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HANNIBAL

Mario Bürki

DAS WERK

Jugend und spanisches Kommando

Hannibal war der älteste Sohn des karthagischen Feldherrn Hamilkar Barkas, der sich im Ersten Punischen Krieg und im Söldnerkrieg ausgezeichnet hatte. Hannibals jüngere Brüder waren Hasdrubal und Mago, die ebenfalls als karthagische Feldherrn dienten. Die römische Geschichtsschreibung berichtet davon, dass der neunjährige Hannibal zusammen mit seinen Brüdern den Römern ewige Feindschaft schwören musste, doch handelt es sich hierbei um eine Legende. Hannibal wurde von einem Spartaner namens Sosylos erzogen, der später zu seinen Beratern gehörte.

237 v. Chr. begleitete Hannibal als erst neunjähriger Junge seinen Vater in das damals noch wenig zivilisierte Spanien, das reich an Bodenschätzen war. Dort eroberte Hamilkar Barkas große Gebiete, die zum einen die territorialen Verluste Karthagos im letzten Krieg gegen Rom ausgleichen und zum anderen die Machtgrundlage seiner Familie, der Barkiden, sichern sollten. Nach Hamilcars Tod in einer Schlacht gegen aufständische iberische Volksstämme übernahm Hannibals Schwager Hasdrubal das Kommando in Spanien. Dieser vergrößerte die neue karthagische Provinz erheblich, gründete mit Cartagena eine regionale Hauptstadt und schloss mit Rom den Ebro-Vertrag, der den Fluss als Grenze zwischen beiden Mächten festlegte. Hannibal hatte sich mittlerweile wieder nach Karthago begeben, kehrte jedoch 224/3 auf Wunsch seines Schwagers nach Spanien zurück. Als Hasdrubals Kavallerie-Kommandant konnte sich Hannibal in mehreren schweren Kämpfen gegen iberische Stämme hervortun.

Nach Hasdrubals Ermordung 221 v. Chr. wurde Hannibal Oberbefehlshaber des Heeres. Sogleich führte er einen ausgedehnten Feldzug gegen die noch unabhängigen iberischen Stämme. In einer Schlacht am Tajo errang Hannibal zum ersten Mal einen Sieg in offener Feldschlacht gegen einen zahlenmäßig weit überlegenen Gegner. Die Stadt Sagunt an der Mittelmeerküste verweigerte ihm aber die Unterwerfung. Hannibal entschied sich, die Stadt ab 220 v. Chr. zu belagern, auch um ihren Einfluss auf die iberischen Stämme einzugrenzen. Die Sagunter schlossen daraufhin ein Bündnis mit Rom. Sogleich forderten römische Gesandte Hannibal auf, die Belagerung der Stadt abzubrechen. Dieser lehnte jedoch aufgrund der klaren Rechtslage ab, da Sagunt weit südlich des Ebro gelegen war. Hannibal fragte in Karthago bezüglich eines weiteren Vorgehens an, dessen Ratsherren ihm aber freie Hand ließen.

Im Konflikt um Sagunt wiederholten sich die Ereignisse, die zum Ausbruch des Ersten Punischen Krieges geführt hatten, als Rom die Stadt Messina als Anlass für einen Krieg mit Karthago genutzt hatte. Hannibal schuf daher Fakten und ließ 219 nach achtmonatiger Belagerung Sagunt stürmen und die Bevölkerung töten. Die Römer hatten nichts zur Hilfe Sagunts unternommen, ließen dem karthagischen Rat nun aber ausrichten, dass diese einem Krieg nur durch die Auslieferung Hannibals entgehen könnten. Wiederum standen die Ratsherren aber zu ihrem Kommandeur.

Krieg gegen Rom

Hannibal zeichnete sich durch ein für seine Zeit ungewöhnliches Bewusstsein über die Möglichkeiten und Grenzen von Zeit und Raum für militärische Manöver aus. Um einem römischen Angriff auf Spanien zuvorzukommen, überschritt er mit wahrscheinlich mehr als 50.000 Soldaten, 9.000 Reitern und 37 Kriegselefanten auf einem heute nicht mehr genau zu bestimmenden Pass (vielleicht Col de Clapier) die winterlichen Alpen und gelangte durch das Gebiet der Salasser nach Aosta und Ivrea. Das Heer erlitt in den Alpen schwere Verluste, konnte jedoch mit Kelten aus der Po-Ebene verstärkt werden.

Durch diesen überraschenden Zug gelangte Hannibal für die nächsten Jahre gegenüber den militärisch überlegenen Römern in die strategische Offensive, da er das römische Bundesgenossenssystem als Basis der römischen Macht direkt bedrohte. In taktisch defensiven, aber selbstgewählten überlegenen Ausgangspositionen konnte er die taktischen



Schwächen des römischen Militärsystems mehrfach mit enormem Erfolg ausnutzen und in den Schlachten am Ticinus, an der Trebia (beide 218) und am Trasimenischen See (217) die meist deutlich überlegenen römischen Legionen schlagen. Schließlich traf Hannibal am 2. August des Jahres 216 v. Chr. bei Cannae auf eine römische Armee von 16 Legionen (etwa 80.000 Mann), die er mit seinen etwa 50.000 Soldaten durch ein Umfassungsmanöver fast vollständig vernichten konnte.

