

D

I Want to Ride ist eine musikalische Reise durch die Niederlande und basiert auf einer Velotour entlang der Route Utrecht, Amsterdam, Zandvoort, Den Haag, Rotterdam, Gouda und zurück nach Utrecht. Die Komposition fängt die Eindrücke, Stimmungen und Landschaften dieser Fahrt ein und verbindet sie zu einem abwechslungsreichen musikalischen Erlebnis.

Als roter Faden dient ein wiederkehrendes Zitat aus dem berühmten Song *Bicycle Race* der britischen Rockband Queen. Daraus leitet sich auch der Werktitel *I Want to Ride* ab. Das bekannte Motiv erscheint in unterschiedlichen Gestalten und begleitet die Zuhörenden wie ein musikalischer Reisegefährte durch die einzelnen Stationen der Tour.

Die lebendige Atmosphäre der Städte, die Weite der holländischen Landschaften, die frische Meeresluft an der Nordseeküste und das stetige Vorwärtskommen auf dem Fahrrad spiegeln sich in den verschiedenen Charakteren und Klangfarben des Werkes wider. Mal energiegeladen und schwungvoll, mal ruhig und nachdenklich, zeichnet die Musik die Erlebnisse einer Reise nach, bei der nicht das Ziel, sondern vor allem der Weg im Mittelpunkt steht.

I Want to Ride ist damit sowohl eine Hommage an das Fahrrad als auch an die besondere Kultur und Landschaft der Niederlande – und lädt das Publikum ein, diese Reise musikalisch mitzuerleben.

In herzlicher Dankbarkeit gewidmet – Franz Grimm, dessen Herzblut und Begeisterung für die Musik die Musikschule Region Sursee geprägt haben.

Mario Bürki

Mario Bürki (*1977) gehört zu den meistgespielten zeitgenössischen Schweizer Komponisten für Blasorchester. Bereits in jungen Jahren zeigte sich sein außergewöhnliches musikalisches Talent: Mit nur 16 Jahren übernahm er die Leitung der Jugendmusik Konolfingen und sammelte erste Erfahrungen als Dirigent und Komponist.

Seine Werke zeichnen sich durch eingängige Melodien, farbenreiche Orchestrierung und programmatische Inhalte aus. Zahlreiche Kompositionen werden regelmässig von Orchestern in Europa, Nordamerika und Asien aufgeführt und sind bei internationalen Wettbewerben, Festivals und Konzertveranstaltungen zu hören.

Neben seiner Tätigkeit als Komponist wirkt Mario Bürki als Dirigent, Juror und Dozent. Sein umfangreiches Schaffen umfasst Werke aller Schwierigkeitsgrade, von Ausbildungs- und Jugendwerken bis hin zu anspruchsvoller Konzertliteratur für professionelle Ensembles. Seine Musik verbindet handwerkliche Präzision mit einer direkten musikalischen Sprache und erfreut sich dadurch bei Musikerinnen, Musikern und Publikum gleichermaßen grosser Beliebtheit.

E

I Want to Ride is a musical journey through the Netherlands, inspired by a cycling tour following the route Utrecht, Amsterdam, Zandvoort, The Hague, Rotterdam, Gouda, and back to Utrecht. The composition captures the impressions, atmospheres, and landscapes encountered along the way, combining them into a vivid and varied musical experience.

A recurring quotation from the famous song Bicycle Race by the British rock band Queen serves as the work's principal musical thread. The title *I Want to Ride* is derived from this iconic song. The well-known motif reappears in different forms throughout the piece, accompanying the listener like a musical travelling companion from one destination to the next.

The lively atmosphere of the cities, the wide-open Dutch landscapes, the fresh sea air of the North Sea coast, and the constant forward motion of cycling are reflected in the work's contrasting characters and colours. At times energetic and vibrant, at others calm and reflective, the music portrays a journey in which the experience of travelling itself is just as important as reaching the destination.

I Want to Ride is both a tribute to cycling and to the unique culture and landscapes of the Netherlands, inviting audiences to experience this remarkable journey through music.

Dedicated with heartfelt gratitude to Franz Grimm, whose passion and enthusiasm for music have left a lasting mark on the Music School of the Sursee Region.

