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BAND TRANSCRIPTIONS OF THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH: A DEVELOPMENT OF A METHODOLOGY FOR TRANSCRIBING, AN APPRAISAL OF AVAILABLE TRANSCRIPTIONS, AND THREE MODEL TRANSCRIPTIONS. (VOLUMES I AND II).

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1967

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

BAND TRANSCRIPTIONS OF THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH: A DEVELOPMENT OF A METHODOLOGY FOR TRANSCRIBING, AN APPRAISAL OF AVAILABLE TRANSCRIPTIONS, AND THREE MODEL TRANSCRIPTIONS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

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BY

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Norman, Oklahoma

1967

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AND THREE MODEL TRANSCRIPTIONS

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BAND TRANSCRIPTIONS OF THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH: A DEVELOPMENT OF A METHODOLOGY FOR TRANSCRIBING, AN APPRAISAL OF AVAILABLE TRANSCRIPTIONS, AND THREE MODEL TRANSCRIPTIONS

CHAPTER I

INTRODUCTION

The name of Johann Sebastian Bach (1685-1750) has been held in high esteem for well over a century. Perhaps the beginning of this high regard for the composer and his works came with the famous revival of the St. Matthew Passion [BWV 244] in 1829 by Felix Mendelssohn. It was Ludwig van Beethoven who exclaimed "Nicht Bach! Meer sollte er heißen."[1] Since that time all musicians and music lovers have grown to accept Bach as one of the greatest - indeed, if not the greatest - composers of all time. It was not surprising that the membership of the American Musicological Society named J. S. Bach more times than any other composer in a survey to determine which composers were held in high respect.[2]

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[1] "Not Brook [Bach]! He should be called Sea [Meer]." Quoted in Albert Schweitzer, J. S. Bach, trans. Ernest Newman (2 vols.; Boston: Bruce Humphries, 1964), I, 240.

[2] Paul Farnsworth, "Musicological Attitudes on Emminence," Journal of Research in Music Education, XIV, 1 (Spring, 1966), pp. 41-44.

Because Bach composed no music for band or wind ensemble, the music available for performance by school, college and professional wind bands must be in the form of transcriptions or arrangements.[3] These available band transcriptions of Bach's music are taken from Das Wohltemperierte Klavier [BWV 846-893], the songs, the cantatas and the organ works. The organ music is the most suitable source to draw upon since the organ is a keyboard instrument requiring wind to produce the sound through its collection of pipes. The varieties of pipe shapes offer multiple color resources. These pipes are grouped together into ranks consisting of pipes, of different pitches, which have the same tone quality. Each rank is activated by the organist's pushing, pulling or drawing a stop (knob, key or lever). The process of choosing the ranks to be used singly or in combination is called registration.

In a similar manner, various individual wind instruments form the band. These are grouped into families, but since the range of each instrument is somewhat wide, each individual instrument could be considered a "rank." The range would not compare to an equivalent rank on the organ. Instruments may be used singly or in combination. The process of scoring for band by a composer or an arranger is called instrumentation, orchestration or bandstration. The similarities between the band and the organ become apparent, and the arranger's instrumentation is equally as critical as the organist's registration.

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[3]Although a distinction is sometimes made between the terms transcription and arrangement, for the purposes of this paper the two terms will be used synonymously.

The purpose of this study is threefold: (1) to develop a system or methodology for transcribing the organ music of Bach for band or wind ensemble, (2) to appraise and/or evaluate the transcriptions and arrangements currently available, and (3) to present three band scores as models exemplifying this methodology for transcribing.

Since the criteria are identical, it was decided to present the norms for evolving a system for transcribing the organ music of Bach for band in a chapter preceding the appraisals of the currently available transcriptions. The norms are presented in Chapter II and the appraisals are given in Chapter III. Chapter IV discusses the procedures of the methodology used in preparing three transcriptions as models. A final chapter of the text contains suggestions for using these criteria (1) to improve the transcriptions presently available for wind band, (2) to transcribe additional Bach organ music for band, and (3) to transcribe, for band, organ music of other composers, both of the same style period and other historical eras. Included in Volume Two are band scores of transcriptions of three Bach organ works exemplifying these techniques. The compositions chosen are three chorale preludes from Bach's famous Orgelbüchlein. Each is considered to be among the favorites of organists in frequency of programming, etc. In keeping with the accepted practice, the corresponding chorale precedes each prelude in a full band scoring. By presenting these model transcriptions, the theory and techniques of the methodology are exhibited in actual practice.

CHAPTER II

DEVELOPMENT OF A METHODOLOGY FOR TRANSCRIBING THE ORGAN MUSIC OF BACH FOR BAND

In selecting criteria for the development of a methodology for transcribing Bach's organ music to the medium of the band, several considerations seem cogent. Foremost is the necessity of understanding some of the principles of organ registration. The color resources of organs vary as their sizes vary. A large organ will contain many ranks of pipes not included in smaller organs. The number of manuals, or keyboards, will vary also, and will determine the number of contrasting ranks or combinations of ranks which can be used at one time. To be sure, there are means by which the tone color can be changed within a piece and such changes can be made rapidly too. But with additional manuals the organist can change colors more quickly and even leave the original color intact in case he would like to return to that color or even create an interplay between the two colors. Small organs usually have two manuals along with the pedal keyboard. Larger instruments have three, four, five or more manuals. These manuals often control ranks of pipes which are placed in separate locations in the church or other structure.

Organ pipes are grouped together into ranks of pipes emitting the same tonal quality throughout the range of the keyboard. The organ uses a wind supply blowing through its pipes to produce the sound. In this respect, the organ is a wind keyboard instrument. The band is a wind instrument, too. The individual instruments making up the band or wind ensemble are not as diverse as the many shapes and sizes of pipes available to the organist. The wind source, too, is considerably different. The organ has an unlimited wind supply available mechanically. The wind players of the band must supply wind from their own lungs. Therefore, long lines cannot continue as endlessly in the band as when performed on the organ. Points for breathing and overlapping of breath points must be established.

Even though scoring for the full band has been frequent in the past, many band arrangers have divided the band into woodwind, brass and percussion choirs in more recent arrangements. This type of grouping could be equated with the ranks of the organ. Only two, or possibly three, tone colors are allowed by this division. The use of smaller divisions is necessary. The band or wind ensemble can be further divided, although some ranks, or choirs, would be incomplete at the upper or lower end of the range. The flute rank would sound the highest with the piccolo, flute and alto flute forming its components. Even the addition of the bass flute would not allow this to be a rank with a complete treble and bass range. Besides, the bass flute is a rare instrument, and is used less often than the alto flute. The double reed rank is complete with oboes,

alto oboe (English horn), bassoon and contrabassoon. Many bands neither have access to an alto oboe or a contrabassoon, nor have a player when an instrument is available. Just the oboes and bassoons form a complete rank with full range. The clarinet choir movement, or emphasis, has informed and encouraged band directors and arrangers to utilize the small E^b clarinet, alto clarinets and contrabass clarinets in addition to the standard B^b soprano and bass clarinets. This family has the widest range of any in the band and is somewhat uniform in the tone color throughout the combined ranges. The saxophone family can be more complete with the addition of the soprano and bass to the usual quartet of 2 altos, tenor and baritone saxophones.

The brass members of the band are more problematic because of the overlapping of timbres of the individual instruments. The soprano brass may be dark (flügelhorn), mellow (cornet) or bright (trumpet). This distinction is often very slight. The mid-range has the dark or mellow French horns and the brightness of the trombones and tenor trumpets. The bass register uses the tuba for dark sounds and the bass trombone for brighter hues. The baritone horn is a mellow bass or middle voice.

Instruments of the percussion section may be used in transcribing organ music for the band. Since they are not actually duplicating or even emulating a sound or rank from the organ, the percussion instruments must be chosen and used with the utmost care and discretion. The kettle drums can be used to sustain bass tones. The triangle or light cymbals might be used to heighten climaxes of

a rather bright composition. Keyboard-mallet percussion instruments could possibly reinforce melodic lines, especially those which are of a bright character and/or active rhythmically. The use of the snare drum and bass drum are more questionable and should be omitted from the score.

The instruments listed and described in the foregoing paragraphs are often found in bands. Those which are considered as unusual today are being used more and more and may become commonplace in the near future. The addition of small cornets and trumpets and tenor range instruments of the same categories will help fill out the brass choir into separate ranks of dark, mellow and bright brass. It seems that the future of the wind band must rest with its development of full range, individual choirs, or ranks, of instruments.

It is not within the scope of this paper to discuss the different organ pipes, their resultant tone colors or their band or orchestral equivalent. Such information is available in numerous sources. The reader is referred to the Bibliography which includes several books dealing with this information. Two aspects of organ registration are pertinent here. These will be discussed in the paragraphs which follow.

The first principle of organ registration which is applicable to transcribing for band is the use of octave doublings for coloristic purposes. The doubling of a melodic line in octaves, double octaves and the like is a widely used technique of both organ registration and orchestration. In the case of the organ, the performer doubles a line at the octave by choosing a pipe to

couple with the present one. For example, the eight foot pipe on the manual sounds in unison with the written pitch. Thus middle c (c') sounds middle c (c'). The four foot pipe will sound an octave higher. Hence, c' written will sound c" when played on the 4' pipe. The two foot pipe sonds another octave higher, or two octaves above the written note. A written c' played on the 2' pipe will sound c"' (c^3). The one foot pipe and one-half foot pipe will sound three and four octaves higher than the written pitch. In like manner, the 16' pipe will sound an octave lower than the notation. Written c' will sound C (the octave below middle c). The 32' pipe sounds two octaves lower than the notation so that c' sounds C.

By pulling the stops for the 8' pipe and the 4' pipe on a given rank and manual, both octaves will sound simultaneously by depressing a single key on the manual. Thus c' written for 8' and 4' pipes will sound c' and c" as a collective color. By combining 8', 4' and 2' pipes, one key will actuate three pipes and result in c', c" and c"' sounding synchronously. The principle applies to combinations of any lengths of pipes. This type of combining pipes allows the organist to play rich, full lines composed of two or more octaves while depressing only a single key at a time.

On the pedal keyboard, the written sound is produced on the 16' stop.[1] The 32' and 64' pipes sound an octave and a double octave lower, and the 8', 4' and 2' pipes sound the octave, double octave

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[1]Some sources, performers and instrument makers do not make a difference in pipe lengths for the manuals and the pedal keyboard which are necessary to produce the unison.

and triple octave higher, respectively. The doubling of the 16' and 32' pipes in the pedal is a common, accepted practice for the organist to use in any composition. The organ works of Bach are treated in this manner quite often, especially in the doppio pedale effect.[2] The Classical use of the violoncello and contrabass reading and playing from the same printed part exemplifies this principle orchestrally. The cello would be equivalent to the 16' stop and the bass would sound an octave lower as a 32' stop would.

In orchestration it is necessary to use two instruments to produce octave doubling, three instruments for doubling at the octave and double octave, and so on. Thus a flute and a piccolo reading from the same music will produce notes an octave apart. This would be comparable to the 8' and 4' pipes of the manuals. A bass flute added to this would result in the octave below the flute sounding also, or the equivalent of the 16', 8' and 4' pipes sounded together.

The second principle of organ registration which serves as a basis for the present study is called mutation and its corollary, mixture. The term, mutation, comes from the Latin mutare which means to change. In the case of the organ, the change is that when a note is played, a different tone sounds. The change is not simply the octave doubling as described above. Rather, different letter names are involved. These tones are partials found in the harmonic series.

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[2]William L. Sumner, Bach's Organ Registration, Vol. II of School of Bach-Playing for the Organist, gen. ed. Gordon Phillips (London: Hinrichsen Edition Limited, 1961), 24.

Fractions are used to identify the lengths of these pipes. A 2 2/3' pipe is between the 4' and 2' pipes which are the octave and double octave above the written note as discussed above. The tone in the harmonic series between these tones is a twelfth (an octave and a fifth) above the fundamental. This is the tone which sounds for the 2 2/3' stop. Consequently, a 2 2/3' stop playing middle c (c') actually sounds g". This is called the "nasard" or "nasat." The 1 1/3' pipe sounds an octave higher than the 2 2/3' pipe. These are the mutation stops used most frequently. Two others are used fairly frequently also. The 1 3/5' pipe sounds two octaves and a major third (a seventeenth) above the fundamental. This stop is called the "tierce." To produce this tone an octave higher, the 4/5' pipe is employed. The 1 1/7' stop is sometimes used, but not nearly as frequently as those already described. The 1 1/7' stop sounds the seventh tone of the harmonic series, or two octaves and a minor seventh (flat 21st) above the written note and/or pressed key. This stop is called the "septieme." All of the above stops are rarely, if ever, used alone as it would result in the organ becoming a transposing instrument. Rather, these stops can be added to fundamental, or fundamental and octave pipes to establish tone qualities with increased "harmonic activity" or harmonic content by strengthening certain partials of the harmonic series. These combinations are quite effective as solo stops.

The corollary principle of mixture is based upon these mutation stops. A mutation stop is a single rank to be added to other stops. The mixture stop, on the other hand, is a pre-set

combination utilizing the mutation stops with given fundamental and octave stops. Quite often the fundamental is omitted. Mixture stops involve from two to eight or more ranks of pipes. Mixture stops have "breaks" where the exact combination will change in its make-up. Gleason[3] supplies the reader with details of several standard and some sample mixture stops. The particular components of the mixture stops vary from instrument maker to instrument maker and even from instrument to instrument made by the same manufacturer. The acoustics of the room and the desires of the designer of the instrument are factors which determine the exact specifications of any organ.

In orchestration, composers and arrangers are most often content to use instruments for their single and collective colors without creating new colors by doubling at intervals other than the unison, octave or octave multiples. Mixture, as a principle of orchestration, is not known to be used. Scoring along the principle of mutation registration is found in two familiar compositions for orchestra. In Maurice Ravel's famous tour de force of orchestration, Bolero, there are two instances of what the present writer has chosen to call mutation scoring. There is one illustration of mutation scoring in Paul Hindemith's Sinfonische Metamorphosen nach Themen von Carl Maria von Weber. Mutation scoring is the technique of orchestration which is comparable to the use of mutation stops on the organ.

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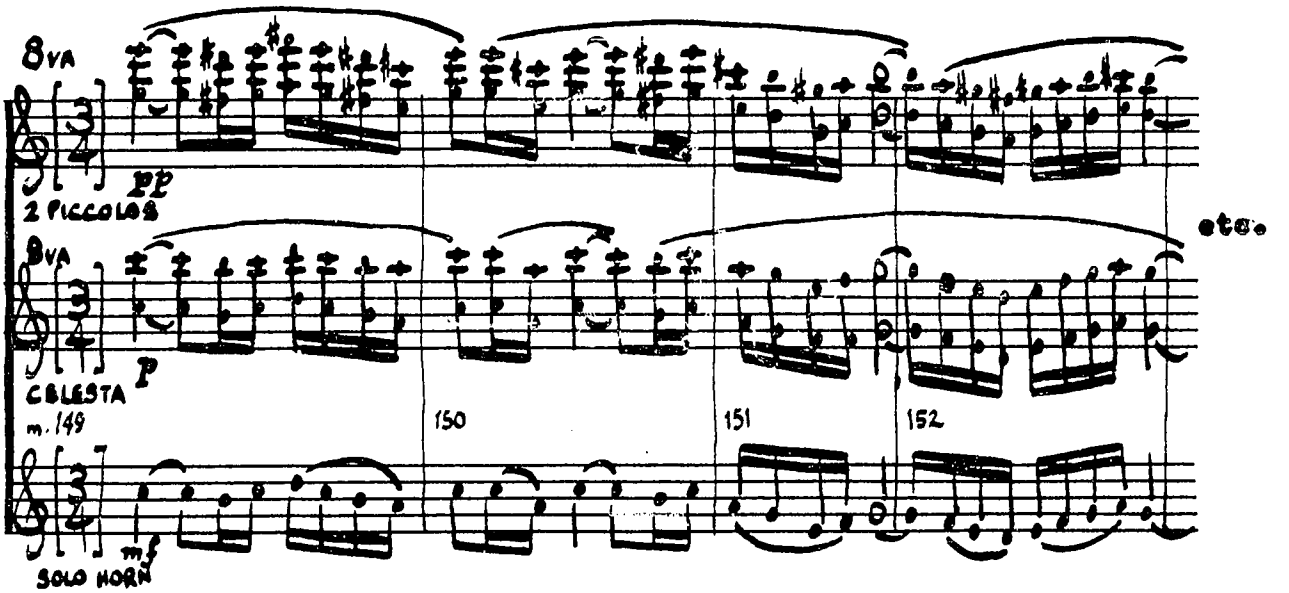
[3]Harold Gleason, Method of Organ Playing (5th ed.; New York: Appleton-Century-Crofts, Inc., 1962), 4-5.

The first known examples of mutation scoring are found in the Bolero of 1928. Example One (page 13) depicts the recurring melody scored by Ravel for solo French horn as the fundamental (8' stop), the celesta sounding the octave (4') and double octave (2') and the two piccolos supplying the twelfth (2 2/3') and the seventeenth (1 3/5'). This type of orchestral usage continues from measure 149 through measure 165, completing the entire sixteen measure melody.

In measures 167 to 183, the melody is again presented by mutation scoring. Example Two (page 13) shows the first four bars of this section of Bolero. Here the single and double reed instruments create the new sound. The alto oboe (English horn) and 2nd clarinet sound the fundamental (8'), the oboe d'amour sounds the octave (4') and the 1st clarinet and oboe sound the twelfth (2 2/3').

In measures 293ff., Ravel uses a close scoring of root, 3rd and 5th, each doubled at the octave, and the fundamental or root doubled at the fifteenth (double octave). This statement of the melody is scored in thirteen instrumental parts. This could be labeled as mutation scoring, after a fashion, with the 8' and 4' not sounding. This tends more toward mixture scoring with the root here being equivalent to the 2' stop; its octave corresponds to the 1' pipe and the double octave would be like the 1 3/5' and 4/5' pipes of the organ. The fifth and its octave are similar to the 2 2/3' and 1 1/3' stops. Since the parallel scoring does not last for more than four measures before the parts begin separating from the combination, this example is not included here.



EXAMPLE ONE. Maurice Ravel: BOLERO (1928)
Measures 149-152.

