

## DAS WERK

Während meiner Afrikarundreise wurde ich doch sehr beeindruckt von der Landschaft, der Tierwelt und den Menschen. In dieser Komposition versuche ich, einige meiner Eindrücke der Länder Tanzania, Kenya und deren Nationalparks wie der „Serengeti“ des „Lakes Manyara“, der „Massai Mara“ oder des „Ngorongoro Kraters“ wiederzugeben.

Folgende Bilder habe ich in meiner Komposition beschrieben:

**Sunrise in the Serengeti - Sonnenaufgang in der Serengeti**

Das Wort „Serengeti“ ist abgeleitet aus der Massai-Sprache und bedeutet „das endlose Land“. Die Serengeti ist einer der grössten Nationalparks der Welt. An einem Tag waren wir nahezu 14 Stunden im Auto auf Safari. Eindrücklich war der Moment des Sonnenaufgangs: Der ganze Himmel erstrahlte in den verschiedensten Farbtönen!

**Long Roads and far Skyes – Lange Strassen und die weite des Himmels**

Nirgendwo sonst hatte ich das Gefühl der Verlorenheit wie auf den endlosen Strassen der Serengeti. In alle Richtungen das gleiche Bild: Steppe, soweit das Auge reicht!

**Wildlife at Lake Manyara – Die wilden Tiere beim Lake Manyara**

Unzählige Elefanten und Löwen sind am Lake Manyara zu bewundern. Der See nimmt ungefähr einen drittel der Nationalparkfläche ein. Ein fröhliches Schauspiel der Natur, wie die Jungtiere der Löwen herumtollen!

**Zebbras and Gnus**

Das Zebra und das Gnu ziehen immer gemeinsam durch die Steppen, dies wohl aus dem Grund, dass das Zebra hervorragende Augen besitzt und das Gnu mit einem starken Geruchssinn ausgestattet ist. Unzählige Tiere lassen sich beim Weiden zuschauen. Oft fuhren wir mitten durch die Herden hindurch, ohne dass sich die Tiere stören liessen!

**The Jambo Song**

In jeder Lodge und bei jeder Gelegenheit wurde einem dieses Lied zu Ohre getragen, so dass ich nicht daran vorbeikam, es in diese Komposition einfließen zu lassen:

**Jambo bwana**

Jambo, Jambo Bwana,  
Habari gani, Mzuri sana,  
Wageni, mwakaribishwa,  
Kenya yetu Hakuna Matata

Hallo, Hallo Mister,  
Wie geht es Ihnen? Sehr gut!  
Urlauber, Ihr seid willkommen!  
In unserem Kenya gibt es keine Probleme!

## 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 weltbekannten spanischen Blasorchester „La Artística 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

On a recent trip I collected many impressions of Africa's nature, its animals, and its people. In this composition I am trying to describe some of my impressions of the countries Tanzania, Kenya, and their national parks, as well as my impressions of the „Serengeti,, the „Lakes Manyara,, the „Massai Mara,, or the „Ngorongoro Crater”.

I am describing the following impressions in my composition:

**Sunrise in the Serengeti**

The word „Serengeti,, derives from the Massai-language and means „the land with no end“.

The Serengeti is one of the world's biggest national parks. One day we spent nearly 14 hours in the car on safari. Really impressive was the sunrise. The entire sky was shining in all different colours!

**Long Roads and far Skyes**

Never before did I have such a forlorn feeling than when traveling on the never ending streets of the Serengeti. The same view, no matter what direction. Steppe, all the way to the horizon!

**Wildlife at Lake Manyara**

Countless elephants and lions can be admired at Lake Manyara. The lake covers about a third of the entire size of the national park. It is a happy display of nature, watching the young lions play!

**Zebras and Gnus**

Zebras and gnus always travel through the steppe together. Probably because zebras have great vision and gnus have a great sense of smell. We witness countless animals grazing together. Often the animals didn't let themselves be bothered by us, carefully driving through the middle of the herd!

**The Jambo Song**

This song was being sung in every hut we stayed in at every opportunity. I had no choice but to include it in my composition.

**Jambo bwana**

Jambo, Jambo Bwana,  
Habari gani, Mzuri sana!  
Wageni, mwakaribishwa,  
Kenya yetu Hakuna Matata

Hello, Hello Sir,  
How are you? Very fine!  
Foreigners, you're welcome!  
In our Kenya there is no problem!

