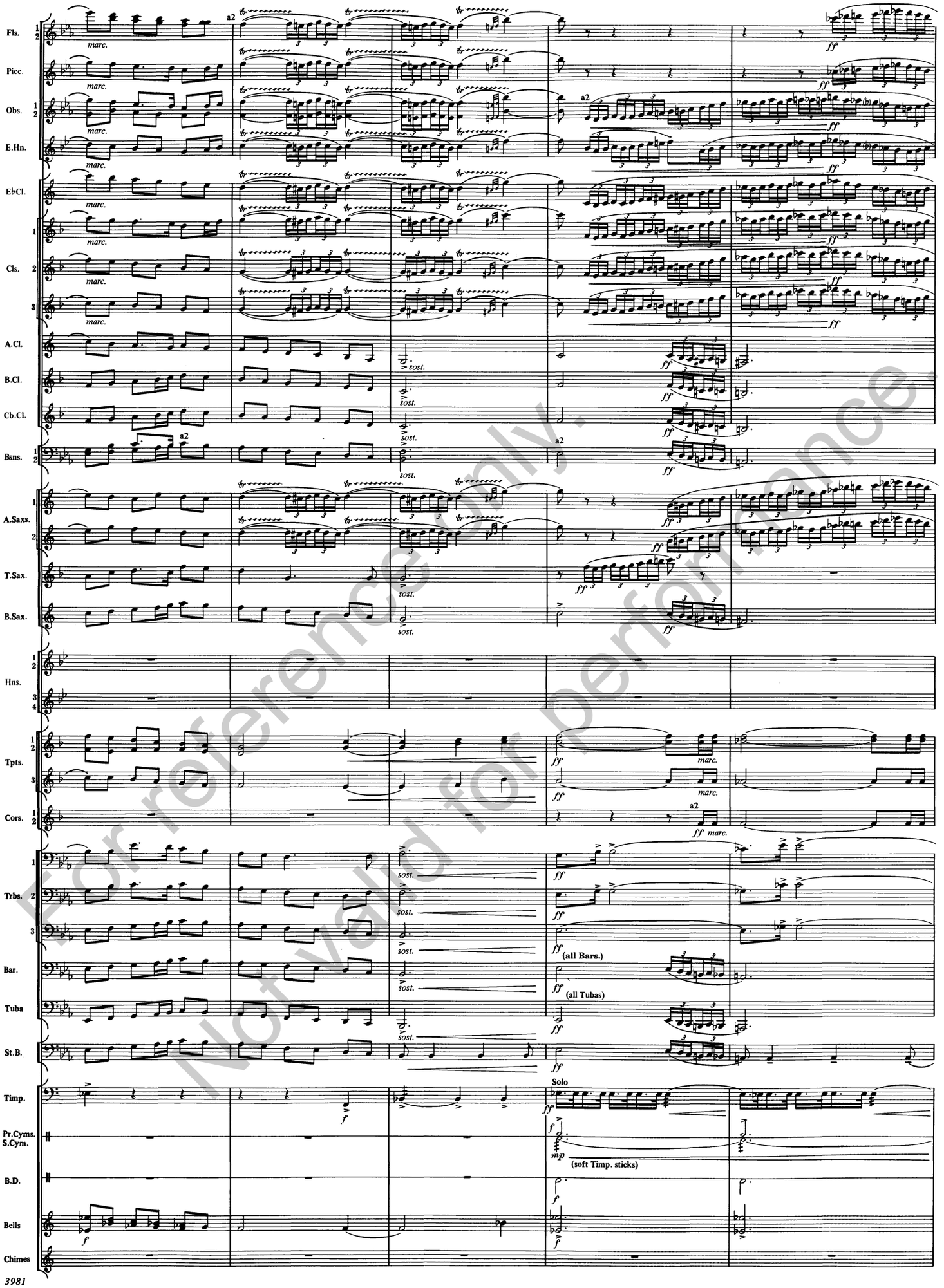

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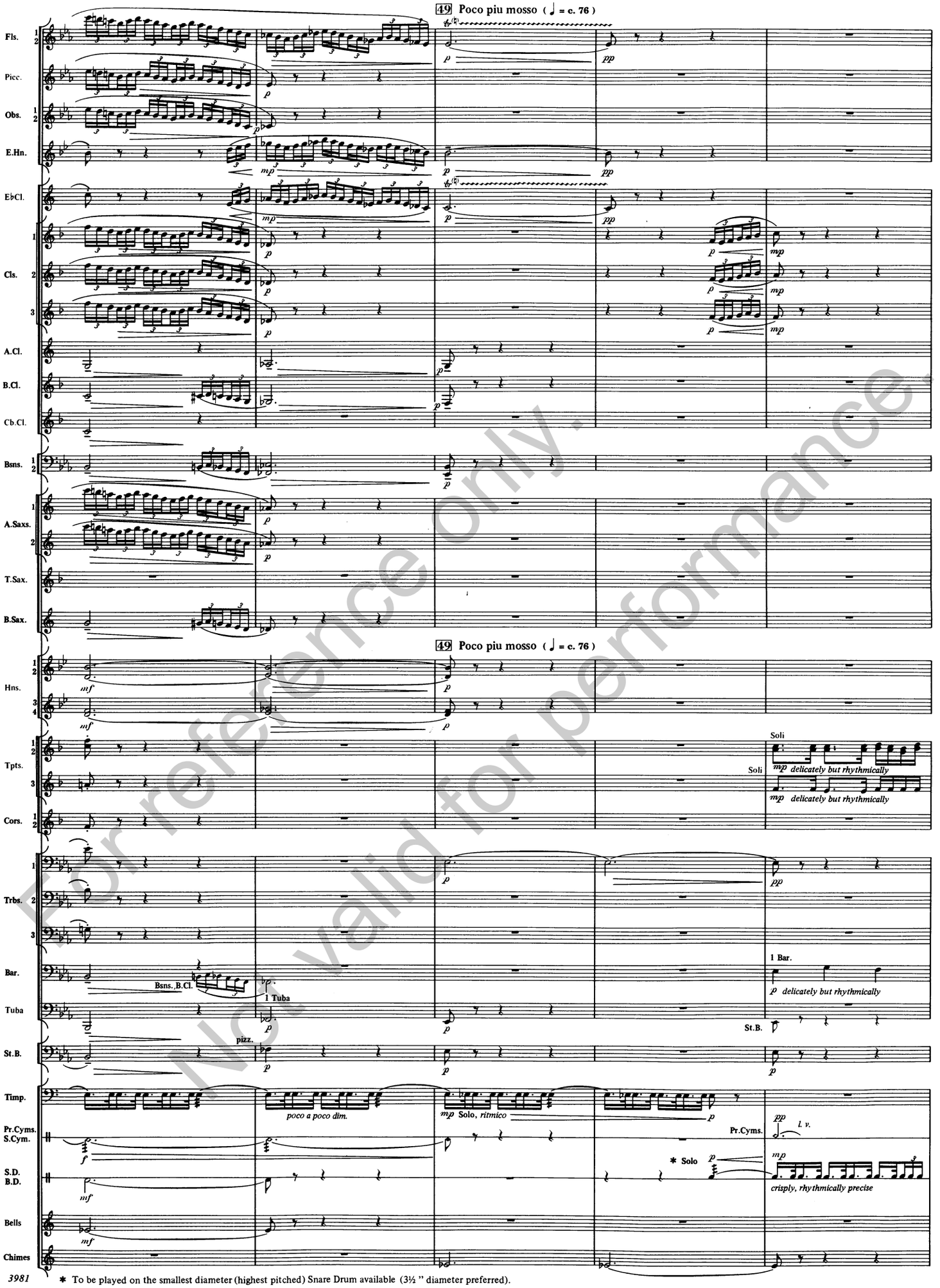

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