

## NOTE TO CONDUCTOR

As with all of Bach's works that depend for their textural construction upon a confluence of lyrical melodic lines, all welded together to form the setting for the main such line, a continually smooth, flowing, well-supported stream of tone in each and every part becomes absolutely necessary to a successful performance of this music. Not a single note is to be cut short. Each of the slurred phrases must sound clearly and "pure" throughout, and the required intensity of sound in the climactic passages, such as occur beginning at measures 42, 49 and 59, must be maintained without seeming effort at any point.

The quality of brass tone to be achieved in such full sections as the ones mentioned above, where the full "*tutti*" are reached, should be one of nobility rather than brilliance, full and rich, yet not "penetrating", in the sense of the Trumpets and Trombones seeming to cut through the whole ensemble. A comparison with the Trumpet-Diapason organ stop would, perhaps, not be out of place here, considering the nature of this music and the background and training of the composer who wrote it. In essence, then, the so-called "brilliant" brass (Trumpets and Trombones) must blend with, rather than stand out from, the other colors of the wind group.

The score and parts have been extensively cued and cross cued, but such cues should be used only when absolutely necessary, in order to preserve the many changes of individual tone color that feature different sections, as well as groupings of instruments within such sections. An example of this may be seen in the opening six measures, in which the over-all color should be of soft woodwind quality alone, and only the String Bass doubling the bass line of the Contrabass Clarinet in the lower octave... a Tuba should not be used here unless there is no Contrabass Clarinet available... and then only with great caution, so that the mixture of low Flute and middle Clarinet color has the chance of being heard

as such, with no strain or dilution. As the more pungent timbres of Oboes, English Horn and Saxophones are added to the basic Clarinet color for the second phrase, beginning at measure 7, the addition of one Baritone and one Tuba becomes "justified" in the slight darkening of the overall color which is intended here.

Beginning at measure 22, with the repetition of the whole first part, the main melodic line now appears in an *inside* voice rather than, as before, in the topmost one, with contrapuntal descants winding their way above it. Great care should be taken here to make certain that the main melodic, even though it is given to all of the Horns and Baritones in unison, does not "drop out of sight", as it easily can under such circumstances, despite the instrumentation, and that the balance between it and the successive counterpoints above it is clearly maintained in the listener's ear. At measure 28, the English Horn is added to this line, in order to produce an effect of added pungency as the intensity of the texture at this point increases. At measure 37, the intensity is reduced to the level at which this section began (at measure 22) and the instrumentation also returns to what it was at that point as well.

Beginning at measure 42, the first of the climactic passages which conclude the piece, the main melodic line is now in the bass, or lowest voices, with two new counter lines above it. Full sonority in the *woodwind* bass instruments and careful control in the so-called "mellow" brass bass voices (Baritones and Tubas... further strengthened by Baritone Saxophone and third Trombone... is needed here to prevent the quality of tone from becoming too ponderous, and the line moving smoothly along. From measure 49 to the end, the main melodic line returns to the upper voices of the brass and woodwind choirs, to be played with all possible sonority and richness of tone color.

Alfred Reed

# Forget Me Not, O Dearest Lord

(Vergiss Mein Nicht)

Full Conductor Score

J.S. BACH

Adapted and Arranged by Alfred Reed

**A 1792** *Molto moderato e sostenuto* (a2)

Flute 1/2 (Flute) *p molto sost.*

Piccolo (dbl. 3rd Fl.) *p molto sost.*

Oboes 1/2 *p molto sost.*

English Horn *p molto sost.*

E♭ Clarinet *p molto sost.*

B♭ Clarinet 1/2/3 *p molto sost.*

E♭ Alto Clarinet *p molto sost.*

B♭ Bass Clarinet *p molto sost.*

B♭ Contra Bass Clarinet *p molto sost.*

Bassoons 1/2 *p molto sost.*

E♭ Alto Sax *p molto sost.*

B♭ Tenor Sax *p molto sost.*

E♭ Bari. Sax *p molto sost.*

B. Cl., Ban. 2

Horns F 1 & 2 / 3 & 4

B♭ Trumpets 1/2/3

B♭ Cornets 1/2

Trombones 1/2/3

Baritone *p molto sost.*

Tuba *p molto sost.*

String Bass *p molto sost.*

Timpani

