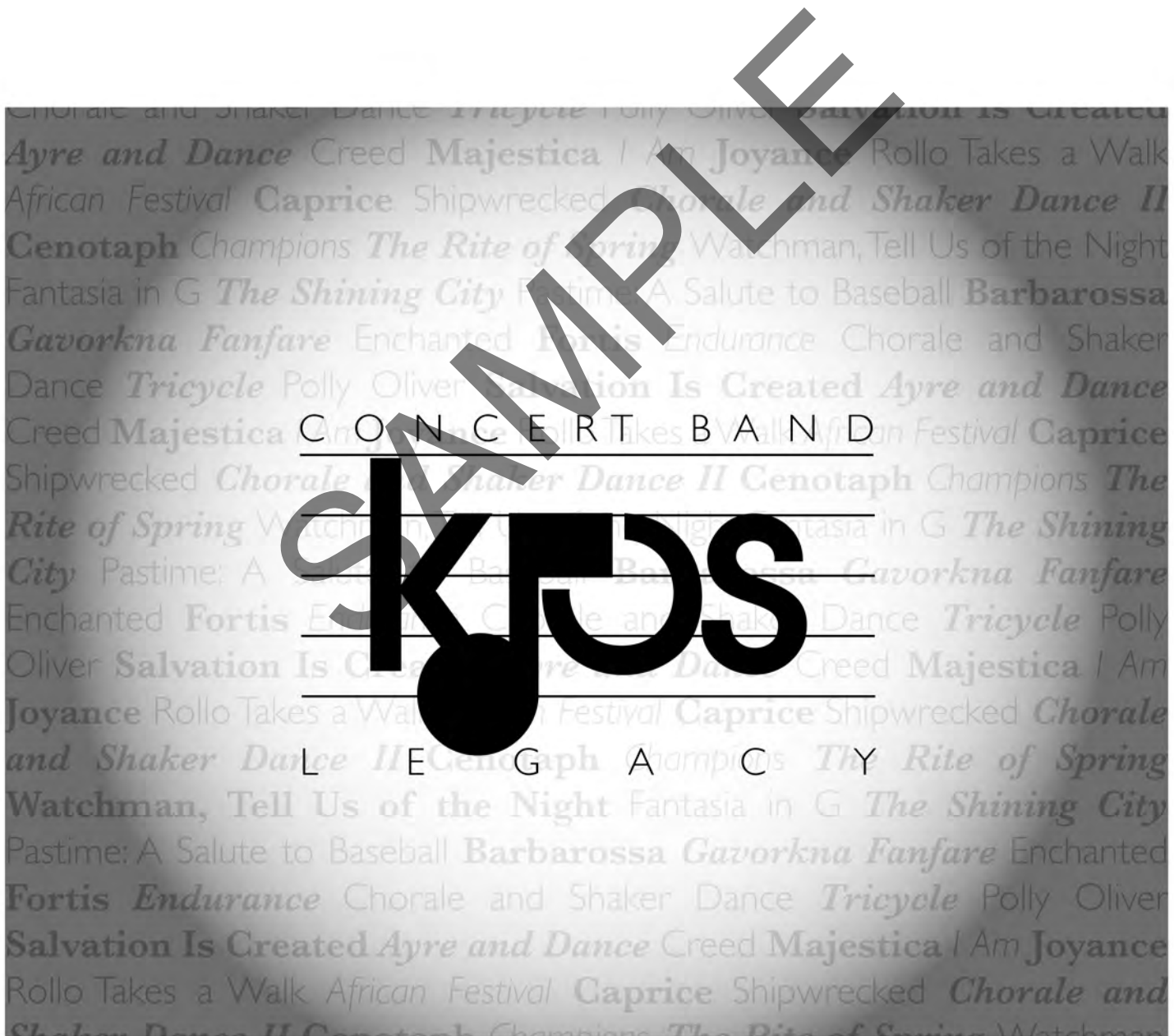


JOHANN SEBASTIAN BACH

arr. RYAN NOWLIN

Toccata and Fugue in D Minor



About the Composer



Everything started with the organ. Before Johann Sebastian Bach (1685–1750) wrote his first fugue, before the *Well-Tempered Clavier* and the *Brandenburg* concertos, before he completed his two-hundred-plus cantatas, or the *Mass in B Minor*, or his *St. John* or *St. Matthew* passions, before he synthesized the contrapuntal techniques of his contemporaries and his music became the capstone of the Baroque Era, before he was one of the “Three Bs,” ensconced as a pillar of western music history, before J. S. Bach was even a composer at all, he was an organist.

In the early days, it was not a foregone conclusion that Bach would become a composer. In fact, his formal musical education may not have been meant to address anything beyond the organ, as his son Emmanuel later recalled. Bach's first organ teacher was his older brother, Johann Cristoph. He was being trained to continue in the family business as a professional musician. Bach caught on quickly.

By the time he was fifteen, Bach could play difficult pieces by the major organ composers of the day, including Johann Jacob Froberger, Johann Caspar Kerll, and Johann Pachelbel. Instead of learning through composition lessons, Bach honed his craft by studying and copying the compositions of well-known composers, internalizing their techniques and applying them to his own music. In this way Bach absorbed the styles of the German tradition, as well as those of the Italian, English, and French.

