

SAPHIRA

3 Episodes from the Life of a Dragon

Dany Nussbaumer

Concert Band • Harmonie

Kompositionsauftrag des BKMV
anlässlich des 22. Bernischen Kantonal-Musikfestes 2009
in Büren an der Aare/BE (Schweiz)



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SAPHIRA – 3 episodes from the life of a dragon

(basierend auf einem Roman von Christopher Paolini)

DAS WERK

“Als die Musikkommission des Bernischen Kantonal-Musikverbandes (BKMV) erstmals an mich herangetreten ist, mit der Anfrage für eine Auftragskomposition für das Bernische Kantonal-Musikfest 2009, war mir das Thema meiner Komposition fast augenblicklich klar: einige Zeit zuvor hatte ich den Roman “Eragon” gelesen und war fasziniert von der Welt, in die der Autor Christopher Paolini mich als Leser versetzt hatte. Als Komponist erklingt mir gelesener Text oftmals als Musik im Kopf. Für die Komposition von ‘Saphira’ stand für mich fest, dass ich diese Musik für eine Harmonieformation aufschreiben wollte. Es sei dabei bemerkt, dass es sich bei diesem Werk um reine Programmmusik handelt. Die drei Sätze der vorliegenden Komposition sollen lediglich auf subjektive Weise einige Kapitel aus dem Roman “Eragon” von Christopher Paolini musikalisch veranschaulichen.

Der erste Satz “Largo: The egg in the enchanted forest” (Das Ei im Zauberwald) beschreibt, wie der junge Eragon auf einer Wanderung durch den Wald einen blauen Stein findet. Dieser entpuppt sich später als Drachenei. Das musikalische Hauptmotiv - namentlich jenes von ‘Saphira’ - wird in diesem Satz erst gedämpft von der Solo-Trompete, dann von Flöten, Piccolo, Klarinetten, Oboe, Horn, Bariton und schlussendlich von der Solo-Flöte angespielt. Unter einem stetig anwachsenden Ostinato wird im zweiten Satz “Allegro: Imperial assault” (Angriff durch das Imperium) das geheime Versteck, der gegen den Tyrannen Galbatorix kämpfenden Resistenz, von der Armee des Imperiums angegriffen. Auch musikalisch wird in diesem Satz eine Schlacht ausgetragen. Über dem Ostinato treten zwei musikalische Motive (“das Gute” vs “das Böse”) gegeneinander an. Im Verlauf der Schlacht scheint es, dass das Imperium den Kampf für sich entscheiden wird. Doch, zuerst nur verhalten durch die Hörner angestimmt, dann wie ein rettender Kraftstoss nach dem Höhepunkt der Schlacht, erklingt durch die Posaunen erneut das Hauptmotiv (‘Saphira’), wodurch der Ausgang des Kampfes zugunsten von Eragon und den Freiheitskämpfern entschieden wird.

Im dritten Satz “Allegro Vivace: Flight on Saphira” (Flug auf Saphira) kann Saphiras Motiv endlich seine musikalischen Flügel ausbreiten. Es wird in seiner ganzen Länge ausgespielt und begleitet Eragon auf seinem Flug auf Saphira über die Landschaft von Alagaesia. Der Sieg ist errungen - die Freiheit gehört ihnen.”

Dany Nussbaumer, Januar 2009

DER ROMAN

Der junge Eragon lebt in einem kleinen Dorf in den Bergen von Alagaesia, wo er seit seiner Geburt ein beschauliches, friedliches, wenn auch ärmliches Leben führt. Dies ändert sich jedoch schlagartig, als Eragon eines Tages in den Bergen einen geheimnisvollen blauen Stein findet, der sich als Drachenei entpuppt. Denn kaum ist der Drache geschlüpft, gerät Eragons ganze Welt ins Wanken: brutale Schergen des grausamen Königs Galbatorix jagen ihn, ermorden seinen Onkel und stecken den Hof in Brand. Eragon verliert in einer einzigen Nacht seine Familie und seine Heimat. Und so verlässt er mit seinem Drachen Saphira das Dorf und macht sich auf die Suche nach den Mördern.

