

DAS WERK

Die Cliffs of Moher (ir. Aillte an Mhothair = Klippen der Ruine) gehören zu den höchsten Steilklippen Europas. Sie liegen an der Südwestküste Irlands im County Clare nahe der Ortschaften Doolin (nördlich der Klippen) und Liscannor (südlich der Klippen).

Die Klippen ragen bei Hag's Head am Südende ungefähr 120 m nahezu senkrecht aus dem atlantischen Ozean und erstrecken sich bis zu einer Höhe von 214 m und über acht Kilometer Länge bis nach Doolin.

Etwa auf halbem Weg liegt der 1835 von Sir Cornelius O'Brien gegründete Wachturm O'Brien's Tower, wo die Klippen ca. 200 m hoch sind. Bei guter Sicht kann man von dort aus die Aran Islands und mitunter auch über die Galway Bay sehen. Jenseits dieser liegen die Maumturk-Berge in Connemara.

Am Kliff leben fast ausschließlich Vögel, eine Zählung ergab 30.000 Tiere in 29 Arten. Die interessantesten sind die berühmten atlantischen Papageientaucher, die in großen Kolonien an isolierten Stellen des Kliffs und auf Goat Island leben. Man findet auch Falken, Möwen, Krähenscharben und Alke.

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 Ostermündigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

THE COMPOSITION

The Cliffs of Moher (Irish: Aillte an Mhothair, lit. cliffs of the ruin, also known as the Cliffs of Mohair) are located in the parish of Liscannor at the south-western edge of the Burren area near Doolin, which is located in County Clare, Ireland. The Cliffs are currently one of the 28 finalists for The New7Wonders of Nature. (The official list will be declared in 2011.)

The cliffs rise 120 meters (394 ft) above the Atlantic Ocean at Hag's Head (Irish: Ceann na Cailleach), and reach their maximum height of 214 meters (702 ft) just north of O'Brien's Tower, eight kilometres away. The cliffs boast one of Ireland's most spectacular views. On a clear day, the Aran Islands are visible in Galway Bay, as are the valleys and hills of Connemara.

O'Brien's Tower is a round stone tower at the approximate midpoint of the cliffs. It was built by Sir Cornelius O'Brien, a descendant of Ireland's High King Brian Boru, in order to impress female visitors. From atop that watchtower, one can view the Aran Islands and Galway Bay, the Maum Turk Mountains and the Twelve Pins to the north in Connemara, and Loop Head to the south.

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.

THE CLIFFS OF MOHER

Mario Bürki

Ponderoso $\text{♩} = 72$

The musical score is arranged for a large ensemble. It begins in 9/8 time and changes to 12/8 time at the 12th measure. The instruments and their parts are as follows:

- Soprano Cornet Eb:** Starts with a rest, then plays a melodic line starting at measure 12 with a forte (*f*) dynamic.
- Solo Cornet Bb:** Starts with a rest, then plays a complex, fast melodic line starting at measure 12 with a forte (*f*) dynamic.
- Repiano Cornet Bb:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic.
- 2nd Cornet Bb:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic.
- 3rd Cornet Bb:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic.
- Flugelhorn:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic.
- Solo Horn Eb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic, reaching a fortissimo (*ff*) dynamic at measure 12.
- 1st Horn Eb:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic, reaching a fortissimo (*ff*) dynamic at measure 12.
- 2nd Horn Eb:** Plays a rhythmic pattern starting at measure 1 with a forte (*f*) dynamic, reaching a fortissimo (*ff*) dynamic at measure 12.
- 1st Bariton Bb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- 2nd Bariton Bb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- 1st Trombone Bb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic, including glissando and simile markings.
- 2nd Trombone Bb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic, including glissando and simile markings.
- Bass Trombone C:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic, including glissando and simile markings.
- Euphonium:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- Bass Eb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- Bass Bb:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- Timpani:** Plays a melodic line starting at measure 1 with a forte (*f*) dynamic.
- Percussion 1:** Plays a snare drum pattern starting at measure 1 with a forte (*f*) dynamic, marked "S.D. snares off".
- Percussion 2:** Plays a bass drum pattern starting at measure 1 with a forte (*f*) dynamic, marked "B.D.". Includes a glissando marking at measure 12.
- Xylophone:** Plays a melodic line starting at measure 12 with a forte (*f*) dynamic, marked "Glisp".

