

POMPEJI

based upon a novel by Robert Harris

Mario Bürki

Concert Band • Harmonie

Aufgabestück des Schweizer Blasmusikverbandes SBV für das Eidgenössische Musikfest 2006 mit finanzieller Unterstützung der SUIISA-Stiftung für Musik

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D

POMPEJI

DAS WERK

Als ich Robert Harris' Roman "Pompeji" las, in welchem er den Untergang der gleichnamigen Stadt eindrucksvoll beschreibt, war mir der Titel für diese Komposition sofort klar. So begann ich im Herbst 2004, mich mit diesem Thema rund um den Vesuv eingehender zu beschäftigen. Dieses Werk ist reine Programmmusik. Es veranschaulicht einige Szenen aus dem Roman.

Der Anfang stellt die Überfahrt Attilius' dar, danach erklingt das Stadtthema. Das pulsierende Leben der Stadt stellt sich in der Form und Farbe eines neapolitanischen Liedes dar. Die giftigen Vulkandämpfe signalisieren den kommenden Ausbruch, welcher sogleich beginnt: Zuerst einige Erdbeben, danach explodiert der Vulkan Vesuv. Innerhalb von wenigen Minuten wird Pompeji unter einer dicken Lavaschicht begraben. Alle Menschen und Tiere sterben. Die ganze Stadt ist blitzschnell verschwunden. Attilius und Corelia, welche sich in die Wasserleitungen der Stadt retten konnten, überleben dieses Desaster.

DER ROMAN

Im Sommer des Jahres 79 n. Chr. kommen wie eh und je die Reichen und Schönen aus Rom in den Süden, um in ihren Villen am Meer Feste zu feiern und Intrigen zu spinnen. Doch dann beb't die Erde und der mächtige Äquadukt "Aqua Augusta", der das Wasser von den Hängen des Vesuv zu den Küstenstädten führt, versiegt. Die Vorboten einer ungeheuren Katastrophe legen sich wie ein Schatten über die Idylle. Attilius, aus Rom entsandter neuer Wasserbaumeister, muss den Schaden beheben. Die Zeit drängt. Wasser bedeutet nicht nur Leben, sondern für den skrupellosen Geschäftsmann Ampliatus vor allem Geld und Macht. Ausgerechnet dessen Tochter Corelia deckt eine Verschwörung auf und bittet Attilius um Hilfe. Die beiden werden eingeschüchtert und bedroht, aber die wahre Bedrohung können sie sich so wenig vorstellen wie Millionen andere Küstenbewohner. Attilius eilt nach Pompeji einer Apokalypse entgegen.

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 Bürki erhält regelmässig Kompositionsaufträge und mehrere Werke wurden als Wettstücke im In- und Ausland gespielt.

Ton- und Notenbeispiele seiner Werke können auf der Homepage des Verlages eingesehen werden: www.musikverlag-frank.ch

Besuchen Sie die Homepage von Mario Bürki: www.mariobuerki.ch

AUSFÜHRUNGEN

- | | |
|---------------|--|
| Takt 145 (J): | Zischgeräusche (zsch). Stellen die Vulkandämpfe dar. Geflüstert in freiem Rhythmus. |
| Takt 210 (P): | Klagender Gesang: Fallende kleine Sekund (klingend Eb zu D) auf Vokal «A» singen. In den Stimmen ist diese Stelle transponiert und nicht klingend notiert. |

F

POMPÉI

L'ŒUVRE

Le titre de la composition m'a été inspiré par la lecture du roman Pompéi, de Robert Harris, qui décrit la destruction de la ville romaine. En automne 2004, j'ai ainsi commencé à m'intéresser davantage à ce drame qui s'est produit sur les flancs du Vésuve. L'œuvre qui en a découlé est purement programmatique et illustre quelques scènes tirées du roman.

Le début met en scène la traversée d'Attilius; suit le thème consacré à la ville et à son effervescence, symbolisées par un chant napolitain. Les vapeurs toxiques dégagées par le volcan annoncent l'éruption imminente, qui se produit presque aussitôt: après plusieurs secousses sismiques, une explosion arrache le sommet du Vésuve. En quelques minutes, Pompéi disparaît sous une épaisse couche de lave. Les humains et les bêtes meurent. Attilius et Corelia, qui sont parvenus à se réfugier dans les canalisations de la ville, survivent à la catastrophe.