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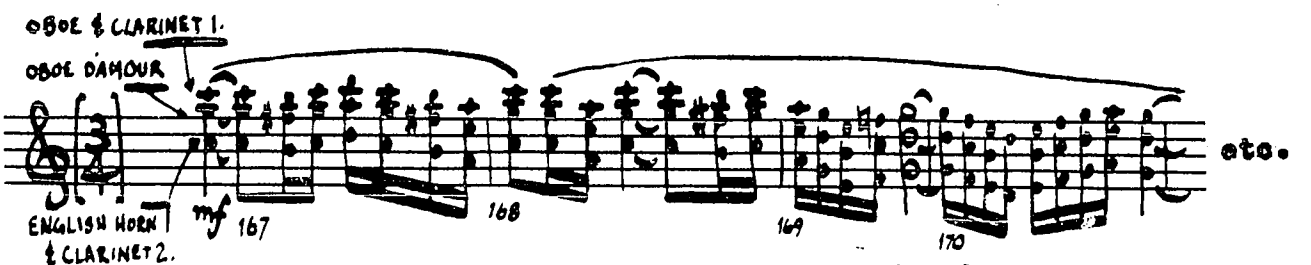

EXAMPLE TWO. Maurice Ravel: BOLERO (1928)
Measures 167-170.

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It should be pointed out at this time that these are definitely examples of mutation scoring for the resulting combined sounds create a sonority which emulates the organ combination made with mutation stops. When performed well in tune, the ear has difficulty detecting the separate elements or instruments making up the combined timbre. As in Gestalt psychology, the whole of the combination is greater than the sum of its parts. Heinz Becker[4] errs in his discussion of these examples from Bolero by stating that they are examples of polytonality. Ravel does use different key signatures, but only to facilitate the reading. The examples included herein are shown with the accidentals in order that the adjustments for the harmonic series of each tone can be readily seen by the reader. Becker errs again when he cites measures 293ff. as another example of polytonality. Not only does the parallelism cease after four measures, but Becker compounds his error by failing to transpose the part for the "Petite Trompette in Ré" to its sounding key. He calls it the polytonal key of B^{b}, which is the seventh when compared to the sounding C of the fundamental. When transposed, the trumpet in D sounds the C an octave higher than the fundamental.

The second familiar composition possessing an example of mutation scoring is Sinfonische Metamorphosen (1943) by Paul Hindemith. Measures 122 to 130 of the first movement are reduced in Example Three (page 15) to show the voicing more readily than in the score. The clarinets and violas sound the fundamental while the

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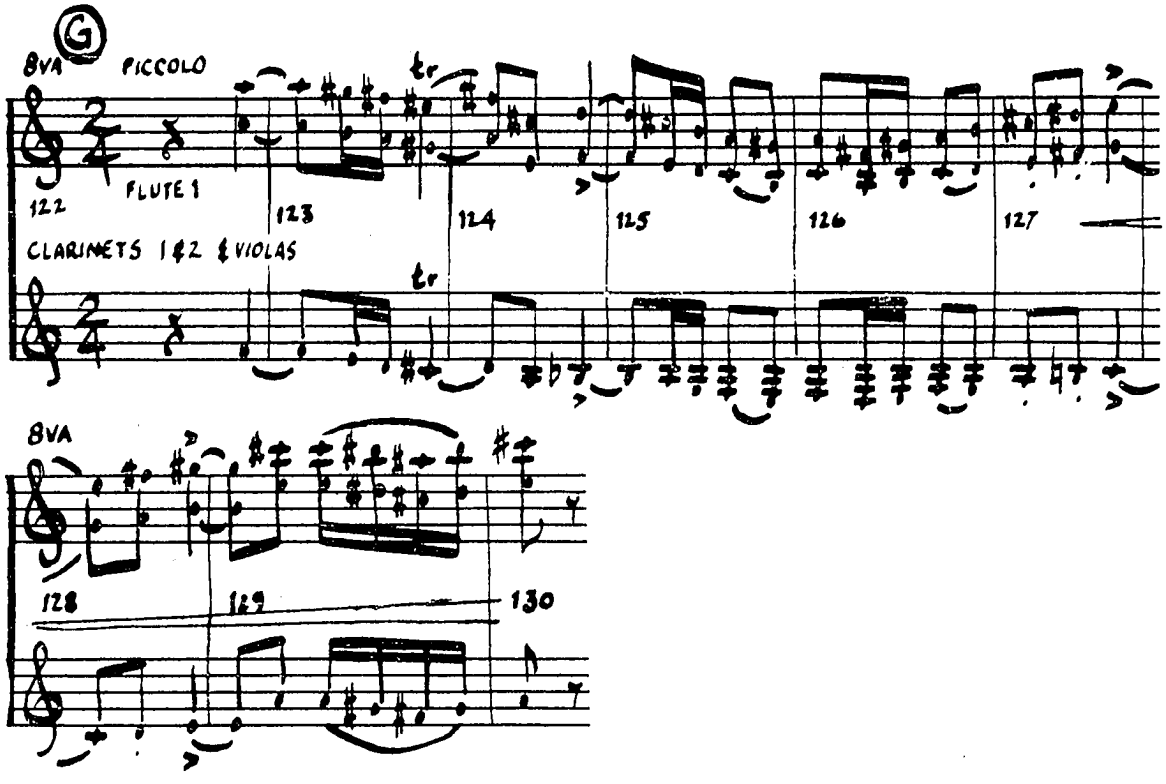
[4]Heinz Becker, History of Instrumentation, trans. Robert Kolben, Vol. XXIV of Anthology of Music, ed. K. G. Fellerer (Köln: Arno Volk Verlag, 1964), 32 and 109-110.



EXAMPLE THREE: Paul Hindemith: SINFONISCHE METAMORPHOSEN (1943)
Measures 122 - 130.

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1st flute plays the nasard (twelfth) and the piccolo plays the tierce (seventeenth). This is equivalent to the combination of 8', 2 2/3' and 1 3/5' pipes.

Mr. Spencer H. Norton, Research Professor of Music at The University of Oklahoma states that he has used mutation scoring in several of his orchestral compositions.[5]

Thus far, only the scoring of the colors of the organ to the palette of the band or wind ensemble have been discussed. Certainly, other matters are important factors in developing a methodology for transcribing Bach's organ music for band. These factors will now be considered.

With the techniques required of musicians today, it would seem unnecessary to transpose the key of any of the works. In the past, flat keys have been favored by the players in bands and sharp keys by orchestral players. The difficulty of a band composition or arrangement was often determined by its distance from the concert keys of B^b or g. But today, compositions have become so highly chromatic in nature that familiarity with both flat and sharp keys is necessary. The teaching of both groups of keys occurs at an early stage of the player's musical education. It would appear unnecessary to transpose an organ work from a sharp key to a flat key for technical facility. The transposition due to factors of range of the instruments may still be required. But with the development of full ranks or choirs of instruments, this too seems unnecessary.

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[5]Private conversation with the author, December, 1966.

The altering of a measure signature and/or the rhythmic values is not required either. Many arrangements in the past have changed measure signatures so that the quarter-note was the constant "beat note" or basic duration. This practice limited the performers' familiarity and ability with rhythm and perpetuated making the same adjustments in other arrangements. This sort of circular cause-effect situation could only lead to further limitations. Demands made in more recent musical literature, including band literature, have helped to relieve this predicament - although it is far from being totally solved. By retaining note values, the transcriber is not required to make a decision for a change in the measure signature or the note values. Rather, the performer's cognizance of rhythm is widened and deepened to include the principle that any note value may be the "beat note" or basic duration, and that all other note values are in proportion to that basis. It would seem likely that more experience in this manner would result in a broader acquaintance and fuller understanding of the functions of rhythm. A part of the methodology for transcribing organ music - veritably any music - would be to retain the measure signature and note values of the original composition.

Closely related to rhythm is ornamentation. The use of ornaments is quite common in the organ music of J. S. Bach and must be considered very carefully in making a transcription for band. On the organ, one key manipulates all of the ranks coupled for that manual and thus the ornament will be consistent in all pipes making up the color. To achieve coupling in a band transcription, it is

essential to use separate parts, instruments and players. It is obligatory that all players have an interpretation of the ornament which is identical. This unanimity can be attained best by writing out the ornament in all parts. This gives assurance that all components of the timbre start on the same pitch, end on the same pitch and perform identical pitches and rhythms between. This may cause problems in ensemble at first, but the end result of diligent rehearsals will be a higher degree of consistency among those making up the band ensemble color. This practice also aids the band director who is not certain of the stylistic interpretation of each ornament. Trills for only one instrument might not be necessary to write out.

In order to increase the familiarity of players and directors with the ornaments, it is suggested that the symbol for the ornament be included in the score and parts, above the written out interpolation of the ornament, and be placed in editorial brackets. This not only will bring familiarity but should diminish the reservations for having to perform complex looking rhythm-pitch patterns.

Often an orchestrator will develop new melodic lines, or "fillers," from the existing harmonies. This practice can be utilized as long as the new melodies do not detract from the composer's intent. The use of a part playing alternate notes, such as eighth-notes in a sixteenth-note passage, seems to create ensemble problems rather than simplify those already present. In an organ work which displays very stylistic keyboard writing this might prove

to be a valuable technique. Skips or repeated notes within a melodic line are examples of this stylistic writing. The fugue subject of the renowned Toccata and Fugue in d [BWV 565] exemplifies this principle.

Tempo indications must be added by the transcriber since many of the Bach organ compositions do not have such markings. If metronome markings are to be given, there should be a range from slow to fast suggesting a suitable latitude for a tempo for that piece. Ritardandos may be added when standard performance practices connote such. Scholarly editions distinguish the editor's additions by placing the indication within brackets. This practice should be employed in all band transcriptions in order to separate the composer's instructions from the editor's interpretations.

This practice would hold true for expression marks also. The dynamics indicated in Bach's works are few and must be left up to the performer. Sometimes indications do offer hints as to how loud a part might be expected to be, such as signifying the portion of the organ to be used (e.g., "Oberwerk" and "Positiv" in the toccata of the "Dorian" Toccata and Fugue in d [BWV 538]). Other dynamic markings should be shown in brackets identifying the transcriber's and/or editor's suggested relative weight for each part.

The written use of crescendo and diminuendo was not practiced in Bach's time. Changes in dynamics occurred only by adding or deleting pipes to the registration in the case of the organ. Today this practice of changing registration in the midst of a Bach composition is not an accepted practice by those organists who seek

stylistic authenticity. Perhaps this is due to the inability to use the hand to manipulate the changing of stops on the organs of Bach's day rather than a true stylistic tenet. It would seem proper to retain the voicing or registration throughout a chorale prelude. However, in a long fugue the addition of the 32' pipe in the last statement of the subject in the bass and similar practices are well within the scope of accepted procedures.

In a fugue, the organist usually registers each manual with a different timbre. The limitation of the two hands require that all voices in a given staff (i.e., a given manual) be sounded with the same registration. Yet in a chorale prelude of three parts, each voice is performed on a separate manual for the express purpose of keeping the colors different among the voices. Consequently, if it were possible, it is assumed that each voice in a fugue, or other composition in a definite number of parts (as opposed to freistimmigkeit), would have differing registration for the individual voices. In the band, the instrumentation of a fugue should not use instruments in the same combination for each entry of the subject (or answer). For example, 3rd cornets doubled with 1st clarinets for the subject and 3rd clarinets doubled with 1st cornets for the answer does not allow the two voices to have distinguishing tone colors. The duplication of the tone colors causes a "grey" lack of definition of voices. In organ registration, each line is registered with a distinguishing tone quality whenever possible. As this procedure can be followed more fully in band transcriptions to four, five and even more parts along the lines of

the choir or rank principle discussed earlier in this chapter, it would seem that this would be the more desirable plan to follow.

The manifold factors of transferring an organ composition from its original notation to a score for band have been considered in this chapter to develop a methodology for transcribing the organ music of J. S. Bach. This system will be used in the next chapter to appraise band transcriptions of Bach organ music which are known to be available. The methodology will be put into actual practice in Chapter IV and three works will be transcribed for band. Although the emphasis has been specifically upon Bach organ works, implications for other music can be found also - whether for organ or some other medium.

CHAPTER III

AN APPRAISAL OF THE BAND TRANSCRIPTIONS OF THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH WHICH ARE CURRENTLY AVAILABLE

In the previous chapter, a methodology for transcribing the organ music of Johann Sebastian Bach was developed. The norms of that set of procedures are the same standards to be used to appraise those band transcriptions which are currently available for use in performances. Twenty-one works have been transcribed or arranged and are known to be available. Of these, three are available in two different versions and one has been transcribed three times. Two additional works have been transcribed as part of a doctoral dissertation.[1] A total of twenty-eight transcriptions were investigated for this study. Four other arrangements which are listed in the Band Music Guide were not evaluated due to their being unavailable.[2] A score to three of them was ordered from the

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[1]Donald Ross Hunsberger, Johann Sebastian Bach's Prelude in E-Flat and the Passacaglia and Fugue in c minor in Transcription for Wind Ensemble (Rochester, New York: Unpublished Doctor of Musical Arts thesis, Eastman School of Music of the University of Rochester, June, 1963.

[2]Kenneth Berger, Band Music Guide (4th ed.; Evanston, Illinois: The Instrumentalist Company, 1964) lists the following in addition to those investigated in this study and given in the Bibliography:

appropriate publisher. The lack of response must be judged as a result of the works' being out-of-print. De Profundis (Out of the Depths) was not investigated as it is only available from the publisher on a rental basis.

The first problem in making appraisals of the twenty-eight available transcriptions was to determine precisely which organ works were transcribed. Printed versions for band usually have English titles only, making it difficult to ascertain whether the piece is an organ work based on a chorale, a song or an aria from a cantata. German titles as subtitles would have helped. Moreover, some chorales have several different preludes composed from the chorale tune. Thus in the catalogue of J. S. Bach's works, several compositions will appear under the same title. It was necessary to determine which organ composition was used for the band arrangement when duplicate titles were found. No printed band transcription identifies its source by BWV (Bach Werke Verzeichnis, or Bach Works Catalogue) number. So this number was assigned by the present writer in order to make comparisons of each band transcription with the corresponding composition in the Bach Gesellschaft Edition. These BWV numbers are added in brackets after each title in the band score

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Chorale Prelude [BWV ???]. Transcribed by H. Huffnagle. New York: David Gornston, 1955.

De Profundis (Out of the Depths) [BWV 686? or 687?]. Transcribed by Tepper. New York: Edwin H. Morris, no date.

Prelude in G minor [BWV ???, original key: a]. Transcribed by Chiaffarelli. New York: G. Schirmer, Inc., 1936.

Toccata and Fugue in C [BWV 564?]. Transcribed by Plater. London: Boosey and Hawkes, Ltd., 1924.

section in the Bibliography.

The instrumentation of three transcriptions is judged to be effective in producing an organ-like quality. The prelude of the Prelude and Fugue in g [BWV 558] displays this quality in the Moehlmann transcription. The Goldman-Leist setting of the middle section of the Fantasia in G [BWV 572] also possesses this quality. The "in organo pleno" indication in the Chorale Prelude: We All Believe in One God [BWV 680] is interpreted as "full organ" and is transcribed for tutti band. Sumner[3] warns against thinking that all of the organ's stops are to be drawn, at least in so far as present day instruments are concerned. He suggests that Seventeenth Century standards of a "large and well-appointed organ"[4] be the basis for the decision for the degree of fullness utilized.

Some use of the band by choirs is present in Fervent is My Longing [BWV 727] where different choirs are used by phrases. Scoring by choirs also occurs in the opening of Cailliet's version of the Prelude and Fugue in g [BWV 558], but later choir members are mixed to facilitate the quicker note values. The fugue of the Prelude and Fugue in e [BWV 555] as arranged by DeCamp, starts with woodwinds, saxophones and low brass doubling the baritone saxophone, but then begins doubling between choirs. Good antiphonal effects by choirs are found in Wright's scoring of the Toccata and Fugue in d [BWV 565]. In the chorale prelude, A Mighty Fortress is Our God

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[3] William L. Sumner, Bach's Organ Registration, Vol. II of School of Bach-Playing for the Organist, gen. ed. Gordon Phillips (London: Hinrichsen Edition Limited, 1961), 23.

[4] Ibid.

[BWV 720], Bach indicated "fagotto" in the original version. This is transcribed for woodwinds and baritone. The "sesquialtera" indicated for the second voice entrance is a mixture stop composed of the twelfth (2 2/3' pipe) and the seventeenth (1 3/5' pipe), i.e., the nasard and tierce, added to the 2' pipe. Lillya scores this for cornets with flutes an octave higher. Here is an ideal place to use mutation scoring or mixture scoring, but it was not taken advantage of in this transcription.

Doubling of instruments between choirs is evident in most of the band transcriptions. Doubling of principal parts of one choir with secondary parts of another group of instruments is quite common. This seems to be a standard practice among transcribers, especially in fugue expositions and other exposed parts of the composition. Because most bands are comprised of inexperienced players mixed with experienced players, the membership in the sections of the band is most often scaled from the best players on the first parts, the less experienced and capable on the second part and the neophytes on the third parts. Thus first cornet and third clarinet doubling is used for ease and security of making certain the part has sufficient strength to hold its own in a fugue. To balance this, first clarinets might be doubled with the third cornets. The sonorous weight of the cornets would predominate each group and make each entry have the same tone color, especially as the degree of ability and experience of the first and third players become closer, as is the case in many of the fine high school, college and university bands of today. This type of doubling not only produces

a constant "grey" in tone color, but also limits the development of young musicians to rely upon their own abilities to perform an independent part satisfactorily. Scoring not only has musical values, but serves as an important vehicle in music education.

As stated above, several examples of the available band transcriptions demonstrate effective use of scoring by choirs within the band. Some diminish this effect by later resorting to the grey of combination scoring. Other transcriptions display only the use of doubling for ease and security without regard to the color of the individual lines. All three versions of the Prelude and Fugue in e [BWV 555] use mixed colors in the transcription. The DeCamp version uses this type of scoring in the prelude and attempts to give individuality to the lines in the fugue. This lasts only through the opening of the fugue as pointed out above and DeCamp returns to mixed doublings in later sections of the fugue. Mixed colors are used in the fugues of Prelude and Fugue in d [BWV 554] and Prelude and Fugue in A^b [BWV 557]. Mixed timbres are employed throughout the transcriptions of Fugue in E [BWV 556], Prelude and Fugue in e ("The Cathedral") [BWV 533] and Moehlmann's Prelude and Fugue in g [BWV 558]. All bass instruments are together in the Prelude and Fugue in c [BWV 549]. The fugue opens with baritone and bassoon although Volz prefers a bassoon solo for the subject. The answer uses 2nd and 3rd clarinets doubled with tenor saxophone. In Holst's arrangement of the Fugue à la Gigue [BWV 577], the solo and 1st clarinets perform the subject. When the second voice enters, these instruments switch from the first voice to the answer. In the

Godfrey setting of the Prelude, Chorale and Fugue [BWV 849-Abert-BWV 542], the fugue commences with different voices but melts into combining after the fourth voice enters completing the exposition. In the Weiss version of the same fugue, each voice entry is made up of a combination of instruments.

