

D

NAPOLÉON

Mario Bürki

DAS WERK

„In Frankreich gibt es nichts, das ewig ist. Diese Worte sollten aus dem Wörterbuch der Franzosen gestrichen werden.“

Gleich wie die Bemerkung Napoleons dem dritten, nachdem ihm sein Verteidiger mitteilte, er sei zu „ewiger Haft“ verurteilt, gibt es auch in der Musik nichts, was ewig ist. Ganz nach diesen Worten gerichtet, versuchte ich in meiner Komposition, altes mit neuem zu vermischen. So wechselt sich französisches Gedankengut, ganz im Stile der Musik des 19. Jahrhunderts, mit modernen Ideen stetig ab, wobei sich der französische (gothische) Einfluss mit kurzen Leitmotiven (aus Tschaikowskys „1812“ und der „Marseillaise“) stets bemerkbar macht. Das Werk endet mit dem selben Thema wie es begonnen hat und soll damit zeigen, dass sich die Vergangenheit nicht leugnen lässt, dass sie zumindest im Geiste immer vorhanden sein wird.

Am 20. April 2008 jährt sich der Geburtstag von Prinz Louis Napoleon, dem späteren Napoleon III. und einzigen Ehrenbürger des Kantons Thurgau, zum 200. Mal. Aus diesem Anlass entstand diese Komposition im Auftrag der „Jugend Brass Band Forum Ostschweiz“ mit finanzieller Unterstützung der Thurgauer Kantonalbank.

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 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.

E

NAPOLÉON

Mario Bürki

THE COMPOSITION

„In France there is nothing that lasts for eternity. Those words should be erased from the French dictionary.“

Just like the remark of Napoleon III after his attorney informed him that he had been sentenced to „eternal imprisonment“, in music there is also nothing that lasts forever. Following these words I tried to mix old with new in my composition. French musical ideas of the 19th century are constantly alternating with modern ideas. The French Gothic influence becomes apparent through the constant presence of short motives from Tchaikovsky's 1812 or the "Marseillaise". The theme from the beginning reappears at the end, showing how the past can not be denied, showing that the past is always is always present.

On 20 April 2008 was the 200th anniversary of Prince Louis Napoleon's birthday. The prince, later known as Napoleon III, is the only honorary citizen of the Swiss Canton of Thurgovia, and for that reason the Youth Brass Band of Eastern Switzerland, with the financial backing of the "Thurgauer Kantonalbank", commissioned this composition.

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

NAPOLÉON

Mario Bürki

Dauer / Durée / Duration: 7.30''
Schwierigkeitsgrad / Degré de difficulté / Grade: 4

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Alto Clarinet Eb
Bassclarinet Bb
1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
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
Timpani
Percussion 1
Percussion 2
Mallets

DEMO SCORE



NAPOLÉON

Auftragskomposition des JBBFO zum 200. Geburtstag von Napoleon III.

Die Thurgauer Kantonalbank hat die Idee grosszügig unterstützt

Uraufführung am 7. August 2008 auf Arenenberg TG

Fiero (♩=80)

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

Euphonium

Bass in Eb

Bass Bb

Timpani

Percussion 1
Tenor Drum
p

Percussion 2

Xylophon

18

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

accelerando

26

Musical score for various instruments including Sopranos, Horns, Trumpets, Trombones, Euphonium, Basses, Percussion, and Mallets. The score includes dynamic markings such as *p*, *mp*, *cresc.*, and *mf*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

DEMO SCORE

39 Pomposo (♩=116)

Musical score for Pomposo, measures 34-41. The score includes parts for Sopranos, Solos, Repetitions, and various instruments like Flutes, Horns, Trumpets, Trombones, Euphonium, Basses, Timpani, Percussion, and Mallets. Dynamics range from *mf* to *ff*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

34

Sop. Cor. *f* div.

Solo-Cor. *mf* *f*

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

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

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

Flhn. *f*

Solo-Hn. *cresc.* *f*

1st Hn. *cresc.* *f*

2nd Hn. *cresc.* *f*

1st Bar. *cresc.* *mf*

2nd Bar. *cresc.* *mf*

1st Trb. *cresc.* *f*

2nd Trb. *cresc.* *f*

B. Tbn. *f*

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

Bass in *cresc.* *f*

Bass in Bb *cresc.* *f*

Tmp. *f*

Perc. 1 *f*

Perc. 2 S. C. *f* Tamb. *ff*

Mallets *cresc.* *mf* *f* *ff*

41

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

DEMO SCORE

54 Lugubre!

This musical score is for a section titled "54 Lugubre!". It features a variety of instruments and parts:

- Cor:** Soprano, Solo, and 3rd parts, all playing a melodic line with a *ff* dynamic.
- Flh.:** Flute playing a melodic line with a *ff* dynamic.
- Hn.:** Solo, 1st, and 2nd Horns playing a melodic line with a *ff* dynamic.
- Trb.:** 1st and 2nd Trumpets playing a melodic line with a *f* dynamic.
- Tbn.:** Bass Trombone playing a melodic line with a *ff* dynamic.
- Euph.:** Euphonium playing a melodic line with a *f* dynamic.
- Bass:** Bass in and Bass in Bb playing a melodic line with a *ff* dynamic.
- Percussion:** Includes Mallets, Perc. 1 (with *ff* and *Hihat* markings), and Perc. 2 (with *Xylophone* markings).

