

FULL CONDUCTOR SCORE
Score Cat. #012-4302-01

Gems of The Concert Band

PASSACAGLIA

J. S. Bach

Arranged by
Andrew Glover

GEMS
of The
CONCERT BAND



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PASSACAGLIA

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INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	2
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Bells	1
Marimba	1
Snare Drum, Suspended Cymbal (optional)	2
Crash Cymbals, Bass Drum (optional)	2

Bach's Passacaglia

The Passacaglia and Fugue in C Minor, BWV 582 was composed for solo organ, presumably in the early 1700's. No original manuscript survives. This Passacaglia represents one of the most famous examples of passacaglia form, which usually utilizes $\frac{3}{4}$ time, beginning with an ostinato in the bass, followed by a set of variations. The Passacaglia has been transcribed for orchestra several times, as well as for other ensembles.

A word about articulations and style

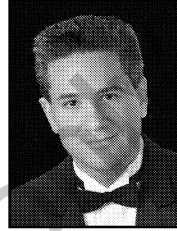
I have been quite sparing in the addition of articulations in this arrangement. I dislike the practice of "over-notating" music with an excessive amount of articulation markings. I believe, generally, articulation is inferred by the style, which is usually inferred by the tempo. American conductor Leonard B. Smith (1915-2002), when speaking of interpretation, chose to divide all music into two broad classes: song style, and dance style. He considered the division to be at the "Allegretto" tempo marking, an admittedly broad point of separation, and aware of the fact that music is, of course, an art form designed to be interpreted. In song style he believed notes should be played full value, while in dance style, notes should be slightly shorter than written.

In this music, I believe the notes should be played full value, and in addition to a tempo indication, I have added "sostenuto." However, I feel it is important to admonish players that the style and articulation should have no impact on rhythmic precision or tempo. For example, beginning in m. 8 with oboe, clarinets, and alto saxophones, these notes should be played full value, but with complete rhythmic perfection. A common habit of student and amateur wind musicians is to play sustained and legato tones in such a way that the tempo sags and the rhythmic precision fails; and that when admonished to "stay with tempo," players often adopt a marcato style. It is indeed possible to play sustained tones in tempo, and that is the objective here. I suggest striving to play the notes full value (unless otherwise indicated) but with absolute adherence to the mathematics of rhythmic perfection.

I hope you enjoy rehearsing and performing this great Bach masterwork in this concert band setting.

- Andrew Glover

Andrew Glover – the arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith

House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

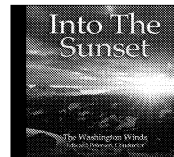
As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many are published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 127+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

CD Recording Available



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for R. J. G.
PASSACAGLIA

Conductor
012-4302-00

Johann Sebastian Bach, BWV 582
adapted and arranged for band by Andrew Glover

Adagio e sostenuto ♩ = 66

9

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Adagio e sostenuto ♩ = 66

9

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Bells

Marimba

Snare Drum (opt.)
Sus. Cym. (opt.)

Crash Cymbals (opt.)
Bass Drum (opt.)

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

17

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

soft mallets

mp

25

Fl. *mp*

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx.

1st Tpt. *mp*

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph. *mp*

Tuba *mp*

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

41

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

41

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

39

40

42

43

44

45

46

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S.Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

65

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

65

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

mf

mf

67

68

69

70

71

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

Detailed description: This section of the score covers measures 78 to 83. It features woodwind and string parts. The flute (Fl.) and oboe (Ob.) parts are mostly silent. The clarinet section (1st, 2nd, 3rd Clar.) and saxophone section (1st and 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone) play a complex, rhythmic melody with many slurs and accents. The bassoon (Bsn.) and bass clarinet (B. Cl.) parts are also silent. The string section (1st and 2nd Violins, Viola, Violoncello, Double Bass) is not explicitly shown in this section but would typically provide accompaniment.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

Detailed description: This section of the score covers measures 78 to 83. It features brass and percussion parts. The trumpet section (1st, 2nd, 3rd Tpt.) plays a rhythmic pattern. The horn section (1st and 2nd Horns) plays a similar rhythmic pattern. The trombone section (1st and 2nd Tbn.) plays a rhythmic pattern. The euphonium (Euph.) and tuba (Tuba) parts are also present. The mallet instruments (Mrb.) play a rhythmic pattern. The drum set (S. Dr., Sus. Cym., Cr. Cym., B. Dr.) is mostly silent.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.
Cr. Cym.
B. Dr.

solo

mp

p

p

89

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

sim.

p

p

p

p

89

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

p

90

91

92

93

94

sim.

Fl. *mp*

Ob. *tutti*

1st Clar. *mp*

2nd Clar. *mp*

3rd Clar. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn. *mp*

2nd Tbn.

Euph. *mp*

Tuba

Bls. *mp*

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

This section of the score covers measures 102 to 104. It includes parts for Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (Alto 1st & 2nd, Tenor, Bass). The woodwinds have various melodic and rhythmic lines, while the strings provide accompaniment.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

This section of the score covers measures 105 to 108. It includes parts for Trumpets (1st, 2nd, 3rd), Horns (1st, 2nd), Trombones (1st, 2nd), Euphonium, Tuba, Baritone, Mellophone, and Percussion (Snare Drum, Suspended Cymbal, Crash Cymbal, Bass Drum). The brass instruments have melodic lines, and the percussion provides rhythmic support. Dynamic markings like *mf* are present.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

This section of the score covers measures 109 to 112. It includes parts for Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (1st Alto, 2nd Alto, Tenor, Bass). The woodwinds enter in measure 113 with a melodic line marked *mp*. The saxophones are mostly silent in this section.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

This section of the score covers measures 109 to 112. It includes parts for Trumpets (1st, 2nd, 3rd), Horns (1st, 2nd), Trombones (1st, 2nd), Euphonium, Tuba, Baritone, Mallets, and Drums (Snare, Suspended Cymbal, Crash, Bass). The brass instruments have melodic lines in measures 109-112. The mallets enter in measure 113 with a rhythmic pattern marked *mp*. The drums are silent.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

mp

115

116

117

118

119

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

mp

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

mp

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.

Sus. Cym.

Cr. Cym.

B. Dr.

137

Fl.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
B. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Hn.
2nd Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba
Bls.
Mrb.
S. Dr.
Sus. Cym.
Cr. Cym.
B. Dr.

139

140

141

142

143

144

145

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

145

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

146

147

148

149

150

Fl. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

B. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bls. *ff*

Mrb. *ff*

S. Dr. *ff* + S.D.

Sus. Cym. *ff*

Cr. Cym. *ff* B.D. + Cym.

B. Dr. *ff*

Fl.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bls.

Mrb.

S. Dr.
Sus. Cym.

Cr. Cym.
B. Dr.

Rall.

Largo

lunga

fff

157 158 159 160 161 162 163