

# D

# FIGHT FOR LIBERTY

Mario Bürki

## DAS WERK

Das Werk „Fight for Liberty“, eine Auftragskomposition der Brass Band Fröschl Hall, basiert auf einigen historischen Gegebenheiten des Tiroler Freiheitskampfes um 1809. Im folgenden eine kurze Zusammenstellung der damaligen Ereignissen:

### Der Tiroler Freiheitskampf 1809

Die Tiroler Bevölkerung war tiefgläubig und hing an ihren Bräuchen (Wallfahrten, Wetterläuten, Christmesse,...). Dies alles wurde den Tirolern verboten. So rüsteten sich die Tiroler zum Befreiungskrieg. 11. April, erste Berg-Isel Schlacht: Tiroler Truppen griffen von allen Seiten Innsbruck an. Am 12. April war Tirol frei! Ihr Anführer hieß

Andreas Hofer, Sandwirt zu Leonhard im Passeier. Der französische Kaiser Napoleon führte Krieg gegen Österreich. 19. Mai: Der französische Kommandant Lefebvre zog in Innsbruck ein. 25. Mai: Andreas Hofer schickte Läufer in alle Täler Tirols und rief zum Aufstand auf. Der neue Angriffstag war der 25. Mai. 29. Mai, zweite Berg – Isel Schlacht: Andreas Hofer, Pater Joachim Haspinger und Speckbacher stürmten den Berg Isel. (Hofer erbittet Gottes Hilfe am Herz Jesu Fest). Wegen der großen Verluste flohen die Feinde in der Nacht. Tirol war zum zweiten Mal frei. Am 30. Juli kam Lefebvre zurück, wurde aber an der Pontlatzer Brücke (Prutz) und bei Franzensfeste (Südtirol) vernichtend geschlagen. 13. August, dritte Berg-Isel Schlacht: Peter Mahr, Wirt an der Mahr, Speckbacher und Haspinger schlugen die Truppen des Marschalls. In der Nacht vom 14. auf den 15. August zog Lefebvre von Innsbruck ab. Andreas Hofer zog am 15. August in der Hofburg ein. Seine Sorgen waren groß. Der österreichische Kaiser schloss mit Napoleon den Frieden. Tirol fiel abermals an die Bayern. In den Allerheiligennächten kam es zu den letzten Kämpfen um Innsbruck. Andreas Hofer verlor und flüchtete auf die Pfandlalm. Der Bauer Raffl verrät Hofer an die Feinde. Diese nahmen Hofer gefangen und führten ihn nach Mantua. Am 20. Februar 1810 wurde er dort erschossen.

Der Anfang (Takte 1- 66) versinnbildlicht die Herrschaft Napoleons: mit Fanfaren und pompösen Klängen wird die Macht des Kriegsherrn dargestellt, die über lange Zeit ungebremste Herrschaft des französischen Reiches. Der darauf folgende ruhige Teil (Takte 66 –80) stellt das tiefgläubige und brauchtumreiche Tirol dar. Da den Tirolern nun Verbote über ihre Bräuche und Glauben auferlegt wurden, baut sich nun eine Unruhe auf (Takte 80 – 112), ihre Kampflust für einen Befreiungsschlag wird geweckt (Takte 80 – 140). In dem folgenden Teil werden die drei Berg-Isel Schlachten unter des Anführers Andreas Hofers (Takte 140 – 347). Im Leggiero Teil (ab Takt 347) zieht Andreas Hofer in der Hofburg zu Innsbruck ein. Ab Takt 381 kommt es zu den letzten Kämpfen. In den 4 Takten vor 409 gibt Andreas Hofer auf und flüchtet in die vermeintliche Sicherheit der Pfandlalm. Er wird von Bauer Raffl verraten und ab Takt 435 von den Franzosen gefangen. Der Schlussschlag der grossen Trommel stellt den Schuss dar, mit welchem Andreas Hofer erschossen wird.

## DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis das Prädikat „Sehr Gut“. Bürki besuchte Meisterkurse bei U.P. Schneider (Komposition) und Toshiyuki Shimada / Andreas Spörri (Dirigieren). Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) in Luzern den zweiten Preis und seine Komposition Indian Fire wurde am Wettbewerb Flicorno d'Oro Junior (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet. Zwei seiner Werke (Cap Hoorn und 1405: Der Brand von Bern) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde 1405: Der Brand von Bern vom weltbekanntem spanischen Blasorchester „La Artistica Buñol“ in Valencia aufgeführt.

Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

## THE COMPOSITION

The piece „Fight for Liberty“ has been commissioned by the Austrian Brass Band Fröschl Hall. It is based on historical events that occurred during the Tyrolean struggle for freedom in 1809. Here is a short summary of these events:

The Tyrolean struggle for freedom in 1809

The People of Tyrol were pious and much attached to their many religious traditions. When people in power outlawed these ancient traditions, the People of Tyrol took up arms in preparation of a popular rising. The first battle was fought on 11 April 1809 and is now known as the first battle at “Bergisel”: Tyrolean troops mounted an offensive on Innsbruck and attacked the city from all directions. On 12 April Tyrol was liberated! The leader of the rising was Andreas Hofer, an inn keeper from the town of Saint Leonard in Passiria. The French emperor Napoleon was at war with Austria. 19 May: The French commander Lefebvre is entering Innsbruck. 25 May: Andreas Hofer sends messengers into all Tyrolean valleys urging people to rise up.

29 May, Andreas Hofer, Pater Joachim Haspinger and Speckbacher storm “Bergisel”, an event that goes down in history as the second battle of “Bergisel” (Hofer prays for God’s help during the Corpus Christy festivities). The enemies have to flee during the night, in the cover of darkness, due to their enormous losses. For the first time in history Tyrol is free. On 30 July Lefebvre returns with his troops but suffers two humiliating defeats, first at the „Pontlatzer” Bridge and again near Franzensfeste in Southern Tyrol. 13 August, third battle at “Bergisel”: Peter Mahr, Innkeeper at Mahr, Speckbacher and Haspinger defeat the French troops. Lefebvre retreats from Innsbruck during the night from 14 to 15 August and Andreas Hofer occupies the Castle (Hofburg). 15 August. Hofer’s had many worries. The Austrian emperor signed a peace treaty with Napoleon. Tyrol was annexed Bavaria. The last battles around Innsbruck were fought in the nights around All Saints’ Day. Defeated, Andreas Hofer flees into the mountains, taking refuge on the “Pfandlalm”. Franz Raffl, a local farmer, betrays Hofer and delivers him to the enemies who incarcerate him and deport him to Mantua before executing him on 20 February 1810.

The beginning of the piece (bars 1- 66) symbolises the dominion of Napoleon; Fanfares and majestic sounds represent the might of this French conqueror and the unchallenged dominance of the French empire. The following quiet part (bars 66-80) symbolizes the piousness and traditions of Tyrol. Unrest builds up amongst the Tyrolean People because of the ban of many of their traditions (bars 80-112). The desire for a liberation battle grows (bars 80 – 140). The following part describes the three „Bergisel“ battles lead by Andreas Hofer (bars 140-347), and the following leggiero (starting at bar 347) symbolises Hofer’s entrance into Innsbruck Castle (Hofburg). The last battles around Innsbruck are described in the bars after 381, until 4 bars before 409 when Hofer admits defeat and flees into the mountains. He is betrayed by the farmer Franz Raffl and is arrested by the French (bar 435). The final stroke of the bass drum symbolises the gunshot of Andreas Hofer’s execution.

## THE COMPOSER

Born the 26 October 1977, Mario Bürki studied wind orchestral conducting at the Berne conservatory. He also followed courses in composition with Urs Peter Scheider and conducting under the direction of Toshiyuki Shimada and Andreas Spörri. His first grand scale work Scenes of Max and Moritz gained a second place in the composition contest in Lucerne organized by the World Association for Symphonic Bands and Ensembles ( WASBE). During the Flicorno d’Oro junior contest (Italy), Indian Fire was awarded a special prize in acknowledgement of its originality. Mario Bürki is regularly commissioned to write for Wind and Brass Band. Two of his works (Cap Hoorn und 1405 : Der Brand von Bern) were premiered at the Mid-Europe Conference in Schladming and several have been chosen as set test-piece for contests. Alongside his composing he conducts various Wind Bands and teaches trumpet and theory. Mario himself plays the trumpet, the piano and the organ.

