

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 Maunturk-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 Ostermundigen. 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.

Instrumentation

THE CLIFFS OF MOHER

Mario Bürki

Dauer / Durée / Duration: 9.00''
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
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 Cornet Bb
2nd Cornet Bb
1st Horn Eb/F
2nd Horn Eb/F
3rd Horn Eb/F
4th Horn Eb/F
1st Trombone Bb/C
2nd Trombone Bb/C
3rd Trombone Bb/C
Euphonium Bb/C
Tuba Bb/Eb/C
Contrabass
Timpani
Percussion 1
Percussion 2
Mallets

DEMO SCORE

THE CLIFFS OF MOHER

Mario Bürki

Ponderoso $\text{♩} = 72$

The musical score is arranged for a large orchestra and includes the following parts:

- Piccolo
- 1st Flute
- 2nd Flute
- Oboe
- Bassoon
- Clarinet Eb
- 1st Clarinet Bb
- 2nd Clarinet Bb
- 3rd Clarinet Bb
- Alto Clarinet Eb
- Bass Clarinet Bb
- 1st Alto Saxophone Eb
- 2nd Alto Saxophone Eb
- Tenorsaxophone Bb
- Baritonsaxophone Eb
- 1st Trumpet Bb
- 2nd Trumpet Bb
- 3rd Trumpet Bb
- 1st & 3rd Horn F
- 2nd & 4th Horn F
- 1st Trombone C
- 2nd Trombone C
- 3rd Trombone C
- Euphonium
- Tuba
- Contrabass
- Timpani
- 1st Percussion (S.D. snares off, *f*)
- 2nd Percussion (B.D., *f*)
- Mallets (*f*, Glasp)

The score is marked with a large red 'DEMO SCORE' watermark. It includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance instructions like 'gliss.', 'simile', and 'S.D. snares off'. The piece is in a 3/8 time signature and features a tempo of 72 beats per minute.

11 12 13 14 15 16

Picc. 1st Fl. 2nd Fl. Ob. Bssn. Eb-Cl. 1st Cl. 2nd Cl. 3rd Cl. Altkl. Bkl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st Hrn. 2nd Hrn. 1st Trb. 2nd Trb. 3rd Trb. Euph. Tb. Cb. Timp. 1st Perc. 2nd Perc. Mall.

17 18 19 20 21 22

Picc. 1st Fl. 2nd Fl. Ob. Bssn. Eb-Cl. 1st Cl. 2nd Cl. 3rd Cl. Altkl. Bkl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st Hrn. 2nd Hrn. 1st Trb. 2nd Trb. 3rd Trb. Euph. Tb. Cb. Timp. 1st Perc. 2nd Perc. Mall.

Nach Tamb. Tamburin

mf *f* *mf* *f* *mf* *f* *mf* *f*

f *f*

23 24 25 26

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn. *mf*

Eb-Cl. *mf*

1st Cl. *p* *mf*

2nd Cl. *p* *mf*

3rd Cl. *p* *mf*

Altkl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hrn. *mf*

2nd Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mp*

Tamb. *mp*

Mall. *Xyl* *mf*

DEMO SCORE

Musical score for rehearsal mark 31, spanning measures 28 to 32. The score includes parts for Piccolo, Flutes (1st and 2nd), Oboe, Bassoon, Clarinets (Eb, 1st, 2nd, 3rd), Alto Saxophone, Bassoon/Baritone Saxophone, Trumpets (1st, 2nd, 3rd), Horns (1st and 2nd), Trombones (1st, 2nd, 3rd), Euphonium, Tuba, Contrabass, Timpani, Percussion (1st, Tambourine), and Mallets.

The score features a large red watermark reading "DEMO SCORE".

Measure 28: Piccolo (A4), 1st Fl. (G4), 2nd Fl. (G4), Ob. (F4), Bsns. (G3), Eb-Cl. (C4), 1st Cl. (F4), 2nd Cl. (F4), 3rd Cl. (E4), Altkl., Bkl. (C3), 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Hrn., 2nd Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Timp., 1st Perc., Tamb., Mall.

Measure 29: Piccolo (A4), 1st Fl. (G4), 2nd Fl. (G4), Ob. (F4), Bsns. (G3), Eb-Cl. (C4), 1st Cl. (F4), 2nd Cl. (F4), 3rd Cl. (E4), Altkl., Bkl. (C3), 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Hrn., 2nd Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Timp., 1st Perc., Tamb., Mall.

