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.

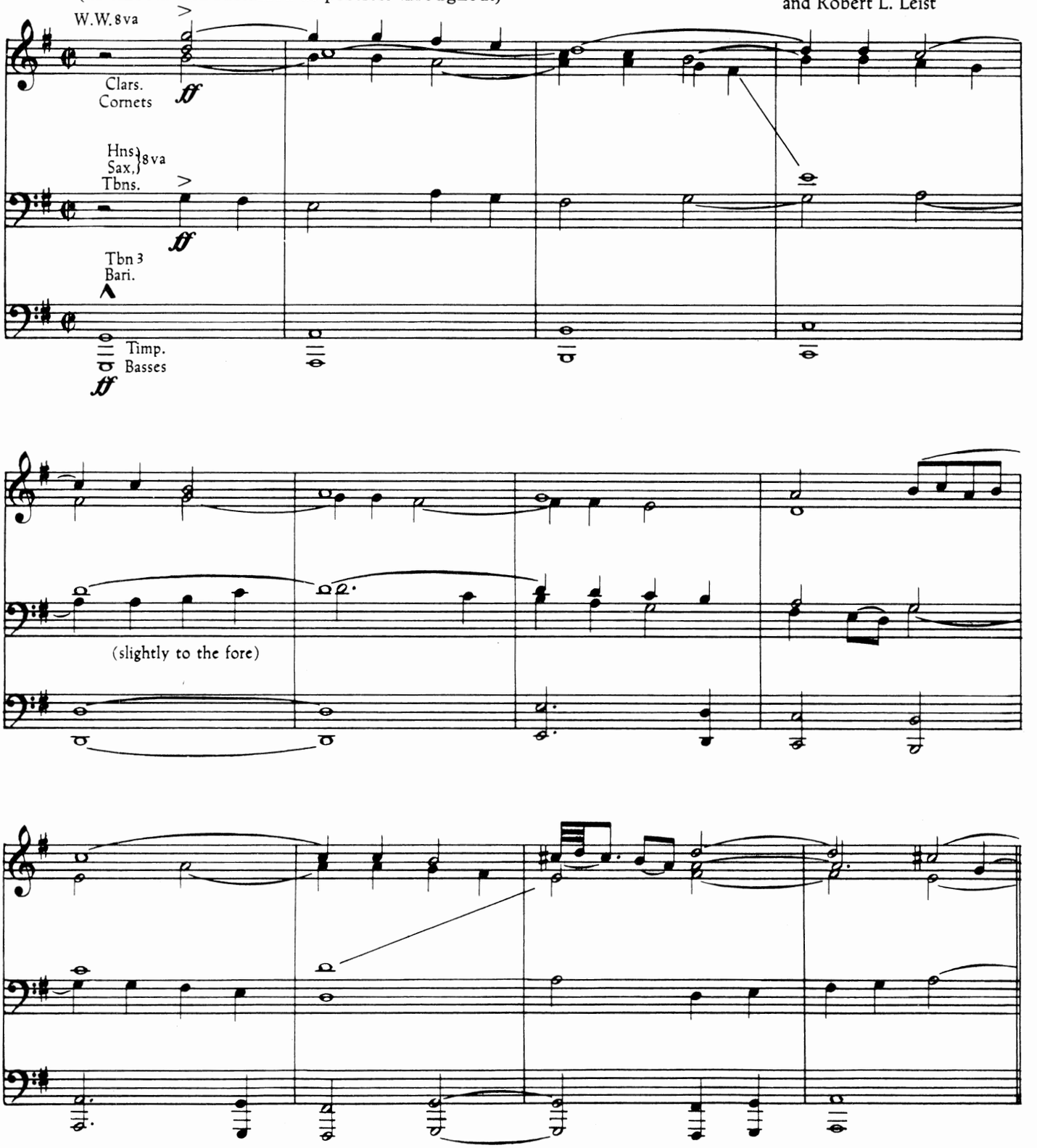
The clarinet parts (Solo, 1st, 2nd, 3rd) should be of approximately equal strength; and it is desirable that flutes and oboes be as strong as possible. All five voices of the music should be as nearly equal as possible, although the conductor may emphasize one voice or another at different places, as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

