

KENDOR CONCERT STRING ORCHESTRA SERIES

The Phantom Is Bach

GRADE 4 • DURATION 5:10

by Johann Sebastian Bach
(1685 - 1750)
arranged by Lorie Gruneisen

To The Director

This clever arrangement of a number of Bach's well-known pieces is a serious piece with a bit of humor. Each section of the orchestra has melodic content and/or a crucial supporting role in fugal sections. The violas should be aware that their part is of special importance, as the G#'s and D#'s are essential as the major 3rd of dominant chords.

The statement of the famous *Toccata And Fugue In D Minor* for organ's main theme in the opening 4 measures immediately draws the attention of the listeners. The main theme of the *Violin Concerto No. 1* follows in a classical style. Then, baroque meets jazz twenty one measures later when the *D Minor Fugue* (organ) comes in with a jazz bass part, and the optional addition of a drum set. At measure 39, there is a bit of tango, followed by a section of motifs from the *Violin Concerto* being passed around the sections of the orchestra and accompanied by rich jazz harmonies. At measure 49, the cellos and basses carry the theme from Bach's *Little Fugue In G Minor*, and then we are back to the *Fugue In D Minor* in classical style for 10 measures. Then jazz reappears quickly for the next 6 measures, and finally settles on the classical style for the remainder of the arrangement.

It's time for a cadence, so a section from Beethoven's *Fifth Symphony* comes to mind as it seems to fit, but conscience prevails! Someone from the orchestra announces "Sorry, Beethoven! It is not your time!" at measure 76. There is a short statement of the main theme from the *Violin Concerto*, and we are on to the finish; the finale of the *Toccata and Fugue in D minor*. The bass section has to have the final say by playing a snippet of the *Toccata* theme during the last two measures. Indeed, "The Phantom Is Back" and he is Bach!

A recording of this piece can be downloaded at www.kendormusic.com.

LORIE GRUNEISEN

With a BM in Music Education from the Crane School of Music at SUNY Potsdam and a MM degree in Violin Performance from the University of Connecticut, she has been a music educator for over 30 years. Mrs. Gruneisen has studied composition with Dr. Robert Washburn and Dr. Paul Steinberg, and has written music throughout most of her career. She is a member of numerous performing groups, a string adjudicator for NYSSMA, and currently teaches private violin and piano lessons.

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - Piano (opt.)
- 1 - Aux. Percussion (opt.)
- 1 - Drum Set (opt.)

EXTRA SCORES & PARTS AVAILABLE

KENDOR PRESENTS

Grade 4
duration 5:10

FULL SCORE

The Phantom Is Bach

by Johann Sebastian Bach
arranged by Lorie Gruneisen

Adagio $\text{♩} = 52$

1st Violin

2nd Violin

Viola (Same part provided for 3rd Violin)

Cello

Bass

Auxiliary Percussion (Opt.) (Triangle, Shaker, Suspended Cymbal)

Drum Set (Opt.)

Opt. piano part also included

Moderato $\text{♩} = 60$

Violin Concerto No. 1

REPRODUCTION
PROHIBITED

4 5 6 7

The Phantom Is Bach - 2

Musical score for measures 8 through 12. The score consists of five staves: Treble, Alto, Bass, Tenor, and Cello/Bassoon. Measure 8 starts with a dynamic of *mf*. Measures 9 and 10 continue with the same instrumentation and dynamics. Measure 11 begins with a dynamic of *v*, followed by measure 12. Measure 12 ends with a dynamic of *mf*.

8 9 10 11 12

Musical score for measures 13 through 17. The score includes five staves: Treble, Alto, Bass, Tenor, and Cello/Bassoon. Measure 13 starts with a dynamic of *mf*. Measures 14 and 15 continue with the same instrumentation and dynamics. Measure 16 begins with a dynamic of *v*, followed by measure 17. Measure 17 ends with a dynamic of *mf*.

13 14 15 16 17

Musical score for measures 18 through 21. The score consists of five staves: Treble, Alto, Bass, Cello, and Double Bass. Measure 18 starts with a forte dynamic. Measure 19 continues with eighth-note patterns. Measure 20 begins with a forte dynamic and includes markings like V , L1, and $x4$. Measure 21 concludes with a forte dynamic. The bass staff features slurs and grace notes. Measure numbers 18, 19, 20, and 21 are printed below the staves.

