

BACH (AGAIN)

Conceived by EDWIN LONDON
SATB, A Cappella

Arranged by
RHONDA SANDBERG

J.S. BACH

COME SWEET DEATH

First system of the musical score for 'Come Sweet Death'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The lyrics are: 'Come, sweet death! Come, soothing rest. Come and'. Dynamics include *p*, *mf*, and *f*. The piano part is marked 'For rehearsal only'.








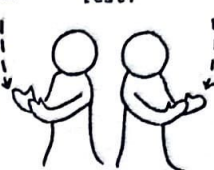








Second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'lead me home - ward. I am wea-ry of life and long - ing.' Dynamics include *p* and *mf*. A rehearsal mark '9' is present above the vocal staves.

Come, I am wait - ing for_ thee, come now and set me free!
 Come, I am wait - ing for thee, come now and set me free, set me
 Come, I am wait - ing for thee, come now, come now and set me free, set me
 Come, I am wait - ing for thee, come now, come now and set me free! My_

19

My eyes at last are gen - tly clos - ing now. Come, bless - ed rest!
 free! My eyes at last are gen - tly clos - ing gen - tly now. Come, bless - ed rest!
 free! My eyes at last are gen - tly clos - ing gen - tly now. Come, bless - ed rest!
 eyes at last are gen - tly clos - ing now. Come, bless - ed rest!

19

<p>M1</p> <p>Come, -----</p>  <p>Left arm raises to waist level, palm up.</p>	 <p>Right arm raises and crosses to left arm, palm up.</p>	<p>sweet</p>  <p>Bring both hands up and in towards body.</p>	<p>M2</p> <p>death!</p>  <p>*While hands are coming in, smoothly turn them so palms are out (on beat 1).</p>
<p>M3</p> <p>Come,</p>  <p>Left arm reaches vertically up with palm out. (1/2 choir opposite direction)</p>	<p>sooth-</p>  <p>Right hand and arm follow left arm.</p>	<p>ing</p>  <p>Stretch arms upward.</p>	<p>M4</p> <p>rest.</p>  <p>*Turn palms smoothly in, arms return toward body (on beat 1).</p>
<p>M5</p> <p>Come -----</p>  <p>Extend left arm out to left side, palm up.</p>	 <p>With palm up, right arm extends out to left arm.</p>	<p>and</p>  <p>On beat 1, put hands together (arms should be fully extended).</p>	<p>M6</p> <p>lead -----</p>  <p>Extremely slow, start to bring arms around to right side,</p>
 <p>---continue to slowly bring arms around.</p>	<p>me</p>  <p>Continue around to right side.</p>	<p>M7</p> <p>home-</p>  <p>In a continuous motion, bring arms up and towards body,</p>	<p>M8</p> <p>ward.</p>  <p>finally resting hands on heart.</p>

Choralography Notes and Choralography by Danny Green

The Choralography should be reflective of the text with smooth and expressive movements. The first time the three phrases are sung, all choralography should be done simultaneously. The second time should be at individual speed with individual expression and creativity (following the vocal line). In the concluding three measures, improvisation of movement will follow the direction of the hands. The eyes should generally follow the direction of the hands. *When choir sings the phrases a second time, the turn of the palms should not be smooth, but rather a precise flip.

Performance Notes by Edwin London

There is a long tradition of making music out of music. Just as J.S. Bach (with true artistry and respect for his sources) used traditional chorales to build a grand series of musical gems, so may we (with humility) utilize his harmonizations as a starting point on the road to new processes and compositions. The following suggestions are only a few of the literally infinite number of possibilities which can be used in the approach toward developing the internal essences of the hallowed masterpieces of the past into a contemporary context. Each conductor, in both collective and individual collaboration with the singers, may want to bring other valuable insights to bear in the assembling of a performance.

1. The mood is meditative.
2. The pace is relatively slow.
3. Everyone starts together.
4. Choral sections may be cued in one-by-one.
5. Individuals (not sections) move at their own speed, but only after having comfortably reached the end of a breath.
6. The singers may want to listen to the beauty of each different new harmonic connection.
7. The duration of the work is anywhere from three to twenty-five minutes long.
8. Each individual note contains an implied crescendo and diminuendo.
9. The original text may be employed or other sounds (vowel or consonant) may be substituted so as to permit a mellifluous progression.
10. Muted instruments (brass, strings) may be added ad libitum, following directions similar to the singers.