FANTASIA IN G MAJOR

Duration:
Approximately 6:30

Conductor's Condensed Score

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



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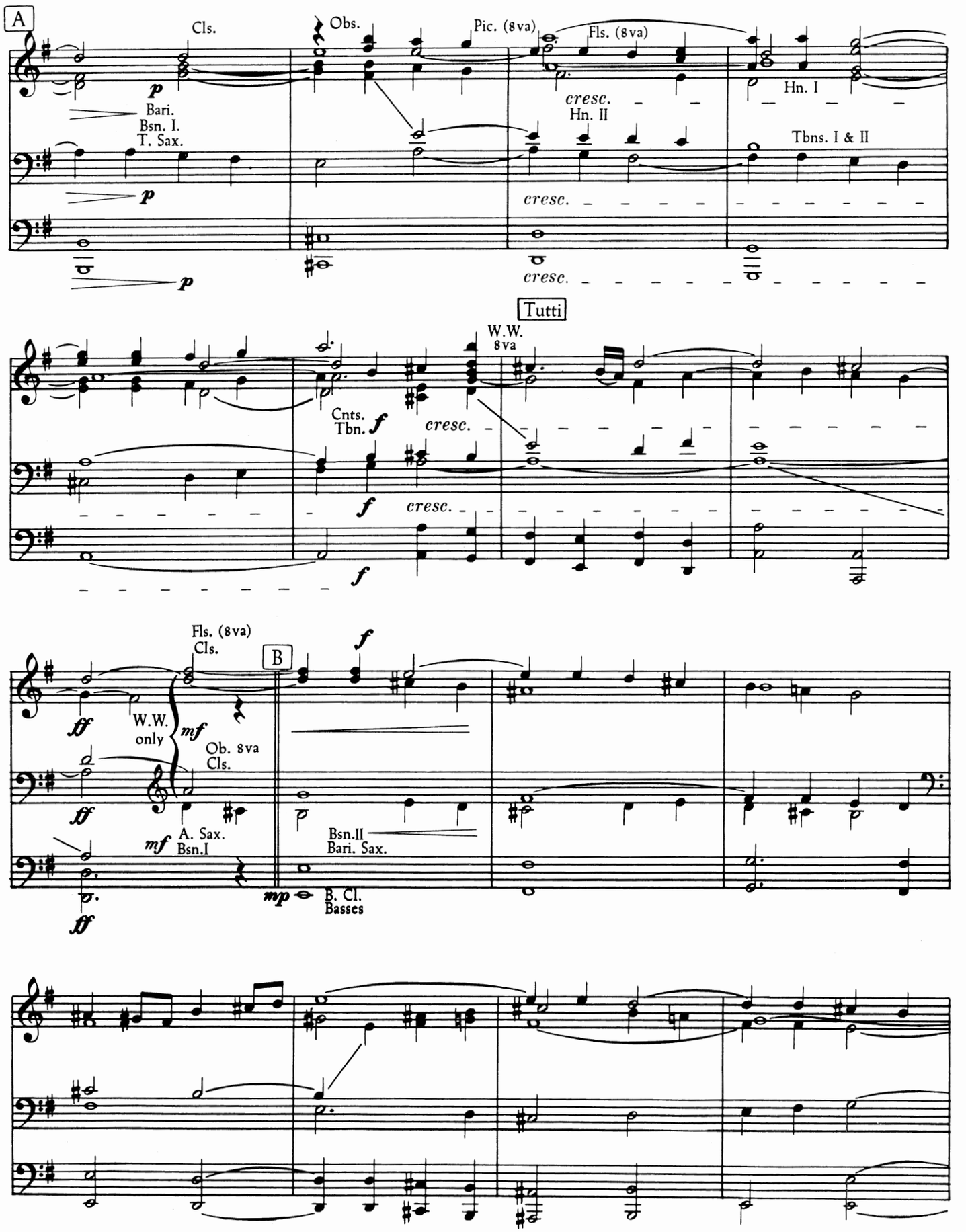
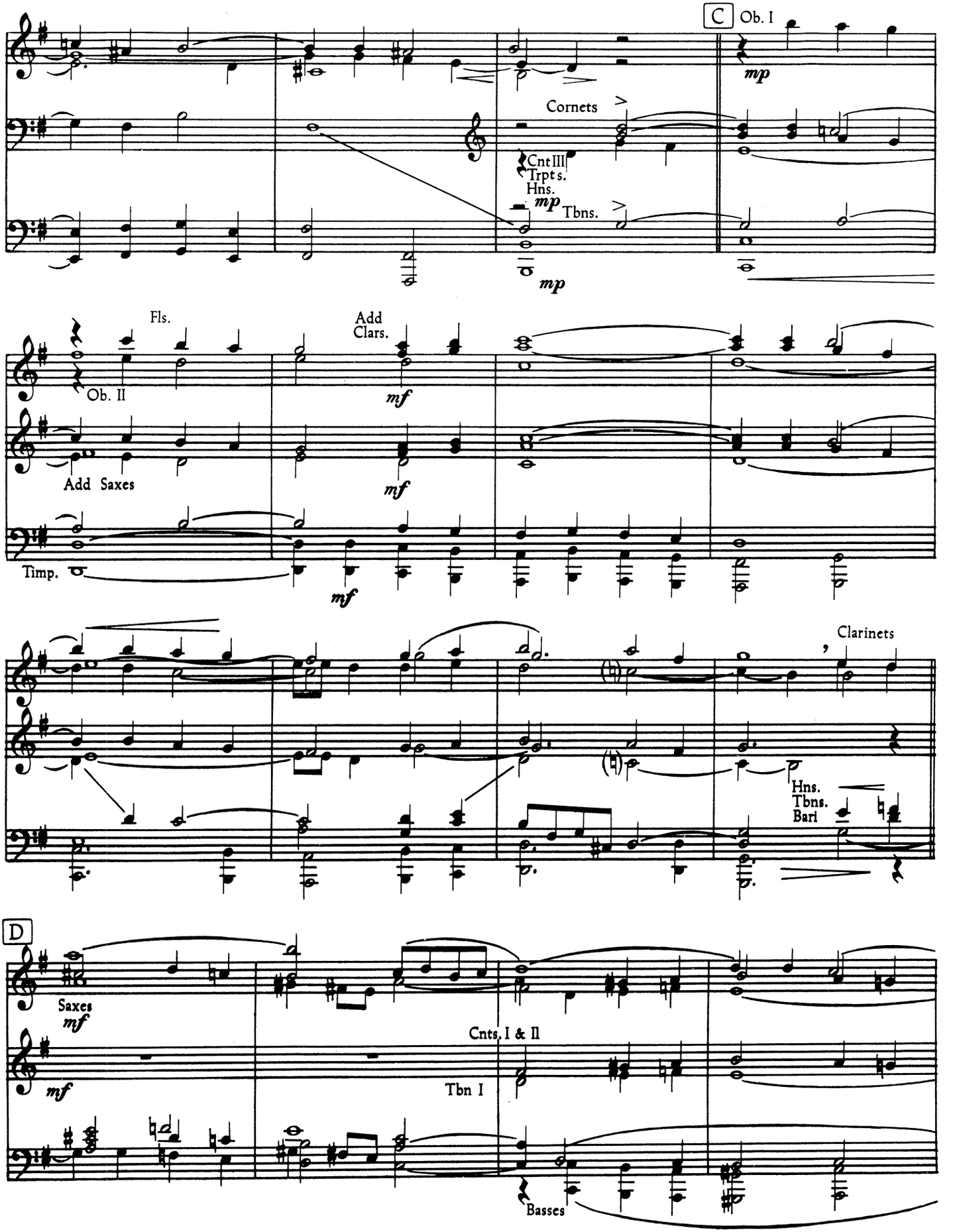
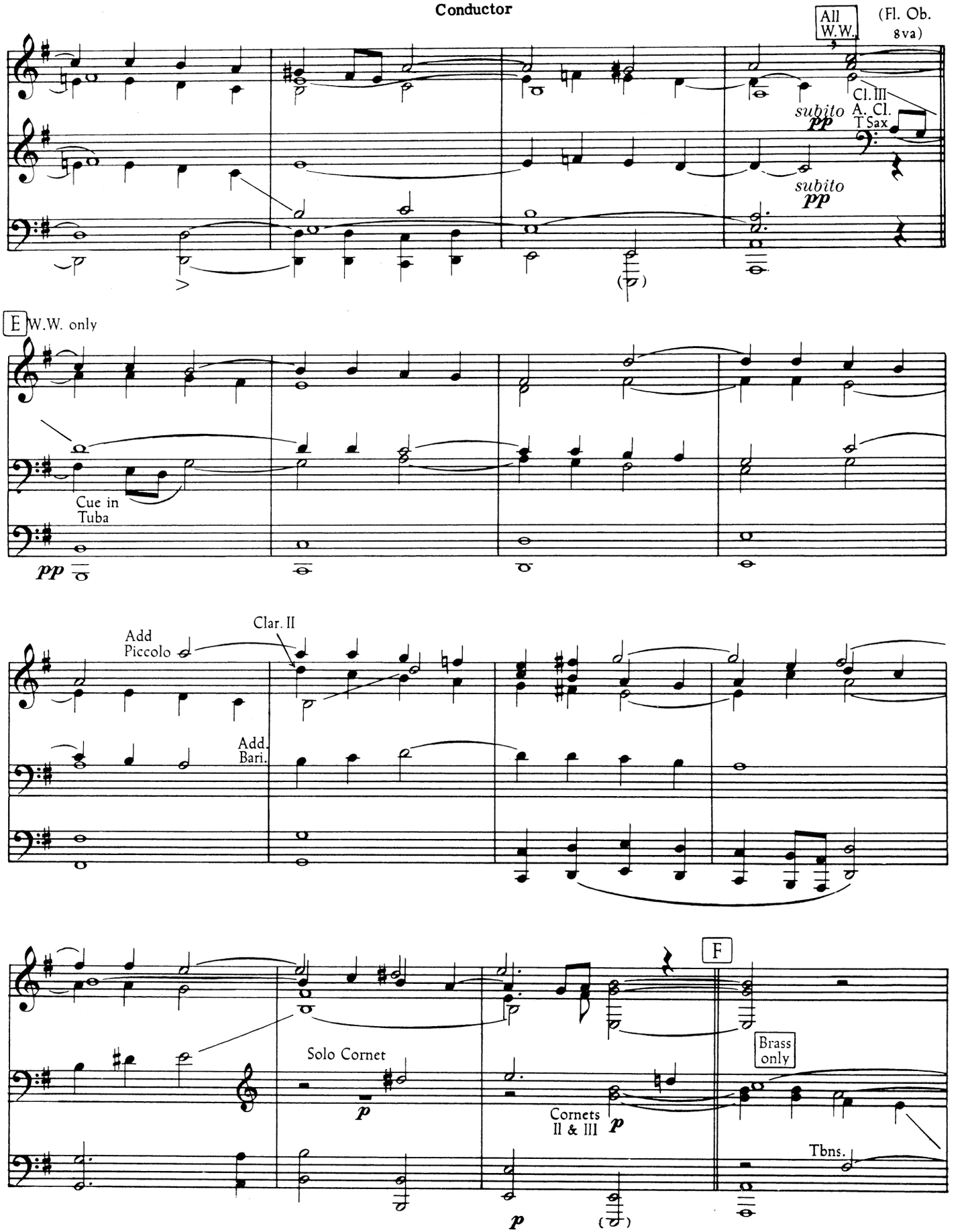
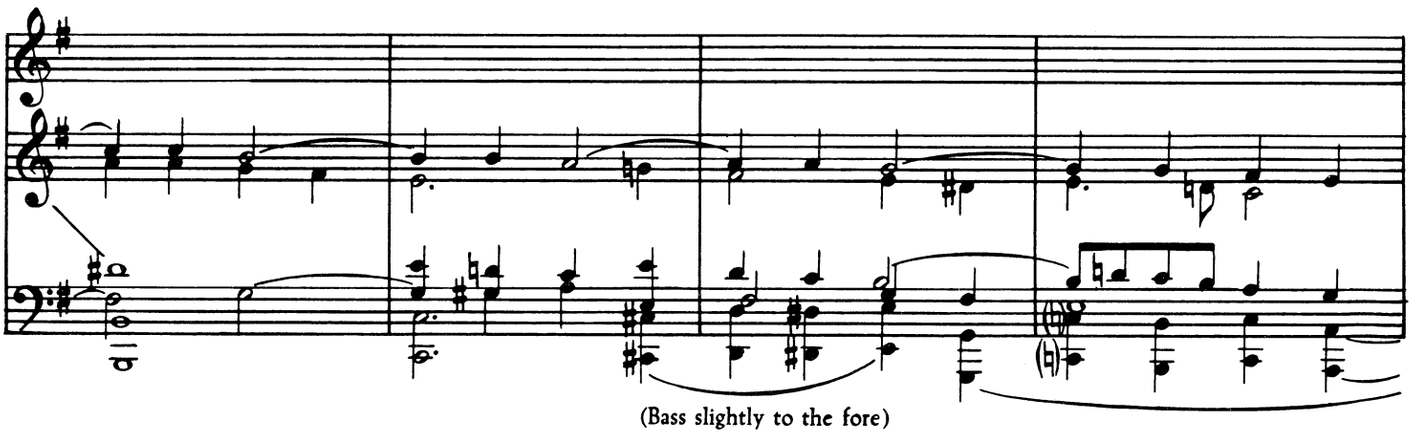

