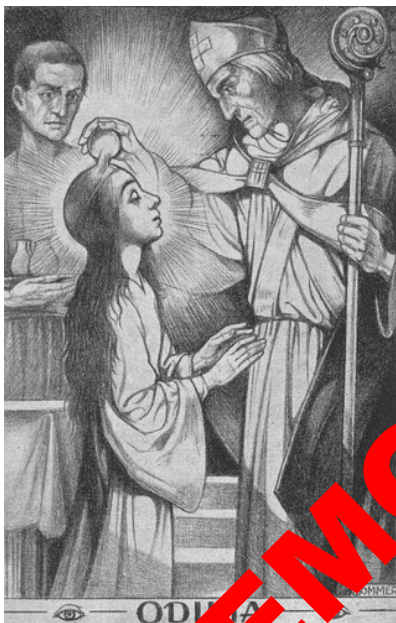


D

DIE LEGENDE DER HEILIGEN ODILIA

Mario Bürki

Odilia stammte aus herzoglichem Geschlecht. Sie stiftete ein Kloster, das nach ihr Odilienberg genannt wurde, trat selber ein und sammelte Frauen und Mädchen, die unter ihrer Leitung ein gottgeweihtes Leben führten. Ihr Leben war angefüllt mit Gebet und Sorge um ihre Mitschwester. Sie hatte eine besondere Verehrung zum hl. Johannes dem Täufer. Ihm weihte sie auch die Klosterkapelle. Beim Kloster ließ sie eine Herberge bauen, in der Arme umsonst nächtigen konnten und verköstigt wurden. Die Legende erzählt, Odilia sei blind zur Welt gekommen. Deshalb habe ihr Vater sie verstoßen. Als sie dann mit 15 Jahren getauft wurde, sei ihr plötzlich das Augenlicht geschenkt worden. Die Heilige wird bei Augenleiden angerufen. Sie gilt als besondere Patronin des Elsaß. Der Odilienberg, auf dem sie begraben liegt, ist den Elsässern heilig. Niemand geht am Odilienbrunnen vorbei, ohne sich die Augen zu netzen.



DEMO SCORE

DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis das Prädikat „Sehr Gut“. Bürki besuchte Meisterkurse bei U.P. Schneider (Komposition) und Toshiyuki Shimada / Andreas Spörri (Dirigieren). Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) in Luzern den zweiten Preis und seine Komposition Indian Fire wurde am Wettbewerb Flicorno d'Oro Junior (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet. Zwei seiner Werke (Cap Hoorn und 1405: Der Brand von Bern) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde 1405: Der Brand von Bern vom weltbekannten spanischen Blasorchester „La Artística Buñol“ in Valencia aufgeführt.

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

F

LA LEGÈNDE DE SAINTE ODILE

Mario Bürki

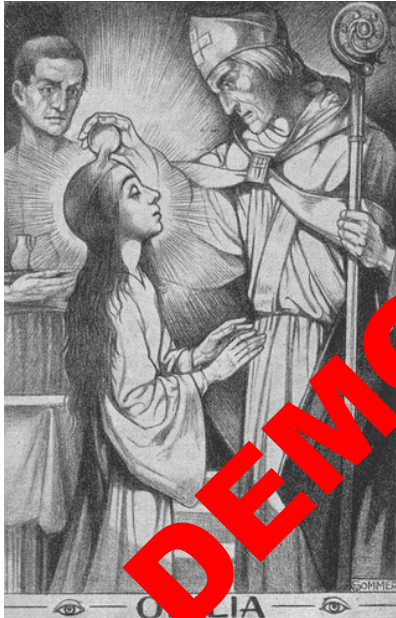
A la fin du VII^esc, Aldaric, Duc d'Alsace, espérait ardamment un héritier. Or, quand son épouse accoucha, ce fut une fille, aveugle de surcroit, qui vit le jour. Aldaric refusa ce coup du sort et ordonna de tuer l'enfant. Protégée par sa mère qui la cacha dans un couvent, l'enfant fut sauvée.