## 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.

# Instrumentation

## JAMBO AFRICA

Mario Bürki

Dauer / Durée / Duration: 8.12''  
Schwierigkeitsgrad / Degré de difficulté / Grade: 3

### Blasorchester / Musique d'harmonie / Wind Band

Piccolo  
1st Flute  
2nd Flute  
Oboe  
Bassoon  
Clarinet Eb  
1st Clarinet Bb  
2nd Clarinet Bb  
3rd Clarinet Bb  
Bassclarinet Bb  
1st Alto Saxophone Eb  
2nd Alto Saxophone Eb  
Tenor Saxophone Bb  
Baritone Saxophone Eb  
1st Cornet Bb  
2nd Cornet Bb  
1st Trumpet Bb  
2nd Trumpet Bb  
3rd Trumpet Bb  
1st Horn Eb/F  
2nd Horn Eb/F  
3rd Horn Eb/F  
1st Trombone Bb/C  
2nd Trombone Bb/C  
3rd Trombone Bb/C  
Euphonium Bb/C  
Tuba Bb/Eb/C  
Contra Bass  
Timpani  
Percussion 1  
Percussion 2  
Mallets

**DEMO SCORE**

# JAMBO AFRICA

20 Jahre Musiklager Seeland  
ermöglicht durch die Burgergemeinde Orpund

Mario Bürki

## Sunrise in the Serengeti freely (♩=60)

The score is for a 4/4 piece in B-flat major, marked 'freely' with a tempo of ♩=60. It features a variety of instruments:

- Soprano Cornet Eb:** Starts with a melodic phrase in the third measure, marked *f* and *p*.
- Solo Cornet Bb:** Mirrors the Soprano Cornet Eb's entry.
- Repiano Cornet Bb, 2nd Cornet Bb, 3rd Cornet Bb:** Remain silent throughout the piece.
- Flugelhorn:** Plays a rhythmic pattern of eighth notes with triplets, marked *pp*.
- Solo Horn Eb:** Plays a melodic line with triplets, marked *pp*.
- 1st Horn Eb:** Plays a rhythmic pattern of eighth notes with triplets, marked *pp*.
- 2nd Horn Eb:** Remains silent.
- 1st Bariton Bb:** Remains silent.
- 2nd Bariton Bb:** Plays a melodic line with triplets, marked *pp*.
- 1st Trombone Bb, 2nd Trombone Bb, Bass Trombone C:** Remain silent.
- Euphonium:** Plays a melodic line with triplets, marked *pp*.
- Bass Eb, Bass Bb:** Remain silent.
- Timpani:** Features 'Reversed Cymbal on Timpani' with a *p* dynamic.
- Percussion:** Includes 'Bell Tree' and 'Rain Stick', both marked *p*.
- Xylophone:** Plays 'Various Serengeti Sounds: play freely on Cymbals, Woodblocks, etc.' marked *p*.

4

Sop. Cor. *f p*

Solo-Cor. *f p*

Rep.-Cor. *f p*

2nd Cor. *f p*

3rd Cor. *f p*

Flhn. *3*

Solo-Hn. *3*

1st Hn. *3*

2nd Hn. *3*

1st Bar. *3*

2nd Bar. *3*

1st Trb. *3*

2nd Trb. *3*

B. Trb C *3*

Euph. *3*

Bass in Eb *3*

Bass in Bb *3*

Timp.

Perc.

Perc.

Xyl.

**DEMO SCORE**

7

Sop. Cor. *f*

Solo-Cor. sing:  
Humm *f p* *f p*

Rep.-Cor. *f*

2nd Cor. sing:  
*f*

3rd Cor. Humm

Flhn. *mf*

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. sing:  
Humm *mf*

1st Bar. *p*

2nd Bar. sing:  
Humm *p*

1st Trb. sing:  
Humm *p*

2nd Trb. sing:  
Humm *p*

B. Trb C. Humm *p*

Euph. sing:  
Humm *f p* *f p*

Bass in Eb *sfz* *p*

Bass in Bb *sfz* *p*

Timp. *sfz*

Perc. B.D.

Perc. *sfz* *mf* *p*  
Various Serengeti Sounds: play freely on Cymbals, Woodblocks etc.

Xyl. *p*

11

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.