The score is marked with a large red "DEMO SCORE" watermark across the center. The key signature has two flats, and the time signature is 4/4. The piece concludes with a *ff* dynamic marking.

55

Sop. Cor. *mf*

Solo-Cor. *mf*

Rep.-Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flhn. *mf*

Solo-Hn. *f ff*

1st Hn. *f ff*

2nd Hn. *f ff*

1st Bar. *ff*

2nd Bar. *f*

1st Trb. *ff* *f*

2nd Trb. *ff* *f*

B. Tbn. *f* *ff*

Euph. *ff*

Bass in *f* *ff* *f*

Bass in Bb *f* *ff* *f*

Tmp. *ff*

Perc. 1 S.D.

Perc. 2 Tam Tam *mf*

Mallets *mf*

61

Sop. Cor. *ff* *mf*

Solo-Cor. *ff* *mf*

Rep.-Cor. *ff* *mf*

2nd Cor. *ff* *mf*

3rd Cor. *ff* *mf*

Flhn. *ff* *mf*

Solo-Hn. *ff* *f* *ff*

1st Hn. *ff* *f* *ff*

2nd Hn. *ff* *f* *ff*

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

2nd Bar. *ff* *f*

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

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

B. Tbn. *ff* *f*

Euph. *f* *ff* *f*

Bass in *ff* *f* *ff*

Bass in Bb *ff* *f* *ff*

Tmp. *ff* *ff*

Perc. 1

Perc. 2 Tam Tam *mf*

Mallets *ff* *mf*

70

Musical score for various instruments including Sopranos, Horns, Trumpets, Trombones, Euphonium, Basses, Percussion, and Mallets. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

74

Sop. Cor. *mf* *f*

Solo-Cor. *mf* *f*

Rep.-Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flhn. *mf* *f*

Solo-Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Trb. *mf* *mf* *f*

2nd Trb. *mf* *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf*

Bass in *mf* *f*

Bass in Bb *mf* *f*

Tmp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf*

Mallets *mf* *f*

79

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

f

84 Marciale

This musical score is for a piece titled "Marciale" starting at measure 84. The instrumentation includes:

- Sop. Cor. (Soprano Horn): *ff* div.
- Solo-Cor. (Solo Horn): *ff*
- Rep.-Cor. (Repetitive Horn): *ff*
- 2nd Cor. (2nd Horn): *ff*
- 3rd Cor. (3rd Horn): *ff*
- Flhn. (Flute): *f*
- Solo-Hn. (Solo Horn): *f*
- 1st Hn. (1st Horn): *f*
- 2nd Hn. (2nd Horn): *f*
- 1st Bar. (1st Baritone): *f*
- 2nd Bar. (2nd Baritone): *f*
- 1st Trb. (1st Trumpet): *f* mute
- 2nd Trb. (2nd Trumpet): *f* mute
- B. Tbn. (Bass Trombone): *f*
- Euph. (Euphonium): *f*
- Bass in (Bass in C): *ff*
- Bass in Bb (Bass in Bb): *ff*
- Tmp. (Tympani): *ff*
- Perc. 1 (Percussion 1): *f*
- Perc. 2 (Percussion 2): *f* Hihat
- Mallets: *ff*

The score features various dynamics such as *ff* (fortissimo) and *f* (forte), along with performance instructions like "div." (divisi) and "mute". The percussion parts include a hihat pattern. A large red "DEMO SCORE" watermark is overlaid diagonally across the page.

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

f

ff

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

mf

f

DEMO SCORE

100

Musical score for a band, featuring various instruments. The score includes parts for Sopranos, Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Tbn., Euph., Bass in, Bass in Bb, Tmp., Perc. 1, Perc. 2, and Mallets. The score is marked with dynamics such as *ff* and *f*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

105

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

S. C.

f

ff

DEMO SCORE

110

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

S. C.

DEMO SCORE

116

Musical score for various instruments including Cori, Hn., Trb., Tbn., Euph., Bass in, Tmp., Perc., and Mallets. The score includes dynamic markings such as *f*, *ff*, and *B.D.* (Basso Drum). A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

Musical score for various instruments including Sopranos, Cori, Flutes, Horns, Trumpets, Trombones, Euphonium, Basses, Timpani, Percussion, and Mallets. The score includes dynamic markings such as *ff* and *f*, and a large red watermark reading "DEMO SCORE".

135

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

150 rit.

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn. open

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Perc. 2

Mallets

157 Grave (♩=60)

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. open

2nd Trb. pp open

B. Tbn. pp

Euph.