Hannibal unternahm jedoch trotz seiner militärischen Erfolge keinen Marsch gegen die Stadt Rom. In der Geschichtsschreibung wurde ihm dies häufig als strategischer Fehler angelastet. So wurde dem karthagischen Reitergeneral Maharbal in den Mund gelegt: „Du verstehst zu siegen, Hannibal. Den Sieg zu nutzen aber verstehst Du nicht!“ Hannibals Zielsetzung war allerdings nicht die Eroberung der Hauptstadt des Römischen Reiches sondern die Vernichtung seines Bundesgenossensystems. Er hoffte darauf, die italischen Städte von Rom zu lösen und dadurch die Grundlage der römischen Großmachtstellung zu zerstören. Zwar gingen einige italische Bundesgenossen Roms im Jahre 212 v. Chr. zu Hannibal über, darunter auch Capua, doch wurde der Krieg dadurch nicht entschieden. Die Römer hatten ihre anfängliche Strategie unter Einfluss des „Zauderers“ Fabius Maximus gewechselt und griffen die Karthager in Italien und Spanien nur noch in Hannibals Abwesenheit an. Als Capua 211 v. Chr. durch römische Truppen belagert wurde, unternahm Hannibal doch noch einen Scheinangriff auf Rom, um dadurch die Belagerer Capuas zum Rückzug zu bewegen. Laut Cicero (der rund hundert Jahre später lebte) soll dabei der berühmte Ausruf Hannibal ad portas („Hannibal [ist] bei den Toren“), zum Teil auch zitiert als Hannibal ante portas erfolgt sein. Hannibal konnte jedoch den Fall Capuas nicht verhindern, was schon von antiken Historikern als Wendepunkt des Krieges angesehen wurde. Nach jahrelangem Kleinkrieg in Italien, wurde Hannibal schließlich in die Heimat zurückbeordert, da der römische Feldherr Scipio nach der Eroberung Spaniens in Afrika gelandet war. Diesem war es zudem gelungen, den numidischen Reiterfürsten Massinissa zum Seitenwechsel zu bewegen, so dass Hannibal nicht mehr die für seine Taktik wichtige Kavallerie zur Verfügung stand. In der Schlacht bei Zama erlitt Hannibal 202 v. Chr. die erste und auch kriegsentscheidende Niederlage gegen die Römer.

Reformator und Exil

Nach dem Friedensschluss Karthagos mit Rom musste sich Hannibal zunächst mehrerer innenpolitischer Gegner aus der Aristokratie erwehren. Diese warfen ihm vor, einerseits den Marsch auf Rom verweigert und andererseits Beute unterschlagen zu haben. Der weiterhin beim Volk überaus populäre Hannibal wurde aber in allen Punkten freigesprochen. Damit erlitt er ein günstigeres Schicksal als viele andere karthagische Kommandeure, die als Sündenböcke für Niederlagen herzuhalten hatten. Auf römischen Druck verlor Hannibal aber 200 seine Stellung als karthagischer Stratege.

Hannibal wandte sich von nun an der Innenpolitik zu, um die politische und militärische Macht der Stadt wieder aufzubauen. Er wurde 196 zum Sufeten gewählt und reformierte Politik und Wirtschaft Karthagos zu Ungunsten der Aristokratie. Er brachte ein Gesetz durch, das den bisher aristokratisch dominierten Gerichtshof der 104 schwächte: Die bisher auf Lebenszeit ernannten Mitglieder mussten von nun an durch die Volksversammlung gewählt werden und durften gemäß dem Annuitätprinzip nach römischen Vorbild nur für ein Jahr und dann erst wieder nach einem weiteren Jahr Pause kandidieren. Hannibal verschaffte somit einer deutlich breiteren Schicht den Zugang zu hohen politischen Ämtern.

Die karthagische Bevölkerung hatte wegen der Kriegsreparationen an Rom hohe Abgaben zu tragen, welche die Wirtschaft belasteten. Hannibal senkte die Abgaben, indem er hart gegen die Korruption in Karthago vorging. Dadurch vergrößerte er den Kreis seiner innenpolitischen Gegner noch einmal. Diese konnten ihn schließlich 195 ins Exil treiben, indem sie fälschlicherweise behaupteten, er würde gegen Rom konspirieren. Hannibals Reformen blieben jedoch bestehen und hatten einen großen Anteil an dem raschen ökonomischen Wiederaufstieg Karthagos nach dem Zweiten Punischen Krieg.

Hannibal floh aus dem römischen Machtbereich. Im östlichen Mittelmeerraum war er unter anderem als Feldherr für Antiochos III. den Großen von Syrien tätig. Als der Seleukidenkönig den Kampf um die Herrschaft über Griechenland gegen Rom annahm, schlug ihm Hannibal vor, einen Zweifrontenkrieg zu führen. Dieser Plan hätte vorgesehen, dass Antiochos einen Teil der römischen Streitkräfte in Griechenland binden sollte, während Hannibal mit karthagischen und fremden Truppen ein zweites Mal in Italien landen würde. Antiochos zeigte sich dem gegenüber zunächst nicht abgeneigt, lehnte jedoch letztlich ab: Er fürchtete, dass Hannibal bei dieser durchaus vielversprechenden Strategie der ganze Ruhm zukäme, was mit seinem Selbstverständnis als hellenistischer König nicht zu vereinbaren war.

