

DAS LAND UND SEINE MUSIK

Mazedonien liegt im Zentrum der Balkan-Halbinsel und war die südlichste Teilrepublik der früheren Bundesrepublik Jugoslawien. Es grenzt im Norden an Serbien, im Osten an Bulgarien, im Süden an Griechenland und im Westen an Albanien. Der Staat Mazedonien entspricht etwa der nordwestlichen Hälfte der historischen Region Makedonien. Mazedonien hat eine Geschichte von tausenden von Jahren, wie anhand Spuren des menschlichen Bestehens von der Paleogeschichte in der Petralona Höhle in der Chalkidhiki Halbinsel gefunden werden können. Der Höhepunkt dieser griechischen Nordregion waren die Herrschaften von Phillip II und von seinem Sohn Alexander der Große im 300s B.C.E. Ihr Beitrag zur Menschheitsgeschichte war unermesslich und die Verbreitung der griechischen Sprache und der Kultur zur damaligen bekannten Welt hat den Kurs der Geschichte geändert. Die Region von Mazedonien ist eine der reichsten im Bezug des Musikausdrucks und des Tanzes. Die Musik von Mazedonien gehört den musikalischen Idiomen des Festlandes Griechenland an, stellt aber auch eine interessante interne Verschiedenartigkeit dar, welche an der großen Masse von Flüchtlingen liegt, welche nach Mazedonien imigrierten. Die Musik Mazedoniens wird durch regelmäßige Rhythmen und harmonische Melodien gekennzeichnet, jedoch gibt es in den verschiedenen Regionen starke Unterschiede der traditionellen Musik, welche auch durch die Vielzahl der verschiedenen Instrumenten geprägt wird: Zusätzlich zum üblichen Ensemble der Violine, des Clarinet und des Laouto (Laute), finden wir Kombinationen von Zournas (Oboenähnlich), von Dudelsack mit Drohne und Daires (ein großes Tambourine), von Lyra (birnenförmige Geige) und von Trommeln.

DAS WERK

Schon länger hat mich die Musik des ehemaligen Jugoslawien fasziniert, nach langem Suchen nach geeigneter Musik für meine Komposition bin ich zufällig auf traditionelle Musik von Mazedonien gestossen und ich entschied mich, darüber ein Werk zu schreiben. Mein Werk Mazedonia ist dreiteilig aufgebaut: Während der erste Teil nur im Stile von mazedonischer Musik nach meinem Empfinden komponiert ist, zitiere ich in den beiden folgenden Teilen traditionelle Volkslieder: Im langsamen Mittelteil das Lied „Jovano Jovanke“ welches in der Übersetzung folgenden Text hat: „Jovana, Jovanke, du sitzt am Vardar, bleichst das weiße Leinen und schaust nach oben. Jovana, ich warte auf dich, dass du in mein Haus kommst. Aber du darfst nicht, mein Herz, Jovana. Jovana, deine Mutter läßt dich nicht zu mir kommen, mein Herz, Jovana.“ Und im letzten Teil das Lied „Dunje Raike“.

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 Blsorchester „La Artística Buñol“ in Valencia aufgeführt.

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

THE COUNTRY AND ITS MUSIC

Macedonia is situated in the centre of the Balkan Peninsula and was the most southern republic in the former Yugoslav Federation. Its neighbours are Serbia in the north, Bulgaria, in the east, Greece in the south, and Albania in the west. The State of Macedonia lies in the northwestern half of the ancient kingdom of Macedonia. Macedonia's history stretches back for thousands of years. Archeological finds discovered in the Petralona cave on the Halkidiki Peninsula, have proven human existence in that region as far back as the Paleolithic Period. This northern region of ancient Greece was at its peak in 300 BC, during the reigns of Philip II and his son Alexander the Great. Their contribution to the history of humankind is immense and the expansion of the Greek language and its culture to the then known world has defined the course of history.

The Macedonian region is one of the richest in regards of dance and musical expression. Macedonian music is part of the musical idioms of the Greek mainland, but it also displays many interesting internal nuances, influenced by the many refugees who emigrated to Macedonia. Regular rhythms and harmonic melodies are typical for Macedonian music. However, there are many regional differences, also seen in the multitude of different regional instruments. In addition to the usual ensemble of violin, clarinet and "Laouto" (lute), we also find combinations of "Zoumas" (similar to the oboe), bagpipes with drones, "Daires" (a big tambourine-like instrument), "Lyra" (a pear-shaped violin), and also drums.

