

LA CORRIDA DE TOROS

Mario Bürki

Concert Band • Harmonie • Blasorchester

Aufgabestück des Schweizer Musikverbandes SBV für das Eidgenössische Musikfest 2016 mit finanzieller Unterstützung der SUISA-Stiftung für Musik

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DEMO SCORE

D

LA CORRIDA DE TOROS

La Corrida de Torros, auf Deutsch Stierkampf, beschreibt den Ablauf eines spanischen Stierkampfes. Am Beginn steht der Paseillo. Alle Mitwirkenden ziehen in die Arena ein und stellen sich dem Publikum vor. Zwei berittene Alguacillos erbitten dann symbolisch vom Komitee den Schlüssel zur «Puerta de los Toriles», dem Tor, hinter dem sich die Kampfstiere befinden.

Der eigentliche Stierkampf besteht nun aus drei durch Horn-Signale getrennten Teilen, die Tercios genannt werden. Normalerweise nehmen übrigens drei Toreros an einer Corrida teil, und auf jeden davon entfallen zwei Stiere.

Im ersten Tercio verwendet der Torero die Capote, ein relativ großes Tuch von purpurroter und gelber Farbe. Zwei berittene Picadores, die den Stier mit einer Lanze abwehren, kommen dann in der Arena.

Im zweiten Teil stehen nun die Banderilleros im Mittelpunkt. Sie müssen zwei Banderillas, mit bunten Bändern geschmückte Spieße, in den Rücken des angreifenden Stieres stoßen.

In der abschließenden «Suerte suprema» verwendet der Torero die Muleta, ein kleines rotes Tuch. Nun muß er seine faena, seine Meisterschaft im Umgang mit dem Stier, beweisen, und ein künstlerisches Gleichgewicht zwischen menschlicher Geschicklichkeit und animalischer Kraft herstellen. Am Ende der Corrida tötet der Torero den Stier, indem er ihm sein Schwert in den Nacken stößt.

Ausführungen:

Takt 149+208: Percussion 2 & 3: Clap (Palmas):

Palmas sind die traditionellen Klatsch-Rhythmen des Flamencos. Die beiden Perkussionisten gestalten an dieser Stelle solch einen Rhythmus.

Unter folgendem Link erhalten Sie einen Eindruck, wie das klingen könnte:
<https://youtu.be/zDPhZkCZj0w>

Takt 451 ff: Body Percussion

Der Rhythmus bildet sich aus folgenden 3 Elementen:

- Schlag auf Oberschenkel
- Schlag auf Brust
- Klatschen

In der folgenden Grafik wird ersichtlich, wie der Rhythmus aufgebaut ist:

The musical notation is in 12/8 time. It consists of a single staff with a key signature of one flat (Bb). The notes are as follows: a quarter note (R), a quarter note (R), an eighth note (L), an eighth note (L), a quarter note (Clap), a quarter note (R), a quarter note (R), an eighth note (L), an eighth note (R), a quarter note (L), a quarter note (R), and a quarter note (L). A '2' is written above the final note.

Der Komponist

Mario Bürki (1977*) studierte Blasmusikdirektion an der Musikhochschule Bern und erreichte am Diplom sowie dem Höheren Studiausweis das Prädikat „Sehr Gut“. Weitere Studien bei U.P. Schneider (Komposition), Toshiyuki Shimada sowie Andreas Spörri (Dirigieren). Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Seit 2001 ist Mario Bürki als freischaffender Komponist tätig. Sein Schaffen umfasst bis heute rund 90 Kompositionen - vom Marsch bis zum Konzertwerk - für Orchester, Blasorchester, Brass Band und weitere Besetzungen. Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) 2001 den zweiten Preis und seine Komposition Indian Fire wurde am Wettbewerb Flicorno d'Oro Junior (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet.

Heute werden seine Werke weltweit, unter anderem von namhaften Orchestern, aufgeführt: La Artistica Bunol (E), Symfonisch Blaasorkest Amsterdamse Tramharmonie (NL), Symphonisches Blasorchester Bern (CH), Aulos Blasorchester (CH), Austrian Youth Brass Band (A) Dunshan Symphonic Wind Band (China) und viele weitere.

2013 war Mario „Composer in Residence“ bei der grössten europäischen Bibliothek für Blasorchesternoten CDMC (F), 2014 am 4. Internationalen Kongress für Blasmusik in Kolumbien. 2013 nahm er in China seine erste CD mit der Symphonic Wind Band Dunshan auf.

Sein Debut mit Werken für Orchester gelang Mario Bürki 2011 mit dem Werk „Hannibal“, welches vom Zhejiang Symphony Orchestra (China) im Programm ihrer Frühlingstournee uraufgeführt wurde.

F

LA CORRIDA DE TOROS

La corrida est une forme de course de taureaux consistant en un combat entre un homme et un taureau, à l'issue duquel le taureau est mis à mort ou, exceptionnellement, gracié (indulto).

Une corrida commence par un paseo, le défilé initial de tous les participants. Le combat se divise ensuite en trois parties, trois tercios (« tiers »).

Au cours de la première partie, le tercio de pique, deux picadors affrontent le taureau et le blessent à l'aide d'une longue pique, ce qui permet à la fois de l'affaiblir et d'évaluer son comportement.

Au cours du deuxième tercio, le tercio de banderilles, des banderilleros, voire le matador lui-même, plantent trois paires de banderilles dans le dos du taureau.

