

D

FIGHT FOR LIBERTY

Mario Bürki

DAS WERK

Das Werk „Fight for Liberty“, eine Auftragskomposition der Brass Band Fröschl Hall, basiert auf einigen historischen Gegebenheiten des Tiroler Freiheitskampfes um 1809. Im folgenden eine kurze Zusammenstellung der damaligen Ereignissen:

Der Tiroler Freiheitskampf 1809

Die Tiroler Bevölkerung war tiefgläubig und hing an ihren Bräuchen (Wallfahrten, Wetterläuten, Christmesse,...). Dies alles wurde den Tirolern verboten. So rüsteten sich die Tiroler zum Befreiungskrieg. 11.April, erste Berg-Isel Schlacht: Tiroler Truppen griffen von allen Seiten Innsbruck an. Am 12. April war Tirol frei! Ihr Anführer hieß

Andreas Hofer, Sandwirt zu Leonhard im Passeier. Der französische Kaiser Napoleon führte Krieg gegen Österreich. 19.Mai: Der französische Kommandant Lefebvre zog in Innsbruck ein. 25.Mai: Andreas Hofer schickte Läufer in alle Täler Tirols und rief zum Aufstand auf. Der neue Angriffstag war der 25.Mai. 29.Mai, zweite Berg – Isel Schlacht: Andreas Hofer, Pater Joachim Haspinger und Speckbacher stürmten den Berg Isel. (Hofer erbittet Gottes Hilfe am Herz Jesu Fest). Wegen der großen Verluste flohen die Feinde in der Nacht. Tirol war zum zweiten Mal frei. Am 30.Juli kam Lefebvre zurück, wurde aber an der Pontlatzer Brücke (Prutz) und bei Franzensfeste (Südtirol) vernichtend geschlagen. 13.August, dritte Berg-Isel Schlacht: Peter Mahr, Moritz von der Mahr, Speckbacher und Haspinger schlugen die Truppen des Marschalls. In der Nacht vom 14. auf den 15. August zog Lefebvre von Innsbruck ab. Andreas Hofer zog am 15.August in der Hofburg ein. Seine Sorgen waren groß. Der österreichische Kaiser schloss mit Napoleon den Frieden von Schönbrunn abermals an die Bayern. In den Allerheiligennächten kam es zu den letzten Kämpfen in Innsbruck. Andreas Hofer verlor und flüchtete auf die Pfandlalm. Der Bauer Raffl verrät Hofer an die Feinde. Diese nahmen Hofer gefangen und führten ihn nach Mantua. Am 20.Februar 1810 wurde er dort erschossen.

Der Anfang (Takte 1- 66) versinnbildlicht die Herrschaft Napoleons: mit Fanfaren und pompösen Klängen wird die Macht des Kriegsherrn dargestellt, die über lange Zeit ungebremste Herrschaft des französischen Reiches. Der darauf folgende ruhige Teil (Takte 66 –80) stellt das tiefgläubige und brauchtumreiche Tirol dar. Da den Tirolern nun Verbote über ihre Bräuche und Glauben auferlegt wurden, baut sich nun eine Unruhe auf (Takte 80 – 112), ihre Kampflust für einen Befreiungsschlag wird geweckt (Takte 80 – 140). In der folgenden Teil werden die drei Berg-Isel Schlachten unter des Anführers Andreas Hofers (Takte 140 – 347). Im Leggiero Teil (ab Takt 347) zieht Andreas Hofer in der Hofburg zu Innsbruck ein. Am Takt 381 kommt es zu den letzten Kämpfen. In den 4 Takten vor 409 gibt Andreas Hofer auf und flüchtet in die vermeintliche Sicherheit der Pfandlalm. Er wird von Bauer Raffl verraten und ab Takt 425 von den Franzosen gefangen. Der Schlussschlag der grossen Trommel stellt den Schuss dar, mit welchem Andreas Hofer erschossen wird.

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.

E

FIGHT FOR LIBERTY

Mario Bürki

THE COMPOSITION

The piece „Fight for Liberty“ has been commissioned by the Austrian Brass Band Fröschl Hall. It is based on historical events that occurred during the Tyrolean struggle for freedom in 1809. Here is a short summary of these events:

The Tyrolean struggle for freedom in 1809

The People of Tyrol were pious and much attached to their many religious traditions. When people in power outlawed these ancient traditions, the People of Tyrol took up arms in preparation of a popular rising. The first battle was fought on 11 April 1809 and is now known as the first battle at “Bergisel”: Tyrolean troops mounted an offensive on Innsbruck and attacked the city from all directions. On 12 April Tyrol was liberated! The leader of the rising was Andreas Hofer, an inn keeper from the town of Saint Leonard in Passiria. The French emperor Napoleon was at war with Austria. 19 May: The French commander Lefebvre is entering Innsbruck. 25 May: Andreas Hofer sends messengers into all Tyrolean valleys urging people to rise up.

