

Johann Sebastian Bach

Chorales in 5 Parts
for Brass Quintet



Johann Sebastian Bach.

Settings for Brass Quintet
by
Paul Von Hoff

About this collection

This collection of chorales from the cantatas and oratorios of Johann Sebastian Bach was developed to fill a need that I perceived while my, at the time very new, quintet was looking for pedagogical material to strengthen our core chamber music competencies. We wanted something simple, where deficiencies in intonation or attacks would be clearly audible, unobscured by difficulties in individual parts, as well as something that would still be musically satisfying even after long periods of detailed work. Bach chorales have been used by many ensembles for this type of work in the past, so this music seemed to be the perfect starting point. As we tried a few of the commercially available versions, we were frustrated that the common solution of making 4 parts into 5 by just doubling one of the parts (most often the bass), did not really address the more complex task of working on perfect balance and intonation with 5 independent voices who must be adjusting and rebalancing as the voicing and doublings shift through the ensemble as is common in the quintet repertoire. If the trombone and tuba are doubling the entire time, they must necessarily listen to each other first, leaving the upper three voices to adjust to them with little concession the other way. My solution was to choose a set of Bach's chorales of varying harmonic complexity and set them for 5 voices, carefully adding a 5th voice that moves among the inner 3 parts and resembles types of voicing encountered in the quintet literature without changing the essence of the chorale. I have left the soprano and bass parts unaltered.

This collection was created with a professional quintet in mind. As such, the range used for the bass instrument will not always be accommodating to a developing tuba player, especially one playing on a large Bb or C tuba. Bass trombonists should have no problem.

How to use this collection

This collection is designed to be explored slowly. As each chorale becomes familiar to the group the following list of chamber music skills should be attended to. The goal is perfection. If the quintet can develop consistently perfect mastery on the following skills in these chorales then the mastery will begin to transfer to the literature even when the music is significantly more challenging. The idea is to get a taste of perfect intonation or a perfect entrance. The more often tasted the more the palate of the quintet will seek the experience again. This list is just a starting point and by no means exhaustive.

Entrances - Every musician's note speaks at the same time

Releases - Every musician's note ends at the same time and with the same shape

Articulation - Basic articulations from all players should be complementary

Intonation - Every chord with as few beats as possible and completely pure for major chords

Balance - All five voices are can be clearly heard, especially inner lines with moving 8th notes

Coordination - Group breathes together after fermatas without huge silences in the music. The fermatas should be thought of almost as breath marks that might slightly elongate the note rather than indefinite holds.

Shape - An intentional shape for each phrase is presented to the audience. Individual lines could contribute to that with unique dynamic and directional shape, but a listener should be able to clearly perceive a group intent.

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Additional Notes

BWV 227 is the only 5 part chorale in this book where no voices were added. Bach wrote this one with 5 parts. One of the most difficult aspects of this chorale is to balance the trumpets when they arrive at unison notes at the end of phrases.

BWV 140 is a chorale that has been left in 4 parts with additional lines to perform it in any combination of a quintet missing a member. A useful tool for every quintet from time to time.

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If you and your quintet have enjoyed using this book please consider buying one of Gaudete Brass's recordings from Cedille Records. (<http://www.cedillerecords.org>) If you represent an educational institution whose students have benefited from this book please consider inviting the Gaudete Brass to share our vision of the exciting world of brass chamber music.

Chorale from BWV 62

Johann Sebastian Bach

Come now, Savior

Brass Quintet by

Paul Von Hoff

1

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

The first system of the musical score consists of five staves. The top staff is for Trumpet in B \flat 1, the second for Trumpet in B \flat 2, the third for Horn in F, the fourth for Trombone, and the fifth for Tuba. The music is in common time (C) and the key signature has two flats (B \flat major or D \flat minor). The notation includes quarter notes, eighth notes, and half notes, with some notes beamed together. The first measure of each staff begins with a common time signature and a key signature of two flats.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

The second system of the musical score consists of five staves. The top staff is for B \flat Tpt. 1, the second for B \flat Tpt. 2, the third for Hn., the fourth for Tbn., and the fifth for Tuba. The music continues from the first system. The notation includes quarter notes, eighth notes, and half notes, with some notes beamed together. The first measure of each staff begins with a measure rest and a '5' above it, indicating a pickup or continuation from the previous system.

