

DER MAGNETBERG

Eine Geschichte aus 1001 Nacht

Mario Bürki

Concert Band • Harmonie

Aufgabestück des Schweizer Blasmusikverbandes SBV für das Eidgenössische Musikfest 2011 mit finanzieller Unterstützung der SUISA-Stiftung für Musik

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Beim Aufräumen meiner Bibliothek fand ich den Märchenband mit den Geschichten aus 1001 Nacht, welchen ich in meiner Kindheit mit Hochgenuss gelesen habe. Vage konnte ich mich an eine Geschichte über den Magnetbergen erinnern. Also machte ich mich daran, das Buch nach diesem sagenumwobenen Berg zu durchforsten. Beim erneuten Lesen dieses Märchens wusste ich: Diese Geschichte vertone ich in meinem nächsten Werk! Und ich kann garantieren, das dies nicht die einzige aus diesem Buch bleiben wird, welche ich als Vorlage für mein kompositorisches Schaffen verwende..

DIE GESCHICHTE VOM MAGNETBERG

Im Folgenden die Geschichte mit Bezifferung der Stellen in der Partitur:

Takt 9:

Jeden Tag sahen die Gläubigen der Großen Moschee von Bagdad einen Lastenträger des Weges kommen. Sein Bart und sein Haar waren kurz geschoren und über dem linken Auge trug er eine schwarze Binde.

Takt 17:

Eines Tages kam eine schöne junge Frau in anmutigen Schritten und mit wiegenden Hüften auf ihn zu. Sie schlug ihren Schleier zurück und sah ihn an. „Nimm dieses Paket mit Oliven, Safranblüten, Schlangenkraut und Syrerkäse und trage es in mein Haus“, sagte sie. Der Lastträger tat, was sie sagte. Im Haus angekommen, bat sie ihn, sich auszuruhen. Erschöpft ließ er sich auf ihr Bett fallen.

„Woher kommst du?“ fragte sie ihn. „Ich sehe dir an, dass du ein Fremder bist. Deine Haut ist heller als unsere. Also erzähle mir, aus welchem Land kommst du und warum hast du ein Auge verloren? Warst du im Krieg oder hast du es durch eine Krankheit verloren?“ Der Lastträger schüttelte den Kopf. „Nein, nein“, sagte er. „Ich selbst bin schuld daran. Aber das ist eine lange und sonderbare Geschichte.“ „Das dachte ich mir“, antwortete die junge Frau. „Aber ich würde sie gerne erfahren. Ich höre dir gerne zu und es interessiert mich zu erfahren, wer du eigentlich bist.“ „Also höre“, sagte der Lastträger. Und dann begann er, zu erzählen.

Takt 25:

Mein Name ist Adschib, ich bin der Sohn des Kassib. Dieser Name war einst in allen Ländern der Erde bekannt, denn ich war König und zugleich Sohn eines Königs. Außerdem war ich Gelehrter. Ich las alle heiligen Bücher, ich kannte die Sterne und die Dichter. Als mein Vater starb, bestieg ich den Thron. Ich war ein gerechter und freundlicher Herrscher, war weise und tat viel Gutes. Jeder meiner Untertanen mochte mich. Gerne ging ich auch zur See. Ich liebte das Meer, an dem unserer Hauptstadt lag. Und ich liebte die Inseln, die mir gehörten.

Takt 59:

Eines Tages wollte ich meine Inseln besuchen. Darum nahm ich mit meinen Matrosen ein Schiff und wir stachen in See.

Takt 83:

Die Reise war eine schöne Reise ohne besondere Zwischenfälle. Nach 20 Tagen und 20 Nächten erblickten wir eine Insel im Meer, auf der wir rasten konnten. Hier gingen wir an Land und ruhten uns aus, bis wir erneut in See stachen. Als wir uns aber von der Insel entfernt hatten, verloren wir unseren Weg. Das Gewässer, durch das wir nun trieben, hatte niemand von uns zuvor gesehen, auch der Kapitän nicht. So sagten wir zu dem Matrosen, der Wache hielt: „Steig zur Spitze des Mastes hinauf und schau, ob du etwas sehen kannst.“ Der Matrose tat, wie wir ihm befohlen hatten. Er stieg den Mast empor und schaute sorgfältig in alle Richtungen. Dann rief er:

Takt 185:

„Oh mein Gebieter, ich sehe in der Ferne ein seltsames Ding. Das wird mal hell und mal dunkel.“