29 May, Andreas Hofer, Pater Joachim Haspinger and Speckbacher storm “Bergisel”, an event that goes down in history as the second battle of “Bergisel” (Hofer prays for God’s help during the Corpus Christy festivities). The enemies have to flee during the night, in the cover of darkness, due to their enormous losses. For the first time in history Tyrol is free. On 30 July Lefebvre returns with his troops but suffers two humiliating defeats, first at the „Pontlatzer” Bridge and again near Franzensfeste in Southern Tyrol. 13 August, third battle at “Bergisel”: Peter Mair, Innkeeper at Mahr, Speckbacher and Haspinger defeat the French troops. Lefebvre retreats from Innsbruck during the night from 14 to 15 August and Andreas Hofer occupies the Castle (Hofburg) on 15 August. Hofer’s had many worries. The Austrian emperor signed a peace treaty with Napoleon. Tyrol was annexed Bavaria. The last battles around Innsbruck were fought in the nights around Saints’ Day. Defeated, Andreas Hofer flees into the mountains, taking refuge on the “Pfafflalm”. Franz Raffl, a local farmer, betrays Hofer and delivers him to the enemies who incarcerate him and deport him to Mantua before executing him on 20 February 1810.

The beginning of the piece (bars 1- 66) symbolises the dominion of Napoleon; Fanfares and majestic sounds represent the might of the French conqueror and the unchallenged dominance of the French empire. The following quiet part (bars 66-80) symbolizes the piousness and traditions of Tyrol. Unrest builds up amongst the Tyrolean people because of the ban of many of their traditions (bars 80-112). The desire for a liberation battle grows (bars 80 – 140). The following part describes the three „Bergisel“ battles led by Andreas Hofer (bars 140-347), and the following leggiero (starting at bar 347) symbolises Hofer’s entrance into Innsbruck Castle (Hofburg). The last battles around Innsbruck are described in the bars after 381, until 4 bars before 409 when Hofer admits defeat and flees into the mountains. He is betrayed by the farmer Franz Raffl and is arrested by the French (bar 435). The final stroke of the bass drum symbolises the gunshot of Andreas Hofer’s execution.

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.

FIGHT FOR LIBERTY

Mario Bürki

♩ = 116 - 120

2 3 4 5 6 7

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

1st Bassoon

2nd Bassoon

Clarinet in Eb

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Alto Clarinet in 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 & 2nd Horn F

3rd & 4th Horn F

1st Trombone C

2nd Trombone C

3rd Trombone C

Baritone

Tuba

String Bass

Timpani

Tenor Drum (2 players ad.Lib.)

1st Percussion

2nd Percussion

Mallets

pp *mf* *cresc.*

f

f

stand on left side of the stage
two players

stand on right side of the stage
one player

stand on right side of the stage
one player

div.

15 accel.

16

18

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f* back to seat

3rd Trp. *f* back to seat

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

1st Perc. *f* one player

2nd Perc.

Glock.

DEMO SCORE

This page contains the musical score for measures 19 through 24 of a symphony. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Ob.
- Bsn.
- Bssn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st & 2nd Hn.
- 3rd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Bar.
- Tb.
- S. Bass
- Timp.
- 1st Perc.
- 2nd Perc.
- Glock.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the top of the score.

Picc. *fp* *ff*

1st Fl. *fp* *ff*

2nd Fl. *fp* *ff*

Ob. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *fp*

Bssn. *fp* *fp*

E♭ Cl. *fp* *ff*

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

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

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

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

Bcl. *fp* *fp*

1st Asax. *fp* *ff* *mf* *f*

2nd Asax. *fp* *ff* *mf* *f*

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

Barsax. *fp* *fp*

1st Trp. *fp*

2nd Trp.

3rd Trp.

1st & 2nd Hn. *fp* *ff* *a2*

3rd & 4th Hn. *fp* *ff* *a2*

1st Trb. *fp* *mf*

2nd Trb. *fp* *mf*

3rd Trb. *mf*

Bar. *mf* *cresc.* *mf* *2nd*

Tb. *fp* *fp*

S. Bass *fp* *fp*

Timp. *fp* *ff* *f*

1st Perc. *f* *f*

2nd Perc. *f*

Xyl. *fp* *ff*

DEMO SCORE

36 37 38 39 40

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass.

Timp.

1st Perc.

2nd Perc.

Xyl.

DEMO SCORE

41 42 43 44 45 46 47

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff* *mf*

Bssn. *ff* *mf*

E♭ Cl. *ff*

1st Cl. *ff* *mp* *mp*

2nd Cl. *ff* *mp* *mp*

3rd Cl. *ff* *mp* *mp*

Alto Cl. *ff* *mp* *mp*

Bcl. *ff* *mf*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff* *mf*

1st Trp. *ff* *mp* *mute*

2nd Trp. *ff* *mp* *one, mute*

3rd Trp. *fp* *ff* *one, mute* *mp*

1st & 2nd Hn. *fp* *ff* *mute* *p*

3rd & 4th Hn. *fp* *ff* *mute* *p*

1st Trb. *fp* *ff* *p* *p*

2nd Trb. *fp* *ff* *p* *p*

3rd Trb. *ff*

Bar. *fp* *ff* *mf*

Tb. *ff* *mf*

S. Bass *ff* *mf*

Timp. *f* *p*

1st Perc. *f*

2nd Perc.

