

JOHANN SEBASTIAN BACH
arr. EDWARD ELGAR, trans. RYAN NOWLIN

Fantasia and Fugue in C Minor

BWV 537

SAMPLE

CONCERT BAND

SKIPS

About the Composer

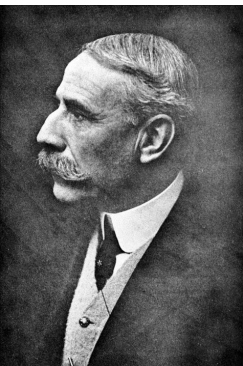


Everything started with the organ. Before **Johann Sebastian Bach** (1685–1750) wrote his first fugue, before the Well-Tempered Clavier and the Brandenburg concertos, before he completed his two-hundred-plus cantatas, or the Mass in B Minor, or his St. John or St. Matthew passions, before he synthesized 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



Sir Edward William Elgar, 1st Baronet (1861–1934), was the leading British composer of his day having accomplished a long list of successful orchestral and choral works. His emergence as a major composer was considered noteworthy since he had very little formal music training. As a child, he picked up some keyboard skills from his father who tunes pianos in his small music shop and played organ in their town church. Elgar also studied violin from several teachers, otherwise he was self taught and learned all he could, including the subject of music theory. At the age of 15, he had to earn a living for himself and by age 16 decided to forego the business world and become a freelance musician, never again holding a regular job.

Due to his perseverance and natural talent, he landed considerable local freelance work as an organist and violinist, and later, a conductor. In the midst however, he worked on composition, and actually began composing before he fully understood notation. Composing seemed to be his first love and slowly by the late 1890s, some of Elgar’s music began to catch on and receive positive reviews.

By the early 1900s, Elgar had become widely accepted as a composer of great magnitude. He had a gift for creating strong melodies and he seemed to cling to an overall style reminiscent of the late romantic period. The peak years of his career spanned about 20 years. During this timeframe, Elgar received a knighthood and other awards from the British government. Often times he was called upon to compose music for state occasions.

From around 1920 on, Elgar composed very few original works. Due to the devastation caused by World War I and the passing of his beloved wife, he experienced much abandonment and grief. It is during this time of his life that he arranged the *Fantasia and Fugue* by J.S. Bach.

Elgar died on February 23, 1934 at the age of seventy-six and was buried next to his wife, Alice, at St. Wulstan’s Roman Catholic Church in Little Malvern, Woostershire.

About the Transcriber



Ryan Nowlin (b. 1978), a native of Cleveland, Ohio, holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He has taught for ten years at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university’s Accomplished Graduates.

Mr. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the *Tradition of Excellence Comprehensive Band Method*, the textbook *Teaching Band with Excellence*, the *Excellence in Theory* music theory, history, and ear training workbooks, and *Excellence in Chamber Music*. In 2010, Mr. Nowlin joined “The President’s Own” United States Marine Band as staff arranger before being appointed to his current position of Assistant Director in 2014. In this role, Mr. Nowlin regularly conducts the Marine Band and Marine Chamber Orchestra in the Washington D.C. area, at the White House, and across the United States.

Works presented by this publisher have been prepared by Ryan Nowlin in an unofficial capacity and 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 have endorsed this material.

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Dr. Mark C. Samples is currently Assistant Professor of Music and Coordinator of Music History at Central Washington University.

About the Composition and Arrangement

The many great organ works of Johann Sebastian Bach have been transcribed for countless instrumental ensembles in the two and a half centuries since his death. The legendary conductor Leopold Stokowski brought this practice to its zenith with his many powerful adaptations for full symphony orchestra of Bach's keyboard works. The most famous of these is his transcription of the *Toccata and Fugue in D minor*, which was featured in the classic 1940 Disney film *Fantasia* and has since become ubiquitous in both the classical repertoire and in popular culture worldwide. Some of the transcriptions made of Bach's works by other composers and conductors have aimed to specifically evoke the sonorities of the organ with combined forces of a large symphonic ensemble (such as the concert band setting of the *Toccata and Fugue* arranged for the Marine Band by Assistant Director Captain Ryan Nowlin and recorded in 2012, available from the Neil A. Kjos Music Company, edition #VWB458), while others seek to re-imagine the notes by employing the fullest range of colors available through the instruments of the ensemble. Stokowski's approach was certainly in the latter category, as was that of British luminary Edward Elgar when he set upon transcribing Bach's *Fantasia and Fugue in C minor* for orchestra in 1922.