9

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. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Fln. (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 in C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. (Percussion)
- Xyl. (Xylophone)

The score begins at measure 9, marked with a circled '9'. The Solo-Cor. part starts with a fortissimo (*ff*) dynamic. The 1st Bar. part starts with a forte (*f*) dynamic. The 1st Trb. part starts with a fortissimo (*ff*) dynamic. The Euph. part starts with a forte (*f*) dynamic. The Bass in Eb and Bass in Bb parts start with a forte (*f*) dynamic. The Timp. part starts with a forte (*f*) dynamic. The Perc. 1 part starts with a forte (*f*) dynamic. The Xyl. part starts with a forte (*f*) dynamic. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). A large red watermark reading 'DEMO SCORE' is overlaid diagonally across the page.

14

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. 1

Perc.

Xyl.

ff

f

ff

ff

ff

DEMO SCORE

19

18

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor. *one*

3rd Cor. *one*

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb *mf < f mf < f mf < f mf < f*

Bass in Bb

Timp.

Perc. 1

Perc. *Tamburin f f*

Xyl.

23

Sop. Cor.

Solo-Cor. *p*

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. 1 *mp*

Tamb. *mp*

Xyl.

DEMO SCORE

27

Musical score for various instruments including Sopranos, Cori, Flutes, Horns, Trumpets, Trombones, Euphonium, Basses, Timpani, Percussion, and Xylophone. The score is marked with a large red 'DEMO SCORE' watermark. The instruments listed 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, Timp., Perc. 1, Tamb., and Xyl. The score is marked with a large red 'DEMO SCORE' watermark. The dynamic marking *mf* is present throughout the score.

32

Musical score for a full orchestra and vocal soloist, starting at measure 32. The score includes parts for Soprano Cor, Solo Cor, Repetition Cor, 2nd Cor, 3rd Cor, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trumpet, 2nd Trumpet, Bass Trumpet C, Euphonium, Bass in Eb, Bass in Bb, Timpani, Percussion 1, Tambourine, and Xylophone. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page.

35

Sop. Cor. *mf* *ff*

Solo-Cor. *mf* *ff*

Rep.-Cor. *mf* *ff*

2nd Cor. *mf* *ff*

3rd Cor. *mf* *ff*

Fln. *mf* *ff*

Solo-Hn. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *subito p* *cresc.* *f*

2nd Bar. *subito p* *cresc.* *mf* *f*

1st Trb. *subito p* *cresc.* *f*

2nd Trb. *subito p* *cresc.* *f*

B. Trb C *subito p* *cresc.* *f*

Euph. *subito p* *cresc.* *ff*

Bass in Eb *subito p* *cresc.* *f*

Bass in Bb *subito p* *cresc.* *f*

Timp. *subito p* *cresc.* *f*

Perc. 1 *subito p* *cresc.* *f*

Tamb. *subito p* *cresc.* *f*

Xyl. *f* *ff*

Musical score for a concert band, page 45. The score includes parts for Soprano Cornet, Solo Cornet, Repetition Cornet, 2nd and 3rd Cornets, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st, 2nd, and Bass Trombone, Euphonium, Bass in Eb and Bb, Timpani, Percussion 1, Tambourine, and Xylophone. The music is in 3/8 time and features various dynamics such as *ff*, *f*, and *gliss.* A large red "DEMO SCORE" watermark is overlaid diagonally across the page.

48

Sop. Cor. *f*

Solo-Cor. *f* *ff*

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *ff* *f*

1st Hn. *ff* *f*

2nd Hn. *ff* *f*

1st Bar. *f*

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc. 1

Tamb.

Xyl. *f* Glsp

53 Tranquillamente (♩=60)

rit.

52

Sop. Cor.

Solo-Cor. *solo*
mf

Rep.-Cor. *one*
mf < *f*

2nd Cor. *one*
mf < *f*

3rd Cor. *one*
mf < *f*

Flnh.

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mp* < *mf*

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph. *one*
mf

Bass in Eb *one*
mf < *f*

Bass in Bb

Timp.

Perc. 1 *snare on*

Tamb. *S.C.*
p < *f*

Xyl. *Gisp*
f

60 rit. a tempo

Sop. Cor.

Solo-Cor. *div.* *mp* *mp* *mf* *cup mute* *mp*

Rep.-Cor.

