

JOHANN SEBASTIAN BACH
FANTASIA AND FUGUE IN G MINOR
BWV 542

CONCERT BAND

ARR.: ROLAND SZENTPÁLI

BIM 96346

1	Score	2	1 st B $\flat$ Cornet
1	Piccolo	2	2 nd B $\flat$ Cornet
4	1 st Flute	2	1 st B $\flat$ Trumpet
4	2 nd Flute	2	2 nd B $\flat$ Trumpet
1	1 st Oboe	2	3 rd B $\flat$ Trumpet
1	2 nd Oboe	2	1 st F Horn
1	English Horn	2	2 nd F Horn
1	1 st Bassoon	1	3 rd F Horn
1	2 nd Bassoon	1	4 th F Horn
1	Contrabassoon	2	1 st Trombone ♯
5	1 st B $\flat$ Clarinet	2	2 nd Trombone ♯
4	2 nd B $\flat$ Clarinet	1	Bass Trombone ♯
4	3 rd B $\flat$ Clarinet	2	Euphonium ♯
1	B $\flat$ Bass Clarinet	2	Tuba 1 ♯
1	B $\flat$ Soprano Saxophone	2	Tuba 2 ♯
3	E $\flat$ Alto Saxophone		
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone		

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FANTASIA AND FUGUE IN G MINOR

BWV 542

JOHANN SEBASTIAN BACH – ARR. ROLAND SZENTPÁLI

English

A masterpiece of the organ literature, the Fantasia and Fugue in G minor is one of Bach's grandest and most dramatic pages. This transcription for concert band carries all the power and richness of the original over onto the varied colours of the wind ensemble.

The Fantasia unfolds in free, theatrical writing: rapid runs, bold harmonies and striking contrasts alternate with more reflective passages, in a succession of tensions and resolutions of great expressive intensity. It is followed by the Fugue, lively and leaping, whose energetic subject passes from section to section to build a masterful contrapuntal edifice, right up to a brilliant close.

Thanks to the breadth of the band's sonic palette, this version brings out both the majesty and the rhythmic vitality of the work. A demanding and spectacular concert piece that offers the ensemble a true moment of bravura.

Français

Chef-d'œuvre de la littérature pour orgue, la Fantaisie et Fugue en sol mineur est l'une des pages les plus grandioses et dramatiques de Bach. Cette transcription pour orchestre d'harmonie transpose toute la puissance et la richesse de l'original sur les couleurs variées de l'ensemble à vent.

La Fantaisie déploie une écriture libre et théâtrale : traits rapides, harmonies audacieuses et contrastes saisissants alternent avec des passages plus recueillis, dans une succession de tensions et de résolutions d'une grande intensité expressive. Lui succède la Fugue, vive et bondissante, dont le thème énergique passe de pupitre en pupitre pour se déployer en un édifice contrapuntique magistral, jusqu'à une conclusion éclatante.

Grâce à l'ampleur de la palette sonore de l'harmonie, cette version met en valeur aussi bien la majesté que la vitalité rythmique de l'œuvre. Une pièce de concert exigeante et spectaculaire, qui offre à l'ensemble un véritable moment de bravoure.

Deutsch

Ein Meisterwerk der Orgelliteratur, gehört die Fantasia und Fuge in g-Moll zu den grossartigsten und dramatischsten Seiten Bachs. Diese Transkription für Blasorchester überträgt die ganze Kraft und den Reichtum des Originals auf die vielfältigen Klangfarben des Bläserensembles.

Die Fantasia entfaltet sich in freier, theatralischer Schreibweise: schnelle Läufe, kühne Harmonien und markante Kontraste wechseln mit besinnlicheren Passagen, in einer Folge von Spannungen und Auflösungen von grosser Ausdruckskraft. Ihr folgt die Fuge, lebendig und springend, deren energisches Thema von Stimmgruppe zu Stimmgruppe wandert und sich zu einem meisterhaften kontrapunktischen Bauwerk auftürmt, bis hin zu einem glänzenden Abschluss.

Dank der Breite der klanglichen Palette des Blasorchesters bringt diese Fassung sowohl die Erhabenheit als auch die rhythmische Vitalität des Werkes zur Geltung. Ein anspruchsvolles und spektakuläres Konzertstück, das dem Ensemble einen wahren Moment der Bravour bietet.



Roland Szentpali

Français:

Roland Szentpali est né en 1977 à Nyíregyháza (Hongrie). En 1991 il est admis au Conservatoire de musique Béla Bartók de Budapest (classe de tuba de József Bazsinka puis de Gábor Adamik). A 16 ans il gagne le Concours national Cuivres et Percussion puis écrit et joue son premier concerto pour tuba et orchestre symphonique, enregistré et diffusé par la télévision hongroise.

Depuis, sa carrière de tubiste et de compositeur prend une dimension internationale. Ses oeuvres comprennent de la musique de chambre, de la musique orchestrale, des concerti pour différents instruments à vent.

English:

Roland Szentpali was born in 1977 in Nyíregyháza, Hungary. In 1991 he was admitted to the Béla Bartók Conservatory in Budapest, as the tuba student of József Bazsinka and later of Gábor Adamik. At the age of 16 he won the national Brass and Percussion competition, then wrote and performed his first concerto for tuba and symphony orchestra, recorded and broadcast by Hungarian state television.

From here, his career as tubist and composer rapidly gained an international dimension. His opus includes chamber music works, orchestral pieces and concerti for various wind instruments.