# FIGHT FOR LIBERTY

comissioned by the Brass Band Fröschl Hall

Mario Bürki

♩ = 116-120

5

Soprano Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Bariton Bb

2nd Bariton Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone C

Euphonium

Bass Eb

Bass Bb

Timpani

Tenor Drum (2 players ad.Lib.)

Percussion 1

Percussion 2

Mallets

stand on left side of the stage

stand on right side of the stage

*f*

*pp-mf* *cresc.*

*f* Bass drum

*f*

6

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Glock.

**DEMO SCORE**

10

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Glock.

14 **accel.**

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Glock.

♩ = 144

17

Sop. Cor. *f*

Solo-Cor.

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Timp.

T. D. *f*  
one player

Perc. 1

Glock.

Musical score for various instruments. The score includes parts for Sopranos (Sop. Cor.), Solo-Cor., Repetition-Cor. (Rep.-Cor.), 2nd and 3rd Cori, Flute (Flh.), Solo-Horn (Solo-Hn.), 1st and 2nd Horns, 1st and 2nd Trumpets (1st Trb., 2nd Trb.), Bass Trombone (B. Trb C), Euphonium (Euph.), Bass in Eb, Bass in Bb, Timpani (Timp.), Tom-tom (T. D.), Percussion 1 (Perc. 1), and Glockenspiel (Glock.). The score is marked with a large red 'DEMO SCORE' watermark. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score begins at measure 21. Dynamics include *f* and *a2*. The Glockenspiel part is specifically labeled 'Xylophone' and starts with a forte (*f*) dynamic.

27

26

Sop. Cor. *fp* *ff*

Solo-Cor. back to seat

Rep.-Cor. *fp* *ff*

2nd Cor. *fp* *ff*

3rd Cor. *fp* *ff*

Fihn. *fp*

Solo-Hn. *fp* *ff* *mf*

1st Hn. *fp* *ff* *mf*

2nd Hn. *fp* *ff* *mf*

1st Bar. *mf* *cresc.* *ff*

2nd Bar. *mf* *cresc.* *ff*

1st Trb. *fp* *mf*

2nd Trb. *fp* *mf*

B. Trb C *mf*

Euph. *fp* *mf* *cresc.* *mf* 2nd

Bass in Eb *fp*

Bass in Bb *fp*

Timp. *fp* *ff*

T. D. *f* *f*

Perc. 1 *f*

Xyl. *fp* *ff*

This musical score page features the following instruments and parts:

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Fihn. (Fife)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trombone)
- 2nd Trb. (2nd Trombone)
- B. Trb C (Bass Trombone in C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- T. D. (Tubular Drum)
- Perc. 1 (Percussion 1)
- Xyl. (Xylophone)

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). It also features articulation marks like accents and slurs, and performance instructions such as *fp* and *f*. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

34

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Xyl.

38

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor.

2nd Cor. *fp*

3rd Cor. *fp*

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *fp*

2nd Bar. *fp*

1st Trb. *fp*

2nd Trb. *fp*

B. Trb C

Euph. *fp*

Bass in Eb

Bass in Bb

Timp.

T. D. *f*

Perc. 1

Xyl. *ff*

43

Musical score for various instruments including Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flhn., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Timp., T. D., Perc. 1, and Xyl.

Key markings include *ff*, *mp*, *p*, *mf*, and *f*. Performance instructions include "mute" and "one, mute".

A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

47

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Xyl.

*mf*

*mf*

*mf*

*mf*

*mf*

open

*f* open

*f* open

*f* open

*f*

*mp*

*mf*

*mf*

*p*

*mf*

*p*

*f*

sus. Cymb

*p* *f*

*mp*

53

52

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Xyl.

open  
*mf*

open  
*mf*

open  
*mf*

*p* *ff*

*p* *ff*

*p* *f*

all  
*f*

all  
*f*

*f*

*p* *ff* *mf*

*p* *ff* *mf*

*p* *ff* *mf*

*mp* *mf*

*mp* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*mp* *p* *f*

*p* *f*

*p* *f*

*f*

sus. Cymb  
*p* *f*

*ff*

58

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Xyl.

