

Conductor's Score

J. S. Bach

# FANTASIA and FUGUE

## in C minor

### BWV 537

arranged for Clarinet Choir by John Morrison

The Fantasia and Fugue in C minor, BWV 537, was composed for the organ by Johann Sebastian Bach (1685-1750) during his period of residence at Weimar, possibly in 1723. Nearly two hundred years later it was transcribed for full orchestra by Sir Edward Elgar (1857-1934). My arrangement for clarinet choir was closely modelled on Bach's work but influenced by the lively spirit of Elgar's arrangement.

Instrumentation:

There are parts for

E♭ Clarinet

1st, 2nd & 3rd B♭ Clarinets

Alto Clarinet in E♭

Bass Clarinet in B♭

Contra-alto Clarinet in E♭ (optional)

Contrabass Clarinet in B♭ (optional, not written in score)

There may be more than one player to each part.

The Fantasia commences with solos from each section over a held pedal note, and there is a solo B♭ Clarinet cadenza at the end. There are liberal dynamic, phrasing, articulation and expression markings where Bach used none. I have added a few octave doublings, decorative semiquavers and trills. At the final bars of the Fugue, following Bach's custom, the four-part harmony has been thickened. The parts are occasionally doubled at the octave, e.g. occasionally by the E♭ Clarinet, and at bars 63-5. For playing convenience Bach's 6/4 time signature of the Fantasia has been changed to 3/4. The conductor's score and parts have bar numbers. The bold rehearsal numbers in the score correspond with Elgar's but are not in the parts.

The playing time is between 7 and 8 minutes.

For a satisfactory performance it needs an understanding director and competent players of at least ABRSM Grade 6 standard.

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## Notes on this arrangement of Bach's Fantasia and Fugue in C minor

Parts are often alternated between voices. The E flat clarinet in particular often doubles at the octave and has trills and semiquaver runs. The basses should be able to manage all of the long pedal note: if they can not they are probably playing too loud. With respect for Bach's marvellous four-part writing, very occasionally an extra part (or two) is added,

There are liberal dynamics. The staccato dots indicate separation from the note following. Attention should of course be given to dynamics, for example noting where there is a sudden *p* after *f*. The accents on the second subject quavers of the Fantasia indicate that the second note of the pair should die away rather than much force on the first note.

The tempi should be regular: directors should be aware that the Fantasia may tend to be too fast (it can be slower than indicated) and the Fugue too slow (it can be faster). Three-in-a-bar at whatever tempo is right for the Fantasia, and a lively two-in-a-bar as indicated (never 4) is right for the Fugue. If preferred a "flat" performance can be tried with the dynamics ignored and the whole played at a mezzo-forte, but that was not the intention of this arrangement.

### Fantasia bars

|             |   |
|-------------|---|
| 1-20/23     | Solo voices against pedal                           |
| 19-20       | Broken chord effect in quavers, 5 parts             |
| 21          | Second subject                                      |
| 30-31       | Close imitation of voices                           |
| 42 on       | Recapitulation                                      |
| 63-65       | Second subject inverted, octave doubling in 3 parts |
| 83          | Coda  |
| 94-96 (end) | Solo  |

### Fugue bars

|               |   |
|---------------|---|
| 1             | First subject, 3 voices in unison                                   |
| 58            | Second subject, chromatic scale                                     |
| 106-124       | Recapitulation: as bars 6-24  |
| 110-113       | Extra voices  |
| 120-123       | Accents to different beats of the bar, with echo effect in top part |
| 124           | Extra voices  |
| 125           | Coda  |
| 126-132 (end) | Extra voices and parts divided                                      |

John Morrison, February 2018

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in C minor  
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# Fantasia and Fugue in C minor

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## I. Fantasia

Poco Allegretto ♩ = 76

Eb Clarinet  
 Bb Clarinet 1  
 Bb Clarinet 2  
 Bb Clarinet 3  
 Eb Alto Clarinet  
 Bb Bass Clarinet  
 Eb Contra  
 Bb Contra