Mario Bürki

Mario Bürki (*1977) is among the most frequently performed contemporary Swiss composers for wind orchestra.

His exceptional musical talent became evident at an early age: at just 16 years old, he took over the direction of the Konolfingen Youth Band, gaining his first experience as both a conductor and composer.

His works are characterized by memorable melodies, colorful orchestration, and strong programmatic content. Many of his compositions are regularly performed by ensembles throughout Europe, North America, and Asia and can be heard at international competitions, festivals, and concert events.

In addition to his work as a composer, Mario Bürki is active as a conductor, adjudicator, and lecturer. His extensive catalogue includes works of all difficulty levels, ranging from educational and youth repertoire to demanding concert literature for professional ensembles. His music combines technical craftsmanship with a direct and engaging musical language, making it highly popular among performers and audiences alike.

F

I Want to Ride est un voyage musical à travers les Pays-Bas, inspiré d'une randonnée à vélo reliant Utrecht, Amsterdam, Zandvoort, La Haye, Rotterdam, Gouda et retour à Utrecht. La composition traduit les impressions, les ambiances et les paysages rencontrés tout au long de cet itinéraire et les réunit dans une expérience musicale variée et évocatrice. Comme fil conducteur, l'œuvre fait régulièrement référence au célèbre titre *Bicycle Race* du groupe de rock britannique Queen. C'est également de cette chanson que provient le titre *I Want to Ride*. Ce motif bien connu apparaît sous différentes formes et accompagne l'auditeur tout au long du parcours comme un véritable compagnon de voyage musical. L'atmosphère animée des villes, les vastes paysages néerlandais, l'air marin de la côte de la mer du Nord ainsi que le mouvement constant du cycliste se reflètent dans les différents caractères et couleurs sonores de l'œuvre. Tantôt énergique et entraînante, tantôt calme et contemplative, la musique retrace les expériences d'un voyage où le chemin compte autant que la destination.

I Want to Ride est ainsi à la fois un hommage au vélo et à la culture ainsi qu'aux paysages des Pays-Bas, invitant le public à vivre ce voyage en musique.

Dédié avec une profonde gratitude à Franz Grimm, dont la passion et l'enthousiasme pour la musique ont profondément marqué l'École de musique de la région de Sursee.

Mario Bürki

Mario Bürki (*1977) compte parmi les compositeurs contemporains suisses de musique pour orchestre d'harmonie les plus joués. Son talent musical exceptionnel s'est manifesté très tôt : à seulement 16 ans, il a pris la direction de la Jeunesse musicale de Konolfingen, où il a acquis ses premières expériences de chef d'orchestre et de compositeur.

Ses œuvres se distinguent par des mélodies accessibles, une orchestration riche en couleurs et un contenu souvent descriptif ou programmatique. Nombre de ses compositions sont régulièrement interprétées par des orchestres en Europe, en Amérique du Nord et en Asie, et figurent au programme de concours internationaux, de festivals et de concerts.

Parallèlement à son activité de compositeur, Mario Bürki est également chef d'orchestre, membre de jury et enseignant. Son vaste catalogue comprend des œuvres de tous niveaux de difficulté, allant des pièces pédagogiques et destinées aux jeunes musiciens jusqu'à la littérature de concert exigeante pour ensembles professionnels. Sa musique allie une grande maîtrise de l'écriture à un langage musical direct, ce qui lui vaut une large popularité auprès des musiciens comme du public.

I WANT TO RIDE...

Mario Bürki

INSTRUMENTATION

Dauer / Durée / Duration: 7''

Schwierigkeitsgrad / Degré de difficulté / Grade: 3

Blasorchester / Orchestre d'Harmonie / Concert Band

Piccolo (opt.)

Flute 1

Flute 2

Oboe (opt.)

English Horn (opt.)

Bassoon (opt.)

Clarinet Eb (opt.)

Clarinet Bb 1

Clarinet Bb 2

Clarinet Bb 3

Bassclarinet Bb

Alto Saxophone Eb 1

Alto Saxophone Eb 2

Tenor Saxophone Bb

Baritone Saxophone Eb

Trumpet Bb 1

Trumpet Bb 2

Trumpet Bb 3

Horn Eb/F 1

Horn Eb/F 2

Horn Eb/F 3 (opt.)

