







































Musical score for a band, featuring various instruments and dynamic markings. The score is divided into two systems, with the first system starting at measure 202 and the second system starting at measure 214. The instruments listed are:

- Sop. Cor.
- Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Flnh.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C.
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Glock.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score includes a large red watermark reading "DEMO-SCORE".

202

214

Cuckoo whistle

Tambourine

To Glock. Cuckoo whistle

202

222

230

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff*

Solo-Hn. *ff* Stand sideway to audience and point bell towards them

1st Hn. *ff* Stand sideway to audience and point bell towards them

2nd Hn. *ff* Stand sideway to audience and point bell towards them

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *fp* *ff*

Euph. *ff*

Bass in Eb *fp* *ff*

Bass in Bb *fp* *ff*

Timp. *fp* *ff*

Perc. *mf* *ff*

Glock. *ff* Glockenspiel

**DEMO-SCORE**

Instructions for conductor. The Soprano player should point instrument up in air on the sfz, as if sending the note up in the sky. Everyone should look up in the air for the note, but the 1st Trombone player pretends to catch it by blowing a kiss into the mouthpiece. This player, blows any high note pretending to blow it up to the sky on an sfz, everyone looks up in anticipation and a nominated player pretends to catch the note. Repeat this with players eventually sending notes up in the air or catching. There will be a lot of strange notes being blown, so the conductor puts his hands over his ears and shouts "BE QUIET!" There is silence from the band and the piece continues.  
 (Percussion could join in and pretend to catch notes and hit them up like tennis balls)  
 (Allow 10 - 20 seconds for this section) Players can start to move to their positions for the next music during this section.

**DR HEIMATVOGEL**  
 Slow (♩ = 60)

Players who are singing should choose one of the notes to suit their voice. Singers could gather together as a choir.

231

Sop. Cor. *sfz*

Solo-Cor. *mp* Solo 3 open

Rep.-Cor. Cup Mute *p* open

2nd Cor. Cup Mute *p* open

3rd Cor. Cup Mute *p* open

Flhn.

Solo-Hn. Seated *ff* Possible off stage *p*

1st Hn. Seated *ff*

2nd Hn. Seated *ff*

1st Bar. singing (mh) *p*

2nd Bar. singing (mh) *p*

1st Trb. singing (mh)

2nd Trb. singing (mh) *p*

B. Trb C singing (mh) *p*

Euph.

Bass in Eb stagger breathing *pp*

Bass in Bb stagger breathing *pp*

Timp. *pp*

Perc. B.D. (soft sticks) *pp*

Glock. *p*

231

247

Sop. Cor. singing (mh)  
*p* This could be played off stage or somewhere suitable in hall.

Solo-Cor. singing (mh)  
Other Solo cornets sing notes as in other parts

Rep.-Cor. singing (mh)  
*p*

2nd Cor. singing (mh)  
*p*

3rd Cor. singing (mh)  
*p*

Fln. singing (mh)  
*p*

Solo-Hn. singing (mh)  
*p*

1st Hn. singing (mh)  
*p*

2nd Hn. singing (mh)  
*p*

1st Bar. *p*

2nd Bar. *p*

1st Trb. Possible off stage  
*p*

2nd Trb. *p*

B. Trb C. *p*

Euph. Possible off stage other Euph. sing.  
*p*

Bass in Eb *p*

Bass in Bb *p*

Timp. *p*

Perc. *p*

Glock. *p*

DEMO-SCORE

TANNEGI HOSE All cornets stand facing audience **264**  
Allegro giocoso (♩ = 152) STAND

259

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flhn. *f*

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Trb. *ff* *f*

2nd Trb. *ff* *f*

B. Trb C *ff* *f*

Euph.

Bass in Eb *ff* *f*

Bass in Bb *ff* *f*

Timp.

Perc. Brushes *ff* *f*

Glock. Chlefele *ff* ad lib.

259

Barits./Euph. stand facing audience **271**

**278**

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Sop. Cor.
- Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Flhn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Glock.

Key performance markings include 'STAND' for several parts (Solo-Hn., 2nd Hn., 1st Bar., 2nd Bar., Euph.) and a dynamic marking of *f* (forte) for many sections. The score is divided into two systems, 271 and 278.

**DEMO-SCORE**

Musical score for various instruments including Sopranos, Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flhn., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Timp., Perc., and Glock. The score includes a large red watermark reading "DEMO-SCORE" diagonally across the center. The page number 279 is visible at the top left and bottom left.



Opportunity for dancers in Swiss costume to waltz.

**294** ES BUREBÜEBLI  
Allegro - waltz one in bar

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais)
- Solo-Cor. (Solo Cor Anglais)
- Rep.-Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Flnh. (Flute)
- Solo-Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trumpet)
- 2nd Trb. (2nd Trumpet)
- B. Trb C. (Bass Trumpet in C)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Timp. (Timpani)
- Perc. (Percussion)
- Glock. (Glockenspiel)

The score includes dynamic markings such as *f*, *cresc.*, *p*, and *fp*. A large red watermark "DEMO-SCORE" is overlaid diagonally across the center of the page. The page number "288" is visible at the top left and bottom left corners.