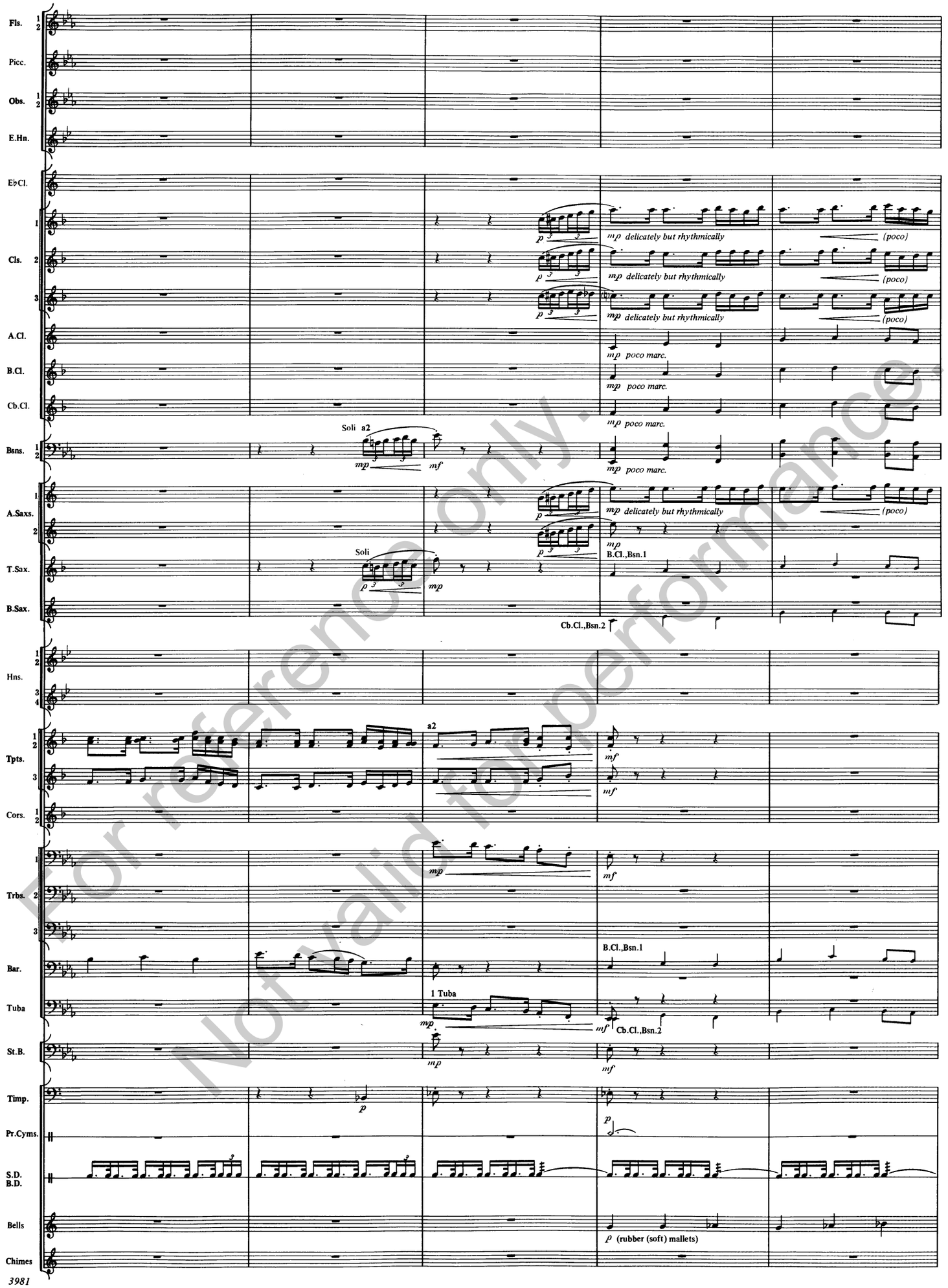
* To be played on the smallest diameter (highest pitched) Snare Drum available (3½ " diameter preferred).