Da riss sich der Kapitän seinen Turban vom Kopf und warf ihn in den Schmutz. Dann raufte er sich voller Verzweiflung die Haare. „Himmel, wir sind des Todes!“, rief er mit einer Grabesstimme. „Ich sage euch, niemand von uns wird gerettet werden.“ Als wir ihn so verzweifelt sahen, wurden auch wir sehr unglücklich. „Oh Kapitän“, rief ich. „Bitte sage uns doch erst mal, was die Wache eigentlich gesehen hat.“ „Mein Fürst“, erwiderte der Kapitän. „Morgen, wenn sich der Tag dem Ende neigt, werden wir zu einem Berg kommen, der aus schwarzem Gestein ist. Das ist der Magnetberg. Auch wenn wir versuchen, gegenzusteuern, wird uns die Strömung genau in diese Richtung treiben und wir sind machtlos dagegen. Und sobald sich das Schiff zur Leeseite wendet, werden sich die Planken des Schiffes öffnen, und jeder Nagel wird heraus fliegen und an dem Berg haften bleiben. Denn die Allmacht Allahs hat dieses Gestein mit einer geheimnisvollen Kraft ausgestattet, mit der es ihm gelingt, alles Eisen an sich zu ziehen. Unendlich viel Eisen hängt bereits an diesem Magnetstein und alle Schiffe liegen in einzelnen Bestandteilen am Fuße des Berges. Auf dem Gipfel des Berges aber steht eine Kuppel aus gelbem Kupfer, die von zehn Säulen getragen wird. Auf der Spitze dieser Kuppel steht ein Reiter aus Messing. Er hält eine Lanze in der Hand, die auf einen besonderen Stern am Himmel zeigt. Auf der Brust dieses Reiters befindet sich eine Platte aus Blei. Auf ihr sind Namen geschrieben, die magische Kräfte enthalten. Und eins müsst ihr wissen, oh mein Fürst: solange dieser Reiter auf seinem Pferd sitzt, werden alle Schiffe, die unter ihm vorbei segeln, zugrunde gehen. Der Zauber wird erst enden, wenn er von seinem Pferd fällt.“ Nach diesen Worten begann der Kapitän, zu fluchen und zu jammern. Wir sahen den Tod nahen. Verzweifelt nahmen wir Abschied voneinander und vertrauten uns unsere letzten Willen an, in der Hoffnung, dass einer von uns überleben würde.

Takt 194:

In dieser Nacht bekam niemand von uns ein Auge zu. Und als der neue Tag anbrach, waren wir dem Berg ein ganzes Stück näher gekommen. Das Wasser aber hatte uns ergriffen und trieb uns unaufhörlich dem Berg entgegen, ohne dass wir etwas dagegen tun konnten.

Takt 223:

Als das Schiff immer näher kam, flogen tatsächlich alle Nägel und Eisenteile aus den Holzplanken heraus und hafteten am Magnetberg fest. Das Schiff zerfiel. Wir alle stürzten ins Meer. Einige von uns ertranken, andere wurden gerettet. Aber die Geretteten konnten einander nicht wieder finden. Die Wellen und der Wind vertrieben sie ins Ungewisse.

Takt 249:

Allah rettete zwar mein Leben, aber nur, um mir neue Leiden zu senden und mich neuen schweren Prüfungen zu unterziehen.

Takt 261:

Es gelang mir, mich an einer Planke des Schiffes fest zu halten, und so trieb ich an einen Felsen des Berges. Ich rettete mich schließlich auf den Berg. Dort sank ich auf die Knie, sprach ein Gebet und dankte Allah für meine Rettung. Doch dann überkam mich eine große Müdigkeit und ich fiel auf die Erde und schlief ein.

Takt 275:

Da hörte ich im Schlaf eine Stimme, die sprach: „Oh Sohn des Kassib, höre gut zu! Wenn du erwachst, sollst du die Erde unter den Füßen beiseite scharren. Darunter findest du einen Bogen aus Kupfer und drei Pfeile aus Blei, in denen Talismane eingraviert sind. Nimm Pfeile und Bogen und schieße damit zu dem Reiter auf der Kuppel. Wenn du ihn triffst und beseitigst, wirst du den Söhnen von der Erde die Ruhe zurückgeben und sie von diesem Fluch befreien. Denn sobald du ihn getroffen hast, wird er ins Meer fallen. Das Pferd aber wird zu deinen Füßen herab stürzen. Dann verscharre es im Sand. Dann wirst du im Meer eine Barke entdecken, in der sich eine Gestalt befindet. Die Gestalt hält ein Ruder in der Hand und kommt direkt auf dich zu. Habe keine Angst, sondern steige in die Barke. Wenn du in der Barke bist, wird die Gestalt dich zehn Tage lang führen und lenken. Dann gelangst du zu der Insel, die man „Insel des Heils“ nennt. Hier findest du Leute, die dich in deine Heimat zurück bringen.“

Takt 295:

Dann erwachte ich aus meinem Schlaf und machte mich sofort daran, den Befehl der geheimnisvollen Stimme auszuführen.

Takt 314/335:

Ich suchte Pfeil und Bogen im Sand und schoss den Reiter von der Kuppel herab. Er stürzte ins tiefe Meer, während das Pferd tatsächlich zu meinen Füßen hernieder sank. Dort verscharrte ich es sofort, wie es mir aufgetragen war.

Takt 340:

Nun begann tatsächlich die See zu steigen. Das Wasser erreichte den Berggipfel. Und da erblickte ich auch das Boot, das langsam auf mich zu steuerte. Als es näher gekommen war, konnte ich im Boot einen Mann aus Kupfer erkennen, der eine Bleiplatte auf der Brust hatte. In dieser Platte waren Namen, Zahlen und Zeichen eingeritzt. Und der Mann aus Kupfer fuhr mich zehn lange Tage durch die Fluten. Dann endlich erschienen mir in der Ferne die Inseln des Heils...

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

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

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

F LA MONTAGNE MAGNETIQUE

PROLOGUE

En rangeant ma bibliothèque, j'ai retrouvé un recueil des contes des Mille et une nuits qui m'avait captivé pendant mon enfance. Je me souvenais vaguement de l'histoire de la montagne magnétique. Je décidai de retrouver ce livre qui parlait de cette montagne légendaire. L'ayant retrouvé, je relus l'histoire en question et décidai d'en faire le thème de ma prochaine oeuvre. D'ailleurs, j'ai retenu de ce livre bien d'autres histoires qui inspireront de futures compositions.

L'HISTOIRE DE LA MONTAGNE MAGNETIQUE

Voici un extrait de l'histoire, avec l'indication des passages correspondants:

Mesure 9:

Chaque jour, les croyants de la Grande Mosquée de Bagdad voyaient un porteur passer sur leur chemin. Sa barbe et ses cheveux étaient rasés très courts, et son oeil gauche était recouvert d'un bandeau noir.