LE ROMAN

En été de l'an 79, les élites romaines quittent Rome pour se rendre dans leurs villas du Sud, afin d'y célébrer des fêtes et d'y nouer des intrigues. Mais un tremblement de terre détruit le majestueux aqueduc «Aqua Augusta», qui amène aux villes côtières l'eau prélevée sur les flancs du Vésuve. Les signes annonciateurs d'une grande catastrophe s'accumulent et viennent assombrir l'humeur festive des habitants. Attilius, un architecte spécialisé dans la construction des aqueducs, est envoyé de Rome pour réparer les dégâts. Le temps presse: l'eau n'est pas seulement synonyme de vie, mais aussi d'argent et de puissance pour Ampliatus, un homme d'affaires sans scrupules. Sa fille Corelia met à jour un complot et appelle Attilius à l'aide. Tous deux font l'objet d'intimidations et de menaces. Mais, pas plus que les millions d'habitants des côtes, ils ne se rendent compte du véritable danger qui les guette. En se rendant à Pompéi, Attilius s'est précipité à la rencontre de l'apocalypse.

LE COMPOSITEUR

Mario Bürki naît le 26 octobre 1977. Il étudie la direction d'ensembles à vent au conservatoire de Berne, obtenant la note «très bien» aux examens menant au diplôme et au certificat d'études supérieures. Mario Bürki suit l'enseignement (Master classe) d'U.P. Schneider (composition) et de Toshiyuki Shimada / Andreas Spörri (direction). Sa première œuvre d'envergure – *Scènes tirées de Max et Moritz* – reçoit le deuxième prix au concours de composition de la World Association for Symphonic Bands and Ensembles (WASBE) à Lucerne, tandis que sa composition *Indian Fire* se voit décerner le prix spécial de la composition la plus originale au Flicorno d'Oro Junior (Italie). Les premières de deux autres œuvres (*Cap Hoorn* et *1405: l'incendie de Berne*) ont lieu à la Mid-Europe de Schladming. En novembre 2005, *1405: l'incendie de Berne* est exécuté à Valence par l'ensemble à vent espagnol «La Artística Buñol».

Mario Bürki est directeur à l'école de musique pour jeunes d'Ostermundigen. En tant qu'instrumentiste, il joue de la trompette, du piano et de l'orgue. Mario écrit régulièrement des compositions pour le compte d'ensembles à vent et de brass bands.

Le site Web de son éditeur présente des extraits sonores et écrits de ses œuvres:
www.musikverlag-frank.ch

Visité le site Web de Mario Bürki: www.mariobuerki.ch

EXECUTION

Mesure 145 (J)

Sons produits par la voix. Bruitage au son (zch), représentant les vapeurs émanant du volcan. En rythme libre.

Mesure 210 (P)

Chant plaintif: seconde mineure (tonalité absolue mi bémol à ré). Chanter sur la voyelle «A». Dans les partitions, le chant est transposé, pas la tonalité absolue.

E

POMPEII

THE COMPOSITION

My inspiration for the title of the work came about on reading the novel Pompeii by Robert Harris, which describes the destruction of the Roman city. In the Autumn of 2004, I consequently became very interested in this drama which took place on the banks of Vesuvius. The work which followed is simply a series of descriptions which illustrate several scenes taken from the novel.

The beginning depicts the crossing of Attilius; followed by the theme devoted to the agitation of the city symbolised by a Neapolitan song. The toxic fumes released from the volcano announce the eruption which follows almost immediately: after several seismic shakings, the top of Vesuvius is torn off in an explosion. Within several minutes, Pompeii disappears beneath a thick lava. Human and animal life is destroyed. Attilius and Corelia, however, survive the disaster having been able to seek refuge within the town's underground tunnel system.