Chorale from Christmas Oratorio

Break Forth O Beauteous Heavenly Light

Johann Sebastian Bach

Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

5

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

11

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 121

We will now praise Christ

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

3

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

7

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

12

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale BWV 368

In Sweet Rejoicing

Johann Sebastian Bach

Brass Quintet by

Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from St. John's Passion

Your Imprisonment brings us Liberty

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1
Trumpet in B \flat 2
Horn in F
Trombone
Tuba

Measures 1-5 of the first system. The score is in G major (one sharp) and common time. The instruments are Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, and Tuba. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

Measures 5-9 of the second system. The instruments are B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba. The music continues with similar rhythmic patterns and melodic lines.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

Measures 9-13 of the third system. The instruments are B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba. The music concludes with sustained notes and final melodic phrases.

Chorale from St. Matthew's Passion

Johann Sebastian Bach

O Sacred Head, Now Wounded

Brass Quintet by
Paul Von Hoff

6

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

5

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

11

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 4

Johann Sebastian Bach

Christ Lay in Death's Bonds

Brass Quintet by

Paul Von Hoff

7

Trumpet in B \flat 1
Trumpet in B \flat 2
Horn in F
Trombone
Tuba

This system contains the first four measures of the chorale. The music is in G major (one sharp) and common time. The brass instruments play a rhythmic pattern of quarter notes and half notes, with some slurs and accents. The tuba part is in the bass clef, while the other instruments are in the treble clef.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This system contains measures 5 through 8. The instrumentation remains the same. The music continues with the same rhythmic and melodic patterns, showing the interaction between the different brass parts.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This system contains the final four measures of the chorale, ending with a double bar line. The music concludes with sustained notes and slurs, providing a sense of finality to the piece.

Chorale from Cantata 20

8

O Eternity, you word of thunder

Johann Sebastian Bach

Brass Quintet by

Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

This system contains measures 1 through 6 of the chorale. It features five staves: Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, and Tuba. The music is in common time (C) and the key signature has three flats (B \flat , E \flat , A \flat). The melody is primarily composed of quarter and eighth notes, with some half notes and rests. The brass instruments play in unison or close harmony.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

This system contains measures 7 through 12. The instrumentation remains the same as the first system. The musical notation continues with similar rhythmic patterns and melodic lines. Measure 7 is marked with a '7' above the staff. The overall texture is consistent, with the brass instruments providing a solid harmonic and rhythmic foundation.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

This system contains measures 13 through 16, concluding the page. The instrumentation is the same. The music ends with a final cadence. Measure 13 is marked with a '13' above the staff. The notation shows the final notes and rests for each instrument.

Chorale from Cantata 9

Salvation has come to us all

J.S. Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

5

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

9

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 227

10

Jesus, my joy

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

7

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

13

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 25

11

Rejoice Greatly, O My Soul

Johann Sebastian Bach

Brass Quintet by

Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

7

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

13

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 48

Lord Jesus Christ, only comfort

12

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

5

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

10

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 38

Out of Deep Anguish I Call to You

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 80

A Mighty Fortress

Johann Sebastian Bach

Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Chorale from BWV 60

15

It is enough

Johann Sebastian Bach

Brass Quintet by

Paul Von Hoff

Trumpet in B \flat 1
Trumpet in B \flat 2
Horn in F
Trombone
Tuba

This system contains the first six measures of the chorale. The key signature is one sharp (F#) and the time signature is common time (C). The instrumentation includes Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, and Tuba. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This system contains measures 7 through 13. The instrumentation includes B \flat Tpt. 1, B \flat Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The musical texture continues with various rhythmic patterns and rests across the five parts.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This system contains the final six measures of the chorale, from measure 14 to 19. The instrumentation remains the same as in the previous systems. The piece concludes with sustained notes and rests in all parts.

Chorale BWV 252

Now Thank We All Our God

Johann Sebastian Bach
Brass Quintet by
Paul Von Hoff

Trumpet in B \flat 1
Trumpet in B \flat 2
Horn in F
Trombone
Tuba

The first system of the musical score for the brass quintet. It consists of five staves: Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, and Tuba. The music is in the key of D major (three sharps) and common time (C). The first four measures show the initial entry of the instruments, with the tuba playing a rhythmic pattern of eighth notes. The fifth measure is a full rest for all instruments, followed by the continuation of the melody in the sixth and seventh measures.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

The second system of the musical score, starting at measure 5. It consists of five staves: B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba. The music continues from the previous system. The tuba part features a prominent eighth-note pattern. The system concludes with a double bar line at the end of the eighth measure.

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

The third system of the musical score, starting at measure 11. It consists of five staves: B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba. The music continues from the previous system. The tuba part continues with its eighth-note pattern. The system concludes with a double bar line at the end of the eighteenth measure.

