

ETOSHA

Armin Kofler

Blasorchester • Orchestre d'Harmonie • Concert Band

Aufgabestück des Bernischen Kantonal-Musikverbandes BKMV für das
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D ETOSHA

Etosha ist der Name des bedeutendsten Nationalparks und Schutzgebietes in Namibia. In den Trockenperioden sind eine Vielzahl von Tierarten um die lebensnotwendigen Wasserlöcher anzutreffen. In diesem Werk wird das bunte, chaotische und gefährliche Treiben um ein solches Wasserloch beschrieben. Denn im Schutz der Dunkelheit lauern auch Löwen auf Ihre Chance, ein unachtsames Tier zu überraschen. «Etosha» beginnt gleich mit dem Hauptthema, das als roter Faden durch das ganze Werk führt. Die Savanne liegt majestätisch in Abendstimmung vor uns. Diese weicht jedoch alsbald mit dem Sonnenuntergang. Die Nacht beginnt...

Im nun folgenden Teil kehrt vorsichtig zaghafte Leben um das nächtliche Wasserloch ein. Kleine Tiere wagen sich an das kostbare Nass. Mit der Zeit finden sich immer mehr Savannenbewohner ein, bis schließlich ein reges Treiben herrscht. Doch die Eintracht trügt. In der Nähe wartet ein Rudel Löwen auf den richtigen Augenblick. Nach einem spannungsgeladenen, «schwebenden» Augenblick entschließen sich die Raubtiere zum Angriff. Ein chaotisches Durcheinander und panische Flucht sind die Folge. Die Angreifer verschwinden mit ihrem Opfer in der Dunkelheit. Bald darauf erhellt der aufkommende Morgen die Szenerie. Im letzten Teil zitiert das Werk das einfache, aber harte Naturgesetz «fressen und gefressen werden», indem das Thema des ersten Teils wieder aufgenommen wird und sich somit der Kreis schließt.

Armin Kofler

Armin Kofler wurde 1981 in Bozen im Südtirol (Italien), geboren. Im Alter von fünf Jahren, brachte ihm sein Vater das Keyboardspielen bei. Mit neun Jahren begann er mit dem Trompetenunterricht an der örtlichen Musikschule. Im Jahr 1996 trat er der Musikkapelle Lengstein bei, der er noch heute angehört. Die praktischen Erfahrungen, die er im Verein sammelte sowie das Studium zahlreicher Partituren inspirierten und befähigten ihn zu seinem ersten Werk «A New Age», das im Jahr 2001 von der Musikkapelle Lengstein unter der Leitung von Manfred Gampenrieder uraufgeführt wurde. Von 2002 bis 2004 besuchte er den Kapellmeisterlehrgang des Verbandes der Südtiroler Musikkapellen, der ihm auch in kompositorischer Hinsicht sehr hilfreich war. Seither sind weitere Werke für Blasorchester, aber auch für Brass Band und andere Bläserformationen entstanden.

F ETOSHA

Le parc National le plus connu en Namibie est Etosha. En période de sécheresse, une multitude d'animaux se rassemblent autour des points d'eau. Cette oeuvre décrit l'ambiance animée et dangereuse au bord de ces puisards. Car dans la pénombre, les lions sont à l'affût et tenteront leur chance pour surprendre une bête imprudente. Etosha commence avec le thème principal qui sera d'ailleurs le fil rouge de cette composition. Une ambiance majestueuse du soir s'installe dans la savane. Le soleil se couche et la nuit tombe...

Cette partie de l'oeuvre décrit le moment où quelques animaux de petite taille s'avancent prudemment en direction de la source d'eau si précieuse. Peu à peu d'autres habitants de la savane les rejoignent et animent la scène autour du plan d'eau. Mais cette ambiance calme et harmonieuse est trompeuse.

Une meute de lions, tapie non loin de là, attend le bon moment. Après une attente chargée de tension, les fauves passent à l'attaque; c'est la panique totale. Les animaux prennent la fuite. Les attaquants disparaissent dans l'obscurité avec leur proie. La lumière du matin fait son apparition. Dans la partie finale, l'oeuvre rappelle la dure loi de la nature «manger et être mangé». Le thème du début réapparaît et boucle ainsi l'oeuvre.

Armin Kofler

Armin Kofler est né en 1981 à Bolzano dans le Tirol du Sud. À l'âge de 5 ans, son père lui enseigne le keyboard. Dès 9 ans, il prend des leçons de trompette à l'école de musique régionale. Il joint la société de musique de Lengstein en 1996 et en fait encore toujours partie.

