

BLESSED ARE THEY

from "A German Requiem"

JOHANNES BRAHMS

Scored by Barbara Buehlman

Flex Band Arrangement by

Clarence Barber

INSTRUMENTATION

1 - Full Score

Part 1

6 - Flute
3 - B flat Clarinet
3 - B flat Trumpet
6 - Violin/ Oboe

Part 2

6 - B flat Clarinet/ Trumpet
3 - E flat Alto Saxophone
3 - Violin

Part 3

3 - B flat Clarinet/
Tenor Saxophone
3 - E flat Alto Saxophone
1 - E flat Alto Clarinet
3 - F Horn
3 - Violin
3 - Viola

Part 4

3 - B flat Tenor Saxophone
3 - F Horn
3 - Euphonium T.C.
6 - Violoncello/ Trombone/ Euphonium B.C./
Bassoon

Part 5

2 - B flat Bass Clarinet
1 - E flat Baritone Saxophone
2 - Bassoon
3 - Euphonium T.C.
6 - Trombone/ Euphonium B.C.
4 - Tuba (Bass)
3 - Violoncello

1 - Timpani
1 - Suspended Cymbal

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About the Arrangers

Barbara Buehlman received the Bachelor of Music Education degree in 1959 and the Masters degree in 1960. Upon graduation from Northwestern, she began teaching in the Round Lake, Illinois, schools. Under Ms. Buehlman's direction, Round Lake School bands received national recognition with first division ratings in District, State, and National competitions and through numerous performances at conventions and clinics including the Mid-West National Band and Orchestra Clinic, the National Convention of the Music Educators National Conference, the All-Eastern Band and Instrumental Clinic, and the Mid-East Clinic. Ms. Buehlman then served the Round Lake School District as Director of Bands and Coordinator of Fine Arts until June, 1983, when she left this position to assume full-time responsibilities as administrator of the Mid-West International Band and Orchestra Clinic. She was also Secretary-Treasurer of the Illinois Grade School Music Association and Business Manager and Assistant Conductor of the Northshore Concert Band. Her arrangements and method books are widely acclaimed and she also served as guest conductor/clinician/adjudicator in twenty-five states, Vancouver, British Columbia, and in Newfoundland, Canada.

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools in Grafton, Ohio. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. He has composed for many top-rank musicians, including members of the Cleveland Orchestra and the United States Air Force and United States Army Bands. Currently the managing editor of LudwigMasters Publications and Southern Music, he also serves on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music. He has performed with the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, the Virginia Grand Military Band, and jazz artist Jamey Aebersold. His music appears on contest lists in many states and he still enjoys writing for and working with student musicians.

Program Notes

Johannes Brahms was not a religious man in the usual sense of the term, so it should be of no surprise that when he wrote the *German Requiem*, it did not follow the prescribed five movement form of the traditional requiem mass, but instead contained seven movements. The first time Brahms combined orchestra with chorus and soloists is considered to be his choral masterwork. While the style is unabashedly romantic with all the depth and beauty associated with the music of Brahms, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters. Blessed Are They is the sublime first movement of the *German Requiem*; and the original version pairs the chorus with the orchestra to create a heavy, somber mood. This skillfully crafted arrangement for flexible instrumentation, edited by Clarence Barber, makes this work playable by as few as five players up to large bands and orchestras, and everything in between.

BLESSED ARE THEY

from " A German Requiem "

Johannes Brahms
scored by Barbara Buehlman
edited for flexible instrumentation
by Clarence Barber

Largo ♩ = 60

1 Flute
B♭ Clarinet
B♭ Trumpet
Violin
Oboe

2 B♭ Clarinet
B♭ Trumpet
E♭ Alto
Saxophone
Violin

3 B♭ Clarinet
B♭ Tenor
Saxophone
E♭ Alto
Saxophone
E♭ Alto
Clarinet
F Horn
Violin
Viola

4 B♭ Tenor
Saxophone
F Horn
Violoncello
Trombone
Euphonium
Bassoon

5 B♭ Bass
Clarinet
E♭ Baritone
Saxophone
Violoncello
Trombone
Euphonium
Bassoon
Tuba
(Bass)

Timpani
Suspended
Cymbal

7

Fl. *mf*

B \flat Cl. B \flat Tpt. *mf*

Vln. Ob. *mf*

B \flat Cl. B \flat Tpt. *mp*

A. Sax. *mp*

Vln. *mp*

B \flat Cl. B \flat T. Sax. *mp*

A. Sax. Alt. Cl. *mp*

Hn. *mp*

Vln. *mp*

Vla. *mp*

Ob. Vln.

Tpt. Cl.

T. Sax. Cl.

7

8 9 10 11 12 13 14

T. Sax. *pp*

Hn. *pp*

Vcl. Tbn. Euph. Bsn. *pp*

B. Cl. *pp*

Bar. Sax. *pp*

Vcl. Tbn. Euph. Bsn. *pp*

Tba. *pp*

Timp. *mp*

Sus. Cym.