*ff*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

Nach Glock.  
Nach Glock.

rit. . . . .

66

Misterioso ♩ = 96

63

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

T. D.

Perc. 1

Xyl.

cup mute

*p*

cup mute

*p*

cup mute

*p*

*dim.*

*mp*

*pp*

*dim.*

*mp*

*pp*

*dim.*

*mp*

Wind Chimes

Vibraphone

Glockenspiel

*mp*

*p*

*f*

68

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

73

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

78

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

*pp* open

*mp*

*p*

*p*

*p*



90

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

all

*mf*

*ff*

*f*

*ff*

*f*

*mf*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*f*

*ff*

*ff*

*f*

*mf*

*f*

*mf*

C.C.

*f*

*mf*

*f*

95

Sop. Cor.  
Solo-Cor.  
Rep.-Cor.  
2nd Cor.  
3rd Cor.  
Flhn.  
Solo-Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Trb.  
2nd Trb.  
B. Trb C  
Euph.  
Bass in Eb  
Bass in Bb  
Timp.  
Perc.  
Perc.  
Glock.

The image shows a page of a musical score for a large ensemble. The page is numbered 95 at the top left. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page. The score is arranged in a vertical staff format, with each instrument or voice part on its own line. The parts include:

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repetitive Cornet)
- 2nd Cor. (Second Cornet)
- 3rd Cor. (Third Cornet)
- Flhn. (Flugelhorn)
- Solo-Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Trb. (First Trombone)
- 2nd Trb. (Second Trombone)
- B. Trb C (Bass Trombone C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Perc. (Percussion - two staves)
- Glock. (Glockenspiel)

The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

99

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

102

This musical score is for a large ensemble, likely a concert band or orchestra. It features the following parts and staves from top to bottom:

- Sop. Cor. (Soprano Cor): Treble clef, *ff*, notes with a 5-finger fingering.
- Solo-Cor. (Solo Cor): Treble clef, *ff*, notes with a 5-finger fingering.
- Rep.-Cor. (Repetitive Cor): Treble clef, *ff*, sixteenth-note patterns with a 6-finger fingering.
- 2nd Cor. (2nd Cor): Treble clef, *ff*, sixteenth-note patterns with a 6-finger fingering.
- 3rd Cor. (3rd Cor): Treble clef, *ff*, sixteenth-note patterns with a 6-finger fingering.
- Fihn. (Flute): Treble clef, *ff*, notes with a 5-finger fingering.
- Solo-Hn. (Solo Horn): Treble clef, *ff*, notes with a 5-finger fingering.
- 1st Hn. (1st Horn): Treble clef, *ff*, notes with a 5-finger fingering.
- 2nd Hn. (2nd Horn): Treble clef, *ff*, notes with a 5-finger fingering.
- 1st Bar. (1st Baritone): Bass clef, notes with a 5-finger fingering.
- 2nd Bar. (2nd Baritone): Bass clef, notes with a 5-finger fingering.
- 1st Trb. (1st Trombone): Bass clef, *f*, eighth-note patterns.
- 2nd Trb. (2nd Trombone): Bass clef, *f*, eighth-note patterns.
- B. Trb C (Bass Trombone C): Bass clef, *f*, eighth-note patterns.
- Euph. (Euphonium): Bass clef, notes with a 5-finger fingering.
- Bass in Eb (Bass in Eb): Bass clef, *ff*, sixteenth-note patterns with a 6-finger fingering.
- Bass in Bb (Bass in Bb): Bass clef, *ff*, sixteenth-note patterns with a 6-finger fingering.
- Timp. (Timpani): Bass clef, notes with a 5-finger fingering.
- Perc. (Percussion): B.D. (Bass Drum), Treble clef, *f*, sixteenth-note patterns with a 6-finger fingering.
- Perc. (Percussion): Treble clef, notes with a 5-finger fingering.
- Glock. (Glockenspiel): Treble clef, notes with a 5-finger fingering.

