

D

TWO KINDS OF HAPPINESS Andreas L. Schulte

WERKBESCHRIEB

Dieses durch und durch optimistische Stück beginnt mit einem kraftvollen, fröhlichen Rock, dessen Synkopen-durchgezogene Melodie durch alle Register verläuft. Sie mündet in einem eleganten, leichtfüßigen Jazz-Walzer, dessen Thema ebenfalls viel Freude ausstrahlt. Durch eine Reprise des Anfangsthemas wird das Werk beendet

DER KOMPONIST

Andreas Ludwig Schulte wurde 1969 im emsländischen Papenburg nahe der niederländischen Grenze geboren. Musik spielte in seinem Zuhause schon von Beginn an eine große Rolle. Im Alter von 10 Jahren erhielt er beim heimischen Blasorchester, der Kolpingkapelle St. Michael, Papenburg seinen ersten Klarinettenunterricht und wurde nach einigen Jahren Mitglied dieses Blasorchesters. Mit 16 Jahren begann er ein autodidaktisches Saxophonstudium. Ab diesem Zeitpunkt besuchte er auch regelmäßig Dirigier-Workshops. Seit 1990 ist er Dirigent der Kolpingkapelle St. Michael, Papenburg. 1995 begann er dann ein Musikstudium an der Hanzehogeschool in Groningen/NL. Er studierte dort Jazz und jazzverwandte Musik im Hauptfach Saxophon bei Peter Tjeerdsma und Jan Schomacker. 1999 schloss er sein Studium erfolgreich ab. Schon sehr früh begeisterte sich Andreas Ludwig Schulte für das Komponieren und Arrangieren.

1997 reichte er erstmalig eine Anzahl von Quintetten für Blasinstrumente beim niederländischen Musikverlag De Haske ein. Seitdem sind verschiedene Werke von ihm bei De Haske, Gobelin, Molenaar und Musikverlag Frank erschienen. Seit 1998 unterrichtet er an der Musikschule des Emslandes e.V., von 2000 bis 2005 übernahm er dort den Posten des Abteilungsleiters für Weiterbildung. Im Rahmen dieser Tätigkeit leitete und organisierte er Weiterbildungskurse für Laienbläser. Im weiteren leitet Andreas Ludwig Schulte regelmässig Dirigierkurse.

E

PROGRAM NOTES

This thoroughly optimistic piece begins with a powerful, cheerful rock whose syncopated melody runs through all registers. It ends in an elegant, light-footed jazz waltz, whose theme also brings much joy. The work ends with a recapitulation of the opening theme.

THE COMPOSER

Andreas Ludwig Schulte was born in Papenburg in 1969 near the Dutch border. Beginning from his childhood music has always played an important role in his life. When he was ten years old he was taught to play the clarinet in the local brass orchestra, the "Kolpingkapelle St. Michael", Papenburg. A few years later he became a member of it. Beginning to study the saxophone self-taught at the age of 16 he participated in conducting workshops regularly. Since 1990 Andreas Ludwig Schulte is the conductor of the "Kolpingkapelle St. Michael", Papenburg. In 1995 he started to study music at the Hanzehogeschool in Groningen/NL. Being taught by Peter Tjeerdsma and Jan Schomacker he studied jazz and jazz similar music with the main subject saxophone. He finished his studies successfully in 1999. Andreas Ludwig Schulte was interested in composing and arranging very early. Jan Schomacker was the one who encouraged him 1997 to present a couple of brass quintets to the Dutch music publisher De Haske. Since then different compositions have been published by De Haske, Gobelin, Molenaar and Musikverlag Frank. Since 1998 he teaches at the "Musikschule des Emslandes e.V.". From 2000 to 2005 he was the head of department for further education. In this context he led and organized further education courses for amateur brass players. Moreover he leads conducting courses.

F

DESCRIPTION DE L'OEUVRE

Cette pièce tout à fait optimiste commence par un rock puissant et joyeux dont la mélodie syncopée parcourt tous les registres. Elle se termine par une valse jazz élégante et légère, dont le thème rayonne de joie. L'œuvre se termine par une reprise du thème d'ouverture.

LE COMPOSITEUR

Andreas Ludwig Schulte est né en 1969 à Papenburg près de la frontière néerlandaise. La musique a joué un rôle important dès son enfance. A l'âge de 10 ans, il reçoit ses premières leçons de clarinette dans le cadre de l'orchestre à vent local, le Kolping Orchestra St. Michael, Papenburg, et après quelques années, il devient membre de cet orchestre.

