

## DAS WERK

**Kapellenweg von Visperterminen**

In den Geschichtsbüchern wird Visperterminen erstmals 1199 erwähnt. Grabfunde beweisen, dass hier aber schon zur Bronzezeit (1800-800 v. Chr.) Menschen gelebt haben. Das Wallis profitierte in frühern Zeiten stark von den Pässen nach Süden. Durch das Saastal führte der Weg über den Monte Moro ins italienische Valle Anzasca. Diese Verbindung brachte nebst wirtschaftlichem Wohlergehen auch starke kulturelle Einflüsse von Italien ins Wallis. Auf diese Weise kamen die «Sacri Monti» (Kapellenwege) ins Wallis, deren Ursprung im Piemont und in der Lombardei ist. Der prunkvollste Kapellenweg im Wallis ist sicher derjenige von Visperterminen, er führt über zehn Stationen zum Wallfahrtsort der Waldkapelle «Mariä Heimsuchung».



Das Werk „Sacri Monti“ beschreibt einige Stationen des Kapellenwegs in Visperterminen. Als Grundlage dient aber auch der letzte Vers des Gedichts *stabat mater*: Das *Stabat mater* (nach dem Gedichtanfang: *Stabat mater dolorosa*, lat. „Es stand die Mutter schmerzerfüllt“) ist ein mittelalterliches Gedicht, das die Gottesmutter in ihrem Schmerz um den Gekreuzigten besingt. Die Verfasserschaft ist ungeklärt, das Gedicht wurde in der Vergangenheit unter anderem Papst Innozenz III. († 1216) sowie den Franziskanermönchen Iacopone da Todi († 1306) und Johannes Bonaventura († 1274) zugeschrieben. Das *Stabat mater* wird am Fest der Sieben Schmerzen Mariä (15. September) sowie am Freitag nach dem ersten Passionstag als Sequenz gebetet oder gesungen.

Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.

Übersetzt:

Wenn (unser) Leib sterben wird,  
mach, dass der Seele gegeben werde  
des Paradieses Herrlichkeit.

## DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis das Prädikat „Sehr Gut“. Bürki besuchte Meisterkurse bei U.P. Schneider (Komposition) und Toshiyuki Shimada / Andreas Spörri (Dirigieren). Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) in Luzern den zweiten Preis und seine Komposition *Indian Fire* wurde am Wettbewerb *Flicorno d'Oro Junior* (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet. Zwei seiner Werke (*Cap Hoorn* und *1405: Der Brand von Bern*) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde *1405: Der Brand von Bern* vom weltbekannten spanischen Blasorchester „La Artística Buñol“ in Valencia aufgeführt.

Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

## DAS WERK

**Visperterminen Chapel Trail**

Visperterminen first cropped up in history books in 1199. Yet grave finds have proven the existence of mankind as far back as the Bronze Age (1800-800 BC). In the past Valais (a canton in Switzerland) has benefited greatly from the mountain passes leading south. The Saas Valley led the way over the Monte Moro into the Anzasca Valley in Italy. Alongside economic prosperity, these passes also brought cultural influences from Italy back into the Valais. In this way the Sacri Monti (chapel trails), originating in Piedmont and Lombardy, were created in the Valais. The most magnificent of these chapel trails is certainly that of the Visperterminen: a trail leading, via ten rosary chapels, to the forest chapel, and place of pilgrimage, Mariä Heimsuchung.



The piece Sacri Monti portrays some of the stops along the route of the Visperterminen chapel trail. The last verse of the hymn Stabat Mater also serves as a source of inspiration: the Stabat Mater (from the beginning of the hymn: Stabat mater dolorosa. Latin for 'the sorrowful mother stood weeping') is a medieval hymn in which the Virgin Mary sings of her sorrow for the crucified. The hymn's author remains unknown but it has been attributed to Pope Innocent the Third (died 1216), as well as the Franciscan monk Lacopone da Todi (died 1306) and Johannes Bonaventura (died 1274) amongst others. The Stabat Mater is sung or prayed as a sequence on the festival of the Seven Sorrows of the Blessed Virgin Mary (15. September) as well as on the first Friday in Passion Week.

Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.

Translated:

While my body here decays,  
may my soul Thy Goodness praise,  
safe in Paradise with Thee.