A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page.

106 **accel.**

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

**DEMO SCORE**





120

Musical score for a concert band, measures 115-120. The score includes parts for Soprano, Solo, and Repetitive Cornets; Flute; Solo, 1st, and 2nd Horns; Baritone and Bass Saxophones; Trumpets and Trombones; Euphonium; Basses; Timpani; Percussion; and Glockenspiel. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page.

Instrument parts and dynamics shown:

- Sop. Cor.: *ff*
- Solo-Cor.: *ff*
- Rep.-Cor.: *ff*
- 2nd Cor.: *ff*
- 3rd Cor.: *ff*
- Flhn.: *ff*
- Solo-Hn.: *ff*, *f*
- 1st Hn.: *ff*, *f*
- 2nd Hn.: *ff*, *f*
- 1st Bar.: *ff*, *f*
- 2nd Bar.: *ff*, *f*
- 1st Trb.: *f*, *mf*
- 2nd Trb.: *f*, *mf*
- B. Trb C: *f*, *mf*
- Euph.: *ff*, *f*
- Bass in Eb: *ff*, *mf*
- Bass in Bb: *ff*, *mf*
- Timp.: *ff*, *mf*
- Perc.: *ff*, *p*, *mf*
- Glock.: *ff*

127

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

**DEMO SCORE**

133 **accel.** **cresc.**

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fltn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.





151

**Sop. Cor.**  
**Solo-Cor.**  
**Rep.-Cor.**  
**2nd Cor.**  
**3rd Cor.**  
**Fln.**  
**Solo-Hn.**  
**1st Hn.**  
**2nd Hn.**  
**1st Bar.**  
**2nd Bar.**  
**1st Trb.**  
**2nd Trb.**  
**B. Trb C**  
**Euph.**  
**Bass in Eb**  
**Bass in Bb**  
**Timp.**  
**Perc.**  
**Perc.**  
**Xyl.**

*ff*  
*mp* *f* *mp* *ff*  
*mp* *f* *mp* *ff*  
*mp* *f* *mp* *ff*  
*ff*  
*ff*  
*ff*  
*mp* *f* *mp* *f*  
*mp* *f* *mp* *f*  
*mp* *f* *mp* *f*  
*f*  
*mp* *f* *mp* *f*  
*ff*  
*ff*  
*ff*  
*ff* rimshots *ff* rimshots  
*p* *f*  
*mp* *f* *mp* *f*



164

Musical score for a concert band, measures 162-165. The score includes parts for various instruments and vocal parts. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

**Instrument Parts:**

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repetition Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flhn. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trombone)
- 2nd Trb. (2nd Trombone)
- B. Trb C (Bass Trombone C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Tamb. (Tambourine)
- Perc. (Percussion, including Triangle)
- Xyl. (Xylophone)

**Measure 162:** Starts with a 2/4 time signature. The Solo-Cor., Rep.-Cor., Flhn., Solo-Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, and Xyl. parts begin with a forte (*f*) dynamic. The Snare Drum and Triangle parts also begin with a forte (*f*) dynamic.

**Measure 163:** The time signature changes to 4/4. The Solo-Cor., Rep.-Cor., Flhn., Solo-Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, and Xyl. parts continue with a forte (*f*) dynamic. The Snare Drum and Triangle parts continue with a forte (*f*) dynamic.

**Measure 164:** The time signature changes to 5/4. The Solo-Cor., Rep.-Cor., Flhn., Solo-Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, and Xyl. parts continue with a forte (*f*) dynamic. The Snare Drum and Triangle parts continue with a forte (*f*) dynamic.

**Measure 165:** The time signature changes to 7/8. The Solo-Cor., Rep.-Cor., Flhn., Solo-Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, and Xyl. parts continue with a forte (*f*) dynamic. The Snare Drum and Triangle parts continue with a forte (*f*) dynamic.

169

167

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff*

Bass in Eb *ff*

Bass in Bb *ff*

Timp. *ff*

Perc. *ff*

Tri. *ff*

Xyl. *ff*

B.D.