Enfin, lors du troisième tercio (la mise à mort proprement dite), le matador, après une faena, une série de passes exécutées avec sa muleta, met à mort le taureau par l'estocade portée avec son épée.

Mode d'exécution:

Mesure 149+208: Percussion 2 & 3: Clap (Palmas)

Dans le Flamenco, le Palmas est le rythme traditionnel que l'on reproduit en tapant des mains. Les deux percussionnistes créent un rythme allant dans ce sens.

Vous trouverez sur le lien suivant quelques idées à ce sujet
<https://youtu.be/zDPhZkCZj0w>

Mesure 451 ff: Body Percussion

Le rythme contient 3 éléments:

- Taper de la main sur la cuisse
- Taper de la main sur la poitrine
- Frapper des mains

Ci-joint un modèle montrant la construction du rythme

12/8

cuisse poitrine

R R L L Clap R R L R L R L

2

Le Compositeur

Mario Bürki (1977*) a étudié la direction d'ensembles à vent à la Haute Ecole de Berne, obtenant la mention « très bien » aux examens menant au diplôme et au certificat d'études supérieures.

Puis il a suivi l'enseignement (Master Class) d'U.P. Schneider pour la composition et de Toshiyuki Shimada et Andreas Spörri pour la direction.

Depuis 2001, il est actif comme compositeur indépendant. Son répertoire comprend plus de 120 pièces, de la marche à la pièce concertante pour orchestre, harmonie, brass band et autres formations.

Sa première œuvre d'envergure, «Scènes tirées de Max et Moritz», reçoit le deuxième prix lors du concours de composition de la World Association for Symphonie Bands and Ensembles (WASBE), tandis que sa composition «Indian Fire» se voit décerner le prix spécial de la composition la plus originale au «Flicorno d'Oro Junior» en Italie.

Aujourd'hui ses œuvres sont jouées mondialement par des orchestres renommés tels que :

La Artistica Bunol (E), Symfonisch Blaasorkest Amsterdamse Tramharmonie (NL), Symphonisches Blasorchester Bern (CH), Aulos Blasorchester (CH), Austrian Youth Brass Band (A), Dunshan symphonic wind Band (China), ainsi que beaucoup d'autres.

En 2012, Mario Bürki a été « compositeur en résidence » de la plus grande bibliothèque européenne pour ensemble à vent, le CDMC en France.

Dans leur majorité, ses œuvres ont été commandées par des institutions et des associations suisses ou internationales.

Chargé de cours, intervenant, directeur invité ou expert, Mario Bürki poursuit ses multiples activités tant en Suisse qu'à l'étranger.

E LA CORRIDA DE TOROS

La Corrida de Torros, in english Bullfight, describes a typical spanish bullfight.

A Corrida starts with the paseillo, with everybody involved in the bullfight entering the ring and presenting himself to the public. Two Alguacilillos, on horse's back, direct themselves to the presidency and symbolically ask for the keys to the «puerta de los toriles». Behind that door there are the bulls.

With the door being opened and the first bull entering the ring the spectacle starts. It consists of three parts, called tercios, being separated by horn-signals. There are three toreros in each Corrida, by the way, and each will have to torear two bulls.

In the first tercio the bullfighter uses the capote, a quite large rag of purple and yellow color. Now enter two picadores, on horse's back and armed with a sort of lance.

The second part is la suerte de banderillas. Three banderilleros have to stick a pair of banderillas into the attacking bull's back.

In the final «suerte suprema» the bullfighter uses the muleta, a small red rag. He has to show his faena, his mastery to dominate the bull, and to establish an artistical symbiosis between man and beast. The Corrida ends with the torero killing the bull by his sword.

Executions:

Bar 149+208: Percussion 2 & 3: Clap (Palmas):

Palmas are traditional clap-rhythms of flamenco. The two percussionists make at this point such a rhythm.

Follow this link to get an idea of how it should sound:

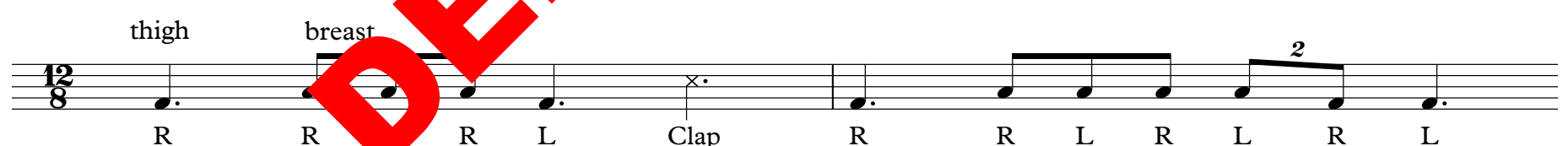
<https://youtu.be/zDPhZkCZj0w>

Bar 451 ff: Body Percussion

This rhythm includes following three elements:

- Beat on thigh
- Beat on breast
- Clap

The following graphic shows how the rhythm is established:



The Composer

Born the 26 October 1977, Mario Bürki studied wind orchestral conducting at the Berne conservatory (CH). 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 and 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.

In 2013, he was composer in residence of the largest wind band library in France CDMC. In 2014, he was composer in residence at the 4th international congress for wind band in Medellin, Colombia.