THE PIECE

I have been fascinated by the music of former Yugoslavia for a while now. After extensive searches for suitable music for my compositions I came across the traditional music of Macedonia and I decided to write a piece about it. My composition Mazedonia is written in three parts. The first part is written merely in the style of how I perceive Macedonian music, whereas in the second and third parts I directly quote two traditional Macedonian folk songs. In the slow middle part I quote the song „Jovano Jovanke“, whose lyrics translate to: „Jovana, Jovanke, you sit at the Vardar, bleaching the white linen and gazing upwards. Jovana, I wait for you, to come to my house. But you mustn't, my love, Jovana. Jovana, your mother won't let you come to me, my love, Jovana.“ And in the last part I quote the song „Dunje Raika“.

THE COMPOSER

Born the 26 October 1977, Mario Bürki studied wind orchestral conducting at the Berne conservatory. He also followed courses in composition with Urs Peter Scheider and conducting under the direction of Toshiyuki Shimada and Andreas Spörri. His first grand scale work Scenes of Max and Moritz gained a second place in the composition contest in Lucerne organized by the World Association for Symphonic Bands and Ensembles (WASBE). During the Flicorno d'Oro junior contest (Italy), Indian Fire was awarded a special prize in acknowledgement of its originality. Mario Bürki is regularly commissioned to write for Wind and Brass Band. Two of his works (Cap Hoorn und 1405 : Der Brand von Bern) were premiered at the Mid-Europe Conference in Schladming and several have been chosen as set test-piece for contests. Alongside his composing he conducts various Wind Bands and teaches trumpet and theory. Mario himself plays the trumpet, the piano and the organ.

Instrumentation

MAZEDONIA

Mario Bürki

Dauer / Durée / Duration: 9.00''
Schwierigkeitsgrad / Degré de difficulté / Grade: 4

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bassclarinet Bb
1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
1st Trumpet Bb
2nd Trumpet Bb
3rd Trumpet Bb
1st Horn Eb/F
2nd Horn Eb/F
3rd Horn Eb/F
4th Horn Eb/F
1st Trombone Bb/C
2nd Trombone Bb/C
3rd Trombone Bb/C
Euphonium Bb/C
Tuba Bb/Eb/C
Contrabass
Percussion 1
Percussion 2
Percussion 3
Percussion 4

DEMO SCORE

MAZEDONIA

Mario Bürki

Con Fuoco (♩=144-168)

This is a full orchestral score for the piece "MAZEDONIA" by Mario Bürki. The score is written for a large ensemble and includes the following instruments and parts:

- 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 Trumpet Bb
- 2nd Trumpet Bb
- 3rd Trumpet Bb
- 1st Horn F
- 3rd Horn F
- 2nd Horn F
- 4th Horn F
- 1st Trombone C
- 2nd Trombone C
- 3rd Trombone C
- Euphonium
- Tuba
- Contrabass
- 1st Percussion (Timp.)
- 2nd Percussion (S.D.)
- 3rd Percussion (S.C.)
- 4th Percussion (Xyl)

The score is in 4/4 time and features a tempo of 144-168 beats per minute. It includes various dynamics such as *f*, *ff*, *sfz*, and *p*. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the entire page.

9 10 11 12 13 14 15 16

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-Cl. *f*

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

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

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

Bkl. *f*

1st Asax. *f* *sf*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f* *sf*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