Xyl. *ff*

DEMO SCORE

48 49 51 52 54

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Ob. -

Bsn. -

Bssn. -

E♭ Cl. -

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

Bcl. -

1st Asax. *mf*

2nd Asax. *mf*

Tsax. -

Barsax. -

1st Trp. *mf* open

2nd Trp. *mf* all open

3rd Trp. *mf* all open

1st & 2nd Hn. *f* open

3rd & 4th Hn. *f* open

1st Trb. *mf* *p*

2nd Trb. *mf* *p*

3rd Trb. *p*

Bar. *f* *mp*

Tb. -

S. Bass -

Timp. -

1st Perc. *mp*

2nd Perc. *p* *f* sus. Cymb

Xyl. -

DEMO SCORE

55 56 57 58 59 60 61 62

Picc. *p* *ff*

1st Fl. *p* *ff*

2nd Fl. *p* *ff*

Ob. *p* *ff*

Ob. *ff*

Bsn. *p* *f*

Bssn. *p* *f*

E♭ Cl. *p* *ff*

1st Cl. *p* *f*

2nd Cl. *p* *f*

3rd Cl. *p* *f*

Alto Cl. *p* *f*

Bcl. *p* *f*

1st Asax. *ff* *mf* *ff*

2nd Asax. *ff* *mf* *ff*

Tsax. *ff* *mf* *ff*

Barsax. *f*

1st Trp. *p* *f* *ff*

2nd Trp. *ff*

3rd Trp. *f*

1st & 2nd Hn. *p* *f* *mf* *ff*

3rd & 4th Hn. *p* *ff* *mf* *ff*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

3rd Trb. *mf* *f*

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

Tb. *p* *f* *f* *div.*

S. Bass *f*

Timp. *p* *f*

1st Perc. Percussion

2nd Perc. *p* *f* sus. Cymb

Xyl. *ff* Nach Glock.

DEMO SCORE

70 71 72 73 74 75 76 77

Picc. -
1st Fl. -
2nd Fl. -
Ob. -
Ob. -
Bsn. -
Bssn. -
Eb Cl. -
1st Cl. -
2nd Cl. -
3rd Cl. -
Alto Cl. -
Bcl. -
1st Asax. -
2nd Asax. -
Tsax. -
Barsax. -
1st Trp. -
2nd Trp. -
3rd Trp. -
1st & 2nd Hn. -
3rd & 4th Hn. -
1st Trb. -
2nd Trb. -
3rd Trb. -
Bar. -
Tb. -
S. Bass -
Timp. -
Perc. -
Vib. -
Glock. -

78 79 80 81 82 83 84 85

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Ob. -

Bsn. *pp* *mf*

Bssn. *pp* *mf*

E♭ Cl. -

1st Cl. *mf* 5

2nd Cl. *mf* 5

3rd Cl. *mf* 5

Alto Cl. *mf* 5

Bcl. *mp* 5 *mf* 5

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *p* *mf*

1st Trp. *mf*

2nd Trp. -

3rd Trp. -

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Trb. open *mf*

2nd Trb. open *mf*

3rd Trb. open *mf*

Bar. *mp* 5 *mf* 5 *mf* 5 *mf* 5

Tb. *p* *mf*

S. Bass *p* *mf*

Timp. *p* *mf*

Perc. Snare Drum *mp*

Vib. *mf*

Glock. *mf*

DEMO SCORE

87 88 89 90 91 92 93

Picc. *ff* 5

1st Fl. *ff* 5

2nd Fl. *ff* 5

Ob. *ff* 5

Ob. *ff* 5

Bsn. *ff* 6

Bssn. *ff* 6

E♭ Cl. *ff* 5

1st Cl. *ff* 5

2nd Cl. *ff* 5

3rd Cl. *ff* 5

Alto Cl. *ff* 5

Bcl. *ff* 6

1st Asax. *f* *mf* *ff* 5

2nd Asax. *ff* 5

Tsax. *ff* 6

Barsax. *ff* 6

1st Trp. *mf* *f* 6

2nd Trp. *mf* *f* 6

3rd Trp. *mf* *f* 6

1st & 2nd Hn. *ff* a2 5

3rd & 4th Hn. *ff* a2 5

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *ff* 5

Tb. *ff* 6

S. Bass *ff* 6

Timp. *f*

Perc. *mf* C.C.

Vib. *f*

Glock. *mf*

DEMO SCORE

95 96 97 98 99

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Glock.

100 101 102 103 104

Picc. *ff* 5

1st Fl. *ff* 5

2nd Fl. *ff* 5

Ob. *ff* 5

Ob. *ff* 5

Bsn. *ff* 6

Bssn. *ff* 6

E♭ Cl. *ff* 5

1st Cl. *ff* 5

2nd Cl. *ff* 5

3rd Cl. *ff* 5

Alto Cl. 3

Bcl. *ff* 6

1st Asax. *ff* 6

2nd Asax. *ff* 6

Tsax. 3

Barsax. 6

1st Trp. 6

2nd Trp. 6

3rd Trp. 6

1st & 2nd Hn. *ff* 6 a2 5

3rd & 4th Hn. *ff* 6 5

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. 3

Tb. *ff* 6

S. Bass *ff* 6

Timp.