Dauer / Durée / Duration: 14.30''
Schwierigkeitsgrad / Degré de difficulté / Grade: 5

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute

1st Oboe
2nd Oboe

1st Bassoon
2nd Bassoon

Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Alto Clarinet Eb
Bassclarinet Bb
Contra Bassclarinet Bb (optional)

1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb

1st Trumpet Bb
2nd Trumpet Bb
3rd Trumpet Bb
4th Trumpet Bb

1st Horn F/Eb
2nd Horn F/Eb
3rd Horn F/Eb
4th Horn F/Eb

1st Trombone C/Bb
2nd Trombone C/Bb
3rd Trombone C/Bb
Bass Trombone C/Bb

Euphonium C/Bb

Tuba C/Bb/Eb
Contrabass

Timpani

1st Percussion:

- Triangle
- Snare Drum
- Tubular Bells
- Drum Set
- Crash Cymbal

2nd Percussion:

- Suspended Cymbal
- Clashed Cymbal
- Clap (Palmas)
- Bass Drum
- Conga
- Castagnets
- Congas
- Floor Tom

3rd Percussion:

- Crash Cymbal
- Clashed Cymbal
- Bass Drum
- Clap (Palmas)
- Tam Tam
- Cabasa
- Timbales

1st Mallets:

- Glockenspiel
- Xylophone

2nd Mallets:

- Glockenspiel
- Xylophone
- Vibraphone
- Marimbaphone

Piano (optional)

con moto (♩ = ca. 138)

23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

Picc. (p) mp

1st Fl. (p) mp

2nd Fl. (p) mp

1st Ob. p

2nd Ob. p

1st Bsn. p

2nd Bsn. p

E♭ Cl. p mp

1st Cl. p mp

2nd Cl. p mp

3rd Cl. p mp

Alto Cl. p mp

B. Cl. p mp

CbCl. p mp

1st A. Sax. p mp
cue Alto Cl. E♭

2nd A. Sax. p mp

T. Sax. p mp

Bar. Sax. p mp

1st Tpt. p mp

2nd Tpt. p mp

3rd Tpt. p mp

4th Tpt. p mp

1st Hn. p mp

2nd Hn. p mp

3rd Hn. p mp

4th Hn. p mp

1st Tbn. p mp

2nd Tbn. p mp

3rd Tbn. p mp

B. Tbn. p mp

Bar. p mp

Tba. p mp

Cb. p mp

Timp. p mp

1st Perc. p mp

2nd Perc. p mp

3rd Perc. p mp

Glock. p mp

Vib. p mp

Pno. p mp

DEMO SCORE

39 40 41 42 43 44 45 46 47

Picc. - - - - -

1st Fl. - - - - - solo *mf*

2nd Fl. - - - - -

1st Ob. - - - - - solo *p* *mp*

2nd Ob. - - - - -

1st Bsn. *mp*

2nd Bsn. *mp*

Ev. Cl. - - - - -

1st Cl. - - - - - solo *p* *mp*

2nd Cl. - - - - -

3rd Cl. - - - - -

Alto Cl. *p* *mp*

B. Cl. *p* *mp*

CbCl. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. - - - - -

1st Tpt. - - - - -

2nd Tpt. - - - - -

3rd Tpt. - - - - -

4th Tpt. - - - - -

1st Hn. - - - - -

2nd Hn. - - - - -

3rd Hn. - - - - -

4th Hn. - - - - -

1st Tbn. - - - - -

2nd Tbn. - - - - -

3rd Tbn. - - - - -

B. Tbn. - - - - -

Bar. - - - - -

Tba. - - - - -

Cb. - - - - -

Timp. - - - - -

1st Perc. - - - - -

2nd Perc. - - - - -

3rd Perc. - - - - -

Glock. - - - - -

Vib. - - - - -

Pno. *mp*

48 49 50 51 52 53

Picc. *cresc.* *f*

1st Fl. *cresc.* *f*

2nd Fl. *f*

1st Ob. *cresc.* *f* *sf*

2nd Ob. *f*

1st Bsn. *cresc.* *f*

2nd Bsn. *cresc.* *f*

E♭ Cl. *f* *all* *sf*

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

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *cresc.* *f* *sf*

B. Cl. *cresc.* *f*

CbCl. *cresc.* *f*

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

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

T. Sax. *cresc.* *f*

Bar. Sax. *f*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f* Snare Drum

2nd Perc. *p* *S.C.* *sec.* *f*

3rd Perc. *f*

Glock. *sf*

Vib. *f*

Pno. *cresc.* *f* *f*

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Glock.

Vib.

Pno.

solo

mp

cue Str. Bass

mf

mf

poco

p

f

mf

mf

mf

f

mf

mf

f

mf

mf

f

Tam Tam

mf

pizz.

mf

DEMO SCORE

65 66 67 68 69 70 71 72

Picc. *mp* solo *mf*

1st Fl. *mp* *mf*

2nd Fl.

1st Ob. *mf*

2nd Ob.

1st Bsn. *mp*

2nd Bsn.

E♭ Cl.

1st Cl. *mp* all

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc. *p* *mp* S.C.

2nd Perc.

3rd Perc.

Glock.

Vib.

Pno.