Bach could hardly have begun on a better instrument for a future composer. Being an organist allowed him to learn not only improvisation and counterpoint, but also orchestration, using the organ's different stops to create contrast in a piece. In addition, organists regularly read full choral and orchestral scores, translating them at sight. Though concentrated more in the first half of his career, Bach continued writing for the organ to the end of his life. The organ was at the center of a group of church-related instruments and ensembles that Bach wrote for in his capacity as church musician, director, and administrator. In this way, just as organ music provided prelude and postlude music for a Lutheran church service in Bach's day, the instrument and its music framed the beginning and end of Bach's extraordinary musical life.

About the Arranger



A native of Cleveland, Ohio, Ryan Nowlin holds both his B.M. and M.M. degrees from Bowling Green State University (Ohio). He has taught instrumental music for ten years, most recently in the Brecksville-Broadview Heights School District (Ohio), where he directed the high school wind ensemble, marching band, jazz ensemble, symphonic band, and eighth grade band. Mr. Nowlin was also an instructor in conducting and band scoring at Bowling Green State University and has served as a staff arranger for the Kansas State University Marching Band as well as the BGSU Falcon Marching Band.

Mr. Nowlin is an active composer and arranger, and has been commissioned to write for Grade 1 through Grade 6 concert bands, brass quintet, tuba quartet, horn ensemble, and solo horn and piano.

“A Christmas Fanfare” is featured as the opening piece on The Tower Brass's CD *Snowed In... Again*. His “Elegy (for Herbert A. Spencer)” was premiered in 2005 at the 37th International Horn Society Summer Symposium by Grammy Award Winner Andrew Pelletier. He has co-authored a band method called *Tradition of Excellence*, a band director's textbook called *Teaching Band with Excellence* and a series of music theory, ear training, and history workbooks called *Excellence in Theory* with noted author, composer, and educator, Bruce Pearson. In 2010, Mr. Nowlin joined “The President's Own” United States Marine Band, where he currently serves as assistant director.

Ryan's numerous awards include the James Paul Kennedy Music Achievement Award, the Mark and Helen Kelly Band Award, the Faculty Excellence Award for his work at BGSU, and he was recently named one of Bowling Green State University's Accomplished Graduates. He is a member of Pi Kappa Lambda, MENC, ASCAP, and the International Horn Society. He also holds honorary memberships in Phi Mu Alpha Sinfonia, Kappa Kappa Psi and Tau Beta Sigma.

Mr. Nowlin's publications can be found at the Neil A. Kjos Music Company and at www.mcintymusic.com.

Neither “The President's Own” United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government has endorsed this material.

About the Composition

The overarching artistic tension in this piece is between the free and the strict. The first section (measures 1–58) and last section (161–190) are free and improvisatory, frequently changing tempos, coming to a full stop with fermatas. These are the toccata sections of the piece. The middle section (59–160) is strict and propulsive, fugue-like. The juxtaposition of two contrasting elements, such as free-strict or slow-fast, is a central characteristic of Baroque music. In contrast to the balanced and proportional forms of the Classical period that followed it, Baroque music drew its energy from motion, drama, and disproportion. These artful irregularities are central to the character of the piece, and should be accentuated.

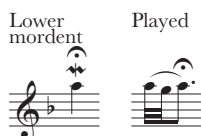
Form

Toccata	Fuga	Toccata
Free, improvisatory 1–58	Strict, fugue-like 59–160	Free, improvisatory 161–190

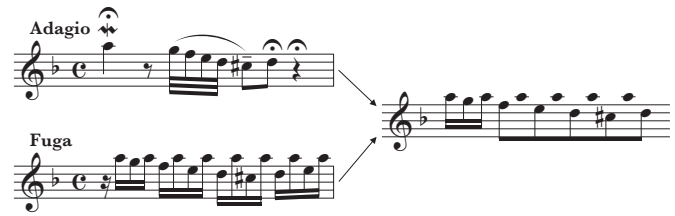
In the toccata sections, the ensemble should aim to capture the spirit of an improvising organist. That spirit can sometimes be wild, erratic, and unexpected. Consider the description of such musical passages by Johann Nikolaus Forkel, an early biographer of Bach. They are, said Forkel, reflective of the urges of the virtuoso organist, “to run or leap up and down the instrument, to take both hands as full as all the five fingers will allow and to proceed in this wild manner till he by chance finds a resting place.” Forkel called such composers Finger Composers; Bach called them Harpsichord Knights. While Bach eventually disavowed this approach as juvenile (Forkel’s description above, and both appellations were pejorative), here we find Bach at his most youthful and wild.

The Fuga section should be played with precision and regularity, as befits that genre. Imperative here is to project the stark contrast between this section and the first, giving the piece a sense of formal progression. Though it lacks the complexity of Bach’s later fugues, this section thrives on contrapuntal interplay on multiple levels. Motives are passed from voice to voice in the short term, as in measures 63–67, but also across the length of the piece. One longer-form recall motive is the bass line beginning in measure 70, which reflects the piccolo motive of measure 63.