Mesure 17:

Un jour, une belle jeune femme au déhanchement langoureux s'approcha de lui. Elle releva son voile et s'adressa à lui en disant: «Prends ce paquet d'olives, de fleurs de safran, de calles de marais et de fromage de Syrie et amène-le chez moi». Le porteur s'exécuta. Arrivé à la maison de la jeune femme, elle l'invita à se reposer. Epuisé, il s'affaissa sur le lit.

«D'où viens-tu?» demanda-t-elle. «On voit que tu n'es pas d'ici. Ta peau est plus claire que la nôtre. Raconte-moi donc de quel pays tu viens, et pourquoi tu as perdu un oeil. Est-ce dû à la guerre ou à la maladie?». Le porteur secoua la tête: «Ni l'un, ni l'autre. J'en suis seul responsable. Mais mon histoire sort de l'ordinaire». «Je m'en doutais» répondit la jeune femme». «Mais j'aimerais bien la connaître. Raconte-là moi, j'aimerais savoir qui tu es». «Soit», dit le porteur, et il commença son récit.

Mesure 25:

Je m'appelle Adjib, fils de Kassib. Ce nom était autrefois connu dans tous les pays de la Terre, car j'étais à la fois roi et fils de roi. J'étais également instruit. Je lisais les livres saints, je connaissais les étoiles et les poètes. Après le décès de mon père, je montai sur le trône. J'étais un souverain juste et aimable, un homme sage qui faisait le bien. Tous mes sujets m'aimaient. J'aimais aussi la mer au bord de laquelle se situait notre capitale. J'aimais les îles qui m'appartenaient.

Mesure 59:

Un jour, je décidai de faire la tournée de ces îles. Avec mon bateau et son équipage, nous prîmes la mer.

Mesure 83:

Le voyage fut agréable et se déroula sans incident particulier. Après 20 jours et 20 nuits, nous aperçûmes une île, sur laquelle nous accostâmes pour nous reposer. Après une courte halte, nous reprîmes la mer, mais perdîmes nos repères. Nous avançons dans des eaux inconnues. Nous demandâmes à un marin de monter au poste de vigie et de nous dire s'il voyait quelque chose. Le marin s'exécuta, grimpa au mât et scruta l'horizon. Puis il s'exclama:

Mesure 185:

«Oh, mon maître, je vois une chose étrange, tantôt claire, tantôt sombre.»

Le capitaine jeta son turban au sol. S'arrachant les cheveux, il s'exclama d'une voix lugubre: «Ciel, nous sommes morts». «Je vous le dis: nous sommes tous condamnés!» Son désespoir nous affligea. Je demandai au capitaine de nous dire ce que la vigie avait vu.» «Mon prince», répondit le capitaine, «Demain, avant le crépuscule, nous atteindrons une montagne formée de roches noires. C'est la montagne magnétique. Même si nous essayons de changer de cap, le courant va continuer de nous pousser dans cette direction. Il n'y a rien que nous puissions. Et dès que le bateau s'orientera sur le flan, les clous vont se détacher du navire et se coller contre la montagne, et le bateau va se désagréer. Car Allah le Tout-Puissant a doté cette roche d'une force mystérieuse, capable d'attirer tout métal. La montagne est déjà recouverte d'une énorme couche métallique, et ses flancs sont jonchés de restes de bateaux. Au sommet de la montagne est érigée une coupole de cuivre jaune soutenue par dix colonnes. Elle est surplombée par un chevalier en étain, qui tient dans sa main une lance dirigée vers une étoile particulière du firmament. Son buste est recouvert d'une plaque de plomb, sur laquelle sont gravés des noms qui lui confèrent une force magique. Vous devez savoir, Oh mon prince, qu'aussi longtemps que ce chevalier sera assis sur sa monture, tous les bateaux qui approcheront de l'île seront détruits. La magie ne s'arrêtera que lorsqu'il tombera de son cheval». Ayant terminé ses explications, le capitaine continua de jurer et de se lamenter. Nous voyions la mort se rapprocher. Désespérés, nous nous nous fîmes les derniers adieux, en exprimant nos dernières volontés, dans l'espoir qu'un des nôtres survivrait.

Mesure 194:

Dans la nuit qui suivit, personne ne put fermer l'oeil. Et lorsque le jour suivant se leva, nous nous étions considérablement rapprochés de la montagne. Le courant était devenu plus fort et nous entraînait inexorablement vers elle.

Mesure 223:

Arrivés à proximité de la montagne, les clous et les parties métalliques furent effectivement arrachés des éléments en bois et allèrent se coller à la montagne magnétique. Le bateau se désintégra. Nous fûmes jetés à la mer; plusieurs d'entre nous furent engloutis par les flots, d'autres échappèrent à la noyade. Mais les vagues et le vent poussaient les rescapés loin les uns des autres, de sorte qu'ils se perdirent de vue.

Mesure 249:

Allah m'épargna certes, mais pour m'infliger de nouvelles souffrances et me soumettre à de nouvelles épreuves.

Mesure 261:

Accroché à une planche du bateau, je fus entraîné contre les flancs de la montagne. M'étant sauvé des eaux, je m'agenouillai et, dans une prière, remerciai Allah pour m'avoir sauvé. Pris par la fatigue, je m'endormis par terre.