Keys were changed in eleven of the transcriptions. This is probably due to the concept of flat keys being better for bands. Range may have been a factor too as there is no consistency in how the keys were changed. For instance, In Thee is Gladness [BWV 615] is transposed from G to B^b, while the Prelude and Fugue in G [BWV 557] is transposed to A^b and All Glory Be to God on High [BWV 716] is transposed from G to F. The prelude added to the "Great" Fugue in g [BWV 542] is transposed from E to F in contrast to the transposition of the Fugue in F [BWV 556] from the original key of F to E^b. In the three versions of the Prelude and Fugue in e [BWV 555], DeCamp retains the original key while Moehlmann and Thielman found it necessary to transpose it to f. The other transpositions are: In dulci jubilo [BWV 729] from A to B^b, Prelude and Fugue in e ("The Cathedral") to f, Fervent is My Longing [BWV 727] from f# to f, and A Mighty Fortress is Our God [BWV 720] from D to C.

Measure signatures were changed in eight of the twenty-eight transcriptions investigated. An additional five changed the basic duration of the piece so that two measures were needed in the band transcription for each measure of the organ original. In Prelude and Fugue in A^b [BWV 557], C is changed to $\frac{4}{2}$ and the half-note

becomes a whole-note in order to preserve the length of the measure. Both transcriptions of the "Great" Fugue in g [BWV 542] change C to ¢ so that the eighth-note becomes a quarter-note and one measure of the original becomes two measures in the band version. Similar changes are present in the Fugue in E^b [BWV 556] where C becomes $\frac{2}{4}$ and in the prelude added to the "Great" Fugue in g [BWV 542] by Godfrey, $\frac{6}{4}$ is changed to $\frac{3}{4}$. In both of these latter arrangements, one measure of the original is adjusted to become two measures. In the two versions of the Toccata and Fugue in d [BWV 565], the changes in both measure signature and rhythmic notation are numerous, although not the same. Perhaps these are due to an attempt to decrease the number of problems in a performance by ensemble rather than a single performer. Some similarities to the Stokowski transcription for orchestra are apparent also. Cailliet takes liberties with measure signatures in the "Little" Fugue in g [BWV 578] using a half measure on four occasions within the fugue. The only possible reason appears to be to provide entrances of the fugue subject on the first beat of the measure, a practice which Bach found unnecessary. This change brings four $\frac{2}{4}$ measures within a $\frac{4}{4}$ context. Those measures between the two $\frac{2}{4}$ measures in each pair are thus offset by one half measure. In All Glory Be to God on High [BWV 716], $\frac{3}{2}$ is changed to $\frac{3}{4}$.

Measure signatures are retained in some instances, but since the eighth-note is changed to a quarter-note, it is necessary to have two measures to equal the original one measure. This occurs in the Prelude and Fugue in c [BWV 549] and the Prelude and Fugue in d

⌈BWV 554⌋. In Christ Lay in the Bonds of Death ⌈BWV 625⌋, the quarter-note becomes a half-note and two measures are needed for one of the original measures. In the DeCamp and Thielman arrangements of the Prelude and Fugue in e ⌈BWV 555⌋, the final measure of $\frac{3}{2}$ has a dotted whole-note to fill the measure. The Bach Gesellschaft Edition uses a dotted breve. A final example of changes in rhythmic notation is for interpretive reasons where the dotted eighth and sixteenth pattern is used in conjunction with triplet eighth-notes in other parts. The pattern is transposed to an eighth-note, eighth-rest, eighth-note pattern in the Prelude in c ⌈BWV 546⌋ and might be a suitable adjustment since it avoids interpretive and ensemble problems.

The use of a quarter-note, or eighth-note and eighth-rest, to strengthen a moving eighth-note arpeggiating voice is a common device (Weiss's "Great" Fugue in g ⌈BWV 542⌋, Prelude and Fugue in c ⌈BWV 549⌋, Fugue à la Gigue ⌈BWV 577⌋ and the Passacaglia and Fugue in c ⌈BWV 582⌋). Chords are added (or the arpeggios are "verticalized") to strengthen arpeggiation in Leidzén's Toccata and Fugue in d ⌈BWV 565⌋ and the Passacaglia and Fugue in c ⌈BWV 582⌋. A whole-note becomes two half-notes and a half-note becomes two quarter-notes for breathing purposes in the Prelude and Fugue in e ⌈BWV 555⌋ (DeCamp) and Fervent is My Longing ⌈BWV 727⌋, respectively. Pedal points in the soprano (Prelude and Fugue in A^b ⌈BWV 557⌋), an inner voice (Toccata and Fugue in d ⌈BWV 565⌋ by Wright and Fugue à la Gigue ⌈BWV 577⌋) or the bass (A Mighty Fortress is Our God ⌈BWV 720⌋) are sometimes added. In Wright's

version of the Toccata and Fugue in d [BWV 565], a trill is added to the added pedal point. New melodic lines occur in both arrangements of the "Great" Fugue in g [BWV 542]. Perhaps these were added by J. J. Abert in an orchestral version from which these may have been drawn. These additions do not appear to detract from the essence of the composition and are somewhat stylistic in character. Added melodic lines and extra pedal points may be omitted in order to restore authenticity to the band version. Simple comparisons with the Bach Gesellschaft Edition will make these additions apparent and deletion can be affected readily. The melodic line of moving eighth-notes reinforced by quarter-notes and the like might be desirable to leave in for amateur performances. Conversely, when more experienced groups use the transcription, omission of these parts may prove to be more acceptable.

Omissions of parts is not as frequent as additions. A cadence-bridging line is omitted in Christ Lay in the Bonds of Death [BWV 625] in what would have been the first ending in the Bach Gesellschaft Edition, but the transcriber prefers to write out the repeat rather than use the shorthand of repeat signs and first and second endings. Cailliet makes two omissions which might be critical. In the Fugue in E$^{\flat}$ [BWV 556] he replaces a pattern of four sixteenth-notes (two upper neighbor tones between the essential pitch) with a pattern of a dotted eighth and sixteenth. In the Prelude and Fugue in g [BWV 558], he omits one half of a measure (two quarter-notes of $\frac{4}{4}$) necessitating one $\frac{2}{4}$ measure in a $\frac{4}{4}$ piece, in the fugue. This makes no musical sense and since Moehlmann included

all of this particular measure, it hardly seems that the four eighth-notes, or eighth-rest, eighth-note and quarter-note, are so difficult as to require omission.

Some band arrangers commit an error by adding or deleting more than just melodic lines or parts of measures. To the Fugue in F [BWV 556], which he transposes to E^b, Cailliet adds the chorale from Cantata No. 140 because it is in the key of E^b also. Perhaps this addition was to compensate for the omission of the prelude which Bach wrote to accompany the fugue. The fugue is omitted from the Prelude in c [BWV 546]. Both band versions of the "Great" Fugue in g [BWV 542] add a chorale by J. J. Abert and omit the fugue's prelude. Godfrey adds a prelude from Das Wohltemperierte Klavier [Book I, No. 4, BWV 849] plus two measures of a chord as an introduction. The standard practice of organists of performing the chorale before a chorale prelude is seen in In Thee is Gladness [BWV 615]. In Lillya's rendition of A Mighty Fortress is Our God [BWV 720], the chorale is placed after the chorale prelude and includes an English text for performance by mixed chorus and band. The Fantasia in G [BWV 572] is only the middle section of the organ composition by Bach. The lengthy Lentement section at the end is replaced by two measures of the tonic chord to satisfy the final perfect authentic cadence.

In scoring, the clarity of each melodic line is often not allowed to take on an individuality in those band transcriptions examined. This cannot be adjusted very readily. Entirely new transcriptions might be necessary in some instances. Others might

be altered by crossing out parts and possibly adding others. This will be discussed again in Chapter V.

Ornament problems have been solved by writing out each of the ornaments in nine of the current transcriptions. Written out ornaments occur in Prelude and Fugue in e ("The Cathedral") [BWV 533], Prelude in c [BWV 546], Prelude and Fugue in c [BWV 549], both versions of the Toccata and Fugue in d [BWV 565], the Fantasia in G [BWV 572], the Fugue à la Gigue [BWV 577] and In Thee is Gladness [BWV 615]. Others leave the interpretations of the ornaments to the director to pass on to the players. Ornaments do occur in the "Little" Fugue in g [BWV 578], the "Great" Fugue in g [BWV 542], Prelude and Fugue in d [BWV 554], Fugue in E^b [BWV 556], both versions of the Prelude and Fugue in g [BWV 558], A Mighty Fortress is Our God [BWV 720] and In dulci jubilo [BWV 729], but are not written out. Ornaments found in the Bach Gesellschaft Edition are omitted entirely in the transcriptions of Fervent is My Longing [BWV 727] and the "Little" Fugue in g [BWV 578](inverted mordent in parentheses for the first statement of the subject, other ornaments are included).

Dynamic markings are not given in the Bach Gesellschaft Edition but are added in almost all of the transcriptions, as are crescendo and diminuendo markings and ritardando indications at the end of the composition. Editorial brackets are not used for any such markings.

For school purposes some of the above criticisms can be reconciled easily enough. The theory of educational materials being

as faithful to actual practice as possible causes one to question several of the adjustments listed above. The use of changing measure signatures in Bach could lead to concepts which are erroneous to the style of Bach. In school band arrangements, the practice of adjusting measure signatures and rhythmic values is quite common. This too, is contrary to the soundest educational hypotheses because it does not allow for development into familiarity and facility in situations demanding that half-notes, eighth-notes or even sixteenth-notes be the basic units of rhythm.

From the foregoing considerations the values of the various band transcriptions of Bach's organ music can be deduced. It is not the intent of this paper to rate the existing transcriptions on a continuum. Rather, features of strength, as well as weakness, have been pointed out so that the reader can make his own decisions. Each transcription investigated is worthy of consideration for performance. Where more than one is available, this chapter could be of help in deciding between the available versions. Some have been criticized more than others. That these weaknesses have been cited can lead to solutions for adjusting or correcting the deficiencies by applying the techniques of the methodology developed in Chapter II.

CHAPTER IV

SPECIFIC PROCEDURES USED FOR THE THREE MODEL TRANSCRIPTIONS

The three compositions chosen for the model transcriptions to accompany this paper were taken from from Bach's Orgelbüchlein. Each is a chorale prelude which is somewhat frequently performed by church and concert organists. The three were chosen because each could demonstrate factors of the methodology developed in this paper when transcribed for band. Because Das alte Jahr vergangen ist [BWV 614] is a chorale prelude which is performed slowly, it is placed as the middle movement of the set. Der Tag, der ist so freudenreich [BWV 605] and Herr Gott, nun schleuß den Himmel auf are both moderate to quick in their nature and usual interpretation. These, then form the first and last of the three chorale preludes, respectively.

According to the present practice by organists of performing the appropriate chorale immediately prior to the chorale prelude, each of the preludes is preceded by a transcription of the chorale. The first two are taken from Bach harmonizations [BWV 294 and BWV 288], while Herr Gott, nun schleuß den Himmel auf uses a chorale harmonization by Johann Christopf Kuhnau (1660-1722). There is no extant J. S. Bach harmonization of this chorale tune. For his

edition of the Orgelbüchlein, Riemenschneider[1] chose the Kuhnau setting of the chorale tune.

The chorales are scored for full band but could be performed by any of the smaller choirs. Complete voicings are in the clarinet choir, the double reeds, the saxophones and the French horns. The flutes might be used in combination with other woodwinds to make a fuller choir since they are assigned the melody, the alto and the tenor an octave higher than the other instruments. The brass instruments may be combined in several ways. The soprano line, or chorale tune, occurs in the 1st cornet, 1st flügelhorn and 1st trumpet. The alto part is scored for 2nd trumpet. The tenor part is written for 2nd cornet, 2nd flügelhorn, tenor trumpet and trombones. The bass trombone and baritone supply the bass line with the tuba sounding an octave lower. One procedure for selection of instruments to perform the chorale might be to allow those instruments which perform the prelude to remain tacet during the chorale. Other instruments might be omitted also. For instance, those which double the bass line an octave lower. In addition to the tuba, the contrabassoon, the contrabass clarinets and the bass saxophone have this part.

All of the instruments listed in Chapter II are used at one time or another in the chorale preludes, although never all at once. Exceptions to this are the soprano saxophone, the cornets, the flügelhorns, tenor trumpet and percussion. In the first chorale

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[1]Johann Sebastian Bach, The Liturgical Year (Orgelbüchlein), ed. Albert Riemenschneider (Bryn Mawr, Pennsylvania: Cliver Ditson Company, 1933), 56.

prelude, the soprano saxophone might double the alto saxophone if that weight were needed for balance. A second alto saxophone doubling the tenor saxophone might be used. The other upper brass instruments might be added to, or substituted for, the trumpets in the first chorale prelude, Der Tag, der ist so freudenreich. The tenor trumpet might be added also, if the color using the octave below is desired. These parts were not written into the score as the texture should avoid destroying the clarity required in these pieces.

The percussion instruments were omitted from the chorale preludes, in order that the texture remain thin and clear. Percussion parts are included in the chorales at certain points for purposes of stress. These, too, might be questionable and could easily be deleted.

In Der Tag, der ist so freudenreich only the clarity of lines is exemplified. This four-voice composition has the chorale stated by the trumpets with the two middle voices of the second manual scored for alto and tenor saxophones. The pedal line is scored for alto, bass and contrabass clarinets creating a 16' and 32' pipes equivalent.

In Das alte Jahr vergangen ist, the upper part is instrumented as an example of mutation scoring. The alto flute and second flutes play the fundamental (8') and the first flutes play the octave (4'). To this is added a solo flute playing the nasard (twelfth, 2 2/3') and a piccolo playing the tierce (seventeenth, 1 3/5') mutations. An organist on tour, or playing on an unfamiliar organ, might find one or more mutation stops unsuitable because of their intonation

or strength. In such an instance, the mutation stop would be eliminated from the registration. The same approach must be practiced in the band transcription if the piccolo player cannot play soft enough or if the intonation becomes highly problematic. Omission of the piccolo part would certainly be reasonable in this respect. The two middle voices of this four-voice chorale prelude are assigned to French horns and trombones. If the instruments prove too heavy for good balance, the director can assign only horns or only trombones to the parts. An additional alternative would be to use one of the parts for the horn players and the opposite part for trombones in equal units. The bass line is carried by the bassoons and baritone saxophone as the 16' and the contrabassoon and bass saxophone simulating the 32' stops of the organ.

Herr Gott, nur schleuß den Himmel auf is a four-voice composition also. However, the right hand manual has the double voices. This part is simply the chorale tune with a duet part. Two oboes take these parts. The concept of freistimmigkeit occurs as a third voice enters on that manual for the final cadence. This should be played on an oboe by the alto oboe player as suggested in the score. This keeps the color in the three parts exactly the same. If this is not possible, the alto oboe, or a trumpet with a straight-mute, could be used. The middle voice employs mutation scoring in this composition. The line is complete in the alto clarinet scored as the fundamental (8'). The second and third B^b clarinets double this at the unison except when the line extends beyond the range. The first B^b clarinets play the same line an octave higher (4') and

the small E^b clarinet plays the nasard (twelfth, 2 2/3'). The E^b clarinet part adds much to the color, but may be omitted if necessary along the same line of reasoning as the piccolo in Das alte Jahr vergangen ist. This chorale prelude could have been transposed to allow the additional low notes of the middle voice to be played by the B^b clarinets also, but this would have resulted in decreasing the upward range of the upper clarinet parts and therefore would not allow the use of mutation scoring. The bass line is instrumented for the baritone horn and tuba sounding in octaves as the 16' and 32' pipes of the pedal would sound.

No changes in key, measure signature or note values from those in the Bach Gesellschaft Edition of the chorale preludes are made. Tempo indications are added. These and the dynamics are relative only. Dynamics are chosen for indicating the relative weight of the parts. Breath marks are denoted with a comma (') and other points where breaths may be necessary are signified with a "v" (V) in Das alte Jahr vergangen ist and Der Tag, der ist so freudenreich. In Herr Gott, nun schleuß den Himmel auf, the clarinet, baritone and tuba players should breathe after the first note of the measure. Players reading the same part should be divided in a manner so that their breathing is staggered from measure to measure.

Ornamentation is not found in Der Tag, der ist so freudenreich. The ornaments are not written out in Herr Gott, nun schleuß den Himmel auf because only trills occur and these are all in the first oboe part. This is a solo line and the trill needs to be interpreted

by the player by starting the trill on the upper auxilary note and ending with a lower auxilary as the trill moves to the next note. Das alte Jahr vergangen ist is highly ornamented in the melodic line, and since this part is orchestrated with mutation scoring it was necessary to write out all of the ornaments. In each case the symbol for the ornament is indicated above the piccolo part in brackets. This indication should be marked on each of the individual parts involved.

Ritardandos and terms denoting style of performance are also given and placed in editorial brackets. Slurs have been added to insure sustained lines.

CHAPTER V

CONCLUSION

In the foregoing chapters a system for making band transcriptions of the organ music of Johann Sebastian Bach has been developed. The standards and procedures were used as norms to appraise the band transcriptions which are currently available. The *modus operandi* was also used as the basis for preparing three transcriptions modeling the methodology into actual practice.

By using the methodology of this paper, currently available band transcriptions of Bach's organ works can not only be appraised, but suggestions are offered for altering them to make them more satisfying musically and more authentic from the aspect of organ registration. *Mutation scoring* might be added, especially where additional doubling at the octave thickens the texture. By using an instrument as a mutation stop, the line gains harmonic content which may well make the texture clearer. A word of caution is in order. Too much alteration could be interpreted as an infringement upon the existing copyright. Since all Bach music is in public domain, it might be better and more legal to make entirely new transcriptions from the Bach Gesellschaft Edition.