A
Cls.
Obs.
Pic. (8va)
Fls. (8va)
Hn. I
Hn. II
Bari.
Bsn. I.
T. Sax.
Tbns. I & II
cresc.
Tutti
W.W.
8va
Cnts.
Tbn.
Fls. (8va)
Cls.
B
W.W.
only
Ob. 8va
Cls.
A. Sax.
Bsn.I
Bsn.II
Bari. Sax.
B. Cl.
Basses

Conductor

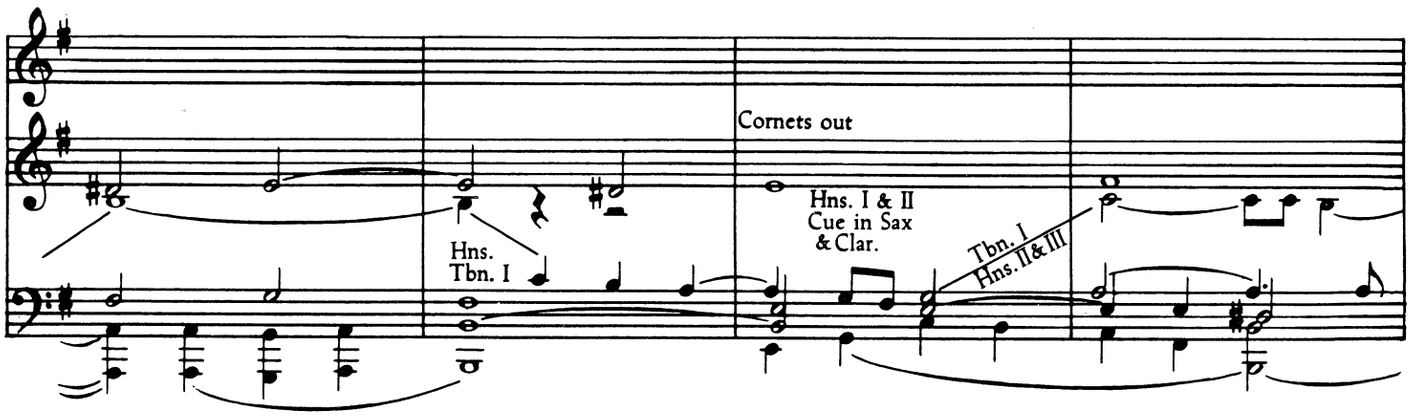

C
Ob. I
mp
Cornets
Cnt III
Trpts.
Hns.
mp
Tbns.
mp
Fls.
Add Clars.
Ob. II
mf
Add Saxes
mf
Timp.
mf
Clarinets
Hns.
Tbns.
Bari
D
Saxes
mf
mf
Cnts. I & II
Tbn I
Basses

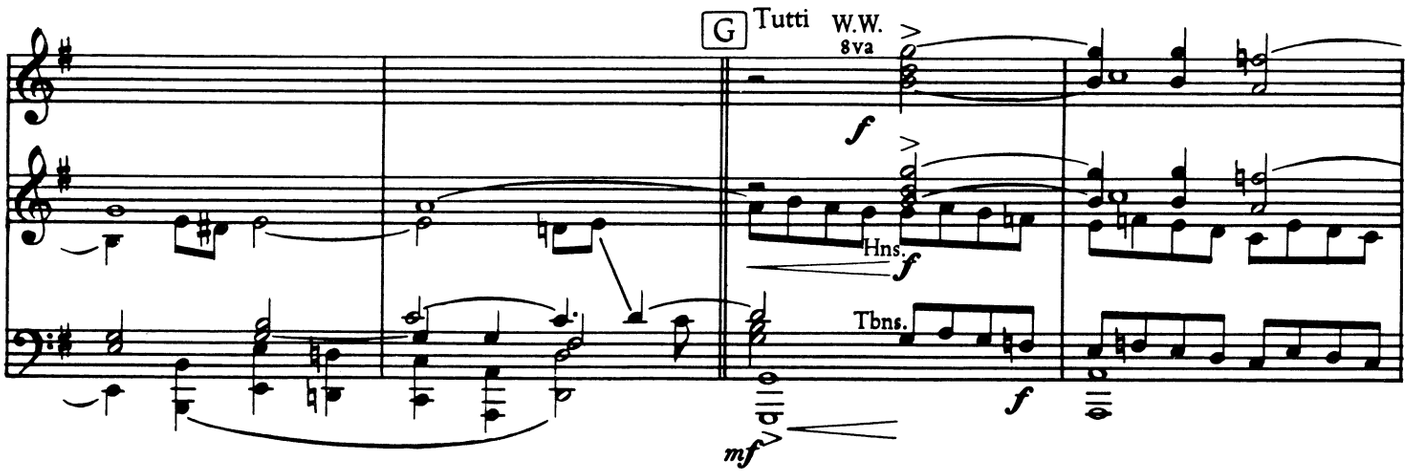

Conductor
All W.W.
(Fl. Ob. 8va)
Cl. III
A. Cl.
T Sax
subito pp
subito pp
E W.W. only
Cue in Tuba
pp
Add Piccolo
Clar. II
Add. Bari.
F
Solo Cornet
p
Cornets II & III
p
Brass only
Tbns.
p