Auf seiner Reise lernt Eragon nach und nach seine magischen Fähigkeiten kennen, aber die bösen Mächte des Imperiums scheinen ihm immer einen Schritt voraus zu sein. Schliesslich findet er das geheime Versteck der Resistenz, die schon seit Jahrzehnten im Verborgenen gegen Galbatorix kämpft. Doch sie haben nicht mehr viel Zeit, denn der Feind wird mit jedem Tag, der vergeht, stärker und stärker. Alles läuft auf eine entscheidende Schlacht zu ...

DER KOMPONIST

Dany Nussbaumer absolvierte seine musikalische Ausbildung in der Schweiz, in Deutschland und in Grossbritannien. Er studierte Komposition für Film und Fernsehen am London College of Music der Thames Valley University, wo er Schüler des bekannten britischen Komponisten und Dirigenten John McLeod war. Nach Abschluss seines Studiums wurde Dany Nussbaumer das Postgrad-Diplom in Komposition für Film und Fernsehen mit Auszeichnung verliehen.

Seit 1996 arbeitet Dany Nussbaumer als selbständiger Komponist für Film, Fernsehen und Theater. Er ist als Komponist und Produzent für nationale und internationale, klassische und kommerzielle Film-, Fernseh-, Theater- und Musikproduktionen tätig. Zu seinen klassischen Kompositionen gehören Werke wie unter anderem “Eilean Donan Castle Overture” für symphonisches Blasorchester, “Highlands Symphony” für Symphonieorchester, die Operette “Scherz, List und Rache”, und auch Werke für kleinere Ensembles wie Oktette, Quartette oder Trios.

Zusätzliche Infos und Hörbeispiele befinden sich auf der Homepage:

www.danylussbaumer.com

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SAPHIRA – 3 episodes from the life of a dragon

(basé sur un roman de Christopher Paolini)

L'OEUVRE

“Lorsque la commission musicale de l’association cantonale bernoise de musique (ACBM) m’a contacté pour me commander une œuvre en vue du concours cantonal bernois 2009, j’ai aussitôt pensé au thème à partir duquel je voulais composer l’œuvre en question. Quelque temps auparavant j’avais en effet lu le roman “Eragon” et j’avais été fasciné par l’univers dans lequel l’auteur Christopher Paolini m’avait emporté par son récit. Pour le compositeur que je suis, les mots écrits prennent souvent une forme musicale. Il m’a paru dès lors logique de transcrire cette musique pour “Saphira” et de l’arranger pour une formation d’harmonie. L’œuvre qui en a résulté est purement musique de programme. Les trois mouvements de “Saphira” illustrent musicalement et de façon subjective quelques chapitres du roman “Eragon” de Christopher Paolini.

Le premier mouvement “Largo: The egg in the enchanted forest” (L’œuf au milieu de la forêt enchantée) décrit comment le jeune Eragon trouve une pierre aux lueurs bleues lors d’une balade en forêt. Par la suite, la pierre se révélera être l’œuf d’un dragon. Le motif musical principal – celui de “Saphira” – apparaît ici pour la première fois. Tout d’abord, en sourdine, interprété par la trompette seule, ensuite par les flûtes traversières, la petite flûte, les clarinettes, le hautbois, le cor, le bariton et finalement par une flûte seule.

Dans un ostinato croissant, la base secrète des résistants au tyran Galbatorix est attaquée par l’armée impériale. Le deuxième mouvement “Allegro: Imperial assault” (Assaut impérial) reflète cette confrontation musicalement au travers de l’ostinato où deux thèmes musicaux (“les bons” vs “les méchants”) s’opposent. Au fur et à mesure que le conflit évolue, la victoire de l’empire semble de plus en plus évidente. Cependant, entonné tout d’abord de façon retenue par les cors, le motif principal (“Saphira”) va éclater grâce aux trombones après le point culminant de la bataille et annoncer ainsi la victoire d’Eragon et des combattants pour la liberté.

Tout au long du troisième mouvement, “Allegro Vivace: Flight on Saphira” (Vol sur Saphira), le thème de Saphira peut enfin déployer ses ailes musicales et accompagner Eragon lors de son vol sur le dos de Saphira. Ensemble, ils survolent le paysage d’Alagaesia. Ils sont vainqueurs – la liberté leur appartient.”

