

WYNN BAND SERIES

QUARTETT

Johann Sebastian Bach (1685-1750)

Arranged by

Grant Hull



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QUARTETT

Johann Sebastian Bach (1685-1750)
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Conductor

Time: 1. 1:10
2. 1:15
3. 2:15
4. 1:13
5:43

Adagio ♩=72

I

1 2 3 4

Flute Oboe *f* *p*

Bb Clarinets 1 2 3 *f* *p*

Eb Alto Saxophones 1 2 *f* *p*

Bb Cornets 1 2 3 *f* *p*

F Horns 1 2 *f* *p*
+ A.Cl., T.Sax.

Trombones 1 2 *f* *p*

Baritone Bass *f* + Bsn., B.Cl., B.Sax. *p*

5 6 a2 7 8

Fl. Ob. *f*

Cls. 1 2 3 *f*

A. Saxs. 1 2 *f*

Cors. 1 2 3 *f*

Hns. 1 2 *f*

Trbs. 1 2 *f*

Bar. Bass *f*

II

Allegretto $\text{♩} = 114$

Musical score for measures 17-20. The score includes parts for Flute/Oboe, Bb Clarinets, Eb Alto Saxophones, Bb Cornets, F Horns, Trombones, Baritone Bass, Timpani, and Percussion. The tempo is marked 'Allegretto' with a quarter note equal to 114 beats. The key signature has two flats. The time signature is 3/4. The dynamic marking is *mf*. Measure numbers 17, 18, 19, and 20 are indicated above the staff. Specific performance instructions include '1. *mf*', '*mf* 2.,3.A.Cl.', '(Bsn., T.Sax.)', and '*mf* (B.Cl., B.Sax.)'. The percussion part is marked 'D, G'.

Musical score for measures 21-25. The score includes parts for Flute/Oboe, Clarinets, Alto Saxophones, Cornets, Horns, Trombones, Baritone Bass, Timpani, and Percussion. The tempo remains 'Allegretto'. The dynamic markings are *f* and *p*. Measure numbers 21, 22, 23, 24, and 25 are indicated above the staff. Specific performance instructions include '1. *f*', 'a2', '+T.Sax.', and '*p*'. A box around measure 25 indicates a rehearsal mark. The percussion part has a *p* marking.

26 27 28 29 30

Fl. Ob.
Cls. 1, 2, 3
A. 1, 2 Saxs.
Cors. 1, 2, 3
Hns. 1, 2
Trbs. 1, 2
Bar. Bass
Timp. +B.Cl., B.Sax.
Perc.

Detailed description: This block contains the musical notation for measures 26 through 30. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flute/Oboe, Clarinets, Saxophones, Cor Anglais, Horns) and brass (Trumpets, Baritone/Bass) parts are shown with various rhythmic patterns and articulations. The percussion section includes Timpani and Percussion, with specific instructions for Basset Clarinet and Bass Saxophone. A double bar line is present at the end of measure 30.

31 32 33 34 35

Fl. Ob.
Cls. 1, 2, 3
A. 1, 2 Saxs.
Cors. 1, 2, 3
Hns. 1, 2
Trbs. 1, 2
Bar. Bass
Timp. +Bsn., B.Cl.
Perc.

Detailed description: This block contains the musical notation for measures 31 through 35. The instrumentation remains consistent with the previous block, but includes the addition of Bassoon and Bass Clarinet. The woodwind parts feature more complex rhythmic figures and phrasing. The percussion part continues with its established pattern. A double bar line is present at the end of measure 35.

36 37 38 39 40

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

Timp.

Perc.

+A.Cl., Bsn., T.Sax. *mp*

41 42 43 44 45

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

Timp.

Perc.

mp

mp

+Ob. *mp*

mp

46 47 48 49 50

Fl. Ob.

Cl. 1 2 3

A. 1 2 Saxs.

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

Timp.

Perc.

mp *f* *a2 f* *mf*

51 52 D.C. al 53 54 55

Fl. Ob.

Cl. 1 2 3

A. 1 2 Saxs.

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

Timp.

Perc.

rit.