Measure 30: Piccolo (A4), 1st Fl. (G4), 2nd Fl. (G4), Ob. (F4), Bsns. (G3), Eb-Cl. (C4), 1st Cl. (F4), 2nd Cl. (F4), 3rd Cl. (E4), Altkl., Bkl. (C3), 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Hrn., 2nd Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Timp., 1st Perc., Tamb., Mall.

Measure 31: Piccolo (A4), 1st Fl. (G4), 2nd Fl. (G4), Ob. (F4), Bsns. (G3), Eb-Cl. (C4), 1st Cl. (F4), 2nd Cl. (F4), 3rd Cl. (E4), Altkl., Bkl. (C3), 1st Asax. (f), 2nd Asax. (f), Tsax., Barsax. (f), 1st Trp. (f), 2nd Trp. (f), 3rd Trp. (f), 1st Hrn., 2nd Hrn., 1st Trb. (f), 2nd Trb. (f), 3rd Trb. (f), Euph., Tb., Cb., Timp., 1st Perc. (f), Tamb. (f), Mall. (f).

Measure 32: Piccolo (A4), 1st Fl. (G4), 2nd Fl. (G4), Ob. (F4), Bsns. (G3), Eb-Cl. (C4), 1st Cl. (F4), 2nd Cl. (F4), 3rd Cl. (E4), Altkl., Bkl. (C3), 1st Asax. (f), 2nd Asax. (f), Tsax. (f), Barsax. (f), 1st Trp. (f), 2nd Trp. (f), 3rd Trp. (f), 1st Hrn., 2nd Hrn., 1st Trb. (f), 2nd Trb. (f), 3rd Trb. (f), Euph., Tb., Cb., Timp., 1st Perc. (f), Tamb. (f), Mall. (f).

33 34 35 36

Picc. *f*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn. *subito p* *cresc.*

Eb-Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Altkl. *f* *mf*

Bkl. *subito p* *cresc.*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *subito p* *cresc.*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hrn. *f* *mf*

2nd Hrn. *f* *mf*

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

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

3rd Trb. *subito p* *cresc.*

Euph. *subito p* *cresc.*

Tb. *subito p* *cresc.*

Cb. *subito p* *cresc.*

Timp. *subito p* *cresc.*

1st Perc. *subito p* *cresc.*

Tamb. *subito p* *cresc.*

Mall. *f*

37

38 39 40 41

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn.

Eb-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Altkl. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax.

Barsax.

1st Trp. *ff* others *ff*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Tamb. *f*

Mall. *ff*

42 43 44 46

Picc. 1st Fl. 2nd Fl. Ob. Bssn. Eb-Cl. 1st Cl. 2nd Cl. 3rd Cl. Altkl. Bkl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st Hrn. 2nd Hrn. 1st Trb. 2nd Trb. 3rd Trb. Euph. Tb. Cb. Timp. 1st Perc. Tamb. Mall.

This is a page of a musical score for an orchestra, numbered 10. The score covers measures 47 through 52. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., Ob., Bssn., Eb-Cl., 1st Cl., 2nd Cl., 3rd Cl., Altkl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Hrn., 2nd Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Timp., 1st Perc., Schlgz., and Mall. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. Performance instructions include *rit.* and *S.C.* (Sotto Chorus). A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

53 Tranquillamente (♩=60)

54

55

56

57

58

59

60

rit. 61 a tempo

Picc. *one*

1st Fl. *f*

2nd Fl.

Ob.

Bssn.

Eb-Cl.

1st Cl. *mf* *f* *p*

2nd Cl. *mf* *f* *p*

3rd Cl. *mf* *f* *p*

Altkl. *mf* *f* *p*

Bkl. *f* *p*

1st Asax. *mf* *solo* *mf*

2nd Asax. *mf*

Tsax.

Barsax.

1st Trp. *solo* *mf* *tutti* *mp*

2nd Trp. *mp*

3rd Trp. *mp*

1st Hrn. *1st* *mp* *mf*

2nd Hrn. *mf*

1st Trb. *mp*

2nd Trb. *mp*

3rd Trb. *mp*

Euph. *mf*

Tb. *mp*

Cb. *mf* *f* *p*

Timp. *mp*

1st Perc.

Schlgz. *f*

Mall. *f* *Glsp*



62 63 64 65 66 67 68

Picc. *mf*

1st Fl. *p* *mf* *one* *mf* *one* *mf*

2nd Fl. *mp* *mf* *mf*

Ob. *mf*

Bssn. *f* *all*

Eb-Cl.