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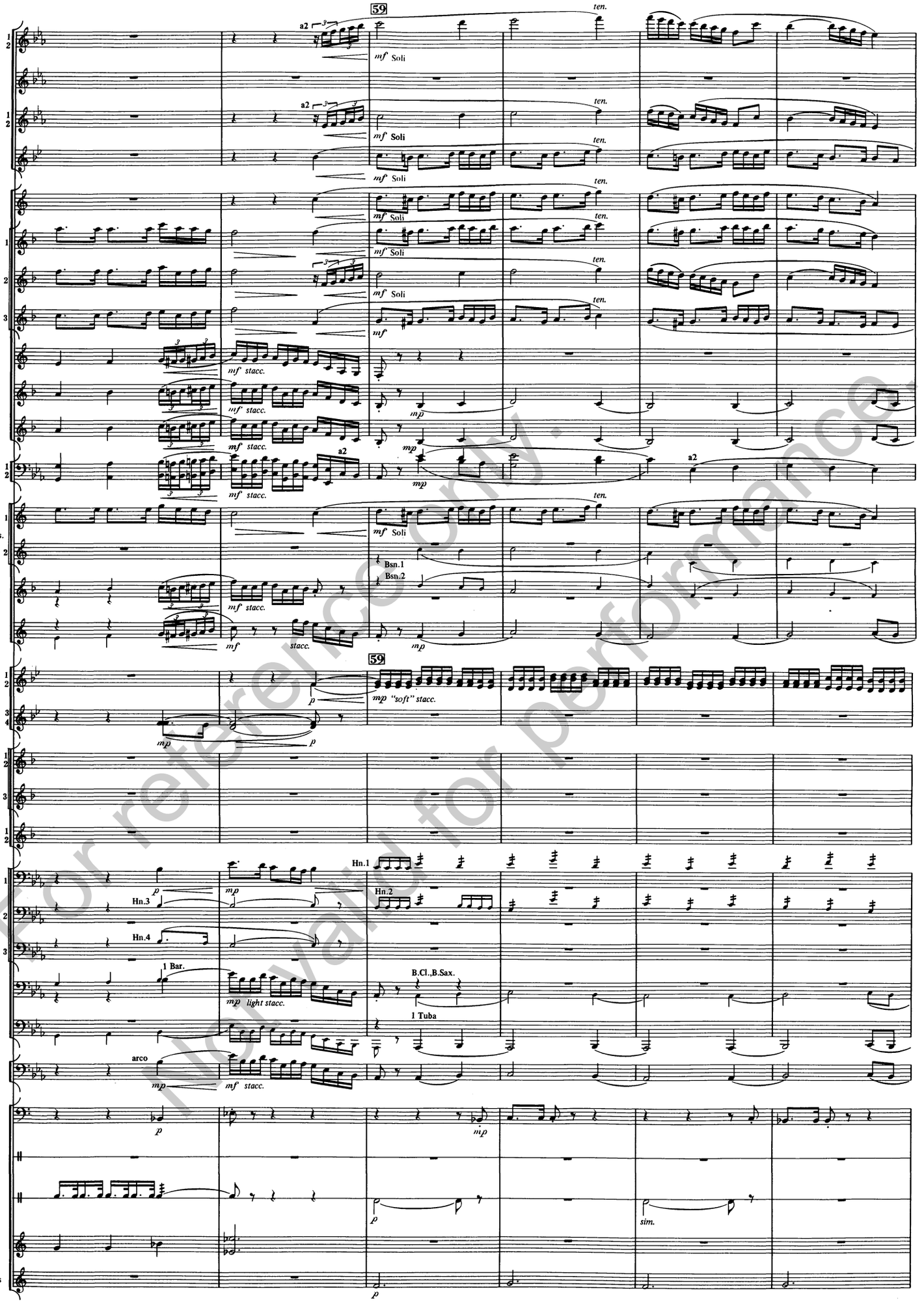

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