Deutsch:

Roland Szentpali wurde 1977 in Nyíregyháza (Ungarn) geboren. 1991 wird er an die Musikhochschule Béla Bartók in Budapest aufgenommen (Tubaklasse von József Bazsinka, dann Gábor Adamik). Mit 16 Jahren gewinnt er den nationalen Wettbewerb Blechblas- und Schlaginstrumente, dann schreibt und spielt er sein erstes Konzert für Tuba und Symphonieorchester, das vom ungarischen Fernsehen aufgezeichnet und ausgestrahlt wird.

Seither nimmt seine Karriere als Tubist und Komponist internationale Dimensionen an. Sein Werk umfasst Kammermusik, Orchestermusik, Konzerte für verschiedene Blasinstrumente.

Fantasia and Fugue in G minor

BWV 542

Johann Sebastian Bach

Arr.: Roland Szentpáli

Fantasia ♩ = 36

2 3 4 5 accel. 6

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

English Horn

1st Bassoon

2nd Bassoon

Contrabassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Cornet

2nd B♭ Cornet

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Trombone

2nd Trombone

Bass Trombone

Euphonium in C

Tuba 1

Tuba 2

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un poco rapido $\text{♩} = 46$

Pic.

Fl.1

Fl.2

Ob.1

Ob.2

E.Hn.

Bsn.1

Bsn.2

C.Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

S.Sax.

A.Sax.

T.Sax.

B.Sax.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B.Tbn.

Euph.

Tuba 1

Tuba 2

rit.

Pic.

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

Bsn.1

Bsn.2

C. Bsn.

Cl.1

Cl.2

Cl.3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B. Tbn.

Euph.

Tuba 1

Tuba 2

The musical score is arranged in systems for various instruments. The key signature has one flat (B-flat). The tempo is marked 'tranquilo' with a quarter note equal to 36 beats. The score includes measures 17 through 26. Instruments and their parts include:

- Pic.** (Piccolo): Active in measures 17-26, often playing sixteenth-note patterns.
- Fl.1, Fl.2** (Flutes): Flute 1 has a melodic line, while Flute 2 is mostly silent.
- Ob.1, Ob.2** (Oboes): Oboe 1 has a melodic line, while Oboe 2 is mostly silent.
- E.Hn.** (English Horn): Active in measures 17-26, often playing sixteenth-note patterns.
- Bsn.1, Bsn.2** (Bassoons): Bassoon 1 has a melodic line, while Bassoon 2 is mostly silent.
- C.Bsn.** (Contrabassoon): Active in measures 17-26, often playing sixteenth-note patterns.
- Cl.1, Cl.2, Cl.3** (Clarinets): Clarinet 1 has a melodic line, while Clarinets 2 and 3 are mostly silent.
- B.Cl.** (Bass Clarinet): Active in measures 17-26, often playing sixteenth-note patterns.
- S.Sax.** (Soprano Saxophone): Active in measures 17-26, often playing sixteenth-note patterns.
- A.Sax.** (Alto Saxophone): Active in measures 17-26, often playing sixteenth-note patterns.
- T.Sax.** (Tenor Saxophone): Active in measures 17-26, often playing sixteenth-note patterns.
- B.Sax.** (Baritone Saxophone): Active in measures 17-26, often playing sixteenth-note patterns.
- Cnt.1, Cnt.2** (Contraaltos): Both are mostly silent.
- Tpt.1, Tpt.2, Tpt.3** (Trumpets): All three are mostly silent.
- Hn.1, Hn.2, Hn.3, Hn.4** (Horns): Horns 1, 2, and 3 are mostly silent, while Horn 4 has a melodic line.
- Tbn.1, Tbn.2** (Tenor Trombones): Both are mostly silent.
- B.Tbn.** (Baritone Trombone): Active in measures 17-26, often playing sixteenth-note patterns.
- Euph.** (Euphonium): Active in measures 17-26, often playing sixteenth-note patterns.
- Tuba 1, Tuba 2** (Tubas): Both are mostly silent.

27 28 29 30 31 32 33 34

un poco rapido $\text{♩} = 46$

Pic.

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

Bsn.1

Bsn.2

C. Bsn.

Cl.1

Cl.2

Cl.3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B. Tbn.

Euph.

Tuba 1

Tuba 2

Pic.
Fl.1
Fl.2
Ob.1
Ob.2
E. Hn.
Bsn.1
Bsn.2
C. Bsn.
Cl.1
Cl.2
Cl.3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Cnt.1
Cnt.2
Tpt.1
Tpt.2
Tpt.3
Hn.1
Hn.2
Hn.3
Hn.4
Tbn.1
Tbn.2
B. Tbn.
Euph.
Tuba 1
Tuba 2

tranquilo ♩ = 36

Con sord

This musical score page contains measures 55 through 69. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Cor Anglais 1 and 2, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphonium, and Tubas 1 and 2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. The woodwinds and strings (not fully visible on this page) play active melodic and harmonic parts, while the brass instruments provide harmonic support and occasional melodic lines.

70

71

72

73

74

75

76

77

78

79

80

81

accel.

un poco rapido $\text{♩} = 46$

Pic.

Fl.1

Fl.2

Ob.1

Ob.2

E.Hn.

Bsn.1

Bsn.2

C.Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

S.Sax.

A.Sax.

T.Sax.

B.Sax.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B.Tbn.

Euph.

Tuba 1

Tuba 2

Senza sord.

f

f

rit.

tranquilo $\text{♩} = 36$

Pic.

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

Bsn.1

Bsn.2

C. Bsn.

Cl.1

Cl.2

Cl.3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B. Tbn.

Euph.

Tuba 1

Tuba 2



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ROLAND SZENTPALI

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