73 74 75 76 77 78 79

Picc. *f*

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

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

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

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

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *f*

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

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

B. Cl. *cresc.* *f*

CbCl. *f*

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

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

T. Sax. *f*

Bar. Sax. *f*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *cresc.* *f*

Timp. *f*

1st Perc. *f*

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

3rd Perc. *f*

Glock. *f* *Xylophone*

Vib. *f* *Marimba*

Pno. *f*

DEMO SCORE

This is a page of a musical score for a full orchestra, numbered 8. The score is written for measures 81 through 87. The instruments included are:

- Woodwinds: Piccolo, 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Bassoons, English Horn, 1st, 2nd, 3rd, and Alto Clarinets, Bass Clarinet, and Contrabass Clarinet.
- Brass: 1st and 2nd Saxophones, Tenor Saxophone, Baritone Saxophone, 1st, 2nd, 3rd, and 4th Trumpets, 1st, 2nd, 3rd, and 4th Horns, 1st, 2nd, and 3rd Trombones, Baritone, Tuba, and Euphonium.
- Strings: Violins, Violas, Cellos, and Double Basses.
- Percussion: 1st, 2nd, and 3rd Percussionists, Xylophone, and Maracas.
- Piano: Grand Piano.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page. Measure numbers 81, 82, 83, 84, 85, 86, and 87 are indicated at the top of the page.

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 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.
 4th Tpt.
 1st Hn.
 2nd Hn.
 3rd Hn.
 4th Hn.
 1st Tbn.
 2nd Tbn.
 3rd Tbn.
 B. Tbn.
 Bar.
 Tba.
 Cb.
 Timp.
 1st Perc.
 2nd Perc.
 3rd Perc.
 Xyl.
 Mar.
 Pno.

Musical score for measures 88-96. The score is for a full orchestra and percussion ensemble. A large red watermark "DEMO SCORE" is overlaid diagonally across the page. The score includes parts for various instruments and their respective musical notations.

97 98 99 100 101 102 103

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Glock.
Pno.

104 105 106 107 108 109 110 to Flute 111

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Xyl. Glock. Pno.

This page of a musical score contains 28 staves for various instruments. The instruments listed on the left are: Piccolo (Picc.), 1st Flute (1st Fl.), 2nd Flute (2nd Fl.), 1st Oboe (1st Ob.), 2nd Oboe (2nd Ob.), 1st Bassoon (1st Bsn.), 2nd Bassoon (2nd Bsn.), E-flat Clarinet (Eb Cl.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (CbCl.), 1st Alto Saxophone (1st A. Sax.), 2nd Alto Saxophone (2nd A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), 1st Trumpet (1st Tpt.), 2nd Trumpet (2nd Tpt.), 3rd Trumpet (3rd Tpt.), 4th Trumpet (4th Tpt.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 3rd Horn (3rd Hn.), 4th Horn (4th Hn.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), 3rd Trombone (3rd Tbn.), Bass Trombone (B. Tbn.), Baritone (Bar.), Trombone (Tba.), Contrabass (Cb.), Timpani (Timp.), 1st Percussion (1st Perc.), 2nd Percussion (2nd Perc.), 3rd Percussion (3rd Perc.), Xylophone (Xyl.), Glockenspiel (Glock.), and Piano (Pno.).

The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, slurs, and dynamic markings. A large, red, diagonal watermark reading "DEMO SCORE" is superimposed over the center of the page. Measure numbers 104, 105, 106, 107, 108, 109, 110, and 111 are indicated at the top of the page. Measure 110 is marked "to Flute".

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Glock.

Pno.

cue Alto Cl. Eb

mp

cue B. Cl.

mp

Solo

mp

mf

dim.

mp

div.

mp

Tubular Bells

mp

Vibraphone

mp

DEMO SCORE

125 126 127 128 129 130 131 132 133 134

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Vib.

Pno.

mf

smf

sim.

mf

mp cresc.

pp cresc. poco a poco

mf dim. poco a poco

2nd time only

135 136 137 138 139 140 141 142

Picc. -

1st Fl. *mf*

2nd Fl. *mp*

1st Ob. *mp*

2nd Ob. *mp*

1st Bsn. (play) *smf* *sim.*

2nd Bsn. (play) *smf* *sim.*

E♭ Cl. -

1st Cl. *mf*

2nd Cl. *mp*

3rd Cl. *mp*

Alto Cl. *smf* *sim.*

B. Cl. *smf* *sim.*

CbCl. -

1st A. Sax. -

2nd A. Sax. -

T. Sax. *smf* *sim.*

Bar. Sax. *smf* *sim.*

1st Tpt. -

2nd Tpt. -

3rd Tpt. -

4th Tpt. -

1st Hn. *mf*

2nd Hn. -

3rd Hn. -

4th Hn. -

1st Tbn. -

2nd Tbn. -

3rd Tbn. -

B. Tbn. -

Bar. -

Tba. -

Cb. *pizz.* *smf* *sim.*

Timp. -

1st Perc. Triangle *mp*

2nd Perc. go to front stage

3rd Perc. go to front stage

Xyl. -

Vib. Marimba *smf* *sim.*

Pno. *smf* *sim.*

DEMO SCORE

143 144 145 146 147 148 149 150

Picc. -

1st Fl. -

2nd Fl. -

1st Ob. *f*

2nd Ob. -

1st Bsn. *mf*

2nd Bsn. *mf*

E♭ Cl. -

1st Cl. *f*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

Cb Cl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mf*

1st Tpt. *f*

2nd Tpt. *mf*

3rd Tpt. *mf*

4th Tpt. *mf*

1st Hn. *mf*

2nd Hn. *sf* *sim.*

3rd Hn. *mf*

4th Hn. *sf* *sim.*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Bar. -

Tba. *mf*

Cb. *pizz.* *mf* *arco* *mf*

Timp. *mf*

1st Perc. Snare Drum *mf*

2nd Perc. Clap (Palmas) *mf*

3rd Perc. Clap (Palmas) *mf*

Xyl. -

Mar. *mf*

Pno. *mf*

DEMO SCORE

Picc. -
1st Fl. -
2nd Fl. -
1st Ob. -
2nd Ob. -
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. -
4th Tpt. -
1st Hn. -
2nd Hn. -
3rd Hn. -
4th Hn. -
1st Tbn. -
2nd Tbn. -
3rd Tbn. -
B. Tbn. -
Bar. -
Tba. -
Cb. -
Timp. -
1st Perc. -
2nd Perc. -
3rd Perc. -
Xyl. -
Mar. -
Pno. -

mp
mp
mp
mf
mf
f
f
f
f
mf
mf
mf
f
f
f
f
mf

160 161 162 163 164 166 167 168

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Xyl. Mar. Pno.