Change to Marimba

**DEMO SCORE**

**14** Long Roads and far Skies  
Moderate ♩ = 120

Sop. Cor. *sfz p*

Solo-Cor. cue Sop. *sfz p*

Rep.-Cor. *sfz p*

2nd Cor. *sfz p*

3rd Cor. *p*

Flhn. *p*

Solo-Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. Clap Hands

1st Trb. *p* Clap Hands

2nd Trb. *p* Clap Hands

B. Trb C *p* Clap Hands

Euph. Clap Hands

Bass in Eb Clap Hands

Bass in Bb Clap Hands

Timp. Clap Hands *f*

Perc. *p* Floor Tom

Perc. *f* Egg Shaker

Perc. *f*

Mar. *f* Marimba (or Xylo with soft sticks)



The 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. (Repetitor 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 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)
- CL (Clarinet)
- Perc. (Percussion - top staff)
- Perc. (Percussion - bottom staff)
- Mar. (Maracas)

The score includes various musical notations such as dynamics (*f*, *sfz*, *p*), articulation (*play*), and phrasing slurs. A large red watermark "DEMO SCORE" is overlaid diagonally across the center of the page.

This musical score page features the following instruments and parts:

- Sop. Cor. (Soprano Cor Anglais): Rests throughout the page.
- Solo-Cor. (Solo Cor Anglais): Active melodic line with slurs.
- Rep.-Cor. (Repetitive Cor Anglais): Active melodic line with slurs.
- 2nd Cor. (2nd Cor Anglais): Active melodic line with slurs.
- 3rd Cor. (3rd Cor Anglais): Active melodic line with slurs.
- Fln. (Flute): Rests throughout the page.
- Solo-Hn. (Solo Horn): Active melodic line with slurs.
- 1st Hn. (1st Horn): Active melodic line with slurs.
- 2nd Hn. (2nd Horn): Active melodic line with slurs.
- 1st Bar. (1st Baritone): Rests throughout the page.
- 2nd Bar. (2nd Baritone): Active rhythmic accompaniment.
- 1st Trb. (1st Trombone): Active rhythmic accompaniment.
- 2nd Trb. (2nd Trombone): Active rhythmic accompaniment.
- B. Trb C (Bass Trombone C): Active rhythmic accompaniment.
- Euph. (Euphonium): Active rhythmic accompaniment.
- Bass in Eb (Bass in E-flat): Active rhythmic accompaniment.
- Bass in Bb (Bass in B-flat): Active rhythmic accompaniment.
- CL (Clarinet): Active rhythmic accompaniment.
- Perc. (Percussion): Active rhythmic accompaniment.
- Mar. (Maracas): Active rhythmic accompaniment.

32

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

CL

Perc.

Perc.

Mar.

Timpani

42

38

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *p* *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *p* *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *p* *f* *f*

2nd Bar. *p* *f* *f*

1st Trb. *sfz* *sfz* *f*

2nd Trb. *sfz* *sfz* *f*

B. Trb C *sfz* *sfz*

Euph. *sfz* *sfz* *f*

Bass in Eb *sfz* *sfz* *f*

Bass in Bb *sfz* *sfz* *f*

Pk. *sfz* *sfz* *f*

Perc. *f*

Perc. *f*

Mar. *f*

44

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

Pk.

Perc.

Perc.

Mar.

50

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

Pk.

Perc.

Perc.

Mar.

**57** Wildlife at Lake Manyara  
Fast African Beat ♩ = 144

56

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn. *sfz*

1st Hn. *sfz*

2nd Hn. *sfz*

1st Bar. *sfz*

2nd Bar. *sfz*

1st Trb.

2nd Trb.

B. Trb C

Euph. *sfz*

Bass in Eb

Bass in Bb

Pk. *f* Congas

*f* Floor Tom

Perc. *f* Spoons (or Tambourine)

Perc. *f*

Mar.

60

Sop. Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Solo-Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Rep.-Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

3rd Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Fihn. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Solo-Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Bar. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Bar. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Trb. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Trb. Sing: Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

B. Trb C Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Euph. (play) *mf* Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar. Sing Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,



64

Sop. Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Solo-Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Rep.-Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

3rd Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Fihn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Solo-Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Bar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Bar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Trb. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Trb. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

B. Trb C Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Euph. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

69

68

Sop. Cor. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Solo-Cor. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Rep.-Cor. Jam - bo play *f*

2nd Cor. Jam - bo play *f*

3rd Cor. Jam - bo play *f*

Flhn. Jam - bo play *f*

Solo-Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Trb. Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Trb. Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

B. Trb C Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Euph. Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Bass in Eb Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Bass in Bb Jam - bo Ma - nya - ra Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Congas

Perc.