During his lifetime, Bach was not regarded as highly for his compositions as he was for his unmatched skill as an organist. He was an astounding improviser and a widely respected interpreter of the era's great works. His own secular organ works are now counted among the best ever composed for the instrument, and he often performed his own music at the keyboard. Bach likely composed the *Fantasia and Fugue in C Minor* during one of his two tenures as organist in the small town of Weimar in what is now present-day Germany. Bach first arrived in Weimar in 1709 at the behest of Duke Wilhelm Ernst and quickly impressed both the Duke and the residents of the town with his prodigious skills as an organist. The encouragement he received to showcase his abilities as a performer led him to compose many of his most substantial works for organ during his time in Weimar, including the *Toccata and Fugue in D minor*. The composition of the *Fantasia and Fugue* possibly came toward the end of his tenure in Weimar, but recent scholarship also leaves open the possibility that it was composed a bit later, in 1723, around the time of Bach's completion of his famous keyboard cycle the *Well-Tempered Klavier*. Although the *Fantasia and Fugue* was composed for organ, it departs in style from many of his other major organ works. Rather than featuring a free and rhapsodic introduction, like the D minor *Toccata*, the *Fantasia* is notably restrained, with an unmistakable lyricism and vocal quality. The fugue is

also significantly more scalar and melismatic than many of Bach's other instrumental fugues. Although Bach did not write many choral fugues, this one is structured in such a way that it could easily be imagined as music sung by a choir. The combination of these elements sets the *Fantasia and Fugue in C minor* apart from much of his more virtuosic organ music and places it more expressively in line with the remarkable vocal music he composed during his lifetime.

As a young composer, Elgar made many transcriptions for various ensembles of the music of the master composers with which he was well-acquainted, including Bach, Ludwig van Beethoven, George Frideric Handel, Wolfgang Amadeus Mozart, and many others. These arrangements, usually abridged, were created for specific occasions and concerts given by friends and colleagues and helped his own maturation as a composer. Elgar eventually turned all of his energies to composing his own original works, but kept many of his sketchbooks of these settings. When his wife died in 1920, his inspiration suddenly began to wane, and he once again returned to his sketchbooks and to arranging the music of other composers. That same year, Elgar met with German composer Richard Strauss to talk about working to heal the international rift caused by the First World War. The two composers had been casual friends for many years, and discussed an idea to collaborate on a new transcription for orchestra of Bach's *Fantasia and Fugue in C minor*; Strauss would set the *Fantasia* and Elgar the *Fugue*. Elgar completed his portion the following year, but Strauss did not follow through with his part of the project. Rather than discard his work, Elgar completed the *Fantasia* himself, and the new arrangement was premiered to great acclaim in 1922 at the Three Choirs Festival in Gloucester, England.

Elgar's treatment of Bach's work was decidedly a contemporary approach, as he described in a letter to his friend and organist Ivor Atkins from June 5, 1921: "I have orchestrated a Bach fugue in modern way—largish orchestra—you may not approve... Many [arrangements] have been made of Bach on the 'pretty' scale & I wanted to show how gorgeous & great & brilliant he would have made himself sound if he had had our means." Ryan Nowlin has taken Elgar's colorful and dramatic treatment for orchestra as the starting point for this arrangement for band, crafted specifically for "The President's Own," and added to the ever-growing collection of symphonic band versions of Bach's inimitable organ music.

Program notes prepared by the U.S. Marine Band. Used with permission.

About the Transcription

Ryan Nowlin's transcription of the *Fantasia and Fugue in C Minor* is true to Elgar's arrangement, while also displaying the unique expressive capabilities of the wind ensemble. All of the grandeur and drama of the orchestral setting is present. Unlike Nowlin's arrangement of Bach's *Toccata and Fugue in D Minor* (Neil A. Kjos Music Company, edition WB450), which transformed the wind ensemble into an organ, with its various stops, this piece directly interprets Elgar's orchestral setting. The result is that Elgar's celebrated arrangement can now be a part of wind ensemble repertoire, continuing the tradition of honoring Bach's work through wind ensemble transcriptions.