3rd Hrn. *f*

2nd Hrn. *f*

4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

1st Perc. *f* *sf* *B.D.H.H.* *sf*

2nd Perc. *f* *sf*

3rd Perc. *f*

4th Perc. *f*

DEMO SCORE

17 18 19 21 20 22 23 24 25

Picc. *p* *cresc.* *mf*

1st Fl. *p* *cresc.* *mf*

2nd Fl. *p* *cresc.* *mf*

Ob. *p* *cresc.* *mf*

Bssn. *mf*

Eb-Cl. *p* *cresc.* *mf*

1st Cl. *p* *cresc.* *mf*

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

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

Bkl. *p* *cresc.* *mf*

1st Asax. *mf*

2nd Asax. *mf*

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

Barsax. *p* *cresc.* *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *fp*

Tb. *mf*

Cb. *mf*

1st Perc. *f*

2nd Perc. *mf*

3rd Perc. S.C. *fp* *f*

4th Perc. *f*

DEMO SCORE

26 27 28 29 30 31 32 33 34 35 **36**

Picc. *f* *mf*

1st Fl. *f*

2nd Fl. *f*

Ob. *f* *mf*

Bssn. *f* *mf*

Eb-Cl. *f*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

3rd Cl. *f* *mf*

Bkl. *f* *mf*

1st Asax. *f* *mf*

2nd Asax. *f* *mf*

Tsax. *f* *mf*

Barsax. *f* *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f* *mf*

3rd Hrn. *f* *mf*

2nd Hrn. *f* *mf*

4th Hrn. *f* *mf*

1st Trb. *f* *mf*

2nd Trb. *f* *mf*

3rd Trb. *f* *mf*

Euph. *f* *mf*

Tb. *f* *mf*

Cb. *f* *mf*

1st Perc. *f* *mf*

2nd Perc. *f* *mf*

3rd Perc. *f*

4th Perc. *f*

DEMO SCORE

Picc. 37 38 39 40 41 42 43 45 46

1st Fl. *f*

2nd Fl. *f*

Ob.

Bssn.

Eb-Cl.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax.

Barsax. *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Tb. *mf*

Cb. *mf*

1st Perc. *f*

2nd Perc. *mf*

3rd Perc. *f*

4th Perc. *f*

47 48 49 50 51 53 54 55 56 57

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn. *mf*

Eb-Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *f*

2nd Asax. *f*

Tsax. *mf*

Barsax. *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

3rd Hrn. *f*

2nd Hrn. *f*

4th Hrn. *f*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc. *f*

4th Perc. *mf*

DEMO SCORE

cresc.

Picc. *f* *fp*
 1st Fl. *f* *fp*
 2nd Fl. *f* *fp*
 Ob. *f* *fp*
 Bsns. *f* *p*
 Eb-Cl. *f* *fp*
 1st Cl. *f* *fp*
 2nd Cl. *f* *fp*
 3rd Cl. *f* *fp*
 Bkl. *f* *p*
 1st Asax. *f* *fp*
 2nd Asax. *f* *fp*
 Tsax. *f* *fp*
 Barsax. *f* *fp*
 1st Trp. *f* *fp*
 2nd Trp. *f* *fp*
 3rd Trp. *f* *fp*
 1st Hrn. *f*
 3rd Hrn. *f*
 2nd Hrn. *f*
 4th Hrn. *f*
 1st Trb. *f* *p*
 2nd Trb. *f* *p*
 3rd Trb. *f* *p*
 Euph. *f* *fp*
 Tb. *f* *p*
 Cb. *f* *p*
 1st Perc. *f*
 2nd Perc. *f* *p*
 3rd Perc. *f*
 4th Perc. *f* *fp*



69 70 71 72 73 74 75 77

Picc. *ff* *f* *mf*

1st Fl. *ff* *f*

2nd Fl. *ff* *f*

Ob. *ff* *f*

Bssn. *sf* *sf* *mf*

Eb-Cl. *ff* *f*

1st Cl. *ff* *f*

2nd Cl. *ff* *f*

3rd Cl. *ff* *f*

Bkl. *sf* *sf* *mf* Solo

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

2nd Asax. *ff* *f*

Tsax. *ff* *f*

Barsax. *sf* *sf* *mf*

1st Trp. *ff* *f*

2nd Trp. *ff* *f*

3rd Trp. *ff* *f*

1st Hrn. *f* *f*

3rd Hrn. *f* *f*

2nd Hrn. *f* *f*

4th Hrn. *f* *f*

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

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

3rd Trb. *sf* *sf* *mf*

Euph. *f* *f*

Tb. *sf* *sf* *mf*

Cb. *sf* *sf* *mf*

1st Perc. *sf* *sf* *mf*

2nd Perc. *sf* *sf* *mf*

3rd Perc. *f* *f* Tamburin *mf*

4th Perc. *ff* *f* *mf*

DEMO SCORE

Picc. *mf*

1st Fl. *Solo* *mf* *all* *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn. *mf*

Eb-Cl.