Anstatt von Hannibals militärischen Fähigkeiten Gebrauch zu machen, übertrug ihm der Seleukide nur den Bau einer Flottille in Phönizien, welche die seleukidische Hauptflotte in der Ägäis verstärken sollte. In der Seeschlacht von Side wurden Hannibals Schiffe aber durch eine rhodische Flotte geschlagen.

Nach der endgültigen Niederlage des Antiochos gegen Rom musste Hannibal 190 das Seleukidenreich verlassen. Er hielt sich ein Jahr lang in Kreta auf, bis sich auch dort der römische Einfluss vergrößert hatte. Hannibal floh nun in die hellenistischen Monarchien Kleinasiens. Zunächst trat er in die Dienste des armenischen

Königs Artaxias, für den er die Leitung des Baus einer neuen Hauptstadt übernahm. Auf römischen Druck hin musste Hannibal jedoch weiter zu König Prusias I. von Bithynien fliehen. Dieser befand sich in einer militärischen Auseinandersetzung mit dem römischen Bundesgenossen Eumenes II. von Pergamon. Hannibal wurde wiederum als Flottenkommandant eingesetzt, versuchte aber auch in Kleinasien Verbündete für die Sache Bithyniens zu gewinnen. 183 v. Chr. wurde schließlich der in Griechenland überaus populäre Titus Quinctius Flamininus bei Prusias vorstellig und forderte Hannibals Auslieferung, welcher der bithynische König schließlich nachkam. Hannibal entzog sich jedoch der Gefangennahme durch Gift und beging in der Festung von Libyssa (Gebze) Selbstmord.

DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis 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 originellste 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 Bläserorchester «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 Bürki erhält regelmässig Kompositionsaufträge und mehrere Werke wurden als Wettstücke im In- und Ausland gespielt. Ton- und Notenbeispiele seiner Werke können auf der Homepage des Verlages eingesehen werden: www.musikverlag-frank.ch

Besuchen Sie die Homepage von Mario Bürki: www.mariobuerki.ch

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HANNIBAL

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Hannibal, the son of Hamilcar Barca, was born in 248 BC. His father commanded the Carthaginian land forces during the later stages of the First Punic War. He kept his army intact and led a successful guerrilla war against the Romans in Sicily. As soon as he was old enough, Hannibal joined his father's army in the invasion of Hispania.

Hamilcar Barca died in battle in 228 BC. Hannibal's brother-in-law Hasdrubal the Fair succeeded to his command of the army with Hannibal serving as an officer under him.

Hasdrubal signed a treaty with the Romans where Carthage promised not to expand north of the Ebro River. Hasdrubal also endeavored to consolidate Carthaginian power through diplomatic relationships with native tribes. This included arranging the marriage between Hannibal and an Iberian princess named Imilce.

Hasdrubal the Fair was assassinated by a Celtic assassin in 221 BC. Hannibal was now proclaimed commander-in-chief by the army.

In 218 BC Carthage decided to hit back. Defeated at sea, the Carthaginians decided this time to attack Italy by land from their base in Hispania. Hannibal led an army made up of 30,000 Spanish infantrymen, 9,000 African cavalry and a team of elephants. To attack Rome from Hispania meant that Hannibal had to take his soldiers and animals over the snow-covered Alps.

The Romans did not believe it was possible and were taken by surprise. However, the journey had taken its toll and by the time Hannibal reached Italy, he only had 26,000 men left alive.

The first battle between the two sides took place at Trebia. Although they had many more men, the Romans were heavily defeated by the Carthaginians. One of the reasons for this was that the Romans had trouble coping with Hannibal's elephants. The elephants were used at the front of the Carthaginian forces (similar to the way tanks were used in the First World War). Because of the elephants' size and trumpeting, the Romans had great difficulty in persuading their horses

to charge Hannibal's forces.

The Romans tried several different tactics against elephants. They were extremely difficult to kill, so the main aim was to make them panic and run amok amongst the Carthaginians. They tried to do this by killing their driver or by stabbing them with javelins in the soft skin under the tail. The Romans also discovered that elephants were frightened of the sound of squealing pigs. Therefore pigs were covered in tar, set alight and let loose amongst the elephants. The Carthaginians attempted to counteract this tactic by giving wine to the elephants before battle and stabling them with pigs so that they would get used to the squealing.

Although Hannibal's elephants survived the Battle of Trebia, most of them died soon afterwards from the cold weather. However, the lack of elephants did not stop Hannibal inflicting a series of defeats on the Romans. The most important of these was at Cannae where over 50,000 Roman soldiers were killed and a further 19,000 were captured. Hannibal, on the other hand, lost less than 6,000 men.

Even though they suffered these losses, the Romans refused to surrender. As Hannibal was never strong enough to attack Rome itself, he failed to obtain a total victory over the enemy.

The Roman Senate responded to these military reverses by ordering an attack on Carthaginian-held Spain. This was a success, and Scipio Africanus, who organised the campaign, became a national hero. Scipio now started to plan an attack on Carthage, and Hannibal was forced to abandon the territory he controlled in Italy in order to defend his homeland.

