

# Instrument Help Sheet

## "Expected Intonation"

Adapted from *Bandworld Magazine*  
August-October 1992, Pages 22-28

The first staff shows a sequence of notes with markings above them: S#\*, V#, Sb\*. The second staff shows notes with markings below them: Sb\*, Sb\*, Sb\*, Sb\*, S#, M#, Sb, V#, S#, Sb, Sb, Sb, b.

### Typically Flat Notes

### Typically Sharp Notes

The first staff shows notes with flat intonation markings (b) below them. The second staff shows notes with sharp intonation markings (#) above them.

To Raise Pitch on Flat Notes - Play with a Higher, Faster Airstream. "Roll Out" the headjoint.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Embouchure - Think "WHEE-TOO." Keep your face relaxed and flexible.  
 Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

The first staff starts at measure 1. The second staff starts at measure 13. The third staff starts at measure 28. The music is in 4/4 time and features various intonation markings above and below notes.

S=Slightly, M=Moderately, V=Very, \*=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ♯=Multiple Tendencies (Due to Alternates)

# Instrument Help Sheet

## "Expected Intonation"

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**Typically Flat Notes**      **Typically Sharp Notes**

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Embouchure - Keep an open space in the mouth. Think "Hot mashed potatoes." Lips together, teeth apart.  
 Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

### BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

S=Slightly, M=Moderately, V=Very, \*=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ♯♭=Multiple Tendencies (Due to Alternates)

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## "Expected Intonation"

Musical notation for "Expected Intonation" consisting of two staves. The first staff has notes with markings M $\sharp$ , S $\sharp$ , S $\sharp$ , and S $\flat$  above them. The second staff has notes with markings S $\sharp$ , M $\sharp$ , M $\sharp$ , V $\sharp$ , S $\sharp$ , S $\sharp$ , S $\flat$ , S $\sharp$ , M $\sharp$ , S $\sharp$ , V $\sharp$ , and V $\sharp$  above them.

### Typically Flat Notes

### Typically Sharp Notes

Musical notation showing examples of typically flat notes and typically sharp notes. The first section shows a flat note with a diamond marker below it. The second section shows several sharp notes with diamond markers below them.

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

Musical notation for BWV 140.7 - "Wachet auf, ruft uns die Stimme" in 4/4 time. The notation is divided into three systems: measures 1-13, measures 14-28, and measures 41-45. Each system shows a single staff of music with various note values and rests.

S=Slightly, M=Moderately, V=Very, \*=Varies by Brand, °=Due to Mouthpiece Pressure,

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## "Expected Intonation"

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M# S# S# S $\flat$

S# M# M# V# S# S# S $\flat$  S# M# S# V# V#

### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

14

29

41

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## "Expected Intonation"

### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

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## "Expected Intonation"

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Musical notation for "Expected Intonation" consisting of two staves. The first staff contains notes with accidentals M $\sharp$ , S $\sharp$ , S $\sharp$ , and S $\flat$ . The second staff contains notes with accidentals M $\sharp$ , M $\sharp$ , S $\sharp$ , S $\sharp$ , S $\flat$ , S $\sharp$ , S $\sharp$ , S $\sharp$ , M $\sharp$ , and M $\sharp$ . Fingering symbols (diamonds) are placed below the notes to indicate fingerings.

### Typically Flat Notes

### Typically Sharp Notes

Musical notation showing two groups of notes. The first group, under "Typically Flat Notes", shows notes with flat accidentals. The second group, under "Typically Sharp Notes", shows notes with sharp and flat accidentals. Fingering symbols (diamonds) are placed below the notes.

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

Musical notation for BWV 140.7 - "Wachet auf, ruft uns die Stimme" in 4/4 time. The notation is divided into four systems of measures: measures 1-12, 13-25, 26-39, and 40-52. The notes are primarily eighth and quarter notes with various accidentals and fingering symbols.

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## "Expected Intonation"

The first staff shows notes with tendencies: S# (Slightly Sharp), Sb (Slightly Flat), Mb (Moderately Flat), Mb, Mb, Mb, Sb, Sb, Sb, Sb. The second staff shows notes with tendencies: Sb, M# (Moderately Sharp), M#, M#, V# (Very Sharp), M# M#, b (Flat), M#, M#, V# (Very Sharp), V#, V#.

### Typically Flat Notes

### Typically Sharp Notes

The first section shows notes with tendencies: Sb, M#, M#, M#. The second section shows notes with tendencies: V#, M#, M#, b, M#, M#, V#, V#, V#.

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

The piece is in 4/4 time. The notation shows measures 1-13, 14-28, and 41-55. Measure numbers 14, 29, and 41 are indicated at the start of their respective staves.

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## "Expected Intonation"

### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
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## "Expected Intonation"

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Typically Flat Notes      Typically Sharp Notes

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
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## "Expected Intonation"

The first staff shows notes with accidentals: S#, Sb, Mb, Mb, Mb, Mb, Sb, Sb, Sb, Sb. The second staff shows notes with symbols: Sb, M#, M#, M#, V#, b, M#, M#, M#, M#, V#, V#, V#.

### Typically Flat Notes

### Typically Sharp Notes

The notation shows a sequence of notes, with the first group labeled 'Typically Flat Notes' and the second group labeled 'Typically Sharp Notes'. The notes in the sharp group have various symbols above them, including ♭, ♯, and °.

