

Fantaisie sur B-A-C-H

Flutes

Pierre MONTREUILLE

♩ = 92 *accel* ♩ = 120 ♩ = 108 ♩ = 126 ♩ = 132

13 *mf* *f* *ff* *mf*

22

30 *rit* 2

38 *a T₂* *f* 2 *a T° 11*

58 *mf* *tr* 2 *mf* ♩ = 112

70 *poco rit* 4 *mf* ♩ = 120

81 *fff* *f* 4 ♩ = 104 6

97 2

104 *rall* *fff*

Fantaisie sur B-A-C-H

Oboes

Pierre MONTREUILLE

$\text{♩} = 108$

$\text{♩} = 92$ 2 *acc*
mf $\text{♩} = 120$ *f* *mf* *f*

9 $\text{♩} = 126$ $\text{♩} = 132$ $\text{♩} = 120$ 5 *ff*

20 5 2

30 2 *rit*

37 *a T°* *f* 2 *rit*

47 *a T°* 8 *mf* 3

63 2 $\text{♩} = 112$ 3 *poco rit* 8 $\text{♩} = 120$ *f* *fff*

82 $\text{♩} = 104$ 7 6

101 3 *rall* *fff*

Fantaisie sur B-A-C-H

Clarinets in B \flat

Pierre MONTREUILLE

1 = 92 $\frac{2}{4}$ *accel* $\text{♩} = 120$ $\frac{2}{4}$ $\text{♩} = 126$ $\frac{3}{4}$ $\text{♩} = 132$ $\frac{2}{4}$

mf *f* *ff*

15 $\text{♩} = 120$ $\frac{6}{8}$ *mf*

25

29 $\frac{2}{4}$ *rit* $\frac{2}{4}$

38 *a T $^\circ$* *f* $\frac{2}{4}$ *a T $^\circ$* $\frac{9}{8}$

56 *mf*

61 $\text{♩} = 112$ $\frac{5}{3}$ *poco rit* $\frac{4}{4}$ *mf*

78 $\text{♩} = 120$ *f* *ffff* $\frac{7}{4}$ $\text{♩} = 104$ $\frac{2}{4}$ *mf*

94 $\frac{3}{4}$ *fall* $\frac{3}{4}$

106 *fff*

Fantaisie sur B-A-C-H

Bassoons

Pierre MONTREUILLE

♩ = 108 ♩ = 126

♩ = 92 *mf* *accel* ♩ = 120 *f*

10 ♩ = 132 *ff* ♩ = 120 14

30 5 *rit* 2 *a T°* 3 2 *f*

47 *a T°* 15 5 ♩ = 112 *poco rit* *mf* *dim.* *a T°* 7

79 ♩ = 120 8 ♩ = 104 4 *f* *mf*

96

101 *rall* *fff*

Fantaisie sur B-A-C-H

Horns in F

Pierre MONTREUILLE

♩ = 92
mf *accel* 2 ♩ = 120 *f* 2 ♩ = 126 2

12 ♩ = 132 *ff* ♩ = 120 13 6 *rit* 2

38 *a T°* 5 2 *a T°* 15 5 3 *poco rit* 8 *f*

79 ♩ = 120 3 2 *fff* *f*

91 ♩ = 104 *mf*

95 6 *rall* *fff*

107

Fantaisie sur B-A-C-H

Trumpets in B \flat

Pierre MONTREUILLE

$\text{♩} = 92$ *mf* *accel* 2 $\text{♩} = 120$ *f* 2 $\text{♩} = 126$ 3 $\text{♩} = 132$ 2 *ff*

15 $\text{♩} = 120$ 4 *mf*

23 11 *rit* 2 *a T $^\circ$* 3 *f*

44 2 *a T $^\circ$* 15 5 $\text{♩} = 112$ 3 *poco rit* 8 $\text{♩} = 120$ *f*

81 3 2 $\text{♩} = 104$ 11 *fff*

102 *rall* *f* *fff*

Fantaisie sur B-A-C-H

Timpani

Pierre MONTREUILLE

The musical score for the Timpani part is divided into four systems, each with specific performance instructions:

- System 1:** Starts with a tempo of $\text{♩} = 92$. The first measure is marked *p*. The second measure is marked *accel*. The third measure is marked $\text{♩} = 120$. The fourth measure is marked *f*. The fifth measure is marked with a '2' above it. The sixth measure is marked with a '3' above it and $\text{♩} = 126$. The seventh measure is marked with a '2' above it and $\text{♩} = 132$. The eighth measure is marked *ff*. The system ends with a fermata.
- System 2:** Starts with a tempo of $\text{♩} = 120$. The first measure is marked *p*. The second measure is marked with a '6' above it. The third measure is marked with a '14' above it. The fourth measure is marked *rit* with a '2' above it. The fifth measure is marked *a T°* with a '5' above it. The sixth measure is marked with a '2' above it. The seventh measure is marked with a fermata. The eighth measure is marked *a T°* with a '15' above it. The system ends with a fermata.
- System 3:** Starts with a tempo of $\text{♩} = 112$. The first measure is marked with a '5' above it. The second measure is marked with a '3' above it. The third measure is marked *poco rit* with an '8' above it. The fourth measure is marked $\text{♩} = 120$. The fifth measure is marked *f*. The sixth measure is marked *fff*. The seventh measure is marked with a '7' above it. The system ends with a fermata.
- System 4:** Starts with a tempo of $\text{♩} = 104$. The first measure is marked with a '13' above it. The second measure is marked *rall*. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The fifth measure is marked with a fermata. The sixth measure is marked with a fermata. The seventh measure is marked with a fermata. The eighth measure is marked with a fermata. The system ends with a fermata and a *fff* dynamic marking.

Fantaisie sur B-A-C-H

Violin I

Pierre MONTREUILLE

$\text{♩} = 92$ $\text{♩} = 120$ $\text{♩} = 126$ $\text{♩} = 132$ $\text{♩} = 120$

accel *f* *ff* *mf*

17 11

32 *rit*

38 *a T°* 5 *rit* *a T°* 15 *f*

62 5 $\text{♩} = 112$ *p* *cresc.*

70 *poco rit* *a T°* *p*

76 $\text{♩} = 120$ 2 *f*

82 *mf* *f* $\text{♩} = 104$ 2

89 6

99 4 *rall* *fff*

Fantaisie sur B-A-C-H

Violin II

Pierre MONTREUILLE

♩ = 92 $\frac{2}{2}$ *accel* $\frac{2}{2}$ ♩ = 120 $\frac{2}{2}$ ♩ = 126 $\frac{3}{2}$ ♩ = 132 $\frac{2}{2}$ ♩ = 120

f *ff* *mf*

16 $\frac{12}{12}$

34 *rit* *a T°* $\frac{4}{4}$ $\frac{2}{2}$ *f*

46 *a T°* $\frac{15}{15}$ ♩ = 112 *f*

68 *p* *cresc.* *poco rit* $\frac{8}{8}$ ♩ = 120 *f*

82 $\frac{6}{6}$ ♩ = 104 $\frac{13}{13}$ *rall* *fff*

Fantaisie sur B-A-C-H

Viola

Pierre MONTREUILLE

$\text{♩} = 92$ 2 *accel* 2 $\text{♩} = 120$ $\text{♩} = 108$ $\text{♩} = 126$ 3 $\text{♩} = 132$

f

14 $\text{♩} = 120$
ff *mf*

19

24 11 *rit* 2 *a T°* 4 *rit*
f

45 *a T°* 15
f

64 $\text{♩} = 112$ 3 *poco rit* *a T°*
p

75 4 $\text{♩} = 120$ 6
f *f*

91 $\text{♩} = 104$ 6

101 3 *rall*
fff

Fantaisie sur B-A-C-H

Violoncello

Pierre MONTREUILLE

♩ = 92 $\frac{2}{2}$ *accel* $\frac{2}{2}$ ♩ = 120 $\frac{2}{2}$ ♩ = 108 ♩ = 126

12 ♩ = 132 ♩ = 120 $\frac{2}{2}$

22

28 $\frac{3}{4}$ *rit* *a T°* **f**

41 *rit* *a T°* **mf**

49

60 ♩ = 112 **f** **p**

68 *poco rit* *a T°* **p** *cresc.*

74 ♩ = 120 $\frac{2}{2}$ **f**

83 **f**

90

Musical notation for measures 90-92. Measure 90 starts with a bass clef, a 7-measure rest, and a half note G2. Measure 91 is a whole rest. Measure 92 contains a sixteenth-note triplet: G2, F2, E2. Above the staff, the tempo is marked $\text{♩} = 104$ and the time signature is 6. A fermata is placed over the first note of the triplet. The number 3 is written above the triplet.

103

Musical notation for measures 103-105. Measure 103 starts with a bass clef, a half note G2, and a quarter rest. Measure 104 contains a half note F2, a quarter note E2, and a quarter rest. Measure 105 contains a half note D2, a quarter note C2, and a quarter rest. The word *rall* is written above the staff. A fermata is placed over the first note of measure 103. A *fff* dynamic marking is placed below the staff, with a wedge-shaped hairpin pointing to the right.

Fantaisie sur B-A-C-H

Contrabasses

Pierre MONTREUILLE

♩ = 92 2 *accel* ♩ = 120 ♩ = 108 ♩ = 126

11 ♩ = 132 ♩ = 120 6

26 3 *rit*

37 *a T°* 2 2 *a T°*

48 *f* *mf*

59 ♩ = 112 3

70 *poco rit a T°* *f*

78 ♩ = 120 2 *f*

87 2 ♩ = 104 6 3

102 *rall* *fff*