Dany Nussbaumer, Janvier 2009

LE ROMAN

Le jeune Eragon vit dans un petit village dans les montagnes d’Alagaesia, où il jouit d’une vie paisible, bien que vivant dans la pauvreté. Tout change subitement, lorsque un jour, lors d’une balade dans les montagnes, Eragon trouve une pierre mystérieuse aux lueurs bleuâtres qui se révèle être l’œuf d’un dragon. Le petit dragon à peine éclos, l’univers entier d’Eragon vacille: les sbires cruels du roi impitoyable Galbatorix le recherchent, assassinent son oncle et mettent le feu à la ferme. En une seule nuit, Eragon perd sa famille et sa demeure. Il quitte alors son village natal en compagnie de son dragon Saphira et part à la recherche des meurtriers.

Au cours de son voyage, Eragon apprend peu à peu à connaître ses dons de magicien. Mais les forces impériales semblent toujours avoir de l’avance sur lui. Eragon finit par trouver la base cachée des résistants qui depuis des décennies luttent secrètement contre Galbatorix. Le temps leur semble cependant compté, car l’ennemi gagne chaque jour en force. Le combat final paraît imminent ...

LE COMPOSITEUR

Dany Nussbaumer a effectué sa formation musicale en Suisse, en Allemagne et en Angleterre. Il a étudié la composition pour film et télévision au London College of Music de la Thames Valley University où il a été élève du célèbre compositeur et chef d’orchestre britannique John McLeod. A la fin de ses études, Dany Nussbaumer a obtenu le diplôme post-grade en composition pour film et télévision avec distinction.

Depuis 1996, Dany Nussbaumer est actif en tant que compositeur indépendant et producteur dans les domaines du cinéma, de la télévision, du théâtre et de la production musicale, tant au niveau national qu’international.

Parmi ses compositions classiques figurent des œuvres telles que l’“Eilean Donan Castle Overture” pour orchestre symphonique à vent, la “Highlands Symphony” pour orchestre symphonique, l’opérette “Scherz, List und Rache”, ainsi que des œuvres pour petits ensembles tels que octets, quatuors et trios.

Informations complémentaires et extraits musicaux se trouvent sur le site web:

www.danynussbaumer.com

E

SAPHIRA – 3 episodes from the life of a dragon

(based on a novel by Christopher Paolini)

THE COMPOSITION

"When I was first approached by the Musical Board of the Bernese Cantonal Music Association (BCMA) with a commission for a composition in view of the music festival 2009 of the canton of Berne, the subject of my work almost instantly took form in my mind. Some time earlier, I had read the novel "Eragon" and had since been fascinated by the world young author Christopher Paolini had carried me off to.

As a composer, the written word often sounds like music in my head. Therefore, it seemed logical to me to transcribe this piece of music for the dragon in the story "Saphira" and arrange it for a concert band. The end result is purely program music. The three movements of "Saphira" illustrate musically and in a subjective way several scenes taken from the novel "Eragon" by Christopher Paolini.

The first movement "Largo: The egg in the enchanted forest" depicts how young Eragon, the story's main human character, finds a shining blue stone while on a walk in the forest. Later on, the stone reveals itself to be in fact a dragon's egg. The main musical theme – namely "Saphira's" Theme - appears here for the first time. Starting with the muted solo trumpet, it is subsequently intoned by the flutes, the piccolo, the clarinets, the oboe, the bassoon, the baritone and eventually by a solo flute.

In a relentlessly growing ostinato, the secret base of the resistance fighting against the tyrant Galbatorix is attacked by imperial forces. The second movement "Allegro: Imperial assault" reflects this confrontation musically: on top of the ostinato, two musical themes ("the good" vs "the bad") are opposing each other. As the conflict evolves, it seems more and more that it will lead to victory for the empire. Yet, to begin with, the french horns hesitatingly intonate and, like in an act of supreme power after the culminating point of battle, the trombones start playing the main theme ("Saphira") and thus herald victory for Eragon and his fellow freedom fighters.