1st Cl. *Solo* *mf*

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp. *muted* *mf*

2nd Trp. *muted* *mf*

3rd Trp. *muted* *mf*

1st Hrn. *muted* *mf* *open* *Solo* *mf*

3rd Hrn. *muted* *mf*

2nd Hrn. *muted* *mf*

4th Hrn. *muted* *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *muted* *mf*

Tb. *mf*

Cb. *mf*

1st Perc. *mf*

2nd Perc. *mf*

Tamb. *mf*

4th Perc. *mf*

DEMO SCORE

89 90 91 92 93 94 95 96 97 98 99

Picc. *p* ³

1st Fl. *p* ³

2nd Fl. *p* ³

Ob. *p* ³

Bssn. *p* ³

Eb-Cl. *p* ³

1st Cl. *f* *all*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f* *all*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f* open

2nd Trp. *f* open

3rd Trp. *f* open

1st Hrn. *f* *all*

3rd Hrn. *f* open

2nd Hrn. *f* open

4th Hrn. *f* open

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f* open

Tb. *f*

Cb. *f*

1st Perc. *p* *f* *p* *f* *p* *f* *p* *f*

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

Tamb. *f*

4th Perc. *p* *f* *p* *f* *p* *f* *p* *f* *Xyl*

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

Ob. *mf* *f*

Bssn. *mf* *f*

Eb-Cl. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Bkl. *mf* *f*

1st Asax. *mf* *f*

2nd Asax. *mf* *f*

Tsax. *mf* *f*

Barsax. *mf* *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *mf* *f*

3rd Hrn. *mf* *f*

2nd Hrn. *mf* *f*

4th Hrn. *mf* *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *mf* *f*

Tb. *mf* *f*

Cb. *mf* *f*

1st Perc. *f* *f*

2nd Perc. *mf* *f*

Tamb. *mf* *f*

4th Perc. *f* *f*

DEMO SCORE

111 112 113 114 115 116 117 rit. 118 119 120 Rubato $\text{♩} = 80$ 121 122

Picc. *Solo ad lib. freely* *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *Solo ad lib. freely* *mf*

Bssn. *Solo ad lib. freely* *mf*

Eb-Cl. *Solo ad lib. freely* *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *mf* *mp* *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *Solo ad lib. freely* *mp* *mf*

2nd Trp. *mp* *mf*

3rd Trp. *mp* *mf*

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf* *mp*

Tb. *mf* *mp*

Cb. *mf* *mp*

1st Perc. *mp*

2nd Perc. *mp*

Tamb. *pp* *Wind Chimes*

4th Perc. *pp*

DEMO SCORE

123

124

125

126

127

128

129

130

131

132

133

Picc. *mp*

1st Fl. *mp* *mf* *dim.* *mp* *mf*

2nd Fl.

Ob. *mp* *mf* *dim.* *mp* *mf*

Bssn.

E♭-Cl. *mp* *mf* *dim.* *mp* *mf*

1st Cl. *mp* *mf* *dim.* *mp* *mf*

2nd Cl.

3rd Cl.

Bkl.

1st Asax. *mp* *mf* *dim.* *mp* *mf*

2nd Asax.

Tsax. *mp* *mf* *mp* *mf*

Barsax.

1st Trp. *mp* *dim.* *mp* *mf*

2nd Trp.

3rd Trp.

1st Hrn.

3rd Hrn.

2nd Hrn.

4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph. *mp* *mf* *dim.* *mp* *mf*

Tb.

Cb.

1st Perc.

2nd Perc.

Schlgz. *mp* *mf* *dim.* *mp* *mf*

Schlgz.



136 Lamentoso $\text{♩} = 116$

134 135 rit. 137 138 139 140 141 142 143

Picc. *mf* one

1st Fl. *mf*

2nd Fl.

Ob.

Bssn. *mf*

Eb-Cl.

1st Cl. *mf* all

2nd Cl. *mp*

3rd Cl. *mp*

Bkl. *mp*

1st Asax. *mp*

2nd Asax.