Mesure 275:

Dans le sommeil, une voix me dit: «Oh, fils de Kassib, écoute bien! A ton réveil, tu creuseras la terre sous tes pieds. Là, tu trouveras un arc en cuivre et trois flèches en plomb, sur lesquels seront gravés des talismans. Prends ces flèches et cet arc, et tire en direction du chevalier sur la coupole. Si tu parviens à le toucher et à le renverser, tu redonneras la paix aux fils de cette terre et tu les libéreras de cette malédiction. Car dès que tu l'auras touché, il tombera dans la mer. Le cheval quant à lui finira à tes pieds. Enfouis-le dans le sable. Tu verras ensuite s'approcher une barque avec à bord une créature tenant dans sa main une rame. N'aie pas peur et prends place. Une fois dans la barque, tu accompagneras la créature dix jours durant, pour rejoindre une île appelée l'île du salut». Tu y trouveras des gens pour te ramener chez toi.

Mesure 295:

Sitôt réveillé, je me mis à exécuter les ordres de la voix mystérieuse.

Mesure 314/335:

Ayant trouvé l'arc et les flèches, j'en décochai une en direction du chevalier qui, touché, tomba à la mer. Le cheval atterrit effectivement à mes pieds. Je m'empressai de l'enterrer, comme me l'avait ordonné la voix.

Mesure 340:

Le niveau de la mer se mit à s'élever jusqu'à atteindre le sommet de la montagne. De là, j'aperçus la barque qui venait dans ma direction. Lorsqu'elle se fut rapprochée, je pus y distinguer un homme en cuivre dont le buste était recouvert d'une plaque en plomb, sur laquelle étaient gravés différents noms, chiffres et symboles. L'homme de cuivre me guida 10 jours durant à travers les eaux, jusqu'à ce que nous aperçûment au loin l'île du salut...

LE COMPOSITEUR

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

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

E THE MAGNETIC MOUNTAIN

INTRO

When cleaning out my library, I came across a volume of fairy tales with stories from 1001 Nights, a book which I took great pleasure in reading as a child. I could vaguely recall a story about the magnet mountain, and so I set about searching for the story about the legendary mountain. Upon reading the fairy tale again, I realised: this story would be the basis for my next composition. And I can assure you this won't be the only story from this book to be used as inspiration for my compositions.

THE STORY OF THE MAGNETIC MOUNTAIN

The progression of the story by bar number:

Bar 9:

Every day, the faithful of the Great Mosque of Bagdad watched a slave arrive. His beard and hair were shorn and he wore a black eye patch over his left eye.

Bar 17:

One day, a beautiful young woman approached him with graceful steps, her hips swaying. She drew back her veil and looked at him. 'Take this packet with olives, saffron flowers, gypsy weed and Syrian cheese to my house', she said. The slave followed her bidding. Upon arriving at her house, the woman encouraged him to rest. He sank in exhaustion onto her bed.

'Where do you come from?', she asked him. 'I can see that you are a foreigner; your skin is lighter than ours. Tell me, which land do you originate from and how did you lose your eye? Did you fight in a war or lose it due to an affliction?' The slave shook his head. 'No, no', he said, 'the affliction is my own doing. But that's a long and curious tale'. 'I thought as much', answered the young woman. 'I would really like to hear it. I take pleasure in listening to you, and wish to hear who you really are.' 'Well then I shall tell you', said the slave, and began to tell his story.

Bar 25:

'My name is Adschib; I am the son of Kassib. This name was once known on all the lands of this earth, as I was both king and son of a king. I was also a man of learning. I read all the holy books; I was versed in the stars and the poets. When my father died, I ascended the throne. I was a just and gracious ruler who ruled with wisdom and performed many good deeds. I was loved by my subjects. I delighted in sea trips and loved the sea for our capital stood on the shore. And I took great pleasure in the islands that belonged to me.

Bar 59:

One day, I desired to visit my islands, wherefore I chose a ship and, alongside my sailors, put out to sea.

Bar 83:

The journey was calm, without a trace of peril. After 20 days and 20 nights, we discerned an island where we could rest. We came ashore, rested for a while, before setting sail again. As we reached a considerable distance from the island, we lost our bearings. No one, not even the captain, knew their way through these foreign waters. We instructed the sailor on watch: "Climb up to the top of the mast and see if you can catch a glimpse of something". The sailor followed our command. He climbed up to the masthead and looked vigilantly in every direction. Then he shouted:

Bar 185:

"Oh my master, I see a curious object looming in the distance. One minute it is light, the next, dark." The captain dashed his turban on the dirty deck and began tearing his hair out in despair. "Heavens, we are doomed!" he cried in dismay. "I say to you all - no-one will be spared." As we looked at him despairingly, we, too, were overcome with sorrow. "Oh Captain", I called. "Please, impart to us first what the watch actually witnessed." "My Lord", replied the Captain, "tomorrow, when the day draws to an end, we will encounter a mountain of black stone: the Magnet Mountain. Even if we try to steer in the opposite direction the current will pull us back in and we will be utterly powerless to stop it. As soon as the ship turns downwind, the planks will unbolt and every nail will fly out and cling to the mountain. For the Almighty Allah has endowed this stone with a mystical power, and this mystical power enables him to draw all iron to him. A myriad of iron is already embedded in the Magnetic Mountain and all ships lie in smithereens at the foot of it. At the pinnacle of this mountain stands a dome of yellow copper, vaulted upon ten columns. On top of this dome sits a horseman made of brass. In his hand he holds a lance which points to a particular star in the sky. On his chest is a tablet of lead, upon which the names of those in possession of mystical powers are graven. And one thing you must all know, oh my lord, as long as this rider sits on his horse, all the ships that sail below him will perish. The enchantment will only be broken when the rider is toppled from his horse." After this pronouncement, the captain began to wail and curse. We saw death approaching. We said our farewells in desperation and entrusted our last wishes to others in the hope that one of us would survive.