## 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.

# SACRI MONTI

zum 25-jährigen Jubiläum des AULOS-Blasorchesters

Mario Bürki

12

Lento  $\text{♩} = 56$



Picc. a.

1st Fl. a.

2nd Fl. a.

1st Ob. a.

2nd Ob. a.

Eh. a.

1st Bsn. a.

2nd Bsn. a.

E♭ Cl. a.

1st Cl. a.

2nd Cl. a.

3rd Cl. a.

Alto Cl. a.

B. Cl. a.

CbCl. a.

1st A. Sax. a.

2nd A. Sax. a.

T. Sax. a.

Bar. Sax. a.

1st Tpt. a.

2nd Tpt. a.

3rd Tpt. a.

1st Hrn. a.

2nd Hrn. a.

1st Tbn. a.

2nd Tbn. a.

3rd Tbn. a.

Bar. a.

Tba. a.

Cb. a.

Timp. *mf* *p* *mf* *p < mf* *p < mf* *p < mf* *p < mf* *cresc.*

1st Perc. *pp* *mf*

2nd Perc. *pp* *mf*

3rd Perc.

1st Mlts. a.

2nd Mlts. a.

Pno. *6*

Hrp.

DEMO SCORE



Picc.

1st Fl. *Solo* *mf* *mf* *all* *mf* *6 cresc.* *f*

2nd Fl. *mf* *6 cresc.*

1st Ob. *mf* *cresc.*

2nd Ob. *mf* *cresc.*

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl. *Solo* *mf* *mf* *mf* *all* *mf* *6 cresc.* *6*

2nd Cl. *mf* *6 cresc.*

3rd Cl. *mf* *6 cresc.*

Alto Cl. *mf* *cresc.*

B. Cl. *p* *f*

CbCl. *p* *f*

1st A. Sax. *pp* *mf*

2nd A. Sax. *pp* *mf*

T. Sax. *pp* *mf*

Bar. Sax. *p* *f*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Hrn. *p* *mf*

2nd Hrn. *p* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf* *mf*

Tba. *p* *mf*

Cb. *mf*

Timp. *mf* *p*

1st Perc. Snare Drum

2nd Perc. *f* *pp*

3rd Perc. *mf* *p*

Xyl. *mf*

2nd Mlts.

Pno.

Hrp. *mf*

DEMO SCORE

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

Eh. *f*

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

B. Cl. *f* (subito)

CbCl. *f* (subito)

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f* (subito)

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f* *mf*

S. D. *mp*

2nd Perc. *f* *pp* *f* *pp*

3rd Perc. *mf*

Xyl. *f*

2nd Mlt. *mf*

Pno. *f*

Hrp. *f*

DEMO SCORE



52

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

S. D.

2nd Perc.

3rd Perc.

Xyl.

2nd Mlt.

Pno.

Hrp.

The image shows a page of a musical score, page 7, starting at measure 52. The score is for a large orchestra and includes parts for the following instruments: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, E-flat Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Saxophone 1st Alto, Saxophone 2nd Alto, Saxophone Tenor, Saxophone Baritone, Trumpet 1st, Trumpet 2nd, Trumpet 3rd, Horn 1st, Horn 2nd, Trombone 1st, Trombone 2nd, Trombone 3rd, Baritone, Tuba, Contrabass, Timpani, Snare Drum, Percussion 2nd, Percussion 3rd, Xylophone, Mallets 2nd, Piano, and Harp. The score is written in a standard musical notation with various dynamics and articulations. A large, diagonal red watermark reading 'DEMO SCORE' is superimposed over the entire page.

56

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

S. D.

2nd Perc.

3rd Perc.

Xyl.

2nd Mlt.

Pno.

Hrp.

**DEMO SCORE**



This page contains a musical score for a full orchestra and woodwinds. The score is arranged in a standard orchestral format with staves for various instruments. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page. The instruments listed on the left side of the score are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., Eh., 1st Bsn., 2nd Bsn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., CbCl., 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., 1st Hrn., 2nd Hrn., 1st Tbn., 2nd Tbn., 3rd Tbn., Bar., Tba., Cb., Timp., S. D., 2nd Perc., 3rd Perc., Xyl., 2nd Mlts., Pno., and Hrp. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), and articulation marks (e.g., *staccato*). The page number "10" is in the top left, and the rehearsal mark "64" is at the top left of the score.