Bass in pp

Bass in Bb pp

Tmp. pp

Perc. 1 pp

Perc. 2 Glockenspiel p

Vibraphone pp

Vib. pp

166

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor. one, muted

3rd Cor. one, muted

Flhn.

Solo-Hn.

1st Hn. open

2nd Hn. open

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib. 6 6 6 6 6 6 6 6

168

Sop. Cor.

Solo-Cor. *f* solo

Rep.-Cor.

2nd Cor. *pp* *mp* one, open *mf*

3rd Cor. *pp* *mp* one, open *mf*

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *pp* *mp*

2nd Bar. *pp* *mp*

1st Trb.

2nd Trb.

B. Tbn.

Euph. *f*

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock. *f*

Vib. *f*

170

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib.

f

all

f

f

f

mf

mf

f

f

f

mf

mf

f

f

6

6

6

6

6

6

6

6

6

173 Lamentoso

Sop. Cor.

Solo-Cor. *p* *mute*

Rep.-Cor. *p* *mute*

2nd Cor. *p* *mute*

3rd Cor.

Flhn. *f*

Solo-Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *mp* *open*

1st Bar. *mf* *mf* *mp*

2nd Bar.

1st Trb.

2nd Trb.

B. Tbn. *mf*

Euph. *f*

Bass in *mp* *mf* *mf*

Bass in Bb *mf*

Tmp. *mf*

Perc. 1

Glock. *p* *mp* S.C.

Vib. *p*

175

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib.

mp

mf

mp

p

mp

S.C.

177

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib.

f open

mf one, open

f

mf

f

f

mp

mf

mp

mf

mp

mf

p

mp

mf

S.C.

179 **Maestoso**

Sop. Cor. *ff*

Solo-Cor. *ff* open *div.*

Rep.-Cor. *ff*

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Tbn. *f*

Euph. *f*

Bass in *f*

Bass in Bb *f*

Tmp. *f*

Perc. 1

Xylophone

Glock. *f*

Vib.

182

Sop. Cor.

Solo-Cor. *unis.*

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *mf*

2nd Trb. *mf*

B. Tbn. *mf*

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib. *f*

189 Marciale (♩ = 132)

188

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Vib.

mp

mf

mf Share Drum

mp

6 6 6 6

197

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn. *mute p* *open*

1st Hn. *mute p* *open*

2nd Hn. *open f*

1st Bar.

2nd Bar.

1st Trb. *open mf*

2nd Trb. *open mf*

B. Tbn. *open mf*

Euph. *mp* *mf*

Bass in *mf*

Bass in Bb *mf*

Tmp.

Perc. 1 *cresc.*

Glock.

Vib.

202

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Glock.

Xylophone

Vib.

f

mf

ff

cresc.

div.

C.C.

212

Sop. Cor. *mf*
unis.

Solo-Cor. *mf*

Rep.-Cor. *mf*

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

B. Tbn. *p*
one

Euph. *mf*

Bass in *mf*

Bass in Bb *mf*

Tmp. *mf*

Perc. 1

Tamb. *mp*
B.D.

Vib. *mf*

221 accel.

Sop. Cor. *mf*

Solo-Cor. *mf*

Rep.-Cor. *mf*

2nd Cor. *mp*

3rd Cor. *fp*

Flhn. *mf*

Solo-Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mp*

2nd Trb. *fp*

B. Tbn. *fp*

Euph. *fp*

Bass in *fp*

Bass in Bb *fp*

Tmp. *fp*

Perc. 1 *fp*

Tamb. *fp*

Vib. *fp*

226

Con Forza (♩ = 148)

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. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Tbn. *f*

Euph. *f*

Bass in *f*

Bass in Bb *f*

Tmp. *f*

Perc. 1 *f*

Tamb. *f*

Vib. *f*

230

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *f*

2nd Trb. *f*

B. Tbn. *f*

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Tamb.

Vib.

234

Sop. Cor.

Solo-Cor.

Rep.-Cor. *mf*

2nd Cor. *mf*

3rd Cor.

Flhn.

Solo-Hn.

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mf*

2nd Trb. *mf*

B. Tbn.

Euph. *mf*

Bass in *mf*

Bass in Bb *mf*

Tmp.

Perc. 1

Tamb. *mf*

Vib.

DEMO SCORE

238 cresc.

DEMO SCORE

Instrument List:

- 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. Tbn.
- Euph.
- Bass in
- Bass in Bb
- Tmp.
- Perc. 1
- Tamb.
- Vib.

Dynamic Markings: *f* (forte) is present at the beginning of most staves. *cresc.* (crescendo) is indicated at the top right of the page.

Measure Numbers: 238, 239, 240, 241

246 poco accelerando

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Tamb.

Vib.

DEMO SCORE

B.D. f

3

251

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. Tbn.

Euph.

Bass in

Bass in Bb

Tmp.

Perc. 1

Tamb.

Vib.