A 12 ans, elle recouvrait la vue miraculeusement lors de son baptême. Elle fut donc nommée «Odile», enfant de lumière.

Peu de temps après son baptême, Odile exprima le désir de rentrer chez elle.

Son frère Hugues y répondit avec empressement en l'invitant dans son château. Fou de colère, Aldaric tua son fils mais pris de remord il rappela sa fille auprès de lui à la condition qu'elle épouse un puissant du royaume.

Mais Odile avait décidé de consacrer sa vie à Dieu et c'est dans la forêt qu'un second miracle se produisit. Fuyant son père, Odile frappa un rocher qui s'ouvrit pour la protéger. Aldaric, convaincu du miracle, fit transformer son château du Hohenbourg en monastère, et c'est ainsi qu'Odile devint la première abbesse du désormais monastère.



LE COMPOSITEUR

Né le 26 octobre 1977, Mario Bürki étudia la direction d'orchestre à vents au Conservatoire de Berne. Il suivit aussi des cours de maîtrise de composition auprès d'Urs Peter Scheider et de direction chez Toshiyuki Shimada et Andrea Spörri.

Sa première œuvre d'envergure Scènes de Max et Moritz obtint le 2^eme prix lors du concours de composition à Lucerne de la World Association for Symphonic Bands and Ensembles (WASBE). L'originalité d'Indian Fire fut saluée par un prix spécial lors du concours Flicorno d'Oro Junior (Italie). Mario Bürki écrit régulièrement des compositions sur commande pour orchestre à vent et Brass Band. Deux de ses compositions (Cap Hoorn und 1405 : Der Brand von Bern) furent jouées en première à la conférence de Mid-Europe à Schladming et plusieurs œuvres ont été choisies comme morceaux imposés pour différents concours. En plus de la composition, il dirige plusieurs orchestres à vent et enseigne la trompette, ainsi que le solfège. Comme instrumentiste, Mario joue la trompette, le piano et l'orgue.

Instrumentation

LA LEGÈNDE DE SAINTE ODILE

Mario Bürki

Dauer / Durée / Duration: 9.30''
Schwierigkeitsgrad / Degré de difficulté / Grade: 3

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bassclarinet Bb
1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
1st 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
Timpani
Percussion 1
Percussion 2
Mallets

DEMO SCORE

LA LEGÈNDE DE SAINTE ODILE

comissioned by CDMC France

Mario Bürki

Misterioso $\text{♩} = 68$

Piccolo/3rd Flute

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 & 2nd Horn F

3rd & 4th Horn F

1st Trombone C

2nd Trombone C

3rd Trombone C

Euphonium

Tuba

Contrabass

Timpani

1st Percussion

2nd Percussion

Mallets

8 9 10 11 13 14

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

E♭-Cl.

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

3rd Cl. *cresc.* *f*

Bkl.

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

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

Tsax.

Barsax. *mp cresc.* *f*

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

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

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

1st & 2nd Hn. *cresc.* *cresc.* *a2 mf* *mf*

3rd & 4th Hn. *cresc.* *cresc.* *a2 mf* *mf*

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

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

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

Euph.

Tb. *cresc.* *arco* *f dim.* *mf*

Cb. *cresc.* *pizz.* *f dim.* *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

Mall. Glock *f*

20 21 22 23 24

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

Eb-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 & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

Mall. *f*

Flute

a2 *f*

a2 *f*

DEMO SCORE

30 31 32 Agitato 33

Picc. *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

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

Bssn. *cresc.* *f*

E♭-Cl. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

3rd Cl. *mf* *f*

Bkl. *cresc.* *f*

1st Asax. *mf* *f* stagger breathing

2nd Asax. *mf* *f* stagger breathing

Tsax. *mf* *f* stagger breathing

Barsax. *cresc.* *f*

1st Trp. *cresc.* *f*

2nd Trp. *cresc.* *f*

3rd Trp. *cresc.* *f*

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

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

1st Trb. *cresc.* *f*

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

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

Euph. *cresc.* *f*

Tb. *cresc.* *f*

Cb. *f*

Timp. *f*

1st Perc. *mf*

2nd Perc.

