

CONDUCTOR

FANTASIA IN G MAJOR

JOHANN SEBASTIAN BACH

TRANSCRIBED BY RICHARD FRANKO GOLDMAN
AND ROBERT L. LEIST



INSTRUMENTATION

Conductors Condensed Score
Piccolo In C
1st Flute (4)
2nd Flute (4)
1st Oboe
2nd Oboe
Eb Clarinet
Solo Bb Clarinet (3)
1st Bb Clarinet (4)
2nd Bb Clarinet (4)
3rd Bb Clarinet (4)
Eb Alto Clarinet (2)

Bb Bass Clarinet (2)
1st Eb Alto Saxophone (2)
2nd Eb Alto Saxophone (2)
Bb Tenor Saxophone (2)
Eb Baritone Saxophone (2)
1st Bassoon
2nd Bassoon
Solo & 1st Bb Cornet (4)
2nd Bb Cornet (3)
3rd Bb Cornet (3)
1st & 2nd Trumpets (3)
1st Horn in F

2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trombone (2)
2nd Trombone (2)
3rd Trombone (2)
Bb Baritone, Treble Clef
Euphomium, Bass Clef (2)
Basses (6)
String Bass
Timpani
Percussion (3)



MERCURY
MUSIC CORPORATION

FANTASIA IN G MAJOR

JOHANN SEBASTIAN BACH

Transcribed for Band by RICHARD FRANKO GOLDMAN
and ROBERT L. LEIST

Recorded by The Goldman Band
in Decca Album DL 8931, (and Stereo DL 78931)
"The Sound of the Goldman Band"

The great G Major Fantasia for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones"; and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide popular audiences. In the transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of the transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.



SUGGESTIONS TO THE CONDUCTOR

The original time signature, preserved in this transcription, is 2/2, and the tempo given is *Grave*. The use of the 2/2 designation in the early 18th century is still subject to some question, and there is no reason why the Conductor may not perform the work as 4/4. Many will feel a more comfortable pulse in 4, especially if a relatively broad movement is maintained. The Fantasia should certainly not be taken too fast, but on the other hand a too slow tempo is equally to be avoided.

The chief problem in performance is that of maintaining a smooth and sustained tone, with full note values at all times. Special care should be taken to ensure that tied notes, especially those resulting in dissonances to be resolved, are carried through without loss of tone or volume, and not released prematurely. Phrasing should be consistent, and phrases should not be too markedly separated. Special care should be given to transitions between sections where the registration and scoring change.

The clarinet parts (Solo, 1st, 2nd, 3rd) should be of approximately equal strength; and it is desirable that flutes and oboes be as strong as possible. All five voices of the music should be as nearly equal as possible, although the conductor may emphasize one voice or another at different places, as his musical ear suggests.

FANTASIA IN G MAJOR

Duration:
Approximately 6:30

Conductor's Condensed Score

Grave $\text{♩} = 48/50$ or $\text{♩} = 96/100$
(as smooth and sustained as possible throughout)

J. S. BACH
Transcribed by Richard Franko Goldman
and Robert L. Leist

W.W. 8va
Clars. Cornets
Hns. Sax. Tbn. 8va
Tbn 3 Bari.
Timp. Bases

ff

This system contains the first four measures of the score. It features five staves: a top staff for woodwinds (W.W. 8va), a staff for Clarinet and Cornets, a staff for Horns, Saxophones, and Trombones (8va), a staff for Trombone 3 and Baritone, and a bottom staff for Timpani and Basses. The music is in G major and 3/4 time. The first measure has a forte (*ff*) dynamic marking. The woodwinds play a melodic line with slurs, while the brass and percussion provide harmonic support.

(slightly to the fore)

This system contains measures 5 through 8. The woodwind staff continues the melodic line. The brass and percussion parts provide a steady harmonic accompaniment. A performance instruction "(slightly to the fore)" is written below the woodwind staff in the first measure of this system.

This system contains measures 9 through 12. The woodwind staff continues the melodic line with some rhythmic variation. The brass and percussion parts continue to provide harmonic support. The system concludes with a final chord in the woodwind staff.

155-00022

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Conductor

A

Cl. Obs. Pic. (8va) Fls. (8va) Hn. I
 Bari. Bsn. I. T. Sax. Hn. II T. Sax. I & II
p *cresc.*

Tutti

W.W. 8va Cnts. Tbn. Hn. II
f *cresc.*

B

Fls. (8va) Cls. W.W. only Ob. 8va A. Sax. Bsn. I Bsn. II Bari. Sax. B. Cl. Basses
mf *mp*

Conductor

C Ob. I

Cornets

Cnt III
Trpts.
Hns.
Tbn.

mp

Fls.

Add Clars.

Ob. II

Add Saxes

Timp.

mf

mf

mf

Clarinet

Hns.
Tbn.
Bari

mf

D

Saxes

Cnts. I & II

Tbn I

Basses

mf

mf

Conductor

All W.W.

(Fl. Ob. 8va)

Cl. III
A. Cl.
T Sax

subito *pp*

subito *pp*

(p)

E W.W. only

Cue in Tuba

pp

Add Piccolo

Clar. II

Add. Bari.