Other details of the fugue section reveal connections between the otherwise disparate toccata and fugue sections. The opening mordent in measure 1, for instance, is a neighbor-note ornament approached from above.



That same motion also begins the fugue section (59), and becomes a pervasive motive. Furthermore, the rest of the opening phrase in measures 1–2 is clearly evoked in the fugue subject’s first measure. Bach has spun an improvisatory flourish into the subject for his fugue.



When he wrote it, J. S. Bach could hardly have imagined the extended life that this relatively brief organ piece would have. How could he have known that even after three hundred years, its opening measures would trigger recognition for so many? How could he have known that many would be introduced to it through Leopold Stokowski’s orchestral transcription, so dramatically and visually presented in Walt Disney’s *Fantasia*? How, indeed, could he have known that it would be a regular inclusion on Halloween music compilation albums? J. S. Bach, who spent much of his career writing religious music for the church, might have been astonished to find that his piece was the emblem of such a ghoulish holiday. He would be astonished, that is, if he in fact was the composer of this piece.

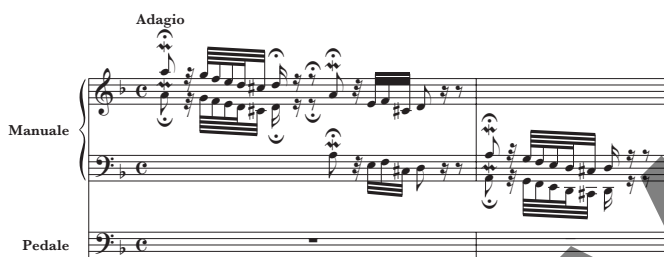
Since the early 1980s, several music historians have questioned whether Bach really composed the Toccata and Fugue in D minor. Most prominent among these is musicologist Peter Williams, who believes that the piece was erroneously attributed to Bach after his death by one of his pupils. Williams points out that the style of the music is out of character with the rest of Bach’s organ pieces, and that no autograph manuscripts of the piece exist. Williams went on to conjecture that the piece might not have been written for an organ at all, but rather might have been written for a violin first, and then transcribed for organ. These anomalies have long been acknowledged and accounted for by Bach scholars, if only we assume that Bach wrote the piece when he was young, before his mature style developed. This is the view that some prominent Bach biographers, such as Christoph Wolff, continue to hold. And until more concrete evidence of either viewpoint surfaces, the question of whether or not Bach really composed the toccata and fugue will remain unanswered.

Nevertheless, this piece has been known to musicians and music lovers as a piece by Bach for the organ. This is certainly what Ryan Nowlin had in mind when he created the present transcription.

About the Arrangement

Ryan Nowlin created this arrangement for “The President’s Own” United States Marine Band in 2012 at the request of director Colonel Michael J. Colburn. As you play Nowlin’s arrangement, imagine that the concert band has transformed into an organ. When conceiving of the transcription, Nowlin organized orchestral groupings into “stops.” The flutes and woodwinds combine to emulate the reed pipes, for instance, and the low brass become the foot pedals, booming melodies and rattling the body-cage. But while Nowlin began with an idea of what the relationships would be between specific orchestral groupings, he did not transcribe in a perfunctory way. It was not a literal, but an artistic process, led by Nowlin’s ear, and his sense of what would best capture the spirit of the original.

While examples could be pulled from any measure of the piece, comparing the opening phrases of the original and transcription will provide an example of the transformation. In Bach’s original, the opening mordent and descending run begin entirely in the top staff, then the following two phrases gradually descend, moving downward in register.



The transcription mirrors this descending arc, with the opening phrase being played by all instruments, except for the low brass and the lowest voices of the woodwinds. The answering phrase adds low brass and removes the highest woodwind voices, followed by the third phrase for just the low brass and woodwinds (see measures 1–3 of the piece, page 6). The arc then reverses, climbing dramatically through the ensemble, from the tuba to the piccolo (measures 4–5), reflecting the same motion up the organ manuals in the original.

In this transcription, instrumentalists are repeatedly asked to play independently and with confidence. Sometimes this is a result of instruments acting more like a voice part (soprano, alto, tenor, bass) than an instrument family, such as in the example above. At other times, this is in service of creating the sound of a particular “stop,” as in measures 19–22 or a series of stops in counterpoint, as in measures 74–80. Independent writing is pervasive in the fugue section, where individual parts are frequently in counterpoint with other parts in the section, and melodies are seamlessly passed from one voice to another.

Many listeners asked Nowlin, after hearing a recording of this piece, whether there is in fact an organ accompanying the ensemble. While this illusion was not a goal of Nowlin’s, it testifies to his success in evoking the spirit of Bach’s original piece, and his desire to play the wind ensemble like an organ. In so doing, however, he has also crafted a prime example of the timbral nuance and rhetorical power of the wind ensemble itself.