Perc. B.D. *f* 6

Perc.

Glock.

DEMO SCORE

accel.

105

106

107

108

109

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Glock.

sus. Cymb.

DEMO SCORE

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *ff* *sonore*

Bcl. *f*

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

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

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f* *mf* *f* *mf* *f*

3rd & 4th Hn. *f* *mf* *f* *mf* *f*

1st Trb. *ff* *sonore*

2nd Trb. *ff* *sonore*

3rd Trb. *ff* *sonore*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f*

Perc. *f*

Glock. *f*

DEMO SCORE

This image shows a page of a musical score for a full orchestra, spanning measures 117 to 126. The score is written for various instruments and includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The instruments listed on the left include Piccolo, 1st and 2nd Flutes, Oboes, Bassoon, Bassoonist, Eb Clarinet, 1st, 2nd, and 3rd Clarinets, Alto Clarinet, Bass Clarinet, 1st and 2nd Saxophones, Tenor Saxophone, Baritone Saxophone, 1st, 2nd, and 3rd Trumpets, 1st and 2nd Horns, 3rd and 4th Horns, 1st, 2nd, and 3rd Trombones, Baritone, Tuba, Soprano Bass, Timpani, Percussion (C.C.), and Glockenspiel. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a large red 'DEMO SCORE' watermark.

127 128 129 130 131 132 133 134 accel.

Picc. - - - - -
1st Fl. - - - - -
2nd Fl. - - - - -
Ob. - - - - -
Ob. - - - - -
Bsn. - - - - -
Bssn. - - - - -
Eb Cl. - - - - -
1st Cl. - - - - -
2nd Cl. - - - - -
3rd Cl. - - - - -
Alto Cl. - - - - -
Bcl. - - - - -
1st Asax. - - - - -
2nd Asax. - - - - -
Tsax. - - - - -
Barsax. - - - - -
1st Trp. - - - - -
2nd Trp. - - - - -
3rd Trp. - - - - -
1st & 2nd Hn. - - - - -
3rd & 4th Hn. - - - - -
1st Trb. - - - - -
2nd Trb. - - - - -
3rd Trb. - - - - -
Bar. - - - - -
Tb. - - - - -
S. Bass - - - - -
Timp. - - - - -
Perc. - - - - -
Perc. - - - - -
Glock. - - - - -

DEMO SCORE

135 136 137 138 139 140 141 142

Picc. *cresc.* *ff*

1st Fl. *cresc.* *ff*

2nd Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

3rd Cl. *cresc.* *f*

Alto Cl. *cresc.* *f*

Bcl. *f*

1st Asax. *cresc.* *ff*

2nd Asax. *cresc.* *ff*

Tsax. *cresc.* *ff*

Barsax. *f*

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

2nd Trp. *cresc.* *ff* *f*

3rd Trp. *cresc.* *ff* *f*

1st & 2nd Hn. *cresc.* *ff*

3rd & 4th Hn. *cresc.* *ff*

1st Trb. *cresc.* *ff* *f*

2nd Trb. *cresc.* *ff* *f*

3rd Trb. *cresc.* *ff* *f*

Bar. *mf*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f* Tam Tam

Glock. *f*

DEMO SCORE

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *sfz*

3rd Cl. *sfz*

Alto Cl. *sfz*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *sfz*

2nd Trp. *sfz*

3rd Trp. *sfz*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *sfz*

2nd Trb. *sfz*

3rd Trb. *sfz*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f*

Perc. *f*

Xyl. *f*

DEMO SCORE

151 152 153 154 155 156 157 158

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff*

Bssn. *ff*

E♭ Cl. *ff*

1st Cl. *mp* *f* *mp* *ff*

2nd Cl. *mp* *f* *mp* *f*

3rd Cl. *f* *f*

Alto Cl. *f*

Bcl. *ff*

1st Asax. *mp* *f*

2nd Asax. *mp* *f*

Tsax. *f*

Barsax. *ff*

1st Trp. *f* *mp* *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st & 2nd Hn. *ff* *mp* *f* *mp* *f*

3rd & 4th Hn. *ff* *mp* *f* *mp* *f*

1st Trb. *ff*

2nd Trb.

3rd Trb.

Bar. *mp* *f* *mp* *f*

Tb. *ff*

S. Bass *ff*

Timp. *ff* *ff*

Perc. rimshots

Perc. sus. Cymb. *p* *f* *p*

Xyl. *mp* *f* *mp* *f*

DEMO SCORE

159 160 161 162 163 165

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *mf*

Bssn. *mf*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

Bcl. *mf*

1st Asax. *f*

2nd Asax. *f*

Tsax.

