

THREE BACH CHORALES FOR BAND

by J. S. Bach

Arranged by
Charles Booker

INSTRUMENTATION

1-Full Score	3-1 st Trumpet
1-Piccolo	3-2 nd Trumpet
4-Flute 1	3-3 rd Trumpet
4-Flute 2	2-1 st Horn in F
2-Oboe	2-2 nd Horn in F
2-Bassoon	2-1 st Trombone
3-1 st Clarinet	2-2 nd Trombone
3-2 nd Clarinet	2-3 rd Trombone
3-3 rd Clarinet	3-Euphonium Bass Clef
2-Alto Clarinet	2-Euphonium Treble Clef
2-Bass Clarinet	4-Tuba
1-Contra Alto Clarinet	1-Double Bass (Optional)
1-Contra Bass Clarinet	1-Timpani
2-1 st Alto Saxophone	2-Bells
2-2 nd Alto Saxophone	2-Vibraphone
2-Tenor Saxophone	3-Percussion 1 (Snare / Bass)
1-Baritone Saxophone	3-Percussion 2 (Cymbal / Triangle)

Duration: 5 min. 24 sec.

Grade: 3 (Medium)

Complete Printed Set	\$80.00
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ABOUT THE MUSIC

From among the hundreds of chorales that Bach harmonized, these chorales were chosen to help ensembles develop intonation and strengthen ear training abilities overall. Performing chorales, with their clear-cut harmonic progressions, helps to develop attention to cadences and creating a long flowing line.

Chorales also provide ensembles with help in balance and blending and, of course, tone quality. For variety and performance challenges, play the chorales utilizing various phrasing techniques. Utilize the chorales for training, practice or for performance.

Details about J. S. Bach and each Chorale appears on the following page of this score.

ABOUT THE ARRANGER

Charles Booker, Jr. (b. 1952) recently retired as Associate Professor of Theory and Composition at the University of Arkansas - Fort Smith. Mr. Booker, a former U.S. Army Bandmaster studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker has over forty published compositions and arrangements. His music is published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Print Music Source and Booker Music, and has been performed internationally by schools, universities and professional bands that include The Army Band ("Pershing's Own"), the U.S. Army Field Band, the U.S. Military Academy Band (West Point), the U.S. Air Force Band of Mid-America and the U.S. Air Force Academy Band. Mr. Booker's 21 year career in the U.S. Army included service in the Fifth Army Band in San Antonio, Texas, staff arranger for the Army Field Band, conductor of Army Bands in Louisiana, Germany, New York City, and director of the Jazz Ambassadors in Washington, D.C. As a trumpeter with the Fifth Army Band, Mr. Booker performed for the funerals of Presidents Truman and Johnson. In 1981, as the conductor of the 3rd Armored Division Band in Germany, Mr. Booker conducted welcoming ceremonies at Rhein Main Air Force Base for the returning American hostages from Iran. In New York City, he conducted the Army Band of New York City at ceremonies for head of states of the United States, Germany, France, Netherlands, Portugal and China, and his band performed at the centennial activities of the Statue of Liberty. While an associate conductor of the Army Field Band and director of the Jazz Ambassadors, Mr. Booker performed at the Kennedy Center, in 48 states, India, Japan, Canada, Mexico, Europe, and marched in the inauguration parades of Presidents George H. W. Bush and William J. Clinton. He was Interim Director of Bands at Trinity University from 1996 to 1997 and assistant editor at Southern Music Company from 1994 to 1997. In addition, Charles Booker is the founder and former conductor of the River Valley Community Band of Fort Smith, Arkansas. When Mr. Booker is not composing or teaching, he performs on trumpet with the Chris Cameron Blues Band throughout Arkansas, Oklahoma, and Texas and with the River Valley Community Band. Charles Booker has been recognized by the Mayor of Fort Smith (the 2006 "Mayor's Honors to the Visual and performing Arts"), the North Side Independent School District of San Antonio, Texas (the 2008 "Pillars of Character Award") and received the Arkansas Arts Council Award in music composition for 2009. Mr. Booker is past president of the Arkansas Chapter of College Band Directors National Association, past president of the Arkansas Chapter of the International Association of Jazz Educators, a member of the National Band Association, Texas Bandmasters Association and is past president of the Arkansas Bandmaster Association. Mr. Booker is also a member of the Arkansas Chapter of Phi Beta Mu, band fraternity Kappa Kappa Psi, and honorary music fraternity Pi Kappa Lambda. He and his wife Claudette now reside in San Antonio, Texas.