Note from the editor:

This edition remains true to Mr. Nowlin’s original arrangement for “The President’s Own” United States Marine Band. Cues have been provided so that ensembles without the full instrumentation may have a successful performance. In addition, minor misprints and copying anomalies present in the Marine Band’s final performing version have been corrected.

“About the Composer,” “About the Composition,” and “About the Transcription” are written by Mark C. Samples, copyright © 2014 by Kjos Music Press. Dr. Samples is currently Assistant Professor of Music and Coordinator of Musicology at Millikin University, Decatur, Illinois.

Instrumentation List

1 – Piccolo
 2 – 1st Flute
 2 – 2nd Flute
 1 – 1st Oboe
 1 – 2nd Oboe
 1 – English Horn
 1 – E♭ Clarinet
 2 – 1st B♭ Clarinet
 2 – 2nd B♭ Clarinet
 2 – 3rd B♭ Clarinet
 2 – 4th B♭ Clarinet
 1 – E♭ Alto Clarinet
 1 – 1st B♭ Bass Clarinet
 1 – 2nd B♭ Bass Clarinet
 1 – E♭ Contralto Clarinet (substitute for Contrabass Clarinet)
 1 – B♭ Contrabass Clarinet
 1 – 1st Bassoon
 2 – 2nd Bassoon/Contrabassoon
 2 – B♭ Soprano Saxophone
 2 – E♭ Alto Saxophone
 2 – B♭ Tenor Saxophone
 2 – E♭ Baritone Saxophone
 2 – 1st B♭ Trumpet
 2 – 2nd B♭ Trumpet
 2 – 3rd B♭ Trumpet
 2 – 4th B♭ Trumpet
 2 – 1st F Horn
 2 – 2nd F Horn
 2 – 3rd F Horn
 2 – 4th F Horn
 2 – 1st Trombone
 2 – 2nd Trombone
 2 – 3rd Trombone
 2 – 4th Trombone (Bass)
 1 – 1st Euphonium
 1 – 2nd Euphonium
 1 – 1st Euphonium T.C.
 1 – 2nd Euphonium T.C.
 4 – Tuba
 1 – String Bass
 1 – Timpani (5 drums)

Approximate Performance Time—8:45
 Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Toccata and Fugue in D Minor

Full Conductor Score

BWV 565

Johann Sebastian Bach

Approx. performance time — 8:45

arr. Ryan Nowlin

Adagio **5 rall.**

Piccolo

1 Flutes

2 Flutes

1 Oboes

2 Oboes

English Horn

E♭ Clarinet

1 B♭ Clarinets

2 B♭ Clarinets

3 B♭ Clarinets

4 B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass 1 Clarinets 2

B♭ Contrabass Clarinet

1 Bassoons

2/Contrabassoon

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Adagio **rall.**

1 B♭ Trumpets

2 B♭ Trumpets

3 B♭ Trumpets

4 B♭ Trumpets

1 F Horns

2 F Horns

3 F Horns

4 F Horns

1 Trombones

2 Trombones

3 Trombones

4 Trombones (Bass)

1 Euphoniums

2 Euphoniums

Tuba

String Bass

Timpani (5)

6 Prestissimo (♩ ca. 152)

10

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 E.H.
 Eb Cl. 1 2
 Bb Cls. 3 4
 Eb A. Cl.
 Bb B. Cls. 1 2
 Bb C.B. Cl.
 Bsns. 1
 C-bsn.
 Bb S. Sax.
 Eb A. Sax.
 Bb T. Sax.
 Eb B. Sax.

6 Prestissimo (♩ ca. 152)

10

Bb Tpts. 1 2 3 4
 F Hns. 1 2 3 4
 Trbs. 1 2 3 4 (Bass)
 Euphs. 1 2
 Tuba
 Str. Bass
 Timp.

WB458

15 16 17 18

Picc. *cresc.*

Fls. 1 *cresc.* 2 *cresc.*

Obs. 1 *cresc.* 2 *cresc.*

E.H.

E♭ Cl. *cresc.*

B♭ Cls. 1 *cresc.* 2 *cresc.* 3 *cresc.* 4 *cresc.*

E♭ A. Cl. *cresc.*

B♭ B. Cls. 1 *cresc.* 2 *cresc.*

B♭ C.B. Cl.

Bsns. *cresc.*

C-bsn.

B♭ S. Sax. *cresc.*

E♭ A. Sax. *cresc.*

B♭ T. Sax. *cresc.*

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 *mf* 2 *mf* 3 *cresc.* 4 *cresc.*

Trbs. 1 2 3 4 (Bass)

Euphs. 1 2 *cresc.*

Tuba *one player mf* *add 2nd player* *cresc.*

Str. Bass

Timp.

WB458

23 Allegro (♩ ca. 126)

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 E.H.
 Eb Cl. 1 2
 Bb Cls. 3 4
 Eb A. Cl.
 Bb B. Cls. 1 2
 Bb C.B. Cl.
 Bsns. 1
 C-bsn.
 Bb S. Sax.
 Eb A. Sax.
 Bb T. Sax.
 Eb B. Sax.