In the fantasia (pronounced "fahn-tah-SEE-ah"), Nowlin retains some of the signature sounds of Elgar's arrangement. Most conspicuous is the opening dialogue between the solo oboe and solo clarinet (measures 1–9), which invokes Elgar directly. The distinctive sound of the harp is also present throughout, and is very close to Elgar's original. Wind and brass figures at key moments, and woodwind solos also recall Elgar's arrangement. Strings, on the other hand, are deployed in various ways for effect. Important string lines show up in the brass (such as the opening low pedal figure), such as the opening pedal, woodwinds (such as the flowing runs in measures 15–16), and even more often are spread across instrument families throughout the ensemble.

It is in the fugue especially that the colors of the wind ensemble are on full display. Nowlin deftly places the fugal lines throughout the ensemble, deploying single melodic lines across multiple instrument families, creating a nuanced layering of tones. Often, the motive and its imitative line are split within a family, such as in measures 97–105, where the motive is introduced in the lower voices of the clarinet, alto saxophone, and cornet sections. The contrapuntal reply comes in the upper voices of these same instrument sections. This layering continues throughout the fugue, resulting in a tour de force of wind ensemble timbres. There are moments when families play together for effect, such as the low brass entrance at measure 107, and the low brass passage in measures 169–174. The woodwinds answer in measures 169–174 before other lines reenter and begin the swirling build-up that will bring the piece to a close.

Nowlin pulls all the stops in the piece's climactic "giusto" section (beginning at measure 202). From top to bottom, the wind ensemble shifts, builds, and runs in an increasing frenzy until the dramatic end. In this magisterial section, one can hear echoes of Elgar's orchestra and Bach's organ. Yet what rings most loudly in the final emphatic chord is Nowlin's own accomplishment, and the powerful wind ensemble sound he has brought forth with this transcription.

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
- 2 – B♭ Bass Clarinet
- 1 – E♭ Contralto Clarinet
- 1 – 1st Bassoon
- 1 – 2nd Bassoon
- 2 – 1st E♭ Alto Saxophone
- 2 – 2nd E♭ Alto Saxophone
- 2 – B♭ Tenor Saxophone
- 2 – E♭ Baritone Saxophone
- 2 – 1st B♭ Cornet
- 2 – 2nd B♭ Cornet
- 2 – 3rd B♭ Cornet
- 1 – 1st B♭ Trumpet
- 1 – 2nd 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 – Euphonium
- 2 – Euphonium TC
- 4 – Tuba
- 1 – Double Bass
- 1 – Harp
- 1 – Timpani
- 5 – Percussion
 - Glockenspiel
 - Snare Drum
 - Tambourine
 - Triangle
 - Bass Drum
 - Crash Cymbals
- 1 – Full Conductor Score

Approximate performance time—8:15
Additional scores and parts are available.
To hear a recording of this piece or any other publication, please visit www.kjos.com.

Fantasia and Fugue in C Minor

BWV 537

Full Score
Duration ca. 9 min.

Johann Sebastian Bach
arr. Edward Elgar
trans. Ryan Nowlin

Poco Allegretto (♩ ca. 76)

Piccolo

1

Flutes

2

Oboes

1. solo

2

p

English Horn

E♭ Clarinet

1

2

solo

p

B♭ Clarinets

3

4

p

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoons

1

2

ppp

ppp

E♭ Alto Saxophones

1

2

p

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Poco Allegretto (♩ ca. 76)

1

B♭ Cornets

2

3

B♭ Trumpets

1

2

3

F Horns

1

2

3

4

a2

p

Trombones

1

2

3

2. cup mute

pp

Euphonium

ppp

Tuba

div. 1:2

bottom div. stagger breathe

ppp

Double Bass

pp

Harp

Poco Allegretto (♩ ca. 76)

Timpani

ppp

Glockenspiel

Percussion 1
(Tamburo Piccolo,
Tambourino, Triangolo)

Gran Cassa

Percussion 2
(Gran Cassa,
Piatti)

pp

simile

1 2 3 4 5 6 7

10

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

10

1

B♭ Cnts. 2

3

1

B♭ Tpts.