Barsax. *mf*

1st Trp. *f*

2nd Trp. *mf*

3rd Trp. *mf*

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *mf*

Tb. *mf*

S. Bass *mf*

Timp. *mf*

Tamb. *mf* Tambourine

Perc. *f* Triangle

Xyl. *mf*

Snare Drum

DEMO SCORE

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff*

Bssn. *ff*

E♭ Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Alto Cl. *ff*

Bcl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Bar. *ff*

Tb. *ff*

S. Bass *ff*

Timp. *ff* *fp*

Perc. *ff*

Tri. *ff* *fp*

Xyl. *ff*

DEMO SCORE

186 187 188 189 190 191 192 193 194 195

Picc. *ff* *f*

1st Fl. *ff* *f*

2nd Fl. *ff* *f*

Ob. *ff* *cresc.*

Ob. *ff* *cresc.*

Bsn. *ff* *mf* *f* *mf* *f* *cresc.*

Bssn. *ff* *sfz* *cresc.*

E♭ Cl. *ff* *f*

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

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

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

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

Bcl. *ff* *mf* *f* *mf* *f* *mf* *f* *f* *cresc.*

1st Asax. *sfz* *sfz* *f*

2nd Asax. *sfz* *f*

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

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

1st Trp. *ff* *sfz* *sfz* *sfz* *sfz* *f*

2nd Trp. *ff* *sfz* *f*

3rd Trp. *ff* *sfz* *f*

1st & 2nd Hn. *ff* *mf* *f* *mf* *f* *mf* *f*

3rd & 4th Hn. *ff* *mf* *f* *mf* *f* *mf* *f*

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

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

3rd Trb. *sfz* *mf* *f* *cresc.*

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

Tb. *ff* *mf* *f* *sfz* *mf* *f* *b_p*

S. Bass *ff* *mf* *f* *mf* *f*

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

Perc. *p* *mf* *p* *mf* *p* *mf*

Tamb. *f* *cresc.*

Xyl. *ff*

DEMO SCORE

196 197 198 199 200 201 202 203 204

Picc. *cresc.* *ff*

1st Fl. *cresc.* *ff*

2nd Fl. *cresc.* *ff*

Ob. *ff* *ff*

Ob. *ff* *ff*

Bsn. *ff*

Bssn. *ff*

E♭ Cl. *cresc.* *ff*

1st Cl. *ff* *ff*

2nd Cl. *cresc.* *ff*

3rd Cl. *ff*

Alto Cl. *ff*

Bcl. *ff*

1st Asax. *ff* *ff*

2nd Asax. *ff* *ff*

Tsax. *ff* *ff*

Barsax. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st & 2nd Hn. *ff* *ff*

3rd & 4th Hn. *ff* *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Bar. *ff* *ff*

Tb. *ff*

S. Bass *ff*

Timp. *ff* *ff*

Perc. *f*

Tamb. *cresc.* *ff*

Xyl. *ff*

DEMO SCORE

accel.

214 215 216 217 218 219

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff* *mf*

Bssn. *ff* *mf*

E♭ Cl. *ff*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

Bcl. *ff* *mf*

1st Asax. *f*

2nd Asax. *f*

Tsax. *mf*

Barsax. *ff* *mf*

1st Trp. *f*

2nd Trp.

3rd Trp.

1st & 2nd Hn. *f* *a2* *tr*

3rd & 4th Hn. *f* *a2* *tr*

1st Trb. *f*

2nd Trb. *f*

3rd Trb.

Bar. *f* *mf*

Tb. *f* *ff* *mf*

S. Bass *f* *ff* *mf*

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

Perc. *mf*

Perc. *f* *ff*

Xyl. *ff*

DEMO SCORE

221 222 223 224 225 226 227

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Alto Cl. *mf* *f*

Bcl. *mf* *f*

1st Asax. *f* *mf*

2nd Asax. *f* *mf*

Tsax. *f*

Barsax. *f*

1st Trp. *f* *mf*

2nd Trp. *f* *mf*

3rd Trp. *f* *mf*

1st & 2nd Hn. *f* *mf*

3rd & 4th Hn. *f* *mf*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f*

Perc. Tambourine *fp*

Xyl. *f*

DEMO SCORE

This is a page of a musical score for a full orchestra, covering measures 229 through 236. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bassoon, Bassoonist, Clarinets (E-flat, 1st, 2nd, and 3rd), Alto Clarinet, Bass Clarinet, Asaxophones (1st and 2nd), Saxophone, Barsaxophone, Trumpets (1st, 2nd, and 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st, 2nd, and 3rd), Baritone, Tuba, Bassoon, Timpani, Percussion, and Xylophone. The score features various musical notations such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *sfp* (sforzando piano). A large red watermark reading "DEMO SCORE" is overlaid diagonally across the entire page. The page number "32" is located in the top left corner, and the measure numbers 229 through 236 are indicated at the top of the score.

