HEIDI & PETER

Skizzen über den Roman von Johanna Spyri

Mario Bürki

GRADE 5

CONCERT BAND
HARMONIE
BLASORCHESTER

musikverlag frank

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HEIDI & PETER

Mario Bürki

DAS WERK

Mit ihren Heidi-Büchern schuf Johanna Spyri ein noch heute weit verbreitetes romantisches und idealtypisches Bild der Schweiz. Nicht vergessen wird dabei auch das Elend der unteren Bevölkerungsschichten im 19. Jahrhundert, das in den Büchern ebenfalls geschildert wird: Tante Dete, die als Dienstmädchen arbeiten muss, und ihre Nichte, das Waisenkind Heidi.

Illustration von Rudolf Münger

Im ersten Heidi-Roman wird erzählt, wie das Waisenmädchen Heidi zu seinem einsiedlerischen Großvater auf eine Alp oberhalb von Maienfeld (Kanton Graubünden) gebracht wird, wo es in Zukunft leben soll. Ihre Tante Dete hatte bisher die Aufsicht, nachdem ihre Mutter gestorben war. Sie bringt sie zum Alpöhi, der zunächst wenig begeistert ist, sich aber dann an Heidi gewöhnt und ihr das Leben angenehm macht. Heidi lernt den Geißenpeter kennen, einen Ziegenhirten in ihrem Alter, mit dem sie regelmäßig hoch auf die Alpen wandert, wo die Ziegen aus dem Dorf weiden. Eine besondere Freude bereitet ihr das Rauschen der Tannen hinter der Hütte ihres Großvaters.
Eines Tages erscheint jedoch Heidis Tante Dete und nimmt Heidi mit nach Frankfurt, wo sie die Gesellschafterin der gelähmten Klara Sesemann werden soll. Klara akzeptiert Heidi als ihre neue Freundin. Nur die Haushälterin Fräulein Rottenmeier ist nicht begeistert. Vor allem ist sie entsetzt, als sie erfährt, dass Heidi nicht lesen kann. Klaras Großmutter schafft es, Heidi davon zu überzeugen, lesen zu lernen.
Heidi fühlt sich jedoch immer schlechter im Hause Sesemann, sie sehnt sich nach den Bergen. Vor Einsamkeit beginnt sie, im Schlaf zu wandeln. Herr Sesemann und sein Arzt beschließen, Heidi zurück in die Berge zu schicken. Heidi wird in den Zug nach Hause gesetzt.

Das Werk Heidi und Peter, im Auftrag des Dirigenten Christian Marti zu dessen 10-jährigem Jubiläum als Dirigent der Konkordia Mels geschrieben, beschreibt in fünf Sätzen einige Abschnitte aus dem Roman von Johanna Spyri:

1. Satz: Overture und Heidi
Heidi, gezeichnet durch den schweren Schicksalsschlag des Todes seiner Mutter, ist ein fröhliches und aufgestelltes Kind. Die Overture beschreibt Heidi und ihr Umfeld zu beginn des Romanes.

2. Satz: Auf der Alp beim Alpöhi
Heidi wird zum mürrischen und vereinsamten Alpöhi gebracht. Dieser Satz veranschaulicht die schöne Alplandschaft und Natur auf der Alp.

3. Satz: Geissenpeter
Der Geissenpeter ist sehr lebhaft und sprüht vor Energie. Er kennt keine Angst, wenn er mit seinen Ziegen im Gebirge über Fels und Stein klettert. Manche drohende Gefahr von Gewitter oder Felsstürzen nimmt er kaum wahr!

4. Satz: In Frankfurt bei Klara
Obschon Heidi in Klara eine Freundin findet, fühlt sie sich in Frankfurt bei Tante Dete nie wohl, sie empfindet allmählich starkes Heimweh nach ihren Bergen und dem Alpöhi.