F

Solo Cornet

p

Cornets II & III

p

Brass only

Tbns.

p

(p)

Conductor

First system of musical notation. It consists of a conductor part (top staff) and a bass line (bottom staff). The conductor part has a treble clef and a key signature of one sharp (F#). The bass line has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The conductor part features a melodic line with various intervals and rests. The bass line provides a harmonic foundation with chords and moving lines. A dynamic marking 'p' is present in the bass line.

(Bass slightly to the fore)

Second system of musical notation. It includes a conductor part (top staff) and parts for various instruments. The conductor part continues the melodic line. Instrument parts include: Hns. I (Horns I), Tbn. I (Trumpet I), Hns. I & II (Horns I & II), Tbn. I Hns. II & III (Trumpet I, Horns II & III), and Cornets out. A cue is given for Sax & Clar. (Saxophone and Clarinet). The music continues with similar melodic and harmonic development.

Third system of musical notation. It features a 'Tutti' section marked with a 'G' in a box. The conductor part (top staff) has a dynamic marking 'f' (forte). The woodwind parts (middle staves) include Hns. (Horns) and Tbn. (Trumpets). The bass line (bottom staff) has a dynamic marking 'mf' (mezzo-forte). The music is marked 'Tutti w.w. 8va' (Tutti woodwinds 8va).

Fourth system of musical notation. It includes a conductor part (top staff) and parts for Hns. I Sax. (Horn I Saxophone) and Hns. out (Horns out). The conductor part continues the melodic line. The Hns. I Sax. part has a dynamic marking 'f'. The Hns. out part has a dynamic marking 'f'. The music concludes with sustained chords and melodic fragments.

Conductor

Fl., Ob. Soli (Cue in Cornets I & II)

Brass out Horn I (Cue in Sax and Ct. III)

Bsn. I. Bari. Bsn., Bass Cl. Tuba

mf *mf* *p*

H Tutti W.W. sva

Cnts. *f*

mf TSax. *f*
Tbns. *f*
Bari. *f*

to the fore

mf *f*

Conductor

The first system of the conductor's score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with a key signature of one sharp. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* and *p*. A large slur covers the first two staves across the first two measures.

The second system continues the conductor's score with three staves. It maintains the same key signature and clefs as the first system. The notation includes various rhythmic patterns and rests. Dynamic markings include *mp* and *p*. A large slur covers the first two staves across the first two measures.

The third system of the conductor's score consists of three staves. It includes instrument entries for:
 - Ob. I - E^b Clar. Picc. 8va (first measure)
 - Soli Fls. I & II 8va, one 1st Cornet, one 2nd Cornet (second measure)
 - A. Sax. I & II (second measure)
 - Ob. II (third measure)
 - Clars. Hns. I & II (third measure)
 Dynamic markings include *mp* and *p*. A large slur covers the first two staves across the first two measures.

The fourth system of the conductor's score consists of three staves. It includes instrument entries for:
 - Hns. III & IV (first measure)
 - Bari. (first measure)
 - Low W.W. (first measure)
 - Cue in Basses (8va bassa) (second measure)
 The notation includes various rhythmic patterns and rests. Dynamic markings include *mp* and *p*. A large slur covers the first two staves across the first two measures.

Hns. III & IV
 Bari.
 Low W.W.
 Cue in
 Basses
 (8va bassa)

Conductor

b2.
Add Bases

+ Cnt. II
Brass only
+ Cnt. I
Cornets I & II
Horns out
Add Cnt. III
Hns. III & IV
Trb I
Bari.
Trb II & III
p

poco cresc.
Fls. Cls
Cnt. III
mf

Conductor

dim. - - - - -

dim. - - - - -

Bar.

dim. - - - - -

K Clars. (Flutes out)

p Hns. to the fore
Trb. I
Cornet out

p Low Brass

p Low W.W.

+ Oboe

+ A. Sax. Horns out

Trbs. out

Add. Fls.

sempre p

Bar.-Bsn., B Cl, Bar. Sax.

Conductor

Ob. 8va
Add Pic.
Fls. 8va

Clars.-Saxes

+ Tuba *p*

Detailed description: This system contains three staves. The top staff is for Oboe 8va, Piccolo, and Flute 8va. The middle staff is for Clarinet and Saxophone. The bottom staff is for strings, with a Tuba part marked *p* (piano) starting in the third measure.

W.W. 8va **Tutti**

Trb I
Hn II & IV *f*
+ Timp.

Detailed description: This system contains three staves. The top staff is for Woodwinds 8va, marked **Tutti**. The middle staff is for Trumpet I, Horns II & IV, and Timpani, marked *f* (forte). The bottom staff is for strings, marked *f* (forte).

L

cresc.

p. cresc.

cresc.

cresc.

Detailed description: This system contains three staves. The top staff is for woodwinds, starting with a **L** (Lento) marking and a *cresc.* (crescendo) marking. The middle staff is for strings, marked *p. cresc.* (piano crescendo). The bottom staff is for strings, marked *cresc.* (crescendo).

cresc.

cresc.

cresc.

Detailed description: This system contains three staves. The top staff is for woodwinds, marked *cresc.* (crescendo). The middle staff is for strings, marked *cresc.* (crescendo). The bottom staff is for strings, marked *cresc.* (crescendo).