This system can be utilized for the transcription of additional

chorale preludes as well as other Bach organ pieces. The entire catalogue of organ music could conceivably be drawn upon to supply additional compositions to the band's repertoire. The preludes and fugues can be transcribed to fine advantage. By using limited resources within the band, the Schübler Chorales (chorale preludes) [BWV 645-650] could be worked into an effective group of pieces. For fuller band scoring, the following are among the possibilities for effective transcriptions; several are quite often registered by organists with mutation stops and could be instrumented for band with mutation scoring:

Prelude (Fantasia) and Fugue in c [BWV 537]
Prelude (Toccata) and Fugue in d ("Dorian") [BWV 538]
Fantasia and Fugue in c (a 5) [BWV 562]
Canzona in d [BWV 588]
Alla Breve in D [BWV 589]
Pastorale in F [BWV 590]
Concerto in G [BWV 592] after Vivaldi (especially the first movement)
Concerto in C [BWV 595] after Vivaldi
Chorale Prelude: Komm, heiliger Geist, Herre Gott [BWV 651]

Not only the organ works of J. S. Bach can be transcribed with the methodology developed in Chapter II, but the organ music of many Baroque composers could also be arranged along these principles. There is a vast amount of music available in this category by Sweelinck, Scheidt, Buxtehude, Walther, Pachelbel, Froberger, Clérambault, Andrea and Giovanni Gabrieli and Frescobaldi, among others. Further, these norms may be used as the basis for transcribing organ works by composers of later periods. Especially fitting would be some of the works of French composers because many

are almost symphonic in scope. Movements of the organ symphonies of Widor and Vierne and the works of Franck are good examples. The chorale preludes of Johannes Brahms and the preludes and fugues of Felix Mendelssohn are good possibilities for band transcriptions. Some of the antiphons by Marcel Dupré seem well suited for wind ensemble or band. Compositions by Max Reger and Flor Peeters might prove to be effective as band transcriptions also. Many of these more recent organ compositions are clearly marked by the composer for the intended registration, including colors and stop combinations.

Although mutation scoring is found in two familiar orchestral compositions as cited in Chapter II, its use has not been frequent enough to be considered a standard method of scoring. Perhaps through this paper and the transcriptions resulting from it, mutation scoring can become an accepted technique in instrumentation.

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

BAND TRANSCRIPTIONS OF THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH: A DEVELOPMENT OF A METHODOLOGY FOR TRANSCRIBING, AN APPRAISAL OF AVAILABLE TRANSCRIPTIONS, AND THREE MODEL TRANSCRIPTIONS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

VOLUME TWO: THE MODEL TRANSCRIPTIONS

BY

JAMES MACK BURK

Norman, Oklahoma

1967

THREE CHORALE PRELUDES

FROM

ORGELBÜCHLEIN

BY

JOHANN SEBASTIAN BACH

[WITH CHORALES]

ARRANGED FOR BAND OR WIND ENSEMBLE

BY

JAMES MACK BURK

I. DER TAG, DER IST SO FREUDENREICH

[THE DAY THAT IS SO JOYFUL]

CHORALE: BWV 294

PRELUDE: BWV 605

II. DAS ALTE JAHR VERGANGEN IST

[THE OLD YEAR HAS PASSED AWAY]

CHORALE: BWV 288

PRELUDE: BWV 614

III. HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF

[LORD GOD, NOW OPEN WIDE THY HEAVEN]

CHORALE: J. C. KUHNAU HARMONIZATION

PRELUDE: BWV 617

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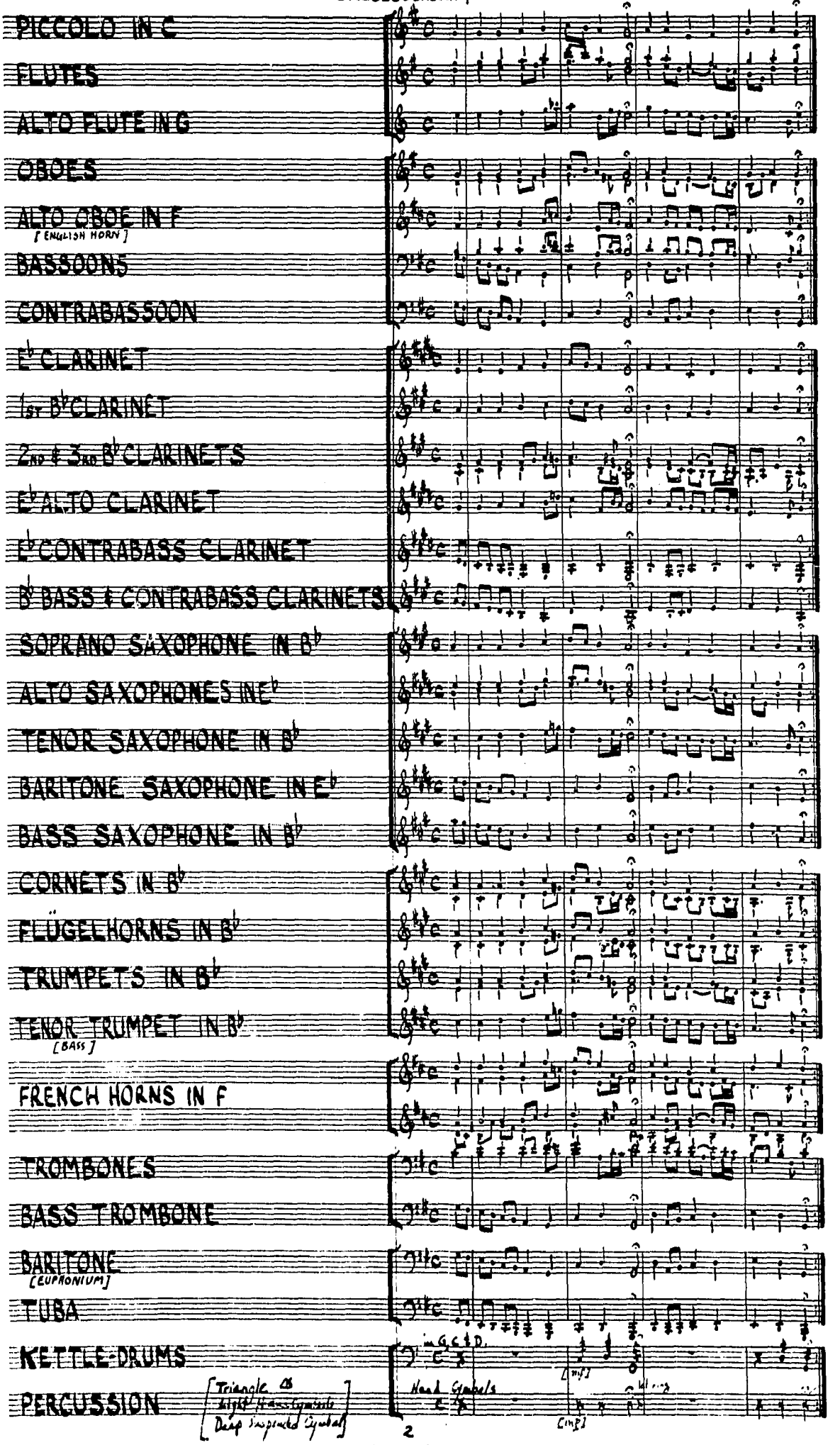
JAMES MACK BURK

1967

THREE CHORALE PRELUDES
from
ORGELBÜCHLEIN

I. DER TAG, DER IST SO FREUDENREICH
CHORALE - JOHANN SEBASTIAN BACH BWV 294



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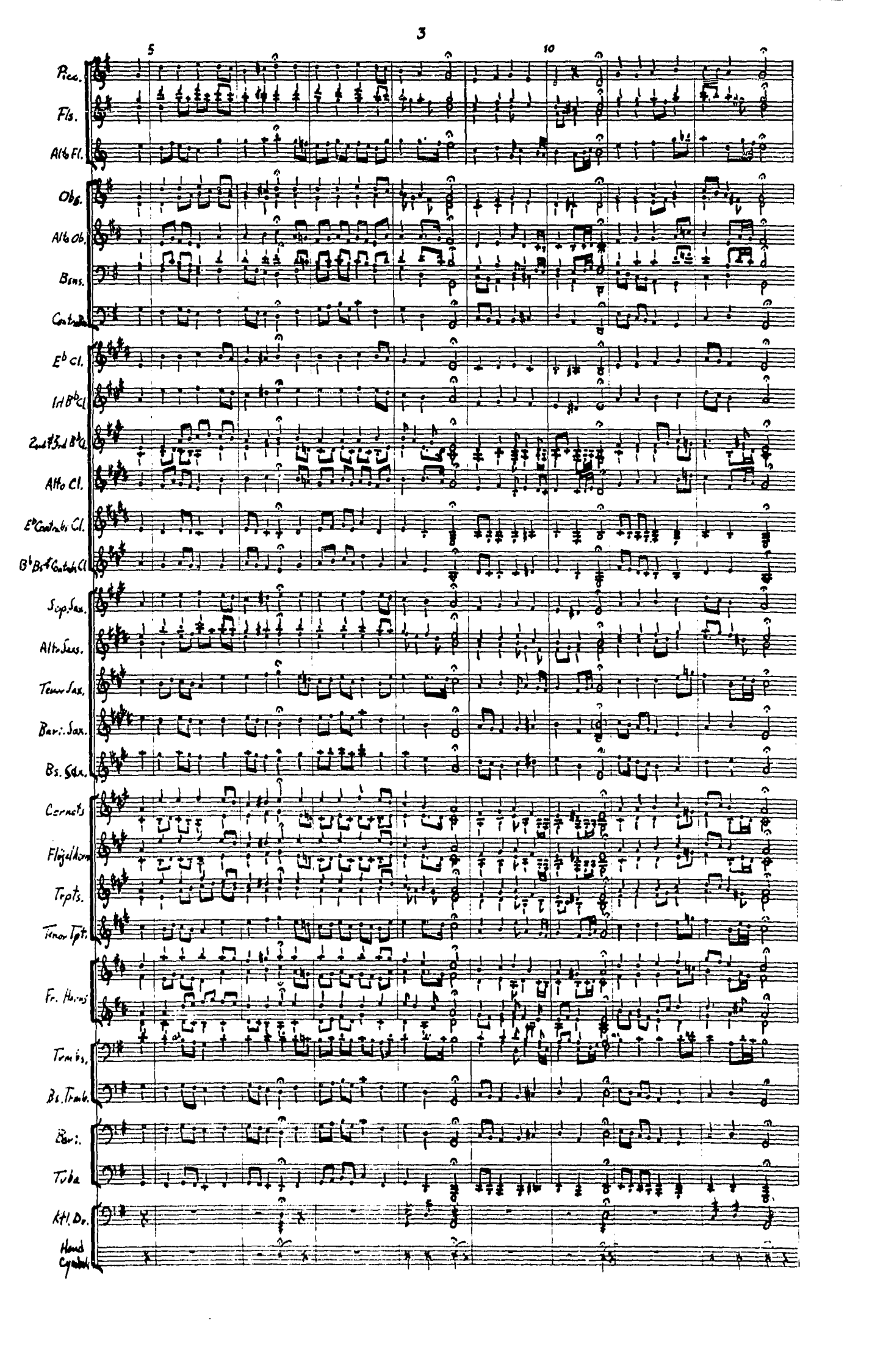
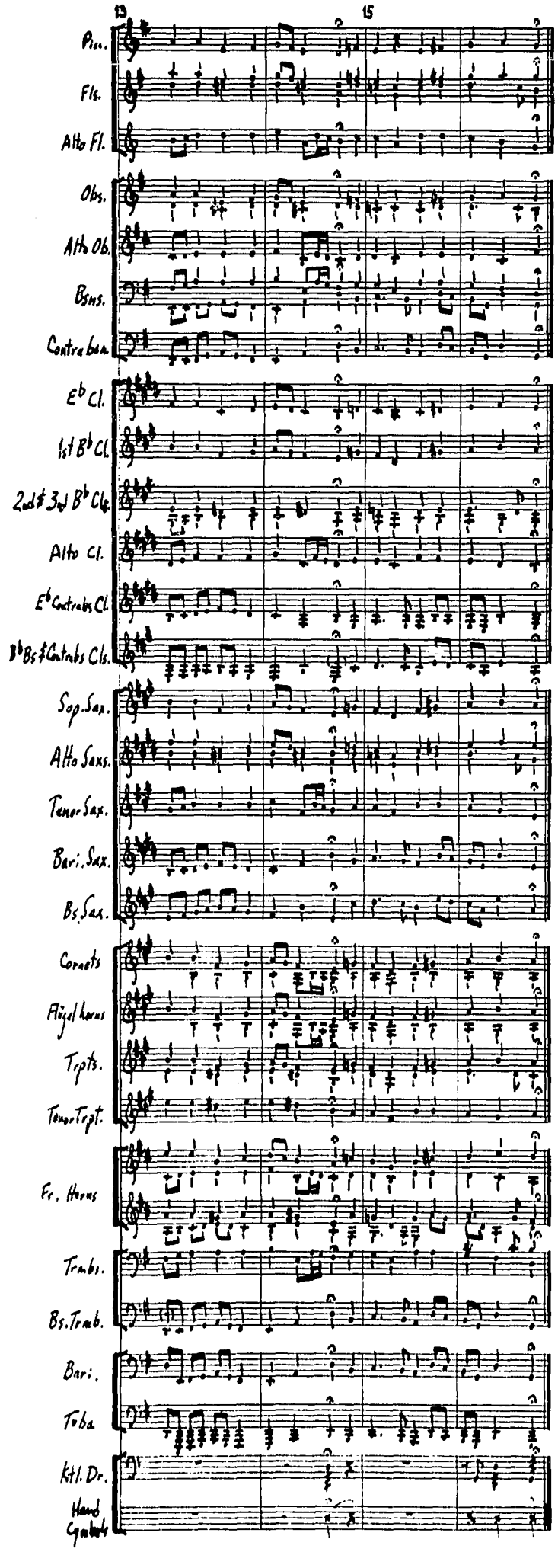
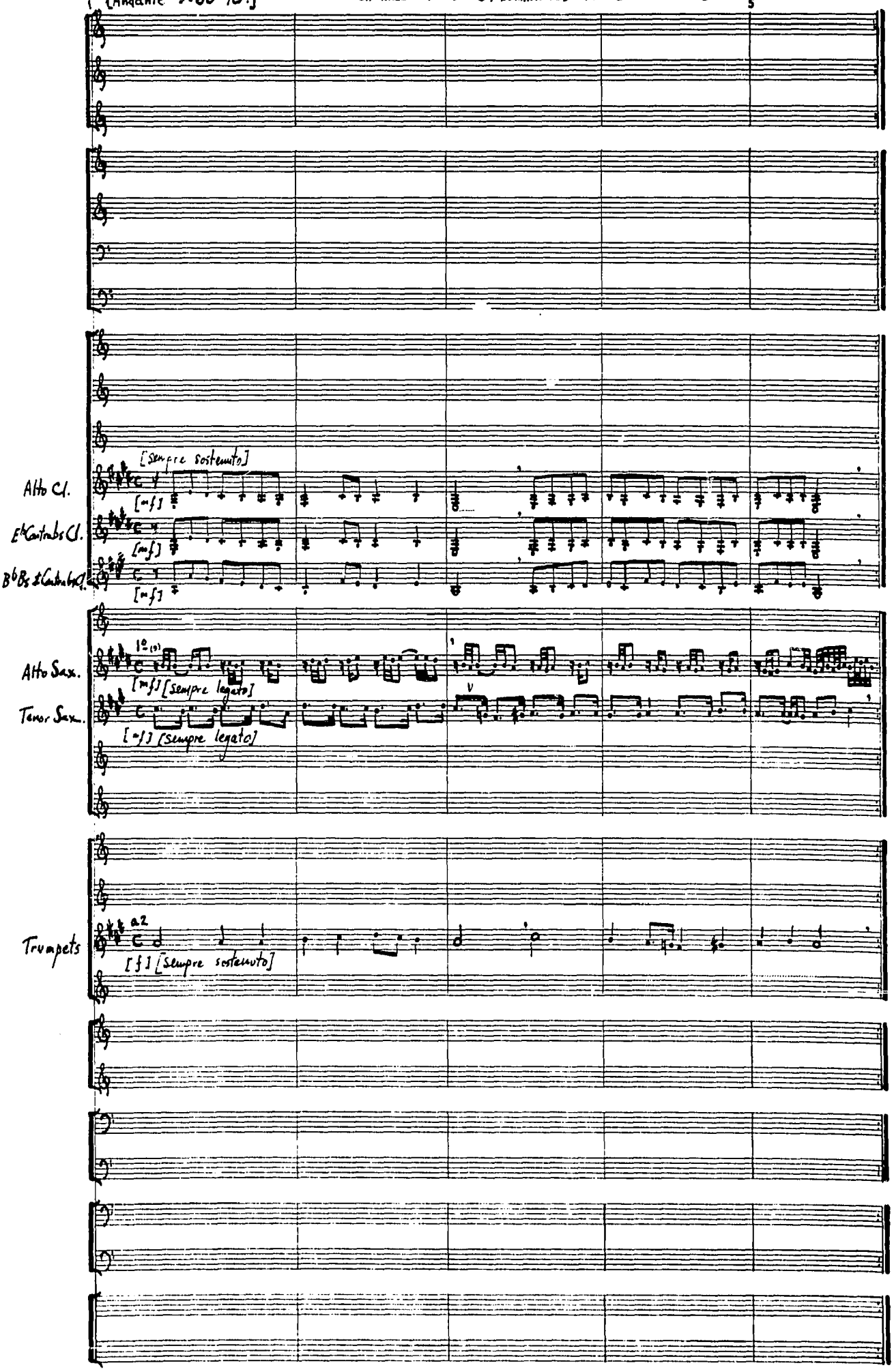
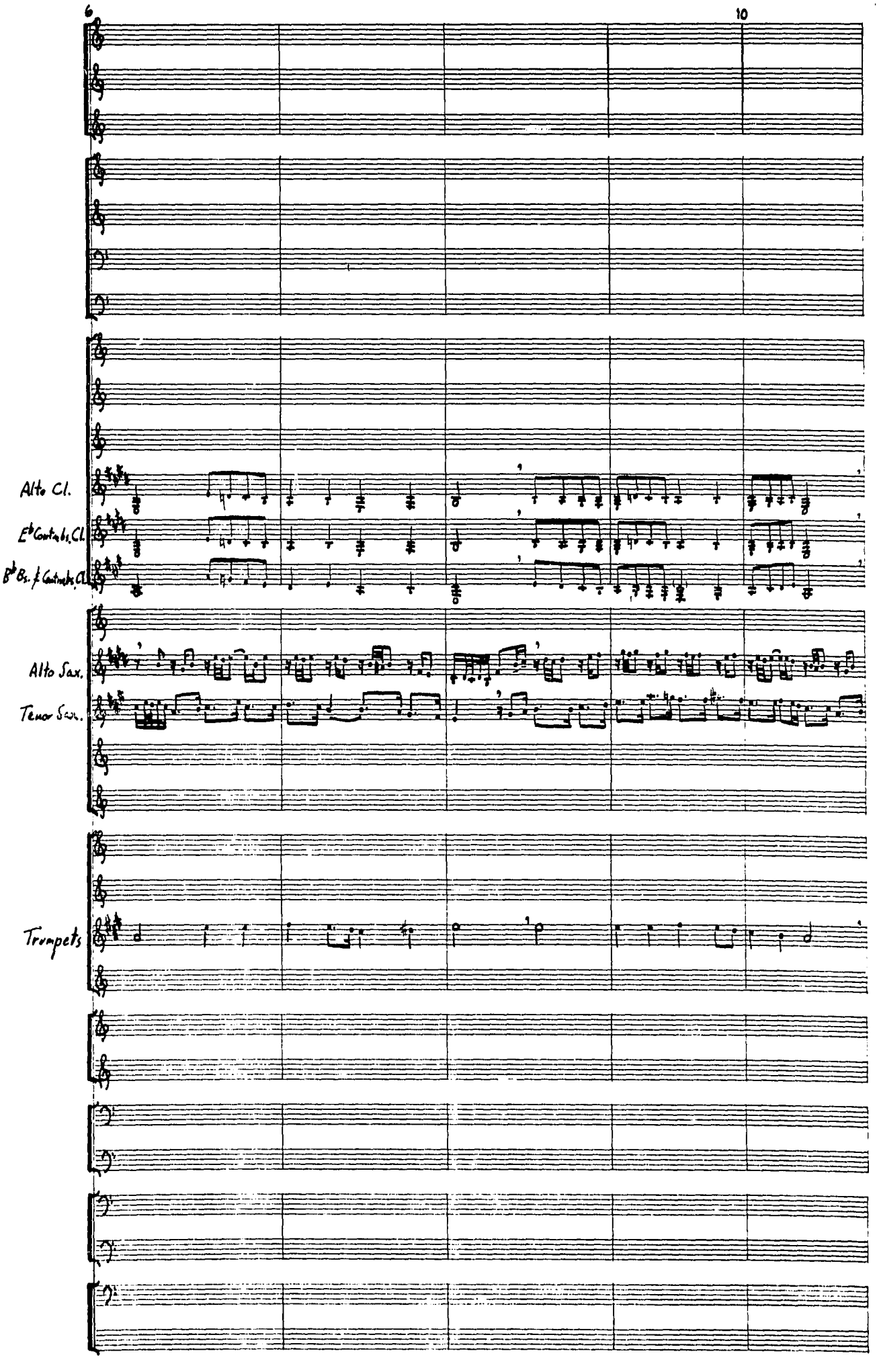