III

Andante $\text{♩} = 100$

Fl. Oboe *p*

B♭ Clarinets 1 2 3 *p*

E♭ Alto Saxophones 1 2 (Hns.) *p*

B♭ Cornets 1 2 3

F Horns 1 2 *p*

Trombones 1 2

Baritone Bass (Bsn., cued in T.Sax., A.Cl.) *p* (B.Cl.)

Timpani

Percussion

64 65 66 67 68 69 70 71

Fl. Ob. *p*

Cls. 1 2 3

A. Saxs. 1 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

72 73 74 75 76 77 78 79

Fl. Ob.

Cls. 1 2 3
1. 2., 3.
mp

A. 1
Saxs. 2
mp

Cors. 1 2 3

Hns. 1 2
a2
mp + A. Cl., Bsn., T. Sax.

Trbs. 1 2
a2
mp

Bar. Bass
mp + B. Cl., B. Sax.

80 81 82 83 84 85 86 87

Fl. Ob.

Cls. 1 2 3

A. 1
Saxs. 2

Cors. 1 2 3
1. 2., 3.

Hns. 1 2

Trbs. 1 2

Bar. Bass

88 89 90 91 92 93 94 95 96

Fl. Ob. *a2*

Cls. 1, 2, 3

A. 1, 2 Saxs. *a2*

Cors. 1, 2, 3 *a3*

Hns. 1, 2

Trbs. 1, 2 *a2* +Bsn., T.Sax.

Bar. Bass

Timp. +B.Cl., B.Sax.

Perc. S.Cym. *f* (Timp. sticks)

cresc. *mf* *cresc.* *f*

97 98 99 100 101 102 a tempo 103 104 105

Fl. Ob.

Cls. 1, 2, 3

A. 1, 2 Saxs.

Cors. 1, 2, 3 1. 2., 3.

Hns. 1, 2

Trbs. 1, 2

Bar. Bass (Bsn., cued in T.Sax., A.Cl.) (B.Cl.)

Timp.

Perc.

rit. *p* *a tempo*

106 107 108 109 110 111 112 113 114

Fl. Ob.

Cls. 1, 2, 3

A. 1, 2 Saxs.

Cors. 1, 2, 3

Hns. 1, 2

Trbs. 1, 2

Bar. Bass

+B.Cl.,B.Sax.

+Bsn.,A.Cl.,T.Sax.

p

1. 2.,3.

115 116 117 118 119 120 a tempo 121 Ob. cued in Fl. 122 123

Fl. Ob.

Cls. 1, 2, 3

A. 1, 2 Saxs.

Cors. 1, 2, 3

Hns. 1, 2

Trbs. 1, 2

Bar. Bass

+A.Cl.,B.Cl.,Bsn.,T.Sax.,B.Sax.

rit.

pp

a2

IV

124 Allegro $\text{♩} = 92$ 125 126 127 128

Flute
Oboe

B♭ Clarinets 1 2 3

E♭ Alto Saxophones 1 2

B♭ Cornets 1 2 3

F Horns 1 2

Trombones 1 2

Baritone Bass

Timpani

Percussion

a2 + A.Cl., T.Sax.
f marcato sempre

a2
f marcato sempre

a2 + Bsn.
f marcato sempre
+ B.Cl., B.Sax.
f marcato sempre

E♭, B♭

129 130 131 132 133

Fl.
Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

f marcato sempre

1.

2., 3.

f marcato sempre

134 135 136 137 138

Fl. Ob.

Cl. 1 2 3

A. 1 2
Saxs.

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

a3
f marcato sempre

139 140 141 142 143 144

Fl. Ob.

Cl. 1 2 3

A. 1 2
Saxs.

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

1.
2.,3.

+B.Cl.Bsn.,B.Sax.

145 146 147 148 149

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

+A.Cl., T.Sax.

a3

150 151 152 153 154

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

+A.Cl., T.Sax.

+B.Cl., B.Sax.

a2

155 156 157 158 159

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

+Bsn., B.Sax.

160 161 162 163 164 165

Fl. Ob.

Cls. 1 2 3

A. 1 Saxs. 2

Cors. 1 2 3

Hns. 1 2

Trbs. 1 2

Bar. Bass

+A.Cl.

+Bsn., T.Sax.

+B.Cl., B.Sax.

Timp.

Perc.

Fl. div. ad lib. 165

a3

a2