Musical score for measures 22 through 25. The staves remain the same: Treble, Alto, Bass, Cello, and Double Bass. Measure 22 starts with a forte dynamic. Measure 23 continues with eighth-note patterns. Measure 24 begins with a forte dynamic and includes markings like rit. , a tempo , rit. , and rit. . Measure 25 concludes with a forte dynamic. The bass staff features slurs and grace notes. Measure numbers 22, 23, 24, and 25 are printed below the staves.

The Phantom Is Bach - 4

[26] Toccata And Fugue In D Minor

FOR
PREVIEW
ONLY

Ride Cym.
S.D.
26 B.D.

mf

4

V

4

V

L1

Hi Hat Closed

Ride Cym.

29

30

31

KendorMusic.com

III pos. II pos. I pos.

V

arco

V

III pos. II pos. I pos.

Crash Cym.

32 33 34 35

mf

f

H1

f

Toms

f

36 37 38

The Phantom Is Bach - 6

39 *Violin Concerto No. 1*

FOR PREVIEW ONLY

Shaker
Hi-Hat Swing

39 40 41 42

mf

REPRODUCTION PROHIBITED

div.

fp

f

arco

f

S.D. w/brushes

43 44 45

KendorMusic.com

Musical score for measures 46-48 of "Little Fugue In G Minor". The score consists of five staves: Treble, Alto, Bass, Tenor, and Cello/Bassoon. Measure 46 starts with a dynamic of *mf*. Measures 47 and 48 show various dynamics including *fp*, *f*, *ff*, and *simile*. Measure 48 concludes with a dynamic of *ff*.

49 Little Fugue In G Minor

Musical score for measures 49-51 of "Little Fugue In G Minor". The score includes staves for Treble, Alto, Bass, Tenor, and Cello/Bassoon. Measure 49 features a dynamic of *pizz.* Measure 50 shows a dynamic of *ff* with fingerings for IV pos., II pos., and I pos. Measure 51 concludes with a dynamic of *ff* and includes a section for Toms.

FOR PREVIEW ONLY

49 50 51

52 53 54

IV pos. II 1/2 I

55 56 57 58 59

Toccata And Fugue In D Minor

59 60 61 62 63

mp

mp

mp

64 65 66 67 68

mf

Ride Cym.

Hi-Hat w/Foot

55 56 57 58 59

REPRODUCTION PROHIBITED

FOR
PREVIEW
ONLY

Shaker

S.D. with brushes

66 67 68

mf

72 Symphony No. 5 (Beethoven)

KendorMusic.com

69 70 71 72

f

The Phantom Is Bach - 11

Violin Concerto No. 1

Spoken: "Sorry, Beethoven.
It's not your time."

Musical score for measures 73 through 77. The score consists of five staves: Violin (top), Viola, Cello, Double Bass, and Bassoon. Measure 73 starts with eighth-note patterns. Measures 74 and 75 show sixteenth-note patterns with various dynamics like forte and piano. Measure 76 begins with a sustained note followed by eighth-note patterns. Measure 77 concludes with eighth-note patterns.

Musical score for measures 78 through 82. Measures 78-80 are mostly rests. Measure 81 starts with a dynamic marking of *mf*. Measure 82 begins with a dynamic of *f*, followed by *ff* and *fff* markings. The score includes various slurs, grace notes, and dynamic changes throughout the section.

Musical score for measures 83 through 87. Measures 83-85 are mostly rests. Measure 86 starts with a dynamic of *mf*, followed by *f* and *ff* markings. Measure 87 concludes with a dynamic of *ff*. The score includes various slurs, grace notes, and dynamic changes throughout the section.

Musical score for measures 88 through 92. Measures 88-90 are mostly rests. Measure 91 starts with a dynamic of *mf*, followed by *f* and *ff* markings. Measure 92 concludes with a dynamic of *ff*. The score includes various slurs, grace notes, and dynamic changes throughout the section.

FOR
PREVIEW
ONLY

83 V
84 V
85 V rit.

Largo $\text{♩} = 44$

ff rit.
ff rit.
ff rit.
ff rit.
III rit.
ff rit.

Floor Tom
86 > rit.
87 > rit.
88 > rit.
89 > fff