5. Satz: Finale (Heidi kann wieder zurück auf die Alp)
Heidi darf wieder zurück in die Berge, wo sie freudig von ihrem Alpöhi und dem Geissenpeter erwartet wird. Heidi ist froh und glücklich!

DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienaus-weis 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 orginellste Konzertstück ausgezeichnet. Zwei seiner Werke (Cap Hoorn und 1405: Der Brand von Bern) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde 1405: Der Brand von Bern vom weltbekannten spanischen Blasorchester „La Artistica Buñol“ in Valencia aufgeführt.
Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

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HEIDI & PETER

Mario Bürki

THE COMPOSITION

With her Heidi books Johanna Spyri created a romantic and ideal-typical view of Switzerland that lasts to this day. In her books she also describes the misery of the lower social classes in Switzerland in the 19th Century: She tells the story of aunt “Dete”, who has to work as a housemaid, and her niece, the orphan girl Heidi.

Illustration: Rudolf Münger

In the first Heidi novel we learn how the orphan girl is brought to an alp above Mayenfeld, a village in the Swiss canton of Graubunden. She is brought there to live with her grandfather, the “Alpöhi”, who lives like a hermit. Until then, her aunt Dete had been looking after Heidi since the death of her mother. Aunt Dete brings Heidi to the “Alpöhi” who, to begin with, doesn’t like the idea of having to look after the girl. However, he warms up to Heidi and starts providing a nice home for her. Heidi becomes acquainted with a boy of her own age called Peter (Geissenpeter) and spends a lot of time with him when he is herding the goats to pastures high up in the mountains where the goats from the village feast. One of Heidi’s most favourite things on the alp is listening to the fir trees behind her grandfather’s hut, rustling in the wind.
One day however, aunt Dete returns to the alp to take Heidi away. She wants to bring her to Frankfurt to become the companion of the paralysed Klara Sesemann. Once in Frankfurt, Klara accepts Heidi as a friend. Only the housemaid Ms Rottenmeier is not impressed with the new girl. She is shocked when she discovers that Heidi had never learned how to read. Klara’s grandmother finally convinces Heidi to learn how to read.
Heidi however misses the mountains very much and her health deteriorates while living with the Sesemanns in Frankfurt. The loneliness causes Heidi to sleepwalk. Mr Sesemann and his doctor decide to send Heidi back to the mountains. Heidi gets put on a train home.

The piece „Heidi und Peter“, commissioned by conductor Christian Marti for his 10 year anniversary as conductor of Konkordia Mels, is written in five movements, describing various sections of Johanna Spyri’s novel:

1st Movement: Overture and Heidi
Heidi, despite being saddened by the untimely death of her mother, is a happy and bright child. The overture describes Heidi and her surroundings at the beginning of the novel.

2nd Movement: On the Alp with the Alpöhi
Heidi is being brought to the grumpy and isolated “Alpöhi”. This movement describes the beautiful alpine landscape and its fauna.

3rd Movement: Geissenpeter
Peter is very lively and full of energy. He has no fear when he is in the Alps, climbing over rocks and stones with his goats. He is oblivious to dangers such as thunderstorms and falling rocks!

4th Movement: In Frankfurt with Klara
Despite Heidi’s friendship with Klara, she never gets used to living with aunt Dete in Frankfurt. Heidi becomes more and more homesick, missing the mountains and the “Alpöhi”.

5th Movement: Finale (Heidi gets to return to the alp)
Heidi is allowed to return to the mountains where “Alpöhi” and Peter are looking forward to her return. Heidi is relieved and happy!

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.