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THREE BACH CHORALES FOR BAND

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Johann Sebastian Bach

Johann Sebastian Bach[a] (31 March 1685 – 28 July 1750) was a German composer and musician of the Baroque period. He enriched established German styles through his skill in counterpoint, harmonic and motivic organisation, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg Concerti, the Goldberg Variations, the Mass in B minor, two Passions, and over three hundred cantatas of which around two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth. Bach's abilities as an organist were highly respected during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now generally regarded as one of the greatest composers of all time.

Chorale #1 - Herzliebster Jesu, was hast du verbrochen

"Herzliebster Jesu" (often translated into English as "Ah, Holy Jesus", sometimes as "O Dearest Jesus") is a German hymn, written in 1630 by Johann Heermann, in 15 stanzas of 4 lines. Its tune, also called "Herzliebster Jesu", was written ten years later by Johann Crüger. The tune has been arranged many times, including settings by J.S. Bach: one of the Neumeister Chorales for organ, BWV 1093, two movements of the St John Passion, and the St Matthew Passion.

Chorale #2 - All Solch dein Gut

"All Solch dein Gut" (most often translated into English as "We Praise All His Goodness of Yours" was utilized by Bach in several of his Cantatas, including Cantata #16 and Cantata #28. It is the closing chorale of Cantata #28 and is generally performed for the Sunday following Christmas where it sets a positive mood for the coming New Year.

Chorale #3 - Erkenne mich, mein Huter

"Erkenne mich, mein Huter" translates as "My Shepherd Now Receive Me" and was utilized in one of Bach's most famous works, The St. Matthew Passion. The melody was created by Hans Leo Hassler (1564-1612) and adapted by Bach to fit the text of Paul Gerhardt, which he utilized in the St. Matthew Passion. The American songwriter, Paul Simon utilized the melody and Bach's harmonization when he created his hit song "American Tune."

Dedicated to my mother, Margie Carol Booker

Score
B160117

Three Bach Chorales For Band

J. S. Bach

Chorale #1

Arranged by Charles Booker

Herzliebster Jesu, was hast du verbrochen

(ASCAP)

Adagio e rubato ♩ = 66

The score is arranged for a concert band. The instrumentation includes:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Alto Clarinet
- Bass Clarinet
- Contrabass Clarinet
- 1st/2nd Alto Sax
- Tenor Sax
- Baritone Sax
- 1st Trumpet in B \flat
- 2nd/3rd Trumpet in B \flat
- Horn in F 1
- Horn in F 2
- 1st/2nd Trombone
- 3rd (Bass) Trombone
- Euphonium
- Tuba
- Optional Double Bass
- Timpani
- Bells
- Vibraphone
- Percussion 1 (Snare/Bass Dr.)
- Percussion 2 (Suspended Cymbals/Triangle)

The score is in 4/4 time and begins with a dynamic marking of *p* (piano). The tempo is marked "Adagio e rubato" with a metronome marking of ♩ = 66. The key signature is one flat (B \flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

Three Bach Chorales for Band

2

5 7

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

5

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

5

Opt. D.B.

5

Timp.

Bls.

Vib.

5

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

Three Bach Chorales for Band

Adagio e rubato $\text{♩} = 78$
12 (Poco piu' mosso)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Opt. D.B.

Timp.

Bls.

Vib.

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

L.V.

Three Bach Chorales for Band

4

15 18

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Opt. D.B.

Timp.

Bls.

Vib.

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymbs./Tri.

L.V.

Three Bach Chorales for Band

6

25

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

25

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

25

Opt. D.B.

25

Timp.

Bls.

Vib.

25

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymbals/Tri.

mp *mf*

mp *f*

Three Bach Chorales for Band

29

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B. Cl.

Cb. Cl.

1/2 A. Sax.

T. Sax.

B. Sax.

29

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

29

Opt. D.B.

29

Timp.

Bls.

Vib.

29

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

Chorale #2

All Solch dein Gut

Adagio e rubato ♩ = 78

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn., B> Cl. 1, B> Cl. 2, B> Cl. 3, A. Cl., B. Cl., Cb. Cl., 1/2 A. Sx., T. Sx., B. Sx., 1st B> Tpt., 2/3 B> Tpt., Hn. 1, Hn. 2, 1/2 Tbn., 3rd Tbn., Euph., Tuba, Opt. D.B., Timp., Bls., Vib., Perc. 1 (Sn./Bs. Dr.), and Perc. 2 (Cymb./Tri.). The score is in 4/4 time with a key signature of one sharp (F#). The woodwinds (Ob., Bsn., B> Cl., A. Cl., B. Cl., Cb. Cl.) and strings (Sx.) have melodic lines, while the brass and percussion parts are primarily rhythmic. The dynamic marking *mp* is used for the woodwinds. The tempo is marked *Adagio e rubato* with a metronome marking of ♩ = 78.

