

# "C" IS FOR CHORALE

## God of Our Fathers: A Chorale Fantasy

FRANK ERICKSON

### INSTRUMENTATION

1	Full Score	3	1st B $\flat$ Trumpet
8	Flute/Piccolo	3	2nd B $\flat$ Trumpet
2	Oboe	3	3rd B $\flat$ Trumpet
4	1st B $\flat$ Clarinet	2	1st F Horn
4	2nd B $\flat$ Clarinet	1	2nd F Horn
4	3rd B $\flat$ Clarinet	1	3rd F Horn
2	E $\flat$ Alto Clarinet/ E $\flat$ Contrabass Clarinet	2	1st Trombone
2	B $\flat$ Bass Clarinet/ BB $\flat$ Contrabass Clarinet	2	2nd Trombone
2	Bassoon	2	3rd Trombone
2	1st E $\flat$ Alto Saxophone	2	Baritone T.C.
2	2nd E $\flat$ Alto Saxophone	2	Baritone B.C.
2	B $\flat$ Tenor Saxophone	4	Tuba
1	E $\flat$ Baritone Saxophone	1	Timpani
		2	Percussion I (Snare Drum, Bass Drum)
		1	Percussion II (Suspended Cymbal, Crash Cymbals)

Frank  
Erickson Publications



When performing this selection it is suggested that this sub-title be used for programing purposes: *"God of Our Fathers: A Chorale Fantasy"*.

Among the earliest chorales were arrangements of hymn tunes from the German Protestant Church. These hymns were introduced into the church service by Martin Luther (1483-1546) who wrote the texts and probably also the melodies for some of the oldest and most beautiful chorales, *A Mighty Fortress Is Our God*, being the most well known. The second half of the 16th century represents the most productive period of Lutheran hymnody: more than 200 books published in that period contain the rugged hymns of the Reformation set to melodies as direct and massive as themselves.

Throughout the medieval centuries church music was almost exclusively the province of the choir and clergy. The Reformation gave a voice to the laity in which they participated in the singing of hymns, but only the melody, supported by the choir or organ. It is from these hymns that Johann Sebastian Bach drew his material for the chorales in his cantatas and religious compositions, the final movements almost always being a harmonized chorale. The art of chorale harmonization reached its maturity in the compositions of Bach.

Elaboration on these hymns led to other musical forms such as the chorale prelude, originally an organ composition designed to be played during the service, before the chorale was sung by the congregation. There were several different ways of treating chorale melodies in other forms as well, such as the *choral motet, chorale fugue, chorale canon and chorale fantasy*.

These forms of composition fell out of favor after the time of Bach, but were revived by Brahms in one of his *Eleven Chorale Preludes*, written in 1896. In recent times several band composers have adopted the *chorale prelude* form in their compositions, notably Claude T. Smith. I might also mention my own *Salvation Is Created: A Chorale Prelude*.

### **God of Our Fathers: a Chorale Fantasy**

*God of Our Fathers, a Chorale Fantasy* is based on the hymn by George Warren (1828-1902). It was written in 1876 to celebrate the 100th anniversary of the signing of the Declaration of Independence. As has happened so often with other composer, George Warren is known only for a single composition, the hymn *God of Our Fathers*.

The *chorale fantasy* varies from the *chorale prelude* in that it is much freer in form and style. This number opens with a variation of the fanfare that has been traditionally inserted as an introduction and interlude between stanzas. The chorale is then presented in a traditional harmonization by the full band. The second section is in a faster tempo, and is based on statements of the opening motive of the hymn presented in fugal style. This section comes to a close with interjections of the fanfare motive leading back to a final presentation of the hymn, in the brass, with a counter-melody in the upper woodwinds. The composition concludes with a return to an expanded version of the opening fanfare.