L'expérience glanée au sein de cet ensemble ainsi que l'étude de nombreuses partitions l'inspire pour écrire sa première pièce «A new Age» créé en 2001. De 2002 à 2004, il suit des cours de chef d'orchestre au sein de l'association des fanfares du Tirol du sud. L'apprentissage des rudiments de composition lui a été très utile pour écrire diverses œuvres pour Harmonie, Brass Band ainsi que pour d'autres formations.

E ETOSHA

Etosha is the most famous national park and nature reserve in Namibia. During the dry seasons, many different animals can be encountered around the waterholes, which are essential for survival. The colourful, chaotic and perilous goings-on around these waterholes is brought to life in this piece for there are lions waiting in the obscurity of the shadows, ready to pounce on any animal caught off-guard. 'Etosha' begins with the principal theme which serves as an overarching theme and common thread throughout the work. The savannah lies in its magnificence before us in the still of the evening. But everything changes when the sun goes down. The night begins...

In the next section, nocturnal life around the waterhole tentatively begins to pick up. Small animals dare to drink the precious liquid. By and by, more and more residents of the savannah stop by until the waterhole is a flurry of activity. Yet appearances are deceiving. A pride of lions waits nearby for the right moment. After a moment fraught with tension, the predators attack. Chaos ensues and the animals flee in panic. The lions disappear into the darkness with their spoils. Shortly afterwards, the rising sun casts its rays over the scene. The last section of the piece cites the simple but brutal law of nature: 'eat or be eaten', as the first section is heard again and everything comes full circle.

Armin Kofler

Armin Kofler was born in 1981 in Bozen, South Tyrol, Italy. At the age of five his father began to teach him the keyboard. Four years later he started to learn the trumpet at the local music school. In 1996, Armin joined Lengstein band, of which he is still a member today. The practical experience Armin acquired in the band, and his studies of many scores has inspired and empowered him to compose his first piece „A New Age“ which was premiered by Lengstein band under the direction of Manfred Gampenrieder in 2001. From 2002 until 2004 Armin attended a conducting course organised by the South Tyrolean Band Association which, in regard to his composing, has proven extremely helpful. Since 2004, Armin Kofler has composed several additional works for wind band as well as brass band and other brass formations.

Instrumentation

ETOSHA

Armin Kofler

Dauer / Durée / Duration: 9.45''

Schwierigkeitsgrad / Degré de difficulté / Grade: 4.5

Blasorchester / Orchestre d'Harmonie / Concert Band

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

English Horn

1st Bassoon

2nd Bassoon

Clarinet Eb

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Alto Clarinet Eb

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 Cornet Bb

2nd Cornet 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

Mallets

Percussion 1

Percussion 2

Percussion 3

ETOSHA

Armin Kofler

Adagio (♩=65) 7 Poco più mosso (♩=70)