24 25 26 27

p *simile* *mp* *simile*

23 Allegro (♩ ca. 126)

Bb Tpts. 1 2 3 4
 F Hns. 1 2 3 4
 Trbs. 1 2 3 4
 (Bass)
 Euphs. 1 2
 Tuba
 Str. Bass
 Timp.

28 29 30 31 32

Picc. *mf* *f*

Fls. 1 *mf* *f*
2 *mf* *f*

Obs. 1 *mf* *f*
2 *mf* *f*

E.H. *mf* *f*

E♭ Cl. *mf* *f*

B♭ Cls. 1 *mf* *f*
2 *mf* *f*
3 *mf* *f*
4 *mf* *f*

E♭ A. Cl. *mf* *f*

B♭ B. Cls. 1 *mf* *f*
2 *mf* *f*

B♭ C.B. Cl. *mf* *f*

Bsns. *mf* *f*
C-bsn. *mf* *f*

B♭ S. Sax. *mf* *f*

E♭ A. Sax. *mf* *f*

B♭ T. Sax. *mf* *f*

E♭ B. Sax. *mf* *f*

B♭ Tpts. 1 *f*
2 *f*
3 *f*
4 *f*

F Hns. 1 *f*
2 *f*
3 *f*
4 *f*

Trbs. 1 *f*
2 *f*
3 *f*
4 *f*

Euphs. 1 *f*
2 *f*

Tuba *f*

Str. Bass *f*

Timp. *f*

31

1. Tutti *f*
4. Tutti *f*
1. Tutti *f*
a2 *f*
a2 *f*
a2 *f*
div. *f*

33 34 35 36 37

Picc. *mf* *f*

1 *mf* *f*

Fls. 2 *mf* *f*

1 *mf* *f*

Obs. 2 *mf* *f*

E.H. *mf* *f*

E♭ Cl. *mf* *f*

1 *mf* *f*

2 *mf* *f*

B♭ Cls. 3 *mf* *f*

4 *mf* *f* unis.

E♭ A. Cl. *mf* *f*

B♭ B. Cls. 1 *mf* *f*

2 *mf* *f*

B♭ C.B. Cl. *mf* *f*

1 *mf* *f*

Bsns. *mf* *f*

C-bsn. *mf* *f*

B♭ S. Sax. *mf* *f*

E♭ A. Sax. *mf* *f*

B♭ T. Sax. *mf* *f*

E♭ B. Sax. *mf* *f*

1 *mf* *f*

2 *mf* *f*

B♭ Tpts. 3 *mf* *f*

4 *mf* *f*

1 *mf* *f*

3 *mf* *f*

F Hns. 2 *mf* *f*

4 *mf* *f*

1 *mf* *f*

2 *mf* *f*

Trbs. 3 *mf* *f*

(Bass) 4 *mf* *f*

1 *mf* *f*

2 *mf* *f*

Euphs. *mf* *f*

Tuba *mf* *f* unis.

Str. Bass *mf* *f*

Timp. *mf* *f*

2/4

38 39 40 41

Picc. *f* *mf* *f* *ff*

1 Fls. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

1 Obs. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

E.H. *f* *mf* *f* *ff*

E♭ Cl. *f* *mf* *f* *ff*

1 *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

B♭ Cls. *f* *mf* *f* *ff*

3 *f* *mf* *f* *ff*

4 *f* *mf* *f* *ff*

E♭ A. Cl. *f* *mf* *f* *ff*

B♭ B. Cls. *f* *mf* *f* *ff*

1 *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

B♭ C.B. Cl. *f* *mf* *f* *ff*

1 *f* *mf* *f* *ff*

Bsns. *f* *mf* *f* *ff*

C-bsn. *f* *mf* *f* *ff*

B♭ S. Sax. *f* *mf* *f* *ff*

E♭ A. Sax. *f* *mf* *f* *ff*

B♭ T. Sax. *f* *mf* *f* *ff*

E♭ B. Sax. *f* *mf* *f* *ff*

1. div. *f* *mf* *f* *ff*

1 B♭ Tpts. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

3 *f* *mf* *f* *ff*

4 *f* *mf* *f* *ff*

1 F Hns. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

3 *f* *mf* *f* *ff*

4 *f* *mf* *f* *ff*

1. unis. *f* *mf* *f* *ff*

1 Trbs. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

3 (Bass) *f* *mf* *f* *ff*

4 *f* *mf* *f* *ff*

1 Euphs. *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

Tuba *f* *mf* *f* *ff*

Str. Bass *f* *mf* *f* *ff*

Timp. *f* *mf* *f* *ff*

47 48 49 50

Picc.

1 Fls.

2

1 Obs.

2

E.H.

E♭ Cl.

1 B♭ Cls.

2

3

4

E♭ A. Cl.

1 B♭ B. Cls.

2

B♭ C.B. Cl.

1 Bsns.

C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

1 B♭ Tpts.

2

3

4

1 F Hns.

2

3

4

1 Trbs.

2

3

(Bass) 4

1 Euphs.

2

Tuba

Str. Bass

Timp.

poco rall.