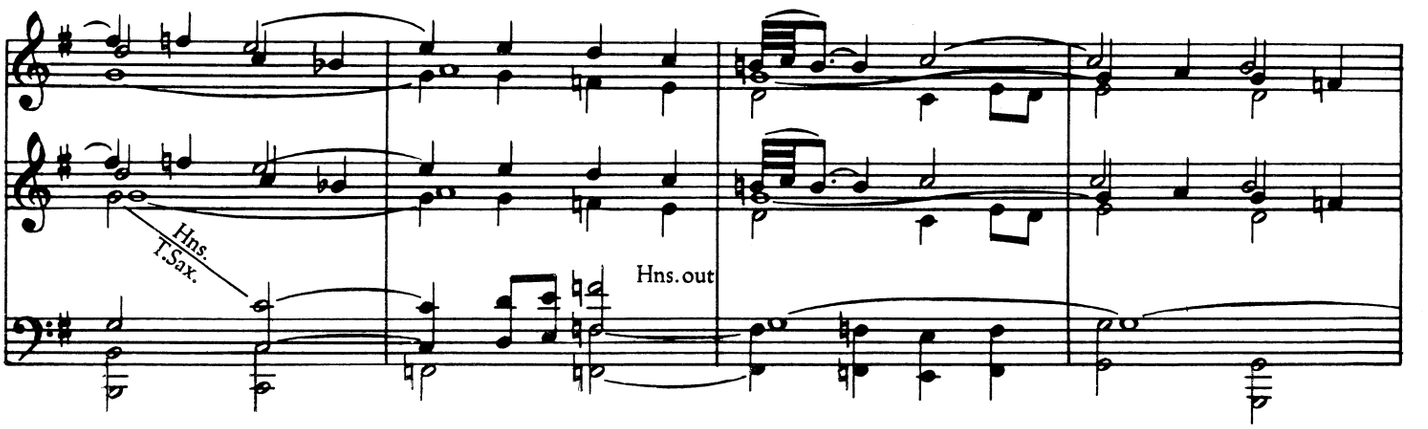
Conductor

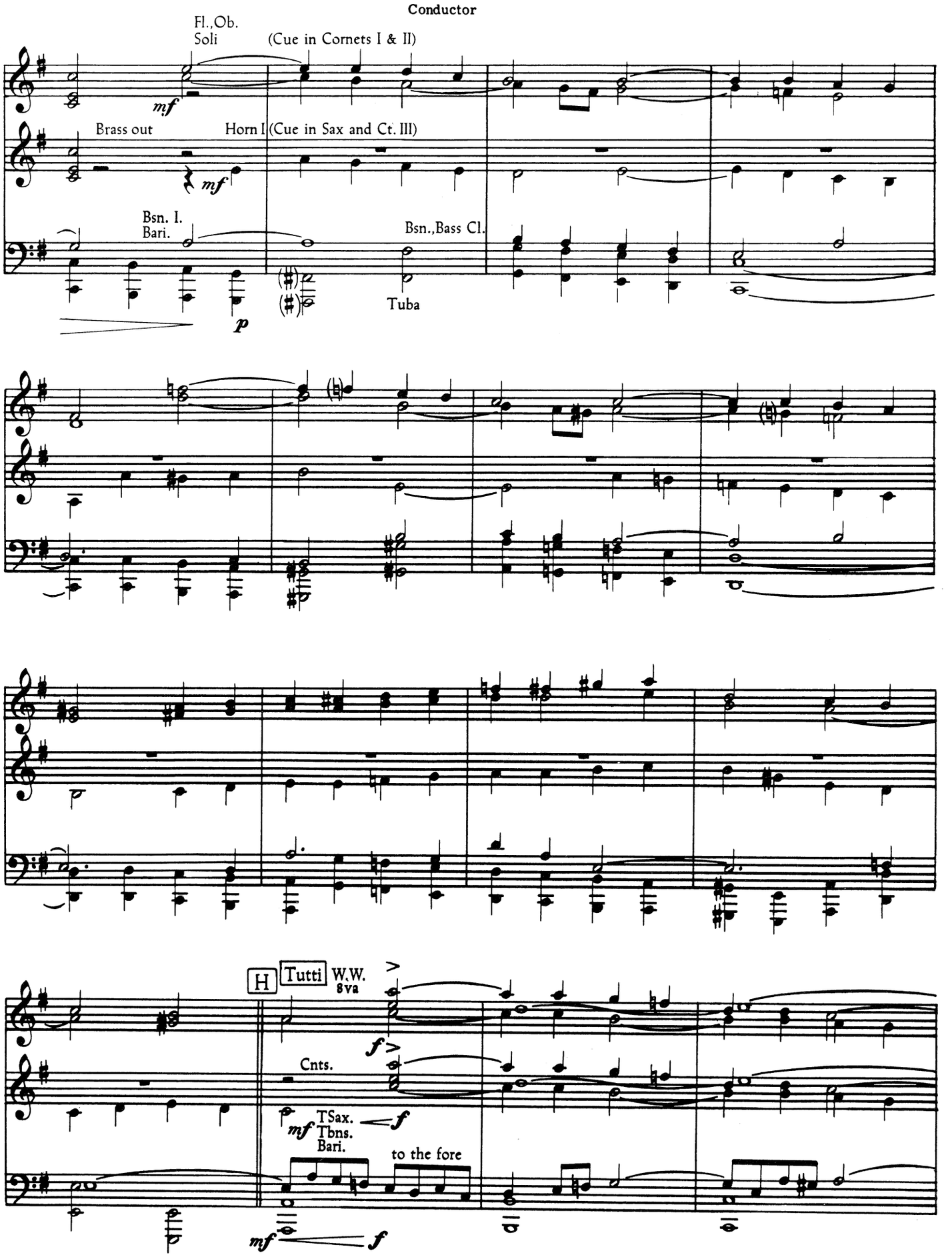


(Bass slightly to the fore)

