

MY HEART IS FILLED WITH LONGING
Instrumentation

Full Conductor Score	1
Piccolo (3rd Flute)	2
1st & 2nd C Flute	4
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
English Horn	1
1st & 2nd Oboes	2
1st Bassoon	1
2nd Bassoon	1
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	2
2nd Bb Trumpet	2
3rd Bb Trumpet	2
1st & 2nd Bb Cornets	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	3
String Bass	1
Timpani	1

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



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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 Ensembles, 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 Fenner, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

Note To The Conductor

An extremely smooth, sustained, singing style is required throughout this music, even in its most climactic moments for the full realization of this, one of the very greatest of all the Bach chorales... one of which he himself made at least nine separate versions, and which lies at the very heart of the St. Matthew Passion as well. The tempo must always be stately but never dragging, and always adapted to the different instrumental textures employed throughout the work.

The first half of the music, from the beginning through measure 35, presents the chorale first as a rich, quiet choir of mixed clarinet and saxophone colors, and then as a background (in the clarinet color only) with a striking instrumental descant above it played by either a solo flute or all flutes in unison. From measure 35 to the end the chorale is treated as a full, massive brass sound, with alternate woodwind reminders of the descant previously heard in the flute color only and now in a combined reed color against it. The final phrase and cadences return to the quiet woodwind color associated with the first part, ending with the English Horn (or Alto Saxophone) as a solo voice against it.

Cues have been provided for missing or weak instruments but should be used sparingly in order to preserve the maximum of contrast within sections, as, for example, the first section, from the beginning

through measure 18, where the basic color is clarinets plus saxophones, and then from measure 19 through 35, where the color is just that of the balanced clarinet choir itself. Any replacement of any of these instruments by cued ones should be carefully adjusted so to preserve these contrasts to the fullest.

The use of a string bass (together with the contrabass clarinet) as the sole line in the contrabass register in these first 35 measures is greatly to be desired; if a tuba must be used to strengthen this line as a result of one or the other of these instruments not being available, it should be played by only one performer, and with the utmost delicacy so as to secure the intended effect. The same caution extends to the use of the baritone cue for the upper octave of the bass line; it, too, must not detract from the general woodwind/saxophone color in these passages.

Care should be taken that the brass sound in the second section never becomes strident or over-brilliant. A massive, rich sound is required here, not penetrating or shrill.

And, as always, careful attention to dynamics and proper phrasing will be rewarded with a truly noble rendition of this masterly music, one of Bach's greatest achievements in the chorale form.

Alfred Reed

Program Note

Johann Sebastian Bach was reared in the Protestant faith, of which a basic musical concept was the chorale, a simple, four-line musical form used in the early days of the Protestant Reformation for congregational singing. The chorales were taught to the congregations, who were for the most part illiterate and could not read music, through a didactic process known as "lining out." In this process the chorale would be sung by a precentor, or song-leader, one line at a time, with the congregation repeating each line as it was sung for them. This process was repeated with each chorale melody until the congregation had learned it and could sing it from memory.

The chorale concept became a basic part of the entire musical fabric of the Protestant worship service in Bach's Germany. In addition to the congregational singing of the chorales, the organist (a position Bach held for the majority of his adult creative life) was expected to improvise on the chorale melody as a prelude to the worship service. These chorale preludes, as they came to be called, constitute a large part of Bach's organ output.

Also, the chorale was an integral part of the several hundred church cantatas Bach composed, as well as of his monumental oratorios and passions. Often, in the presentation of these choral works, the congregation would join with the choir in the singing of the familiar chorales as they appeared in the larger choral works, especially when the chorale appeared at the close of these works.

The chorale on which this present wind ensemble arrangement is based is entitled *Herzlich tut mich Verlangen* ("My Heart is Filled with Longing"). This Bach chorale is listed in the collected works of Bach as BWV 727 (number 727 of the index of Bach's works, known in German as the *Bachwerk Verzeichnis*, or *BWV*). The Bach index lists this chorale as an organ chorale-prelude for two manuals and pedals, and notes that it was probably written while Bach was in the employ of the Duke of Weimar, between the years 1708 and 1717. The Duke took great pleasure in listening to Bach's organ music, and it is in Weimar that the majority of Bach's organ works were composed.

The melody of this chorale is probably better-known to Bach aficionados by another name, *O Haupt voll Blut verwunden* ("O Sacred Head Now Wounded"), which is the dominant chorale of Bach's great choral masterpiece, the oratorio known as the *St. Matthew Passion*, written in Leipzig in 1729. (It was this work as revived by Felix Mendelssohn a hundred years later, in 1829, that marked the beginning of the continuing revival of Bach's enormous musical output). The *St. Matthew Passion* chorale is thus taken from the organ chorale *Herzlich tut mich Verlangen*, written more than a decade earlier in Weimar.

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MY HEART IS FILLED WITH LONGING

(Herzlich Tut Mich Verlangen)

J. S. BACH
Adapted and Arranged by
Alfred Reed

A1900

Molto moderato e sostenuto (♩ -c. 50)

The musical score is arranged in a standard concert band format. It includes staves for Flutes (1 and 2), Piccolo Flute (3), Oboes (1 and 2), English Horn, Eb Clarinet (1), Bb Clarinets (2 and 3), Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons (1 and 2), Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, Eb Baritone Saxophone, F Horns (1, 2, 3, 4), Bb Trumpets (1, 2, 3), Bb Cornets (1 and 2), Trombones (1 and 2), Baritone (with instruction: B.Cl., Bar., Bar.Sax. (If played, 1 Bar. only)), Tuba (with instruction: St.B. (If played, 1 Tuba only)), String Bass (with instruction: p molto legato), and Timpani. The score features various dynamics such as *p ma espr.*, *mp*, *p*, *div.*, and *unis.* across different sections.