5
10
Picc.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contrabs.
E♭ Cl.
1st B♭ Cl.
2nd & 3rd B♭ Cl.
Alto Cl.
E♭ Contrabs. Cl.
B♭ Bs. & Contrabs Cl.
Sop. Sax.
Alto Sax.
Tenor Sax.
Bari. Sax.
Bs. Sax.
Cornets
Flügelhorn
Trpts.
Tenor Tpt.
Fr. Horns
Tenbs.
Bs. Trmb.
Euph.
Tuba
Ktl. Dr.
Hand Cymbals

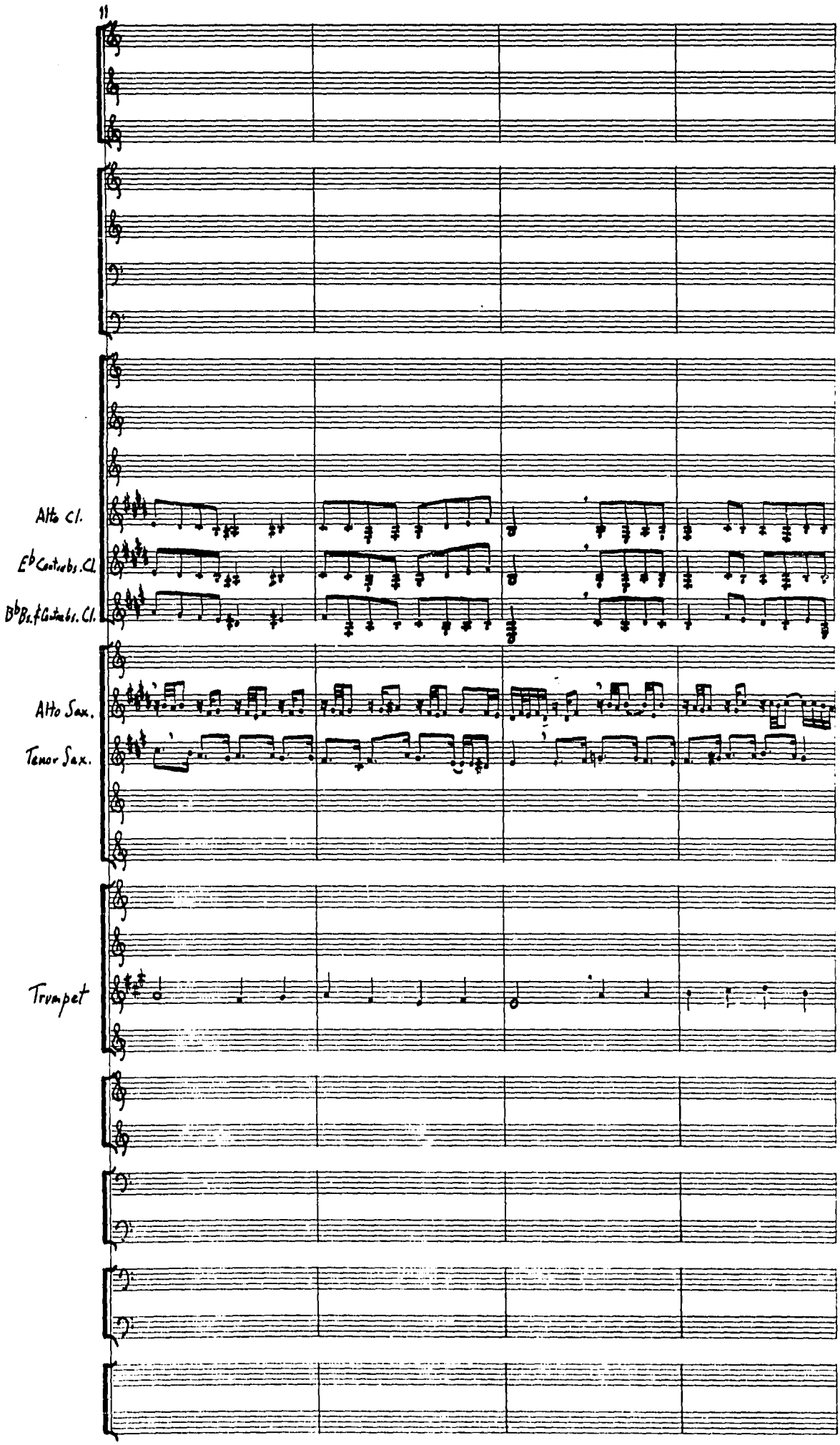

13
15
Picc.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contra bsn.
E♭ Cl.
1st B♭ Cl.
2nd & 3rd B♭ Cls.
Alto Cl.
E♭ Contrabs Cl.
B♭ Bs & Contrabs Cls.
Sop. Sax.
Alto Saxs.
Tenor Sax.
Bari. Sax.
Bs. Sax.
Cornets
Flügelhorns
Tpts.
Tenor Tpt.
Fr. Horns
Trmbs.
Bs. Trmb.
Bari.
Tuba
Ktl. Dr.
Hand Cymbals

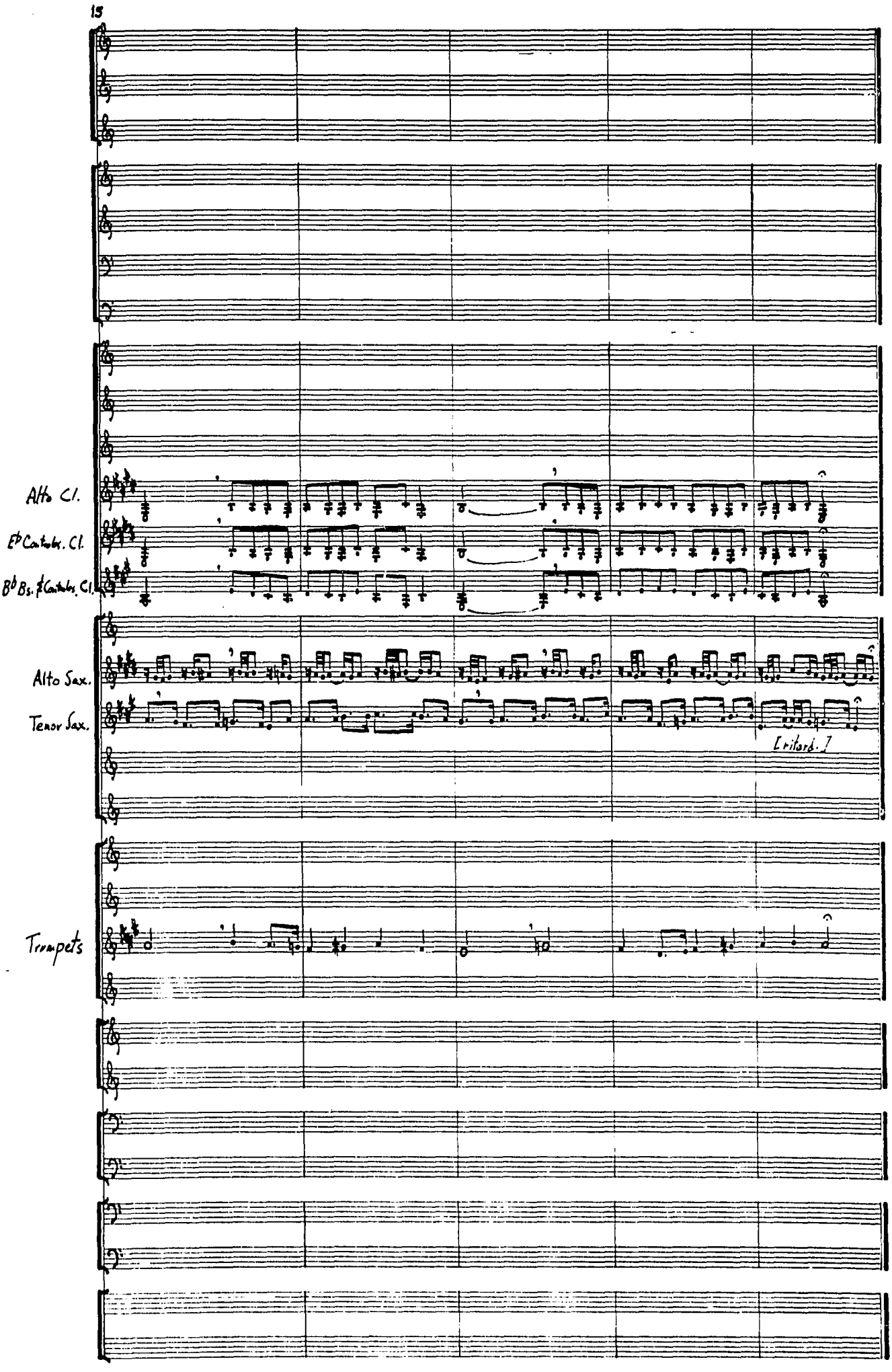
DER TAG, DER IST SO FREUDENREICH

CHORALE PRELUDE BY JOHANN SEBASTIAN BACH BWV 605

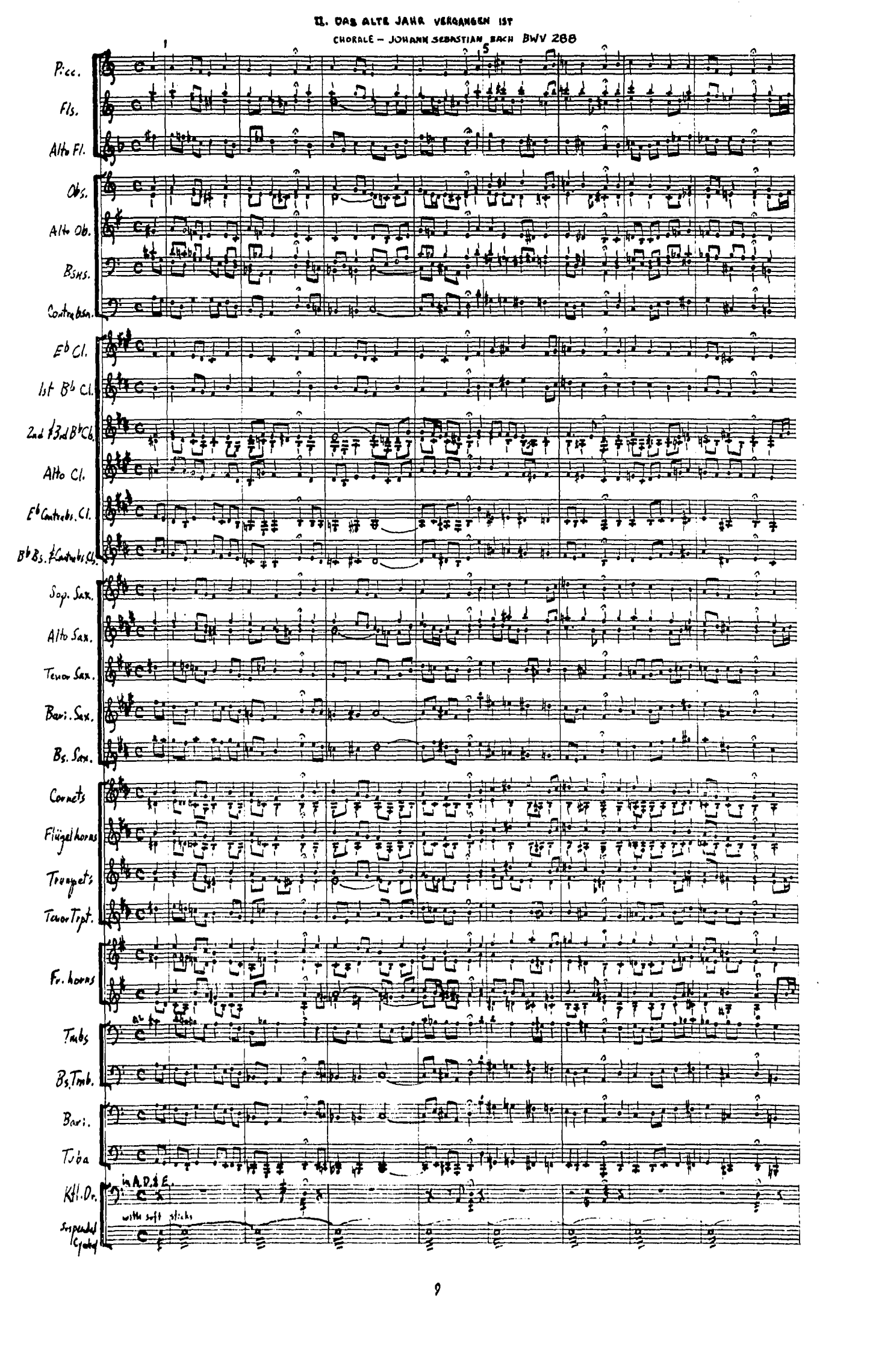


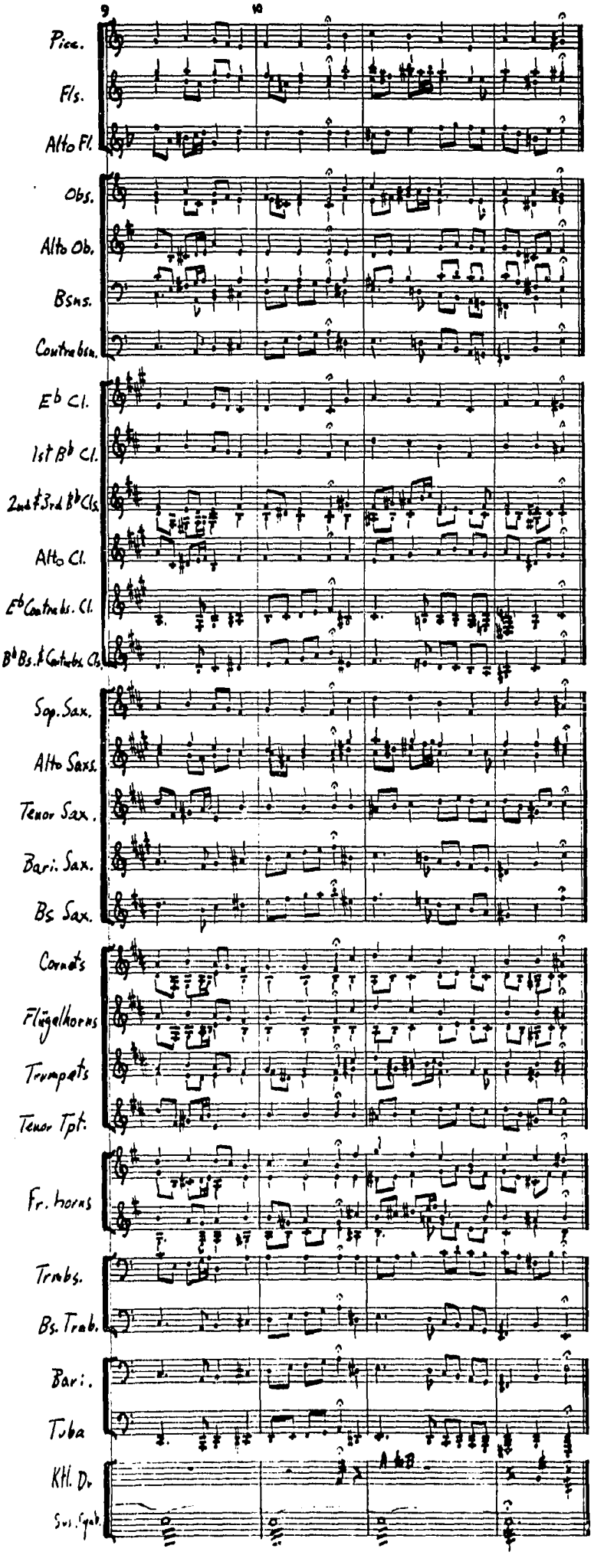

6
10
Alto Cl.
E♭ Contrabs. Cl.
B♭ Bs. & Contrabs. Cl.
Alto Sax.
Tenor Sax.
Trumpets