2nd Cor. *p* *cup mute* *mp*

3rd Cor. *cup mute* *mp*

Fln. *solo* *mf*

Solo-Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar.

2nd Bar.

1st Trb. *mp* *p*

2nd Trb. *mp* *p*

B. Trb C *mp* *p*

Euph. *p* *one* *mf* *f*

Bass in Eb *all* *p*

Bass in Bb *mp* *p*

Timp. *mp*

Perc. 1

Tamb.

Xyl. *mf* *mf*

67

Sop. Cor. *mf* *f*

Solo-Cor. *mf* *f* open

Rep.-Cor. *f* *f*

2nd Cor. *mf* *f* open

3rd Cor. *mf* *f* open

Flnh. *f*

Solo-Hn. *f* *f*

1st Hn. *f* *f*

2nd Hn. *f* *f*

1st Bar. *f* *mf cresc.* 6 6

2nd Bar. *f* *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *mp* *mf* *mf cresc.* 6 6 all

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Perc. 1 *mf* *f*

Tamb. C.C. *f* *f*

Xyl. *mf* *f*

72

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

Solo-Cor. *f*

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

2nd Cor. *f*

3rd Cor. *f*

Fln. *mf cresc.* *f*

Solo-Hn. *ff* *f*

1st Hn. *ff* *f*

2nd Hn. *ff*

1st Bar. *f*

2nd Bar. *f*

1st Trb.

2nd Trb.

B. Trb C

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Perc. 1 *mf* *f*

Tamb.

Xyl.

77

Sop. Cor. *fp* *ff*

Solo-Cor. *f* *ff* div. 6 6 6 6

Rep.-Cor. *mp* *mf* *fp* *ff*

2nd Cor. *fp* *ff*

3rd Cor. *fp* *ff*

Fln. *mf* *mf* *ff*

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

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

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

1st Bar. *f* *ff*

2nd Bar. *mf* *ff*

1st Trb. *f* *ff*

2nd Trb. *f* *ff*

B. Trb C *f* *ff*

Euph. *ffp* *ff*

Bass in Eb *ffp* *ff*

Bass in Bb *ffp* *ff*

Timp. *ffp* *f* *ff*

Perc. 1 *mf*

Tamb. *f*

Xyl. *ff* 6 6 6 6

81

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. 1

Tamb.

Xyl.

DEMO SCORE

85 rit.

DEMO SCORE

Instrument List:

- 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. 1
- Tamb.
- Xyl.

Dynamic and Performance Markings:

- f* (forte) in Solo-Cor., 2nd Cor., 3rd Cor., and Perc. 1.
- mp* (mezzo-piano) in Solo-Hn.
- p* (piano) in Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., Bass in Eb, Bass in Bb, and Xyl.
- rit.* (ritardando) at the top right.
- Solo* marking above the Solo-Hn. part.

Measure Numbers: 85, 88, 91, 94, 97, 100, 103, 106, 109, 112, 115, 118, 121, 124, 127, 130, 133, 136, 139, 142, 145, 148, 151, 154, 157, 160, 163, 166, 169, 172, 175, 178, 181, 184, 187, 190, 193, 196, 199, 202, 205, 208, 211, 214, 217, 220, 223, 226, 229, 232, 235, 238, 241, 244, 247, 250, 253, 256, 259, 262, 265, 268, 271, 274, 277, 280, 283, 286, 289, 292, 295, 298, 301, 304, 307, 310, 313, 316, 319, 322, 325, 328, 331, 334, 337, 340, 343, 346, 349, 352, 355, 358, 361, 364, 367, 370, 373, 376, 379, 382, 385, 388, 391, 394, 397, 400, 403, 406, 409, 412, 415, 418, 421, 424, 427, 430, 433, 436, 439, 442, 445, 448, 451, 454, 457, 460, 463, 466, 469, 472, 475, 478, 481, 484, 487, 490, 493, 496, 499, 502, 505, 508, 511, 514, 517, 520, 523, 526, 529, 532, 535, 538, 541, 544, 547, 550, 553, 556, 559, 562, 565, 568, 571, 574, 577, 580, 583, 586, 589, 592, 595, 598, 601, 604, 607, 610, 613, 616, 619, 622, 625, 628, 631, 634, 637, 640, 643, 646, 649, 652, 655, 658, 661, 664, 667, 670, 673, 676, 679, 682, 685, 688, 691, 694, 697, 700, 703, 706, 709, 712, 715, 718, 721, 724, 727, 730, 733, 736, 739, 742, 745, 748, 751, 754, 757, 760, 763, 766, 769, 772, 775, 778, 781, 784, 787, 790, 793, 796, 799, 802, 805, 808, 811, 814, 817, 820, 823, 826, 829, 832, 835, 838, 841, 844, 847, 850, 853, 856, 859, 862, 865, 868, 871, 874, 877, 880, 883, 886, 889, 892, 895, 898, 901, 904, 907, 910, 913, 916, 919, 922, 925, 928, 931, 934, 937, 940, 943, 946, 949, 952, 955, 958, 961, 964, 967, 970, 973, 976, 979, 982, 985, 988, 991, 994, 997, 1000.

