

Barnhouse Concert Band

***FORGET ME NOT,
O DEAREST LORD***

J. S. BACH

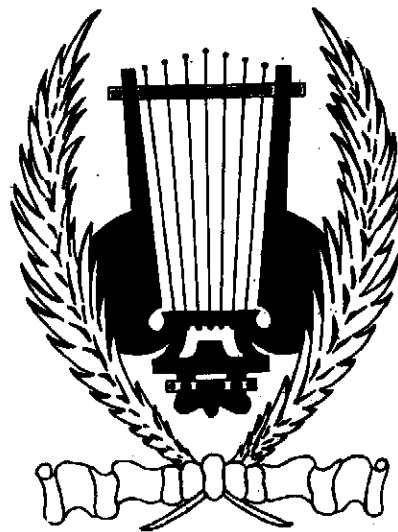
Adapted and Arranged by Alfred Reed

Price Complete Set : \$60.00 - Extra Score Price : \$6.00

Set Catalog No. 012-1792-00AR

Score Catalog No. 012-1792-01AR

Barnhouse
Archive Edition

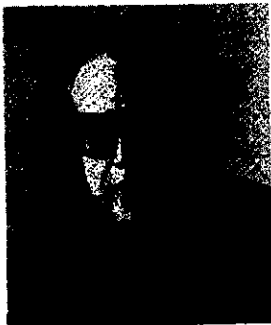



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Oskaloosa, Iowa 52577 U.S.A.
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Alfred Reed

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.



Alfred Reed

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 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 1960, following the retirement of Dr. Frederick Fennell, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

PROGRAM NOTE

Bach's chorale melody "Vergiss Mein Nicht" first appeared in 1736 in a volume of sacred songs published by Georg Christian Schemelli (c1676-1762) in Leipzig where Bach was then serving as music director of several of that city's large Protestant churches.

Schemelli's collection was not intended to be a collection of chorales for congregational singing in church, but rather as sacred ariettas or songs meant to be sung in private homes for family devotions, (something Bach took very seriously with his own large family).

In order to give his collection a greater impact, Schemelli acquired the services of Bach as musical editor for the collection, (apparently through a student of Bach's). Although the majority of the melodies in the collection are not by Bach, but are taken from other sources, Bach supplying only the basso continuo parts. Bach himself did contribute several of his most lyrical songs for the collection including this "Vergiss Mein Nicht". (Another setting of the same text which also appears in the Schemelli collection is, however, not by Bach, but was borrowed from the 1698 collection entitled the Darmstadt Gesangbuch).

Bach identifies his own "Vergiss Mein Nicht" as an aria, not as a chorale, and must have thought of it as a lyrical melody to be sung in concert, rather than as a four-square chorale meant to be sung in church by a large congregation and to serve as a basis for organ variations and for a cantata.

"Vergiss Mein Nicht" is thus an excellent example of Bach's work as a song writer, a Lied composer, in addition to his activities as a church musician. Its warm, flowing lyricism is worthy of comparison with the great songs of Schubert written at the beginning of the golden age of song which was to come, ironically, at about the same time as Bach's great musical heritage would be "discovered" during the early years of the nineteenth century.

Dr. Raymond A. Barr
Professor of Music Literature
University of Miami, Coral Gables, Florida

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 1
2

B♭ Tenor Sax

E♭ Bari. Sax *p p*

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.*
I Bar.
I Tuba.

String Bass *p molto sost.*

Timpani

Fl. 1
2

Flute 3

Oboe 1
2

E. H.

E♭ Cl.

B♭ Cl.
1
2
3

A. Cl.

B. Cl.

Co. Cl.

Bassoon 1
2

A. Sax.
1
2

T. Sax.

Bar. Sax.

1 & 2
Hrn.

3 & 4

1
2
3
Tpt.

1
2
Corn.

1
2
3
Tbn.

Bar.

Tuba

St. B.

Thmp.

(a2)

ten.

mf

mp

f

fpp

div.

3270

Fl. 1
 Fl. 2
 Flute 3
 Oboe 1
 Oboe 2
 E. H.
 Eb Cl.
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 A. Cl.
 B. Cl.
 Co. Cl.
 Bass 1
 Bass 2
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bar. Sax.
 1 & 2
 Horn 3 & 4
 1
 2
 3
 Tpta.
 1
 2
 Cor.
 1
 2
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Trbn. 1
 Trbn. 2
 Trbn. 3
 Bar.
 2 Tubas
 St. B.
 Timp.