Scipio and his troops landed in Africa in 204 BC. Instead of attacking Carthage, Scipio visited King Masinissa of Numidia, whose cavalry had played such an important part in Hannibal's victories over the Romans. In exchange for promises of Carthaginian territory, King Masinissa agreed to join forces with Scipio.

The Battle of Zama took place in 202 BC. Hannibal had 40,000 men and 80 elephants while Scipio had 25,000 Romans and 11,000 Numidians. Hannibal started the battle by ordering an elephant charge. However, the Romans had learnt by bitter experience how to deal with elephants. Instead of pigs they now used men blowing trumpets. The noise frightened the elephants and many of them turned and stampeded, trampling to death large numbers of Carthaginians. Hannibal's troops were scattered and they were gradually hunted down by the Numidian cavalry.

The Romans were extremely harsh on the defeated Carthaginians. All but ten of their ships were destroyed, vast amounts of money had to be handed over and all overseas territories had to be abandoned. Carthage also had to promise that in future it would gain permission from Rome before forming alliances or going to war with other countries.

Hannibal now decided to become a politician and he was elected as suffete, or chief magistrate. He reformed the way Carthage was governed, stipulating that membership of the Hundred and Four be chosen by direct election rather than co-optation. He also changed the term of office from life to a year with a term limit of two years.

The Romans became concerned by Hannibal's growing power and in 195 BC they demanded he retired from office. Hannibal moved to Ephesus, where he met Antiochus III of Syria and later became his military adviser.

In 190 BC Hannibal was placed in command of a Seleucid fleet but was defeated in a battle off the Eurymedon River. He fled to Crete, before seeking refuge with King Prusias I of Bithynia, who was engaged in warfare with Rome's ally, King Eumenes II of Pergamon. Hannibal went on to serve the Bithynians in this war.

The Romans became concerned about Hannibal's naval victories and demanded that Prusias I hand him over. Hannibal was determined not to fall into his enemies' hands and at Libyssa he took poison.

THE COMPOSER

Mario Bürki was born on the 26th of October in 1977. He studied wind ensemble conducting at the music school in Bern obtaining a mention of «very good» leading to a diploma and certificate in higher studies. Mario Bürki followed the teachings and master classes of Mr U P Schneider (composition) and Toshiyuki Shimada/ Andreas Spörri (conducting). His first major work - Scenes taken from Max and Moritz - received second prize in the World association for symphonic Bands and Ensembles (WASBE) competition in Lucerne, whilst his composition Indian Fire was awarded the special prize for the most original composition given by the Flicorno d'ora junior (Italy). The first performances of two other works (Cape Horn and 1405: The Fire of Berne) took place in the Mid-Europe congress in Schladming (Austria). In November 2005, 1405: The Fire of Berne was performed in Valencia by the Spanish wind group «La Artistica Bunol». Mario Bürki is the head of the school of young musicians in Ostermundigen (Switzerland). As a performer, he plays the trumpet, piano and organ. Mario Bürki regularly composes for wind groups and brass bands. The editor's web site includes musical sound and written extracts from his works: www.musikverlag-frank.ch

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Sop. Cor. *ff*

S.C. 1st & 2nd *ff*

S.C. 3rd & 4th *ff*

3rd S.C. *ff*

4th S.C. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fhn. open *ff*

Solo-Hn. *ff* tremolo (1-13) *mf*

1st Hn. open *ff* *p* *f*

2nd Hn. open *ff* *p* *f*

1st Bar. open *ff* mute *mf* *f* mute open

2nd Bar. open *ff* mute *mf* *f* mute open

1st Trb. *ff* *mf* *f*

2nd Trb. *ff* *mf* *f*

Bar. *ff* *mf* *f*

Euph. open *ff* mute *mf* *f*

Bass in Eb *ff* *mf*

Bass in Bb *ff* *mf*

Pk. *f* *ff* *mf*

Dr. S.C. *p* *mf* S.C. *p* *mf*

Perc. 1 *ff* Tubular Bells

Xyl. *f*

24

21

Sop. Cor. back to seat

S.C. 1st & 2nd back to seat

S.C. 3rd & 4th back to seat

3rd S.C. back to seat

4th S.C. back to seat

Rep.-Cor. back to seat

2nd Cor. *f*

3rd Cor. *f*

Fih. tremolo (1-13) *p* *f*

Solo-Hn. *p* *f*

1st Hn. *p* *f*

2nd Hn. *p* *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f* *ff*

2nd Trb. *f* *ff*

Trb. *f* *ff*

Euph. *f* open *ff*

Bass in Eb *f*

Bass in Bb *f*

Pk. *f*

Dr. S.C. *p* *mf* *f*

Perc. 1 Xylo (Soft sticks) *p* *f* T.B. *f*

Xyl. *f* Tam tam *f*

This musical score is for a large ensemble, likely a concert band or symphonic band. It features the following parts:

- Sop. Cor. (Soprano Cornet)
- S.C. 1st & 2nd (Soprano Cornets 1st and 2nd)
- S.C. 3rd & 4th (Soprano Cornets 3rd and 4th)
- Rep.-Cor. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Flhn. (Flute)
- Solo-Hn. (Solo Clarinet)
- 1st Hn. (1st Clarinet)
- 2nd Hn. (2nd Clarinet)
- 1st Bar. (1st Bassoon)
- 2nd Bar. (2nd Bassoon)
- 1st Trb. (1st Trumpet)
- 2nd Trb. (2nd Trumpet)
- Trbn. (Trombone)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Pk. (Percussion)
- Dr. (Drum)
- Perc. 1 (Percussion 1)
- Xyl. (Xylophone)

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulation (accents, slurs), and performance instructions like "Glockenspiel". A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

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Score for various instruments including Sop. Cor., S.C. 1st & 2nd, S.C. 3rd & 4th, Rep.-Cor., 2nd Cor., 3rd Cor., Flhn., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., Btrb., Euph., Bass in Eb, Bass in Bb, Pk., Dr., Perc. 1, and Xyl.