Tsax. *mf* one

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Hrn. *mp*

3rd Hrn. *mp*

2nd Hrn. *mp*

4th Hrn. *mp*

1st Trb.

2nd Trb.

3rd Trb.

Euph. *p* *mf* all

Tb.

Cb.

1st Perc.

2nd Perc. Bongos *mp*

Schlgz.

Schlgz.



Picc. *p*

1st Fl. *p*

2nd Fl. *p*

Ob. *p*

Bssn. *p*

E♭-Cl. *p*

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Bkl. *p*

1st Asax. *mp* solo *mp*

2nd Asax. *mp* Solo *mp*

Tsax. *p*

Barsax. *p*

1st Trp. *mf* solo *mf*

2nd Trp. *mf* solo *mf*

3rd Trp. *mf*

1st Hrn. *mp*

3rd Hrn. *mp*

2nd Hrn. *mp*

4th Hrn. *mp*

1st Trb. *p* *mp*

2nd Trb. *p* *mp*

3rd Trb. *p*

Euph. *p* *mp*

Tb. *p* *mp*

Cb. *p* *mp*

1st Perc. *p*

Bongos *p* *mp*

Schlgz. *mp*

Schlgz. *mp* Xylophon Soft Mallets *mp*



155 156 157 159 160 161 162 163 164 165

Picc. -

1st Fl. *mf* *all*

2nd Fl. *mf* *all*

Ob. *mf* *all*

Bssn. *mf*

Eb-Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mp* *mf*

1st Asax. *mp* *all* *mf*

2nd Asax. *mp* *all* *mf*

Tsax. *mp* *all* *mf*

Barsax. *mp* *mf*

1st Trp. *mp* *mf*

2nd Trp. *mp* *mf*

3rd Trp. *mp* *mf*

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mp* *mf*

Cb. *mp* *mf*

1st Perc. *mp* *mf*

Bongos *mf*

Schlgz. *p* *mf* S.C. Glockenspiel

Xyl. *mf*

166 167 169 170 171 172 173 174 175

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn. *mf*

Eb-Cl. *mf*

1st Cl. *mp* Solo *mf*

2nd Cl. *mp* *all* *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *p*

2nd Asax. *p*

Tsax. *mf* *p* *mf*

Barsax. *mf* *p* *mf*

1st Trp. *mp* *all*

2nd Trp. *mp*

3rd Trp. *mp*

1st Hrn. *mf*

3rd Hrn.

2nd Hrn. *mf*

4th Hrn.

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf* *mf*

Tb. *mf*

Cb. *p* *mf*

1st Perc. *mf*

Bongos *mp* *mf*

Schlgz. B.D. *mf* *mf* Tamburin

Gisp. *mf*



185 186 187 188 189 190 191 193 194

Picc. [Musical staff]

1st Fl. [Musical staff]

2nd Fl. [Musical staff]

Ob. [Musical staff]

Bssn. [Musical staff] *mf*

Eb-Cl. [Musical staff]

1st Cl. [Musical staff]

2nd Cl. [Musical staff]

3rd Cl. [Musical staff]

Bkl. [Musical staff]

1st Asax. [Musical staff] *mf* *cresc.* *f*

2nd Asax. [Musical staff] *mf* *cresc.* *f*

Tsax. [Musical staff] *mf* *cresc.* *f*

Barsax. [Musical staff] *mf* *cresc.* *f*

1st Ttp. [Musical staff] *mf* *cresc.* *f*

2nd Ttp. [Musical staff] *mf* *cresc.* *f*

3rd Ttp. [Musical staff] *mf* *cresc.* *f*

1st Hrn. [Musical staff] *mf* *cresc.* *f*

3rd Hrn. [Musical staff] *mf* *cresc.* *f*

2nd Hrn. [Musical staff] *mf* *cresc.* *f*

4th Hrn. [Musical staff] *mf* *cresc.* *f*

1st Trb. [Musical staff]

2nd Trb. [Musical staff]

3rd Trb. [Musical staff]

Euph. [Musical staff]

Tb. [Musical staff] *p* *mf* *cresc.* *f*

Cb. [Musical staff] *mf* *cresc.* *f*

Schlgz. [Musical staff]