Mall. Glock *f*

Picc. 34 35 36 37

1st Fl.

2nd Fl.

Ob.

Bssn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.

DEMO SCORE

a2

a2

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 & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.

DEMO SCORE

38 39 41 42

mf

Picc. 43 44 45 46 47

1st Fl.

2nd Fl.

Ob.

Bssn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.

DEMO SCORE

48 49 50 51 52 rit. 53 Lento $\text{♩} = 52$ 54 55 56

Picc. - - - - -

1st Fl. - - - - -

2nd Fl. - - - - -

Ob. - - - - -

Bssn. - - - - -

Eb-Cl. - - - - -

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

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

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

Bkl. *f dim.* *p*

1st Asax. - - - - -

2nd Asax. - - - - -

Tsax. Solo *mp*

Barsax. - - - - -

1st Trp. - - - - -

2nd Trp. - - - - -

3rd Trp. - - - - -

1st & 2nd Hn. *p*

3rd & 4th Hn. *p*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *p* *f dim.* *p* one

Tb. *f dim.* *p*

Cb. *f dim.* *p* arco

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf* Floor Tom Nach Tamb.

Mall. - - - - -

57 58 60 61 62 63 64 65 66 67

Picc.

1st Fl. *mf* *one*

2nd Fl.

Ob.

Bsn. *p* *mf*

E♭-Cl. *p* *mf*

1st Cl. *p* *mf*

2nd Cl. *p* *mf*

3rd Cl. *p* *mf*

Bkl. *mf*

1st Asax. *p*

2nd Asax. *p*

Tsax. *p* *all*

Barsax. *p < mp*

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn. *p*

3rd & 4th Hn. *p*

1st Trb. *p < mp*

2nd Trb. *p*

3rd Trb. *mp*

Euph. *p*

Tb. *p < mp* *mp*

Cb. *mp* *p* *mp*

Timp. *mp*

1st Perc.

2nd Perc. *S.C.*

Mall.

68 Allegro $\text{♩} = 144$ 70 71 72 73 74 75 76 77 78 79 80 81

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 & 2nd Hn.
3rd & 4th Hn.
1st Trb.
2nd Trb.
3rd Trb.
Euph.
Tb.
Cb.
Timp.
1st Perc.
2nd Perc.
Mall.

DEMO SCORE

86 *Leggiero*

Musical score for measures 82-97, marked *Leggiero*. The score includes parts for Piccolo, Flutes (1st and 2nd), Oboe, Bassoon, Clarinets (Eb, 1st, 2nd, 3rd), Bassoon, Saxophones (1st and 2nd Asax, Tsax, Barsax), Trumpets (1st, 2nd, 3rd), Trombones (1st & 2nd Hn, 3rd & 4th Hn), Euphonium, Tuba, Cymbals, Snare Drum, and Mallets. The score features dynamic markings such as *fp*, *f*, *p*, and *mf*, and includes performance instructions like "stagger breathing" and "Tamburin".

113 114 115 116 117 118 119 120 121 122 123 flute 124 125 126 127 128

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsns. *mf*

E♭-Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *f*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *f* open

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *mf*

2nd Perc. *mf*

Mall. *mf*

144 145 146 147 148 picc. 149 150 151 152 154 155 156 157 158

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

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

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

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

Bsn. *f* *cresc.* *f*

E♭-Cl. *mf* *cresc.* *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Timp. *mf* *f* *mp*

1st Perc. *f* *mf*

2nd Perc.