11

Musical score for measures 11-15. The score includes parts for Flute 1, Flute 2, Clarinet in B-flat, Saxophone in B-flat, Saxophone in A, and Saxophone in F. Dynamic markings include *Soli*, *mp*, and *meno*. The woodwinds play melodic lines with various articulations, while the saxophones provide harmonic support.

11

Musical score for measures 16-20. This section includes parts for Oboe, Bassoon, and various string instruments (Violin 1, Violin 2, Viola, Cello, Double Bass). The Oboe part is marked "Obs. (play in st. mutes)". Dynamic markings include *mp* and *meno*. The strings play a rhythmic accompaniment.

(♩ = ♩)

Fls. 1 2

Picc. }
Fl. } 3

Obs. 1 2

E.Hn.

E♭Cl. 1 2

B♭Cl. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Cb.Cl. 1 2

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1 2

Bar.Sax. 1 2

mp *sost.* *mp* *p* *mf* *espr.* *mf* *espr.* *p* *p ma espr.* *p ma espr.* *p ma espr.* *p ma espr.* *p ma espr.* *p ma espr.* *p* *A.Cl.* *B.Cl.*

(♩ = ♩)

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St.B. 1 2

Timp.

mp *sost.* *mp* *p* *sost.* *mp* *p* *sost.* *mp* *p*

This page of a musical score, numbered 7, contains multiple systems of staves. The top system includes staves for woodwinds (flutes, oboes, clarinets, saxophones) and strings. The middle system features woodwinds and strings with dynamic markings: *ten.*, *(poco)*, and *p*. The bottom system includes staves for percussion (Xp., Sax., and Ip.) and strings. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings.

27

Fls. 1, 2

Picc. Fl. 3

Obs. 1, 2

E.Hn.

E♭Cl.

B♭Cls. 1, 2, 3

A.Cl. 1, 2

B.Cl.

C♭.Cl.

Bsns. 1, 2

(poco)

A.Saxs. 1, 2

T.Sax.

Bar.Sax.

27

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Cor. (cup mute)

Cor. (cup mute)

p

Trbs. 1, 2, 3

Bar.

Tuba

St.B.

Timp.

Poco allarg.

This page of the musical score contains the following parts and markings:

- Flute (Fl.)**: Two staves (1 and 2) with melodic lines.
- Clarinet (Cl.)**: Three staves (1, 2, and 3) with melodic lines. Markings include *pp*, *p*, and *ten.*
- Saxophone (Sax.)**: Three staves (1, 2, and 3) with melodic lines. Markings include *pp*, *p*, and *ten.*
- Trumpet (tr.)**: Two staves (1 and 2) with melodic lines. Markings include *pp*, *p*, and *ten.*
- Trombone (trb.)**: Two staves (1 and 2) with melodic lines.
- Bass (B.)**: One staff with a melodic line. Markings include *pp*, *p*, and *ten.*
- String Ensemble (Str.)**: Six staves (1-6) with rhythmic accompaniment.
- Other**: Percussion (imp.) and a *Soli* marking for the Saxophone part.

The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The tempo instruction *Poco allarg.* is present at the top and bottom of the page.

36 Very broadly (poco meno mosso)

Fls. 1, 2

Picc. Fl. (Change to Piccolo) (Piccolo)

Obs. 1, 2 (a2) *ff molto sonore* *sost.*

E.Hn. *ff molto sonore* *sost.*

E♭Cl. *pp* *Ob., ff molto sonore* *E♭Cl. pp* *sost.* *div.*

B♭Cls. 1, 2, 3 *pp* *f*

A.Cl. *pp*

B.Cl. *pp* *f molto*

C♭.Cl. *pp* *f molto*

Bsns. 1, 2

A.Sax. *pp* *f molto sonore* *sost.*

T.Sax. *f molto sonore* *sost.*

Bar.Sax. *f molto sonore e poco marc.* *sost.*

Hrs. 1, 2, 3, 4 (a2) *f molto sonore e poco marc.* *sost.* (a2)

Tpts. 1, 2, 3 *f molto sonore e poco marc.* *sost.*

Cor. 1, 2 (open) *f molto sonore e poco marc.* *sost.*

Trbs. 1, 2, 3 *f molto sonore e poco marc.* *sost.*

Bar. *f molto sonore e poco marc.* *sost.*

Tuba *f molto sonore e poco marc.* *sost.*

St.B. *pp* *ff*

Timp. (hard felt sticks) *pp molto* *f* *ff*

This page of a musical score, numbered 11, contains the following elements:

- Instrumentation:** The score is arranged for a full orchestra, including strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Saxophones, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Euphonium), and percussion (Mallets).
- Dynamic Markings:**
 - ff espr.* (fortissimo, espr.) is used in the upper woodwinds and strings.
 - sost.* (sostenuto) is frequently used across various sections.
 - sonore* (sonorous) is marked for the strings.
 - ten.* (tenuis) is used for the brass instruments.
 - div.* (diviso) is used for the tuba and euphonium.
- Performance Instructions:**
 - (a2)* indicates a second ending or a specific performance variant.
 - univ.* (univocal) is used for the strings.
- Page Markings:** The page number "11" is located in the top right corner, and "1/19" is in the bottom left corner.