Musical score for page 6, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Saxophones, Horns, Trumpets, Trombones, and Percussion. The score includes dynamic markings such as *mf*, *p*, and *f*, and performance instructions like "Tutti soli".

Fl. 1
Fl. 2
Flute 3
Obs. 1
Obs. 2
E. H.
Eb Cl.
Fl. Obs.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
Bass. 1
Bass. 2
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
1 & 2
Hrn. 1 & 2
3 & 4
Tpts. 1, 2, 3
Corns. 1, 2
Trbn. 1, 2, 3
Bar.
Tuba
St. B.
Timp.

(a2) 28
mp
mp
mp
p < mf
Fl. Obs.
Fl. Obs.
sol.
sol.
sol.
p
f
p
f
(a2) sol.
p
mf
mp
p
mf
ten.
ten.
ten.
ten.
un.
mf
div.

Fl. 1
2

Flute 3

Oboe 1
2

E. H.

E♭ Cl.
1

B♭ Cl.
2

3

A. Cl.

B. Cl.

C♯ Cl.

Bass.
1

2

A. Sax.
1

2

T. Sax.

Bar. Sax.

Hrn. 1 & 2
3 & 4

1
2
3

Trpa.

Corn.
1

2

1

2

3

Trbn.
1

2

3

Bar.

1 Tub.
2 Tub.

Si. B.

Temp.

57

ppp Change to Piccolo

ten.

pp

solli

mp - solli

p *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

solli

mp

ten.

pp

57

Hrn. T. Sax

Hrn. T. Sax

pp

ten.

1 Bar.

ppp *pp* *p* *mp* *f*

ppp *pp* *p* *mp* *f*

42 (a2)

Fl. 1 (Piccolo) *mf* *f molto sonore*

Fl. 2 *mf* *f molto sonore*

Obs. 1 (a2) *mf* *f molto sonore*

Obs. 2 *mf* *f molto sonore*

E. H. *mf* *f molto sonore*

E♭ Cl. *p* *f molto sonore*

B♭ Cl. 1 *f molto sonore*

B♭ Cl. 2 *f molto sonore*

B♭ Cl. 3 *f molto sonore*

A. Cl. *f molto sonore*

B. Cl. *mp* *f molto sonore*

Ch. Cl. *mp* *f molto sonore*

Bens. 1 (a2) *mp* *f molto sonore*

Bens. 2 *mp* *f molto sonore*

A. Sax. 1 *f molto sonore*

A. Sax. 2 *mf* *f molto sonore*

T. Sax. *f molto sonore*

Bar. Sax. *p* *f molto sonore*

1 & 2 Hrs. *p*

3 & 4 Hrs. *p*

Tpts. 1 *mp* *f*

Tpts. 2 *mp* *f*

Tpts. 3 *mp* *f*

Cors. 1 *mp* *f*

Cors. 2 *mp* *f*

Trbs. 1 *mp* *f*

Trbs. 2 *mp* *f*

Trbs. 3 *mp* *f*

Bar. *all Bars* *f molto sonore*

Tuba *all Tubas* *f molto sonore*

St. B. *f molto sonore*

Timp. *f*

Fl. 1
2

Picc. *f*

Obs. 1
2 *f*

E. H. *f*

E♭ Cl. *f*

B♭ Cl. 1
2
3 *f*

A. Cl. *f*

B. Cl. *f*

Co. Cl. *f*

Bass. 1
2 *f*

A. Sax. 1
2 *f*

T. Sax. *f*

Bar. Sax. *f*

Hrn. 1 & 2 *f* molto sonore

3 & 4 *f* molto sonore

Tpts. 1
2
3 *f* molto sonore

Corn. 1
2 *f* molto sonore

Trbn. 1 *f* molto sonore

2 *f* molto sonore

3 *f* molto sonore

Bar. *f* molto sonore

Tuba *f* molto sonore

St. B. *f* molto sonore

Temp. *f*

allarg. al Fine

Flk. 1 2 (62) 58 (a2)

Picc.

Oboe 1 2 (a2)

E. H.

E♭

B♭ Cl. 1 2 3

A. Cl.

B. Cl.

C. Cl.

Bass. 1 2

A. Sax. 1 2

T. Sax.

Bar. Sax.

Hrn. 1 & 2 3 & 4

Trpt. 1 2 3

Corn. 1 2 (CUP MUTES) (OPEN)

Trbn. 1 2 3

Bar. 1 Bar. all Bars

Tuba 1 2 3 (1 Tuba) (2 Tubas) (all Tubas)

Str. B.

Temp.

mp p f molto sonore sost. div.