Perc.

Mar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

72

Sop. Cor. Jam - bo *f* div

Solo-Cor. Jam - bo *f*

Rep.-Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flhn. *mf*

Solo-Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Trb. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Trb. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

B. Trb C Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Euph. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Bass in Eb Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Bass in Bb Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Congas

Perc.

Perc.

Mar. Xylophone *f* Jam - bo

77

76

Sop. Cor. *mf* *sim.*

Solo-Cor. *f* *sim.*

Rep.-Cor. *mf* *sim.*

2nd Cor. *mf* *sim.*

3rd Cor. *mf* *sim.*

Fln. *f* *sim.*

Solo-Hn. *mf* *sim.*

1st Hn. *mf* *sim.*

2nd Hn. *mf* *sim.*

1st Bar. *f* *sim.*

2nd Bar. *f* *sim.*

1st Trb. *mf* *sim.*

2nd Trb. *mf* *sim.*

B. Trb C *mf* *sim.*

Euph. *f*

Bass in Eb

Bass in Bb

Congas

Perc. *mf* H.H. (foot)

Perc. B.D. H. Tom M. Tom

Mar. *mf* *sim.*

**DEMO SCORE**

80

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

Congas

Perc.

Perc.

Mar.

85

Musical score for a band, page 85. The score includes parts for various instruments and voices. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page. The instruments listed on the left are: 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, Congas, Perc., Perc., and Mar.

88

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

Congas

Perc.

Perc.

Mar.

92

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

Congas

Perc.

Perc.

Mar.

*sfz*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*f*

**DEMO SCORE**



96

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

Congas

Perc.

Perc.

Mar.

101

100

Musical score for various instruments and voices. The score includes parts for Sopranos, Solo Cornets, Repetition Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trumpet, Bass Trumpet C, Euphonium, Bass in E-flat, Bass in B-flat, Congas, Percussion, and Maracas. The lyrics are: Shout: Jambo!, Jambo Bwana!, Habari gani!

Lyrics: Shout: Jambo! Jambo Bwana! Habari gani!

Performance markings: *p* (piano), *mf* (mezzo-forte), *mute*.

Additional markings: Guiro



104

Sop. Cor. -

Solo-Cor. Hakuna Matata! *mf*

Rep.-Cor. Sing: *mf* Sing:

2nd Cor. Sing: Ha ku - na ma - ta - ta Sing: Ha

3rd Cor. Sing: Ha ku - na ma - ta - ta Sing: Ha

Flhn. Sing: Ha ku - na ma - ta - ta Sing: Ha

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. Sing: Ha ku - na ma - ta - ta Sing: Ha

2nd Bar. Sing: Ha ku - na ma - ta - ta Sing: Ha

1st Trb. Sing: Ha ku - na ma - ta - ta Sing: Ha

2nd Trb. Sing: Ha ku - na ma - ta - ta Sing: Ha

B. Trb C Sing: Ha ku - na ma - ta - ta Sing: Ha

Euph. *mf* *mf*

Bass in Eb

Bass in Bb

Congas *mf*

Perc. *mf* *mf*

Mar. *mf* *mf*

109

108

Sop. Cor. *f*

Solo-Cor. *mf*

Rep.-Cor. *mf* Sing: Ha Sing: Ha

2nd Cor. *mf* Sing: Ha Sing: Ha

3rd Cor. *mf* Sing: Ha Sing: Ha

Fln. *mf* Sing: Ha Sing: Ha

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *mf* Sing: Ha Sing: Ha

2nd Bar. *mf* Sing: Ha Sing: Ha

1st Trb. *mp* *mf*

2nd Trb. *mp* *mf*

B. Trb C *mp* *mf*

Euph. *mf* *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Congas

Perc. *mf* *mf*

Mar. *mf* *mf*

**DEMO SCORE**

113

112

Sop. Cor. *mp*

Solo-Cor. *mp*

Rep.-Cor. *mp*  
ku - na ma - ta - ta

2nd Cor. *mp*  
ku - na ma - ta - ta

3rd Cor. *mp*  
ku - na ma - ta - ta

Flhn. *mp*  
ku - na ma - ta - ta

Solo-Hn. *mf*  
open

1st Hn. *mf*  
open

2nd Hn. *mf*  
open

1st Bar. *mf*  
ku - na ma - ta - ta

2nd Bar. *mf*  
ku - na ma - ta - ta

1st Trb. *mp* — *mf* *mf*

2nd Trb. *mp* — *mf* *mf*

B. Trb C *mp* — *mf* *mf*

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Congas *mf*

Perc. *mf*  
Spoons (or Tamb.)