Chorale #3

Erkenne mich, mein Huter

Adagio e rubato $\text{♩} = 84$

4

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B> Cl. 1

B> Cl. 2

B> Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

1st B> Tpt.

2/3 B> Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Opt. D.B.

Timp.

Bls.

Vib.

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

6 10

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

1/2 A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st B♭ Tpt. *mf*

2/3 B♭ Tpt. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

1/2 Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Opt. D.B. *mf*

6 Timp. *mf*

Bls. *mf*

Vib. *mf*

6 Perc. 1 Sn./Bs. Dr. *mf*

6 Perc. 2 Cymbs./Tri. *mf*

Three Bach Chorales for Band

The musical score for page 14 of 'Three Bach Chorales for Band' features the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- A. Cl.
- B. Cl.
- Cb. Cl.
- 1/2 A. Sx.
- T. Sx.
- B. Sx.
- 1st B♭ Tpt.
- 2/3 B♭ Tpt.
- Hn. 1
- Hn. 2
- 1/2 Tbn.
- 3rd Tbn.
- Euph.
- Tuba
- Opt. D.B.
- Timp.
- Bls.
- Vib.
- Perc. 1 Sn./Bs. Dr.
- Perc. 2 Cymbs./Tri.

Three Bach Chorales for Band

16

18

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B> Cl. 1

B> Cl. 2

B> Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

1st B> Tpt.

2/3 B> Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Opt. D.B.

Timp.

Bls.

Vib.

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

Three Bach Chorales for Band

16

21

22

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Opt. D.B.

21

Timp.

Bls.

Vib.

21

Perc. 1
Sn./Bs. Dr.

Perc. 2
Cymb./Tri.

p

26

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

C♭ Cl.

1/2 A. Sx.

T. Sx.

B. Sx.

26

1st B♭ Tpt.

2/3 B♭ Tpt.

Hn. 1

Hn. 2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

26

Opt. D.B.

26

Timp.

Bls.

Vib.

26

Perc. 1
Sn./Bs. Dr.

Triangle

To Sus. Cym.

S. Cym.

mp

f

Three Bach Chorales for Band

18

30 Ritardando -----

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
B> Cl. 1
B> Cl. 2
B> Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
1/2 A. Sx.
T. Sx.
B. Sx.
1st B> Tpt.
2/3 B> Tpt.
Hn. 1
Hn. 2
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
Opt. D.B.
Timp.
Bls.
Vib.
Perc. 1
Sn./Bs. Dr.
Perc. 2
Cymb./Tri.

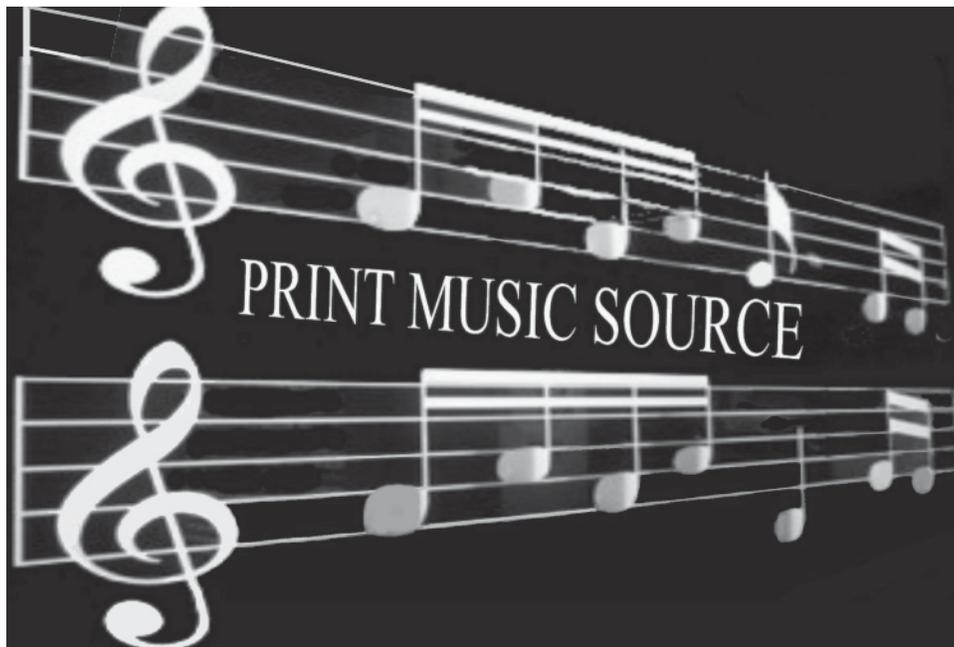
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