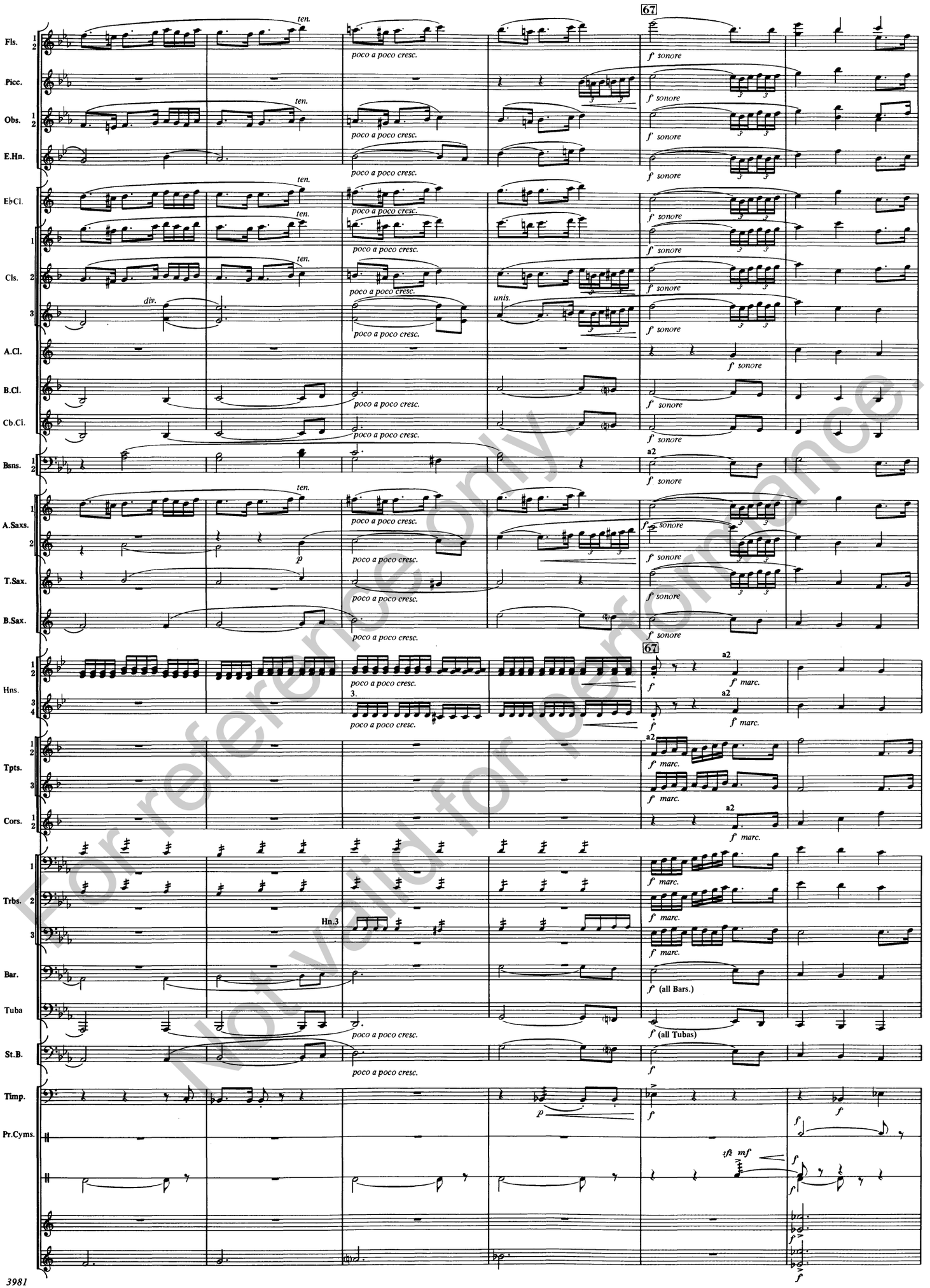

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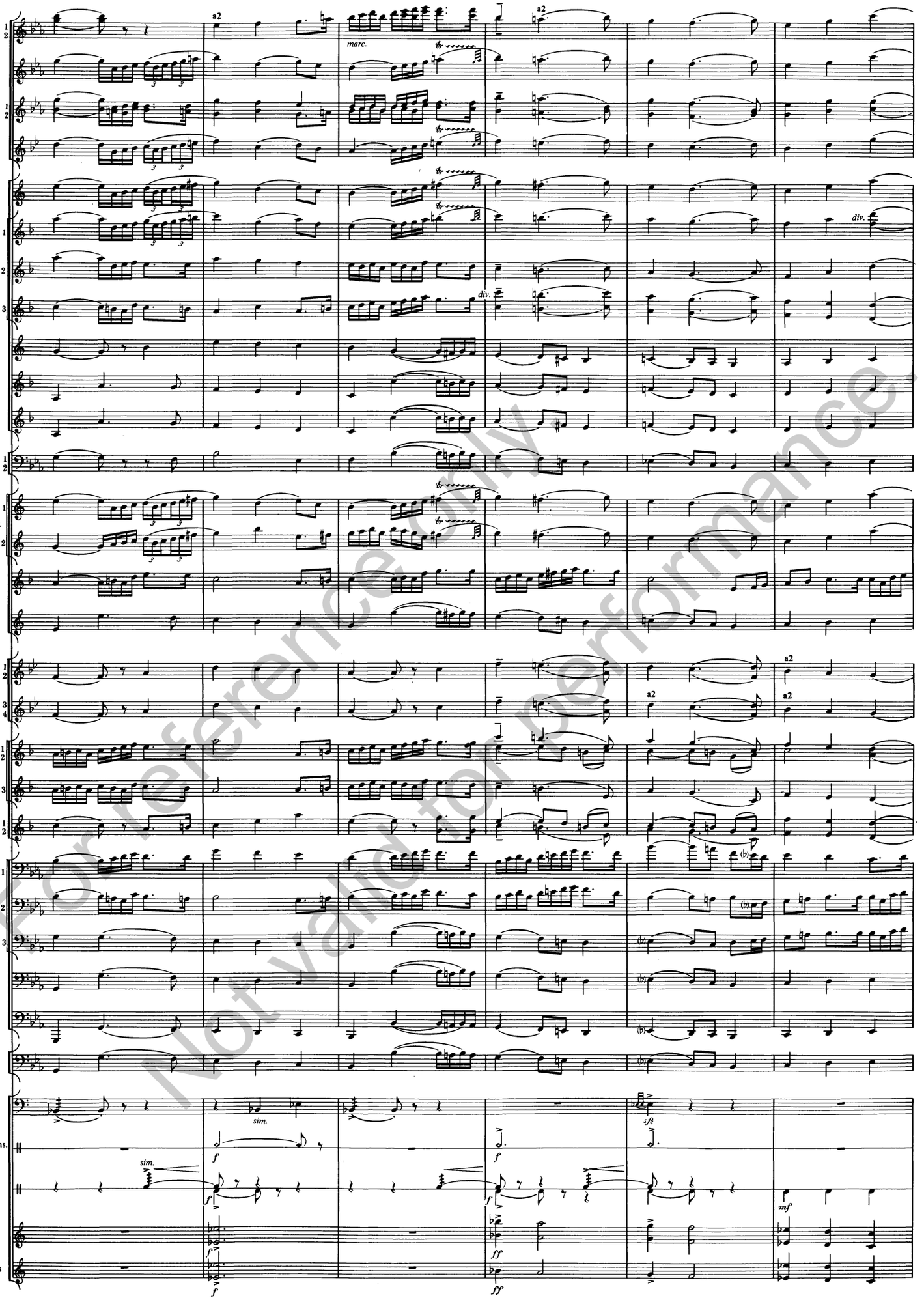