180

185

Sop. Cor. *mf* *ff*

Solo-Cor. *mf* *ff*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f* *mf* *ff*

Flhn. *mf*

Solo-Hn. *mf* *ff* *mf*

1st Hn. *mf* *ff* *mf*

2nd Hn. *mf* *ff* *mf*

1st Bar. *f* *f* *mf* *ff*

2nd Bar. *f* *f* *mf* *ff*

1st Trb. *f* *fp* *ff*

2nd Trb. *f* *fp* *ff*

B. Trb C *f*

Euph. *mf*

Bass in Eb *fp* *ff* *mf*

Bass in Bb *mf* *ff*

Timp. *ff*

Perc. *f* *p*

Tamb. *mf*

Xyl. *mf* *ff*

R.S. R.S.

187

Sop. Cor. *f*

Solo-Cor. *sfz sfz* *cresc.*

Rep.-Cor. *sfz* *f cresc.*

2nd Cor. *sfz* *f cresc.*

3rd Cor. *sfz* *f cresc.*

Fln. *sfz sfz sfz sfz* *f cresc.*

Solo-Hn. *f mf* *f mf* *f*

1st Hn. *f mf* *f mf* *f*

2nd Hn. *f mf* *f mf* *f*

1st Bar. *f* *f cresc.*

2nd Bar. *mf* *f*

1st Trb. *sfz* *mf* *f cresc.*

2nd Trb. *sfz* *mf* *f cresc.*

B. Trb C *sfz* *mf* *f cresc.*

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

Bass in Eb *f mf* *f*

Bass in Bb *sfz* *cresc.*

Timp. *mf* *cresc.*

Perc. *mf p* *mf p* *mf*

Tamb. *f* *cresc.*

Xyl.

195

Sop. Cor. *cresc.*

Solo-Cor. *ff*

Rep.-Cor. *cresc.*

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar.

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff*

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb. *cresc.*

Xyl. *ff*

202

208

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff*

Bass in Eb *ff*

Bass in Bb *ff*

Timp. *ff*

Perc. *f*

Tamb. *ff*

Xyl. *f*

*ff* Low Tom. B.D.

*f* B.D.

*f*

209

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*p* *ff* *f*

*p* *ff* *f*

*p* *ff* *f*

*p* *ff* *f*

*p* *ff* *f*

*p* *ff* *f*

*f* *f*

*f* *f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*sfz*

*sfz*

*sfz*

*ff* *f*

215 **accel.**

**DEMO SCORE**

**Sop. Cor.**  
**Solo-Cor.**  
**Rep.-Cor.**  
**2nd Cor.**  
**3rd Cor.**  
**Fln.**  
**Solo-Hn.**  
**1st Hn.**  
**2nd Hn.**  
**1st Bar.**  
**2nd Bar.**  
**1st Trb.**  
**2nd Trb.**  
**B. Trb C**  
**Euph.**  
**Bass in Eb**  
**Bass in Bb**  
**Timp.**  
**Perc.**  
**Perc.**  
**Xyl.**

*f*, *ff*, *sus. Cymb.*, *f*

220 Con Fuoco ♩ = 164

This musical score is for a piece titled "Con Fuoco" with a tempo of 164 beats per minute. The score is arranged for a large ensemble and includes the following parts:

- Vocal Parts:** Sopranos (Sop. Cor.), Solo-Corists (Solo-Cor.), and a Repetition Choir (Rep.-Cor.).
- Woodwinds:** Flute (Flh.), Solo Horn (Solo-Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Trumpet (1st Trb.), 2nd Trumpet (2nd Trb.), and Bass Trumpet in C (B. Trb C).
- Brass:** Euphonium (Euph.), Bass in Eb, and Bass in Bb.
- Drums and Percussion:** Timpani (Timp.), Percussion (Perc.), and Xylophone (Xyl.).

The score features dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page.