Piccolo

1st Flute *p* *poco a poco cresc.*

2nd Flute *p* *poco a poco cresc.*

1st Oboe *p* *poco a poco cresc.*

2nd Oboe *poco a poco cresc.* *mf*

English Horn

1st Bassoon

2nd Bassoon

Clarinet in E_b

1st Clarinet B_b *p* *poco a poco cresc.* *mf*

2nd Clarinet B_b *p* *poco a poco cresc.* *mf*

3rd Clarinet B_b *p* *poco a poco cresc.*

Alto Clarinet E_b *p* *poco a poco cresc.*

Bass Clarinet B_b *p* *poco a poco cresc.*

1st Alto Saxophone E_b *p* *poco a poco cresc.*

2nd Alto Saxophone E_b *p* *poco a poco cresc.*

Tenorsaxophone B_b *p* *poco a poco cresc.*

Baritonsaxophone E_b

1st Trumpet B_b *mf*

2nd Trumpet B_b

3rd Trumpet B_b

1st Cornet B_b

2nd Cornet B_b

1st & 2nd Horn F *p* *poco a poco cresc.*

3rd & 4th Horn F *Hn. 3* *p* *poco a poco cresc.*

1st Trombone C *mp*

2nd Trombone C *mp*

3rd Trombone C *mp*

Euphonium *p* *poco a poco cresc.*

Tuba *p* *poco a poco cresc.*

Contrabass *p* *poco a poco cresc.*

Timpani *p* *poco a poco cresc.*

Mallets

1st Percussion

2nd Percussion

3rd Percussion

2 3 4 5 6 7 8 9 10 11

13 *Maestoso, con moto*

Picc. *f*
 1st Fl. *f*
 2nd Fl. *f*
 1st Ob. *f*
 2nd Ob. *f*
 Eng. Hn. *mf* *f*
 1st Bsn. *f*
 2nd Bsn. *f*
 E♭ Cl. *f*
 1st Cl. *f*
 2nd Cl. *f*
 3rd Cl. *f*
 Alto Cl. *f*
 Bcl. *f*
 1st Asax. *f*
 2nd Asax. *f*
 Tsax. *f*
 Barsax. *f*
 1st Trp. *f*
 2nd Trp. *mf* *f*
 3rd Trp. *f*
 1st Crnt. *f*
 2nd Crnt. *f*
 1st & 3rd Hn. *f*
 2nd & 4th Hn. *f*
 1st Trb. *f*
 2nd Trb. *f*
 3rd Trb. *f*
 Euph. *f*
 Tb. *f*
 Cb. *f*
 Timp. *f*
 Mlts.
 1st Perc. Cymbal *f*
 2nd Perc. Susp. Cymbal *f*
 3rd Perc. Snare Drum *f*

This page of a musical score, numbered 19, contains the following parts and staves from top to bottom:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- Eng. Hn.
- 1st Bsn.
- 2nd Bsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Crnt.
- 2nd Crnt.
- 1st & 3rd Hn.
- 2nd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Timp.
- Mllts.
- 1st Perc.
- 2nd Perc.
- 3rd Perc.

The score includes various musical notations such as notes, rests, and dynamic markings. A red watermark "www.schenerbacher.com" is visible across the page. The percussion section includes a Suspended Cymbal (Susp. Cymbal) with a dynamic marking of *f*.

Picc. *mf* *p*
 1st Fl. *p*
 2nd Fl. *mf* *p*
 1st Ob. *mf* *p*
 2nd Ob. *mf* *p*
 Eng. Hn. *mf*
 1st Bsn. *mf*
 2nd Bsn. *mf*
 Eb Cl. *mf* *p*
 1st Cl. *mf* *p*
 2nd Cl. *mf* *p*
 3rd Cl. *mf* *p*
 Alto Cl. *mf* *p*
 Bcl. *p*
 1st Asax. *mf*
 2nd Asax. *mf*
 Tsax. *mf*
 Barsax. *mf*
 1st Ttp. *mf* *p*
 2nd Ttp. *mf*
 3rd Ttp. *mf*
 1st Crnt. *mf*
 2nd Crnt. *mf*
 1st & 3rd Hn. *mf*
 2nd & 4th Hn. *mf*
 1st Trb. *mf*
 2nd Trb. *mf*
 3rd Trb. *mf*
 Euph. *mf*
 Tb. *mf*
 Cb. *mf*
 Timp. *mf*
 Mlts. *mf*
 1st Perc. *mf*
 2nd Perc. *mf*
 3rd Perc. *mf*
 Wind Chimes



Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

Eng. Hn.

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Alto Cl. *mf*

Bcl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax.

Barsax. *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Crnt. *mf*

2nd Crnt. *mf*

1st & 3rd Hn. *mf*

2nd & 4th Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Tb. *mf*

Cb. *mf*

Timp. *f*

Mllts. *f* Glockenspiel

1st Perc. *f*

2nd Perc.

3rd Perc. Bass Drum



Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

Mllts.

1st Perc.

2nd Perc.

3rd Perc.

Triangle

Bongos (with hands)

f

f

f

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 Eng. Hn.
 1st Bsn.
 2nd Bsn.
 E♭ Cl.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Alto Cl.
 Bcl.
 1st Asax.
 2nd Asax.
 Tsax.
 Barsax.
 1st Trp.
 2nd Trp.
 3rd Trp.
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn.
 2nd & 4th Hn.
 1st Trb.
 2nd Trb.
 3rd Trb.
 Euph.
 Tb.
 Cb.
 Timp.
 Mlts.
 1st Perc.
 2nd Perc.
 3rd Perc.