It is however in the third movement "Allegro Vivace: Flight on Saphira", that the musical theme for Saphira can finally spread its musical wings. It is performed in its entirety and accompanies Eragon on his flight on Saphira's back. Together they soar above the landscapes of Alagaesia. Victory has been achieved – freedom is theirs."

Dany Nussbaumer, January 2009

THE NOVEL

Young Eragon lives in a small village set in the mountains of Alagaesia where he leads a peaceful, albeit poor life. This situation suddenly changes when, during a walk in the mountains, he finds a mysterious blue stone. The stone reveals itself to be a dragon's egg, and as soon as the dragon hatches, Eragon's entire universe seems to falter: cruel henchmen of merciless King Galbatorix are looking for him, kill his uncle and set the farm on fire. Within the space of one night, Eragon finds himself deprived of both his family and his home. He leaves his native village with his dragon Saphira and goes looking for the culprits.

On his journey, Eragon begins to discover his magical powers. But imperial forces always seem to be ahead of him. Eragon ends up finding the secret hiding place of the resistance that, for decades, has been secretly struggling against Galbatorix. But there is only little time left since the enemy is gaining in strength every day. Everything seems to lead towards a final battle ...

THE COMPOSER

Dany Nussbaumer's musical education was undertaken in Switzerland, Germany and Great Britain. He studied composition for film and television at the London College of Music at Thames Valley University, where he was a pupil of famous British composer and conductor John McLeod. At the end of his studies, Dany Nussbaumer was awarded the postgraduate diploma with distinction in composition for film and television.

Since 1996, Dany Nussbaumer has been working as an independent composer for film, television and the Theater. He is active all across Europe as a composer and producer for national and international classical and commercial film, television, theater and musical productions.

His classical compositions include works such as the "Eilean Donan Overture" for symphonic wind orchestra, "Highlands Symphony" for symphonic orchestra, the operetta "Scherz, List und Rache", as well as compositions for smaller ensembles such as octets, quartets and trios.

Complementary information and audio extracts are to be found on the website:
www.danynussbaumer.com

Instrumentation

SAPHIRA

DANY NUSSBAUMER

Dauer / Durée / Duration: 7.55''
Schwierigkeitsgrad / Degré de difficulté / Grade: 3

Blasorchester / Orchestre d'harmonie / Concert Band

Piccolo

1st Flute

2nd Flute

Oboe

Bassoon

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

1st Trombone Bb/C

2nd Trombone Bb/C

Euphonium Bb/C

Baritone Bb/C

Tuba Bb/Eb/C

Percussion 1: Timpani, Rhythmic Tambourine

Percussion 2: Triangle, Suspended Cymbal, Snare Drum

Percussion 3: Chime in Bb, Large Gong, Bass Drum

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SAPHIRA

Dany Nussbaumer

3 episodes from the life of a dragon

Largo $\text{♩} = 55$

1. The stone in the enchanted forest

The musical score is arranged in systems for various instruments. The woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones) and strings (Cornets, Trumpets, Horns, Trombones, Euphonium, Baritone, Tuba) play melodic and harmonic lines. The percussion section includes Timpani, Rhythmic Tambourine, Triangle, Suspended Cymbal, Snare, Chime in B, Large Gong, and Bass Drum. Dynamics range from *ppp* to *f*. Performance markings include *poco crescendo*, *sempre fp*, and *mp espress.*. The score is marked with a large red 'DEMO' watermark.

9

Picc. *mp* *mf* *mf* *mf* *mf*

1st Fl. *mf* *mp* *dim.* *mf*

2nd Fl. *mf* *dim.* *mf*

Ob. *mf*

Bsn. *mf*

1st Cl. *mf* *mf* *mf* *mp*

2nd Cl. *dim.* *mp*

3rd Cl. *dim.*

B. Cl. *dim.*

1st A. Sax. *mf*

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt. *mf*

2nd Cnt.

1st Trp. *mf* *solo muted*

2nd Trp. *mf* *dolce*

3rd Trp. *mf*

1st Hn.

2nd Hn.

1st Trb. *mf*

2nd Trb.