THE NOVEL

During the summer of the year 79, the privileged rich Romans leave Rome to join their villas in the South, with a view to enjoying festivities and to develop their forthcoming plots and plans. However, an earthquake destroys the majestic aqueduct «Aqua Augusta» which brings water from the edge of Vesuvius to the coastal towns. The increasingly telling signs of a major catastrophe arrive to dampen the spirits of the villagers. Attilius, an architect specialising in the building of aqueducts is sent to Rome to repair the damage. Time is of the essence, as water is not only synonymous with survival of life but also implicated in money and power in connection with Amplatus, an unscrupulous business man. His daughter Corelia devises a plan and calls upon the help of Attilius. Both become objects of intimidation and threats. As are millions of inhabitants, Attilius and Corelia are also totally unaware of the real danger which hovers above them. On arrival in Pompeii, Attilius rushes forth to meet the apocalypse.

THE COMPOSER

Mario Bürki was born on the 26th of October in 1977. He studied wind ensemble conducting at the music school in Bern obtaining a mention of «very good» leading to a diploma and certificate in higher studies. Mario Bürki followed the teachings and master classes of Mr U P Schneider (composition) and Toshiyuki Shimada/ Andreas Spörri (conducting). His first major work - *Scenes taken from Max and Moritz* - received second prize in the World association for symphonic Bands and Ensembles (WASBE) competition in Lucerne, whilst his composition *Indian Fire* was awarded the special prize for the most original composition given by the Flicorno d'ora junior (Italy). The first performances of two other works (*Cape Horn* and *1405: The Fire of Berne*) took place in the Mid-Europe congress in Schladming (Austria). In November 2005, *1405: The Fire of Berne* was performed in Valencia by the Spanish wind group «La Artistica Bunol».

Mario Bürki is the head of the school of young musicians in Ostermundigen (Switzerland). As a performer, he plays the trumpet, piano and organ. Mario Bürki regularly composes for wind groups and brass bands. The editor's web site includes musical sound and written extracts from his works: www.musikverlag-frank.ch

Please visit the web site of Mario Bürki: www.mariobuerki.ch

PERFORMANCE NOTES

Bar 145 (J): Vocal sounds. The sound(zch,ch) is to be pronounced in a whispering random rhythm and represents the steam emitting from the volcano.

Bar 210 (P): Moaning sounds- using the interval of a diminished 2nd from (concert pitch) E flat to D natural using the vocal sound «Ah». In the different musical parts, the vocal parts are transposed and are not in concert pitch.

Instrumentation

POMPEJI

Mario Bürki

Dauer / Durée / Duration: 9.20''
Schwierigkeitsgrad / Degré de difficulté / Grade: 3

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 Cornet Bb
2nd Cornet Bb
1st Trumpet Bb
2nd Trumpet Bb
3rd Trumpet Bb
1st Horn Eb/F
2nd Horn Eb/F
3rd Horn Eb/F
1st Trombone Bb/C
2nd Trombone Bb/C
3rd Trombone Bb/C
Euphonium Bb/C
Baritone Bb/C
Tuba Bb/Eb/C
Contrabass
Mallets
Timpani
Percussion 1
Percussion 2

DEMO SCORE

POMPEJI

Mario Bürki

Lento $\text{♩} = 60$

Ship's approaching

based upon a novel by Robert Harris

2 3 4 5 6 7 8 9 10

Piccolo

1st Flute

2nd Flute

Oboe

Bassoon

Clarinet Eb

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

1st Alto Saxophone Eb

2nd Alto Saxophone Eb

Tenorsaxophone Bb

Baritonsaxophone Eb

1st Cornet Bb

2nd Cornet Bb

1st Trumpet Bb

2nd Trumpet Bb

3rd Trumpet Bb

1st & 3rd Horn F

2nd Horn F

1st Trombone C

2nd Trombone C

3rd Trombone C

Euphonium

Bariton

Tuba

Contrabass

Mallets:
Bells,
susp. Cymbal,
Xylophone

Timpani

Percussion 1:
Clashed Cymbal,
Susp. Cymbal,
Bass Drum,
Tambourin

Percussion 2:
Drum Set

11 12 13 14 15 16 17 18 19 20 21

Picc.
1st Fl.
2nd Fl.
Ob.
Bsn.
Eb-Cl.
1st Cl.
2nd Cl.
3rd Cl.
Bkl.
1st Asax.
2nd Asax.
Tsax.
Barsax.
1st Crnt.
2nd Crnt.
1st Trp.
2nd Trp.
3rd Trp.
1 & 3 Hrn.
2 Hrn.
1st Trb.
2nd Trb.
3rd Trb.
Euph.
Bar.
Tb.
Cb.
Mall.
Pk.
Perc. 1
Perc. 2

A

22 23 24 25 26 27 28 29 30 31 32

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Crnt.