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

Eh. *mf*

1st Bsn. *f* *mf*

2nd Bsn. *f* *mf*

E♭ Cl. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

3rd Cl. *f* *mf*

Alto Cl. *f* *mf*

B. Cl. *f* *mf*

CbCl. *f* *mf*

1st A. Sax. *f* *mf*

2nd A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Hrn. *f* *mf*

2nd Hrn. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

3rd Tbn. *f* *mf*

Bar. *f* *mf* *p*

Tba. *f* *mf*

Cb. *f* *mf*

Timp. *ff* *mf*

S. D. *mf* *mf* *p*

2nd Perc. *ff*

3rd Perc. *p* *Windchimes (slow)*

Glock. *mf*

2nd Mlt. *p*

Pno. *mf* *p*

Hrp.

**DEMO SCORE**

78

rit. . . . .

83

Maestoso  $\text{♩} = 100$  (play)

Quantitative musical score for a full orchestra and vocal soloists. The score is divided into vocal parts and instrumental parts.

**Vocal Parts:**

- Picc. (Piccolo)
- 1st Fl. (First Flute)
- 2nd Fl. (Second Flute)
- 1st Ob. (First Oboe)
- 2nd Ob. (Second Oboe)
- Eh. (English Horn)
- 1st Bsn. (First Bassoon)
- 2nd Bsn. (Second Bassoon)
- E♭ Cl. (E-flat Clarinet)
- 1st Cl. (First Clarinet)
- 2nd Cl. (Second Clarinet)
- 3rd Cl. (Third Clarinet)
- Alto Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- CbCl. (C Bass Clarinet)
- 1st A. Sax. (First Alto Saxophone)
- 2nd A. Sax. (Second Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1st Tpt. (First Trumpet)
- 2nd Tpt. (Second Trumpet)
- 3rd Tpt. (Third Trumpet)
- 1st Hrn. (First Horn)
- 2nd Hrn. (Second Horn)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- 3rd Tbn. (Third Trombone)
- Bar. (Baritone)
- Tba. (Tuba)
- Cb. (C Bass Drum)
- Timp. (Timpani)

**Instrumental Parts:**

- Percussion (Percussion)
- Tub. B. (Tubular Bells)
- 2nd Perc. (Second Percussion)
- 3rd Perc. (Third Percussion)
- Glock. (Glockenspiel)
- 2nd Mlts. (Second Mallets)
- Pno. (Piano)
- Hrp. (Harp)

The score includes lyrics for the vocal parts: "Quan - do corp - us mo - ri - e tur. Pa - ra - di - si Glo - ri - a".

Dynamic markings include *f* (forte) and *rit.* (ritardando).

Performance instructions include "sing:" and "(play)".

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

87

molto rit. . . . . rit. . . . .