Bar 194:

During the night not one of us slept a wink. We were much closer to the mountain as the new day dawned. The water had taken hold of our ship and was sweeping us unrelentingly towards the mountain. We were powerless to stop it.

Bar 223:

Sure enough, as the ship drew closer, all the nails and iron in the wooden planks flew out and stuck firmly to the Magnet Mountain. The ship was smashed to smithereens and we all plunged into the sea. Some of us were saved and others drowned. Yet those who were spared could not find each other and the waves and wind cast them out into the unknown.

Bar 249:

Allah did save my life, but only to send me more suffering and onerous trials to overcome.

Bar 261:

I managed to scramble onto a plank from the ship. Holding onto it tightly I was able to propel myself to a rocky outcropping of the mountain. Finally, I pulled myself up onto the outcropping. I fell to my knees and said a prayer thanking Allah for my salvation. But then I was overcome by weariness. I dropped to the ground and fell asleep.

Bar 275:

Then I heard a voice in my sleep, saying: "Oh son of Kassib, listen to me! When you awaken, you must scrape away the earth beneath your feet. Here you will find a bow of copper and three leaden arrows, upon which talismans are inscribed. Take the bow and arrows and shoot the horseman on top of the dome. When you smite him you will bring peace back to mankind and free them from this curse for as soon as you hit him he will plunge into the sea. The horse will drop at your feet - bury it in the sand. Then you will see a boat on the sea, in which a figure sits. The figure will hold an oar in his hand and approach you. Have no fear, but climb in the boat. The figure will then guide you for ten days. After this time, you will reach the island known as the "Island of Sanctuary". Here you will find people who can take you back to your homeland."

Bar 295:

'I awoke from my sleep and began forthright to execute the commands of the mysterious voice.

Bar 314/335:

I searched for the bow and arrows in the sand and shot the horseman down from the dome. He plunged into the deep waters and the horse dropped at my feet. I buried it immediately, as instructed.

Bar 340:

As foretold, the sea began to surge up until it reached the mountain's pinnacle. And here I could make out the boat slowly navigating its way towards me. As it got closer, I could distinguish a man made of copper, with a tablet of lead on his chest. Names, numbers and symbols were graven on the tablet. And thus, the copper man guided me for ten days through the floods. Then, at last, I saw the Island of Sanctuary in the distance.'

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.

DER MAGNETBERG
Eine Geschichte aus "1001 Nacht"

Mario Bürki

Ouverture $\text{♩}=72$

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd 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 Cornet Bb

2nd Cornet Bb

1st & 3rd Horn F

2nd & 4th Horn F

1st Trombone C

2nd Trombone C

3rd Trombone C

Euphonium

Tuba

Contrabass

Timpani

1st Percussion

2nd Percussion

Mallets

Snare Drum

Tamtam

C.C.

Gisp

DEMO SCORE

5 6 7 8 9 10 11 12

Picc. 

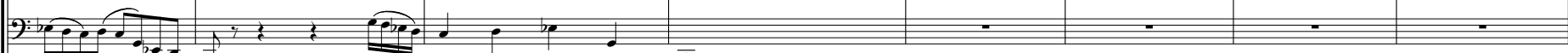
1st Fl.  one  *mp*

2nd Fl.  one  *mp*

Ob. 

Ob. 

Bssn.  *mp*

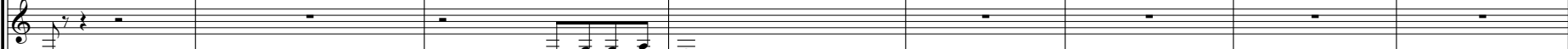
E♭-Cl. 

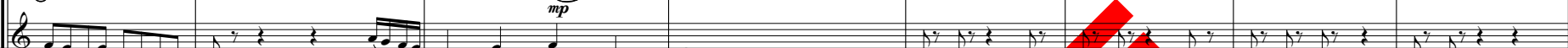
1st Cl.  *mf* *p* *mp*

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

3rd Cl.  *mp*

Bkl.  *mp*

1st Asax.  *mf* *mp*

2nd Asax.  *mf* *mp*

Tsax.  *mf* *mp*

Barsax. 

1st Trp. 

2nd Trp.  *mf*

3rd Trp.  *mf*

1st Crn.  *mf*

2nd Crn.  *mf*

1st & 3rd Hrn.  *mf* *p* *mp* *mf* *mp*

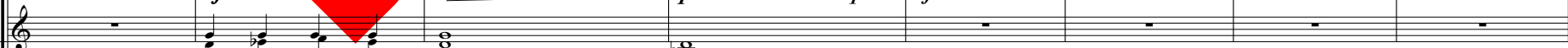
2nd & 4th Hrn.  *mf* *p*

1st Trb.  *mp* *mp*

2nd Trb.  *mp*

3rd Trb. 