11
Alto Cl.
E♭ Contrabs. Cl.
B♭ Bs. f Contrabs. Cl.
Alto Sax.
Tenor Sax.
Trumpet


15
Alto Cl.
E♭ Contrabs. Cl.
B♭ Bs. & Contrabs. Cl.
Alto Sax.
Tenor Sax.
[ritard.]
Trumpets

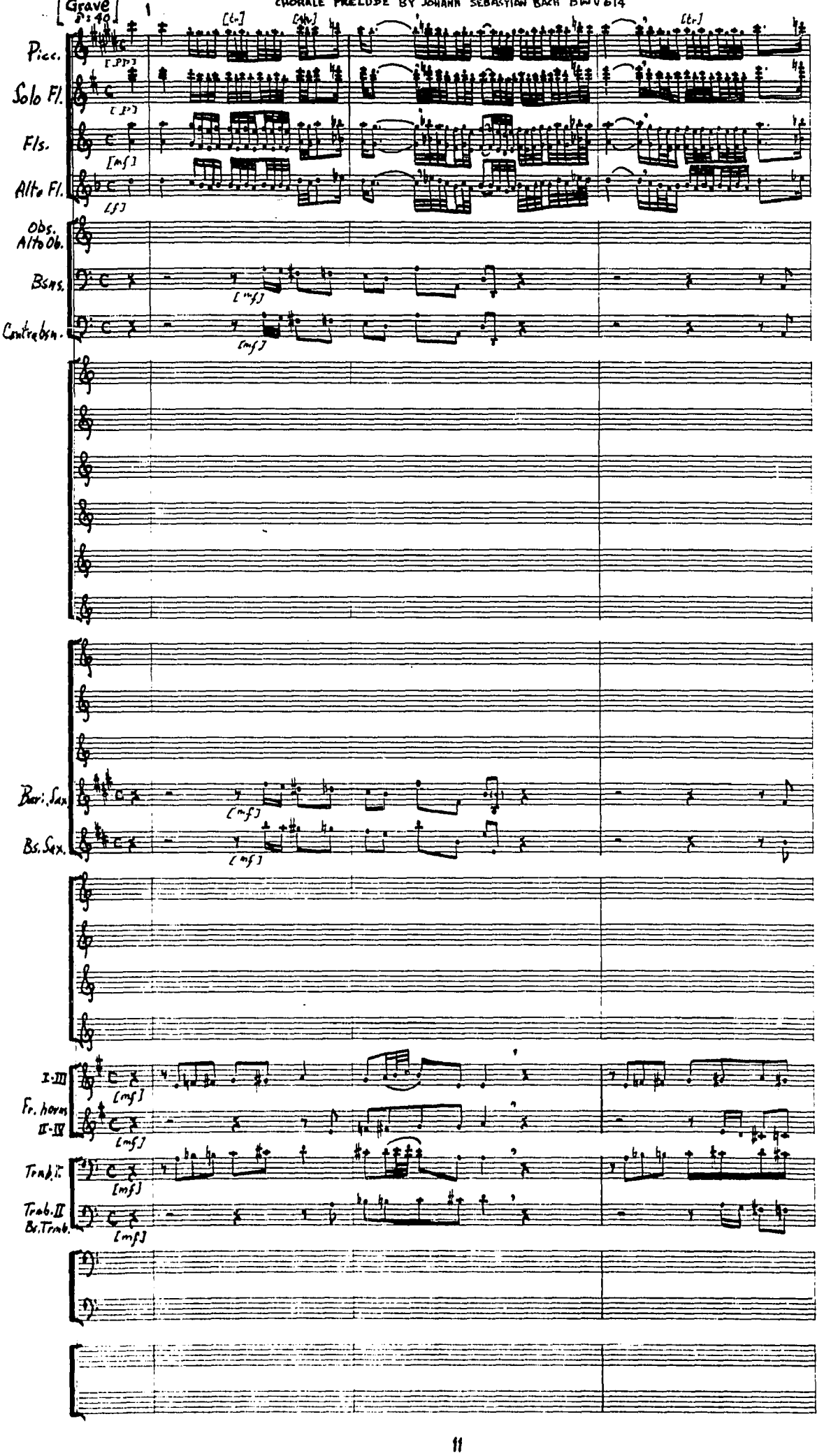
CHORALE – JOHANN SEBASTIAN BACH BWV 288

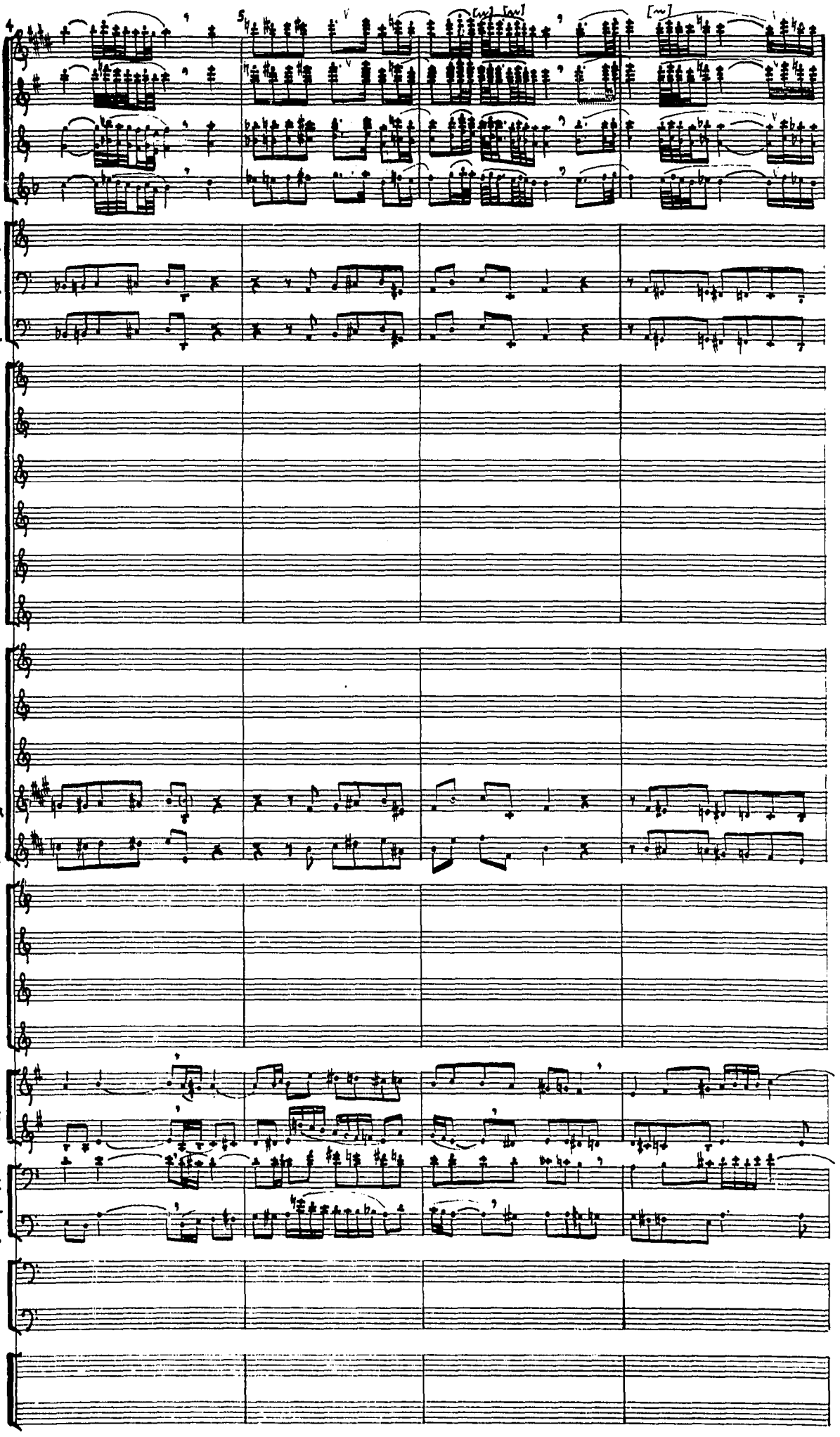


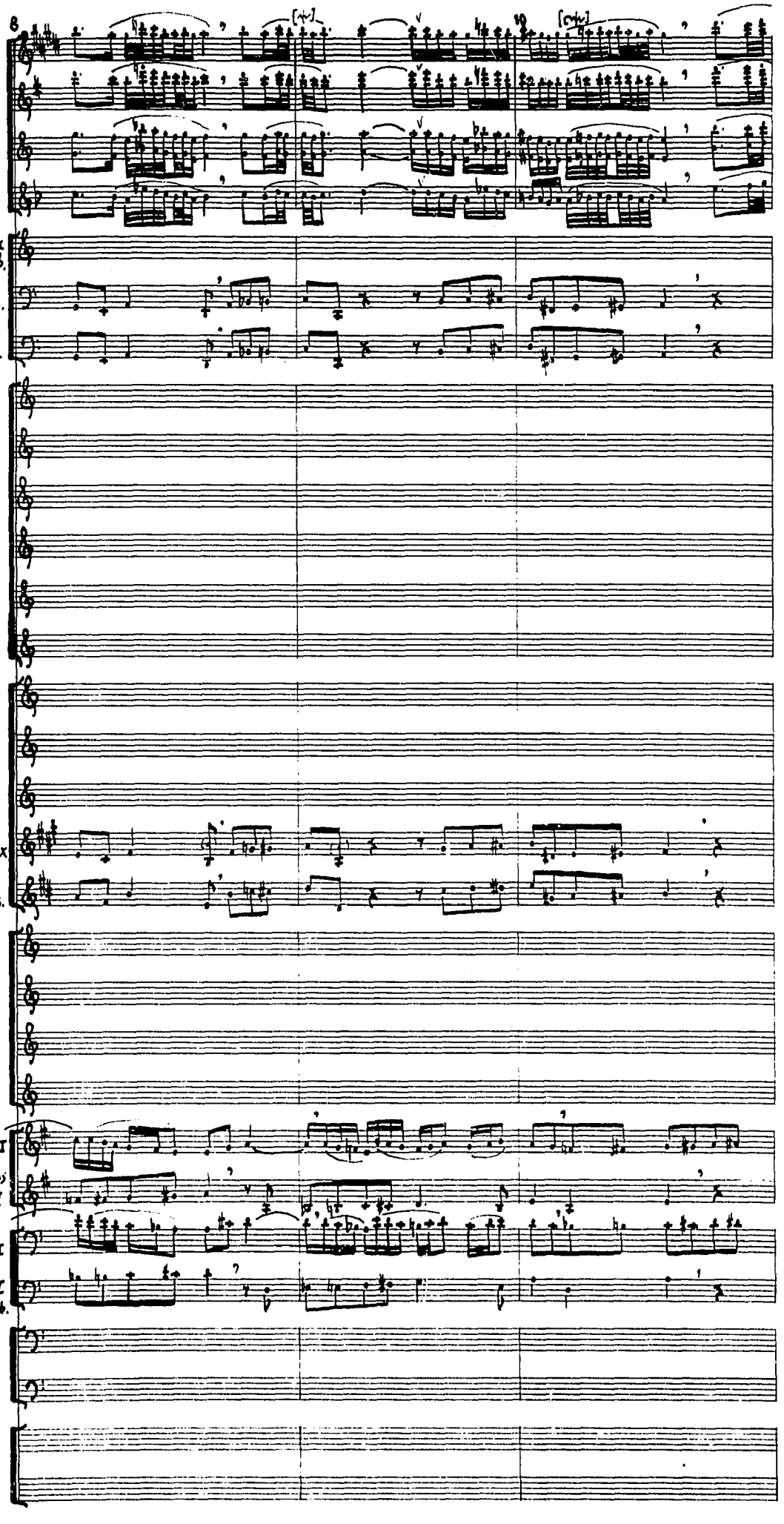

9
10
Picc.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contrabsn.
Eb Cl.
1st Bb Cl.
2nd & 3rd Bb Cls.
Alto Cl.
Eb Contrabs. Cl.
Bb Bs. & Contrabs. Cls.
Sop. Sax.
Alto Saxs.
Tenor Sax.
Bari. Sax.
Bs. Sax.
Cornets
Flügelhorns
Trumpets
Tenor Tpt.
Fr. Horns
Trmbs.
Bs. Trmb.
Bari.
Tuba
Kbl. Dr.
Sus. Cymb.

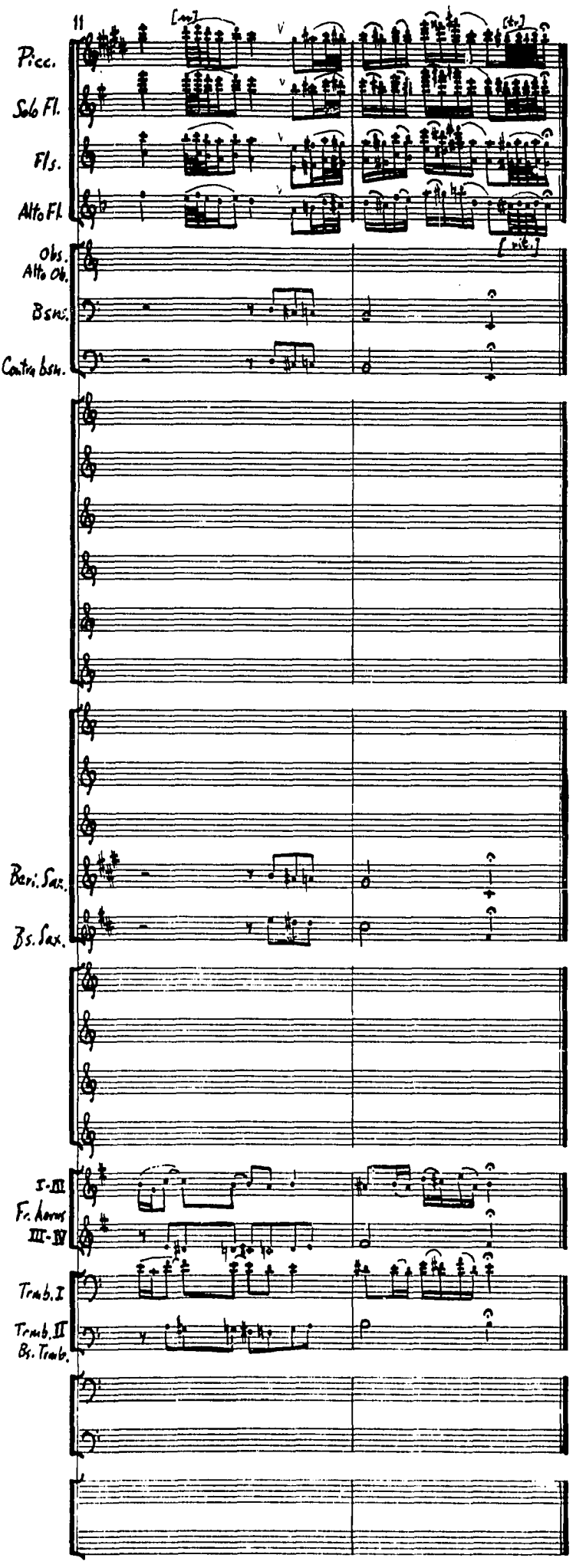
DAS ALTE JAHR VERGANGEN IST

CHORALE PRELUDE BY JOHANN SEBASTIAN BACH BWV 614



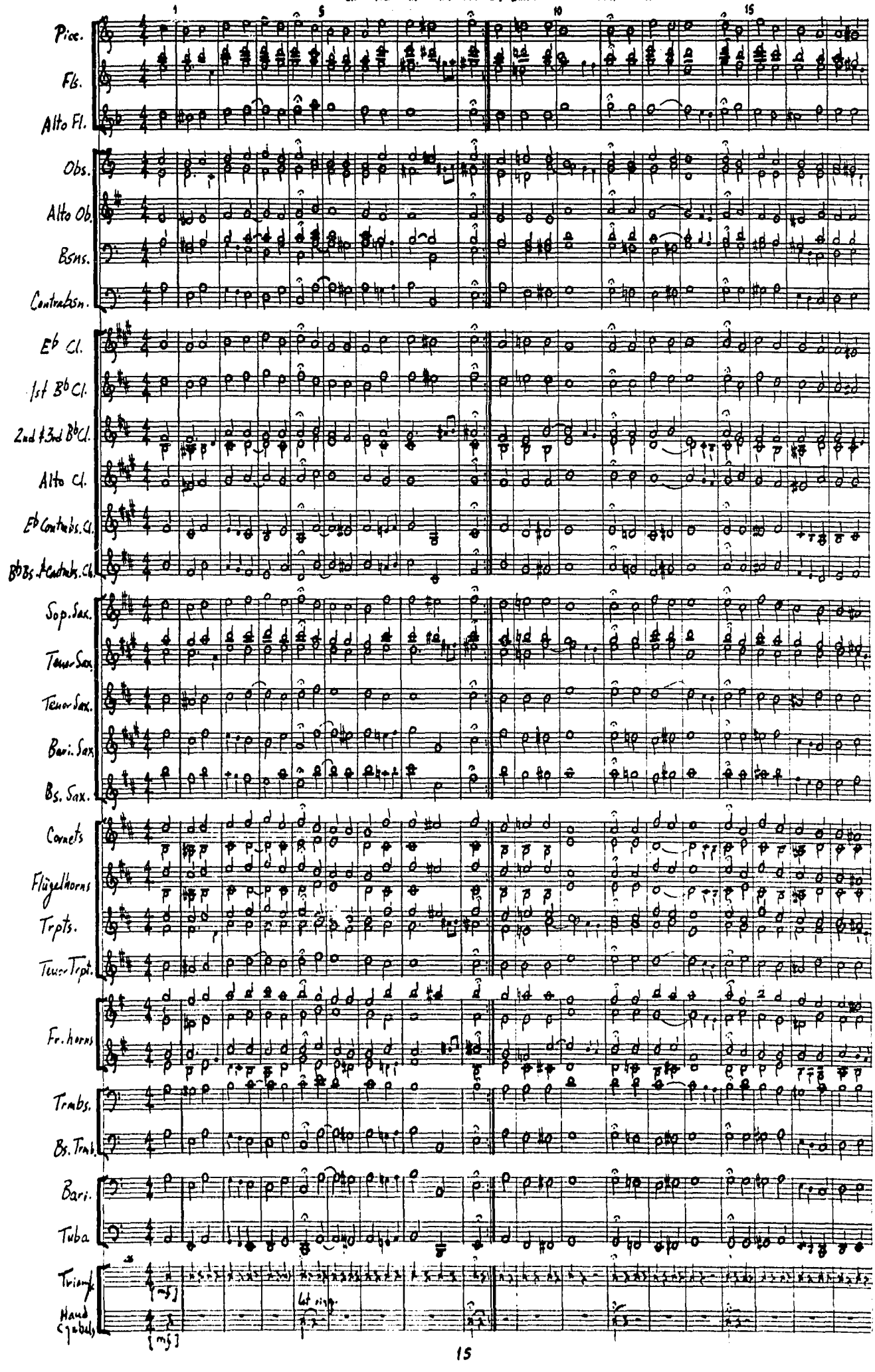

Picc.
Solo Fl.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contrabsn.
Bari. Sax.
Bs. Sax.
I-III
Fr. horns
II-III
Trmb. I
Trmb. II
Bs. Tub.