Picc. *molto* *pppp* *f*

1st Fl. *molto* *pppp* *f*

2nd Fl. *molto* *pppp* *f*

1st Ob. *molto* *pppp* *f*

2nd Ob. *molto* *pppp* *f*

Eh. *molto* *p* *f*

1st Bsn. *molto* *p* *f*

2nd Bsn. *molto* *p* *f*

E♭ Cl. *molto* *p* *f*

1st Cl. *molto* *p* *f*

2nd Cl. *molto* *p* *f*

3rd Cl. *molto* *p* *f*

Alto Cl. *molto* *p* *f*

B. Cl. *molto* *f* *diminuendo*

CbCl. *molto* *f* *diminuendo*

1st A. Sax. *molto* *p* *f* *diminuendo*

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

T. Sax. *molto* *p* *f* *diminuendo*

Bar. Sax. *molto* *p* *f* *f* *diminuendo*

1st Tpt. *molto* *p* *f*

2nd Tpt. *molto* *p* *f*

3rd Tpt. *molto* *p* *f*

1st Hrn. *molto* *p* *f*

2nd Hrn. *molto* *p* *f*

1st Tbn. *molto* *p* *f* *f* *diminuendo*

2nd Tbn. *molto* *p* *f* *f* *diminuendo*

3rd Tbn. *molto* *p* *f* *f* *diminuendo*

Bar. *molto* *f* *diminuendo*

Tba. *molto* *f* *div.* *diminuendo*

Cb. *molto* *f* *pizz.* *diminuendo*

Timp. *molto* *mf* *f* *diminuendo*

Perc. *mf* *f* *diminuendo*

2nd Perc. *molto* *mf* *f* *diminuendo*

3rd Perc. *f* *Tambourine* *diminuendo*

Xyl. *f* *Glockenspiel* *diminuendo*

2nd Mlt. *f* *Vibraphone* *diminuendo*

Pno. *molto*

Hrp. *molto* *f*



This is a page of a musical score for a full orchestra and woodwinds. The score is written for 102 measures, with the page number 102 indicated at the top. The instruments listed on the left side of the page are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., Eh., 1st Bsn., 2nd Bsn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., CbCl., 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., 1st Hrn., 2nd Hrn., 1st Tbn., 2nd Tbn., 3rd Tbn., Bar., Tba., Cb., Timp., Perc., 2nd Perc., Tamb., Glock., Vib., Pno., and Hrp. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, mp). A large red watermark reading 'DEMO SCORE' is overlaid diagonally across the center of the page. The percussion section includes a suspended cymbal (susp. Cymb. (soft sticks)) and a xylophone.



Picc. *p* *f*

1st Fl. *p* *f*

2nd Fl. *p* *f*

1st Ob. *p* *f*

2nd Ob. *p* *f*

Eh. *p* *f*

1st Bsn. *p* *f*

2nd Bsn. *p* *f*

E♭ Cl. *p* *f*

1st Cl. *p* *f*

2nd Cl. *p* *f*

3rd Cl. *p* *f*

Alto Cl. *p* *f*

B. Cl. *p* *f*

CbCl. *p* *f*

1st A. Sax. *p* *f*

2nd A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Hrn. *ff* *mf*

2nd Hrn. *ff* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *p* *mf*

Tba. *p* *mf*

Cb. *p* *mf*

Timp. *mf*

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

2nd Perc. *f* *f* *f*

Tamb. *mf*

Glock. *mf*

Xyl. *p* *f*

Pno. *f*

Hrp. *f*



This page of a musical score, numbered 16, covers measures 114 to 119. It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Piccolo, 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, English Horn, 1st Bassoon, 2nd Bassoon, Eb Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, Contrabass Clarinet.
- Saxophones:** 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone.
- Brass:** 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 1st Horn, 2nd Horn, 1st Trombone, 2nd Trombone, 3rd Trombone, Baritone, Tuba, Contrabass.
- Percussion:** Percussion (Perc.), 2nd Percussion (2nd Perc.), Tambourine (Tamb.), Glockenspiel (Glock.), Xylophone (Xyl.), Piano (Pno.), and Harp (Hrp.).

The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. A large red watermark reading "DEMO SCORE" is superimposed over the central portion of the page.

123

130

Picc. *f* *f* *ff*

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

1st Ob. *f* *ff*

2nd Ob. *ff*

Eh. *f* *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

E♭ Cl. *f* *ff*

1st Cl. *mf* *cresc.* *ff*

2nd Cl. *mf* *cresc.* *ff*

3rd Cl. *mf* *cresc.* *ff*

Alto Cl. *ff*

B. Cl. *mf* *cresc.* *ff*

CbCl. *mf* *cresc.* *ff*

1st A. Sax. *f* *ff* *ff*

2nd A. Sax. *f* *ff* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *mf* *cresc.* *ff*