1st Cl. *mp* *mf*

2nd Cl. *mp*

3rd Cl. *mp*

Altkl. *mp* *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

3rd Trp. *mf* *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Trb. *p* *f*

2nd Trb. *p* *f*

3rd Trb. *p* *f*

Euph. *one* *mf* *f* *mp* *mf* *all* *f*

Tb. *p* *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Schlgz. *f* *C.C.*

Mall. *mf* *mf* *mf*

70 71 72 73 74 75

Picc. *mf* *cresc.* *f*

1st Fl. *mf* *cresc.* *f*

2nd Fl. *mf* *cresc.* *f*

Ob. *f* *f*

Bssn. *f*

Eb-Cl. *mf* *cresc.* *f*

1st Cl. *mf* *cresc.* *f*

2nd Cl. *mf* *cresc.* *f*

3rd Cl. *mf* *cresc.* *f*

Altkl. *f*

Bkl. *f*

1st Asax. *all* *mf* *cresc.* *f*

2nd Asax. *mf* *cresc.* *f*

Tsax. *mf* *cresc.* *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *ff* *f*

2nd Hrn. *ff* *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *mf* *f* *mf* *f*

Schlgz. *f*

Mall. *f*

76 77 78 79

Picc. *fp* *ff*

1st Fl. *fp* *ff*

2nd Fl. *fp* *ff*

Ob. *fp* *ff*

Bssn. *ffp* *ff*

Eb-Cl. *f* *ff*

1st Cl. *fp* *ff*

2nd Cl. *fp* *ff*

3rd Cl. *fp* *ff*

Altkl. *ffp* *ff*

Bkl. *ffp* *ff*

1st Asax. *f* *ff*

2nd Asax. *f* *ff*

Tsax. *mf* *ff*

Barsax. *ffp* *ff*

1st Trp. *mf* *f* *ff* *div.*

2nd Trp. *mp* *mf* *ff*

3rd Trp. *mp* *mf* *ff*

1st Hrn. *mp* *f* *ff*

2nd Hrn. *mp* *f* *ff*

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

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

3rd Trb. *f* *mf* *ff*

Euph. *ffp* *ff*

Tb. *ffp* *ff*

Cb. *ffp* *ff*

Timp. *ffp* *f* *ff*

1st Perc. *ffp* *f* *ff*

Schlgz. *ffp* *f* *ff*

Mall. *f* *ff* *Xyl.*

This page contains the musical score for measures 81 through 84. The instrumentation includes:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Bssn.
- Eb-Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Altkl.
- Bkl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Hrn.
- 2nd Hrn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Timp.
- 1st Perc.
- Schlgz.
- Mall.

The score features complex rhythmic patterns with many sixteenth notes, often beamed in groups of six. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated. A large red watermark reading "DEMO SCORE" is oriented diagonally across the entire page.

85 86 87 88 89 90 rit.

Picc. *fp*

1st Fl. *cue oboe*

2nd Fl.

Ob.

Bssn. *fp*

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl. *fp*

1st Asax. *mf*

2nd Asax.

Tsax.

Barsax. *fp*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *Solo mp* *all*

2nd Hrn. *p mp*

1st Trb. *fp*

2nd Trb. *fp*

3rd Trb. *fp*

Euph. *mf*

Tb. *p fp*

Cb. *p fp*

Timp. *f S.D.*

1st Perc. *f mf*

Schlgz.

Mall.



poco à poco accelerando

Con brio (ca. $\text{♩} = 132$)

92 93 94 95 96

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *mf*

Bssn. *fp* *fp*

Eb-Cl. *mf*

1st Cl. *mf* *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Altkl. *mf*

Bkl. *fp* *fp*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf* *f*

Barsax. *fp* *fp*

1st Trp. *fp* *f*

2nd Trp. *fp* *f*

3rd Trp. *fp* *f*

1st Hrn. *fp* *f*

2nd Hrn. *fp* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

3rd Trb. *mf* *f*

Euph. *mf* *f*

Tb. *fp* *fp* *f*

Cb. *fp* *fp* *f*

Timp. *f* *f* *f*

1st Perc. *f* *mf* *f* *mf*

Schlgz. *f* Wood Block

Mall. *f*

97 98 99 100 101

Picc. *f*

1st Fl. *f*

2nd Fl. *f* div. div.

Ob. *f*

Bssn.