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Picc. *mf* *mp* *pp*
 1st Fl. *mf* *mp* *pp*
 2nd Fl. *mf* *mp* *pp*
 1st Ob. *mf* *mp* *p*
 2nd Ob. *mf* *mp* *p*
 Eng. Hn. *mf* *mp* *p*
 1st Bsn. *mf* *mp* *p* *pp*
 2nd Bsn. *mf* *pp*
 E♭ Cl. *mf* *mp* *p*
 1st Cl. *mf* *mp* *p*
 2nd Cl. *mf* *mp* *p*
 3rd Cl. *mf* *mp* *p*
 Alto Cl. *mf* *mp* *p*
 Bcl. *mf* *mp* *p* *pp*
 1st Asax. *mf* *p* *pp*
 2nd Asax. *mf* *p*
 Tsax. *mf* *p* *pp*
 Barsax. *mf* *mp* *p* *pp*
 1st Trp. *mf*
 2nd Trp. *mf*
 3rd Trp. *mf*
 1st Crnt. *mf*
 2nd Crnt. *mf*
 1st & 3rd Hn. *mf* *p* *pp*
 2nd & 4th Hn. *mf* *p* *pp*
 1st Trb. *mf*
 2nd Trb. *mf* *mp*
 3rd Trb. *mf* *mp* *p*
 Euph. *mf* *mp* *p* *pp*
 Tb. *mf* *mp* *p* *pp*
 Cb. *mf* *mp* *p* *pp*
 Timp.
 Glockenspiel *mp* *p*
 Milts.
 1st Perc. *p* *pp* Tam Tam
 2nd Perc.
 3rd Perc.

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59 Vivace e giocoso (ca. ♩=85)

68

Picc. *p*
 1st Fl. *Solo p*
 2nd Fl.
 1st Ob. *p*
 2nd Ob.
 Eng. Hn.
 1st Bsn. *p*
 2nd Bsn.
 Eb Cl.
 1st Cl. *p*
 2nd Cl. *p*
 3rd Cl.
 Alto Cl.
 Bcl. *Fig. 1 p*
 1st Asax.
 2nd Asax.
 Tsax.
 Barsax. *Fig. 1 p*
 1st Trp. *Ob. 1 muted p*
 2nd Trp. *muted p*
 3rd Trp. *p*
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn.
 2nd & 4th Hn.
 1st Trb.
 2nd Trb.
 3rd Trb.
 Euph.
 Tb.
 Cb.
 Timp.
 Mllts. *Glockenspiel p*
 1st Perc.
 2nd Perc.
 3rd Perc.

Picc. *mf*

1st Fl. *all* *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob.

Eng. Hn.

1st Bsn. *mf*

2nd Bsn.

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl.

Alto Cl.

Bcl. *mf*

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb. *mp*

2nd Trb. *mp*

3rd Trb.

Euph.

Tb. 2. *pizz. mp*

Cb. *mf*

Timp. *mf*

Mlts.

1st Perc.

2nd Perc. *Triangle* *mf*

3rd Perc.

70 71 72 73 74 75 76 77 78 79



Picc. $\frac{2}{4}$ - $\frac{4}{4}$

1st Fl. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Fl. $\frac{2}{4}$ - $\frac{4}{4}$

1st Ob. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Ob. $\frac{2}{4}$ - $\frac{4}{4}$

Eng. Hn. $\frac{2}{4}$ - $\frac{4}{4}$

1st Bsn. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Bsn. $\frac{2}{4}$ - $\frac{4}{4}$

E \flat Cl. $\frac{2}{4}$ - $\frac{4}{4}$

1st Cl. $\frac{2}{4}$ - $\frac{4}{4}$ *mf* Kl. 3

2nd Cl. $\frac{2}{4}$ - $\frac{4}{4}$ *mf* Kl. 3

3rd Cl. $\frac{2}{4}$ - $\frac{4}{4}$ *mf*

Alto Cl. $\frac{2}{4}$ - $\frac{4}{4}$ *mf*

Bcl. $\frac{2}{4}$ - $\frac{4}{4}$ *mf*

1st Asax. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Asax. $\frac{2}{4}$ - $\frac{4}{4}$

Tsax. $\frac{2}{4}$ - $\frac{4}{4}$ *mf* 3

Barsax. $\frac{2}{4}$ - $\frac{4}{4}$

1st Trp. $\frac{2}{4}$ - $\frac{4}{4}$ open *mf*

2nd Trp. $\frac{2}{4}$ - $\frac{4}{4}$ open *mf*

3rd Trp. $\frac{2}{4}$ - $\frac{4}{4}$ *mf*

1st Crnt. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Crnt. $\frac{2}{4}$ - $\frac{4}{4}$