1st Tpt. *mf* *cresc.* *ff*

2nd Tpt. *mf* *cresc.* *ff*

3rd Tpt. *mf* *cresc.* *ff*

1st Hrn. *f* *ff*

2nd Hrn. *f* *ff*

1st Tbn. *mf* *cresc.* *ff*

2nd Tbn. *mf* *cresc.* *ff*

3rd Tbn. *mf* *cresc.* *ff*

Bar. *f* *ff*

Tba. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Perc. *cresc.* *f.c.c.*

2nd Perc. *f*

Tamb. *cresc.* *f*

Mar. *mf* *f*

Xyl. *mf* *cresc.* *f*

Pno. *ff* *ff*

Hrp. *ff* *gliss.* *gliss.* *gliss.*





Picc. *ff* *mf*

1st Fl. *ff* *mf* *mp*

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

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Alto Cl. *mf*

B. Cl. *mf*

CbCl. *mf*

1st A. Sax. *mf* *mp*

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt. *mf* *f* *mf*

2nd Tpt. *mf* *f* *mf*

3rd Tpt. *mf* *f* *mf*

1st Hrn. *f*

2nd Hrn. *f*

1st Tbn. *mf* *f* *mf*

2nd Tbn. *mf* *f* *mf*

3rd Tbn. *mf* *f* *mf*

Bar. *mf* *p*

Tba. *mf* *p* *arco*

Cb. *mf* *f* *mf*

Timp. *f* *mf* *p*

Perc. *f* *mf* *p*

2nd Perc. *p* *f* *p* *f*

Tamb. *f*

Mar. *pp* *soft mallets*

Glock. *ff* *mf*

Pno. *p*

Hrp. *p* *mp*



156

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

Es. Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

Perc.

2nd Perc.

Perc.

Mar.

Glock.

Pno.

Hrp.

**DEMO SCORE**

165

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf* *f* *mf*

2nd Ob. *mf* *f* *mf*

Eh. *f* *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Es Cl. *mf*

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

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

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

Alto Cl. *mf*

B. Cl. *mf*

CbCl. *mf*

1st A. Sax. *mf* *f* *mf*

2nd A. Sax. *mf* *f* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1st Tpt. *mf* *mute* *mf*

2nd Tpt. *mf* *mute* *mf*

3rd Tpt. *mf* *mute* *mf*

1st Hrn. *p*

2nd Hrn. *p*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf*

Tba. *mf*

Cb. *mf*

Timp. *mf*

Perc. *mf*

2nd Perc. *mf*

Perc. *mf*

Mar. *mf* *Xylophone*

Glock. *mf*

Pno. *mf*

Hrp. *mf*

**DEMO SCORE**

173

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

Eh. *f*

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

B. Cl. *f*

CbCl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1st Tpt. *f* open

2nd Tpt. *f* open

3rd Tpt. *f* open

1st Hrn. *mf*

2nd Hrn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Bar. *mf*

Tba. *mf*

Cb. *mf*

Timp. *mf*

Perc. *mf*

2nd Perc. *mf*

Perc. *mf*

Xyl. *mp* Marimba

Glock. *mp*

Pno. *mp*

Hrp. *mp*

**DEMO SCORE**



181

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

Perc.

2nd Perc.

Perc.

Mar.

Glock.

Pno.

Hrp.

*p*

*pp*

*mf*

*f*

Wood Blocks

*pp*

*f*

C.C.