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Altkl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp.

1st Perc. *f*

Schlgz.

Mall. *f*

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn. *ff* *f*

Eb-Cl. *ff*

1st Cl. *ff* *f*

2nd Cl. *ff*

3rd Cl. *ff*

Altkl. *ff*

Bkl. *ff* *f*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff* *f*

Barsax. *ff* *f*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st Hrn. *ff*

2nd Hrn. *ff*

1st Trb. *ff* *f*

2nd Trb. *ff* *f*

3rd Trb. *ff* *f*

Euph. *ff* *f*

Tb. *ff* *f*

Cb. *ff* *f*

Timp. *f*

1st Perc. *f*

Schlgz.

Mall. *ff*

DEMO SCORE

110 111 112 113 114 115 116

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

Ob. *div.*
f - - - - -

Bssn. - - - - -

Eb-Cl. - - - - -

1st Cl. - - - - -

2nd Cl. - - - - -

3rd Cl. - - - - -

Altkl. - - - - -

Bkl. - - - - -

1st Asax. - - - - -

2nd Asax. - - - - -

Tsax. - - - - -

Barsax. - - - - -

1st Trp. *mute*
mf - - - - - *open*

2nd Trp. *mute*
mf - - - - - *open*

3rd Trp. *mute*
mf - - - - - *open*

1st Hrn. - - - - -

2nd Hrn. - - - - -

1st Trb. - - - - -

2nd Trb. - - - - -

3rd Trb. - - - - -

Euph. - - - - -

Tb. - - - - -

Cb. - - - - -

Timp. - - - - -

1st Perc. - - - - -

Schlgz. - - - - -

Mall. - - - - -

117 119 120 121 122 123 124 125 126 127

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

Ob. - - - - -

Bssn. - - - - -

Eb-Cl. - - - - -

1st Cl. - - - - -

2nd Cl. - - - - -

3rd Cl. - - - - -

Altkl. - - - - -

Bkl. - - - - -

1st Asax. - - - - -

2nd Asax. - - - - -

Tsax. - - - - -

Barsax. - - - - -

1st Trp. - - - - -

2nd Trp. - - - - -

3rd Trp. - - - - -

1st Hrn. - - - - -

2nd Hrn. - - - - -

1st Trb. - - - - -

2nd Trb. - - - - -

3rd Trb. - - - - -

Euph. - - - - -

Tb. - - - - -

Cb. - - - - -

Timp. - - - - -

1st Perc. - - - - -

Schlgz. - - - - -

Mall. - - - - -

DYNAMICS: p, mf, f

DEMO SCORE

128 129 130 131 132 133 134 135 136

Picc. *f*

1st Fl. *p* *mf* *mf* *f* *mf* *f* *f*

2nd Fl. *f*

Ob. *p* *mf* *mf* *f* *mf* *f* *f*

Bssn. *p* *mf* *mf* *f* *mf* *f*

Eb-Cl. *f*

1st Cl. *p* *mf* *mf* *f* *mf* *f* *f*

2nd Cl. *p* *mf* *mf* *f* *mf* *f* *f*

3rd Cl. *p* *mf* *mf* *f* *mf* *f* *f*

Altkl. *p* *mf* *mf* *f* *mf* *f* *f*

Bkl. *p* *mf* *mf* *f* *mf* *f* *f*

1st Asax. *p* *mf* *mf* *f* *mf* *f* *f*

2nd Asax. *p* *mf* *mf* *f* *mf* *f* *f*

Tsax. *p* *mf* *mf* *f* *mf* *f* *f*

Barsax. *p* *mf* *mf* *f* *mf* *f* *f*

1st Trp. *p* *mf* *mf* *f* *mf* *f* *f*

2nd Trp. *p* *mf* *mf* *f* *mf* *f* *f* *div.*

3rd Trp. *p* *mf* *mf* *f* *mf* *f* *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *p* *mf* *mf* *f* *mf* *f* *f* *div.*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Schlgz. *p* *mf* *p* *mf*

Mall. *f* [Xyl]



137 138 139 140 141 142 143

Picc. 1st Fl. 2nd Fl. Ob. Bssn. Eb-Cl. 1st Cl. 2nd Cl. 3rd Cl. Altkl. Bkl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st Hrn. 2nd Hrn. 1st Trb. 2nd Trb. 3rd Trb. Euph. Tb. Cb. Timp. 1st Perc. Schlgz. Mall.