91 **Eccitato** (♩. = 60)

poco à poco accelerando

Con brio (ca. ♩. = 132)

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

- Sop. Cor. (Soprano Cor): Starts with a rest, then plays a melodic line starting at measure 91 with a forte (*f*) dynamic.
- Solo-Cor. (Solo Cor): Starts with a rest, then plays a melodic line starting at measure 91 with a mezzo-forte (*mf*) dynamic, increasing to forte (*f*).
- Rep.-Cor. (Repetitive Cor): Starts with a rest, then plays a rhythmic accompaniment starting at measure 91 with a fortissimo-piano (*fzp*) dynamic.
- 2nd Cor. (2nd Cor): Starts with a rest, then plays a rhythmic accompaniment starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- 3rd Cor. (3rd Cor): Starts with a rest, then plays a rhythmic accompaniment starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- Fln. (Flute): Starts with a rest, then plays a melodic line starting at measure 91 with a mezzo-forte (*mf*) dynamic, increasing to forte (*f*).
- Solo-Hn. (Solo Horn): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*). Includes the instruction "all" above the staff.
- 1st Hn. (1st Horn): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- 2nd Hn. (2nd Horn): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- 1st Bar. (1st Baritone): Starts with a rest, then plays a melodic line starting at measure 91 with a mezzo-forte (*mf*) dynamic.
- 2nd Bar. (2nd Baritone): Starts with a rest, then plays a melodic line starting at measure 91 with a mezzo-forte (*mf*) dynamic, increasing to forte (*f*).
- 1st Trb. (1st Trombone): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- 2nd Trb. (2nd Trombone): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- B. Trb C. (Bass Trombone): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- Euph. (Euphonium): Starts with a rest, then plays a melodic line starting at measure 91 with a mezzo-forte (*mf*) dynamic, increasing to forte (*f*).
- Bass in Eb (Bass in E-flat): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- Bass in Bb (Bass in B-flat): Starts with a rest, then plays a melodic line starting at measure 91 with a fortissimo-piano (*fzp*) dynamic, increasing to forte (*f*).
- Timp. (Timpani): Starts with a rest, then plays a rhythmic pattern starting at measure 91 with a fortissimo (*fz*) dynamic.
- Perc. 1 (Percussion 1): Starts with a rest, then plays a rhythmic pattern starting at measure 91 with a forte (*f*) dynamic, increasing to mezzo-forte (*mf*) and then forte (*f*).
- Tamb. (Tambourine): Starts with a rest, then plays a rhythmic pattern starting at measure 91 with a forte (*f*) dynamic. Includes the instruction "Wood Block" above the staff.
- Xyl. (Xylophone): Starts with a rest, then plays a melodic line starting at measure 91 with a forte (*f*) dynamic.

95

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. 1

Tamb.

Xyl.

DEMO SCORE

This musical score page, numbered 102, features a variety of instruments. The woodwinds include Soprano, Solo, and Repetitive Cori; Flute; Solo, 1st, and 2nd Horns; and Baritone and Bassoon. The brass section consists of 1st and 2nd Trumpets, Baritone Trumpet, Euphonium, and Basses in E-flat and B-flat. The percussion includes Timpani, Percussion 1, and Xylophone. The score is written in a key signature of two flats and a 3/4 time signature. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page. The music is divided into measures, with a double bar line indicating a section change at the end of the page. Dynamics such as *ff* and *f* are indicated throughout the score.