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb.

Cb.

Mall.

Pk.

Perc. 1

Perc. 2

44 45 46 47 48 49 50 51 52 53

Picc. *f* *mf*

1st Fl. *f* *mf*

2nd Fl. *f* *mf*

Ob. *f* *mf*

Bssn. *mf* *f* *mf*

Eb-Cl. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

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

Bkl. *mf* *f* *mf*

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

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

Tsax. *mf* *f* *mf*

Barsax. *mf* *f* *mf*

1st Crnt. *f* *mf*

2nd Crnt. *f* *mf*

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

2nd Trp. *mf* *f* *mf*

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

1 & 3 Hrn. *mf* *f* *mf*

2 Hrn. *mf* *f* *mf*

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

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

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

Euph. *mf* *f* *mf*

Bar. *mf* *f* *mf*

Tb. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Mall. *f* *mf* sus. cymb. *p* *mf*

Pk. *p* *mf*

Perc. 1 *p* *mp* *p* *mp*

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

C Con moto $\text{♩} = 76$

D

54 55 56 57 58 59 60 61 62 63 64 65

Picc. *f* *p* *f*

1st Fl. *f* *p* *f* *tr* *tr* *tr* *tr* *f*

2nd Fl. *f* *p* *f*

Ob. *f* *p* *f*

Bssn. *f* *p* *f*

Eb-Cl. *f* *p* *f*

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

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

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

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

1st Asax. *f* *p* *f* *sim.*

2nd Asax. *f* *p* *f* *sim.*

Tsax. *f* *p* *f* *sim.*

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

1st Crnt. *f* *p* *f*

2nd Crnt. *f* *p* *f*

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

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

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

1 & 3 Hrn. *f* *p* *f*

2 Hrn. *f* *p* *f*

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

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

3rd Trb. *f* *p* *f* *sim.*

Euph. *f* *p* *f*

Bar. *f* *p* *f*

Tb. *f* *p* *f* *mf* *f*

Cb. *f* *p* *f* *mf* *f*

Mall. *f* *Glosp* *f* *mf* *f*

Pk. *f*

Perc. 1 *mp* *f* *f* Cl.Cymb. *f* Snare on *f*

Perc. 2 *f* *mf*

stringendo e cresc. string. e cresc.

66 67 68 69 70 71 72 73 74

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Crnt.

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb.

Cb.

Mall.

Pk.

Perc. 1

Perc. 2

mf *f* *ff*

f *f* *mf*

Glspl

sus. cymb.

p *f* *mf*

Maestoso ♩ = 132
"Pompeji"

75 76 77 78 79 80

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff*

1st Crnt. *ff*

2nd Crnt. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1 & 3 Hrn. *ff*

2 Hrn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Euph. *ff*

Bar. *f*

Tb. *ff*

Cb. *f*

Mall. *ff*

Pk. *f*

Perc. 1 *f*

Perc. 2 *f*

DEMO SCORE

Leggiero ♩ = 126
"The living Town"

F

81 82 83 84 85 86 87 88 89 90

Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

Eb-Cl.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *f* *mp*

1st Asax.

2nd Asax.

Tsax.

Barsax. *f* *mp*

1st Crnt.

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn. *f* *mp*

2 Hrn. *f* *mp*

1st Trb. *f* *mp*

2nd Trb. *f* *mp*

3rd Trb. *f* *mp*

Euph. *f* *mf*

Bar. *f* *mf*

Tb. *f* *mp*

Cb. *f* *mp*

Mall.

Pk.

Perc. 1 *f* Tambourin

Perc. 2 *f*



91 92 93 94 95 96 97 98 99 100 101 102

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-Cl. *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

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

1st Asax. *f*

2nd Asax. *f*

Tsax.