Trombone Bb/C 1

Trombone Bb/C 2

Trombone Bb/C 3

Baritone Bb/C

Tuba Bb/Eb/C

Timpani

Percussion 1 : Suspended Cymbal, Snare Drum, Tambourine, Ride Cymbal, Triangle

Percussion 2 : Bass Drum, Triangle, Tam-Tam, Wood Bloc, Wind Chimes,

Suspended Cymbal, Crash Cymbal

Perkussion 3 : Glockenspiel, Wind Chimes, Cabasa, Suspended Cymbal, Xylophone,

Tam-Tam, Bass Drum

I WANT TO RIDE...

Mario Bürki

*In herzlicher Dankbarkeit gewidmet – Franz Grimm, dessen Herzblut und Begeisterung
für die Musik die Musikschule Region Sursee geprägt haben.*

Maestoso ♩ = 90

Piccolo C (opt.)

Flute C 1 2

Oboe C (opt.)

English Horn (opt.)

Bassoon C

Clarinet E♭

1

Clarinet B♭ 2

3

Bass Clarinet B♭

Alto Saxophone E♭ 1 2

Tenor Saxophone B♭

Baritone Saxophone E♭

Trumpet B♭ 1 2 3

Horn F 1 2 3 (opt.)

Trombone C 1 2 3

Baritone C

Tuba

String Bass

Timpani

Percussion 1

2

3

Snare Cymb.

Bass Drum

Glockenspiel

17

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf *mf* *mp* *mf* *mp* *p* *mf* *mp* *mf* *mp* *p*

a1 *a2*

cor Bet

DEMO-SCORE

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Score for orchestra and percussion, page 25. The score includes parts for Picc., Fl. 1 & 2, Ob., Eng. Hn., Bsn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The music is in 2/4 time and features various dynamics (mp, mf, f, p) and articulations (accents, slurs). A large red watermark "DEMO" and the text "www.MUSIKVERLAG-FRANK.CH" are overlaid on the score.

Key markings and dynamics include:

- mp** (mezzo-piano) for Bsn., B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- mf** (mezzo-forte) for Ob., Eng. Hn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- f** (forte) for Picc., Fl. 1 & 2, Ob., Eng. Hn., Bsn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- p** (piano) for Fl. 1 & 2, Ob., Eng. Hn., Bsn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- all** (allegro) for Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- acc.** (accent) for Fl. 1 & 2, Ob., Eng. Hn., Bsn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- sl.** (slur) for Fl. 1 & 2, Ob., Eng. Hn., Bsn., Cl. Eb 1, Cl. 2 & 3, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Bar., Tba., S. Bass, Perc. 1, Perc. 2, and Perc. 3.
- S.D.** (Sordano) for Perc. 1, Perc. 2, and Perc. 3.
- To Tri.** (To Triangle) for Perc. 1, Perc. 2, and Perc. 3.
- Glockenspiel** for Perc. 1, Perc. 2, and Perc. 3.

32

Picc.

Fl. 1
2

Ob.

Eng. Hn.
mf

Bsn.
ff

Cl. Eb
1

Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt.
1
2
3

Hn.
1
2
3
a2

Tbn.
1
2
3
ff

Bar.
ff

Tba.
ff

S. Bass
ff

Timp.
ff

Perc. 1
p *f*

Perc. 2

Perc. 3
p *f*

S.C.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Picc., Fl. 1, Fl. 2, Ob., Eng. Hn., Bsn., Cl. Eb, Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Tba., S. Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). A large, red, diagonal watermark is overlaid across the entire page, reading "DEMO-SCORE" and "WWW.MUSIKVERLAG-FRANK.CH".

[illegible]

64

Picc.
 Fl. 1
 2
 Ob.
 Eng. Hn.
 Bsn.
 Cl. Eb
 1
 2
 3
 B. Cl.
 Alto Sax. 1
 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 Tbn. 1
 2
 3
 Bar.
 Tba.
 S. Bass
 Tmp.
 Perc. 1
 Perc. 2
 Perc. 3

