

## **Fantasie in C BWV 570**

**Johann Sebastian Bach**  
*Arranged by Markus Tannenholz*

Bach's Fantasia in C Major is thought to be one of his earliest surviving organ works, possibly composed even before (or in any event during) his Arnstadt period beginning in 1703, making Bach a teenager at the time of its writing. The original is a "manualiter" played with the hands alone, but contemporary organists (including the arranger) usually play the bottom voice with the pedals to enable the use of strong, sub-bass registers.

The articulations chosen for the eighth and sixteenth notes are primarily an attempt to reproduce the sound of the organ-pedal-playing of the period, which used only the "toes" of the feet and never the "heels" (which came into use only much later). Thus two sixteenths and an eighth descending become R-L-L (and ascending L-R-R). This also coincides neatly with the documented trumpet-articulation of the baroque; playing sixteenths in groups of two with the first being strong and the second being weak (see Fantini's treatise "Modo per imparare a sonare" among others). Most dynamics have been left out to allow advanced quintets to find their own solutions, but careful attention will need to be paid to ensure that moving voices are always heard.

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DIFFICULTY RATING: Medium-Difficult  
Brass Quintet

# FANTASIE in C

## BWV 570

J.S. Bach  
(1685-1750)

Arranged by Markus Tannenholz

$\text{♩} = 86$

B $\flat$  Trumpet 1  
E $\flat$  Trumpet  
part provided

B $\flat$  Trumpet 2

F Horn

Trombone

Tuba

*f*

*mf*

*f*

*mf*

*f*

5

6

7

8

9

10

11

12

*mf*

13 14 15 16

*mp*

17 19 20

*mp* *mf*

21 22 23 24

*mf* *f*

25 26 27 28

29 30 32

*f*

*mp*

33 34 35 36

*mp*

*mp*

*f*

This musical score is for a piece in C major, spanning measures 25 to 36. It is written for a five-staff ensemble. The notation includes various musical elements such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings are used to indicate volume changes: *f* (forte) at measure 29, *mp* (mezzo-piano) at measures 30, 35, and 36, and *f* again at measure 34. The music is characterized by intricate melodic lines and complex rhythmic patterns, particularly in the upper staves.

37 38 39

40 41 *molto rit.* 42

*mp* *f* *mp* *mp* *ff* *ff* *ff* *ff*

*Slower*