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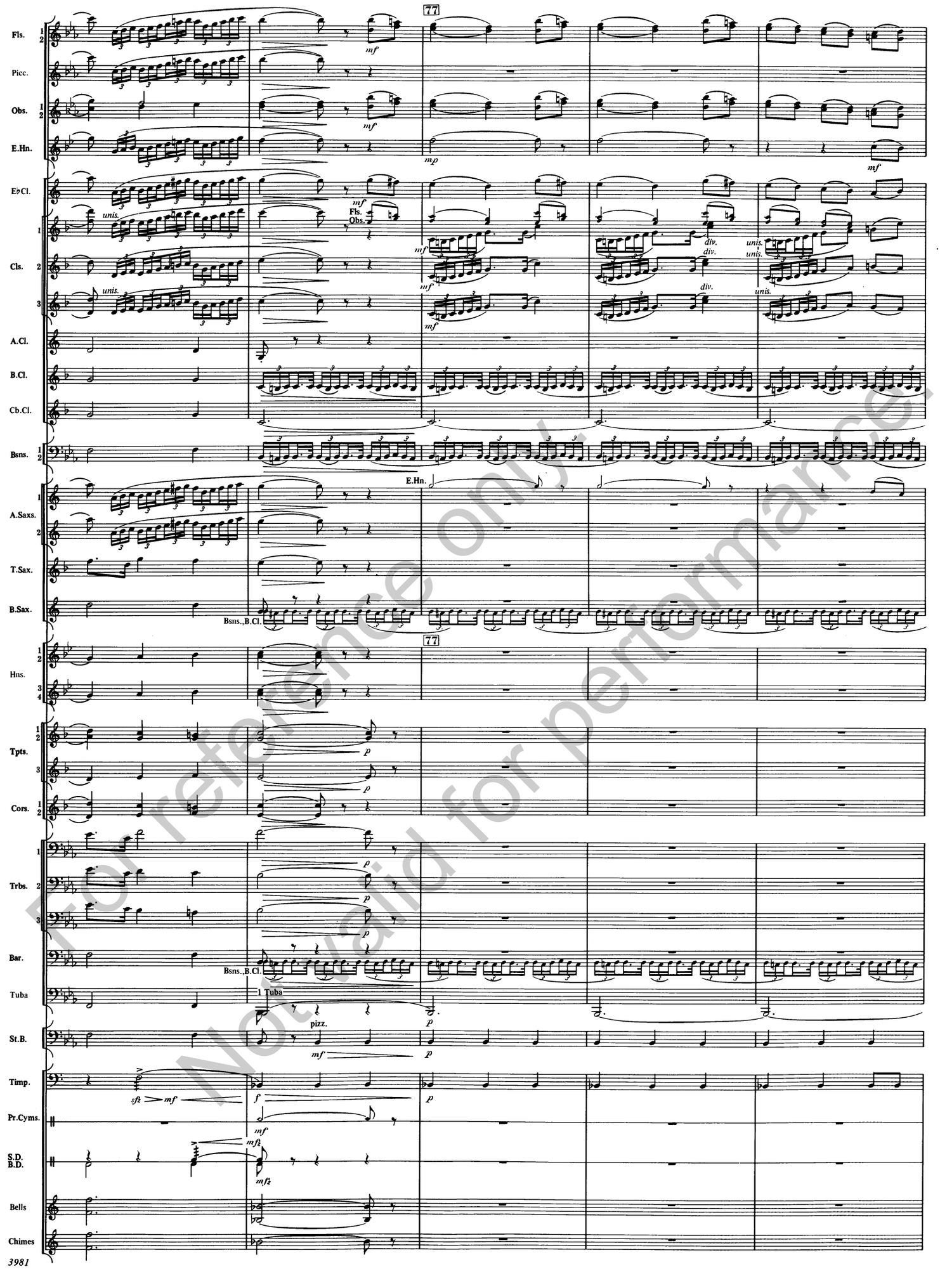

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