Mall. *f* *mf* *cresc.* *f*

DEMO SCORE

174 Martellato

182

175 176 177 178 179 180 181

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Bsn. *f*

E♭-Cl. -

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. -

2nd Asax. -

Tsax. *f*

Barsax. *f*

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

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

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

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

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

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. -

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

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

Mall. *p* *f* *Vibraphone*

DEMO SCORE

190

191

192

193

194

195

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob.

Bsn. *f*

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. *f*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *f* open

2nd Trp. *f* open

3rd Trp. *f* open

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

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

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *f* B.D.

Mall. *f* Xylo

DEMO SCORE

196 197 198 199 200 201

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 & 2nd Hn.
3rd & 4th Hn.
1st Trb.
2nd Trb.
3rd Trb.
Euph.
Tb.
Cb.
Timp.
1st Perc.
2nd Perc.
Mall.

DEMO SCORE

mf
mf
mf
mf
mf
p

208 209 210 211 212 213

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bsn. *mf*

E♭-Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *f* *mf*

2nd Asax. *f* *mf*

Tsax. *f* *mf*

Barsax. *f* *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st & 2nd Hn. *mf*

3rd & 4th Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Timp. *mf*

1st Perc. *f*

2nd Perc. *f* Tam Tam

Mall. *f*

215 216 217 218 219 220 221

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.

Tam Tam

S.C.

f *mf* *f* *mf* *f*

235 236 237 238 239 240 241

Picc.

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsns.

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl.

1st Asax. *f*

2nd Asax. *f*

Tsax.

Barsax.

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f* a2

3rd & 4th Hn. *f* a2

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *f* C.C.

Mall. *f*

243

244

245

246

247

248

Picc.

1st Fl.

2nd Fl.

Ob.

Bsns.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.

C.C.

f

Glock

f

268 269 270 271 272 273 274 275 276 277 278

Picc.

1st Fl. *mf*

2nd Fl.

Ob.

Bsn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax.

1st Trp. *mf* Solo

2nd Trp.

3rd Trp.

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

3rd & 4th Hn. *f*

1st Trb. *mf*

2nd Trb.

3rd Trb.

Euph. *all*

Tb.

Cb.

Timp. *mp*

1st Perc. *mp*

2nd Perc. *f* S.C. Floor Tom *p*

Mall.

280 281 282 283

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bsn. *f*

E♭-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl.

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st & 2nd Hn. *f*

3rd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

1st Perc. *f*

2nd Perc. *f*

Mall. *f*

Xylo *f*

285

287 *cresc.*

This page contains a musical score for a full orchestra, spanning measures 284 to 287. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are:

- 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 Asaxophone (1st Asax.), 2nd Asaxophone (2nd Asax.), Tenor Saxophone (Tsax.), and Baritone Saxophone (Barsax.).
- Brass:** 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), 3rd Trumpet (3rd Trp.), 1st & 2nd Horns (1st & 2nd Hn.), 3rd & 4th Horns (3rd & 4th Hn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), 3rd Trombone (3rd Trb.), Euphonium (Euph.), Tuba (Tb.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.), 1st Percussion (1st Perc.), 2nd Percussion (2nd Perc.), and Mallets (Mall.).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page. Measure numbers 284, 285, 286, and 287 are indicated at the top of the score. The instruction "cresc." (crescendo) is placed above measure 287.

288 289 290 291 292

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff*

1st Trp. *ff*

2nd Trp. *ff*

3rd Trp. *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

3rd Trb. *ff*

Euph. *ff*

Tb. *ff*

Cb. *ff*

Timp. *ff*

1st Perc. *ff*

2nd Perc. *ff*

Mall. *ff*

293 294 295 296 297 298

Picc.

1st Fl.

2nd Fl.

Ob.

Bsn.

E♭-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st & 2nd Hn.

3rd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

1st Perc.

2nd Perc.

Mall.