53 Adagio (♩ ca. 60)

Picc.
1
Fls.
2
Obs.
1
2
E.H.
 $E\flat$ Cl.
1
2
B $\flat$ Cls.
3
4
 $E\flat$ A. Cl.
B $\flat$ B. CIs. 1
2
B $\flat$ C.B. Cl.
1
Bsns.
C-bsn.
B $\natural$ S. Sax.
 $E\flat$ A. Sax.
B $\flat$ T. Sax.
 $E\flat$ B. Sax.

[illegible]

59 Fuga (♩ ca. 88)

61 62 63 64 *simile*

Picc. *mp* *simile* *mp* *simile*

Fls. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

Obs. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

E.H. *mp* *simile* *mp* *simile*

E♭ Cl. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

B♭ Cls. 3 *mp* *simile* *mp* *simile*

4 *mp* *simile* *mp* *simile*

E♭ A. Cl. *mp* *simile* *mp* *simile*

B♭ B. Cls. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

B♭ C.B. Cl. *mp* *simile* *mp* *simile*

Bsns. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

B♭ S. Sax. *mp* *simile* *mp* *simile*

E♭ A. Sax. *mp* *simile* *mp* *simile*

B♭ T. Sax. *mp* *simile* *mp* *simile*

E♭ B. Sax. *mp* *simile* *mp* *simile*

B♭ Tpts. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

3 *mp* *simile* *mp* *simile*

4 *mp* *simile* *mp* *simile*

F Hns. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

3 *mp* *simile* *mp* *simile*

4 *mp* *simile* *mp* *simile*

Trbs. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

3 *mp* *simile* *mp* *simile*

(Bass) 4 *mp* *simile* *mp* *simile*

Euphs. 1 *mp* *simile* *mp* *simile*

2 *mp* *simile* *mp* *simile*

Tuba *mp* *simile* *mp* *simile*

Str. Bass *mp* *simile* *mp* *simile*

Timp. *mp* *simile* *mp* *simile*

65 66 67 68

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

E.H. *mp* *simile* *mf*

E♭ Cl. *mf*

1 *mf*

2 *mf*

B♭ Cls. 3 *mf*

4 *mf*

E♭ A. Cl. *mf*

B♭ B. Cls. 1 *a2* *mf*

2 *mf*

B♭ C.B. Cl. *mf*

Bsns. 1 *mf*

2 *mf* Bassoon

B♭ S. Sax. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

68

1. *mf*

2. *a2* *mf*

F Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

(Bass)

Euphs. 1 *mf*

2 *mf*

Tuba *mf*

Str. Bass

Timp.

69 70 71 72

Picc. *simile*

Fls. 1 *simile*

2 *simile*

Obs. 1 *simile*

2 *simile*

E.H.

E♭ Cl. 1 *simile*

2 *simile*

B♭ Cls. 3 *simile*

4 *simile*

E♭ A. Cl.

B♭ B. Cls. 1 *simile*

2 *simile*

B♭ C.B. Cl.

Bsns. 1 *mf*

2 *mf*

B♭ S. Sax.

E♭ A. Sax. *simile*

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 *mf*

2 *simile*

3 *simile*

4 *simile*

F Hns. 1 *mf*

2 *simile*

3 *simile*

4 *simile*

Trbs. 1 *mf*

2 *mf*

3 *mf*

(Bass) 4 *mf*

Euphs. 1 *mf*

2 *mf*

Tuba *mf*

Str. Bass *mf*

Timp. *mf*

74

73 75 76

Picc.

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl.

B♭ Cls. 1 2 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

74

B♭ Tpts. 1 2 3 4

F Hns. 1 3 2 4

Trbs. 1 2 3 4

(Bass)

Euphs. 1 2

Tuba

Str. Bass

Timp.

mf

a2

mf

1.

2.

mf

a2

a2

WB458

81

85 86 87 88

Picc. *cresc.* *ff*

Fls. 1 *cresc.* *ff*

2 *cresc.* *ff*

Obs. 1 *cresc.* *ff*

2 *cresc.* *ff*

E.H. *mp*

E♭ Cl. *cresc.* *ff*

1 *cresc.* *ff*

2 *cresc.* *ff*

B♭ Cls. 3 *cresc.* *ff*

4 *cresc.* *ff*

E♭ A. Cl. *cresc.* *ff*

B♭ B. Cls. 1 *cresc.* *ff*

2 *cresc.* *ff*

B♭ C.B. Cl. *cresc.* *ff*

Bsns. 1 *cresc.* *mp*

2 *cresc.* *ff*

B♭ S. Sax. *cresc.* *ff* Eng. Hn. cue

E♭ A. Sax. *cresc.* *mp*

B♭ T. Sax. *cresc.* *ff* 1st Bsn. cue

E♭ B. Sax. *cresc.* *ff*

B♭ Tpts. 1 *cresc.* *ff*

2 *cresc.* *ff*

3 *cresc.* *ff*

4 *cresc.* *ff*

F Hns. 1 *cresc.* *ff*

2 *cresc.* *ff*

3 *cresc.* *ff*

4 *cresc.* *ff*

Trbs. 1 *cresc.* *ff*

2 *cresc.* *ff*

3 *cresc.* *ff*

(Bass) 4 *cresc.* *ff*

Euphs. 1 *cresc.* *ff*

2 *cresc.* *ff*

Tuba *cresc.* *ff*

Str. Bass *cresc.* *ff*

Timp. *cresc.* *ff*

f

Picc.