226

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fihn. *f*

Solo-Hn. *f* *mf*

1st Hn. *f* *mf*

2nd Hn. *f* *mf*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Perc. *f*

Tamb. *f*

Xyl. *f*

232

Sop. Cor. *f*

Solo-Cor. *f* *mf*

Rep.-Cor. *f* *mf*

2nd Cor. *f* *mf*

3rd Cor. *f* *mf*

Fln. *f*

Solo-Hn. *sfp* *f*

1st Hn. *sfp* *f*

2nd Hn. *sfp* *f*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb. Sus. Cymb. *f*

Xyl. *f* *mf*

**DEMO SCORE**

255

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*mf* *f*

259

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*mf* *f*

263

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*mf* *f*









285 **286** **292**

Sop. Cor. *f* *ff* *ff* *fff* *ff*

Solo-Cor. *f* *cresc.* *ff* *f cresc.* *fff* *ff* *diminuendo*

Rep.-Cor. *f* *cresc.* *ff* *f cresc.* *fff* *ff* *diminuendo*

2nd Cor. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

3rd Cor. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

Fihn. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

Solo-Hn. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

1st Hn. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

2nd Hn. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

1st Bar. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

2nd Bar. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

1st Trb. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

2nd Trb. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

B. Trb C *f* *cresc.* *ff* *f cresc.* *fff* *ff*

Euph. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

Bass in Eb *ff* *fff* *ff*

Bass in Bb *ff* *fff* *ff*

Timp. *ffp* *ff*

Perc. *f* *cresc.* *ff* *f cresc.* *fff* *ff*

Perc. *ffp* *ff*

Xyl. *ffp* *ff*

rit.

297

Lamentoso ♩ = 80

293

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*diminuendo*

*f*

*p*

*mf*

*mp*

*mute*

Vibraphone

Glockenspiel

*mf*

299

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph. *mp* solo (1st) 5 6

Bass in Eb one *p*

Bass in Bb

Timp.

Perc.

Vib.

Glock.

304

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

open

open

open

cup mute

*p*

cup mute

*p*

cup mute

*p*

*mf*

5

309

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Vib.

Glock.

Solo

*mf*

*mp*

*mp*

*mp*

*f*

one (2nd)

Vibraphone

*mp*





328 **molto rit.**  $\text{♩} = 80$

**Sop. Cor.**  
**Solo-Cor.** *mp* *f* 3  
**Rep.-Cor.** *mp* *f* 3  
**2nd Cor.** *f*  
**3rd Cor.** *f*  
**Flhn.** *mp* *f*  
**Solo-Hn.** *f*  
**1st Hn.** *f*  
**2nd Hn.** *f*  
**1st Bar.** 3  
**2nd Bar.** 3  
**1st Trb.** *p* *f*  
**2nd Trb.** *p* *f*  
**B. Trb C** *p* *f*  
**Euph.** 3  
**Bass in Eb** *f*  
**Bass in Bb** *mf* *f*  
**Timp.** *f*  
**Perc.** S.D. *mf* 3  
**Perc.** C.C. *f*  
**Glock.** *f*

332

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

336

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

**DEMO SCORE**

*f*

C.C.

340

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Glock.

345 *molto rit.* **347** *Leggiero* ♩ = 144

Sop. Cor.

Solo-Cor. *p*

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn. *mf*

1st Hn.

2nd Hn.

1st Bar. *3*

2nd Bar. *3*

1st Trb.

2nd Trb.

B. Trb C

Euph. *3*

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc. Tambourine *mf*

Glock.









389

383

Sop. Cor. *mf* *fp*

Solo-Cor. *mf* *fp*

Rep.-Cor. *p* *cresc.*

2nd Cor. *p* *cresc.*

3rd Cor. *p* *cresc.*

Fihn. *p* *cresc.*

Solo-Hn. *p* *cresc.*

1st Hn. *p* *cresc.*

2nd Hn. *p* *cresc.*

1st Bar. *mf* *cresc.*

2nd Bar. *mf* *cresc.*

1st Trb. *mf* *cresc.*

2nd Trb.

B. Trb C

Euph. *mf* *cresc.*

Bass in Eb

Bass in Bb

Timp.

Perc.