104

Sop. Cor. *mf* mute

Solo-Cor. *f*

Rep.-Cor. *mf* mute

2nd Cor. *mf* mute

3rd Cor. *mf* mute

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Trb.

2nd Trb.

B. Trb C

Euph. *f*

Bass in Eb

Bass in Bb

Timp.

Perc. 1

Tamb.

Xyl.

111

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. 1

Tamb.

Xyl.

DEMO SCORE

Detailed description: This is a page of a musical score for a large ensemble. It features 20 staves, each representing a different instrument or voice part. The parts include Sopranos, Cornets (Solo, Repetition, 2nd, 3rd), Flute, Horns (Solo, 1st, 2nd), Baritone, Trumpets (1st, 2nd), Trombone (Bass C), Euphonium, Basses (Eb and Bb), Timpani, Percussion 1, Tambourine, and Xylophone. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a time signature of 12/8. The music is divided into measures, with some measures containing rests. A large red watermark reading 'DEMO SCORE' is overlaid diagonally across the center of the page. The page number '111' is located at the top left of the first staff.

123

Sop. Cor. *p* *mf* *mf*

Solo-Cor. *f* *mf* *f* *mf* *f* *p* *mf* *f* *mf*

Rep.-Cor. *mf* *f* *p* *mf* *mf* *f* *mf*

2nd Cor. *f* *mf* *f* *mf* *f* *p* *mf* *f* *mf*

3rd Cor. *f* *mf* *f* *mf* *f* *p* *mf* *f* *mf*

Fln. *mf* *f* *p* *mf* *mf*

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

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

2nd Hn. *p* *mf* *mf*

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

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

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

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

B. Trb C *mf* *f* *p* *mf* *mf* *f* *mf*

Euph. *p* *mf* *mf*

Bass in Eb *f* *mf* *f*

Bass in Bb *f* *mf* *f*

Timp.

Perc. 1

Tamb. *mf* *p* *mf* *p* *mf* *p*

Xyl.

134

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

- Sop. Cor.**: Soprano Cornet, starting at measure 133 with a dynamic of *f*.
- Solo-Cor.**: Solo Cornet, starting at measure 133 with a dynamic of *f*.
- Rep.-Cor.**: Repetition Cornet, starting at measure 133 with a dynamic of *f*.
- 2nd Cor.**: Second Cornet, starting at measure 133 with a dynamic of *f*.
- 3rd Cor.**: Third Cornet, starting at measure 133 with a dynamic of *f*.
- Fln.**: Flute, starting at measure 133 with a dynamic of *f*.
- Solo-Hn.**: Solo Horn, starting at measure 133 with a dynamic of *f*.
- 1st Hn.**: First Horn, starting at measure 133 with a dynamic of *f*.
- 2nd Hn.**: Second Horn, starting at measure 133 with a dynamic of *f*.
- 1st Bar.**: First Baritone, starting at measure 133 with a dynamic of *f*.
- 2nd Bar.**: Second Baritone, starting at measure 133 with a dynamic of *f*.
- 1st Trb.**: First Trumpet, starting at measure 133 with a dynamic of *f*.
- 2nd Trb.**: Second Trumpet, starting at measure 133 with a dynamic of *f*.
- B. Trb C.**: Bass Trumpet in C, starting at measure 133 with a dynamic of *f*.
- Euph.**: Euphonium, starting at measure 133 with a dynamic of *f*.
- Bass in Eb**: Bass in E-flat, starting at measure 133 with a dynamic of *f*.
- Bass in Bb**: Bass in B-flat, starting at measure 133 with a dynamic of *f*.
- Timp.**: Timpani, starting at measure 133 with a dynamic of *f*.
- Perc. 1**: Percussion 1, starting at measure 133 with a dynamic of *f*.
- Tamb.**: Tambourine, starting at measure 133 with a dynamic of *mf*.
- Xyl.**: Xylophone, starting at measure 133 with a dynamic of *f*.

The score features complex rhythmic patterns with time signatures changing from 6/8 to 12/8, 6/8, 3/4, and 12/8. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

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. 1

Tamb.

Xyl.

Wood Block

f

Musical score for a concert band, page 155. The score includes parts for Sopranos, Solos, Repetition, and various woodwinds, brass, and percussion instruments. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page. The score shows dynamics like forte (f) and piano (p), and includes performance instructions such as 'muted' and 'sus. Cymb.'