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HEIDI UND PETER

Skizzen über den Roman von Johanna Spyri

Mario Bürki

I. Overture & Heidi

Con Fuoco ♩=168

Piccolo
1st Flute
2nd Flute
1st Oboe
2nd Oboe
Englischhorn
1st Bassoon
2nd Bassoon
Clarinet in E♭
1st Clarinet in B♭
2nd Clarinet in B♭
3rd Clarinet in B♭
Alto Clarinet in E♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
1st Trumpet in B♭
2nd Trumpet in B♭
3rd Trumpet in B♭
1st Horn in F
3rd Horn in F
2nd Horn in F
4th Horn in F
1st Trombone
2nd Trombone
3rd Trombone
Baritone
Tuba
Contrabass
Timpani
1st Percussion
2nd Percussion
3rd Percussion
Glockenspiel
Vibraphone

Snare Drum
C.C.
B.D.
Tubular Bells
Glsp
Vib
motor on

DEMO SCORE

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10

9 11 12 13 14 15 16 17 18

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

mf *fp* *f* *ff*

C.C.

Xylophone

Ped.

DEMO SCORE

19 20 21 **22** 23 24 25 26 27 28

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

DEMO SCORE

29 30 31 32 33 34 35 36 37 38 39

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

p mp mf pizz.

DEMO SCORE

40 41 42 43 44 45 **46** 47 48 49 50

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

mp f mf ff p tr dim. pizz. arco Triangle

DEMO SCORE

51 52 53 54 55 56 57 **58** 59

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

DEMO SCORE

60 61 62 63 64 65 66 67 **68**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

Triangle
C.C.
arco
pizz.

DEMO SCORE

69 70 71 72 73 74 75 76

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

con sord.
open
S.C.
arco

DEMO SCORE

77 **78** 79 80 81 82 83 84 85

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

f *mf* *p* *decresc.* *dim.* pizz. Triangle

DEMO SCORE

86 87 88 89 90 91 92 93 **94** 95

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

Triangle
C.C.

DEMO SCORE

96 97 98 99 100 101 102 103 **104**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Xyl.

f *ff* *mf* *tr* arco S.C. Vibraphone motor on Ped.

DEMO SCORE

105 106 107 108 109 110

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

f *mf* *ff*

C.C.

Ped

DEMO SCORE

111 112 113 114 115 116 117 118

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

II. Auf der Alp beim Alpöhi

Lento ♩ = 64

1 2 3 4 5 6 7 8 9 10 11 **12**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

sus. Cymb
Wind Chimes
Glsp
motor off

DEMO SCORE

13 14 15 16 17

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

Solo

DEMO SCORE

18 19 20 21 22 **23** 24

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

f *mf* *p* *mp* S.D. B.D. S.C.

DEMO SCORE

25 26 27 28 29 30 **31** 32 33 34 35 36 37

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

C.C.
Xyl

DEMO SCORE

38 **39** 40 41 42 43 rit. 44 **45** **a tempo ♩=64** 46

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

solo

DEMO SCORE

rit.

47 48 **49** 50 51 52 53 54 55

a tempo ♩=64

rit.

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

Eh. *p*

1st Bsn *mp*

2nd Bsn. *p*

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

B. Cl. *mp* *p* *ppp*

CbCl. *mp* *p* *ppp*

1st A. Sax.

2nd A. Sax.

T. Sax. one *p* *mp*

Bar. Sax.

1st Tpt

2nd Tpt

3rd Tpt

1st Hrn *p* *ppp*

3rd Hrn *p* *ppp*

2nd Hrn *p* *ppp*

4th Hrn *p* *ppp*

1st Tbn. cup mute *p* open *ppp*

2nd Tbn. cup mute *p* open

3rd Tbn. cup mute *p* open

Bar. one *p*

Tba

Cb. *p* *ppp*

Timp. *pp* *p*

Perc. sus. Cymb *pp*

2nd Perc. Wind Chimes *pp*

Tub. B.

Glock. Glsp *mf* *p* *p* *pp*

Vib. *p* *p* *pp*

DEMO SCORE

III. Geissenpeter

Scherzo ♩=144

1 2 3 4 5 6 7 8 9 10

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
S.D.
2nd Perc.
C.C.
Tub. B.
B.D.
Glock.
Glsp
Vib.
Xyl

DEMO SCORE

11 12 13 14 **15** 16 17 18 19 20 21 22

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

pp *mf* *ff* *p*

pizz.