2

3

1

2

F Hns.

3

4

1

2

Tbns.

3

Euph.

Tuba

D.Bs.

Hp.

10

Timp.

Perc. 2
(G.C., Piatti)

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is marked with measures 14 and 21, and includes dynamic markings such as *pp*, *mf*, *p*, and *f*.

The instruments listed on the left side of the page are:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- E. Hn.
- E♭ Cl.
- B♭ Cls. 1, 2, 3, 4
- A. Cl.
- B. Cl.
- Ca. Cl.
- Bsns. 1, 2
- A. Sxs. 1, 2
- T. Sx.
- B. Sx.
- B♭ Cnts. 2, 3
- B♭ Tpts. 1, 2, 3
- F Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- D.Bs.
- Hp.
- Timp.
- Perc. 2 (G.C., Piatti)

The score is marked with measures 14 and 21, and includes dynamic markings such as *pp*, *mf*, *p*, and *f*. The page is watermarked with the word "SAMPLE" diagonally across the center.

Picc. *dim.*

Fls. 1 *mf espr.* *pp* *cresc.*

Fls. 2 *p espr.* *p espr.*

Obs. 1 *p*

Obs. 2 *p espr.*

E. Hn.

E♭ Cl. *dim.* *pp* *cresc.*

B♭ Cls. 1 *p espr.*

B♭ Cls. 2 *mf* *mf* *pp* *p*

B♭ Cls. 3 *mf espr.* *pp* *cresc.*

B♭ Cls. 4 *mf espr.* *pp* *p cresc.*

A. Cl. *mf* *pp* *pp cresc.*

B. Cl. *mf* *pp* *cresc.*

Ca. Cl. *mf* *pp* *cresc.*

Bsns. 1 *p*

Bsns. 2 *p*

A. Sxs. 1 *mp espr.*

A. Sxs. 2 *mf* *mf*

T. Sx. *p*

B. Sx. *mf* *pp* *pp cresc.*

B♭ Cnts. 1 *mp espr.* *pp* *cresc.*

B♭ Cnts. 2 *dim.* *mp* *mp* *p cresc.*

B♭ Cnts. 3 *cup mute* *p espr.*

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

F Hns. 1 *2.*

F Hns. 2 *mf* *pp* *p open dim.*

F Hns. 3 *p open*

F Hns. 4 *p open*

Tbns. 1

Tbns. 2

Tbns. 3

Euph. *mf* *pp* *pp cresc.*

Tuba *div.* *mf* *pp* *p cresc.*

D.Bs. *pizz.* *mf* *pp arco* *p cresc.*

Hp. *f* *p*

22 23 24 25 26 27 28

31

35

Vns. 1

Vns. 2

Vlas. 1

Vlas. 2

Vlas. 3

Cls. 1

Cls. 2

Cls. 3

Cls. 4

Tbns. 1

Tbns. 2

Tbns. 3

Euphs. 1

Euphs. 2

Euphs. 3

Tuba 1

Tuba 2

Tuba 3

D.Bs. 1

D.Bs. 2

D.Bs. 3

Hp.

mp

p

open

p

a2

mp espr.

p

p

p

p

p

2.

p

mp

p espr.

mp espr.

p

espr.

mf

pizz.

arco

espr.

largamente

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

largamente

B. Cnts. 2

3

B. Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

36

37

38

39

40

WB502

41a tempo

46

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

41a tempo

46

B♭ Cnts.

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

41a tempo

46

Timp.

Perc. 2

(G.C., Piatti)

41

42

43

44

45

46

47

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fls.), Oboes (Obs.), Horns (Hn.), Clarinets (Cl.), Bassoons (Bsns.), Saxophones (Sxs.), and Percussion (Perc.). The score is divided into measures, with measure numbers 48, 49, 50, 51, 52, 53, and 54 visible. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions like *poco* (a little), *div.* (divisi), and *con sord.* (with mutes) are also present. The score is written for multiple staves, with some instruments having multiple parts (e.g., Flutes 1 and 2, Oboes 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Saxophones 1 and 2, and Percussion 1 and 2). The score is marked with a large, diagonal watermark that reads "SAMPLE".

poco allargando

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

mf

cresc.

dim.

p

pp

a2

a2 open

mp

61

a tempo

65

Picc.