Sop. Cor. *f* *p* *f*

Solo-Cor. *f* *p* *f*

Rep.-Cor. *f* *f* *muted*

2nd Cor. *f* *f* *muted*

3rd Cor. *f* *f* *f*

Flnh. *f* *p* *f*

Solo-Hn. *f* *p* *f*

1st Hn. *f* *p* *f*

2nd Hn. *f* *p* *f*

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

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

1st Trb. *f* *p* *f*

2nd Trb. *f* *p* *f*

B. Trb C. *f* *p* *f*

Euph. *f* *p* *f*

Bass in Eb *f* *p* *f*

Bass in Bb *f* *p* *f*

Timp.

Perc. 1

Tamb. *f* *p* *f* *sus. Cymb.*

Xyl. *f* *p* *f*

162

Sop. Cor. *mf* *mute*

Solo-Cor. *f* Solo

Rep.-Cor. *mf* *mute*

2nd Cor. *mf*

3rd Cor. *mf* *mute*

Flnh. *mp*

Solo-Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mf p*

2nd Trb. *mf p*

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp. *mp*

Perc. 1

Tamb.

Xyl.

167

Sop. Cor. *open*
f

Solo-Cor. *all*
f

Rep.-Cor. *open*
f

2nd Cor. *open*

3rd Cor. *open*

Fln. *open*
f

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *mf p*

2nd Trb. *mf p*

B. Trb C

Euph. *div.*
f

Bass in Eb *f*

Bass in Bb *f*

Timp. *f*

Perc. 1 *f*

Tamb. *f*

Xyl. *f*

180

Grandioso (♩. = 66)

accelerando

ritardando

177

Sop. Cor. *ff*

Solo-Cor. *ff mf*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flnh. *f*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff mf*

2nd Bar. *ff mf*

1st Trb. *ff mf*

2nd Trb. *ff mf*

B. Trb C *ff mf*

Euph. *ff mf*

Bass in Eb *ff mf*

Bass in Bb *ff mf*

Timp. *ff* snare on

Perc. 1 *f*

Tamb. *f*

Xyl. *ff*

accelerando (♩. =ca. 80)

182

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *mf* *f* *mf*

Solo-Hn.

1st Hn.

2nd Hn.

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. 1 *f*

Tamb. *f*

Xyl. *f*

accelerando (♩. =ca. 90)

accelerando (♩. =ca. 100)

187

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

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. 1

Tamb.

Xyl.

f

accelerando (♩. =ca. 120)

193

Musical score for various instruments including Sopranos, Cori, Flutes, Horns, Trumpets, Trombones, Euphonium, Basses, Timpani, Percussion, and Xylophone. The score includes dynamic markings such as *f* and *a2*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

accelerando (♩. =ca. 130)

molto accelerando (♩. =ca. 144)

199

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. 1

Tamb.

Xyl.

206 **Maestoso** (♩=72)

205

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

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. 1

Tamb.

Xyl.

f

ff

Bass drum

rit.

214

Con Fuoco (♩. = 144)

210

Sop. Cor. *ff f* *fp* *f*

Solo-Cor. *ff f* *fp* *f*

Rep.-Cor. *fp* *f*

2nd Cor. *fp* *f*

3rd Cor. *fp* *f*

Fln. *fp* *f*

Solo-Hn. *fp* *f*

1st Hn. *fp* *f*

2nd Hn. *fp* *f*

1st Bar. *fp* *f*

2nd Bar. *fp* *f*

1st Trb. *fp* *f*

2nd Trb. *fp* *f*

B. Trb C *fp* *f*

Euph. *fp* *f*

Bass in Eb *fp* *f*

Bass in Bb *fp* *f*

Timp. *f*

Perc. 1 *f*

Perc. *f*

Xyl. *fp* *f*

219 **molto ritardando** **Lento** **rit.**

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flnh. *ff*

Solo-Hn. *fp* *ff*

1st Hn. *fp* *ff*

2nd Hn. *fp* *ff*

1st Bar. *fp* *ff*

2nd Bar. *fp* *ff*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

B. Trb C *fp* *ff*

Euph. *fp* *ff*

Bass in Eb *fp* *ff*

Bass in Bb *fp* *ff*

Timp. *fp* *ff*

Perc. 1 *ff*

Perc. *ff* C.C.

Xyl. *ff*