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

1st Crnt. *f*

2nd Crnt. *f*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1 & 3 Hrn. *f* *f* *mf* *one*

2 Hrn. *f*

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

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

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

Euph. *mf* *mf*

Bar. *mf* *mf*

Tb. *f* *mf* *f* *mf* *mf*

Cb. *f* *mf* *f* *mf* *mf*

Mall. *f*

Pk. *f* *f*

Perc. 1 *f*

Perc. 2 *f*

DEMO SCORE

103 104 105 106 107 108 109 110 111 112 113 114

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *mf*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *mf*

1st Crnt. *f*

2nd Crnt. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f* *all.*

2 Hrn. *f*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Bar. *f*

Tb. *mf*

Cb. *mf*

Mall. *mf*

Pk. *mf*

Perc. 1

Perc. 2

DEMO SCORE

poco a poco accelerando

127 128 129 130 131 132 133 134 135 136 137 138

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *mf*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *mf*

1st Crnt. *f*

2nd Crnt. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f*

2 Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Bar. *f*

Tb. *f*

Cb. *f*

Mall. *f*

Pk. *f*

Perc. 1 *f*

Perc. 2

Misterioso $\text{♩} = 54$
"volcanic absorbs"

139 140 141 142 143 144 145 146 147 148 149 150 151

Picc. vokalsound: zsch, freely

1st Fl. play *f*

2nd Fl. vokalsound: zsch, freely

Ob. play *f*

Bssn. vokalsound: zsch, freely

Eb-Cl. vokalsound: zsch, freely

1st Cl. play *f*

2nd Cl. play *f*

3rd Cl. play *f*

Bkl. vokalsound: zsch, freely

1st Asax. vokalsound: zsch, freely

2nd Asax. vokalsound: zsch, freely

Tsax. vokalsound: zsch, freely

Barsax. vokalsound: zsch, freely

1st Crnt. vokalsound: zsch, freely

2nd Crnt. vokalsound: zsch, freely

1st Trp. straight mute *f* *mf*

2nd Trp. straight mute *f* *mf*

3rd Trp. straight mute *f* *mf*

1 & 3 Hrn. vokalsound: zsch, freely

2 Hrn. vokalsound: zsch, freely

1st Trb. *gliss.* straight mute *mf*

2nd Trb. *f* *mf*

3rd Trb. *f* *mf*

Euph. *f* *mf*

Bar. *f* *mf*

Tb. *f* *mf*

Cb. *f* arco *mf*

Mall. *f* [Glsp] *mf*

Pk. *mp* sus. cymb

Perc. 1 *mf*

Perc. 2 *p*

marziale $\text{♩} = 120$

"the Magma is erupting"

K

152 153 154 155 156 157 158 159 *morendo* 160 161 162 163 164

Picc.

1st Fl. vokalsound: zsch, freely

2nd Fl.

Ob. vokalsound: zsch, freely

Bssn. play

Eb-Cl.

1st Cl. play

2nd Cl. play

3rd Cl. play

Bkl. play

1st Asax. play

2nd Asax. play

Tsax. play

Barsax. play

1st Crnt. play *mf*

2nd Crnt. *f*

1st Trp. open

2nd Trp. open

3rd Trp. open

1 & 3 Hrn.

2 Hrn.

1st Trb. open

2nd Trb.

3rd Trb.

Euph. *mf*

Bar. *mf*

Tb. *mf*

Cb. *mf*

Mall. *mf*

Pk. *mf*

Perc. 1

Perc. 2

165 166 167 168 169 170 171 172 173 **L** **determinato** 174 175

Picc. *ff*

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

Ob. *ff*

Bssn. *ff*

Eb-Cl. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

3rd Cl. *f* *ff*

Bkl. *ff*

1st Asax. *mf* *ff*

2nd Asax. *mf* *ff*

Tsax. *f* *ff*

Barsax. *ff*

1st Crnt. *ff*

2nd Crnt. *mf* *ff*

1st Trp. *open* *f* *ff*

2nd Trp. *open* *mf* *ff*

3rd Trp. *open* *mf* *ff*

1 & 3 Hrn. *mf* *ff*

2 Hrn. *mf* *ff*

1st Trb. *open* *mf* *ff*

2nd Trb. *mf* *ff*

3rd Trb. *mf* *ff*

Euph. *f* *ff*

Bar. *ff*

Tb. *ff*

Cb. *ff*

Mall. *Xyl* *f* *ff*

Pk. *ff*

Perc. 1 *sus. cymb.* *mp* *f*

Perc. 2 *ff*



192 193 194 195 196 197 tr

Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Crnt.