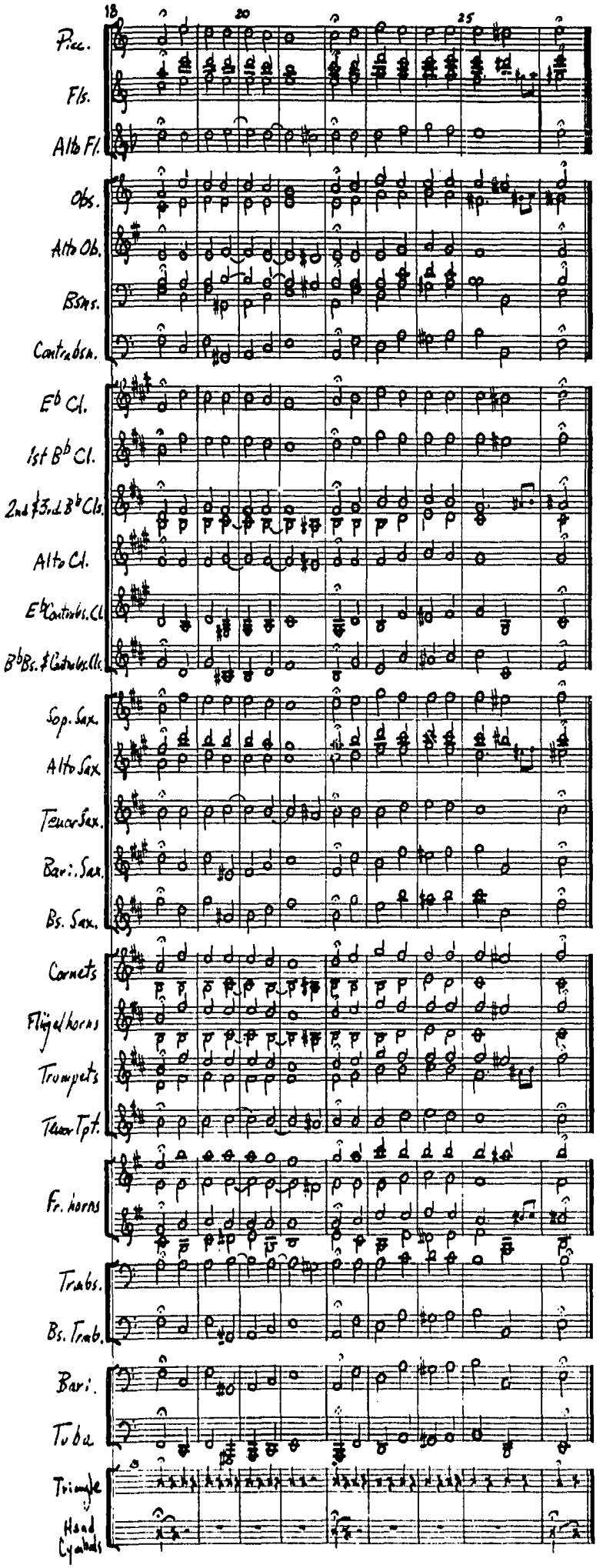

8
10
Picc.
Solo Fl.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contrabsn.
Bari. Sax.
Bs. Sax.
I-III
Fr. horns
II-III
Trmb. I
Trmb. II
Bs. Trmb.


11
Picc.
Solo Fl.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contra bsn.
Bari. Sax.
Bs. Sax.
I-III
Fr. horns
III-IV
Trmb. I
Trmb. II
Bs. Trmb.

III. HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF

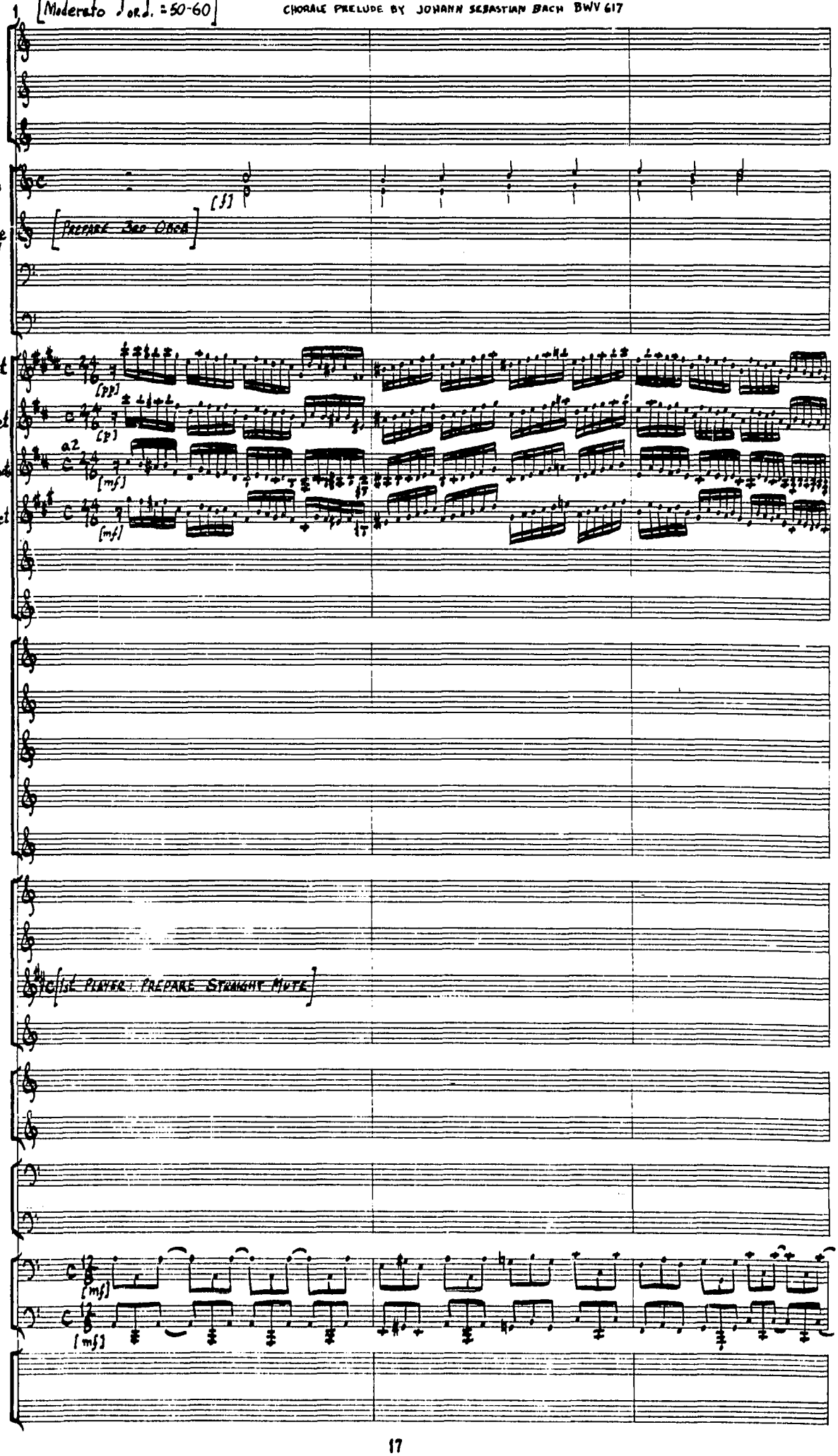
CHORALE HARMONIZATION BY JOHANN CHRISTOPH KUHNAU

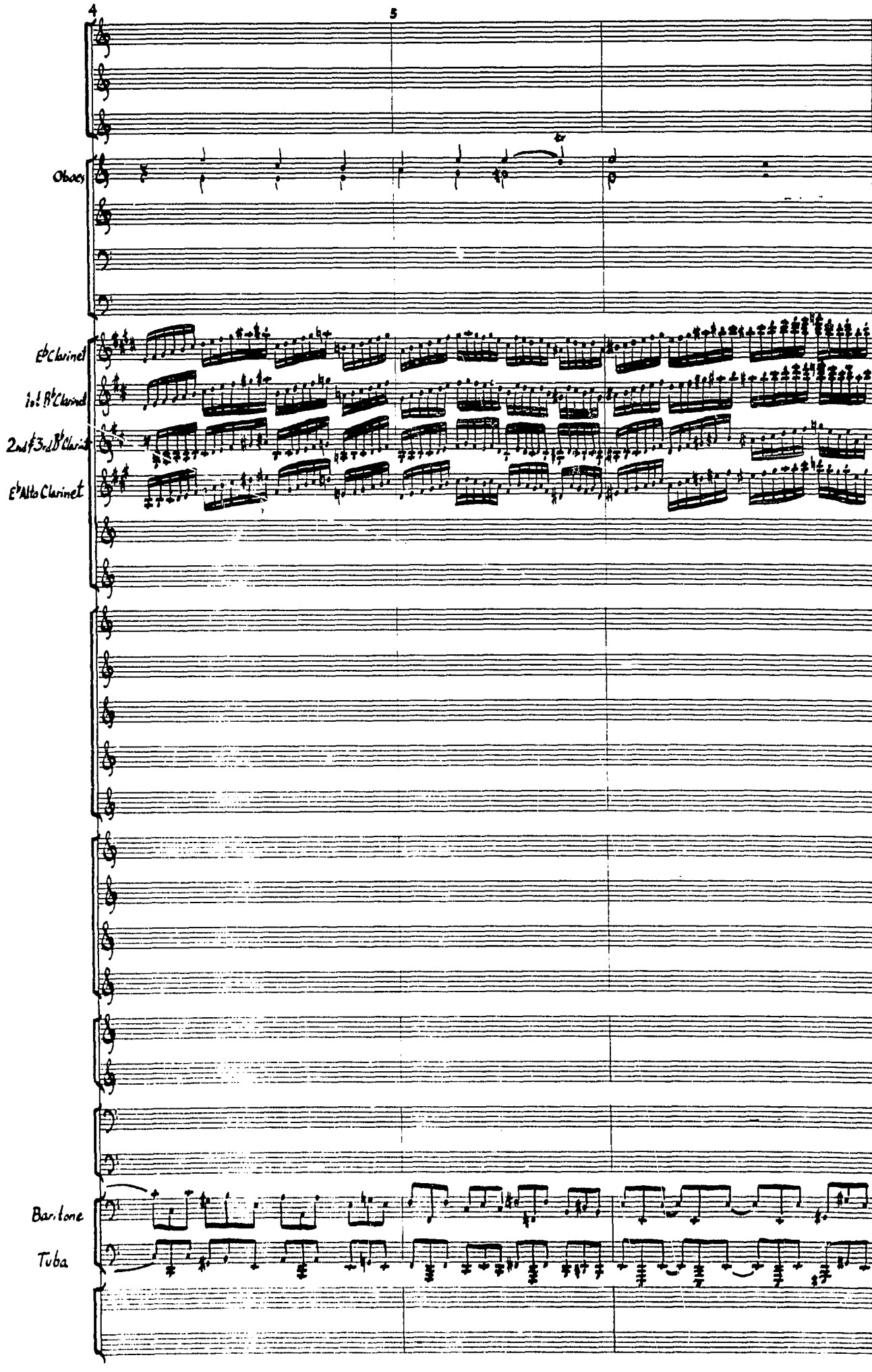


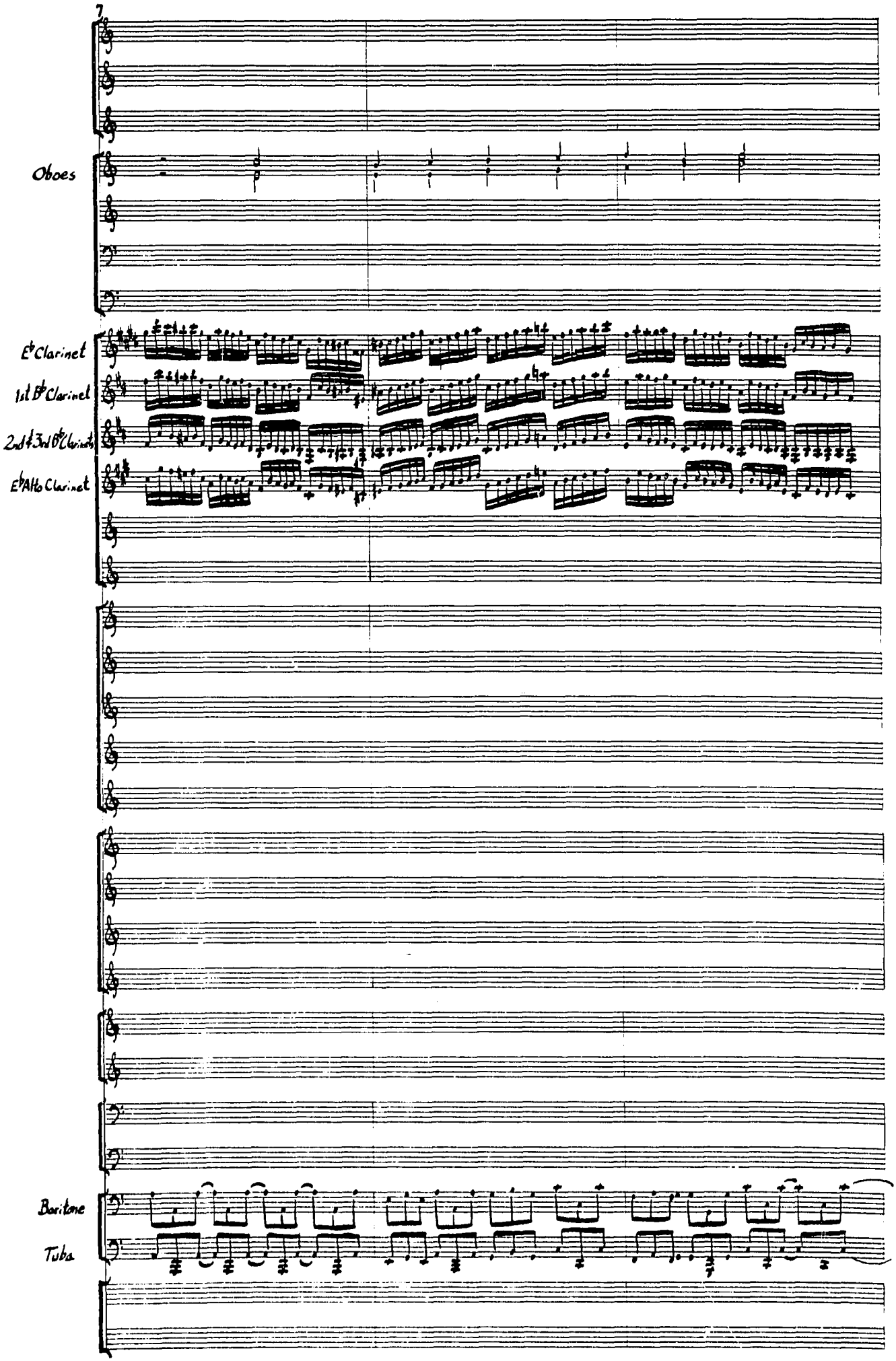

18
20
25
Picc.
Fls.
Alto Fl.
Obs.
Alto Ob.
Bsns.
Contrabsn.
Eb Cl.
1st Bb Cl.
2nd & 3rd Bb Cls.
Alto Cl.
Eb Contrabs. Cl.
Bb Bs. & Contrabs. Cls.
Sop. Sax.
Alto Sax.
Tenor Sax.
Bari. Sax.
Bs. Sax.
Cornets
Flügelhorns
Trumpets
Tenor Tpt.
Fr. horns
Trmbs.
Bs. Trmb.
Bari.
Tuba
Triangle
Hand Cymbals