Euph.  *mf* *mp* *p*

Tb.  *mf* *mp* *p*

Cb.  *mf* *mp* *p*

Pk.  *mf* *mp*

1st Perc.  *p*

2nd Perc.  *mf*

Mall.  *p*

Xylophon

21 22 23 24 25 26

Picc. *mf* *cresc.*

1st Fl. *mf* *cresc.*

2nd Fl. *mf* *cresc.*

Ob. *mp* *mf* *cresc.*

Ob. *mp* *mf* *cresc.*

Bssn. *mp* *mf* *cresc.*

Eb-Cl. *mp* *mf* *cresc.*

1st Cl. *mp* *mf* *cresc.*

2nd Cl. *mp* *mf* *cresc.*

3rd Cl. *mp* *mf* *cresc.*

Bkl. *mp* *mf* *cresc.*

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

2nd Asax. *mp* *mf* *cresc.*

Tsax. *mf* *cresc.*

Barsax. *mf* *cresc.*

1st Trp. *mf* *cresc.*

2nd Trp. *mf* *cresc.*

3rd Trp. *mf* *cresc.*

1st Cm. *mf* *cresc.*

2nd Cm. *mf* *cresc.*

1st & 3rd Hrn. *mf* *cresc.*

2nd & 4th Hrn. *mf* *cresc.*

1st Trb. *pp* *cresc.* *mf* *cresc.*

2nd Trb. *pp* *cresc.* *mf* *cresc.*

3rd Trb. *pp* *cresc.* *mf* *cresc.*

Euph. *pp* *cresc.* *mf* *cresc.*

Tb. *mp* *mf* *cresc.*

Cb. *mp* *mf* *cresc.*

Pk. *mp* *mf* *cresc.*

1st Perc. *mp* *mf* *cresc.*

2nd Perc.

Mlts. *mp* *mf* *cresc.*

27 *rit.* **28** *a tempo* ♩=72 29 30 31

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bssn.

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax.

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Cm. *f*

2nd Cm. *f*

1st & 3rd Hrn. *ff*

2nd & 4th Hrn. *ff*

1st Trb. *f* *mf* 3 3

2nd Trb. *f* *mf* 3 3

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

Euph. *ff*

Tb. *f* *arco*

Cb. *f*

Pk. *fp* *f* *mf* *f*

1st Perc. *f* *mf* 3 3

2nd Perc. *f* *f* *soft mallets*

Mlts. *f* 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

DEMO SCORE

32 33 34 35

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn.

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mlts.

mf *f* *mf*

f *f*

Tamtam

36 37 38 39 40 rit.

Picc. *f* dim. *mp*

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

2nd Fl. *dim.* *mp* dim.

Ob. *dim.* *mp* dim.

Ob. *dim.* *mp* dim.

Bssn. *dim.* *mp*

Eb-Cl. *dim.* *mp* dim.

1st Cl. *f* dim. *mp* dim.

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

3rd Cl. *f* dim. *mp* dim.

Bkl. *dim.* *mp* dim.

1st Asax. *dim.* *mp*

2nd Asax. *dim.* *mp*

Tsax. *dim.* *mp*

Barsax. *dim.* *mp*

1st Trp. *dim.* *mp*

2nd Trp. *dim.* *mp*

3rd Trp. *dim.* *mp*

1st Cm. *dim.* *mp*

2nd Cm. *dim.* *mp*

1st & 3rd Hrn. *dim.* *mp*

2nd & 4th Hrn. *dim.* *mp*

1st Trb. *mf* dim.

2nd Trb. *mf* dim.

3rd Trb. *mf* dim.

Euph. *mf* dim.

Tb. *dim.* *mf* dim.

Cb. *dim.* *mf* dim.

Pk. *f* *dim.* *mf* dim.

1st Perc. *f* *dim.* *mf* dim.

2nd Perc. *f* *dim.* *mf* dim.

Mlts. *f* *dim.* *mp*

Glockenspiel *f* *dim.* *mp*

C.C. *f* *dim.* *mp*

DEMO SCORE

41 42 43 44 45 46 47 48 49

Lento ♩=54 rit. 47 Allegro ♩=144

Picc. *p* *mf* *dim.*

1st Fl. *p* *mf* *dim.*

2nd Fl. *p* *mf* *dim.*

Ob. *p* solo *p*

Ob. *p*

Bssn. *mp* *mf* *dim.*

E♭-Cl. *p* *mf* *dim.*

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

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

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

Bkl. *p* *mp* *mf* *dim.*

1st Asax. *p* *p* *cresc.*

2nd Asax. *p* *p* *cresc.*

Tsax.

Barsax.

1st Trp. one, Cup mute *p* open

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn. 1st *p* *cresc.*

2nd & 4th Hrn. 2nd *p* *cresc.*

1st Trb. one, Cup mute *p* open

2nd Trb.

3rd Trb.

Euph. solo *p* all

Tb. *p* *cresc.*

Cb. *p* *cresc.*

Pk. *p* *p* *cresc.*

1st Perc. Bar Chimes *pp* *cresc.*

2nd Perc. *pp*

Mllts. *p* *mf*

[illegible]

58 59 60 61 62 63 64 65 66 67 68

Glucoso 2=82

Picc. *mf* *f* *mf* *f*

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

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

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

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

Bssn. *fp* *f* *fp* *mf* *cresc.*

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

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

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

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

Bkl. *fp* *f* *fp* *f* *mf* *cresc.*

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

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

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

Barsax. *fp* *f* *fp* *mf* *cresc.*

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

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

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

1st Crn. *mf* *cresc.*

2nd Crn. *mf* *cresc.*

1st & 3rd Hrn. *mf* *cresc.*

2nd & 4th Hrn. *mf* *cresc.*

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

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

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

Euph. *fp* *f* *fp* *mf* *cresc.*

Tb. *fp* *f* *fp* *mf* *cresc.*

Cb. *fp* *f* *fp* *mf* *cresc.*

Pk. *fp* *f* *fp* *mf* *cresc.*

1st Perc. *fp* *f* *mf* *cresc.*

2nd Perc. *f* *f*

Mlts. *mf* *f* *mf* *f*

69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86

Picc. *(tr)*

1st Fl. *(tr)*

2nd Fl. *(tr)*

Ob. *(tr)*

Ob. *(tr)*

Bssn. *f* *mf*

E♭-Cl. *f*

1st Cl. *mp*

2nd Cl. *(tr)* *mp*

3rd Cl. *(tr)* *mp*

Bkl. *f* *mp*

1st Asax. *cresc.* *mp*

2nd Asax. *mp*

Tsax. *mp*

Barsax. *f* *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Cm. *f* *solo* *f*