Euph. *mf*

Bar. *mf*

Tba. *mf* *dim.*

Perc. 1

Perc. 2 *pp* *f*

Perc. 3 *mf* *mp*

A più mosso $\text{♩} = 60$

17 **ralentando** **B Adagio** ♩ = 65

Picc. *mf*

1st Fl. *espress.* *mf*

2nd Fl. *mf* *mf*

Ob. *mf espress.* *mf*

Bsn.

1st Cl. *mf*

2nd Cl.

3rd Cl. *mp*

B. Cl.

1st A. Sax. *mp*

2nd A. Sax. *mf*

T. Sax. *mf*

Barsax. *mf*

1st Cnt.

2nd Cnt.

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hn. *solo* *mf* *all* *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. *mf*

Bar. *solo* *mf*

Tba. *mf*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3

26

Picc.

1st Fl. *solo* *espress.* *mf* *all*

2nd Fl. *mf*

Ob. *mf* *dim.* *p* *mf*

Bsn. *p* *cresc -* *endo* *mf*

1st Cl. *dim.* *p*

2nd Cl. *mf* *dim.* *p* *cresc -* *endo* *mf*

3rd Cl. *mf* *dim.* *p* *cresc -* *endo* *mf*

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax. *p* *cresc -* *endo* *mf*

Barsax. *mf*

1st Cnt. *p* *cresc -* *endo* *mf*

2nd Cnt. *p* *cresc -* *endo* *mf*

1st Trp. *mf* *dolce* *muted* *all muted*

2nd Trp. *mf* *dolce* *muted*

3rd Trp. *mf* *dolce*

1st Hn. *p*

2nd Hn. *p* *cresc -* *mf*

1st Trb.

2nd Trb.

Euph. *p* *all* *p*

Bar. *p* *cresc -* *endo* *mf*

Tba. *p* *cresc -* *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp*

meno mosso ♩ = 60

C Allegro ♩ = 130
2. Imperial assault

35

Picc.

1st Fl. *diminuendo* *mp* *p*

2nd Fl. *diminuendo* *mp* *p*

Ob. *diminuendo* *mp* *p*

Bsn. *diminuendo* *mp* *p*

1st Cl. *diminuendo* *mp* *p*

2nd Cl. *diminuendo* *mp* *p*

3rd Cl. *diminuendo* *mp* *p*

B. Cl. *diminuendo* *mp* *p*

1st A. Sax. *diminuendo* solo *dolce* *p*

2nd A. Sax. *diminuendo* *p*

T. Sax. *diminuendo* *p*

Barsax. *diminuendo* *p*

1st Cnt. *p*

2nd Cnt. *p*

1st Trp. *diminuendo* take off mutes *p*

2nd Trp. *diminuendo* take off mutes *p*

3rd Trp. *diminuendo* take off mutes *p*

1st Hn. *one* *diminuendo* *dolce* *p*

2nd Hn. *diminuendo* *p*

1st Trb. *mp* *p*

2nd Trb. *mp* *p*

Euph. *diminuendo* *pp*

Bar. *diminuendo* *mp* *p*

Tba. *8^{va}* *diminuendo* *mp* *p* *8^{va}* *pp*

Perc. 1 *pp*

Perc. 2 (brushed) *pp* *ff*

Perc. 3 *mp* *mp* *pp*



50

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt.

2nd Cnt.

1st Trp.

2nd Trp.

3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.

Bar.

Tba.

Perc. 1

Perc. 2

Perc. 3

p

mf

mp

f

all

mf

f

mp

f

mp

f

mf

f

p

ff

(8)

57 **D**

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f* *fp* *ff* *f*

2nd Cl. *f* *fp* *ff* *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Barsax. *f*

1st Cnt. *f*

2nd Cnt. *f*

1st Trp. *f*

2nd Trp. *f* *fp* *f*

3rd Trp. *f* *fp* *f*

1st Hn. *f* *fp* *f*

2nd Hn. *f* *fp* *f*

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

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

Euph. *f*

Bar. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *ff*

Perc. 3 *ff* *< ff* *< ff* *< ff*

cue 1st Tpt.

cue 2nd Tpt.

(8)

71 F

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Barsax. *f*

1st Cnt. *fp*

2nd Cnt. *fp*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hn. *f*

2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. *f*

Bar. *f*

Tba. *f*

Perc. 1 *fp*

Perc. 2 *ff*

Perc. 3 *ff*

DEMO SCORE

78

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt.