Triangle

DEMO SCORE

23 24 25 26 27 28 29 30 31 32 33

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

pizz.
arco
C.C

DEMO SCORE

34 35 36 37 38 39 40 41 **42**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

43 44 45 46 47 48 49 50 51 **52** 53

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

mf *pp* *p* *mp* *f*

cup mute
mute
pizz.
arco
Floor Tom
Triangle

DEMO SCORE

54 55 56 57 58 59 60 61 62 **63**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

64 65 66 67 68 69 70 71

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

72 **73** 74 75 76 77 78 79 80 81 82

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

Triangle

DEMO SCORE

83 84 85 86 87 88 89

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

90 91 **92** 93 94 95 96

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
C.C.
2nd Perc.
Tub. B.
Glock.
Vib.

f

DEMO SCORE

97 98 99 100 101 102 103 104 105 106

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

1 2 3 4 5 6 7

Melancholy ♩.=96

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

pp *p* *sfp* *mf* *sfz* *f* *pp*

Mute

Floor Tom

sus. cymb.

Mar soft Mallets

DEMO SCORE

8 9 10 11 12 13 14 **15**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

16 17 18 19 20 open 21 22

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

mf *mf* *mf* *p* *mf*

DEMO SCORE

23

24 25 26 27 28 29

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

f

open

B.D.

Tubular Bells

Xyl

DEMO SCORE

30 31 32 33 34 35 36

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

div.
Floor Tom
Vib

DEMO SCORE

37 38 39 40 41 **42** 43 44

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

45 46 47 48 49 50 51 rit.

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

mf sfp sfz p

sus. cymb.

DEMO SCORE

52 a tempo ♩=96 53 54 55 56 57 58 rit. 59 a tempo ♩=96 60 61

Picc.
1st Fl.
2nd Fl.
1st Ob. pp
2nd Ob.
Eh. pp
1st Bsn mp p
2nd Bsn. mp p
E♭ Cl.
1st Cl. one p
2nd Cl. one p
3rd Cl.
Alto Cl. mp
B. Cl. mp
CbCl. mp p
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
1st Tpt
2nd Tpt
3rd Tpt
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba mp p
Cb. mp pizz. mp
Timp. p p
Perc.
2nd Perc.
Tub. B.
Glock.
Vib. Mar soft Mallets pp

DEMO SCORE

1 2 3 4 5 6 7 8 9

Con Fuoco ♩ = 86

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

f *ff* *fp*

C.C.
B.D.
arco
Glsp
Xyl

DEMO SCORE

10 11 12 13 14 15 16 17 18 **19**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

20 21 22 23 24 25 26 27 28 29

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

30 31 32 33 34 35 36 **37** 38 39

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

pizz.

DEMO SCORE

40 41 42 43 44 45 46

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
1st Bsn
2nd Bsn.

f

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

1st Hrn
3rd Hrn
2nd Hrn
4th Hrn

f

1st Tbn.
2nd Tbn.
3rd Tbn.

f

Bar.
Tba

f

Cb.

f

Timp.

fp *fp*

Perc.

mf
C.C.

2nd Perc.

mf

Tub. B.

f

Glock.
Vib.

DEMO SCORE

47 48 49 50 51 52 53 54 55 56

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

mf *f* *mp* *decresc.*

DEMO SCORE

57 58 59 60 61 62 **63** 64 65 66

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

DEMO SCORE

67

68 69 70 71 72 73 74

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

C.C.
Tubular Bells
Vib motor on
Ped

DEMO SCORE

75 76 77 78 79 80 81 82 **83**

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

Xyl

DEMO SCORE

84 85 86 87 88 89 90 91 92

rit.

Picc.
1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
Eh.
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
1st Hrn
3rd Hrn
2nd Hrn
4th Hrn
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Tba
Cb.
Timp.
Perc.
2nd Perc.
Tub. B.
Glock.
Vib.

ff

B.D.

DEMO SCORE