237 238 239 240 241 242

Picc. 1st Fl. 2nd Fl. Ob. Ob. Bsn. Bssn. Eb Cl. 1st Cl. 2nd Cl. 3rd Cl. Alto Cl. Bcl. 1st Asax. 2nd Asax. Tsax. Barsax. 1st Trp. 2nd Trp. 3rd Trp. 1st & 2nd Hn. 3rd & 4th Hn. 1st Trb. 2nd Trb. 3rd Trb. Bar. Tb. S. Bass. Timp. Perc. Perc. Xyl.

sim. mf f

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Xyl.

mf *f* *mf* *f*

DEMO SCORE

250

251

252

253

This is a page of a musical score for a full orchestra, spanning measures 249 to 253. The score is written for various instruments, including Piccolo, Flutes (1st and 2nd), Oboes, Bassoons, Clarinets (1st, 2nd, and 3rd), Alto Clarinet, Bass Clarinet, Saxophones (1st and 2nd Asax, Tenor, and Baritone), Trumpets (1st, 2nd, and 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st, 2nd, and 3rd), Baritone, Tuba, String Bass, Snare Drum, and Xylophone. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page.

254 255 256 257 258 259

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf*

Ob. *mf* *f*

Ob. *mf*

Bsn. *f*

Bssn. *f*

E♭ Cl. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

3rd Trp. *mf* *f*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f*

Perc. Temple Blocks

Xyl. *mf* *f*

261 262 263 264 265 266

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

Ob. - - - - -

Ob. - - - - -

Bsn. *mf* - - - - - *f* *fp* - - - - - *f*

Bssn. *mf* - - - - - *f* *fp* - - - - - *f*

E♭ Cl. - - - - -

1st Cl. - - - - - *p cresc.* *f* - - - - - *f*

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

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

Alto Cl. - - - - - *f*

Bcl. *mf* - - - - - *f* *fp* - - - - - *f*

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

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

Tsax. *mf* - - - - - *f*

Barsax. *mf* - - - - - *fp* - - - - - *f*

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

2nd Trp. - - - - - *f*

3rd Trp. - - - - - *f*

1st & 2nd Hn. *mf* - - - - - *f*

3rd & 4th Hn. *mf* - - - - - *f*

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

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

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

Bar. - - - - - *p cresc.* *f* - - - - - *f*

Tb. *mf* - - - - - *f* *fp* - - - - - *f*

S. Bass *mf* - - - - - *f* *fp* - - - - - *f*

Timp. - - - - - *f* *fp* - - - - - *f*

Perc. - - - - -

T. Bl. - - - - - B.D. *f*

Xyl. - - - - - *p cresc.* *f*

DEMO SCORE

267 269 270 271 272 273 275 276

Picc. *f* *ff* *ff* *fff* *ff* *diminuendo*

1st Fl. *f* *ff* *f cresc.* *fff* *ff* *diminuendo*

2nd Fl. *f* *cresc.* *ff* *f cresc.* *fff* *ff* *diminuendo*

Ob. *f* *f cresc.* *fff* *ff* *diminuendo*

Ob. *f* *cresc.* *f cresc.* *fff* *ff* *diminuendo*

Bsn. *ff* *fff* *ff* *mf*

Bssn. *ff* *fff* *ff* *mf*

E♭ Cl. *f* *ff* *ff* *fff* *ff* *diminuendo*

1st Cl. *f* *cresc.* *ff* *f cresc.* *fff* *ff* *diminuendo*

2nd Cl. *f* *cresc.* *fff* *ff* *diminuendo*

3rd Cl. *f* *cresc.* *fff* *ff* *diminuendo*

Alto Cl. *f* *cresc.* *fff* *f* *diminuendo*

Bcl. *ff* *fff* *f* *mf*

1st Asax. *ff* *fff* *ff* *diminuendo*

2nd Asax. *f cresc.* *fff* *ff* *diminuendo*

Tsax. *f* *cresc.* *fff* *f*

Barsax. *ff* *fff* *ff* *mf*

1st Trp. *f cresc.* *fff* *ff* *diminuendo*

2nd Trp. *f cresc.* *fff* *ff* *diminuendo*

3rd Trp. *f* *fff* *ff* *diminuendo*

1st & 2nd Hn. *ff* *fff* *f* *diminuendo*

3rd & 4th Hn. *f* *cresc.* *fff* *f* *diminuendo*

1st Trb. *fff* *ff*

2nd Trb. *f cresc.* *fff* *ff*

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

Bar. *f* *cresc.* *fff* *f*

Tb. *ff* *fff* *ff* *mf*

S. Bass *ff* *fff* *ff* *mf*

Timp. *ffp* *ff* *mp*

Perc. *f* *cresc.* *fff* *ff*

Perc. *ffp* *ff*

Xyl.