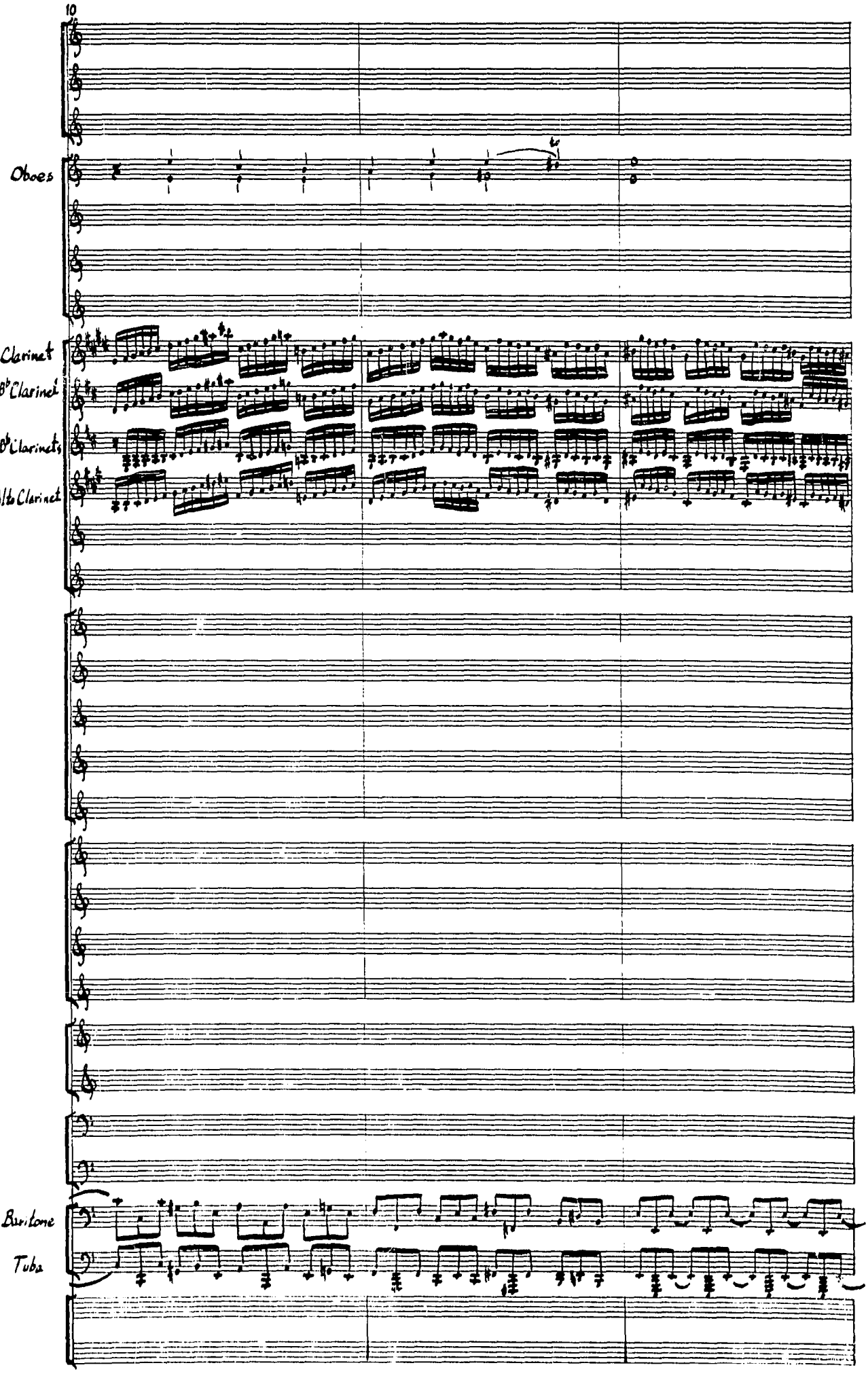
HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF

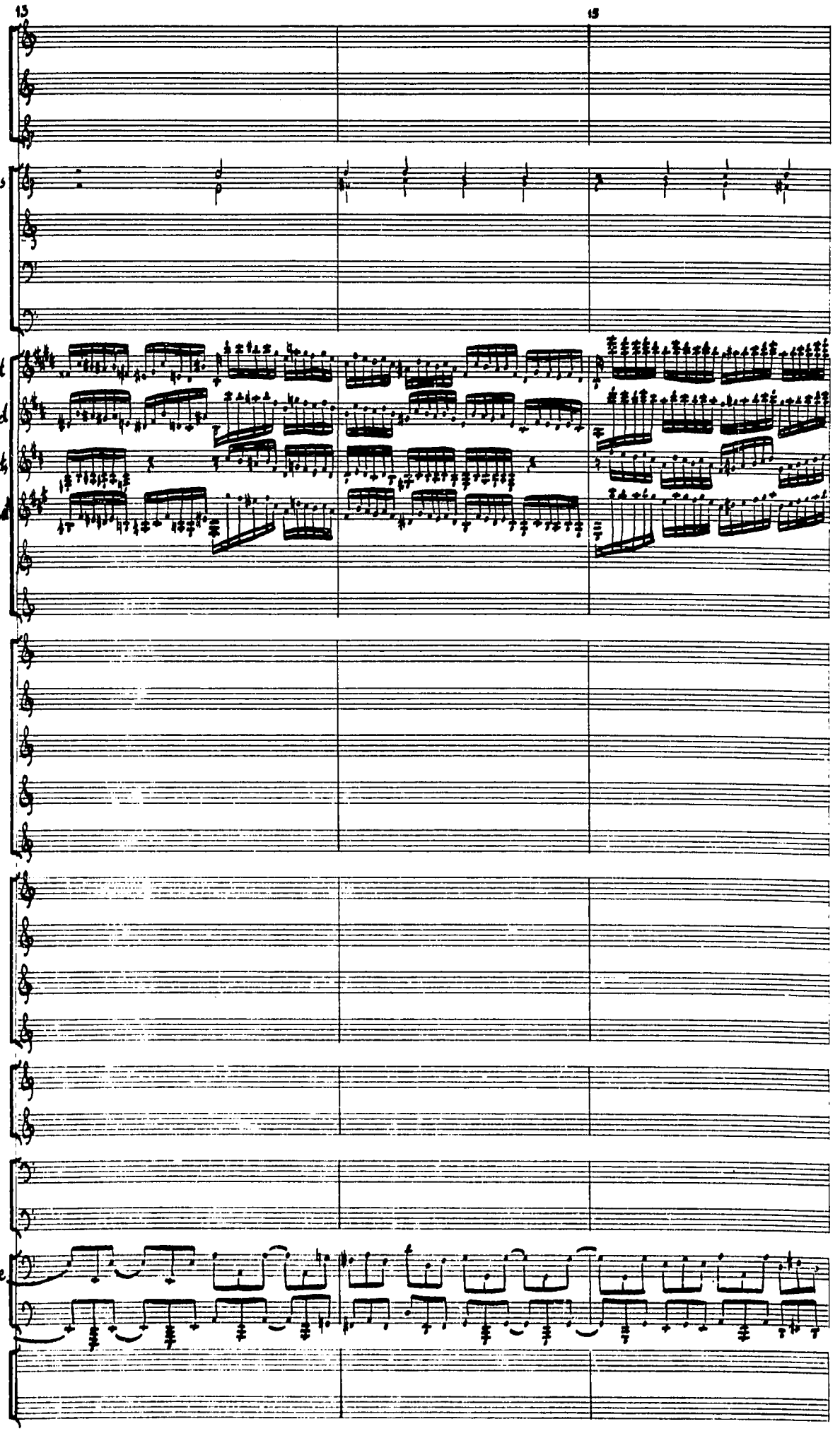
CHORALE PRELUDE BY JOHANN SEBASTIAN BACH BWV 617

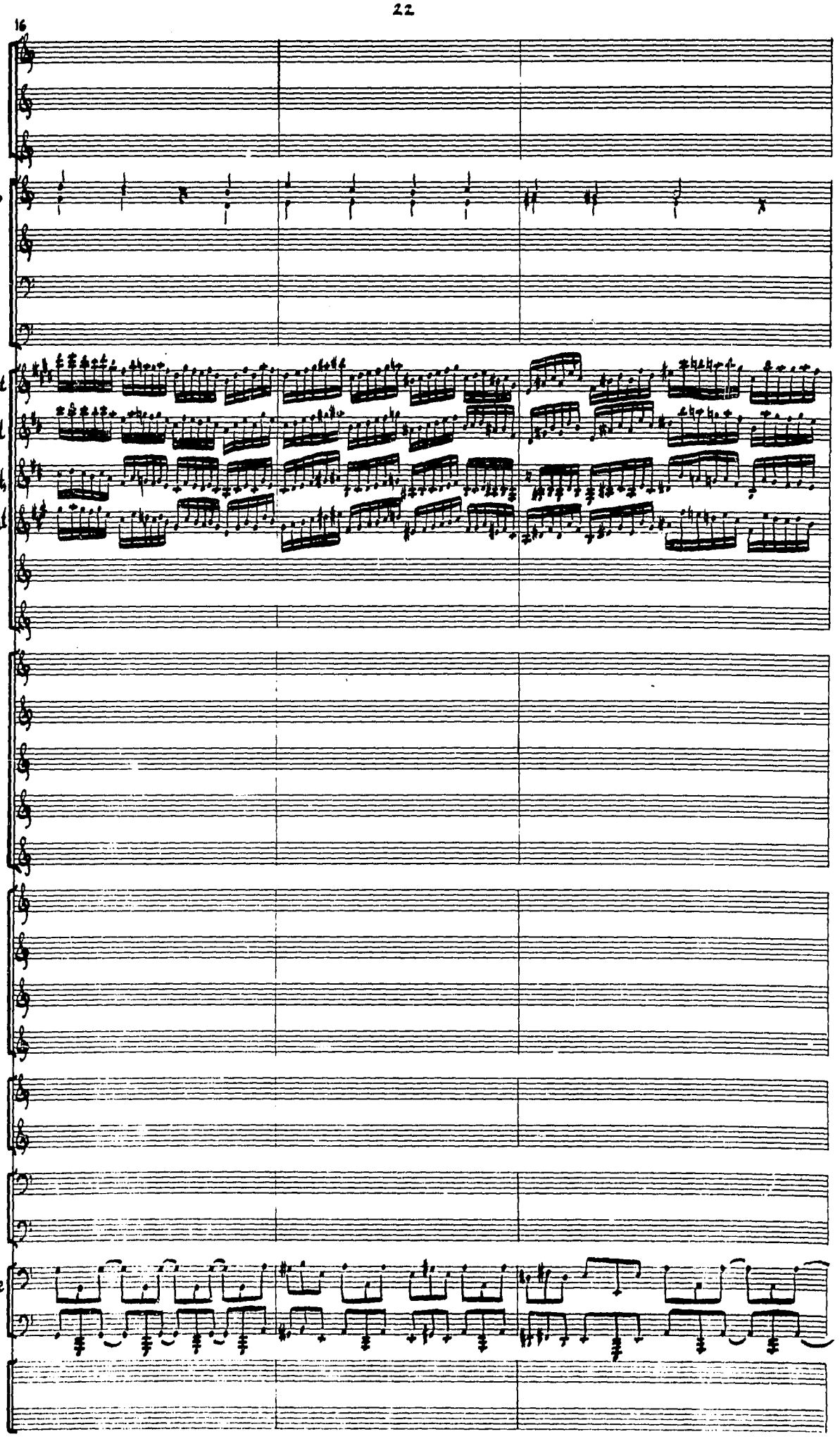


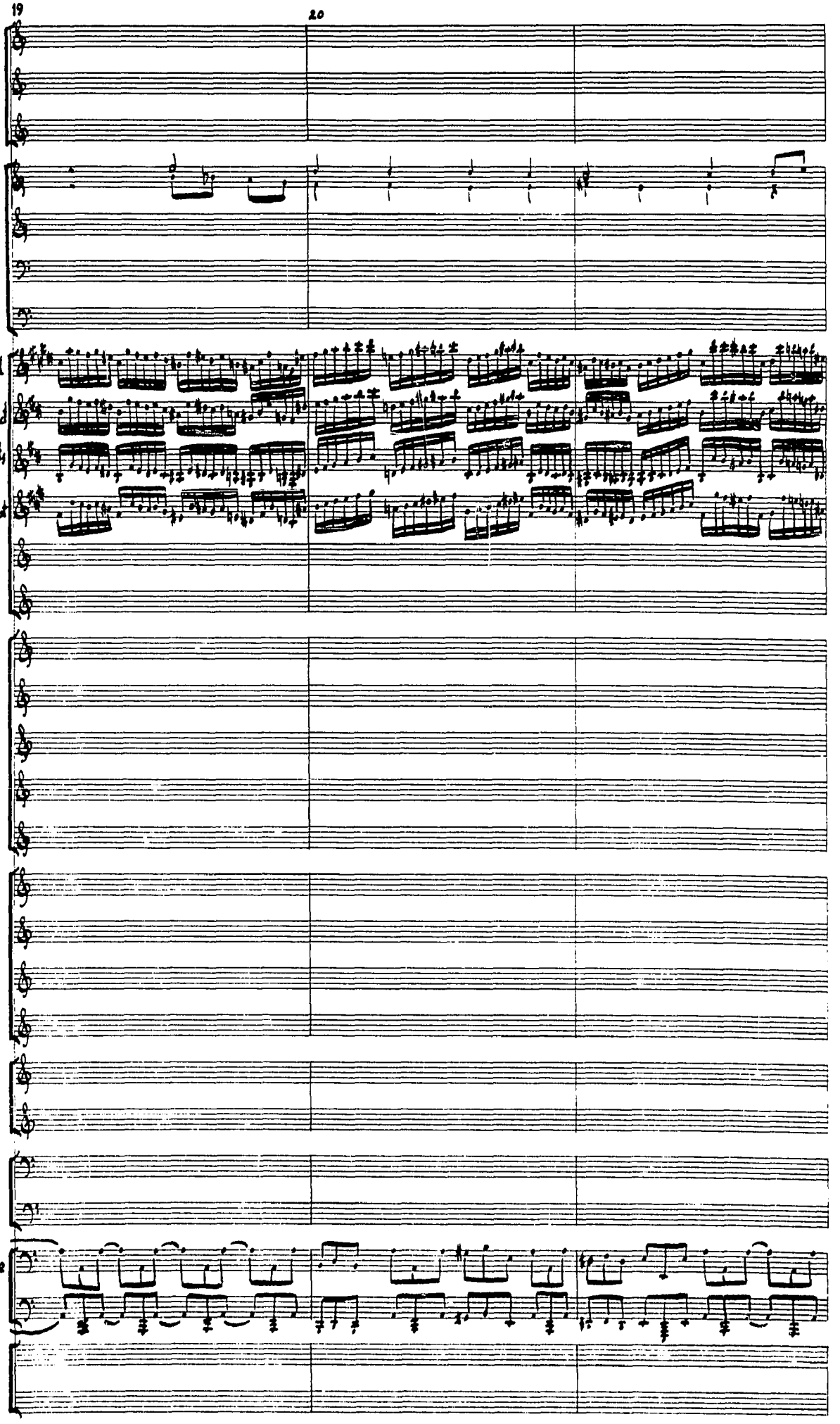

4
5
Oboes
Eb Clarinet
1st Bb Clarinet
2nd & 3rd Bb Clarinet
Eb Alto Clarinet
Baritone
Tuba

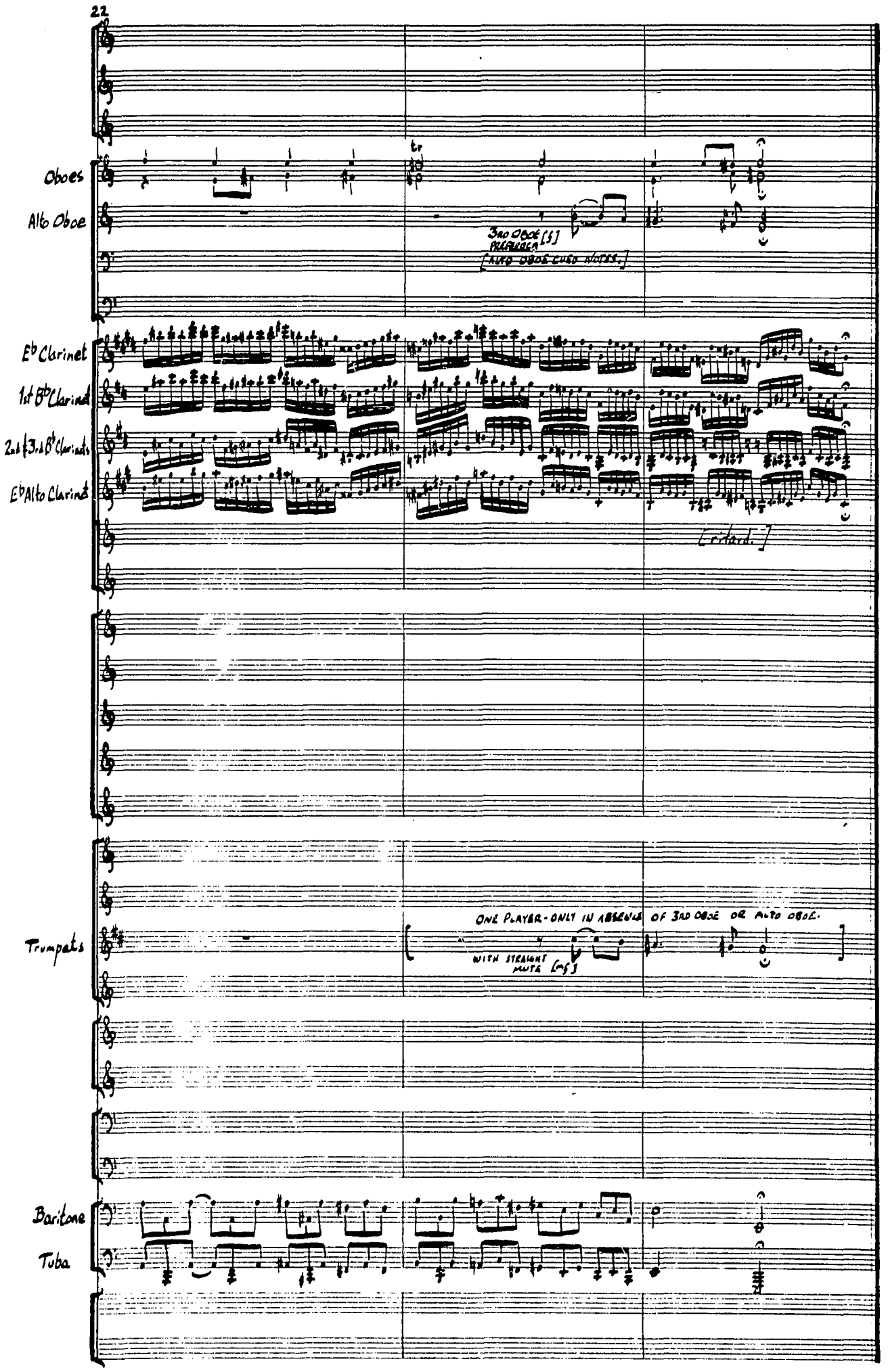

7
Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd & 3rd B♭ Clarinets
E♭ Alto Clarinet
Baritone
Tuba


10
Oboes
Eb Clarinet
1,t Bb Clarinet
2,nd Bb Bb Clarinets
Eb Alto Clarinet
Baritone
Tuba


13
15
Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd 3rd B♭ Clarinets
E♭ Alto Clarinet
Baritone
Tuba


16
Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd & 3rd B♭ Clarinets
E♭ Alto Clarinet
Baritone
Tuba


19
20
Oboes
Eb Clarinet
1st Bb Clarinet
2nd 3rd Bb Clarinets
Eb Alto Clarinet
Baritone
Tuba


22
Oboes
Alto Oboe
3RD OBOE [f]
PREFERRED
[ALTO OBOE CUED NOTES.]
E♭ Clarinet
1st B♭ Clarinet
2nd & 3rd B♭ Clarinets
E♭ Alto Clarinet
[ritard.]
Trumpets
ONE PLAYER - ONLY IN ABSENCE OF 3RD OBOE OR ALTO OBOE.
WITH STRAIGHT MUTE [mf]
Baritone
Tuba