Fls.

Obs.

E.H.

E♭ Cl.

B♭ Cls.

E♭ A. Cl.

B♭ B. Cls.

B♭ C.B. Cl.

Bsns.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.

F Hns.

Trbs.

(Bass)

Euphs.

Tuba

Str. Bass

Timp.

94 95 96 97 98

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2

B♭ S. Sax. 1st Ob. cue end cue

E♭ A. Sax. 1st Bsn. cue

B♭ T. Sax. 2nd Bsn. cue end cue

E♭ B. Sax. end cue

97

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3 4 (Bass)

Euphs. 1 2

Tuba

Str. Bass

Timp.

WB458

Picc.

Fls.
1
2

Obs.
1
2

E.H.

E♭ Cl.

B♭ Cls.
1
2
3
4

E♭ A. Cl.

B♭ B. Cts.
1
2

B♭ C.B. Cl.

Bsns.
1
2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.
1
2
3
4

F Hns.
1
2
3
4

Trbs.
1
2
3
4
(Bass)

Euphs.
1
2

Tuba

Str. Bass

Timp.

104 105 106 107

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H. *mp*

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl. *mp*

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2 *mp*

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

104

B♭ Tpts. 1 2 *mp* one player on each part
Str. Mute a2

3 4 *mp* one player on each part
Harmon Mute a2

F Hns. 1 2 3 4

Trbs. 1 2 *mp* Str. Mute a2

(Bass) 3 4 *mp* Harmon Mute a2

Euphs. 1 2

Tuba

Str. Bass

Timp.

108 109 110 111

Picc. Fls. 1 2 Obs. 1 2 E.H. Eb Cl. 1 2 Bb Cls. 3 4 Eb A. Cl. Bb B. Cls. 1 2 Bb C.B. Cl. Bsns. 1 2 Bb S. Sax. Eb A. Sax. Bb T. Sax. Eb B. Sax. Bb Tpts. 1 2 3 4 F Hns. 1 2 3 4 Trbs. 1 2 3 4 (Bass) Euphs. 1 2 Tuba Str. Bass Timp.

Str. Mute a2 mp Stop Mute a2 mp

Two players div. mp Open Str. Mute mp

This image shows a page from a musical score, likely for a symphony or concert band. The page contains staves for various instruments, including Piccolo, Flutes (Fls.), Oboes (Obs.), English Horn (E.H.), Clarinets (Cl.), Bass Clarinet (B.C.), Saxophones (Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Trbs.), Euphonium (Euphs.), Tuba, String Bass (Str. Bass), and Timpani (Timp.). The score is written in 2/4 time and includes measures 112, 113, 114, and 115. The music features a variety of notes, rests, and dynamic markings such as 'cresc.' (crescendo) and 'mp' (mezzo-piano). A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page.

116 117 118 119

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

116

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3 4

(Bass)

Euphs. 1 2

Tuba

Str. Bass

Timp.

Tutti a2 Open

a2 Open

Open a2

div.

end cue

This image shows a page from a musical score, likely for a symphony or concert band. The page contains measures 120 through 124. The instruments listed on the left include Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), English Horn (E.H.), E-flat Clarinet (Eb Cl.), B-flat Clarinets (Bb Cls.), E-flat Alto Clarinet (Eb A. Cl.), B-flat Bass Clarinets (Bb B. Cls.), Bassoon (Bb C.B. Cl.), Bassoons (Bsns.), B-flat Soprano Saxophone (Bb S. Sax.), E-flat Alto Saxophone (Eb A. Sax.), B-flat Tenor Saxophone (Bb T. Sax.), E-flat Baritone Saxophone (Eb B. Sax.), B-flat Trumpets (Bb Tpts.), French Horns (F Hns.), Trombones (Trbs.), Euphoniums (Euphs.), Tuba, String Bass (Str. Bass), and Timpani (Timp.). The score is written in 2/4 time. A large, diagonal 'SAMPLE' watermark is overlaid across the center of the page. The measures are numbered 120, 121, 122, 123, and 124 at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'simile' and 'a2'.

125 126 127 128

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. (Bass) 1 2 3 4

Euphs. 1 2

Tuba

Str. Bass

Timp.

mp *f* *unis.*

SAMPLE

129

130 131 132 133

Picc.

1

Fls.

2

Obs.

1

2

E.H.

E♭ Cl.

1

2

B♭ Cls.

3

4

E♭ A. Cl.

B♭ B. Cls.

1

2

B♭ C.B. Cl.

Bsns.

1

2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

129

1

2

B♭ Tpts.

3

4

F Hns.

1

2

3

4

Trbs.

1

2

3

4 (Bass)

Euphs.

1

2

Tuba

div.