DEMO SCORE

279 Lamentoso ♩ = 80

277 rit. 278 280 281 282 283 284 285

Picc. *p*

1st Fl. *p*

2nd Fl. *p*

Ob. *p*

Ob. *p*

Bsn. *p*

Bssn. *p*

E♭ Cl. *p*

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Alto Cl. *p*

Bcl. *p*

1st Asax. *p*

2nd Asax. *p*

Tsax. *p*

Barsax. *p*

1st Trp. *p*

2nd Trp. *p*

3rd Trp. *p*

1st & 2nd Hn. *p* mute

3rd & 4th Hn. *p* mute

1st Trb. *p*

2nd Trb. *p*

3rd Trb. *p*

Bar. *p* solo *mp* 5 6

Tb. *p* one *p*

S. Bass *p*

Timp. *p*

Perc. *p* Vibraphone

Perc. *p* Glockenspiel

Xyl. *mf*

DEMO SCORE

286 287 288 290 291 292

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Ob. -

Bsn. *mf*

Bssn. -

E♭ Cl. -

1st Cl. -

2nd Cl. -

3rd Cl. -

Alto Cl. -

Bcl. *mf*

1st Asax. -

2nd Asax. -

Tsax. -

Barsax. *mf*

1st Trp. -

2nd Trp. -

3rd Trp. -

1st & 2nd Hn. *open*

3rd & 4th Hn. *open*

1st Trb. *cup mute p*

2nd Trb. *cup mute p*

3rd Trb. *cup mute p*

Bar. *mf*

Tb. *mf*

S. Bass

Timp. -

Perc. -

Vib. *mf*

Glock. *mf*

The image shows a page of a musical score for a symphony orchestra, covering measures 293 to 301. The score is written for various instruments, including woodwinds, brass, and percussion. A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the entire page. The instruments listed on the left side of the score are: Picc., 1st Fl., 2nd Fl., Ob., Bsn., Bssn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., Bcl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st & 2nd Hn., 3rd & 4th Hn., 1st Trb., 2nd Trb., 3rd Trb., Bar., Tb., S. Bass, Timp., Perc., Vib., and Glock. The music is in 4/4 time. Dynamics such as *mf*, *mp*, and *f* are indicated throughout. Performance markings include "Solo" for the 1st Trumpet and Baritone, and "one (2nd)" and "Solo (1st)" for the Baritone. The Vibraphone part features a rhythmic pattern in the first measure of measure 295.

302 304 305 306 307 308 309 310

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Ob. *mf*

Bsn. *mf* all *mp* one all

Bssn. *mf* *mf*

E♭ Cl. *mf*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

3rd Cl. *mf* *mp*

Alto Cl. *mf* *mp*

Bcl. *mf* *mp*

1st Asax. *mp*

2nd Asax.

Tsax. *mp*

Barsax. *mf* *mp*

1st Trp. *mf* *mp*

2nd Trp. *mf* *mp*

3rd Trp. *mf* *mp*

1st & 2nd Hn. *mp*

3rd & 4th Hn. *mp*

1st Trb. open *mf* *p*

2nd Trb. open *mf* *p*

3rd Trb. open *mf* *p*

Bar. *mf* all *mp* one all

Tb. *mf* *mp* one all

S. Bass *mf* *mp*

Timp. *p* *mf* *mf*

Perc.

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

Glock. *pp*

DEMO SCORE

311 $\text{♩} = 80$ 312 313 314 315

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bsn. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *f*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *mf* S.D.

Perc. *f* *C.C.

Glock. *f*

316 317 318 319 320

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Glock.

DEMO SCORE

f

C.C.

321 322 323 324 325

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Glock.

molto rit.

329 *Leggiero* ♩ = 144

326 327 328 330 331 332 333 334

Picc.
1st Fl.
2nd Fl.
Ob.
Ob.
Bsn.
Bssn.
Eb Cl.
1st Cl.
2nd Cl.
3rd Cl.
Alto Cl.
Bcl.
1st Asax.
2nd Asax.
Tsax.
Barsax.
1st Trp.
2nd Trp.
3rd Trp.
1st & 2nd Hn.
3rd & 4th Hn.
1st Trb.
2nd Trb.
3rd Trb.
Bar.
Tb.
S. Bass
Timp.
Perc.
Perc.
Glock.

DEMO SCORE

mf

Tambourine
mf

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

Ob. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Bssn. *mf* *f*

E♭ Cl. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Alto Cl. *mf* *f*

Bcl. *mf* *f*

1st Asax. *mf* *f*

2nd Asax. *mf* *f*

Tsax. *mf* *f*

Barsax. *mf* *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

3rd Trp. *mf* *f*

1st & 2nd Hn. *mf* *f*

3rd & 4th Hn. *mf* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

3rd Trb. *mf* *f*

Bar. *mf* *f* *f*

Tb. *mf* *f*

S. Bass *mf* *f*

Timp. *mf*

Perc. *mf*

Tamb. *mf*

Glock.

DEMO SCORE

357 358 359 360 361 362 364 365 366

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Ob. *mf*

Bsn. *mf*

Bssn. *mf*

E♭ Cl. *mf*

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

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

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

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *mf* *f*

Tb. *mf*

S. Bass *mf*

Timp. *mf*

Perc. *mf*

Tamb. *mf*

Glock. *mf*

Xylophone *mf*

DEMO SCORE

Picc. *mf* *fp* *cresc.* *cresc.*

1st Fl. *mf* *fp* *cresc.* *cresc.*

2nd Fl. *mf* *fp* *cresc.* *cresc.*

Ob. *mf* *fp* *cresc.* *cresc.*

Ob. *mf* *fp* *cresc.* *cresc.*

Bsn. *f*

Bssn. *f*

E♭ Cl. *mf* *fp* *cresc.* *cresc.*

1st Cl. *mf* *fp* *cresc.* *cresc.*

2nd Cl. *mf* *fp* *cresc.* *cresc.*

3rd Cl. *mf* *fp* *cresc.* *cresc.*

Alto Cl. *mf* *cresc.* *cresc.* *cresc.*

Bcl. *f*

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

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

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

Barsax. *f*

1st Trp. *p* *cresc.* *cresc.*

2nd Trp. *p* *cresc.* *cresc.*

3rd Trp. *p* *a2* *cresc.* *cresc.*

1st & 2nd Hn. *p* *cresc.* *f* *cresc.*

3rd & 4th Hn. *p* *cresc.* *f* *cresc.*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *mf* *cresc.* *cresc.* *cresc.*