1st & 3rd Hn. $\frac{2}{4}$ - $\frac{4}{4}$

2nd & 4th Hn. $\frac{2}{4}$ - $\frac{4}{4}$

1st Trb. $\frac{2}{4}$ - $\frac{4}{4}$

2nd Trb. $\frac{2}{4}$ - $\frac{4}{4}$

3rd Trb. $\frac{2}{4}$ - $\frac{4}{4}$

Euph. $\frac{2}{4}$ - $\frac{4}{4}$ *mf* 3

Tb. $\frac{2}{4}$ - $\frac{4}{4}$ *mf* +1. arco

Cb. $\frac{2}{4}$ - $\frac{4}{4}$ *mf*

Timp. $\frac{2}{4}$ - $\frac{4}{4}$

Mllts. $\frac{2}{4}$ - $\frac{4}{4}$

1st Perc. $\frac{2}{4}$ - $\frac{4}{4}$ Temple blocks *mf*

2nd Perc. $\frac{2}{4}$ - $\frac{4}{4}$ Vibraslap *mp*

3rd Perc. $\frac{2}{4}$ - $\frac{4}{4}$

Picc. *p* *mp* *leggiero*
 1st Fl. *p* *leggiero* *mp*
 2nd Fl. *p* *leggiero* *mp*
 1st Ob. *mf* *p* *mp* *leggiero*
 2nd Ob. *mf*
 Eng. Hn. *mf*
 1st Bsn. *mf* *p* *mp* *leggiero*
 2nd Bsn. *mf*
 Eb Cl. *p* *leggiero* *mp*
 1st Cl. *p* *leggiero* *mp*
 2nd Cl. *p* *leggiero* *mp*
 3rd Cl. *p* *leggiero* *mp*
 Alto Cl. *p* *leggiero* *mp*
 Bcl. *p* *Fig. 1*
 1st Asax. *p* *leggiero*
 2nd Asax.
 Tsax. *mp* *leggiero*
 Barsax.
 1st Trp. *p*
 2nd Trp. *p*
 3rd Trp. *p*
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn. *mf*
 2nd & 4th Hn. *mf*
 1st Trb. *mf*
 2nd Trb. *mf*
 3rd Trb. *mf*
 Euph. *mf*
 Tb. *mf*
 Cb. *mf*
 Timp.
 Mllts. *p* *leggiero* Glockenspiel
 1st Perc.
 2nd Perc.
 3rd Perc.

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 Eng. Hn.
 1st Bsn.
 2nd Bsn.
 E♭ Cl.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Alto Cl.
 Bcl.
 1st Asax.
 2nd Asax.
 Tsax.
 Barsax.
 Ob. 1
 1st Trp.
 2nd Trp.
 3rd Trp.
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn.
 2nd & 4th Hn.
 1st Trb.
 2nd Trb.
 3rd Trb.
 Euph.
 Tb.
 Cb.
 Timp.
 Mllts.
 Tambourine
 1st Perc.
 2nd Perc.
 3rd Perc.

Dynamics: *mf*, *p*, *mp*

Measure numbers: 101, 102, 103, 104, 105, 106, 107, 108, 109, 110

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Picc. *mp* *mf*
 1st Fl. *mf*
 2nd Fl. *mf*
 1st Ob. *mf*
 2nd Ob. *mf*
 Eng. Hn. *mp*
 1st Bsn. *mp*
 2nd Bsn. *mp*
 Eb Cl. *mp* *mf*
 1st Cl. *mf*
 2nd Cl. *mf*
 3rd Cl. *mf*
 Alto Cl. *mp*
 Bcl. *f* *mp*
 1st Asax. *mf*
 2nd Asax. *mf*
 Tsax. *mp*
 Barsax. *f* *mp*
 1st Trp. *mf* Ob. 2 muted
 2nd Trp. *mf* E. H. *mp* muted
 3rd Trp. *mf*
 1st Crnt. *mf*
 2nd Crnt. *mf*
 1st & 3rd Hn. *mf*
 2nd & 4th Hn. *mf*
 1st Trb. *mp* *mf*
 2nd Trb. *mp* *mf*
 3rd Trb. *mf* *mp*
 Euph. *mf* *f* *mp*
 Tb. *mf* *f* *mp*
 Cb. *mf* *mp*
 Timp. *f*
 Mlls. Glockenspiel *mp* *mf*
 1st Perc.
 2nd Perc.
 3rd Perc.

111 *mf* 112 113 114 115 116 117 118 119 120 121

Picc.

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob.

Eng. Hn.

1st Bsn. *mp* *f*

2nd Bsn.

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl.

Alto Cl. *f*

Bcl. *f*

1st Asax.

2nd Asax.

Tsax. *f*

Barsax. *mp* *f*

Ob. 2 *mp* *f* *open*

1st Trp. *f* *open* *mf*

E. H. 2nd Trp. *f* *mf*

3rd Trp. *mf*

1st Crnt.

2nd Crnt.

1st & 3rd Hn. *f*

2nd & 4th Hn. *f*

1st Trb. *f* *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f* *mf*

Tb. *f* *mf*

Cb. *f* *mf*

Timp. *f*

Mlts. *mf*

1st Perc.

2nd Perc.