A l'âge de 16 ans, il a commencé à étudier le saxophone de façon autodidacte et a suivi régulièrement de nombreux Workshops de direction. Depuis 1990, il est chef d'orchestre de l'Orchestre Kolping St. Michael, Papenburg. En 1995, il a commencé à étudier la musique à la Hanzehogeschool de Groningen/NL. Il y a étudié le jazz et la musique liée au jazz avec Peter Tjeerdsma et Jan Schomacker, avec le saxophone comme branche principale. Il a terminé ses études avec succès en 1999. Andreas Ludwig Schulte s'est enthousiasmé très tôt pour la composition et l'arrangement.

En 1997, il soumet pour la première fois un certain nombre de quintettes pour cuivres à l'éditeur de musique néerlandais De Haske. Depuis, plusieurs de ses œuvres ont été publiées par De Haske, Gobelin, Molenaar et Musikverlag Frank. Depuis 1998, il enseigne à l'école de musique de l'Emsland e.V., où il a occupé de 2000 à 2005 le poste de chef du département de formation continue. Dans le cadre de cette activité, il a animé et organisé des stages de formation continue pour les souffleurs amateurs. Il donne entre autres des cours de direction d'orchestre.

TWO KINDS OF HAPPINESS **Andreas L. Schulte**

Dauer / Durée / Duration: 6.40''
Schwierigkeitsgrad / Degré de difficulté / Grade: 2

Blasorchester / Orchestre d'Harmonie / Concert Band

Flute
Oboe (optional)
Clarinet Bb 1
Clarinet Bb 2
Alto Saxophone Eb
Flugelhorn 1 (optional)
Flugelhorn 2 (optional)
Trumpet Bb 1
Trumpet Bb 2
Horn F/Eb
Tenor Part Bb/C
Bass Part Bb/Eb/C
Timpani
Percussion
Drum Set

Instrumentation

TWO KINDS OF HAPPINESS

Im Auftrag des St. Galler Blasmusikverbandes und Thurgauer Musikverbandes

Andreas Ludwig Schulte

Moderate Rock ♩ = 132

1 2 3 4 5

Flute C

Oboe C

Clarinet B \flat 1

Clarinet B \flat 2

Alto Sax E \flat

Flugelhorn B \flat 1 (opt.)

Flugelhorn B \flat 2 (opt.)

Trumpet B \flat 1

Trumpet B \flat 2

Horn F

Tenor Part

Bass Part

Timpani

Percussion

Drum Set

f

S.D. C.C. Closed H.H. Toms.

f B.D.

11 12 13 14 15 16

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

DEMO SCORE

mf

17 18 19 20 21

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Hn. *mf*

Tenor P. *mf*

Bass P. *mf*

Timp. *mf*

Perc.

Dr. *mf* S.D.

22 23 24 25 26 27

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for a woodwind and percussion ensemble, covering measures 22 through 27. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (Asax.), Flute 1 (opt.) (Flug. 1), Flute 2 (opt.) (Flug. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn (Hn.), Tenor Percussion (Tenor P.), Bass Percussion (Bass P.), Snare Drum (Dr.), and Cymbals (Perc.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwind parts (Cl. 1, Cl. 2, Asax., Flug. 1, Flug. 2, Hn.) feature a melodic line with eighth and sixteenth notes, often with slurs and accents. The Bass P. part has a rhythmic pattern of eighth notes. The Dr. part has a pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The Fl., Ob., Trp. 1, Trp. 2, Tenor P., and Perc. parts are mostly silent, indicated by a horizontal line with a dash. A large, diagonal red watermark reading 'DEMO-SCORE' is superimposed over the center of the page.

28 **29** 30 31 32 33

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1

Trp. 2

Hn. *mf*

Tenor P. *mf*

Bass P. *mf*

Timp. *mf*

Perc.

Dr. *mf*

37

Fl. 34 35 36 38 39 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax.

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Hn.

Tenor P.

Bass P.

Timp.

Perc. *mf*

Dr.

DEMO-SCORE

40 41 42 43 44

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

DEMO-SCORE

45

Fl. 46 47 48 49

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

55 56 57 58 59

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

61

60 62 63 64

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Hn. *mf*

Tenor P. *mf*

Bass P.