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb.

Cb.

Mall.

Pk.

Perc. 1

Perc. 2

p *f* *p* *f*

O "the Lava is entering Pompeji"

Musical score for orchestra and percussion, measures 198-203. The score includes parts for Picc., 1st Fl., 2nd Fl., Ob., Bsn., Eb-Cl., 1st Cl., 2nd Cl., 3rd Cl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Crnt., 2nd Crnt., 1st Trp., 2nd Trp., 3rd Trp., 1 & 3 Hrn., 2 Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Bar., Tb., Cb., Mall., Pk., Perc. 1, and Perc. 2. A large red watermark "DEMO SCORE" is overlaid diagonally across the page. The score features various musical notations, including dynamics such as *ff*, *f*, and *p*, and articulation marks like accents and slurs. The percussion parts include patterns for snare drum and cymbals.

dim. poco a poco

molto rallentando

215 216 217 218 219 220 221 222 223 224 225

Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Crnt.

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb.

Cb.

Mall.

Pk.

Perc. 1

Perc. 2

Grave $\text{♩} = 58$
"death and devastation"

"Life continues"

226 227 228 229 230 231 232 233 234 235

Picc.

1st Fl. *mf* *one*

2nd Fl.

Ob.

Bsn.

Eb-Cl.

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

2nd Cl. *mp* *mf* *p*

3rd Cl. *mp* *mf* *p*

Bkl. *mf* *p*

1st Asax. *mf* Solo

2nd Asax.

Tsax.

Barsax.

1st Crnt. *mf* Cue Alto sax

2nd Crnt.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn. *mf* *one*

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb. *p* *mf* *p* cue B.cl. *one* (Eb-Tuba)

Cb. *p* *mf* *p* Bell Tree

Mall. *mf* *p*

Pk. *p*

Perc. 1

Perc. 2 *p*

236 237 238 239 240 241 242 243 244 245 246 247

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *p* *f*

Ob. *p* *f*

Bssn. *p* *f*

Eb-Cl. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *p* *f*

3rd Cl. *p* *f*

Bkl. *p* *f*

1st Asax. *p* *f*

2nd Asax. *p* *f*

Teax. *p* *f*

Barsax. *p* *f*

1st Crnt. *mf* *f*

2nd Crnt. *mf* *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f*

2 Hrn. *f*

1st Trb. *p* *f*

2nd Trb. *p* *f*

3rd Trb. *p* *f*

Euph. *f*

Bar. *f*

Tb. *all* *p* *f*

Cb. *p* *f*

Mall. *mf* *f*

Pk. *mf* *f*

Perc. 1 $\frac{3}{4}$ $\frac{3}{4}$

Perc. 2 *mf*

SCORE

DEMO

Maestoso $\text{♩} = 144$

248 249 250 251 252 *molto rit.* 253 254 255

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn. *ff*

Eb-Ci. *ff*

1st Ci. *ff*

2nd Ci. *ff*

3rd Ci. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff*

1st Crnt. *ff*

2nd Crnt. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1 & 3 Hrn. *ff*

2 Hrn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Euph. *ff*

Bar. *ff*

Tb. *ff*

Cb. *ff*

Mall. *ff*

Pk. *f*

Perc. 1 *f*

Perc. 2 *f*



256 257 258 259 260 261 262

Picc. (tr) ff

1st Fl. (tr)

2nd Fl. (tr)

Ob.

Bsn.

Eb-Cl. (tr)

1st Cl. (tr)

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Teax.

Barsax.

1st Crnt.

2nd Crnt.

1st Trp. ff

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bar.

Tb.

Cb.

Mall.

Pk.

Perc. 1 C.C.

Perc. 2 ff