3rd Perc.

122 123 124 125 126 127 128 129 130 131

132 136 140

Picc. *mf* *f*

1st Fl. *mf* *f*

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

1st Ob. *mf* *f*

2nd Ob. *p* *mf* *f*

Eng. Hn. *mf* *f*

1st Bsn. *p* *f*

2nd Bsn. *p* *f*

E♭ Cl. *p* *mf* *f*

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

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

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

Alto Cl. *p* *f*

Bcl. *p* *f*

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

2nd Asax. *p* *mf* *f*

Tsax. *mf* *f*

Barsax. *f*

1st Trp. *p* *f*

2nd Trp. *p*

3rd Trp. *p*

1st Crnt. *f*

2nd Crnt. *f*

1st & 3rd Hn. *mf* *f*

2nd & 4th Hn. *mf* *f*

1st Trb. *p* *mf* *f*

2nd Trb. *mf* *f*

3rd Trb. *mf* *f*

Euph. *mf* *f*

Tb. *mf* *f*

Cb. *mf* *f*

Timp. *mf* *f*

Mllts. *mf* *f*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

132 133 134 135 136 137 138 139 140

148 Andante misterioso (♩=80)

Picc. *ff* *p*

1st Fl. *fp* *ff* *p*

2nd Fl. *fp* *ff* *p*

1st Ob. *fp* *ff*

2nd Ob. *fp* *ff*

Eng. Hn. *fp* *ff*

1st Bsn. *fp* *ff*

2nd Bsn. *fp* *ff*

E♭ Cl. *ff*

1st Cl. *fp* *ff*

2nd Cl. *fp* *ff*

3rd Cl. *fp* *ff*

Alto Cl. *fp* *ff*

Bcl. *fp* *ff*

1st Asax. *fp* *ff*

2nd Asax. *fp* *ff*

Tsax. *fp* *ff*

Barsax. *fp* *ff*

1st Trp. *ff*

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

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

1st Crnt. *fp* *ff*

2nd Crnt. *fp* *ff*

1st & 3rd Hn. *fp* *ff* *ff*

2nd & 4th Hn. *fp* *ff* *ff*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

3rd Trb. *fp* *ff*

Euph. *fp* *ff*

Tb. *fp* *ff* *p* *sfz*

Cb. *fp* *ff* *p* *sfz*

Timp. *ff*

Mllts. *f* *p*

1st Perc. *f*

2nd Perc. *f*

3rd Perc.

141 142 143 144 145 146 147 148 149 150 151 152

Picc. *poco a poco cresc.* *ff*
 1st Fl. *poco a poco cresc.* *ff*
 2nd Fl. *poco a poco cresc.* *ff*
 1st Ob. *p* *mf* *ff*
 2nd Ob. *mf* *ff*
 Eng. Hn. *mf* *ff*
 1st Bsn. *mf* *ff*
 2nd Bsn. *p* *fp* *ff*
 Eb Cl. *mf* *ff*
 1st Cl. *pp* *poco a poco cresc.* *ff*
 2nd Cl. *pp* *poco a poco cresc.* *ff*
 3rd Cl. *p poco a poco cresc.* *ff*
 Alto Cl. *p poco a poco cresc.* *ff*
 Bcl. *p* *fp* *ff*
 1st Asax. *p poco a poco cresc.* *ff*
 2nd Asax. *mf* *ff*
 Tsax. *p* *fp* *ff*
 Barsax. *p* *fp* *ff*
 1st Trp. *muted* *p* *open* *p* *ff*
 2nd Trp. *p* *ff*
 3rd Trp. *p* *ff*
 1st Crnt. *p* *ff*
 2nd Crnt. *p* *ff*
 1st & 3rd Hn. *f* *ff*
 2nd & 4th Hn. *f* *ff*
 1st Trb. *f* *ff*
 2nd Trb. *f* *ff*
 3rd Trb. *f* *ff*
 Euph. *divisi* *fp* *ff*
 Tb. *p* *fp* *ff*
 Cb. *p* *fp* *ff*
 Timp. *f* *ff*
 Mlls. *poco a poco cresc.* *ff* *mf*
 1st Perc. *f* *ff*
 2nd Perc. *f* *ff*
 3rd Perc. *f* *ff*



160 Allegro, con fuoco (♩=140)

164

This page contains a musical score for a full orchestra and percussion, covering measures 160 to 165. The score is written in 12/8 time and features a variety of instruments including Piccolo, Flutes, Oboes, English Horn, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, Tuba, Euphonium, Timpani, and Percussion. The tempo is marked 'Allegro, con fuoco' with a quarter note equal to 140 beats per minute. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *fp* (fortissimo piano). A large red watermark 'www.scherbacher.com - Probestimme!' is overlaid diagonally across the page.