Timp.

Perc.

Dr.

69

65 66 67 68

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

mf

mf

mf

70 71 72 73 74 75

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

81 82 83 84 85

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Asax. *f* *mf*

Flug. 1 (opt.) *f* *mf*

Flug. 2 (opt.) *f* *mf*

Trp. 1 *f* *mf*

Trp. 2 *f* *mf*

Hn. *f* *mf*

Tenor P. *f* *mf*

Bass P. *f* *mf*

Timp. *f*

Perc. *f* *mf*

Dr. *f* *mf*

86 87 88 89 90

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for measures 86 through 90. The score is written for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (Asax.), Flute 1 (opt.) (Flug. 1), Flute 2 (opt.) (Flug. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn (Hn.), Tenor Trombone (Tenor P.), Bass Trombone (Bass P.), Timpani (Timp.), Percussion (Perc.), and Drums (Dr.). The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal red watermark reading 'DEMO SCORE' is superimposed over the center of the page.

91 92 93 94 95 96

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Hn. *mf*

Tenor P. *mf*

Bass P. *mf*

Timp.

Perc.

Dr.

97 98 99 100 101

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Asax. *f*

Flug. 1 (opt.) *f*

Flug. 2 (opt.) *f*

Trp. 1 *f*

Trp. 2 *f*

Hn. *f*

Tenor P. *f*

Bass P. *f*

Timp.

Perc. *f*

Dr. *f*

DEMO SCORE

102

Fl. *mf* 103 104 105

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. Solo *f*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Hn. *mf*

Tenor P. *mf*

Bass P. *mf*

Timp.

Perc.

Dr. *mf*

106 107 108 109

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for measures 106 through 109. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (Asax.), Flute 1 (opt.) (Flug. 1), Flute 2 (opt.) (Flug. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn (Hn.), Tenor Percussion (Tenor P.), Bass Percussion (Bass P.), Timpani (Timp.), Percussion (Perc.), and Drums (Dr.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal red watermark reading "DEMO-SCORE" is superimposed over the center of the page. The measures are numbered 106, 107, 108, and 109 at the top of the staff lines. The Flute and Oboe parts have a similar rhythmic pattern of quarter notes with eighth rests. The Clarinet 1 part has a long note in measure 106. The Alto Saxophone part has a melodic line with eighth notes. The Flute 1 and Flute 2 parts have long notes in measure 106. The Trumpet 1 and Trumpet 2 parts have a rhythmic pattern of quarter notes with eighth rests. The Horn part has a rhythmic pattern of quarter notes with eighth rests. The Tenor Percussion part has a rhythmic pattern of quarter notes with eighth rests. The Bass Percussion part has a rhythmic pattern of quarter notes. The Timpani part is silent. The Percussion part is silent. The Drums part has a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

110

Fl. *mf* 111 112 113

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1 Solo *f*

Trp. 2 *mf*

Hn. *mf*

Tenor P. *mf*

Bass P. *mf*

Timp.

Perc.

Dr. *mf*

119 120 121

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

122 123 124 125

molto rit.

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

126 Jazz Waltz $\text{♩} = 102$
Swing

130

127 128 129 131 132

Fl. *mp* *mf*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Asax. *mp*

Flug. 1 (opt.) *mp*

Flug. 2 (opt.) *mp*

Trp. 1

Trp. 2

Hn. *mp*

Tenor P. *mp*

Bass P. *mp*

Timp. *mp*

Perc. Bongos *mp*

Dr. *mp*

133 134 135 136 137 **138** 139

Fl. 133 134 135 136 137 138 139

Ob. 133 134 135 136 137 138 139

Cl. 1 133 134 135 136 137 138 139

Cl. 2 133 134 135 136 137 138 139

Asax. 133 134 135 136 137 138 139

Flug. 1 (opt.) 133 134 135 136 137 138 139

Flug. 2 (opt.) 133 134 135 136 137 138 139

Trp. 1 133 134 135 136 137 138 139

Trp. 2 133 134 135 136 137 138 139

Hn. 133 134 135 136 137 138 139

Tenor P. 133 134 135 136 137 138 139

Bass P. 133 134 135 136 137 138 139

Timp. 133 134 135 136 137 138 139

Perc. 133 134 135 136 137 138 139

Dr. 133 134 135 136 137 138 139

DEMO-SCORE

140 141 142 143 144 145

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Asax. *mp*

Flug. 1 (opt.) *mp*

Flug. 2 (opt.) *mp*

Trp. 1 *mf*

Trp. 2

Hn.