Bongos [Musical staff] *mf*

Tamb. [Musical staff]

Gisp. [Musical staff]

Drum Set Ride

SCORE
DEMO

Picc. *f cresc.* *ff* *p*

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

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

Ob. *f cresc.* *ff*

Bssn. *ff* *p*

Eb-Cl. *f cresc.* *ff*

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

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

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

Bkl. *cresc.* *ff* *p*

1st Asax. *cresc.* *ff*

2nd Asax. *cresc.* *ff*

Tsax. *cresc.* *ff*

Barsax. *cresc.* *ff* *p*

1st Trp. *cresc.* *ff*

2nd Trp. *cresc.* *ff*

3rd Trp. *cresc.* *ff*

1st Hrn. *cresc.* *ff* *p*

3rd Hrn. *cresc.* *ff*

2nd Hrn. *cresc.* *ff* *p*

4th Hrn. *ff*

1st Trb. *ff* *p*

2nd Trb. *ff* *p*

3rd Trb. *ff* *p*

Euph. *ff*

Tb. *cresc.* *ff*

Cb. *cresc.* *ff* *p*

Timpani *ff* *p*

Schlgz. *ff* *p*

Schlgz. *p*

Tamb. *B.D.* *ff* *p*

Xylophon *f cresc.* *ff* *p*

Gisp. *f cresc.* *ff*



Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Hrn.

3rd Hrn.

2nd Hrn.

4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

Schlgz.

Schlgz.

Xyl.

Bongos

Glockenspiel

DEMO SCORE

Picc.

1st Fl. *mp* *solo*

2nd Fl. *mp* *Solo*

Ob.

Bssn. *p*

Eb-Cl.

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Bkl. *p*

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp. *mf* *solo*

2nd Trp. *mf* *solo*

3rd Trp. *mf*

1st Hrn. *mp*

3rd Hrn. *mp*

2nd Hrn. *mp*

4th Hrn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

3rd Trb.

Euph. *p*

Tb. *p* *mp*

Cb. *p* *mp*

Pk. *p*

Schlgz.

Bongos *mp*

Gisp. *mp* *solo*

rit.

228 Con Temperamento (♩=132-144)

224 225 226 227 229 230 231 232

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Bssn. - *mp*

E♭-Cl. -

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. -

Bkl. - *mp*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. -

Barsax. - *mp*

1st Trp. -

2nd Trp. -

3rd Trp. -

1st Hrn. -

3rd Hrn. -

2nd Hrn. -

4th Hrn. -

1st Trb. -

2nd Trb. -

3rd Trb. - *mp*

Euph. -

Tb. - *mp*

Cb. - *mp*

Pk. - *mp*

Tenor Drum (or Snare with snares off) *mf*

Schlgz. *mf*

Bongos B.D. *mf*

Gisp. -

DEMO SCORE

233 234 235 236 237 238

Picc. *mf cresc.* *f*

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

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

Ob. *mf cresc.* *f*

Bssn. *cresc.* *f*

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

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

3rd Cl. *cresc.* *f*

Bkl. *cresc.* *f*

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

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

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

Barsax. *cresc.* *f*

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

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

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

1st Hrn. *f*

3rd Hrn. *f*

2nd Hrn. *f*

4th Hrn. *f*

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

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

3rd Trb. *cresc.* *f*

Euph. *f*

Tb. *cresc.* *f*

Cb. *cresc.* *f*

Pk. *cresc.* *f*

Perc. *f*

Schlgz. *f*

Glsp. *f*

DEMO SCORE

239 240 241 242 243 244 245

Picc. *f* 3

1st Fl. *f* 3

2nd Fl. *f* 3

Ob. *f* 3

Bssn.

E♭-Cl. *f* 3

1st Cl. *f* 3

2nd Cl. *f* 3

3rd Cl. *f* 3

Bkl.

1st Asax. *f* 3

2nd Asax. *f* 3

Tsax.

Barsax.