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# "C" IS FOR CHORALE

Full Score  
Duration 3:30

God of Our Fathers : A Chorale Fantasy

By Frank Erickson

Moderately (♩ = 100)

Flute-Piccolo

Oboe

1  
2  
3  
B♭ Clarinet

E♭ Alto Clarinet-  
E♭ Contrabass  
Clarinet

B♭ Bass Clarinet-  
BB♭ Contrabass  
Clarinet

Bassoon

1  
2  
E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Moderately (♩ = 100)

1  
2  
3  
B♭ Trumpet

1  
2  
3  
F Horn

1  
2  
3  
Trombone

Baritone

Tuba

Timpani

Cymbals

Snare Drum  
Bass Drum

5

Fl.-Picc. *mp*

Ob. *mp*

1 Bb Cl. *mp*

2 3 *mp*

Eb A. Cl. *mp*

Bb B. Cl. *mp*

Bsn. *mp*

1 2 A. Sax *mp*

T. Sax *mp*

B. Sax *mp*

5

1 Bb Tpt. *mp*

2 3 *mp*

1 Hn. *mp*

2 3 *mp*

1 Trb. *mp*

2 3 *mp*

Bar. *mp*

Tuba *mp*

Timp. *mp* 3

S.D. *mp*

B.D.



Fl.-Picc.

Ob.

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

13

mf

f

3

Fl.-Picc.

Ob.

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

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Faster (♩ = 116)

20 24

Fl.-Picc.

Ob.

B♭ Cl. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

20 24 Faster (♩ = 116)

B♭ Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

S.D.  
B.D.

*mf* *mp*



Fl.-Picc.

Ob.

B♭ Cl. 1

2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1

2

T. Sax

B. Sax

B♭ Tpt. 1

2

3

Hn. 1

2

3

Trb. 1

2

3

Bar.

Tuba



*cresc.*

34

Fl.-Picc.

Ob.

Bb Cl.

1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax

1  
2

T. Sax

B. Sax

*cresc.*

34

Bb Tpt.

1  
2  
3

Hn.

1  
2  
3

Trb.

1  
2  
3

Bar.

Tuba



Fl.-Picc.

Ob.

Bb Cl.  
1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax  
1  
2

T. Sax

B. Sax

Bb Tpt.  
1  
2  
3

Hn.  
1  
2  
3

Trb.  
1  
2  
3

Bar.

Tuba

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49

Fl.-Picc.

Ob.

Bb Cl. 1

2

3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1

2

T. Sax

B. Sax

49

Bb Tpt. 1

2

3

Hn. 1

2

3

Trb. 1

2

3

Bar.

Tuba

Cym.

S.D.

B.D.

Crash

*f*

*p*



Fl.-Picc.

Ob.

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

S.D.  
B.D.

Fl.-Picc. 57 rit.

Ob.

B♭ Cl. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

B♭ Tpt. 1 2 3 57 1. Horn 2. 3. Horn rit.

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

S.D.

B.D.

Majestically (♩ = 90)

62

Fl.-Picc. *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *f*

2 *f*

3 *f*

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f*

A. Sax 1 *f*

2 *f*

T. Sax *f*

B. Sax *f*

62 Majestically (♩ = 90)

B♭ Tpt. 1 *f*

2 *f*

3 *f*

Hn. 1 *f*

2 *f*

3 *f*

Trb. 1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *f*

Timp. *f*

Cym. *f* Crash

S.D. *f*

B.D. *f*

*p*



67

Fl.-Picc.

Ob.

B♭ Cl. 1

2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1

2

T. Sax

B. Sax

67

B♭ Tpt. 1

2

3

Hn. 1

2

3

Trb. 1

2

3

Bar.

Tuba

Timp.

S.D.

B.D.



71

Fl.-Picc.

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

71

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Trb. 1

Trb. 2

Trb. 3

Bar.

Tuba

Timp.

S.D.

B.D.

Fl.-Picc.

Ob.

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

Cym.

S.D.  
B.D.

78

78

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82

*rit. e cresc.*

Slowly (♩ = 72)

Fl.-Picc.

Ob.

B♭ Cl.

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

B♭ Tpt.

Hn.

Trb.

Bar.

Tuba

Timp.

Cym.

