

FULL CONDUCTOR SCORE

Catalog No: 026-4794-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Come, Sweet Death

J. S. Bach

Transcribed by Alfred Reed

Arranged by Kim Benson

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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BARNHOUSE
COMPANY

COME, SWEET DEATH

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Trumpet, B \flat Soprano Saxophone
2	E \flat Instruments Part 1	E \flat Alto Saxophone, E \flat Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Tenor Saxophone, B \flat Baritone T.C., B \flat Trombone T.C., B \flat Bass Clarinet
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn, E \flat Baritone Saxophone
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Trombone, Euphonium B.C., Cello, Bassoon
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Trombone T.C.
2	E \flat Instruments Part 4	E \flat Baritone Saxophone, E \flat Alto Clarinet, E \flat Contra Alto Clarinet
4	Bass Clef Part 4	Trombone, Euphonium B.C., Cello, Bassoon
2	Tuba Part 5	Tuba
3	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
2	B \flat Bass Part 5 T.C.	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba T.C.
2	E \flat Bass Part 5 T.C.	E \flat Baritone Saxophone, E \flat Contra Alto Clarinet, E \flat Tuba T.C.
3	Mallet Percussion	Marimba, Xylophone, Vibraphone, Bells
1	Timpani	Timpani
2	Keyboard	Piano, Electric Piano, Synthesizer, Accordion, Organ

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

About the Arranger



Kim Benson has been an Iowa Bandmaster since 1988 and has taught in school districts both large and small, encouraging students from beginning band to college level to strive for excellence in all they do. Throughout her career, Kim has worked with respected programs in the areas of Concert, Jazz, and Marching Band. She has had a positive impact on many students and colleagues as a guest conductor, clinician, adjudicator, consultant, and mentor. Kim holds a Bachelor of

Music Education Degree from Northern State College in Aberdeen, SD. Her professional affiliations include: Iowa Bandmasters Association, National Association for Music Education, National Band Association, Jazz Educators of Iowa and Percussive Arts Society. She maintains her personal musicianship by performing with a variety of community groups. Today, Kim Benson puts her expertise gained in public education to work for the C.L. Barnhouse Company as Vice President, Editorial, and Production with an emphasis on young band, jazz, and percussion. Mrs. Benson continues to be active as a guest conductor, clinician, consultant, and mentor.

Program Notes

Come, Sweet Death (Komm', Susser Tod) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, originally published in 1736.

For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and entrance into eternal glory. In the present realization for winds from the original figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for specific choices of voicings and instrumental colors, very little has been added to one of the most lyrically expressive of all Bach's many creations.

Note to Conductor

A very sustained singing legato line must be maintained in every part throughout the performance of this music...most especially in the long, sweeping melodic lines, and the final ritardando. The quality of tone must never be permitted to fall off or dwindle away, even in a long decrescendo; instead, there must be a sonorous, warm, "glowing" color in each instrument, regardless of whether it is playing the main melodic line, one of the inner parts, the bass line, or merely a single sustained tone. Also, very important in this piece is the highly melodic bass line, one of the most lyrical and moving in all of the many setting of chorale melodies that Bach has written.

A relaxed, unhurried, yet not dragging, rhythmic flow is vital to a successful performance of this singing, elegiac music, and some degree of rubato, judiciously applied, may be employed to bring out the flow of the lines and the inner harmonic richness of the lower parts. Greater clarity of rhythmic execution will be obtained by sub-dividing certain beats in several measures, and even in whole measures together (as for instance, the 4/4 bar three measures from the end, where the intricate chain of suspensions must be given time to sound clearly in the listener's ear.) Such decisions must be left to the taste and judgment of the conductor, however, depending on their own feelings about the proper interpretation of this music. (Notes written by Alfred Reed, 1976)

I hope this Build-A-Band Series edition of **Come, Sweet Death** is a rewarding and musical experience for your group.

COME, SWEET DEATH

J. S. Bach
Transcribed by Alfred Reed
Arranged by Kim Benson

Molto sostenuto e largamente (♩ = 76-92)

C Instruments Part 1
Bb Instruments Part 1
Eb Instruments Part 1
C Instruments Part 2
Bb Instruments Part 2
Eb Instruments Part 2
F Horn Part 2
Viola Part 3
Bb Instruments Part 3
Eb Instruments Part 3
F Horn Part 3
Bass Clef Part 3
Bb Instruments Part 4
Eb Instruments Part 4
Bass Clef Part 4
Bass, Tuba Part 5
Mallet Percussion (optional)
Timpani (optional)
Keyboards (optional)

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C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Kybd.

The musical score consists of 15 staves. The first three staves (C Inst. P1, Bb Inst. P1, Eb Inst. P1) are in treble clef with a key signature of two flats. The next three staves (C Inst. P2, Bb Inst. P2, Eb Inst. P2) are also in treble clef with two flats, but the C Inst. P2 staff includes a '+ Flute' marking. The Hn. P2 staff is in treble clef with two flats. The Vla. P3 staff is in alto clef with two flats. The Bb Inst. P3, Eb Inst. P3, and Hn. P3 staves are in treble clef with two flats. The Bass Clef P3 staff is in bass clef with two flats. The Bb Inst. P4, Eb Inst. P4, and Bass Clef P4 staves are in treble clef with two flats. The Bass, Tuba P5 staff is in bass clef with two flats. The Mallets and Timp. staves are in bass clef with two flats. The Kybd. staff is in grand staff (treble and bass clefs) with two flats. The score is divided into measures 9 through 16. Measure 9 is marked with a box containing the number 9. Dynamic markings include *p*, *mp*, *pp*, and *mf*. The time signature changes from 2/4 to 3/4 at measure 12.