Mar. *mp*

116

This musical score is for a band and includes the following parts:

- 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
- Congas
- Perc.
- Perc.
- Mar.

The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

121

Musical score for measures 120-123. The score includes parts for various instruments and voices. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

- Sop. Cor. (Soprano Cornet)
- Solo-Cor. (Solo Cornet)
- Rep.-Cor. (Repertoire Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flh. (Flugelhorn)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trumpet)
- 2nd Trb. (2nd Trumpet)
- B. Trb C. (Baritone Trumpet C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Congas
- Perc. (Percussion)
- Mar. (Maracas)

Dynamic markings include *f* (forte) and *mp* (mezzo-piano).

124

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

Congas

Perc.

Perc.

Mar.

This image shows a page of a musical score, page 29, starting at measure 124. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are: 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, Congas, Perc., Perc., and Mar. The music is written in treble clef with a key signature of one sharp (F#). A large, diagonal red watermark with the text "DEMO SCORE" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings.



**130** Zebras and Gnus  
Powerful  $\text{♩} = 144$

128

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f* *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *f*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *f* *ff*

1st Trb. *f* *ff*

2nd Trb. *f* *ff*

B. Trb C *f*

Euph. *f* *ff*

Bass in Eb *f*

Bass in Bb *f*

Congas *f*

Perc. *f* S.D. *f*

Perc. *f* B.D. *f*

Mar. *f*

The image shows a page of a musical score for a piece titled 'Zebras and Gnus' with the tempo 'Powerful ♩ = 144'. The score is for a large ensemble and includes parts for Sopranos, Solos, Repetition, and various woodwinds (Cor Anglais, Flute, Horns), brass (Trumpets, Trombones, Euphonium), basses, and percussion (Congas, Snare, Bass Drum, Maracas). The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo). A large red watermark 'DEMO SCORE' is overlaid diagonally across the page. The page number '30' is in the top left, and the rehearsal mark '128' is at the top of the first staff.

136

134

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flhn. *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. *f*

Perc. *ff* Cymb. *f*

Perc. *ff* B.D. *f*

Mar. *ff*

to Congas

139

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.

Congas

Mar.

**DEMO SCORE**

145

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.  
 Congas  
 Mar.

151

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flhn. *f*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

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*

Congas *f*

Mar. *f*

157

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.

Congas

Mar.

**DEMO SCORE**

This musical score page, rehearsal mark 166, is arranged in a standard orchestral format. It includes parts for Soprano and Solo Cornets, Repetition and 2nd/3rd Cornets, Flute and Solo Horn, 1st and 2nd Horns, Baritone and Trombone (1st, 2nd, and Bass), Euphonium, Bass in Eb and Bb, Timpani, Percussion, Congas, and Maracas. The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). A prominent red 'DEMO SCORE' watermark is overlaid diagonally across the page. The dynamic marking *ff* (fortissimo) is used extensively throughout the score, particularly in the brass and percussion sections. The percussion parts include a steady eighth-note pattern on the snare and tom-toms, and a maraca part with eighth-note patterns. The woodwind parts feature various rhythmic figures and melodic lines, with some instruments playing sustained notes. The brass parts consist of rhythmic patterns and sustained notes, often playing in unison or octaves.

169

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.

Congas

Mar.