This page contains the musical score for measures 166 through 171. The score is arranged in a multi-staff format with the following instruments:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- Eng. Hn.
- 1st Bsn.
- 2nd Bsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Crnt.
- 2nd Crnt.
- 1st & 3rd Hn.
- 2nd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Timp.
- Mlls. (Xylophon)
- 1st Perc.
- 2nd Perc.
- 3rd Perc.

The score includes various dynamics such as *f* (forte), *fp* (fortissimo piano), and *fz* (forzando). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large red watermark 'www.scherbächer.com' is overlaid diagonally across the page.

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 Eng. Hn.
 1st Bsn.
 2nd Bsn.
 Eb Cl.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Alto Cl.
 Bcl.
 1st Asax.
 2nd Asax.
 Tsax.
 Barsax.
 1st Trp.
 2nd Trp.
 3rd Trp.
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn.
 2nd & 4th Hn.
 1st Trb.
 2nd Trb.
 3rd Trb.
 Euph.
 Tb.
 Cb.
 Timp.
 Mallets
 1st Perc.
 2nd Perc.
 3rd Perc.

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172 173 174 175 176 177 178

Picc. *mf*

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

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

1st Ob. *fp* *f* *fp* *mf*

2nd Ob. *fp* *f* *fp* *mf*

Eng. Hn. *mf*

1st Bsn. *mf tenuto*

2nd Bsn. *mf tenuto*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf tenuto*

3rd Cl. *mf tenuto*

Alto Cl. *mf tenuto*

Bcl. *mf*

1st Asax. *mf tenuto*

2nd Asax. *mf tenuto*

Tsax. *mf tenuto*

Barsax. *mf*

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

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

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

1st Crnt. *mf*

2nd Crnt. *mf*

1st & 3rd Hn. *mf tenuto*

2nd & 4th Hn. *mf tenuto*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Timp. *mf*

Mallets *mf*

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc. *mf* Bongos (with hands)

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

Eng. Hn. *f*

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Crnt. *f*

2nd Crnt. *f*

1st & 3rd Hn. *f*

2nd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

Mallets *f*

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

185 186 187 188 189 190

This is a page from a musical score, page 192, for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It includes staves for the following instruments:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- Eng. Hn.
- 1st Bsn.
- 2nd Bsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- Ob. 1
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Crnt.
- 2nd Crnt.
- 1st & 3rd Hn.
- 2nd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Timp.
- Mallets
- 1st Perc.
- 2nd Perc. (sus. Cymb.)
- 3rd Perc.

The score features various dynamics including *p*, *cresc.*, and *mp*. A large red watermark, "www.scherbacher.com - Probestimme!", is overlaid diagonally across the page. At the bottom of the page, the page numbers 191, 192, 193, 194, 195, 196, and 197 are visible.

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

Eng. Hn. *f*

1st Bsn. *f*

2nd Bsn. *f*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Alto Cl. *f*

Bcl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1st Crnt. *f*

2nd Crnt. *f*

1st & 3rd Hn. *f*

2nd & 4th Hn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Cb. *f*

Timp. *f*

Mallets

1st Perc. *f*

2nd Perc. *f*
Snare Drum

3rd Perc. *f*

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

Mallets
Glockenspiel

1st Perc.

2nd Perc.

3rd Perc.

Bongos

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

f



Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

Mallets

1st Perc.

2nd Perc.

3rd Perc.

ff *fp* *tr*

ff *fp* *tr*

ff *fp* *tr*

ff *fp* *tr*

ff *fp* *tr*

ff *fp*

ff

ff

ff

ff *fp*

ff *fp*

ff

ff

ff

ff

ff

f *ff*

ff

ff

ff

ff 216

Picc. *ff* *fp* *ff*

1st Fl. *ff* *fp* *ff*

2nd Fl. *ff* *fp* *ff*

1st Ob. *ff* *fp* *ff*

2nd Ob. *ff* *fp* *ff*

Eng. Hn. *ff* *fp* *ff* *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

E♭ Cl. *ff* *fp* *ff*

1st Cl. *ff* *fp* *ff*

2nd Cl. *ff* *fp* *ff*

3rd Cl. *ff* *fp* *ff*

Alto Cl. *mf*

Bcl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *ff* *fp* *ff* *mf*

2nd Trp. *ff* *fp* *ff* *mf*

3rd Trp. *ff* *fp* *ff* *mf*

1st Crnt. *mf*

2nd Crnt. *mf*

1st & 3rd Hn. *mf*

2nd & 4th Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Tb. *mf*

Cb. *mf*

Timp.