1 player  
*p*  
 1 player  
*p*  
*pp sempre*  
*pp sempre*

This system shows the first five measures of the piece. The Eb Clarinet and Bb Bass Clarinet parts are marked *pp sempre*. The Bb Clarinet 1 and 2 parts have a *p* dynamic marking. The Eb Alto Clarinet and Bb Contra parts are marked *pp sempre*. The Eb Clarinet part is marked *p*. The Bb Clarinet 3 part is marked *p*. The Eb Contra part is marked *pp sempre*. The Bb Contra part is marked *pp sempre*.

Eb  
 Bb 1  
 2  
 3  
 Alto  
 Bass  
 Eb CB

1  
 2  
 1 player  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*pp sempre*  
*pp sempre*

This system shows measures 6-10. The Eb part is marked *p*. The Bb 1 part is marked *mf*. The 2 part is marked *p*. The 3 part is marked *mf*. The Alto part is marked *p*. The Bass part is marked *pp sempre*. The Eb CB part is marked *pp sempre*. The 1 player marking is above the Alto part. The 2 marking is above the 3 part. The 1 marking is above the Eb part. The 2 marking is above the Bb 1 part.

11

3

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*p*

*espress.*

*p*

*pp*

*p*

1 player

*espress.*

*p*

1 player

*espress.*

*p*

16

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*pp*

*pp*

*pp*

21 <sup>4</sup>

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*espress.*

*mf*

*All espress.*

*mf*

*p*

*All espress.*

*espress.*

*mf*

*p*

*All espress.*

*p*

*mf*

*p*

*All espress.*

*p*

*mf*

*p*

27 <sup>5</sup>

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*p*

*f*

*p*

*mf*

*p*

*All espress.*

*p*

*mf*

*p*

*f*

*p*

*p*

*mf*

*p*

*mf*

*p*

*espress.*

*mf*

*p*

*espress.*

*p*

7

32

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

largamente

8 a tempo

37

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

42 9

Score for measures 42-46. The parts are Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. Dynamics include *mf*, *f*, *p*, and *mf*.

47 10

Score for measures 47-51. The parts are Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. Dynamics include *pp*, *p*, *mf*, and *p sempre*.



52 **11**

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*p* *mf* *tr* *mf* *mf* *mf* *p* *mf* *mf*

57 **12**  
a tempo

*poco allargando*

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*p* *p* *p* *p* *p* *p* *p* *mf* *mf* *p* *mf* *mf*

13

62

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*mf*

*f*

*mf*

*f*

*p*

*p*

14

67

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*mf*

*p*

*mf*

*f*

*p*

*ff*

*f*

15

72

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*f* *cresc.* *ff*

*cresc.* *ff*

*f* *cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

16

77

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*p dolce*

*p* *p dolce*

*p* *dolce*

*p*

*p*

*ff* *p*

*ff* *p*

[illegible]

92 rit. 20 colla parte attacca Fuga

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*pp*

*p*

*pp*

*1 solo p*

*others pp*

*colla parte*

*colla parte*

*colla parte*

*colla parte*

*colla parte*

*colla parte*

*attacca Fuga*

The musical score is for a choir with parts for Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. It features a fugue section starting at measure 92, marked 'rit.' and '20'. The fugue is in C minor and features a complex texture with multiple voices. Dynamics include pp (pianissimo), p (piano), and 1 solo p. The fugue ends with 'attacca Fuga'.

## II. Fugue

Allegro  $\text{♩} = 84$

Score for II. Fugue, showing parts for Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. The tempo is Allegro,  $\text{♩} = 84$ . The key signature is C minor (three flats). The score includes dynamics such as *ff* (fortissimo) and *sf* (sforzando).

1

Score for measures 1-4 of the first system. The staves are Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. Measure 1: Eb (5th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 2: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 3: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 4: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Dynamics: *ff* in measures 1 and 2, *sf* in measures 3 and 4.