Vibraphone

**DEMO SCORE**

189

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

1st Ob. - - - - -

2nd Ob. - - - - -

Eh. - - - - -

1st Bsn. - - - - -

2nd Bsn. - - - - -

E♭ Cl. - - - - -

1st Cl. - - - - -

2nd Cl. - - - - -

3rd Cl. - - - - -

Alto Cl. - - - - -

B. Cl. - - - - -

CbCl. - - - - -

1st A. Sax. - - - - -

2nd A. Sax. - - - - -

T. Sax. - - - - -

Bar. Sax. - - - - -

1st Tpt. *mf* *mf* *f*

2nd Tpt. *p* *mf* *f*

3rd Tpt. *p* *mf* *f*

1st Hrn. *f*

2nd Hrn. *f*

1st Tbn. *mf* *f* *p* *mf* *f*

2nd Tbn. *mf* *f* *p* *mf* *f*

3rd Tbn. *p* *mf* *f* *p* *mf* *f*

Bar. *p* *mf* *f* *p* *mf*

Tba. *fp*

Cb. *fp*

Timp. *fp* *f*

Perc. *f*

W.B. *f*

Perc. *f* *c.c.*

Mar. - - - - -

Vib. *p* *mf*

Pno. - - - - -

Hrp. - - - - -

**DEMO SCORE**

Picc. *mf* 2

1st Fl. *mf* 2

2nd Fl. *mf* 2

1st Ob. *mf*

2nd Ob. *mf*

Eh. *mf* 2

1st Bsn. *mf*

2nd Bsn. *mf*

E♭ Cl. *mf* 2

1st Cl. *mf* 2

2nd Cl. *mf* 2

3rd Cl. *mf* 2

Alto Cl. *mf* 2

B. Cl. *mf*

CbCl. *mf*

1st A. Sax. *mf* 2

2nd A. Sax. *mf* 2

T. Sax. *mf* 2

Bar. Sax. *mf*

1st Tpt. *mf* *f* *mf*

2nd Tpt. *p* *mf* *f* *mf*

3rd Tpt. *p* *mf* *f* *mf*

1st Hrn. *f* *mf*

2nd Hrn. *f* *mf*

1st Tbn. *p* *mf* *f* *mf*

2nd Tbn. *p* *mf* *f* *mf*

3rd Tbn. *mf* *f* *mf*

Bar. *f* *mf*

Tba. *fp* *mf*

Cb. *fp* *mf*

Timp. *fp* *f* *mf*

Perc. *f* *mf*

W.B. *f* *mf*

Perc. *f* *mf*

Mar. Glockenspiel *mf* 2

Vib. *p* *mf*

Pno. *mf*

Hrp.







219

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

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

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

1st Ob. *mf* *f* *cresc.* *ff*

2nd Ob. *mf* *f* *cresc.* *ff*

Eh. *mf* *f* *cresc.* *ff*

1st Bsn. *mf* *f* *cresc.* *ff*

2nd Bsn. *mf* *f* *cresc.* *ff*

E♭ Cl. *mf* *f* *cresc.* *ff*

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

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

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

Alto Cl. *mf* *f* *cresc.* *ff*

B. Cl. *mf* *f* *cresc.* *ff*

CbCl. *mf* *f* *cresc.* *ff*

1st A. Sax. *mf* *f* *cresc.* *ff*

2nd A. Sax. *mf* *f* *cresc.* *ff*

T. Sax. *mf* *f* *cresc.* *ff*

Bar. Sax. *mf* *f* *cresc.* *ff*

1st Tpt. *f* *cresc.* *ff*  
stagger breathing

2nd Tpt. *f* *cresc.* *ff*  
stagger breathing

3rd Tpt. *f* *cresc.* *ff*  
stagger breathing

1st Hrn. *mf* *f* *cresc.* *ff*

2nd Hrn. *mf* *f* *cresc.* *ff*

1st Tbn. *f* *cresc.* *ff*  
stagger breathing

2nd Tbn. *f* *cresc.* *ff*  
stagger breathing

3rd Tbn. *f* *cresc.* *ff*  
stagger breathing

Bar. *mf* *f* *cresc.* *ff*

Tba. *mf* *f* *cresc.* *ff*

Cb. *mf* *f* *cresc.* *ff*

Timp. *mf* *f* *cresc.* *ff*

Perc. *mf* *f* *cresc.* *ff*

Perc. *mf* *f* *cresc.* *ff*

Perc. *mf* *f* *cresc.* *ff*

Glock. *mf* *f* *cresc.* *ff*  
Xylophone

Vib. *mf* *f* *cresc.* *ff*  
Marimba (medium Sticks)

Pno. *mf* *f* *cresc.* *ff*

Hrp. *mf* *f* *cresc.* *ff*

**DEMO SCORE**











Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

Perc.

Tub. B.

Congas

Vib.

Mar.

Pno.

Hrp.

**DEMO SCORE**

*mf* *p* *fp* *mf* *p* *f*

*mf* *p* *fp* *mf* *p* *f*

*mf* *p* *fp* *mf* *p* *f*

*f*

*f*

*f*

*p* *mf*

Sus. Cymb

*f*

Xylophone

*f*



Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

Perc.

Perc.

Congas

Xyl.

Mar.

Pno.

Hrp.

*cresc.*

*mp*

*p*

*pp*

*open*

*C.C.*

**DEMO SCORE**

This page of a musical score, numbered 36, contains 288 measures. It is marked with a tempo of *rit.* *Allegro* and a metronome marking of  $\text{♩} = 144$ . The score is for a full symphony orchestra and includes the following parts:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- Eh.
- 1st Bsn.
- 2nd Bsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- B. Cl.
- CbCl.
- 1st A. Sax.
- 2nd A. Sax.
- T. Sax.
- Bar. Sax.
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 1st Hrn.
- 2nd Hrn.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- Bar.
- Tba.
- Cb.
- Timp.
- Perc.
- Perc.
- Perc.
- Xyl.
- Mar.
- Pno.
- Hrp.