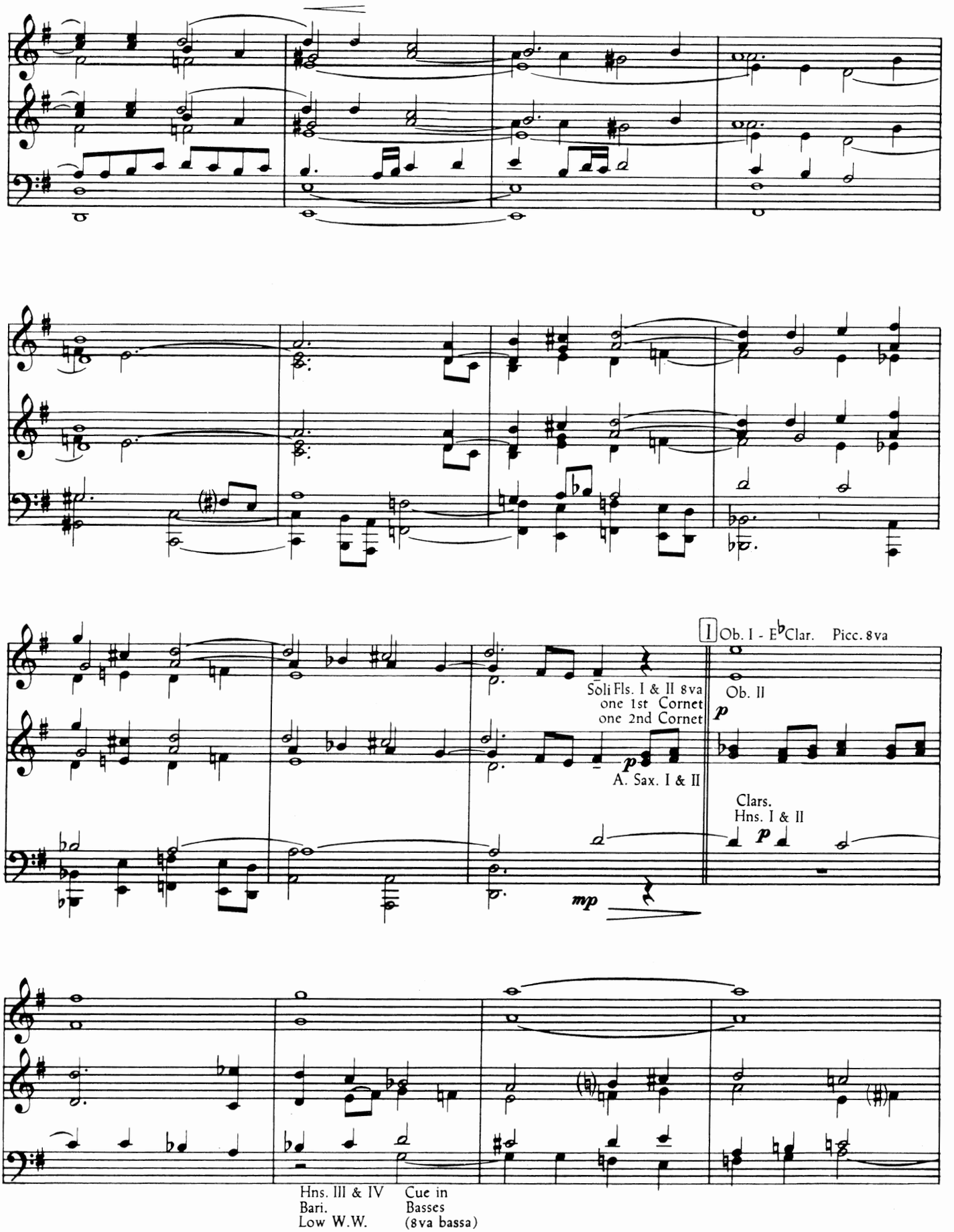




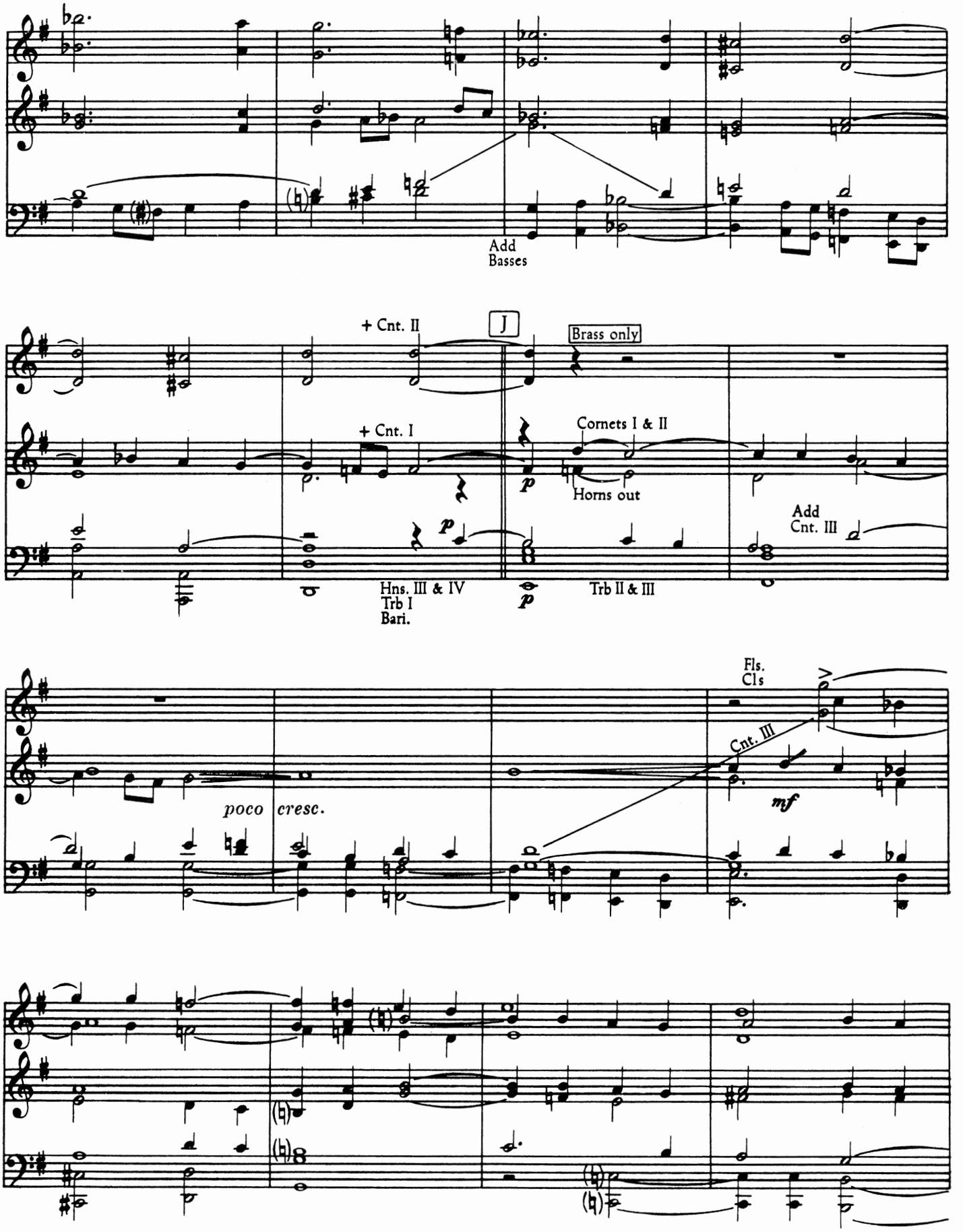



Conductor
Fl.,Ob.
Soli
(Cue in Cornets I & II)
mf
Brass out
Horn I
(Cue in Sax and Ct. III)
mf
Bsn. I.
Bari.
Bsn.,Bass Cl.
Tuba
p
H
Tutti
W.W.
8va
f
Cnts.
mf
TSax.
Tbns.
Bari.
f
to the fore
mf
f