169 170 171 172 173 174 175 176 to Picc.

Fl.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Glock.
Mar.
Pno.

177 178 179 **180 (3+2)** 181 182 183 184 185 186 187

The musical score is written for a symphony orchestra. The instruments and their parts are as follows:

- Flutes:** Fl. (Flute), 1st Fl., 2nd Fl.
- Oboes:** 1st Ob., 2nd Ob.
- Bassoons:** 1st Bsn., 2nd Bsn.
- Clarinets:** Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., B. Cl., Cb. Cl.
- Saxophones:** 1st A. Sax., 2nd A. Sax., T. Sax., Bar. Sax.
- Trumpets:** 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Tpt.
- Horns:** 1st Hn., 2nd Hn., 3rd Hn., 4th Hn.
- Trombones:** 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn.
- Tuba and Euphonium:** Tuba, Eb.
- Percussion:** Bar., Tba., Cb., Timp., 1st Perc., 2nd Perc., 3rd Perc., Glock., Xyl., Pno.

Measure 180 is marked with a **(3+2)** tempo change. The score includes various dynamics such as *pp*, *p*, *mp*, *ff*, and *sim.* (simulacrum). Performance instructions include *Solo*, *pizz.* (pizzicato), and *Cajon (on front stage)*. The piano part features a bass line with triplets and a *sim.* marking.

Musical score for orchestral instruments including Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Percussion, and Piano.

Measure numbers: 200, 201, 202, 203, 204, 205, 206, 207, 208, 209.

Dynamic markings: *f*, *mf*, *ff*, *all*, *arco*.

Performance instructions: Clap (Palmas).

Instrument parts shown: Fl., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 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., 4th Tpt., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn., Bar., Tba., Cb., Timp., 1st Perc., 2nd Perc., 3rd Perc., Glock., Xyl., Pno.

Tempo: Piccolo

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Glock.

Mar.

Pno.

DEMO SCORE

219 220 221 222 223 224 225 226 227

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Glock. Xylophone Mar. Pno.

228 229 230 231 232 233 234 235

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Mar.
Pno.

238

236 237 238 239 240 241 242 243

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Bsn. *f*

2nd Bsn. *f*

Es 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*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

3rd Tbn. *ff*

B. Tbn. *ff*

Bar. *ff*

Tba. *f*

Cb. *f*

1st Perc. *f*

2nd Perc. go back to percussion

3rd Perc. go back to percussion

Xyl. *f*

Mar. *f*

Pno. *f*

DEMO SCORE

244 245 246 247 248 249

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Bsn. *ff*

2nd Bsn. *f*

E♭ Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Alto Cl. *ff*

B. Cl. *f*

Cb. Cl. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *mf* S.C. *f* Tam Tam

3rd Perc. *f*

Xyl. *f*

Mar. *f*

Pno. *f*

DEMO SCORE

252 253 254 255 256 257 258 259

Picc. - - - - - *mf*

1st Fl. - - - - - *mf*

2nd Fl. - - - - - *mf*

1st Ob. - - - - - *mf*

2nd Ob. - - - - - *mf*

1st Bsn. - - - - - *mf*

2nd Bsn. *mf* - - - - -

E♭ Cl. - - - - - *mf*

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

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

3rd Cl. - - - - - *mf*

Alto Cl. - - - - - *mf*

B. Cl. *mf* - - - - -

CbCl. - - - - -

1st A. Sax. *mf* - - - - -

2nd A. Sax. *mf* - - - - -

T. Sax. - - - - -

Bar. Sax. *mf* - - - - -

1st Tpt. - - - - -

2nd Tpt. - - - - -

3rd Tpt. - - - - -

4th Tpt. - - - - -

1st Hn. *mf* - - - - -

2nd Hn. - - - - -

3rd Hn. - - - - -

4th Hn. - - - - -

1st Tbn. - - - - -

2nd Tbn. - - - - -

3rd Tbn. - - - - -

B. Tbn. - - - - -

Bar. *solo* *mf* - - - - -

Tba - - - - -

Cb. *pizz.* *mf* - - - - - *arco*

Timp. - - - - -

1st Perc. - - - - -

2nd Perc. - - - - - *mf*

3rd Perc. - - - - -

Xyl. - - - - - Glockenspiel *mf*

Mar. - - - - - *mf*

Pno. - - - - -

DEMO SCORE

260

261

262

263

264

265

266

paso doble (♩ = ca. 138)

267

268

269

Picc.

1st Fl.

2nd Fl.

1st Ob. *cue Cl Eb*

2nd Ob.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl.

Alto Cl.

B. Cl.

CbCl. *mf*

1st A. Sax. *f*

2nd A. Sax.

T. Sax. *f*

Bar. Sax. *mf*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

3rd Tpt. *mf* *f*

4th Tpt. *mf* *f*

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Bar.