72 accel. 77 Allegro ♩ = 144

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Eng. Hn. *mf* *ff*

Bsn. *mf* *ff*

Cl. Eb *f* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

Alto Sax. 1 *mp* *ff*

Ten. Sax. *mp* *ff*

Bari. Sax. *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *ff*

Tpt. 3 *f*

Hn. 1 *mf* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Bar. *ff*

Tba. *ff*

S. Bass

Temp. *ff*

Perc. 1 *p* *f*

Perc. 2 Tam Tam *ff*

Perc. 3 *f* *ff*

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79

Picc. *pp*

Fl. 1 *pp*

2 *pp*

Ob. *pp*

Eng. Hn. *pp*

Bsn. *pp*

Cl. Eb *pp*

1 *pp* *mf* *mp*

Cl. 2 *pp*

3 *pp*

B. Cl. *f*

Alto Sax. 1 *f* *pp*

2 *pp*

Ten. Sax. *pp* *mf* *p*

Bari. Sax. *f* *mp*

1 *pp*

Tpt. 2 *pp*

3 *pp*

1 *f* *pp*

Hn. 2 *pp*

3 *f*

1 *mp*

Tbn. 2 *mp*

3 *mp*

Bar. *pp*

Tba. *mp*

S. Bass *f* *mp*

Temp. *f*

Perc. 1 *f* *mf* *To Tamb.*

Perc. 2 *f* *mf* *B.D.*

Perc. 3 *f* *mf* *To Cab.* *Cabaça*

87

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb

1

Cl. 2

3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

1
2
3

Hn.

1
2
3

Tbn.

Bar.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Tambourin

To Glock.

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95

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Perc. 3

Glock.

101

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103

Picc. *sfz* *f* *mf*

Fl. 1 *sfz* *f* *mf*

Ob. *sfz* *f* *mf*

Eng. Hn. *sfz* *f* *mf*

Bsn. *f* *mf*

Cl. Eb *sfz* *f* *mf*

1 *sfz* *f* *mf*

Cl. 2 *sfz* *mf*

3 *sfz* *mf*

B. Cl. *f* *mf* *f*

Alto Sax. 1 *sfz* *f* *mf*

2 *sfz* *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

1 *sfz* *f* *mf*

2 *sfz* *mf*

3 *sfz* *mf*

Hn. 1 *sfz* *f* *mf* *f* *a2*

2 *sfz* *mf* *mf*

3 *sfz* *mf* *f*

Tbn. 1 *f* *f*

2 *f* *f*

3 *f* *f*

Bar. *f* *mf*

Tba. *f* *mf* *f*

S. Bass *f* *mf* *f*

Timp. *mf* *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *p* *f* *S.C.*

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111

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt.
1
2
3

Hn.
1
2
3

Tbn.
1
2
3

Bar.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

ff

f

ff

p

f

S.C.

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119

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1

Cl. 2
3

B. Cl.

Alto Sax. 2

Ten. Sax.

Bari. Sax.

1
2
3

Tpt.

1
2
3

Hn.

1
2
3

Tbn.

1
2
3

Bar.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Perc. 3

Solo

f

To W.B.

S.C.

To Xyl.

$p < f$

[illegible]

135

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Perc. 3

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DEMO

PRE

143

Picc.

Fl. 1
Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. Eb

1

Cl. 2

3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

1

Tpt. 2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Eup.

Perc. 1

Perc. 2

Perc. 3

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151

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1

Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Temp.

Perc. 1

Perc. 2

Perc. 3

Wood Block

EMO-SCORE

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159 rit.

Picc. *dim.*

Fl. 1 *dim.*

Fl. 2 *dim.*

Ob. *dim.*

Eng. Hn. *mp*

Bsn. *mp*

Cl. Eb *dim.*

1 *dim.*

Cl. 2 *dim.*

3 *dim.*

B. Cl. *dim.*

Alto Sax. 1 *dim.*

2 *dim.*

Ten. Sax. *dim.*

Bari. Sax. *mf*

1 *mf*

2 *mf*

3 *mf*

Tpt. *mf*

1 *mf*

2 *mf*

3 *mf*

Hn. *mp*

1 *mp*

2 *mp*

3 *mp*

Tbn. *mf*

1 *mf*

2 *mf*

3 *mf*

Bar. *mp*

Tba. *mp*

S. Bass *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *dim.*

To Tri.

To W.Ch.

To Glock.

167

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb

1

Cl. 2

3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

1

Tpt.

2

3

1

Hn.

2

3

1

Tbn.