Tb. *f*

S. Bass *f*

Timp. *f*

Perc. *f*

Tamb. *f*

Xyl. *mf* *cresc.*

DEMO SCORE

Picc. 377 378 380 381 382 383 384 385 386 387

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

Ob. *f* *ff*

Ob. *f* *ff*

Bsn. *mf* *f*

Bssn. *mf* *f*

E♭ Cl. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

3rd Cl. *f* *ff*

Alto Cl. *f* *ff* *ff*

Bcl. *mf* *f* *ff*

1st Asax. *f* *ff*

2nd Asax. *f* *ff*

Tsax. *f* *ff*

Barsax. *mf* *f* *ff*

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

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

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

1st & 2nd Hn. *mf* *f* *ff*

3rd & 4th Hn. *f* *mf* *f* *ff*

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

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

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

Bar. *mf* *f* *ff*

Tb. *mf* *f*

S. Bass *mf* *f*

Timp. *mf* *f*

Perc. *mf*

Tamb. *mf*

Xyl. *f* *ff*

DEMO SCORE

molto rit.

Majestically $\text{♩} = 126$

Score for various instruments including Piccolo, Flutes (1st, 2nd), Oboes, Bassoons, Clarinets (Eb, 1st, 2nd, 3rd), Alto Clarinet, Bass Clarinet, Saxophones (1st, 2nd, Tenor, Baritone), Trumpets (1st, 2nd, 3rd), Horns (1st & 2nd, 3rd & 4th), Trombones (1st, 2nd, 3rd), Baritone, Tuba, Bass, Timpani, Percussion, and Xylophone. The score includes dynamic markings such as *fp*, *f*, *ff*, *p*, and *sonore*, and performance instructions like *Majestically* and $\text{♩} = 126$. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

398 400 401 402 403 404 405 406

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Ob. *ff*

Bsn. *ff*

Bssn. *ff*

E♭ Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Alto Cl. *f*

Bcl. *ff*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Bar. *f*

Tb. *ff*

S. Bass *ff*

Timp. *ff*

Perc. *f*

Perc. *p* *f*

Xyl. *ff*

DEMO SCORE

407 408 **409** 410 411 *accel.* 412 413 414 415

Picc. *f*

1st Fl. *f*

2nd Fl.

Ob. *f*

Ob.

Bsn.

Bssn.

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn. *a2*

3rd & 4th Hn. *a2*

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Xyl. *f*

DEMO SCORE

417 Presto ♩=164

416 418 419 420 421 422 423

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bsn.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Bar.

Tb.

S. Bass

Timp.

Perc.

Perc.

Xyl.

ff

p *f*

p *f*

DEMO SCORE

This is a page of a musical score for a full orchestra, numbered 56. The score is for measures 424 through 431. The instruments listed on the left are: Piccolo (Picc.), 1st Flute (1st Fl.), 2nd Flute (2nd Fl.), Oboe (Ob.), Bassoon (Bsn.), Bassoon (Bssn.), Eb Clarinet (Eb Cl.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (Bcl.), 1st Asaxophone (1st Asax.), 2nd Asaxophone (2nd Asax.), Tenor Saxophone (Tsax.), Baritone Saxophone (Barsax.), 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), 3rd Trumpet (3rd Trp.), 1st & 2nd Horn (1st & 2nd Hn.), 3rd & 4th Horn (3rd & 4th Hn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), 3rd Trombone (3rd Trb.), Baritone (Bar.), Tuba (Tb.), Sub Bass (S. Bass), Timpani (Timp.), Percussion (Perc.), and Xylophone (Xyl.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the center of the page. The page number "56" is in the top left, and the measure number "426" is in a box at the top center. Measure numbers 424, 425, 427, 428, 429, 430, and 431 are marked above their respective staves. Dynamic markings such as *ff* (fortissimo) are present at the end of several staves.

This page contains the musical score for measures 439 through 444. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Ob.
- Bsn.
- Bssn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st & 2nd Hn.
- 3rd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Bar.
- Tb.
- S. Bass
- Timp.
- Perc.
- Perc.
- Xyl.

The score includes various musical notations such as dynamics (mf, f, ff, sim.), articulation (accents), and phrasing. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

This is a full orchestral score for a section of a symphony. The score is written for the following instruments:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Ob.
- Bsn.
- Bssn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st & 2nd Hn.
- 3rd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Bar.
- Tb.
- S. Bass
- Timp.
- Perc.
- Perc.
- Xyl.

The score features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *fff* (fortississimo), and articulation marks like accents and slurs. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page. The tempo changes from *molto rit.* to *a tempo* at measure 448.