Dynamic markings include *mf*, *f*, *ff*, and *mute*.

Performance instructions include *Rimshots* and *Xylo (hard Sticks)*.

The score features complex rhythmic patterns with frequent triplets and sixteenth-note runs across multiple staves.

DEMO SCORE

44

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

f

mf

p

open

cue

S.C.

50 rit.

Sop. Cor. *f* *mf*

S.C. 1st & 2nd *f* *mf* solo

S.C. 3rd & 4th *f* *mf*

Rep.-Cor. *f* *mf*

2nd Cor. *f* *mf*

3rd Cor. *f* *mf*

Fhn. *f* *mf*

Solo-Hn. *f* *mf*

1st Hn. *f* *mf* mute open

2nd Hn. *f* *mf* mute

1st Bar. *f* *mf* mute

2nd Bar. *f* *mf* mute

1st Trb. *f* *mf*

2nd Trb. *f* *mf*

Btrb. *ff* *mf*

Euph. *ff* *mf* *à1*

Bass in Eb *ff* *mf*

Bass in Bb *ff* *mf*

Pk. *ff* *f*

Dr. *mf* *p*

Perc. 1 *ff* *p*

Xyl. *f*

56

♩ = 60

59

"Hannibal in Spain"

♩ = 152

71

Sop. Cor. ————

S.C. 1st & 2nd ———— harmon mute
p

S.C. 3rd & 4th ———— harmon mute
p

Rep.-Cor. ———— *mf*

2nd Cor. ———— cup mute
pp — *mf*

3rd Cor. ———— cup mute
pp — *mf*

Fihn. ———— *mf*

Solo-Hn. ———— *mf*

1st Hn. ———— *mf*

2nd Hn. ———— open
mf

1st Bar. ———— open
mf

2nd Bar. ———— open
mf

1st Trb. ———— *mp*

2nd Trb. ———— *mp*

Bar. ———— *mp*

Euph. ———— tutti
mf

Bass in Eb ———— *mf*

Bass in Bb ———— *mf*

Pk. ———— *mp*

Dr. ———— castagnets
mf

Perc. 1 ———— *mf*

Xyl. ———— Vibraphone (motor on)
p

Detailed description of the musical score page: The page contains a full orchestral score for measures 56 to 71 of the piece 'Hannibal in Spain'. The tempo is marked as quarter note = 60 for measures 56-58 and quarter note = 152 for measures 59-71. The score is arranged in a standard orchestral layout. A large, diagonal red watermark with the words 'DEMO SCORE' is superimposed over the center of the page. The instruments and their parts are: Sopranos/Corps (Sop. Cor.), Saxophones 1st & 2nd (S.C. 1st & 2nd), Saxophones 3rd & 4th (S.C. 3rd & 4th), Repetitive Trumpets (Rep.-Cor.), Trumpets 2nd, Trumpets 3rd, Flute (Fihn.), Solo Horn (Solo-Hn.), Horns 1st, Horns 2nd, Baritone 1st, Baritone 2nd, Trumpet 1st, Trumpet 2nd, Baritone, Euphonium (Euph.), Basses in E-flat (Bass in Eb), Basses in B-flat (Bass in Bb), Piccolo (Pk.), Drums (Dr.) playing castagnets, Percussion 1 (Perc. 1), and Xylophone/Vibraphone (Xyl.). Dynamics are indicated with symbols like *pp*, *mf*, *mp*, and *p*. Performance instructions such as 'harmon mute', 'cup mute', and 'open' are placed above specific notes. The score concludes at measure 71.

Sop. Cor. 72 open

S.C. 1st & 2nd open

S.C. 3rd & 4th open

Rep.-Cor. open

2nd Cor. open

3rd Cor. open

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

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

2nd Trb. *mf* *mp* *mf* *p* *mf* *f*

Btrb. *mf* *mp* *mf* *p* *mf* *f*

Euph. *mf* *f* *fp* *f*

Bass in Eb *tutti*

Bass in Bb *tutti*

Pk. *mp* *f*

Dr. *p* *mf* *mp* *f*

Perc. 1

Xylo. *f* *Xylo* *f*

85

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

ff

f

ff

f

ff

ff

ff

fz

fz

f

mf

mf

f

f

mp

f

This page of a musical score (page 97) contains the following parts and markings:

- Sop. Cor.:** Part of the saxophone section.
- S.C. 1st & 2nd:** Saxophone section, marked with *mf* and *f* dynamics.
- S.C. 3rd & 4th:** Saxophone section, marked with *mf* and *f* dynamics.
- Rep.-Cor.:** Saxophone section, marked with *mp*.
- 2nd Cor.:** Saxophone section, marked with *mf*.
- 3rd Cor.:** Saxophone section, marked with *mf*.
- Fihn.:** Flute part, marked with *f* and *mp*.
- Solo-Hn.:** Flute part, marked with *f* and *mp*.
- 1st Hn.:** Horn part, marked with *f* and *mp*.
- 2nd Hn.:** Horn part, marked with *f* and *mp*.
- 1st Bar.:** Baritone saxophone part, marked with *mf* and *mp*.
- 2nd Bar.:** Baritone saxophone part, marked with *mf*.
- 1st Trb.:** Trumpet part, marked with *f* and *p*. Includes instruction *str. mute*.
- 2nd Trb.:** Trumpet part, marked with *f* and *p*. Includes instruction *str. mute*.
- Trb.:** Trumpet part, marked with *f* and *p*. Includes instruction *str. mute*.
- Euph.:** Euphonium part, marked with *mf* and *p*.
- Bass in Eb:** Bass part, marked with *fz*, *mf*, and *p*.
- Bass in Bb:** Bass part, marked with *mf* and *p*.
- Pk.:** Percussion part, marked with *mf* and *p*.
- Dr.:** Drum part, including *High Splash* and *middle Splash* instructions.
- Perc. 1:** Percussion part, including *B.D.* (Bass Drum) and *Castagnets* instructions.
- Xyl.:** Maraca part, marked with *mf*.

A large red watermark reading "DEMO SCORE" is oriented diagonally across the page.

107

117

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Trb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

mf *f* *mf* *f* *p* *mf*

Kadenza, freely *slow* *acc.*

124 ♩=172

121

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

open

mf

f

ff

pp

mp

cresc.

Triangle

Xylo

DEMO SCORE

137 "The Hannibal-Theme"

This musical score is for the piece "The Hannibal-Theme" (numbered 137). It is a full orchestral score with the following instruments and parts:

- Sop. Cor. (Soprano Cor Anglais)
- S.C. 1st & 2nd (Soprano Clarinet)
- S.C. 3rd & 4th (Soprano Clarinet)
- Rep.-Cor. (Repetitive Cor Anglais)
- 2nd Cor. (Second Cor Anglais)
- 3rd Cor. (Third Cor Anglais)
- Fihn. (Fife)
- Solo-Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Trb. (First Trumpet)
- 2nd Trb. (Second Trumpet)
- Btrb. (Baritone)
- Euph. (Euphonium)
- Bass in Eb (Bass Trombone in E-flat)
- Bass in Bb (Bass Trombone in B-flat)
- Pk. (Percussion)
- Dr. (Drum)
- Perc. 1 (Percussion 1)
- Xyl. (Xylophone)

The score includes various musical notations such as dynamics (e.g., *fp*, *ff*, *mf*, *f*, *mp*), articulation (accents, slurs), and performance instructions (e.g., *3* for triplets, *p* for piano). A large red watermark "DEMO SCORE" is overlaid diagonally across the page.

148 **153** **159**

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Trb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

ff

f

Glockenspiel

Xylophone

Floor Tom

168

Sop. Cor. *f* *mf* *f* *mf* *f* *mf* *f*

S.C. 1st & 2nd *f* *mf* *f* *mf* *f* *mf* *f*

S.C. 3rd & 4th *f* *mf* *f* *mf* *f* *mf* *f*

Rep.-Cor. *f* *mf* *f* *mf* *f* *mf* *f*

2nd Cor. *f* *mf* *f* *mf* *f* *mf* *f*

3rd Cor. *f* *mf* *f* *mf* *f* *mf* *f*

Flhn. *f* *mf* *f* *mf* *f* *mf* *f*

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

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

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

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

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

1st Trb. *f* *mf* *f* *mf* *f* *mf* *f* *st. mute*

2nd Trb. *f* *mf* *f* *mf* *f* *mf* *f* *st. mute*

Btrb. *f* *mf* *f* *mf* *f* *mf* *f* *st. mute*

Euph. *f* *mf* *f* *mf* *f* *mf* *f*

Bass in Eb *f* *mf* *f* *mf* *f* *mf* *f*

Bass in Bb *f* *mf* *f* *mf* *f* *mf* *f*

Pk.

Dr. *C.C.*

Perc. 1 *f*

Xyl. *f* Glockenspiel

DEMO SCORE

176 "Hannibal leads to the Alps"

188

Musical score for "Hannibal leads to the Alps" (measures 176-188). The score is for a large ensemble and includes the following parts:

- Sop. Cor.
- S.C. 1st & 2nd
- S.C. 3rd & 4th
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Fihn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- Btrb.
- Euph.
- Bass in Eb
- Bass in Bb
- Pk.
- Dr.
- Perc. 1
- Xyl.

The score includes various musical notations such as dynamics (*f*, *ff*, *mf*), articulation (accents, slurs), and performance instructions (e.g., "open", "Floortom", "Woodblock", "Xylophone", "B.D."). A large red "DEMO SCORE" watermark is overlaid across the score.