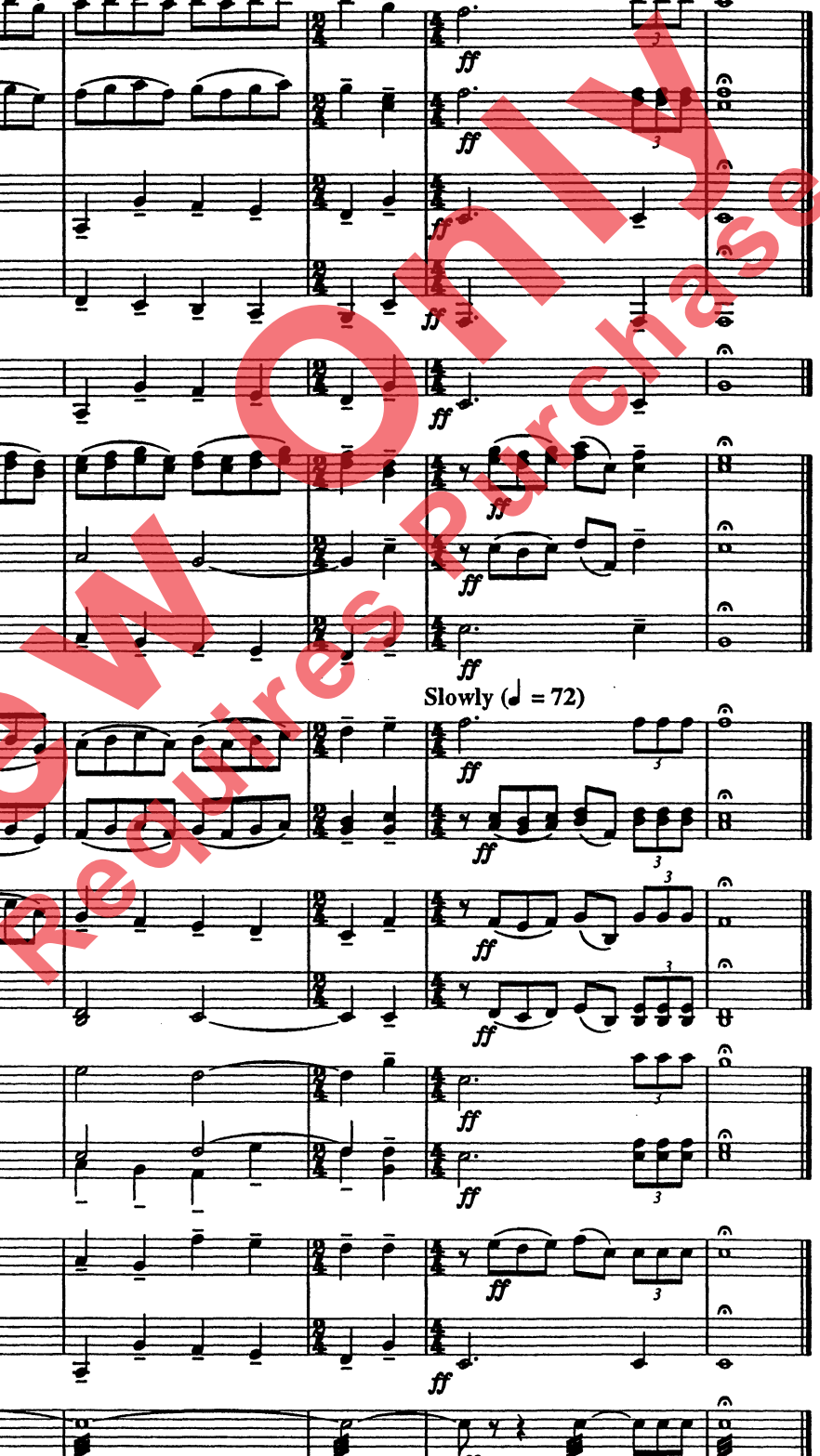
S.D.

B.D.

82

*rit. e cresc.*

Slowly (♩ = 72)



Computerized engraving by Joseph Compello, Glen Arm, Maryland

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