2nd Cnt.

1st Trp.

2nd Trp.

3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.

Bar.

Tba.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

ff

ff

mf

cresc.

84 **G**

Picc. *fff* *ff* *fp* *fff*

1st Fl. *fff* *ff* *fp* *fff*

2nd Fl. *fff* *ff* *fp* *fff*

Ob. *fff* *ff* *fp* *fff*

Bsn. *fff* *ff* *fp* *fff*

1st Cl. *fff* *ff* *fp* *fff*

2nd Cl. *fff* *ff* *fp* *fff*

3rd Cl. *fff*

B. Cl. *fff*

1st A. Sax. *fff*

2nd A. Sax. *fff*

T. Sax. *fff*

Barsax. *fff*

1st Cnt. *fff* *ff* *fp* *fff*

2nd Cnt. *fff* *ff* *fp* *fff*

1st Trp. *fff* *ff* *fp* *fff*

2nd Trp. *fff* *ff* *fp* *fff*

3rd Trp. *fff* *ff* *fp* *fff*

1st Hn. *fff*

2nd Hn. *fff*

1st Trb. *fff*

2nd Trb. *fff*

Euph. *fff*

Bar. *fff*

Tba. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

endo *fff* *fff* *fff*

93 **H**

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. -

2nd A. Sax. -

T. Sax. -

Barsax. *f*

1st Cnt. -

2nd Cnt. -

1st Trp. -

2nd Trp. -

3rd Trp. -

1st Hn. *f* solo *f* all *f*

2nd Hn. *f* solo *f* all *f*

1st Trb. -

2nd Trb. -

Euph. *f*

Bar. *f*

Tba. *f* 8^{va}

Perc. 1 *f*

Perc. 2 *mp* sempre poco a poco crescendo

Perc. 3 *f* *f < ff* *f < ff* *f < ff*

107

Picc. *f* *fff*
1st Fl. *f* *fff*
2nd Fl. *f* *fff*
Ob. *fff*
Bsn. *ff* *fff*
1st Cl. *ff*
2nd Cl. *ff*
3rd Cl. *ff*
B. Cl. *ff*
1st A. Sax. *ff*
2nd A. Sax. *ff*
T. Sax. *ff*
Barsax. *ff*
1st Cnt. *f* *ff* *fff*
2nd Cnt. *f* *fff*
1st Trp. *f* *ff* *fff*
2nd Trp. *f* *fff*
3rd Trp. *f* *fff*
1st Hn. *fff*
2nd Hn. *fff*
1st Trb. *ff*
2nd Trb. *ff*
Euph. *ff*
Bar. *ff*
Tba. *ff*
Perc. 1 *ff*
Perc. 2 *fp* *fff*
Perc. 3 *ff* *f < fff*

114

Picc.

1st Fl. (8)

2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt.

2nd Cnt.

1st Trp.

2nd Trp.

3rd Trp.

1st Hn.

2nd Hn.

1st Trb. *fff* *ffp* *ff*

2nd Trb. *fff* *ffp* *ff*

Euph.

Bar.

Tba. (8) *8^{va}*

Perc. 1 *fff*

Perc. 2

Perc. 3 *fp* *fff*

Allegro Vivace ♩ = 160
3. Flight on Saphira

122

This musical score is for the piece "Flight on Saphira" in 3/4 time, marked "Allegro Vivace" with a tempo of 160 beats per minute. The score is for a full orchestra and includes the following parts:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Bsn.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- B. Cl.
- 1st A. Sax.
- 2nd A. Sax.
- T. Sax.
- Barsax.
- 1st Cnt.
- 2nd Cnt.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Hn.
- 2nd Hn.
- 1st Trb.
- 2nd Trb.
- Euph.
- Bar.
- Tba.
- Perc. 1
- Perc. 2
- Perc. 3

The score features a large red "DEMO SCORE" watermark across the center. Dynamics include *mf* (mezzo-forte) and *8va* (octave up) for the tuba. The Euphonium part includes a "solo" section. The percussion parts are marked with "Perc. 1", "Perc. 2", and "Perc. 3".