192 **200**

Sop. Cor. *cresc.* *ff* *mf* poco a poco crescendo

S.C. 1st & 2nd *f* *ff* *mf*

S.C. 3rd & 4th *f* *ff* *mf*

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

2nd Cor. *mf cresc.* *f* *ff* *mf*

3rd Cor. *mf cresc.* *f* *ff* *mf*

Fihn. *mf cresc.* *f* *ff* *mf*

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

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

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

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

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

1st Trb. *mf cresc.* *f* *ff*

2nd Trb. *mf cresc.* *f* *ff*

Trb. *mf cresc.* *f* *ff*

Euph. *mf cresc.* *f* *ff*

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

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

Pk. *ff*

Dr. *f* C.C. C.C.

Perc. 1 *f*

Xyl. *f* *ff*

DEMO SCORE

204

Score for measures 204-212, featuring a variety of instruments and a choir. The score includes parts for Sopranos, Cornets (1st & 2nd, 3rd & 4th), Repetition Cornet, Flute, Solo Horn, Horns (1st and 2nd), Baritone (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st, 2nd, and Bass), Euphonium, Basses in E-flat and B-flat, Percussion (Piano, Drums, Percussion 1, and Xylophone). The woodwinds and strings play a rhythmic accompaniment of eighth notes, often in triplet patterns. The brass instruments feature more complex rhythmic figures, including sixteenth-note patterns. The choir parts are primarily sustained notes with some melodic movement in the later measures. Dynamics range from fortissimo (ff) to pianissimo (p). A large red watermark "DEMO SCORE" is overlaid diagonally across the score.

Instruments and parts shown:
Sop. Cor.
S.C. 1st & 2nd
S.C. 3rd & 4th
Rep.-Cor.
2nd Cor.
3rd Cor.
Flhn.
Solo-Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
Btrb.
Euph. (div., both)
Bass in Eb
Bass in Bb
Pk.
Dr.
Perc. 1 (Tam Tam, Glockenspiel)
Xyl.

Dynamics: *ff*, *mf*, *mp*, *p*, *f*, *mf*.

217 calmando ♩ = 86

226 "Crossing the Alps" ♩ = 86

Sop. Cor. *f* *p* *mp* *mf* *mf* *f* *f* *open*

S.C. 1st & 2nd *f* *p* *mp* *mf* *mp* *mf* *mf* *open*

S.C. 3rd & 4th *f* *p* *mp* *mf* *mp* *mf* *mf* *open*

Rep.-Cor. *f* *p* *mp* *mf* *mp* *mf* *mf* *open*

2nd Cor. *f* *p* *mp* *mf* *mp* *mf* *mf* *open*

3rd Cor. *f* *p* *mp* *mf* *mp* *mf* *mf* *open*

Fihh. *fpp* *p* *mp* *mf* *mp* *mf* *mf* *open*

Solo-Hn. *fpp* *p* *mp* *mf* *cup mute* *mf* *open* *p*

1st Hn. *fpp* *p* *mp* *mf* *cup mute* *mf* *open* *p*

2nd Hn. *fpp* *p* *mp* *mf* *cup mute* *mf* *open* *p*

1st Bar. *f* *p* *mp* *mf* *mute* *mf* *open* *mp*

2nd Bar. *f* *p* *mp* *mf* *mute* *mf* *open* *mp*

1st Trb. *mf* *p* *mp* *mf* *mute* *mf* *open* *p*

2nd Trb. *mf* *p* *mp* *mf* *mute* *mf* *open* *p*

Btrb. *mp* *p* *mp* *mf* *mute* *mf* *open* *p*

Euph. *mp* *p* *mp* *mf* *mute* *mf* *open* *p*

Bass in Eb *mp* *p* *mp* *mf* *pp* *mf* *open* *p*

Bass in Bb *mp* *p* *mp* *mf* *pp* *mf* *open* *p*

Pk. *mf* *mp* *p* *mp* *mf* *open* *p*

Dr. *f* *mp* *p* *mp* *mf* *open* *p*

Perc. 1 *f* *mp* *p* *mp* *mf* *open* *p*

Xyl. *f* *pp* *p* *mp* *mf* *open* *p*

Congas *p*

Vibraphone (motor off) *pp* *mf* *p*



230

Sop. Cor. *mf*³ *f*

S.C. 1st & 2nd *mf* *f* open

S.C. 3rd & 4th *f* *f*

Rep.-Cor. *mf*³ *f*

2nd Cor. *mf*³ *f*

3rd Cor. *mf*³ *f*

Fihn. *f* *mf* *f*

Solo-Hn. *f* *mf* *f* *p* *mf*

1st Hn. *p* *mf* *p* *mf*

2nd Hn. *p* *mf* *p* *mf*

1st Bar. *mf*³ *mp* *f* *p*

2nd Bar. *mp*³ *p*

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

2nd Trb. *mf* *p* *mf*

Trb. *mf* *p* *mf*

Euph. 1st Soloist stand up (front right) *f*
2nd Soloist stand up (front left)