2

3

Bar.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

mf

mp

DEMO-SCORE

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175

Picc.

Fl. 1
Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
Cl. 2
3
B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

mf
To T.-t.

177

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[illegible]

Picc.
 Fl. 1
 2
 Ob.
 Eng. Hn.
 Bsn.
 Cl. Eb
 1
 2
 3
 B. Cl.
 Alto Sax. 1
 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 2
 3
 Hn. 1
 2
 3
 Tbn. 1
 2
 3
 Bar.
 Tba.
 S. Bass
 Temp.
 Perc. 1
 Perc. 2
 Perc. 3

sfz
 f
 sfz
 f
 cue Hn.
 mf
 cue Hn.
 mf
 sfz
 f
 sfz
 f
 f open
 f
 mf
 open
 sfz
 open
 sfz
 f
 sfz
 sfz
 sfz
 sfz
 sfz
 p
 S.C.
 p

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199

203

Allegro $\text{♩} = 144$

accel.

Score for Percussion and Woodwinds, starting at measure 199. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe (Ob.), English Horn (Eng. Hn.), Bassoon (Bsn.), Clarinet in E-flat (Cl. Eb), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Bari. Saxophone (Bari. Sax.), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Horn 1, 2, and 3 (Hn. 1, 2, 3), Trombone 1, 2, and 3 (Tbn. 1, 2, 3), Baritone (Bar.), Tuba (Tba.), and String Bass (S. Bass). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various musical notations, including dynamics (f, sf, mp), articulation (acc., play), and performance instructions (To S. D., S.D., B.D., To Cab.). A large red watermark "EMO! SCORE" and the website "WWW.MUSIKVERLAG-FRANK.CH" are overlaid on the score.

[illegible]

215

Score for a full orchestra, starting at measure 215. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, English Horn, Bassoon, Clarinet in E-flat (1 and 2), Clarinet in B-flat (1, 2, and 3), Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, and 3), Trombones (1, 2, and 3), Baritone, Tuba, Bass, and Percussion (1, 2, and 3). The score is marked with a large red watermark reading "EMO-SOUND" and "www.musikverlag-frank.ch".

The score begins with a Piccolo part in the first staff, marked *ff*. The Flutes 1 and 2 parts enter in the second staff, marked *f*. The Oboe part enters in the third staff, marked *f*. The English Horn part enters in the fourth staff, marked *ff*. The Bassoon part enters in the fifth staff, marked *ff*. The Clarinet in E-flat (1 and 2) parts enter in the sixth staff, marked *ff*. The Clarinet in B-flat (1, 2, and 3) parts enter in the seventh staff, marked *ff*. The Bass Clarinet part enters in the eighth staff, marked *f*. The Alto Saxophone 1 and 2 parts enter in the ninth staff, marked *ff*. The Tenor Saxophone part enters in the tenth staff, marked *ff*. The Baritone Saxophone part enters in the eleventh staff, marked *f*. The Trumpets (1, 2, and 3) parts enter in the twelfth staff, marked *f*. The Horns (1, 2, and 3) parts enter in the thirteenth staff, marked *f*. The Trombones (1, 2, and 3) parts enter in the fourteenth staff, marked *f*. The Baritone part enters in the fifteenth staff, marked *ff*. The Tuba part enters in the sixteenth staff, marked *f*. The Bass part enters in the seventeenth staff, marked *f*. The Percussion (1, 2, and 3) parts enter in the eighteenth staff, marked *f*.

223

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

f

Cl. Eb
1
2
3

B. Cl.

ff

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

ff

Tpt.
1
2
3

Hn.
1
2
3

f

Tbn.
1
2
3

f

Bar.

f

Tba.

ff

S. Bass

ff

f

Timp.

f

Perc. 1

Perc. 2

Crash

ff

Perc. 3

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231

Picc.

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1

Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

1
2
3

Tpt.

1
2
3

Hn.
1
2
3

Tbn.
1
2
3

Bar.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

p *ff*

f

p *ff*

S.C.

239

Picc.

Fl. 1
Fl. 2

Ob.

Eng. Hn.

Bsn.

Cl. Eb
1
Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tba.

S. Bass

Imp.

Perc. 1

Perc. 2

Perc. 3

ff

fp

f

p

sfz

Tam-tam

[illegible]