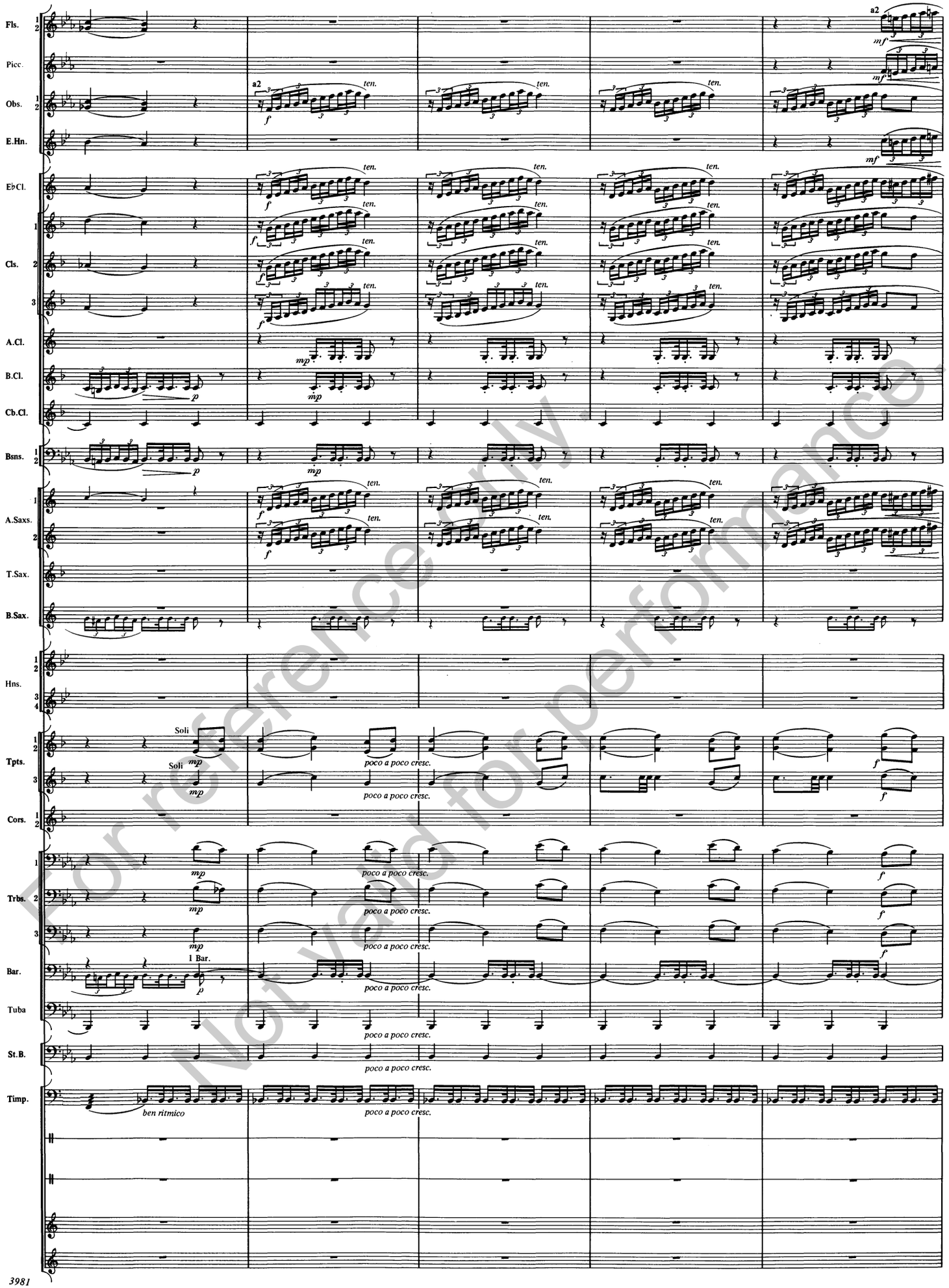
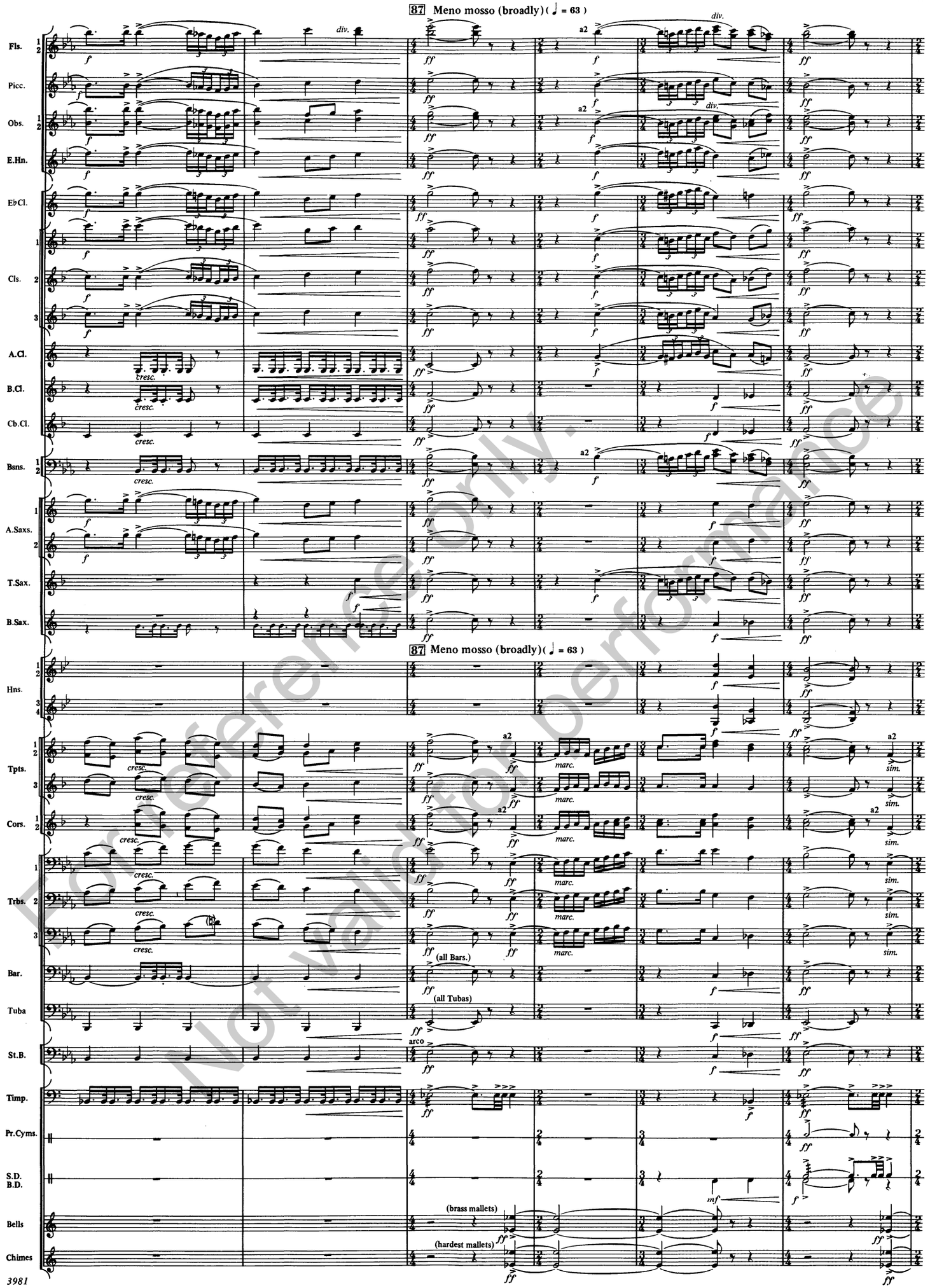


For reference only.