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

3rd Hrn. *f*

2nd Hrn. *f*

4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Pk. *f* Belltree

Perc. *f*

Schlgz. *f*

Gisp. *f* Xylophon 3

DEMO SCORE

246 247 248 249 250 251

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *mf* *f*

Tb. *f*

Cb. *f*

F. Bec. *f*

Perc. *f*

Schlgz. *f*

Xyl. *f*

DEMO SCORE

253 254 255 257 258 259 260

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

E♭-Cl. *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Bkl. *mf* *f*

1st Asax. *f* *f*

2nd Asax. *f* *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f* *mf*

3rd Hrn. *f* *mf*

2nd Hrn. *f* *mf*

4th Hrn. *f* *mf*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *mf* *f*

Cb. *mf* *f*

F. Bec. *mf*

Perc. *mf*

Schlgz. *mf*

Xyl. *f*



This is a page from a musical score for a concert band. The page is numbered 28 and contains measures 261 through 267. The score is for a large ensemble, including:

- Woodwinds:** Piccolo (Picc.), 1st Flute (1st Fl.), 2nd Flute (2nd Fl.), Oboe (Ob.), Bassoon (Bssn.), Eb Clarinet (Eb-Cl.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), 3rd Clarinet (3rd Cl.), Bassoon (Bkl.), 1st Saxophone (1st Asax.), 2nd Saxophone (2nd Asax.), Tenor Saxophone (T sax.), Baritone Saxophone (Barsax.), 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), 3rd Trumpet (3rd Trp.), 1st Horn (1st Hrn.), 3rd Horn (3rd Hrn.), 2nd Horn (2nd Hrn.), 4th Horn (4th Hrn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), 3rd Trombone (3rd Trb.), Euphonium (Euph.), Tuba (Tb.), Contrabass (Cb.).
- Percussion:** Bass Drum (F. Bec.), Snare Drum (Perc.), Cymbals (Schlgz.), Xylophone (Xyl.).

The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes rests and accidentals for the instruments. A large red watermark with the words "DEMO SCORE" is overlaid diagonally across the page.

272 Più mosso (♩=144-158)

268 269 270 271 273 274 275

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn.

Eb-Cl.

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

3rd Cl. *f* *mf*

Bkl. *mf*

1st Asax. *f* *mf*

2nd Asax. *f* *mf*

Tsax.

Barsax. *mf*

1st Trp.

2nd Trp.

3rd Trp.

1st Hrn. *mf*

3rd Hrn. *mf*

2nd Hrn. *mf*

4th Hrn. *mf*

1st Trb. *mp*

2nd Trb. *mp*

3rd Trb. *mp*

Euph.

Tb. *mf*

Cb. *mf*

F. Bec. *mf*

Perc. *mf*

Schlgz. *mf*

Xyl. *mf*



Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bssn.

Eb-Cl.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Hrn. *mf*

3rd Hrn.

2nd Hrn.

4th Hrn.

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

F. Bec. *mf*

Perc.

Schlgz.

Xyl.

DEMO SCORE

284 285 286 287 289 290 291

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-Cl.

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl.

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *mf* *f*

3rd Hrn. *mf* *f*

2nd Hrn. *mf* *f*

4th Hrn. *mf* *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

F. Bec. *f*

Perc. *f*

Schlgz. *f*

Xyl. *f*

DEMO SCORE

292 293 294 295 296 297 298 299

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Hrn. *f*

3rd Hrn. *f*

2nd Hrn. *f*

4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

F. Bec. *f*

Perc. *f*

Schlgz. *f*

Xyl. *f*

DEMO SCORE

304 Più mosso (♩=164-172)

Picc.
1st Fl.
2nd Fl.
Ob.
Bssn.
Eb-Cl.
1st Cl.
2nd Cl.
3rd Cl.
Bkl.
1st Asax.
2nd Asax.
Tsax.
Barsax.
1st Trp.
2nd Trp.
3rd Trp.
1st Hrn.
3rd Hrn.
2nd Hrn.
4th Hrn.
1st Trb.
2nd Trb.
3rd Trb.
Euph.
Tb.
Cb.
F. Bec.
Perc.
Schlgz.
Xyl.



accelerando

306 307 308 309 310 311

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bssn. *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 Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st Hrn. *ff*

3rd Hrn. *ff*

2nd Hrn. *ff*

4th Hrn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Euph. *ff*

Tb. *ff*

Cb. *ff*

F. Bec. *ff*

Perc. *ff*

Schlgz. *ff*

Xyl. *ff*

DEMO SCORE