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

The notation is in 4/4 time and consists of three systems of music. The first system contains measures 1-12. The second system starts at measure 13 and ends at measure 25. The third system starts at measure 26 and ends at measure 39. The music features a mix of eighth and sixteenth notes with various articulations.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.  
 To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).  
 Embouchure - "Overbite." Keep an open space in the mouth. Think "Hot mashed potatoes."  
 Hands - Slide the Thumbs, don't lift them. Curve fingers as if you are holding a ball.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
 To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
 Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

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## "Expected Intonation"

### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
Open bell more with right hand.

To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
Close bell more with right hand.

Embouchure - Corners in, chin flat. 2/3 upper lip, 1/3 lower lip.

Hands - Right Hand in the bell to control tone and pitch. Left hand fingers curved like holding a ball.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
Open bell more with right hand.

To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
Close bell more with right hand.

Embouchure - Corners in, chin flat. 2/3 upper lip, 1/3 lower lip.

Hands - Right Hand in the bell to control tone and pitch. Left hand fingers curved like holding a ball.

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Musical notation for "Expected Intonation" showing two staves of music. The notation includes various intonation tendencies marked above the notes, such as Mb5, Mb4, Mb3, Mb2, Mb1, S#6, S#5, S#4, S#3, Vb5, Vb4, Vb3, Vb2, ok4, and a final '2'.

### Typically Flat Notes

### Typically Sharp Notes

Musical notation for "Typically Flat Notes" and "Typically Sharp Notes" showing specific notes with intonation tendencies. The flat notes include Mb5, Mb4, Mb3, Mb2, Mb1, Vb5, Vb4, Vb3, and Vb2. The sharp notes include S#6, S#5, S#4, S#3, S#2, and S#1.

To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.  
 To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).  
 Embouchure - Corners in, chin flat.  
 Hands - Keep the Slide wrist flexible and relaxed.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

Musical notation for BWV 140.7 - "Wachet auf, ruft uns die Stimme" showing three staves of music. The notation includes various intonation tendencies marked above the notes, such as Mb5, Mb4, Mb3, Mb2, Mb1, Vb5, Vb4, Vb3, Vb2, S#6, S#5, S#4, S#3, S#2, and S#1.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.  
 To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).  
 Embouchure - Corners in, chin flat.  
 Hands - Keep the Slide wrist flexible and relaxed.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

14

29

41

# Instrument Help Sheet

## "Expected Intonation"

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.  
To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).  
Embouchure - Corners in, chin flat.  
Hands - Keep the Slide wrist flexible and relaxed.

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### Typically Flat Notes

### Typically Sharp Notes

To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.  
 To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
 Embouchure - Corners in, chin flat.  
 Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
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The musical notation consists of two staves in bass clef. The first staff has notes with accidentals:  $Sb$ ,  $V\#$ ,  $V\#$ ,  $S\#$ , and  $Sb$ . The second staff has notes with accidentals:  $Mb$ ,  $Mb$ ,  $Mb$ , and a final note with a '2' above it.

### Typically Flat Notes

### Typically Sharp Notes

The notation shows two groups of notes. The first group, under 'Typically Flat Notes', shows notes with flat accidentals. The second group, under 'Typically Sharp Notes', shows notes with sharp accidentals.

To Raise Pitch on Flat Notes - Raise the tongue, use Faster Air.  
 To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).  
 Embouchure - Corners in, chin flat.  
 Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

The musical notation is in bass clef, 4/4 time, and B-flat major. It starts with a first-measure rest (1) and is divided into four systems of music, with measure numbers 13, 26, and 40 indicated at the beginning of each system.

S=Slightly, M=Moderately, V=Very, \*=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ♮=Multiple Tendencies (Due to Alternates)

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## "Expected Intonation"

Adapted from *Bandworld Magazine*  
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The musical notation for "Expected Intonation" consists of two staves. The first staff is in treble clef and contains 14 measures of music, primarily using quarter and eighth notes with various accidentals. The second staff is in bass clef and contains 14 measures, including some triplets and beamed eighth notes.

Strike the bars in the center. Take care to never strike over the string (nodes).  
 For faster passages, Sharps and Flats may be played on the end of the bar.

Stand with feet shoulder-width apart.

Keep a relaxed, flexible grip on the mallets.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

The first line of musical notation for BWV 140.7 is in treble clef, key signature of three flats, and 4/4 time. It contains measures 1 through 13, featuring a melody with some slurs and fermatas.

The second line of musical notation for BWV 140.7 is in treble clef, key signature of three flats, and 4/4 time. It contains measures 14 through 28, continuing the melody with slurs and fermatas.

The third line of musical notation for BWV 140.7 is in treble clef, key signature of three flats, and 4/4 time. It contains measures 29 through 40, continuing the melody with slurs and fermatas.

The fourth line of musical notation for BWV 140.7 is in treble clef, key signature of three flats, and 4/4 time. It contains measures 41 through 52, concluding the piece with a final fermata.

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Two staves of musical notation in bass clef. The first staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The second staff continues the sequence: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. The notation includes various accidentals (sharps, flats, naturals) and a final double bar line with a '2' indicating a second ending.

### Typically Flat Notes

### Typically Sharp Notes

Two empty musical staves in bass clef, separated by a double bar line, intended for the student to write notes that are typically flat or sharp.

Maintain a good forked hand position in the left hand.  
Blend with the low brass and woodwinds.

## BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)  
arr. J. Frye

First staff of musical notation for BWV 140.7, measures 1-12. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The notation includes various accidentals and articulation marks.

13

Second staff of musical notation for BWV 140.7, measures 13-25. The notation includes various accidentals and articulation marks.

26

Third staff of musical notation for BWV 140.7, measures 26-39. The notation includes various accidentals and articulation marks.

40

Fourth staff of musical notation for BWV 140.7, measures 40-52. The notation includes various accidentals and articulation marks.

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