Tenor P. *mf*

Bass P. *mp*

Timp.

Perc.

Dr. *mp*

147 148 149 150 151 152 153

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1

Trp. 2

Hn. *mf*

Tenor P.

Bass P. 3

Timp.

Perc.

Dr. *mf*

DEMO-SCORE

154

155 156 157 158 159 160

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2 *mf*

Hn.

Tenor P.

Bass P. *mp*

Timp.

Perc.

Dr. *mp*

161 **162** 163 164 165 166 167

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Asax. *mf*

Flug. 1 (opt.) *mf*

Flug. 2 (opt.) *mf*

Trp. 1

Trp. 2

Hn.

Tenor P. *mf*

Bass P. *mf*

Timp.

Perc. *mf*

Dr. *mf*

168 169 170 171 172 173 174

Fl. 1
Ob.
Cl. 1
Cl. 2
Asax.
Flug. 1 (opt.)
Flug. 2 (opt.)
Trp. 1
Trp. 2
Hn.
Tenor P.
Bass P.
Timp.
Perc.
Dr.

175 176 177 178 179 180 181

Fl. Ob. Cl. 1 Cl. 2 Asax. Flug. 1 (opt.) Flug. 2 (opt.) Trp. 1 Trp. 2 Hn. Tenor P. Bass P. Timp. Perc. Dr.

DEMO-SCORE

rit.

182 Straight ♩ = 132
even 8th's

Fl. 183 184 185

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Asax. *f*

Flug. 1 (opt.) *f*

Flug. 2 (opt.)

Trp. 1 *f*

Trp. 2 *f*

Hn. *f*

Tenor P. *f*

Bass P. *f*

Timp.

Perc. Tamb. *f*

Dr. *f*

187

186 188 189 190

Fl. 1 *mf*

Ob. *mf*

Cl. 1 *f*

Cl. 2 *f*

Asax. *mf*

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1 *f*

Trp. 2 *f*

Hn. *mf*

Tenor P. *f*

Bass P. *f*

Timp. *f*

Perc. *f*

Dr.

191 192 193 194 195

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Asax. *f*

Flug. 1 (opt.) *f*

Flug. 2 (opt.) *f*

Trp. 1 *f*

Trp. 2 *f*

Hn.

Tenor P.

Bass P.

Timp. *f*

Perc.

Dr.

196 197 198 199 200

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for measures 196 through 200. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (Asax.), Flute 1 (opt.) (Flug. 1), Flute 2 (opt.) (Flug. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn (Hn.), Tenor Trombone (Tenor P.), Bass Trombone (Bass P.), Timpani (Timp.), Percussion (Perc.), and Drums (Dr.). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal red watermark reading 'DEMO-SCORE' is superimposed over the center of the page. Measure numbers 196, 197, 198, 199, and 200 are indicated at the top of the score.

203

201 202 204 205

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

DEMO-SCORE

206 207 208 209 210

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for measures 206 through 210. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (Asax.), Flute 1 (opt.) (Flug. 1), Flute 2 (opt.) (Flug. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn (Hn.), Tenor Trombone (Tenor P.), Bass Trombone (Bass P.), Timpani (Timp.), Percussion (Perc.), and Drums (Dr.). The score is written in a key signature of one flat (B-flat) and a common time signature. A large, diagonal red watermark reading 'DEMO SCORE' is superimposed over the center of the page. The measures are numbered 206, 207, 208, 209, and 210 at the top. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' (forte) in the Timpani part.

211

212

213

214

215

Fl.

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

216

217

218

219

220

Fl. 1

Ob.

Cl. 1

Cl. 2

Asax.

Flug. 1 (opt.)

Flug. 2 (opt.)

Trp. 1

Trp. 2

Hn.

Tenor P.

Bass P.

Timp.

Perc.

Dr.

The image shows a page of a musical score for measures 216 through 220. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl. 1, Ob., Cl. 1, Cl. 2, Asax., Flug. 1 (opt.), Flug. 2 (opt.), Trp. 1, Trp. 2, Hn., Tenor P., Bass P., Timp., Perc., and Dr. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A large, diagonal red watermark reading "DEMO-SCORE" is superimposed over the center of the page. The page number "41" is located in the top right corner.