Tamb. *f*

Xyl. *mf*

391

Sop. Cor. *cresc.* *cresc.* *f*

Solo-Cor. *cresc.* *cresc.* *f*

Rep.-Cor. *cresc.* *f* *mf*

2nd Cor. *cresc.* *f* *mf*

3rd Cor. *cresc.* *f* *mf*

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

Solo-Hn. *f* *cresc.* *mf*

1st Hn. *f* *cresc.* *mf*

2nd Hn. *f* *mf*

1st Bar. *cresc.* *cresc.*

2nd Bar. *cresc.* *cresc.*

1st Trb. *mf*

2nd Trb. *mf*

B. Trb C *mf*

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

Bass in Eb *f* *mf*

Bass in Bb *f* *mf*

Timp. *f* *mf*

Perc. *mf*

Tamb. *mf*

Xyl. *cresc.* *f*



407 *molto rit.*

**409** Majestically ♩ = 126

Sop. Cor. *f*

Solo-Cor. *p* *f*

Rep.-Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *p* *f* *sonore*

Fln. *ff* *sonore*

Solo-Hn. *ff* *sonore*

1st Hn. *ff* *sonore*

2nd Hn. *ff* *sonore*

1st Bar. *ff* *sonore*

2nd Bar. *ff* *sonore*

1st Trb. *fp* *ff* *sonore*

2nd Trb. *fp* *ff* *sonore*

B. Trb C *fp* *ff* *sonore*

Euph. *ff*

Bass in Eb *fp* *f*

Bass in Bb *fp* *f*

Timp. *p* *f*

Perc. *p*

B.D. *p*

Xyl. *p* *f*





429

accel.

This musical score page features the following instruments and parts:

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Fln. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trombone)
- 2nd Trb. (2nd Trombone)
- B. Trb C (Bass Trombone C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Perc. (Percussion)
- Perc. (Percussion - lower part)
- Xyl. (Xylophone)

The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *f*. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

435 Presto ♩=164

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repetition Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flhn. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trombone)
- 2nd Trb. (2nd Trombone)
- B. Trb C (Bass Trombone C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Perc. (Percussion - top staff)
- Perc. (Percussion - bottom staff)
- Xyl. (Xylophone)

Dynamic markings include *ff* (fortissimo) for the Trombone and Timpani parts, and *p* (piano) and *f* (forte) for the Percussion parts. A large red watermark "DEMO SCORE" is overlaid diagonally across the center of the page.

444

This musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais)
- Solo-Cor. (Solo Cor Anglais)
- Rep.-Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Fln. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Trb. (1st Trumpet)
- 2nd Trb. (2nd Trumpet)
- B. Trb C (Baritone Trombone C)
- Euph. (Euphonium)
- Bass in Eb (Bass Trombone Eb)
- Bass in Bb (Bass Trombone Bb)
- Timp. (Timpani)
- Perc. (Percussion - top staff)
- Perc. (Percussion - bottom staff)
- Xyl. (Xylophone)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading "DEMO SCORE" is oriented diagonally across the center of the page. The percussion part includes dynamic markings for *p* (piano) and *f* (forte).

447

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*ff*

*p* poco a poco cresc.

*ff*

*p* poco a poco cresc.

*ff*

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*mp*

*p* *mp*

*p* *mp*

*p* *mp*

*mp*

*p* *mp*

*ff*

453

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

*mf* *f* *p* *mp* *mf*

458

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

466 a tempo

Sop. Cor. *ff* *fff*

Solo-Cor. *ff* *fff*

Rep.-Cor. *ff* *fff*

2nd Cor. *ff* *fff*

3rd Cor. *ff* *fff*

Fihn. *ff* *fff*

Solo-Hn. *ff* *fff*

1st Hn. *ff* *fff*

2nd Hn. *ff* *fff*

1st Bar. *ff* *fff*

2nd Bar. *ff* *fff*

1st Trb. *ff* *fff*

2nd Trb. *ff* *fff*

B. Trb C *ff* *fff*

Euph. *ff* *fff*

Bass in Eb *ff* *fff*

Bass in Bb *ff* *fff*

Timp. *ffp* *ff* *fff*

Perc. *ff* *ff* *fff*

Perc. Tam Tam B.D.

Xyl. *ff* *fff*