2

Score for measures 5-8 of the second system. The staves are Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. Measure 5: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 6: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 7: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Measure 8: Eb (4th line, quarter), Bb 1 (4th line, quarter), 2 (4th line, quarter), 3 (4th line, quarter), Alto (rest), Bass (rest), Eb CB (rest). Dynamics: *f* in measures 5 and 6, *sf* in measures 7 and 8.

3

14

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

4

19

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB



25 5

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

31 6

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

36 8

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*f* *ff* *f* *ff* *ff* *f* *ff*

41 9

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

*mf* *f* *f* *f* *f* *ff sf* *ff sf*

45 **10**

ff

ff

ff

ff

ff

ff

50 **11** **12**

f

f

f

f

f

f

55 *poco allarg.* *legato* **13** *a tempo*

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

60 **14**

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

65 15

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*sf* *sf* *mf* *f sf* *ff sf*

70 16

Eb

Bb 1

2

3

Alto

Bass

Eb CB

*dim.* *p* *p dolce* *dim.* *p* *p dolce* *f dim.* *p dolce*

75 *poco rit.* **17** *a tempo*

Eb: *p* *espress.*  
 Bb 1: *pp* *pp espress.* *f sf*  
 2: *pp* *pp espress.*  
 3: *pp* *espress.* *cresc.*  
 Alto: *pp* *pp espress.* *cresc.*  
 Bass: *pp*  
 Eb CB: *pp*

80 **18**

Eb: *f*  
 Bb 1: *f sf*  
 2: *f sf*  
 3: *f*  
 Alto: *f*  
 Bass: *f*  
 Eb CB: *f*

85 19

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

This musical system covers measures 85 to 19. The Eb instrument has a whole rest in measure 85, followed by a half note G4 in measure 86, and then a half note G4 with a fermata in measure 19. The Bb 1 instrument plays a continuous eighth-note melody. The 2nd instrument plays a half-note melody. The 3rd instrument plays a half-note melody. The Alto instrument plays a half-note melody. The Bass instrument plays a half-note melody. The E♭ CB instrument plays a half-note melody. Dynamics include *f* (forte) in measures 85 and 19, and *ff* (fortissimo) in measures 19 and 20. Trills are marked in measures 19 and 20.

90 20

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

This musical system covers measures 90 to 20. The Eb instrument has a whole rest in measure 90, followed by a half note G4 in measure 91, and then a half note G4 with a fermata in measure 20. The Bb 1 instrument plays a continuous eighth-note melody. The 2nd instrument plays a half-note melody. The 3rd instrument plays a half-note melody. The Alto instrument plays a half-note melody. The Bass instrument plays a half-note melody. The E♭ CB instrument plays a half-note melody. Dynamics include *f* (forte) in measures 90 and 20, and *ff* (fortissimo) in measures 20 and 21. Trills are marked in measures 20 and 21.





105 <sup>23</sup> a tempo

Score for measures 105-110, rehearsal mark 23. The score is for a six-part setting: Eb, Bb 1, 2, 3, Alto, Bass, and Eb CB. The key signature has one flat (Bb). The tempo marking is 'a tempo'. The dynamics are marked *ff* (fortissimo) and *sf* (sforzando). The Eb part has a melodic line with slurs and accents. The Bb 1 part has a similar melodic line. The 2, 3, Alto, Bass, and Eb CB parts have more rhythmic, often sixteenth-note patterns. The Eb CB part has a prominent bass line with slurs and accents.

110 <sup>24</sup>

Score for measures 110-115, rehearsal mark 24. The score continues with the same six parts. The dynamics are marked *ff* and *sf*. The Eb part has a melodic line with slurs and accents. The Bb 1 part has a similar melodic line. The 2, 3, Alto, Bass, and Eb CB parts have more rhythmic, often sixteenth-note patterns. The Eb CB part has a prominent bass line with slurs and accents.

25

114

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

26

119

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

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28 rit. al fine

129

E♭

B♭ 1

2

3

Alto

Bass

E♭ CB

ff

f

p