Tba.

Cb. *mf*

Timp.

1st Perc. *f* S.D.

2nd Perc. *mp* *f*

3rd Perc.

Glock.

Mar.

Pno.

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Glock.

Mar.

Pno.

f *mf* *p* *dim.* *all* *pizz.* *C.C.* *B.D.* *Xylophone* *Solo* *cue Alto Cl. Eb* *Castagnets*

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Mar.

Pno.

Solo

mf

f

one

f

6

DEMO SCORE

295 296 297 **298** 299 300 301 302 303 304 305

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Bsn. *f*

2nd Bsn. *f*

Es 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*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

Xyl. *f*

Mar. *f*

Pno. *f*

DEMO SCORE

306 307 308 309 310 311 312 313 314 315 316

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Mar.

Pno.

f *cresc.* *ff* *all.* *arco*

DEMO SCORE

rit. 337 338 **339** Tango (♩=ca. 104)

340 341 342 **343** piu mosso (♩ = ca. 138)

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc. Congas
3rd Perc. Cabasa
Xyl.
Mar.
Pno.

344 345 346 347 348

The score includes parts for:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- 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.
- 4th Tpt.
- 1st Hn.
- 2nd Hn.
- 3rd Hn.
- 4th Hn.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- B. Tbn.
- Bar.
- Tba.
- Cb.
- Timp.
- 1st Perc.
- 2nd Perc.
- 3rd Perc.
- Xyl.
- Mar.
- Pno.

Key performance instructions include *f* (forte) and *mf* (mezzo-forte) dynamics. Performance markings such as "open" and "solo" are present for the trumpet section. A large red watermark "DEMO SCORE" is overlaid across the score.

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Bsn.

2nd Bsn.

Ev. 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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Mar.

Pno.

ff

f

all

Glockenspiel

DEMO SCORE

356 Vivo (♩ = ca. 240) (2+3+2)

357

358

359

360

361

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Bsn. *f*

2nd Bsn. *f*

Es. 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*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f* on bell (ride) *sim.*

2nd Perc. *f* *ad lib.*

3rd Perc. *f* *sim.*

Xyl. *f*

Mar. *f* *sim.*

Pno. *f*

DEMO SCORE

362 363 364 solo 365 366 367 368

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mp*

3rd Cl. *mp*

Alto Cl. *mp*

B. Cl. *mp*

CbCl. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

3rd Tpt. *mp*

4th Tpt. *mp*

1st Hn. *mp*

2nd Hn. *mp*

3rd Hn. *mp*

4th Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

B. Tbn. *mp*

Bar. *mp*

Tba. *mp*

Cb. *mp*

Timp. *mp*

1st Perc. *mp*

2nd Perc. *mp*

3rd Perc. *mp*

Xyl. *mp*

Mar. *mp*

Pno. *mp*

DEMO SCORE

369 370 (2+2+3) 371 372 373 374

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Xyl. Mar. Pno.

This page of a musical score contains measures 369 through 374. It features a variety of instruments including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bassoons (1st and 2nd), Clarinets (Eb, 1st, 2nd, 3rd, Alto, Bb, and Cb), Saxophones (1st and 2nd Alto, Tenor, and Baritone), Trumpets (1st through 4th), Horns (1st through 4th), Trombones (1st through 3rd, Baritone, and Tuba), and Percussion (Timpani, 1st, 2nd, and 3rd, Xylophone, and Maracas). A Piano part is also present at the bottom. The score includes dynamic markings such as *f* (forte) and *rip!* (ritardando), and performance instructions like '(play)'. A large red watermark reading 'DEMO SCORE' is superimposed over the score.

375 376 377 378 379

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Bsn. *f*

2nd Bsn. *f*

Es. 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*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

Xyl. *f*

Mar. *f*

Pno. *f*

take piccolo trumpet if you're a sissy

380 381 382 383 384 385 (2+3+2) 386

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *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*

2nd Tpt. *f*

3rd Tpt. *f*

4th Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

B. Tbn. *f* to the fore!

Bar. *f*

Tba. *f*

Cb. *f*

Timp. *f*

1st Perc. *f* on bell (ride) *sim.*

2nd Perc. *f* *ad lib.*

3rd Perc. *f* Timbales (freely)

Xyl. *f*

Mar. *f* *sim.*

Pno. *f*

DEMO SCORE

387 388 389 390 391 392

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Mar.
Pno.

393

399

Picc. *mf* *solo*
 1st Fl. *f*
 2nd Fl. *f*
 1st Ob. *f*
 2nd Ob. *f*
 1st Bsn. *f*
 2nd Bsn. *f*
 E♭ Cl. *mf* *cue solo picc.*
 1st Cl. *mf* *cue solo picc.*
 2nd Cl. *mp*
 3rd Cl. *mp*
 Alto Cl. *mp*
 B. Cl. *mp*
 CbCl. *mp*
 1st A. Sax. *f*
 2nd A. Sax. *f*
 T. Sax. *mp*
 Bar. Sax. *mp*
 1st Tpt. *f*
 2nd Tpt. *f*
 3rd Tpt. *f*
 4th Tpt. *f*
 1st Hn. *f*
 2nd Hn. *f*
 3rd Hn. *f*
 4th Hn. *f*
 1st Tbn. *f*
 2nd Tbn. *f*
 3rd Tbn. *f*
 B. Tbn. *f*
 Bar. *f*
 Tba. *f*
 Cb. *mp*
 Timp. *mp*
 1st Perc. *f*
 2nd Perc. *mp*
 3rd Perc. *f*
 Xyl. *f*
 Mar. *f*
 Pno. *f*

DEMO SCORE

400 401 402 403 404 405

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Xyl. Mar. Pno.