The score features various musical notations, including dynamics such as *ff* and *f*, and articulation marks like accents and slurs. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page.

This page of a musical score, numbered 293, contains 37 staves of music. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., Eh., 1st Bsn., 2nd Bsn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., CbCl., 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., 1st Hrn., 2nd Hrn., 1st Tbn., 2nd Tbn., 3rd Tbn., Bar., Tba., Cb., Timp., Perc., Perc., Perc., Xyl., Mar., Pno., and Hrp. The score includes various musical notations such as notes, rests, and dynamic markings like *f*. A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the central portion of the page.

301 rit. **302** Con Temperamento  $\text{♩} = 140$

301 rit. **302** Con Temperamento  $\text{♩} = 140$

Picc. *f* *ff*

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

1st Ob. *f* *ff*

2nd Ob. *f* *ff*

Eh. *f* *ff*

1st Bsn. *f* *f*

2nd Bsn. *f* *f*

E♭ Cl. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

3rd Cl. *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *f* *ff*

CbCl. *f* *ff*

1st A. Sax. *f* *f*

2nd A. Sax. *f* *f*

T. Sax. *f* *f*

Bar. Sax. *f* *f*

1st Tpt. *f* *ff mf* *f*

2nd Tpt. *f* *ff mf* *f*

3rd Tpt. *f* *ff mf* *f*

1st Hrn. *f* *f*

2nd Hrn. *f* *f*

1st Tbn. *f* *ff mf* *f*

2nd Tbn. *f* *ff mf* *f*

3rd Tbn. *f* *ff mf* *f*

Bar. *f* *ff mf* *f*

Tba. *f* *f*

Cb. *f* *f*

Timp. *f* *f*

Perc. *f* *f*

Perc. Wood Blocks *f* *f*

Perc. C.C. *f* *f*

Xyl. *f* *ff*

Mar. *f* *f*

Pno. *f* *ff*

Hrp. *f* *ff*

**DEMO SCORE**



309

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eh.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl.

CbCl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Tba.

Cb.

Timp.

Perc.

Perc.

Perc.

Xyl.

Mar.

Pno.

Hrp.

**DEMO SCORE**

317

*molto rit.* ( $\text{♩} = 100$ ) *molto rit.*

Picc. *cresc.* *ff*

1st Fl. *cresc.* *ff*

2nd Fl. *cresc.* *ff*

1st Ob. *cresc.* *ff*

2nd Ob. *cresc.* *ff*

Eh. *cresc.* *ff*

1st Bsn. *cresc.* *ff*

2nd Bsn. *cresc.* *ff*

E♭ Cl. *cresc.* *ff*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

3rd Cl. *cresc.* *ff*

Alto Cl. *cresc.* *ff*

B. Cl. *cresc.* *ff*

CbCl. *cresc.* *ff*

1st A. Sax. *f cresc.* *ff*

2nd A. Sax. *f cresc.* *ff*

T. Sax. *cresc.* *ff*

Bar. Sax. *cresc.* *ff*

1st Tpt. *cresc.* *ff*

2nd Tpt. *cresc.* *ff*

3rd Tpt. *cresc.* *ff*

1st Hrn. *cresc.* *ff*

2nd Hrn. *cresc.* *ff*

1st Tbn. *f cresc.* *ff*

2nd Tbn. *cresc.* *ff*

3rd Tbn. *cresc.* *ff*

Bar. *cresc.* *ff*

Tba. *cresc.* *ff*

Cb. *cresc.* *ff*

Timp. *cresc.* *ff* *sfp* *ff*

Perc. *cresc.* *ff* *sfp* *ff*

Perc. *ff* Tubular Bells *ff* B.D. *ff*

Perc. *ff*

Xyl. *cresc.* *ff*

Mar. *ff*

Pno. *cresc.* *ff*

Hrp. *cresc.* *ff*