145

Picc.

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn.

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Barsax. *f*

1st Cnt. *mf*

2nd Cnt. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. *mf*

Bar. *mf*

Tba. *mf*

Perc. 1 *fp*

Perc. 2

Perc. 3 *f*

153

Picc. *f*

1st Fl. *mf* *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Barsax. *mf*

1st Cnt. *mf*

2nd Cnt. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. *mf*

Bar. *mf*

Tba. *mf*

Perc. 1 *f* change to Tamb. Tambourine

Perc. 2 *p* *mf*

Perc. 3 *mf*

DEMO SCORE

161

Picc. *f*

1st Fl. *f* cue oboe

2nd Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Barsax. *mf*

1st Cnt. *mf*

2nd Cnt. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. *mf* cue bassoon

Bar. *mf*

Tba. *mf*

Tamb. *mf*

Perc. 2 *mf* sust

Perc. 3 *mf*

168

Picc. *f* (Option: ♩)

1st Fl. *f* (Option: ♩)

2nd Fl. *f*

Ob. *f*

Bsn. *f*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Barsax. *f*

1st Cnt. *mf*

2nd Cnt. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hn. *ff*

2nd Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. *ff*

Bar. *ff*

Tba. *ff*

Tamb. Timpani

Perc. 2

Perc. 3

175

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt.

2nd Cnt.

1st Trp.

2nd Trp.

3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.

Bar.

Tba.

Timp.

Perc. 2

Perc. 3

182 **N** (Option: ♯) (Option End)

Picc. *f* (Option End)

1st Fl. *f* (Option End)

2nd Fl. (Option End) *mf* *sempre*

Ob. *f* *mf* *sempre*

Bsn. *f* *mf* *sempre*

1st Cl. *f* *f*

2nd Cl. *f* *mf*

3rd Cl. *f* *mf*

B. Cl. *mf* *sempre*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf* *f*

Barsax. *mf* *sempre*

1st Cnt. *mf* *sempre*

2nd Cnt. *mf* *sempre*

1st Trp. *mf* *sempre*

2nd Trp.

3rd Trp.

1st Hn. *all* *mf* *mf* *sempre*

2nd Hn. *mf* *mf* *sempre*

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

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

Euph. *mf* *mf* *sempre*


Bar. *mf* *mf* *sempre*

Tba. *f* *mf* *sempre*

Timp.

Perc. 2

Perc. 3 *f*

190 **ral - len - tan - do**  **A tempo**



The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Picc., 1st Fl., 2nd Fl., Ob., Bsn., 1st Cl., 2nd Cl., 3rd Cl., B. Cl., 1st A. Sax., 2nd A. Sax., T. Sax., Barsax., 1st Cnt., 2nd Cnt., 1st Trp., 2nd Trp., 3rd Trp., 1st Hn., 2nd Hn., 1st Trb., 2nd Trb., Euph., Bar., Tba., Timp., Perc. 2, and Perc. 3. The score features a variety of dynamic markings such as *f*, *mf*, *ff*, and *crescendo*. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page.

199

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Barsax.

1st Cnt.

2nd Cnt.

1st Trp.

2nd Trp.

3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd Trb.

Euph.

Bar.

Tba.

Timp.

Perc. 2

Perc. 3

f

mf

f

fp

207 *dim.* **P** **Meno mosso** ♩ = 145 **ritenuto** **Q** **Più mosso** ♩ = 150

Picc.

1st Fl.

2nd Fl. *solo* *mf* *all.*

Ob.

Bsn. *f*

1st Cl.

2nd Cl.

3rd Cl.

B. Cl. *f*

1st A. Sax.

2nd A. Sax. *p*

T. Sax. *p*

Barsax. *f*

1st Cnt. *pp*

2nd Cnt. *pp*

1st Trp. *pp*

2nd Trp.

3rd Trp.

1st Hn. *p*

2nd Hn. *p*

1st Trb.

2nd Trb.

Euph. *f*

Bar. *p* *f*

Tba. *f*

Timp. *mp* *f*

Perc. 2 *pp* *mp* *p*

Perc. 3 *ff*