DEMO SCORE

sim.
ad lib.
f

406 **407** (2+2+3) 408 409 410

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Mar.

Pno.

take piccolo trumpet if you're a sissy

f

f

f

f

DEMO SCORE

411 412 413 414 415 416

Picc. *tr* *mf*

1st Fl. *tr* *mf*

2nd Fl. *tr* *mf*

1st Ob. *mf*

2nd Ob. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Es. Cl. *tr* *mf*

1st Cl. *tr* *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

CbCl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1st Tpt. *f*

2nd Tpt. *mf*

3rd Tpt. *mf*

4th Tpt. *mf*

1st Hn. *f*

2nd Hn. *mf*

3rd Hn. *f*

4th Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Bar. *mf*

Tba. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc. *mf* Castagnets

Xyl. *mf*

Mar. *mf* to Glock.

Pno. *mf*

DEMO SCORE

417 418 419 420 421 422

Picc. 1st Fl. 2nd Fl. 1st Ob. 2nd Ob. 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. 4th Tpt. 1st Hn. 2nd Hn. 3rd Hn. 4th Hn. 1st Tbn. 2nd Tbn. 3rd Tbn. B. Tbn. Bar. Tba. Cb. Timp. 1st Perc. 2nd Perc. 3rd Perc. Xyl. Mar. Pno.

The musical score consists of multiple staves for various instruments. The woodwinds (Flutes, Oboes, Bassoons, Clarinets) and strings (Saxophones, Trumpets, Horns, Trombones) play melodic and harmonic lines, often marked with dynamics like *ff* (fortissimo) and *sfp* (sforzando piano). The percussion section includes mallet percussion (Xylophone, Maracas, Piano) and standard percussion (Timpani, Snare, Cymbals, Bass Drum, Tom-toms). A large red watermark reading "DEMO SCORE" is oriented diagonally from the bottom-left to the top-right across the entire score.

This is a page of a musical score, page 48, covering measures 423 to 428. The score is for a full orchestra and piano. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 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., 4th Tpt., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn., Bar., Tba., Cb., Timp., 1st Perc., 2nd Perc., 3rd Perc., Xyl., Glock. (Glockenspiel), and Pno. The score is written in a standard musical notation with various dynamics such as *ff* (fortissimo) and *f* (forte). A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the entire page.

429 430 431 432 433 434 rit. 435 **436** Liberación (♩. = ca. 66) 437

Picc. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

1st Fl. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

2nd Fl. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

1st Ob. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

2nd Ob. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

1st Bsn. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

2nd Bsn. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

E♭ Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

1st Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.* *mp*

2nd Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.* *mp*

3rd Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.* *mp*

Alto Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.*

B. Cl. *cresc.* *fff* *ff* *dim.* *mf* *dim.* *mp* *stagger breathing*

CbCl. *cresc.* *fff* *ff* *dim.* *mf* *dim.* *mp* *stagger breathing*

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

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

T. Sax. *cresc.* *fff* *ff* *dim.* *f* *dim.*

Bar. Sax. *cresc.* *fff* *ff* *dim.* *f* *dim.*

1st Tpt. *fff* *ff* *dim.* *f* *dim.*

2nd Tpt. *fff* *ff* *dim.* *f* *dim.*

3rd Tpt. *fff* *ff* *dim.* *f* *dim.*

4th Tpt. *fff* *ff* *dim.* *f* *dim.*

1st Hn. *fff* *ff* *dim.* *f* *dim.*

2nd Hn. *fff* *ff* *dim.* *f* *dim.*

3rd Hn. *fff* *ff* *dim.* *f* *dim.*

4th Hn. *fff* *ff* *dim.* *f* *dim.*

1st Tbn. *fff* *ff* *dim.* *mf* *dim.*

2nd Tbn. *fff* *ff* *dim.* *mf* *dim.*

3rd Tbn. *fff* *ff* *dim.* *mf* *dim.*

B. Tbn. *fff* *ff* *dim.* *mf* *dim.*

Bar. *fff* *ff* *dim.* *f* *dim.*

Tba. *fff* *ff* *dim.* *mf* *dim.*

Cb. *fff* *ff* *dim.* *mf* *dim.* *mp*

Timp. *fff* *ff* *dim.* *mf*

1st Perc. *fff* *ff* *f* *mp*

2nd Perc. *fff* *Tam Tam*

3rd Perc. *fff* *Tam Tam*

Xyl. *cresc.* *fff* *ff* *dim.*

Glock. *cresc.* *fff* *ff* *dim.* *Vibraphone* *mp*

Pno. *fff* *ff*

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Vib.

Pno.

447 448 449 450 451 452 453 454 456

Picc. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

1st Fl. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

2nd Fl. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

1st Ob. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

2nd Ob. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

1st Bsn. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

2nd Bsn. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

E♭ Cl. *f dim. mf*

1st Cl. *f dim. mf*

2nd Cl. *f dim. mf*

3rd Cl. *f dim. mf*

Alto Cl. *f dim.*

B. Cl. *f mf*

CbCl. *mp cresc. mf*

1st A. Sax. *f dim. mp*

2nd A. Sax. *f dim. mp*

T. Sax. *f dim. mp*

Bar. Sax. *f dim. mp*

1st Tpt. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

2nd Tpt. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

3rd Tpt. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

4th Tpt. *R R L R L Clap R R L R L R L*
Body Percussion (ask conductor)

1st Hn. *mf dim.*
Body Percussion (ask conductor)

2nd Hn. *mf dim.*
Body Percussion (ask conductor)

3rd Hn. *mf dim.*
Body Percussion (ask conductor)

4th Hn. *mf dim.*
Body Percussion (ask conductor)

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

B. Tbn. *mp*

Bar. *Body Percussion (ask conductor)*
R R L R L Clap R R L R L R L

Tba. *mp cresc. mf*

Cb. *f dim.*

Timp. *mp cresc. mf*

1st Perc. *(Sticks) cresc. mf*

2nd Perc.