Str. Bass

mf

Timp.

mf

134 135 136 137

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 2

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3 4 (Bass)

Euphs. 1 2

Tuba

Str. Bass

Timp.

div. unis.

WATERMARK: SAMPLE

142

143 144 145 146 147

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1

C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2

(Bass) 3 4

Euphs. 1 2

Tuba

Str. Bass

Timp.

f *a2* *unis.* *div.*

148 149 150 151 152

Picc. *p*

Fls. 1 *p*

2 *p*

Obs. 1 *p*

2 *p*

E.H. *p*

E♭ Cl. *p*

1 *p*

2 *p*

B♭ Cls. 3 *p*

4 *p*

E♭ A. Cl. *p*

B♭ B. Cls. 1 *p*

2 *p*

B♭ C.B. Cl. *p*

1 *p*

Bsns. *p*

C-bsn. *p*

B♭ S. Sax. *p*

E♭ A. Sax. *p*

B♭ T. Sax. *p*

E♭ B. Sax. *p*

148

B♭ Tpts. 1 *p*

2 *p*

3 *p*

4 *p*

F Hns. 1 *p*

2 *p*

3 *p*

4 *p*

Trbs. 1 *p*

2 *p*

3 *p*

(Bass) 4 *p*

Euphs. 1 *p*

2 *p*

Tuba *p*

Str. Bass *p*

Timp. *p*

cresc.

mp cresc.

a2

153

157 158 159 160 161 Recitativo (ca. 126)

Picc.

Fls.

Obs.

E.H.

E♭ Cl.

B♭ Cls.

E♭ A. Cl.

B♭ B. Cls.

B♭ C.B. Cl.

Bsns.

C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.

F Hns.

Trbs.

(Bass)

Euphs.

Tuba

Str. Bass

Timp.

molto rall.

ff

f

div.

un.

a2

a3

162 **accel.** 163 164 165 **rall.**

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

E.H. *f*

E♭ Cl. *f*

B♭ Cls. 1 *div.*

2 *f*

3 *f*

4 *f*

E♭ A. Cl. *f*

B♭ B. Cls. 1 *f*

2 *f*

B♭ C.B. Cl. *f*

Bsns. *f*

C-bsn. *f*

B♭ S. Sax. *f*

E♭ A. Sax. *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

accel. **rall.**

B♭ Tpts. 1 *f*

2 *f*

3 *f*

4 *f*

F Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Trbs. 1 *a2*

2 *f*

3 *f*

(Bass) 4 *f*

Euphs. 1 *f*

2 *f*

Tuba *f*

Str. Bass

Timp.

166 Adagissimo (♩ ca. 84)

167 168 169 170 171

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1 C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

166 Adagissimo (♩ ca. 84)

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3 4 (Bass)

Euphs. 1 2

Tuba unis. div. unis. div.

Str. Bass

Timp.

1. div. a2 a2 a2 unis. div.

unis.

172 Presto (♩ ca. 132)

173 174 175

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H.

E♭ Cl. 1 2

B♭ Cls. 3 4

E♭ A. Cl.

B♭ B. Cls. 1 2

B♭ C.B. Cl.

Bsns. 1

C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

172 Presto (♩ ca. 132)

1. unis.

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3 4

(Bass)

Euphs. 1 2

Tuba

Str. Bass

Timp.

Adagio

176 177 178 179

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

E.H. *ff*

E♭ Cl. *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

E♭ A. Cl. *ff*

B♭ B. Cls. 1 *ff*

2 *ff*

B♭ C.B. Cl. *ff*

1 *ff*

Bsns. *ff*

C-bsn. *ff*

B♭ S. Sax. *ff*

E♭ A. Sax. *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

F Hns. 1 *ff*

3 *ff*

2 *ff*

4 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

(Bass) 4 *ff*

Euphs. 1 *ff*

2 *ff*

Tuba *ff*

Str. Bass *ff*

Timp. *ff*

1. div. *ff*

a2 *ff*

a2 *ff*

unis. *ff*

Adagio

180 Vivace (♩ ca. 84) 181 182 183 184

Picc. 1
Fls. 2
Obs. 1 2
E.H.
Eb Cl. 1 2
Bb Cls. 3 4
Eb A. Cl.
Bb B. Cls. 1 2
Bb C.B. Cl.
Bsns. 1
C-bsn.
Bb S. Sax.
Eb A. Sax.
Bb T. Sax.
Eb B. Sax.

180 Vivace (♩ ca. 84)

Bb Tpts. 1 2 3 4
F Hns. 1 3 2 4
Trbs. 1 2 3 4
(Bass)
Euphs. 1 2
Tuba
Str. Bass
Timp.

Sample

185 186 187 188 **Molto adagio molto rall.** 189 190

Picc.

Fls.

Obs.

E.H.

E♭ Cl.

B♭ Cls.

E♭ A. Cl.

B♭ B. Cls.

B♭ C.B. Cl.

Bsns.

C-bsn.

B♭ S. Sax.

E♭ A. Sax.

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts.

F Hns.

Trbs.

(Bass)

Euphs.

Tuba

Str. Bass

Timp.

1. unis.

a2

div.

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