2nd Cm. *f* *solo* *mf* *f*

1st & 3rd Hrn. *f* *1st solo* *mf* *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f* *mf*

Tb. *f* *mf*

Cb. *f*

Pk. *Solo* *f*

1st Perc. *Tambourine* *mp*

2nd Perc. *B.D.* *mf*

Mlts.

[illegible]

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged vertically, with the Piccolo at the top and Mallets at the bottom. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *mf*, *f*). A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page. The page number "109" is visible in the top left corner.

127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mllts.

one
mf

mf

mf

mf

mf

mf

mf

mf

mf

f

B.D.

S.C.

p

mf

mf

145 146 147 148 149 150 151 152 153 154 155 156 157 158 159

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

Ob. *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. *mf* *f*

2nd Trp. *mf* *f*

3rd Trp. *mf* *f*

1st Cm. *mf* *f*

2nd Cm. *mf* *f*

1st & 3rd Hrn *mf*

2nd & 4th Hrn *mf*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

3rd Trb. *mf* *f*

Euph. *mf* *f*

Tb. *mf* *f*

Cb. *mf* *f*

Pk. *mf*

1st Perc. *mf*

2nd Perc. *p* *mf*

Mllts. *mf* *f*

160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176

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

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

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

Ob. *mp* *cresc.* *f*

Ob. *mp* *cresc.* *f*

Bssn. *f*

Eb-Cl. *f*

1st Cl. *mp* *cresc.* *f*

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

3rd Cl. *mp* *cresc.* *f*

Bkl. *mp* *cresc.* *f*

1st Asax. *mp* *cresc.* *f*

2nd Asax. *mp* *cresc.* *f*

Tsax. *mp* *cresc.* *f*

Barsax. *mp* *cresc.* *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Cm. *f*

2nd Cm. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *mp* *cresc.* *f*

Cb. *mp* *cresc.* *f*

Pk. *f*

1st Perc. *f*

2nd Perc. *f*

Mlts. *f*

Score Preview

The score is written for a large orchestra and includes parts for:

- 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 Cm.
- 2nd Cm.
- 1st & 3rd Hrn.
- 2nd & 4th Hrn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Pk.
- 1st Perc.
- 2nd Perc.
- Mllts.

The score features various musical notations, including dynamics (e.g., *f*, *ff*, *mf*, *pp*), articulation marks (e.g., accents, slurs), and performance instructions (e.g., "one, cup mute"). The tempo/mood is indicated as "Allegro".

189 190 191 192 193 194 195 accel. 196 Flute

Picc. *p*

1st Fl. *p*

2nd Fl. *p*

Ob. *p*

Ob. *p*

Bssn. *p*

Eb-Cl. *pp* *mf* *p*

1st Cl. *pp* *mf*

2nd Cl. *pp* *mf*

3rd Cl. *pp* *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

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

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

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

1st Cm. *open* *all* *p* *f* *p* *f*

2nd Cm. *p* *f* *p* *f*

1st & 3rd Hrn. *mf* *mf*

2nd & 4th Hrn. *mf* *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Pk. *f* *mf* *f* *mf*

1st Perc. *S.D.* *mf*

2nd Perc. *mf*

Mllts. *mf*

197 198 199 200 201 202 203 204

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

1st Fl. *f* *p* *f* *ff*

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

Ob. *f* *p* *f* *ff*

Ob. *f* *p* *f* *ff*

Bssn. *f* *p* *f* *ff*

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

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *f* *ff*

2nd Asax. *f* *ff*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Cm. *f*

2nd Cm. *f*

1st & 3rd Hrn. *f*

2nd & 4th Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Pk. *f* *mf* *f* *mf*

1st Perc. *f*

2nd Perc. *f*

Mllts. *f*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc.
- 1st Fl.
- 2nd Fl.
- Ob.
- Ob.
- Bssn.
- Eb-Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Bkl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Crn.
- 2nd Crn.
- 1st & 3rd Hm.
- 2nd & 4th Hm.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Pk.
- 1st Perc.
- 2nd Perc.
- Mlts.

The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page. The page number "205" is visible in the top left corner, and the page number "207" is visible in the top center.

215 Martellato $\text{♩} = 144$

214 216 217 218 219

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn.

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mllts.

ff *f*

C.C. Tamtam

DEMO SCORE

220221222223224

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn.

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mllts.

225 226 227 228 229 230

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Ob. *f*

Bssn.

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl.

1st Asax.

2nd Asax.

Tsax. *f*

Barsax.

1st Trp.

2nd Trp.

3rd Trp. *f*

1st Cm.

2nd Cm. *f*

1st & 3rd Hm. *all f*

2nd & 4th Hm. *all f*

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc. *f*

2nd Perc. *f*

Mlts. *f*

Tam-tam

231232233234235236237238

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn.

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mllts.