Wood Block
f

Picc. 144 146 147 148 149 150

1st Fl. *p* *f*

2nd Fl. *p* *f*

Ob. *p* *f*

Bssn. *p* *f*

Eb-Cl. *p* *f*

1st Cl. *p* *f*

2nd Cl. *p* *f*

3rd Cl. *p* *f*

Altkl. *p* *f*

Bkl. *p* *f*

1st Asax. *p* *f*

2nd Asax. *p* *f*

Tsax. *p* *f*

Barsax. *p* *f*

1st Trp. *p* *f*

2nd Trp. *p* *f*

3rd Trp. *p* *f*

1st Hrn. *p* *f*

2nd Hrn. *p* *f*

1st Trb. *p* *f*

2nd Trb. *p* *f*

3rd Trb. *p* *f*

Euph. *p* *f*

Tb. *p* *f*

Cb. *ff* *p* *f*

Timp. *ff*

1st Perc.

Schlgz. *p* *f* sus. Cymb.

Mall. *p* *f*

151 152 153 154 155 156 157 158

Picc. *p* *f*

1st Fl. *p* *f*

2nd Fl. *p* *f*

Ob. *p* *f*

Bssn. *p* *f*

Eb-Cl. *p* *f*

1st Cl. *p* *f*

2nd Cl. *p* *f*

3rd Cl. *p* *f*

Altkl. *p* *f*

Bkl. *p* *f*

1st Asax. *p* *f*

2nd Asax. *p* *f*

Tsax. *p* *f*

Barsax. *p* *f*

1st Trp. *f* mute open

2nd Trp. *f* mute open

3rd Trp. *f* mute open

1st Hrn. *p* *f* *sfz*

2nd Hrn. *p* *f* *sfz*

1st Trb. *p* *f*

2nd Trb. *p* *f*

3rd Trb. *p* *f*

Euph. *p* *f*

Tb. *p* *f*

Cb. *p* *f*

Timp. *p* *f*

1st Perc. *p* *f*

Schlgz. *p* *f* sus. Cymb.

Mall. *p* *f*



159 160 161 162 163 164 165

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

Ob. - - - - -

Bssn. - - - - - *mf*

Eb-Cl. - - - - -

1st Cl. - - - - - *mf*

2nd Cl. - - - - - *mf*

3rd Cl. - - - - -

Altkl. - - - - -

Bkl. - - - - - *mf*

1st Asax. - - - - - *mf*

2nd Asax. - - - - - *mf*

Tsax. - - - - - *mf*

Barsax. - - - - - *mf*

1st Trp. - - - - - Solo *f*

2nd Trp. - - - - -

3rd Trp. - - - - -

1st Hrn. - - - - - *mp*

2nd Hrn. - - - - - *mp*

1st Trb. - - - - - *mf p*

2nd Trb. - - - - - *mf p*

3rd Trb. - - - - - *mf*

Euph. - - - - -

Tb. - - - - - *mf*

Cb. - - - - - *mf*

Timp. - - - - - *mp*

1st Perc. - - - - -

Schlgz. - - - - - Tamburin *mp*

Mall. - - - - -

166 167 168 169 170 171 172

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Altkl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp.

3rd Trp.

1st Hrn. *f*

2nd Hrn. *f*

1st Trb.

2nd Trb.

3rd Trb.

Euph. *f* div.

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Tamb. *f*

Mall. *f*

173 174 175 176 177 178 179 ritardando

Picc.
1st Fl.
2nd Fl.
Ob.
Bssn.
Eb-Cl.
1st Cl.
2nd Cl.
3rd Cl.
Altkl.
Bkl.
1st Asax.
2nd Asax.
Tsax.
Barsax.
1st Trp. open con forza!
2nd Trp. open con forza!
3rd Trp. open con forza!
1st Hrn.
2nd Hrn.
1st Trb. con forza!
2nd Trb. con forza!
3rd Trb. con forza!
Euph.
Tb.
Cb.
Timp.
1st Perc.
Tamb.
Mall.