Not valid for performance.



For reference only.
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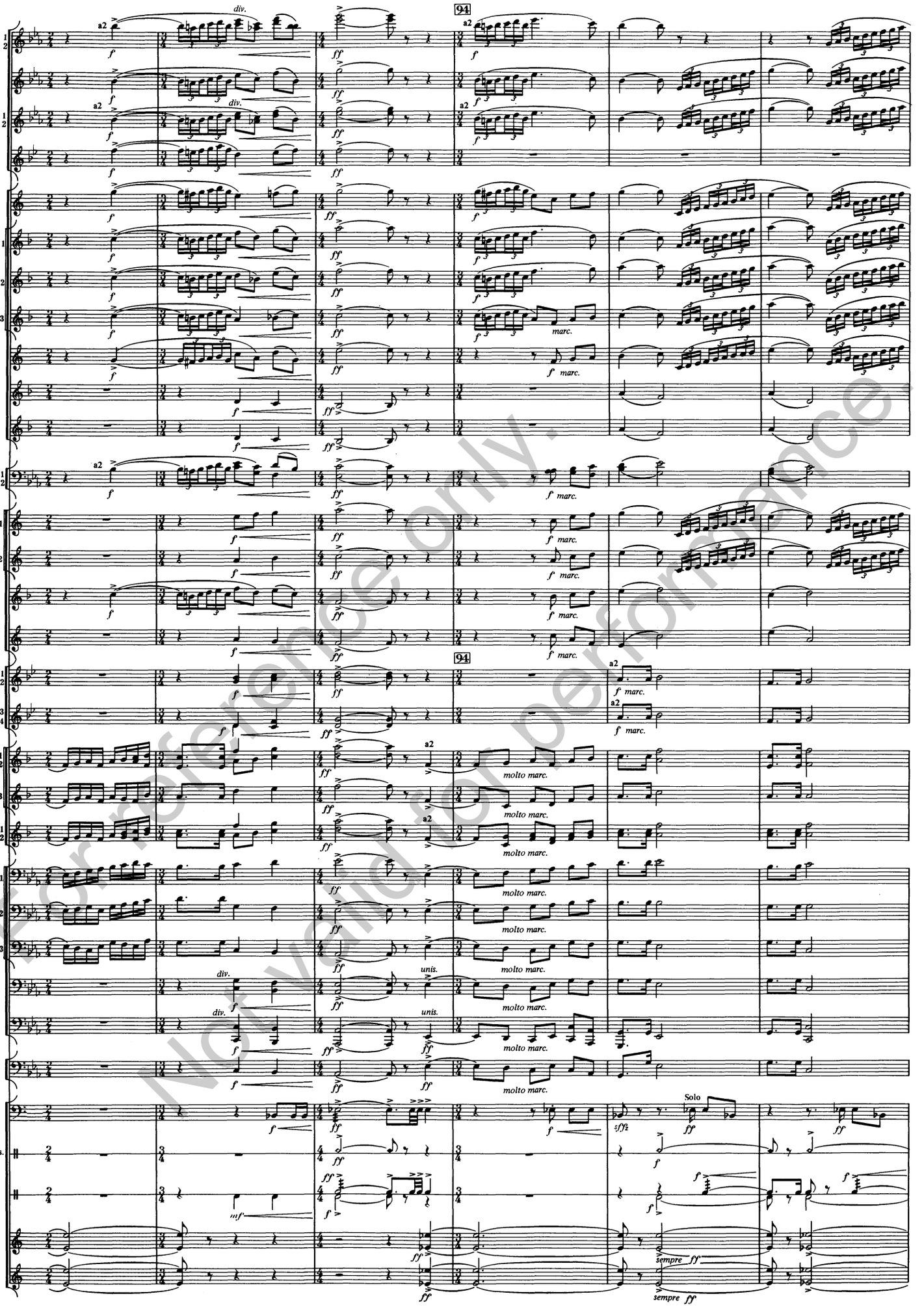