Tamtam

f

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The page contains measures 239 through 245. A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page. The notation includes various musical symbols such as notes, rests, dynamics (mf, mp, cresc.), and articulation marks (accents, gliss.). The staves are arranged in a standard orchestral layout, with woodwinds at the top, brass in the middle, and percussion at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged in a standard orchestral layout, with woodwinds at the top, brass in the middle, and percussion at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ff*, *cresc.*). A large, diagonal red watermark reading "DEMO SCORE" is overlaid across the center of the page, indicating that this is a preview or demo version of the score.

253 254 255 256 257 258 259 260 rit.

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cmn.

2nd Cmn.

1st & 3rd Hrn

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Millts.

275276277278279280

Picc.

1st Fl.

solo
mf

2

2nd Fl.

Ob.

Ob.

Bssn.

E♭-Cl.

1st Cl.

mf

2

2nd Cl.

mf

2

3rd Cl.

mf

2

Bkl.

1st Asax.

2nd Asax.

Tsax.

mp

Barsax.

mp

1st Trp.

2

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn

all
mp

2nd & 4th Hrn.

mp

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

p
mf

1st Perc.

2nd Perc.

Mllts.

281 282 283 284 285 286 rit.

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn

2nd & 4th Hrn

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mllts.

S.C.

p

A musical score for a piano piece, featuring a large red diagonal watermark reading "DEMO SCORE". The score includes a treble and bass staff with various musical notations such as notes, rests, and dynamic markings like "pp" and "mf". The watermark is oriented diagonally from the bottom-left to the top-right, covering the central portion of the page. The musical notation is in black ink on a white background, with the watermark in a bold, sans-serif red font. The score appears to be a page from a larger manuscript, with the watermark indicating it is a demo or preview version.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., Ob., Bsn., Eb-Cl., 1st Cl., 2nd Cl., 3rd Cl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Crn., 2nd Crn., 1st & 3rd Hrn., 2nd & 4th Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Pk., 1st Perc., 2nd Perc., and Mlts. The score is written in a single system, with each instrument having its own staff. The music is in 4/4 time, as indicated by the time signature. The key signature is one flat (Bb). The score includes various musical notations, such as notes, rests, and dynamic markings like 'f' (forte) and 'fp' (fortissimo). A large red watermark 'DEMO SCORE' is overlaid diagonally across the page.

301 302 303 304 305

Picc. *cresc.*

1st Fl. *cresc.*

2nd Fl. *cresc.*

Ob. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

Eb-Cl. *cresc.*

1st Cl. *fp* *f* *fp* *f* *cresc.*

2nd Cl. *fp* *f* *fp* *f*

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

Bkl. *fp* *f* *fp* *f*

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp. *fp* *f* *fp* *f*

2nd Trp. *fp* *f* *fp* *f*

3rd Trp. *fp* *f* *fp* *f*

1st Cm. *fp* *f* *fp* *f*

2nd Cm. *fp* *f* *fp* *f*

1st & 3rd Hrn.

2nd & 4th Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk. *p*

1st Perc.

2nd Perc.

Mllts. *cresc.*

DEMO SCORE

306

Martellato $\text{♩} = 144$

307

308

309

310

311

312

313

314

Picc.

ff

1st Fl.

ff

2nd Fl.

ff

Ob.

ff

Ob.

ff

Bssn.

f

Eb-Cl.

ff

1st Cl.

ff

2nd Cl.

ff

3rd Cl.

ff

Bkl.

f

1st Asax.

f

2nd Asax.

f

Tsax.

f

Barsax.

f

1st Trp.

2nd Trp.

3rd Trp.

1st Cm.

2nd Cm.

1st & 3rd Hrn.

f

2nd & 4th Hrn.

f

1st Trb.

f

2nd Trb.

f

3rd Trb.

f

Euph.

f

Tb.

f

Cb.

f

Pk.

f

1st Perc.

f

2nd Perc.

ff

Mllts.

ff

Tam Tam

S. C.

ff

mf

ff

[illegible]

324 325 326 327 328 329 molto rall. 330 331

Picc.

1st Fl.

2nd Fl.

Ob.

Ob.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Cmn.

2nd Cmn.

1st & 3rd Hm.

2nd & 4th Hm.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

1st Perc.

2nd Perc.

Mlts.

333 334 335 336 337 338 339 340 341

Picc. wave noise (say: Sh) *f*

1st Fl. wave noise (say: Sh) *f*

2nd Fl. wave noise (say: Sh) *f*

Ob. wave noise (say: Sh) *f*

Ob. wave noise (say: Sh) *f*

Bssn. wave noise (say: Sh) *p* *ppp* *f* *f* *f* *f* *f* *f* *f* *f*

Eb-Cl. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1st Cl. wave noise (say: Sh) *f* Solo *mf* *dolcissimo* *p* *dolcissimo* *p* *dolcissimo* wave noise (say: Sh) *f* *f* *f*

2nd Cl. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3rd Cl. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bkl. wave noise (say: Sh) *pp* *p* *mf*

1st Asax. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2nd Asax. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tsax. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Barsax. wave noise (say: Sh) *p* *pp* *ppp* *f* *f* *f* *f* *f* *f* *f*

1st Trp. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2nd Trp. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3rd Trp. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1st Cmn. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2nd Cmn. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3rd wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1st & 3rd Hrn. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2nd & 4th Hrn. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1st Trb. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2nd Trb. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3rd Trb. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Euph. wave noise (say: Sh) *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tb. wave noise (say: Sh) *p* *pp* *p* *p*

Cb. wave noise (say: Sh) *p* *pp* *p* *p*

Pk. wave noise (say: Sh) *p* *pp* *p* *p*

Sus. Cymb. (very soft) cresc. and decresc. ad lib.

1st Perc. *p* Bar Chimes (very slow)

2nd Perc. *p*

Millts.

[illegible]