3rd Perc.

Xyl. *Glockenspiel*

Vib.

Pno.



457 458 459 460 461 462 463 464 465 466

Picc. 2

1st Fl. 2

2nd Fl. 2

1st Ob. 2

2nd Ob. 2

1st Bsn. 2

2nd Bsn. 2

E♭ Cl. 2

1st Cl. 2

2nd Cl. 2

3rd Cl. 2

Alto Cl. 2

B. Cl. 2

CbCl. 2

1st A. Sax. 2

2nd A. Sax. 2

T. Sax. 2

Bar. Sax. 2

1st Tpt. 2

2nd Tpt. 2

3rd Tpt. 2

4th Tpt. 2

1st Hn. 2

2nd Hn. 2

3rd Hn. 2

4th Hn. 2

1st Tbn. 2

2nd Tbn. 2

3rd Tbn. 2

B. Tbn. 2

Bar. 2

Tba. 2

Cb. 2

Timp. 2

1st Perc. 2

2nd Perc. 2

3rd Perc. 2

Glock. 2

Vib. 2

Pno. 2

DEMO SCORE

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

CbCl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

4th Tpt. *mf*

1st Hn. *f* *Soli*

2nd Hn. *f* *Soli*

3rd Hn. *f* *Soli*

4th Hn. *f* *Soli*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Bar. *mf*

Tba. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf* Floor Tom (Sticks)

3rd Perc. *mf*

Glock. *f*

Vib. *mf*

Pno.

DEMO SCORE

477 478 479 480 481 482 483 484

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Glock.
Vib.
Pno.

The image shows a page of a musical score for a large orchestra, specifically measures 477 through 484. The score is written for various instruments, including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bassoons (1st and 2nd), Clarinets (E-flat, 1st, 2nd, 3rd, Alto, B-flat, and Contrabass), Saxophones (1st and 2nd Alto, Tenor, and Baritone), Trumpets (1st through 4th), Horns (1st through 4th), Trombones (1st through 3rd and Bass), Baritone, Trombone, Contrabass, Timpani, and Percussion (1st, 2nd, and 3rd). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.

487

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Glock.

Vib.

Pno.

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

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.

4th Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Bar.

Tba.

Cb.

Timp.

1st Perc.

2nd Perc.

3rd Perc.

Xyl.

Vib.

Pno.

DEMO SCORE

498 499 500 501 502 503 504 505

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

E♭ Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Alto Cl. *ff*

B. Cl. *ff*

CbCl. *ff*

1st A. Sax. *ff*

2nd A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

4th Tpt. *mf*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Bar. *mf*

Tba. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc. *mf*

Xyl. *ff*

Vib. *ff*

Pno. *mf*

DEMO SCORE

506 507 508 509 510 511 512 513

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Vib.
Pno.

DEMO SCORE

514 515 516 517 518 519 520

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Vib.
Pno.

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
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.
4th Tpt.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Bar.
Tba.
Cb.
Timp.
1st Perc.
2nd Perc.
3rd Perc.
Xyl.
Vib.
Pno.

DEMO SCORE

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., 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., 4th Tpt., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., B. Tbn., Bar., Tba., Cb., Timp., 1st Perc., 2nd Perc., 3rd Perc., Xyl., Vib., and Pno. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. A large red watermark reading "DEMO SCORE" is oriented diagonally across the center of the page.

535 **Determinato**

536

537

538

539

540

541

Picc. *fff*

1st Fl. *fff*

2nd Fl. *fff*

1st Ob. *fff*

2nd Ob. *fff*

1st Bsn. *fff*

2nd Bsn. *fff*

Es Cl. *fff*

1st Cl. *fff*

2nd Cl. *fff*

3rd Cl. *fff*

Alto Cl. *fff*

B. Cl. *fff*

CbCl. *fff*

1st A. Sax. *fff* as loud as you can (but not louder!) *pp* play

2nd A. Sax. *fff* as loud as you can (but not louder!) *pp* play

T. Sax. *fff*

Bar. Sax. *fff*

1st Tpt. *fff*

2nd Tpt. *fff*

3rd Tpt. *fff*

4th Tpt. *fff*

1st Hn. *fff* as loud as you can (but not louder!) *pp*

2nd Hn. *fff* as loud as you can (but not louder!) *pp*

3rd Hn. *fff* as loud as you can (but not louder!) *pp*

4th Hn. *fff* as loud as you can (but not louder!) *pp*

1st Tbn. *fff*

2nd Tbn. *fff*

3rd Tbn. *fff*

B. Tbn. *fff*

Bar. *fff*

Tba. *fff*

Cb. *fff*

Timp. *fff*

1st Perc. *fff*

2nd Perc. *fff*

3rd Perc. *fff*

Xyl. *fff*

Vib. *fff*

Pno. *fff*

DEMO SCORE