Mallets

1st Perc. *mf*

2nd Perc. *mf*

3rd Perc. *mf*

218 219 220 221 222 223 224

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

Mallets

1st Perc.

2nd Perc.

3rd Perc.

225 226 227 228 229 230

232 *tr w* *fff* *marcato* **237** Adagio teneramente

Instrument List: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., Eng. Hn., 1st Bsn., 2nd Bsn., Eb Cl., 1st Cl., 2nd Cl., 3rd Cl., Alto Cl., Bcl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1st Crnt., 2nd Crnt., 1st & 3rd Hn., 2nd & 4th Hn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Cb., Timp., Mallets, Tam Tam, 1st Perc., 2nd Perc., 3rd Perc.

Dynamic and Performance Markings: *fff*, *marcato*, *tr w*, *pp*, *fp*, *ff*, *ff*.

Measure Markers: 231, 232, 233, 234, 235, 236, 237, 238.

Tempo/Character: Adagio teneramente.

(♩=65)

Rit. 244 A tempo

248

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 Eng. Hn.
 1st Bsn.
 2nd Bsn.
 Eb Cl.
 1st Cl.
 2nd Cl.
 3rd Cl.
 Alto Cl.
 Bcl.
 1st Asax.
 2nd Asax.
 Tsax.
 Barsax.
 1st Trp.
 2nd Trp.
 3rd Trp.
 1st Crnt.
 2nd Crnt.
 1st & 3rd Hn.
 2nd & 4th Hn.
 1st Trb.
 2nd Trb.
 3rd Trb.
 Euph.
 Tb.
 Cb.
 Timp.
 Mallets
 1st Perc.
 2nd Perc.
 3rd Perc.

Rit.

A tempo

Rit.

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

Eng. Hn.

1st Bsn.

2nd Bsn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Alto Cl.

Bcl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1st Crnt.

2nd Crnt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Timp.

Mallets

1st Perc.

2nd Perc.

3rd Perc.

249 250 251 252 253 254 255

256 Più mosso, grandioso (♩=80)

This page contains the musical score for measures 256 through 259. The tempo is marked 'Più mosso, grandioso' with a quarter note equal to 80 beats per minute. The score is arranged in a standard orchestral layout with the following parts:

- Picc.
- 1st Fl.
- 2nd Fl.
- 1st Ob.
- 2nd Ob.
- Eng. Hn.
- 1st Bsn.
- 2nd Bsn.
- E♭ Cl.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- Alto Cl.
- Bcl.
- 1st Asax.
- 2nd Asax.
- Tsax.
- Barsax.
- 1st Trp.
- 2nd Trp.
- 3rd Trp.
- 1st Crnt.
- 2nd Crnt.
- 1st & 3rd Hn.
- 2nd & 4th Hn.
- 1st Trb.
- 2nd Trb.
- 3rd Trb.
- Euph.
- Tb.
- Cb.
- Timp.
- Mallets
- 1st Perc.
- 2nd Perc.
- 3rd Perc.

The score includes dynamic markings such as *f* and *ff*, and features various musical notations including slurs, accents, and articulation marks. A large red watermark 'www.scherbacher.com - Probestimme!' is overlaid diagonally across the page.

260 Rit. 262 Adagio Rit.

Picc. *f* *p*

1st Fl. *f*

2nd Fl. *f* *p*

1st Ob. *f* *p*

2nd Ob. *f* *p*

Eng. Hn. *f* *p*

1st Bsn. *f* *p*

2nd Bsn. *f* *p*

E♭ Cl. *f* *p*

1st Cl. *f* *p*

2nd Cl. *f* *p*

3rd Cl. *f* *p*

Alto Cl. *f* *p*

Bcl. *f* *p*

1st Asax. *f* *p*

2nd Asax. *f* *p*

Tsax. *f* *p*

Barsax. *f* *p*

1st Trp. *f* *p*

2nd Trp. *f* *p*

3rd Trp. *f* *p*

1st Crnt. *f* *p*

2nd Crnt. *f* *p*

1st & 3rd Hn. *f* *p*

2nd & 4th Hn. *f* *p*

1st Trb. *f* *p*

2nd Trb. *f* *p*

3rd Trb. *f* *p*

Euph. *f* *p*

Tb. *f* *p*

Cb. *f* *p*

Timp. *f*

Mallets

1st Perc. *f*

2nd Perc. *f*

3rd Perc. *f*

260 261 262 263 264