298

Sop. Cor. *tr.* *ff* *Solo mp*

Solo-Cor. *ff* *p* Cup Mutes

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff* *Solo mp*

Solo-Hn. *ff* *dim.* *mp*

1st Hn. *ff* *dim.* *mp*

2nd Hn. *ff* *mp*

1st Bar. *ff* *dim.* *mp*

2nd Bar. *ff* *dim.* *mp*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff* *dim.* *mp* *p* à1

Bass in Eb *ff* *dim.* *mp* *p* à1

Bass in Bb *ff* *dim.* *mp*

Timp.

Perc. *ff* *dim.* *mp*

Glock.

298



322

Sop. Cor. *p*

Solo-Cor. *p* Open

Rep.-Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flhn.

Solo-Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

B. Trb C *p*

Euph.

Bass in Eb *p* Cue B. Tbne.

Bass in Bb *p*

Timp.

Perc.

Glock. *p* Wood Block

ZURICH MARCH  
March Tempo (♩ = 100)

342

Musical score for Zurich March, measures 337-342. The score includes parts for Sopranos, Solo Cornets, Repetition Cornets, 2nd and 3rd Cornets, Flutes, Solo Flute, Horns, Baritone, Trumpets, Trombones, Euphonium, Basses, Timpani, Percussion, and Glockenspiel. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ff* and *mf*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

350 2. 355

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flhn. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff* *ff*

2nd Trb. *ff* *ff*

B. Trb C *ff* *ff*

Euph. *ff* *ff*

Bass in Eb *ff* *ff*

Bass in Bb *ff* *ff*

Timp. *ff*

Perc. *ff*

Glock. *ff* Glock.

350 *ff*

363

LE RANZ DES VACHES  
subito Andante

Sop. Cor. *ff*

Solo-Cor. *ff* *mp* *mp* *mf* *à1* Cup Mute *à2* Open

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff*

Solo-Hn. *ff* *mp*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff* *mp* *mf* Cup Mute Open

2nd Trb. *ff*

B. Trb C. *ff* *mp* *mf* Cup Mute Open

Euph. *ff* *mp* *mp* *à2* div.

Bass in Eb *ff*

Bass in Bb *ff*

Timp.

Perc. *ff* *p* *soft mallets* Sus. Cym.

Glock. *ff*

363 *ff*



377

393

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Glock.

Cue G, Alhorn

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*mf*

*mf*

G, Alhorn

*mf*

**DEMO-SCORE**



395 *rall.* *Vivace* (♩ = 152)

Sop. Cor. *Open* *p* *cresc.* *mf*

Solo-Cor. *p* *cresc.*

Rep.-Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Fln. *p* *cresc.*

Solo-Hn. *p* *cresc.*

1st Hn. *p* *cresc.*

2nd Hn. *p* *cresc.*

1st Bar. *p* *cresc.*

2nd Bar. *p* *cresc.*

1st Trb. *p* *cresc.*

2nd Trb. *p* *cresc.*

B. Trb C *p* *cresc.*

Euph. *mf* *p* *mf*

Bass in Eb *p* *cresc.*

Bass in Bb *p* *cresc.*

Timp.

Perc.

Glock.

DEMO-SCORE

**411** **419**

Sop. Cor. *f*

Solo-Cor. *cresc.* *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *mf* *cresc.* *f*

Solo-Hn. *mf* *cresc.* *f*

1st Hn. *mf* *cresc.* *f*

2nd Hn. *mf* *cresc.* *f*

1st Bar. *mf* *cresc.* *f*

2nd Bar. *mf* *cresc.* *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *cresc.* *f*

Bass in Eb *mf* *cresc.* *f*

Bass in Bb *mf* *cresc.* *f*

Timp. *f* *f*

Perc. *mf* *cresc.* *f*

Glock. *f*

**DEMO-SCORE**

425 428 accel. . . . .

Sop. Cor. *ff* *f* *ff*

Solo-Cor. *ff* *f* *ff*

Rep.-Cor. *ff* *f* *ff*

2nd Cor. *ff* *ff*

3rd Cor. *ff* *ff*

Flnh. *ff* *f* *ff*

Solo-Hn. *ff* *ff*

1st Hn. *ff* *ff*

2nd Hn. *ff* *ff*

1st Bar. *ff* *ff*

2nd Bar. *ff* *ff*

1st Trb. *ff* *ff*

2nd Trb. *ff* *ff*

B. Trb C *ff* *ff*

Euph. *ff* *f* *ff*

Bass in Eb *ff* *ff*

Bass in Bb *ff* *ff*

Timp. *ff*

Perc. *ff*

Glock. *ff* *f* *ff*

425 *ff* *f* *ff*

436

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Glock.

436

447

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Glock.

rall.