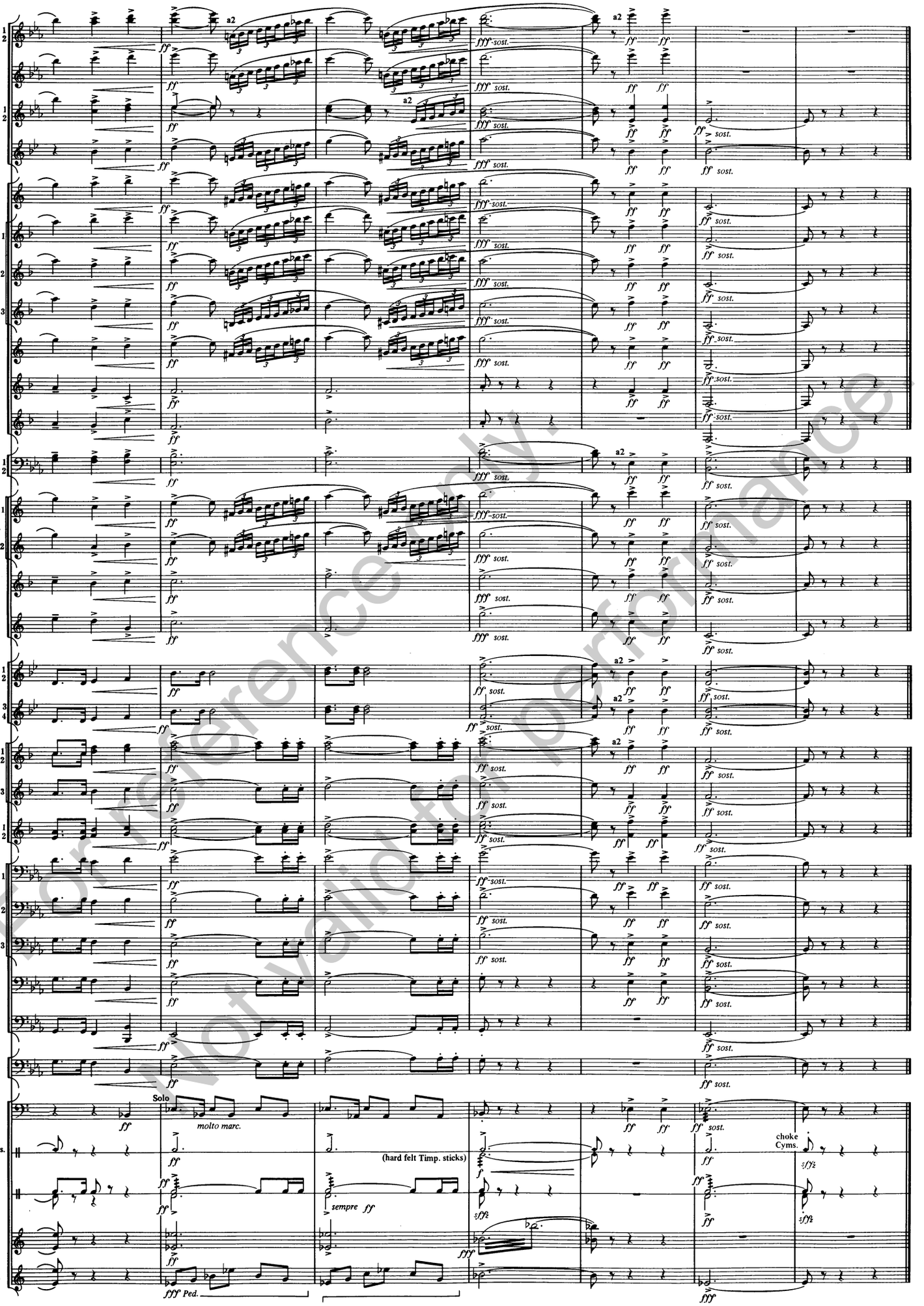


For reference only.
Not valid for performance



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