C Inst. P1 *f* *molto espr.* *p* *mp*

Bb Inst. P1 *f* *molto espr.* *p* *mp*

Eb Inst. P1 *f* *molto espr.* *p* *mp*

C Inst. P2 *mf* *p* *mp* *p* *mp*

Bb Inst. P2 *mf* *p* *mp* *p* *mp*

Eb Inst. P2 *mf* *p* *mp* *p* *mp*

Hn. P2 *mf* *p* *mp* *p* *mp*

Vla. P3 *f* *p* *p*

Bb Inst. P3 *f* *p* *p*

Eb Inst. P3 *f* *p* *p*

Hn. P3 *f* *p* *p*

Bass Clef P3 *f* *p* *p*

Bb Inst. P4 *mf* *p* *mp* *p*

Eb Inst. P4 *mf* *p* *mp* *p*

Bass Clef P4 *mf* *p* *mp* *p*

Bass, Tuba P5 *f* *mp* *ten.* *p*

Mallets *f* *molto espr.* *p* *mp*

Timp. *mp* *p* *mp*

Kybd. *f* *molto espr.* *p* *mp* *p* *mp*

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Kybd.

The musical score consists of 14 staves. The first three staves (C Inst. P1, Bb Inst. P1, Eb Inst. P1) are in treble clef with a key signature of two flats. The next six staves (C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3) are in treble clef with a key signature of two flats. The next three staves (Eb Inst. P3, Hn. P3, Bass Clef P3) are in treble clef with a key signature of two flats. The next three staves (Bb Inst. P4, Eb Inst. P4, Bass Clef P4) are in treble clef with a key signature of two flats. The Bass, Tuba P5 staff is in bass clef with a key signature of two flats. The Mallets and Timp. staves are in bass clef with a key signature of two flats. The Kybd. staff is in grand staff with a key signature of two flats. The score includes various dynamics such as *mf*, *p*, *f*, *molto sost.*, *f (sonore)*, and *soli*. A large watermark 'Reference Only for Performance' is overlaid diagonally across the score.

C Inst. P1

Staff 1: C Instrument 1 (P1) musical notation with dynamics mp and p.

Bb Inst. P1

Staff 2: Bb Instrument 1 (P1) musical notation with dynamics mp and p.

Eb Inst. P1

Staff 3: Eb Instrument 1 (P1) musical notation with dynamics mp and p.

C Inst. P2

Staff 4: C Instrument 2 (P2) musical notation with dynamics mp, p, and mf.

Bb Inst. P2

Staff 5: Bb Instrument 2 (P2) musical notation with dynamics mp, p, and mf.

Eb Inst. P2

Staff 6: Eb Instrument 2 (P2) musical notation with dynamics mp, p, and mf.

Hn. P2

Staff 7: Horn 2 (P2) musical notation with dynamics mp, p, and mf.

Vla. P3

Staff 8: Viola (P3) musical notation with dynamics mp, p, and mf.

Bb Inst. P3

Staff 9: Bb Instrument 3 (P3) musical notation with dynamics mp, p, and mf.

Eb Inst. P3

Staff 10: Eb Instrument 3 (P3) musical notation with dynamics mp, p, and mf.

Hn. P3

Staff 11: Horn 3 (P3) musical notation with dynamics mp, p, and mf.

Bass Clef P3

Staff 12: Bass Clef 3 (P3) musical notation with dynamics mp, p, and mf.

Bb Inst. P4

Staff 13: Bb Instrument 4 (P4) musical notation with dynamics pp, p, and mf.

Eb Inst. P4

Staff 14: Eb Instrument 4 (P4) musical notation with dynamics pp, p, and mf.

Bass Clef P4

Staff 15: Bass Clef 4 (P4) musical notation with dynamics pp, p, and mf.

Bass, Tuba P5

Staff 16: Bass/Tuba (P5) musical notation with dynamics p and mf, including a *ten.* marking.

Mallets

Staff 17: Mallets musical notation with dynamics mp and p.

Timp.

Staff 18: Timpani musical notation with dynamics pp.

Kybd.

Staff 19: Keyboard musical notation with dynamics mp, p, and mf.

41 Broadly (poco allarg.) (♩ = 60-76)

molto ritenuto al fine
(Lunga)

The musical score is arranged in 15 systems, each with a staff label on the left. The instruments are: C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Timp., and Kybd. The score spans measures 40 to 46. Measure 40 is the start of the section. Measures 41-42 are marked with dynamics *f* and *ff*. Measure 43 is marked with *p*. Measure 44 is marked with *mp*. Measure 45 is marked with *p*. Measure 46 is the final measure of the section. The tempo is marked 'Broadly (poco allarg.)' with a quarter note equal to 60-76 beats per minute. The performance instruction 'molto ritenuto al fine' is placed above measures 44-46, with '(Lunga)' below it. The score includes various musical notations such as slurs, ties, and dynamic markings.