180 Grandioso (♩. = 66) 181 accelerando 182 183 184 accelerando (♩. = ca. 80) 185

Picc. *ff mf*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn. *ff mf*

Eb-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Altkl. *ff*

Bkl. *ff mf*

1st Asax. *f mf f*

2nd Asax. *f mf f*

Tsax. *f mf f*

Barsax. *f mf f*

1st Trp. *ff mf*

2nd Trp. *ff mf*

3rd Trp. *ff mf*

1st Hrn. *ff*

2nd Hrn. *ff*

1st Trb. *ff mf*

2nd Trb. *ff mf*

3rd Trb. *ff mf*

Euph. *ff mf*

Tb. *ff mf*

Cb. *ff mf*

Timp. *ff*

1st Perc. *f*

Tamb. *f*

Mall. *ff*



accelerando (♩. =ca. 90)

accelerando (♩. =ca. 100)

186 187 188 189 190 191 192

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Altkl. *f*

Bkl. *f*

1st Asax. *mf* *f*

2nd Asax. *mf* *f*

Tsax. *mf* *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Tamb. *f*

Mall. *f*



accelerando (♩. = ca. 120)

193 194 195 196 197 198 199

Picc. 1st Fl. 2nd Fl. Ob. Bssn. Eb-Cl. 1st Cl. 2nd Cl. 3rd Cl. Altkl. Bkl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st Hrn. 2nd Hrn. 1st Trb. 2nd Trb. 3rd Trb. Euph. Tb. Cb. Timp. 1st Perc. Tamb. Mall.

accelerando (♩. =ca. 130)

molto accelerando (♩. =ca. 144)

206 Maestoso (♩ =72)

The musical score is arranged in a standard orchestral format. It begins with a tempo change to 'accelerando' (♩. =ca. 130) and then to 'molto accelerando' (♩. =ca. 144). The section concludes at measure 206 with the tempo marking 'Maestoso (♩ =72)'. The score includes dynamics such as *f* (forte) and *ff* (fortissimo). A large red watermark reading 'DEMO SCORE' is placed over the score.

207 208 209 210 211 212

Picc. *fp*

1st Fl. *f* *ff* *f* *fp*

2nd Fl. *f* *ff* *f* *fp*

Ob. *f* *fp*

Bssn. *f*

Eb-Cl. *f* *fp*

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

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

3rd Cl. *f* *ff* *f* *fp*

Altkl. *f* *fp*

Bkl. *f*

1st Asax. *f* *fp*

2nd Asax. *f* *fp*

Tsax. *f*

Barsax. *f*

1st Trp. *f* *fp*

2nd Trp. *f* *fp*

3rd Trp. *f* *fp*

1st Hrn. *ff* *fp*

2nd Hrn. *ff* *fp*

1st Trb. *ff* *fp*

2nd Trb. *ff* *fp*

3rd Trb. *ff* *fp*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

Schlgz. *f*

Mall. *f* *fp*

213 rit. **214** Con Fuoco (♩. = 144) 215 216 217

Picc. *f* *sf*

1st Fl. *f* *sf*

2nd Fl. *f* *sf*

Ob. *f* *sf*

Bssn. *f* *sf*

Eb-Cl. *fp* *f* *sf*

1st Cl. *f* *sf*

2nd Cl. *f* *sf*

3rd Cl. *f* *sf*

Altkl. *f* *sf*

Bkl. *fp* *f* *sf*

1st Asax. *fp* *f* *sf*

2nd Asax. *fp* *f* *sf*

Tsax. *fp* *f* *sf*

Barsax. *fp* *f* *sf*

1st Trp. *fp* *f* *sf*

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

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

1st Hrn. *fp* *f* *sf*

2nd Hrn. *fp* *f* *sf*

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

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

3rd Trb. *fp* *f* *sf*

Euph. *fp* *f* *sf*

Tb. *fp* *f* *sf*

Cb. *fp* *f* *sf*

Timp. *f* *sf*

1st Perc. *f* *sf*

Schlgz. *f* *sf*

Mall. *f* *sf*

218 *molto ritardando* 219 220 *Lento* *rit.* 222

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn. *fp* *ff*

Eb-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Altkl. *fp* *ff*

Bkl. *fp* *ff*

1st Asax. *ff* *ff*

2nd Asax. *ff* *ff*

Tsax. *ff* *ff*

Barsax. *fp* *ff*

1st Trp. *ff* *ff*

2nd Trp. *ff* *ff*

3rd Trp. *ff* *ff*

1st Hrn. *fp* *ff*

2nd Hrn. *fp* *ff*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

3rd Trb. *fp* *ff*

Euph. *fp* *ff*

Tb. *fp* *ff*

Cb. *fp* *ff*

Timp. *fp* *ff*

1st Perc. *ff* *ff*

Schlgz. *ff* *ff* *C.C.*

Mall. *ff* *ff*

ff