Chorale from BWV 140

Sleepers Awake

Johann Sebastian Bach

Adapted for Brass by

Paul Von Hoff

17

Musical score for measures 1-8, featuring six brass instruments: Trumpet in B♭, Tpt. alt. Hrn, Horn in F, Hrn alt. Tbn, Trombone, and Tuba. The score is in G major (one sharp) and common time (C). The music consists of sixteenth and thirty-second notes, with some rests and slurs.

Musical score for measures 9-17, featuring six brass instruments: B♭ Tpt., Tpt./Hrn, Hn., Hn/Tbn, Tbn., and Tuba. The score is in G major (one sharp) and common time (C). The music continues with similar rhythmic patterns, including some rests and slurs.

Musical score for measures 18-25, featuring six brass instruments: B♭ Tpt., Tpt./Hrn, Hn., Hn/Tbn, Tbn., and Tuba. The score is in G major (one sharp) and common time (C). The music concludes with a final cadence, marked by a double bar line at the end of measure 25.

About the Author

Paul Von Hoff is a trombonist and chamber music specialist who performs extensively on both historic and modern trombones. Paul is a founding member of the Gaudete Brass Quintet, a modern brass quintet founded in 2004 that has toured extensively, given masterclasses at schools such as Juilliard and Eastman, recorded four albums, most recently recording *Chicago Moves* and *sevenfive* for Cedille Records, and premiered over fifty new works. Paul is also a founding member of Rook, a chamber ensemble dedicated to performing the music of the 16th and 17th centuries, where he plays baroque alto, tenor and bass trombones and Renaissance slide trumpet. Rook can be heard on its album *eleven*, featuring the rare instrumental combination of violin, bass violin, harpsichord and trombone. In addition to Rook, Paul has performed with early music with Piffaro and Bella Voce, and recorded and performed with Three Notch'd Road and The Wayward Sisters. His work on the Renaissance slide trumpet has been featured on the video podcast *Rare and Strange Musical Instruments*.

Outside of music, Paul enjoys exploring the speculative and fantastical worlds of Middle Earth, Narnia, Faerûn, Lankmar, the Four Corners, and the Oasis. He is currently reading *The Lord of the Rings* to his three children for the third time. He also has a passion for exploring and enjoying good wine with his wife. Together, they are ranked in the top 100 amateur wine reviewers in America on the online wine community Vivino.

Acknowledgments

I would like to thank my colleagues in the Gaudete Brass Quintet who have invested countless rehearsal hours proving that the chorale settings in this book are an enjoyable and efficient way to practice together.

I would also like to thank my wife Carrie and my children Christopher, Chloe, and Anna for their years of support.

About the Gaudete Brass

The **Gaudete Brass** is made up of five musicians who believe strongly in the expressive and communicative power of brass chamber music. Since 2004 the quintet has engaged in creatively expanding the brass quintet repertoire, developing unique programs that have resonated with chamber music audiences all over the country.

The group has engaged in live performances at venues such as Symphony Space and Merkin Hall in New York City and Millennium Park in Chicago, commissioned new works from noted composers such as Stacy Garrop, David Sampson, Jonathan Newman, Kile Smith, John Mackey, and Alice Jones, and appeared on radio broadcasts on WFMT in Chicago, WQXR in New York, and Nashville Public Radio. In the 2020-2021 season Gaudete received a grant from Chamber Music America for a series of online concerts broadcast live from our homes using the open source software Jacktrip.

Gaudete has also presented educational programs and concerts at prominent institutions including The Juilliard School and the Eastman School of Music, community outreach concerts for the Quad City Arts and the Virginia Arts Festival, and has enjoyed multi-year ensemble-in-residence positions at Carthage College and Roosevelt University's Chicago College of Performing Arts.

While keeping this rigorous performance schedule, Gaudete has recorded four albums: *Brass Outings* (2006), winner of the CDBaby Editors' Choice distinction and nominee for Just Plain Folks Best Classical Chamber Album; *Conversations in Time* with organist R. Benjamin Dobey (2011, Pro Organa); *Chicago Moves*, produced by Grammy winner Judith Sherman and featuring several of its commissioned works (2012, Cedille Records) and *sevenfive* (2017, Cedille Records) featuring five new works commissioned for Chicago's John Corigliano 75th birthday festival.

Gaudete (gow-day-tay) is a form of the Latin word for "Joy." We support the idea that chamber music, even (and perhaps especially) the serious kind, can powerfully communicate both the poignant and the exuberant. To learn more about the Gaudete Brass, please visit www.gaudetebrass.com.