1

Fls.

2

Obs.

1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

(under oboe)

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

(under oboe)

2

T. Sx.

B. Sx.

61

a tempo

65

B♭ Cnts.

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

61

62

63

64

65

66

67

69

73

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

69

73

B♭ Cnts.

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

68

69

70

71

72

73

74

77

Picc.

Fls.

Obs.

E. Hn.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

A. Sxs.

T. Sx.

B. Sx.

B♭ Cnts.

B. Tpts.

F Hns.

Tbns.

Euph.

Tuba

D.Bs.

Hp.

75 76 77 78 79 80 81

83

90

91 largamente

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

91 largamente

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

91 largamente

Timp.

Perc. 2
(G.C., Piatti)

97

Fuga

Allegro (♩ = 88)

101

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

97

Fuga

Allegro (♩ = 88)

101

B♭ Cnts. 2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

97

98

99

100

101

102

103

107

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

107

1

B♭ Cnts. 2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

[illegible]

121

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

1

2

T. Sx.

B. Sx.

121

B♭ Cnts. 2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

127

131

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

1

2

A. Sxs.

1

2

T. Sx.

B. Sx.

1

2

B♭ Cnts.

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

125

126

127

128

129

130

131

134

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

Bsns.

2

A. Sxs.

2

T. Sx.

B. Sx.

1

B♭ Cnts.

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

134

Timp.

Perc. 2
(G.C., Piatti)

132

133

134

135

136

137

138

WB502

142

146

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

1

2

A. Sxs.

1

2

T. Sx.

B. Sx.

1

2

3

B♭ Cnts.

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

Timp.

Perc. 2
(G.C., Piatti)

143

144

145

146

147

148

149

WB502

159

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

159

1

B♭ Cnts. 2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

157

158

159

160

161

162

163

Picc.

Fls.

Obs.

E. Hn.

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

A. Sxs.

T. Sx.

B. Sx.

163

B♭ Cnts.

B♭ Tpts.

F Hns.

Tbns.

Euph.

Tuba

D.Bs.

Hp.

163

164

165

166

167

168

169 poco rit. 175 a tempo

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

169 poco rit. 175 a tempo

B. Cnts.

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

WB502

194

194

194

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

1

2

T. Sx.

B. Sx.

1

2

3

B♭ Cnts.

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

Timp.

Perc. 1
(Tam Pic., Tamb., Tria.)

Perc. 2
(G.C., Piatti)

Piatti *mf* cresc.

G.C. *fff*

198

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

Bsns.

2

A. Sxs.

1

2

T. Sx.

B. Sx.

198

B♭ Cnts.

1

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

198

Timp.

Glk.

Perc. 1
(Tam Pic.,
Tamb., Tri.)

Perc. 2
(G.C., Piatti)

Tambourino

196

197

198

199

WB502

poco allargando

201

Giusto.

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

poco allargando

201

Giusto.

B♭ Cnts.

2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

8va

poco allargando

201

Giusto.

Timp.

Glk.

Perc. 1
(Tam Pic., Tamb., Tria.)

Perc. 2
(G.C., Piatti)

200

201

202

203

204

206

Picc.

1

Fls.

2

Obs. 1

2

E. Hn.

E♭ Cl.

1

2

B♭ Cls.

3

4

A. Cl.

B. Cl.

Ca. Cl.

1

2

Bsns.

1

2

A. Sxs.

2

T. Sx.

B. Sx.

206

B♭ Cnts. 2

3

B♭ Tpts.

1

2

3

F Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

D.Bs.

Hp.

206

Timp.

Glk.

Perc. 1
(Tam Pic.,
Tamb., Tria.)

Perc. 2
(G.C., Piatti)

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The page is divided into measures, with measure numbers 211 and 216 visible. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

Allargando

226

227

228