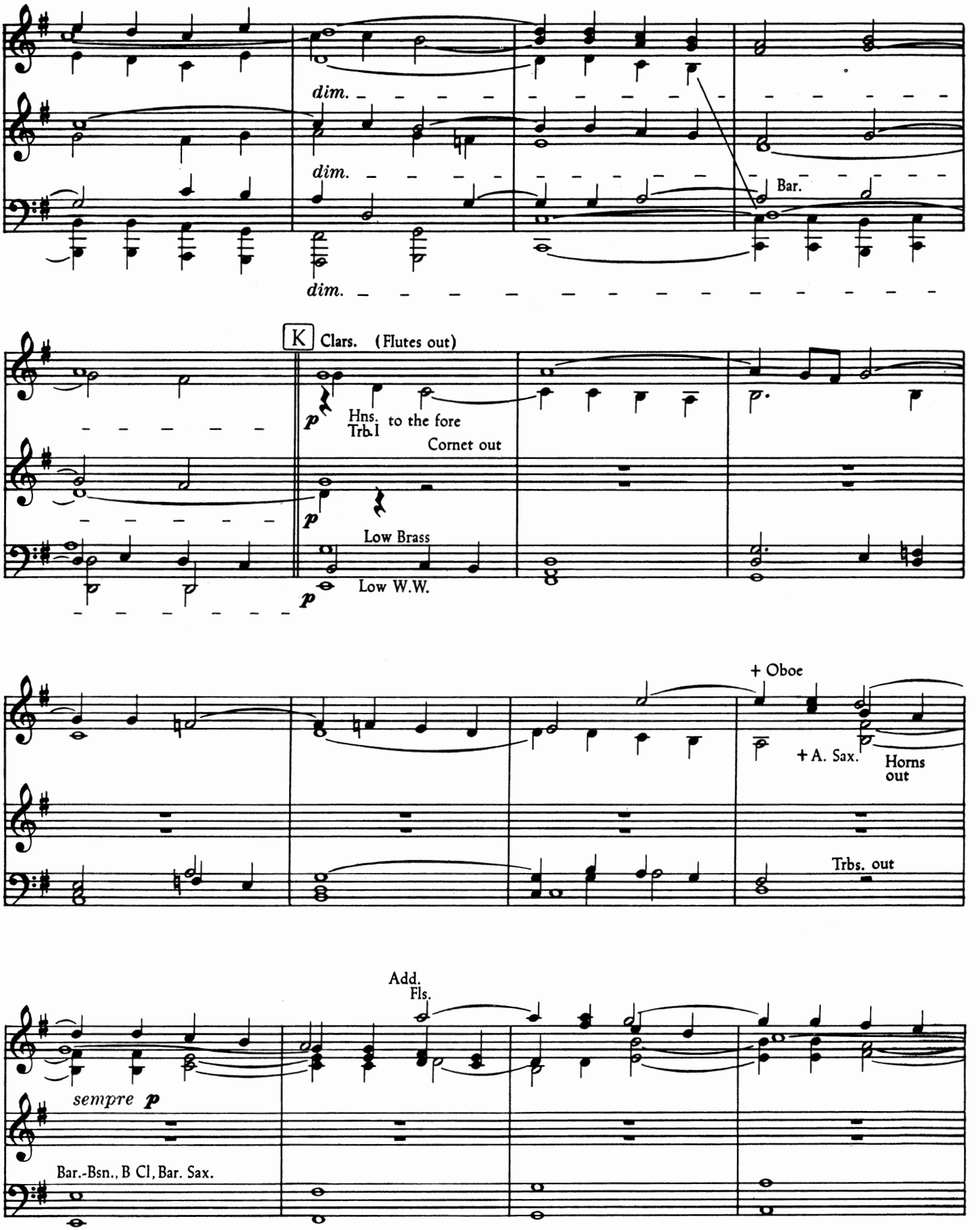
Conductor

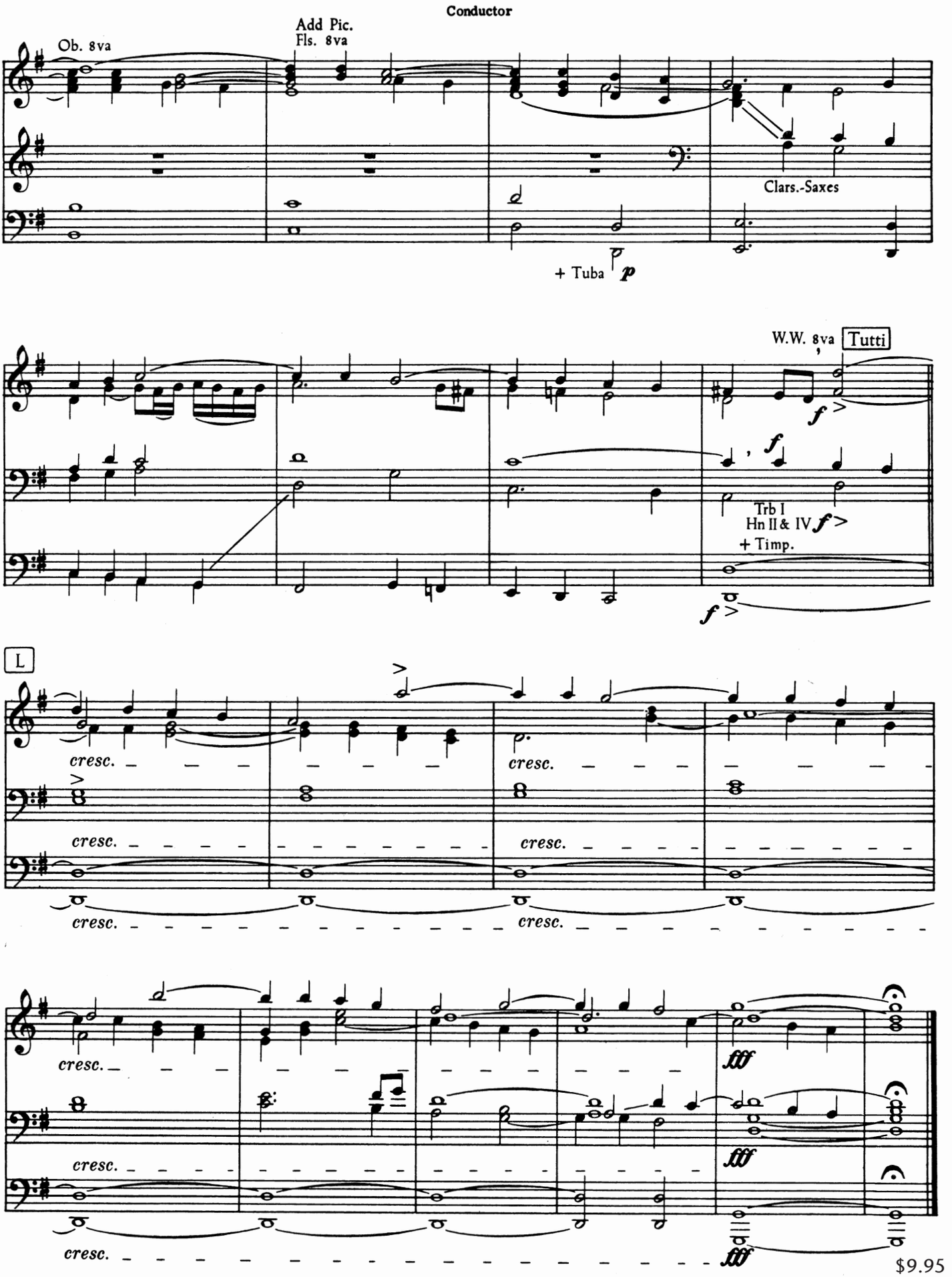

I
Ob. I - E♭Clar. Picc. 8va
Soli Fls. I & II 8va
one 1st Cornet
one 2nd Cornet
A. Sax. I & II
Ob. II
Clars.
Hns. I & II
Hns. III & IV
Bari.
Low W.W.
Cue in
Basses
(8va bassa)

Conductor


Add
Basses
+ Cnt. II
J
Brass only
+ Cnt. I
Cornets I & II
Horns out
Add
Cnt. III
Hns. III & IV
Trb I
Bari.
Trb II & III
Fls.
Cls
Cnt. III
poco cresc.
mf

Conductor


dim.
dim.
dim.
Bar.
K
Clars. (Flutes out)
p
Hns.
Trb.1
to the fore
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.



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