180 The Jambo Song  
Freely ♩ = 86

176 rit. blow like Wind

Sop. Cor. sh... pp f

Solo-Cor. blow like Wind sh... pp f

Rep.-Cor. blow like Wind sh... pp f

2nd Cor. blow like Wind sh... pp f

3rd Cor. blow like Wind sh... pp f

Fln. blow like Wind sh... pp f

Solo-Hn. blow like Wind sh... pp f

1st Hn. blow like Wind sh... pp f

2nd Hn. blow like Wind sh... pp f

1st Bar. blow like Wind sh... pp f

2nd Bar. blow like Wind sh... pp f

1st Trb. blow like Wind sh... pp f

2nd Trb. blow like Wind sh... pp f

B. Trb C. blow like Wind sh... pp f

Euph. Solo (off stage) f

Bass in Eb blow like Wind sh... pp f

Bass in Bb blow like Wind sh... pp f

Timp. play on reversed cymbal on Timpani p

Perc. Rain Stick p

Congas sus. Cymb. pp f

Mar. pp f

187 African Beat ♩=120

rit.

183

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.

Congas

Mar.

cue Trb. sim.

*mf* cue Trb. sim.

*mf* sim.

*mf* sim.

*mf* sim.

*mf* sim.

*mf* Egg-Shaker

*mf* Conga

*mf* Xylo (soft Mallets)

*mf*

190

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flhn. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. play *f*

2nd Bar. play *f*

1st Trb. 2nd time only *f*

2nd Trb. 2nd time only *f*

B. Trb C *f*

Euph. 2nd time only *f*

Bass in Eb *f*

Bass in Bb *f*

Shaker *f* Egg Shaker *f*

Perc. *f*

Congas *f*

Mar. *f*

**DEMO SCORE**

196

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

Shaker

Perc.

Congas

Mar.

**DEMO SCORE**

Musical score for rehearsal mark 203. The score includes parts for 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, Shaker, Perc., Congas, and Mar.

The score is divided into three measures. The first two measures are followed by a double bar line with repeat dots. The third measure begins with a dynamic marking of *mf*. The score concludes with a double bar line.

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

205

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

Shaker

Perc.

Congas

Mar.

Solo

*f*

211

Musical score for various instruments. The score is divided into five systems of five staves each. The instruments are: 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, Shaker, Perc., Congas, and Mar. The score includes a large red watermark 'DEMO SCORE' and dynamic markings such as *f* (forte).

219

216

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

Shaker

Perc.

Congas

Mar.

Solo

cup mute

one, cup mute

*p*

*p*

*p*

one, cup mute

*p*

one, cup mute

*p*

*f*



220

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

Shaker

Perc.

Congas

Mar.

**DEMO SCORE**

227

sing!

224

Sop. Cor. Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

Solo-Cor. others, mute

Rep.-Cor. sing! *mf* Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

2nd Cor. *mf* others, mute

3rd Cor. *mf*

Flhn. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

Solo-Hn. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

1st Hn. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

2nd Hn. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

1st Bar. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

2nd Bar. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

1st Trb. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

2nd Trb. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

B. Trb C sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

Euph. sing! Jam-bo, Jam-bo Bwa-na, Ha-ba-ri

Bass in Eb *mf*

Bass in Bb *mf*

Shaker

Perc. *mf*

Congas

Mar.

DEMO SCORE

229

Sop. Cor. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Solo - Cor. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Rep. - Cor. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

2nd Cor. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

3rd Cor. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Flhn. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Solo - Hn. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

1st Hn. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

2nd Hn. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

1st Bar. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

2nd Bar. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

1st Trb. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

2nd Trb. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

B. Trb C ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Euph. ga - ni, M - zu - ri sa - na. Wa ge - ni mwa - ka - ri bish - wa, Ken - ya ye - tu Ha - ku - na Ma

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

235

234

Sop. Cor. ta - ta. play

Solo-Cor. open *f*

Rep.-Cor. play, open *f*

2nd Cor. open *f*

3rd Cor. open *f*

Fln. play *f*

Solo-Hn. play *f*

1st Hn. ta - ta. play *f*

2nd Hn. ta - ta. play *f*

1st Bar. play *f*

2nd Bar. ta - ta. play *f*

1st Trb. play *f*

2nd Trb. play *f*

B. Trb C ta - ta. play *f*

Euph. play *f*

Bass in Eb *f*

Bass in Bb *f*

Shaker *f*

Perc. *f*

Congas *f*

Mar. *f*

238

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

Shaker

Perc.

Congas

Mar.

**DEMO SCORE**

243

This musical score is for rehearsal mark 243 and includes the following parts:

- 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
- Shaker
- Perc.
- Congas
- Mar.

The score is marked with a large red watermark that reads "DEMO SCORE".

246

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  
Shaker  
Perc.  
Congas  
Mar.

DEMO SCORE