Bass in Eb *mf* *p* *mf* *p*

Bass in Bb *mf* *p* *mf* *p*

Pk. *mf* *p* *p*

Dr. *mf* *mp*

Perc. 1 *mf* *mp*

Xyl. *f* *mf* *f*

Xylophone

DEMO SCORE

240

Sop. Cor. Str. mute *p* *mf* *f* *mf* open

S.C. 1st & 2nd Str. mute *p* *mf* *f* *mf* open

S.C. 3rd & 4th Str. mute *p* *mf* *f* *mf* open

Rep.-Cor. *mf*

2nd Cor. *one* *p* *mf*

3rd Cor. *one* *p* *mf*

Fihn. *mf* *f* Str. mute *p* *mf* *f* *mf* open

Solo-Hn. cup mute *mf* open

1st Hn. cup mute *mf* open

2nd Hn. cup mute *mf* open

1st Bar. mute *mf* open

2nd Bar. mute *mf* open

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

2nd Trb. Str. mute *p* *mf* *f* *mf*

Trb. Str. mute *p* *mf* *f* *mf*

Euph. *f*

Bass in Eb *p*

Bass in Bb *p*

Pk. *p* *mf*

Dr. *p* *mf*

Perc. 1 *mf* *mp*

Xyl. *f* *mf*

250

DEMO SCORE

This page of a musical score, numbered 258, features a variety of instruments. The parts include:

- Sop. Cor. (Soprano Cornet)
- S.C. 1st & 2nd (Soprano Cornets 1st & 2nd)
- S.C. 3rd & 4th (Soprano Cornets 3rd & 4th)
- Rep.-Cor. (Repetitive Cornet)
- 2nd Cor. (2nd Cornet)
- 3rd Cor. (3rd Cornet)
- Fihn. (Fife)
- 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)
- Trb. (Trumpet)
- Euph. (Euphonium)
- Bass in Eb (Bass in E-flat)
- Bass in Bb (Bass in B-flat)
- Pk. (Percussion)
- Dr. (Drum)
- Perc. 1 (Percussion 1)
- Xyl. (Xylophone)

The score contains dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). It also includes articulation marks like accents and slurs, and some triplets. A large, diagonal red watermark reading "DEMO SCORE!" is overlaid across the center of the page.

string. e cresc.

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Trb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

mf

f

open

Glockenspiel

270

272 Con Fuoco ♩=144

Sop. Cor. *fp*

S.C. 1st & 2nd *ff*

S.C. 3rd & 4th *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fihn. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Btrb. *ff*

Euph. *ff* back to seat *f*

Bass in Eb *ff*

Bass in Bb *ff*

Pk. *ff*

Dr. *ff* C.C. *f*

Perc. 1 *ff* *f*

Xyl. *ff*

296

292

Sop. Cor. *f* *fp* *f*

S.C. 1st & 2nd *mf* *f*

S.C. 3rd & 4th *mf* *f*

Rep.-Cor. *f* *fp* *f*

2nd Cor. *f* *fp* *f*

3rd Cor. *f* *fp* *f*

Fihn. *fff*

Solo-Hn. *f* *fff* *fff*

1st Hn. *f* *fff* *fff*

2nd Hn. *f* *fff* *fff*

1st Bar. *mf* *f* *fff* *p* *mf* *f*

2nd Bar. *mf* *f* *fff* *fff*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

Trb. *mf* *f*

Euph. *mf* *f* *p* *mf* *f*

Bass in Eb *fp* *f* *mf* *mf*

Bass in Bb *fp* *f* *mf* *mf*

Pk. *fp* *f*

Dr. *mf* *f* *p* *mf*

Perc. 1 Tambourin *f* *p* *mf*

Xyl. *mf* *f*

DEMO SCORE

309

Sop. Cor. 307

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

f

ff

fff

2nd time only

both times

both

3

1. 2.

318

318

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

div.

mp

f

mf

f-mf

Marimbaphone

Xylophone

333

hit with metal on your mute or stand

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

Solo Stand up

mp

p

mf

f

cup mute

340

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

354 Maestoso $\text{♩} = 86$

rit.

350

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

Tubular Bell

364

375 "Hannibal near Roma" $\text{♩} = 168$

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Trb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

molto espressivo

p

mf

mp

f

ff

div.

one

mf

f

all f

p < mp

p < mp

p < mp

mf

mp < mf

mp < mf

mp < mf

f

mf

f

mp

S.C.

mf

f

DEMO SCORE

391 piu mosso

piu mosso

399 piu mosso

piu mosso

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

Glockenspiel

402 **piu mosso** **molto accel.** **407** ♩ = 128 ♩ = ♩

Sop. Cor. *mf* *mf* *f* *f* *ff* *ff* *sfz* *ff* *ff* *ff* *ff*

S.C. 1st & 2nd *mf* *mf* *f* *p* *ff* *sfz* *ff* *sfz* *ff* *ff* *ff*

S.C. 3rd & 4th *mf* *mf* *f* *p* *ff* *sfz* *ff* *sfz* *ff* *ff* *sfz*

Rep.-Cor. *mf* *mf* *f* *p* *ff* *sfz* *ff* *sfz* *ff* *ff* *sfz*

2nd Cor. *mf* *mf* *f* *p* *ff* *sfz* *ff* *sfz* *ff* *ff* *sfz*

3rd Cor. *mf* *mf* *f* *p* *ff* *sfz* *ff* *sfz* *ff* *ff* *sfz*

Fihn. *f* *mf* *f* *f* *ff* *ff* *sfz* *ff* *ff* *ff* *sfz*

Solo-Hn. *f* *mf* *f* *f* *ff* *ff* *sfz* *ff* *ff* *ff* *sfz*

1st Hn. *f* *mf* *f* *f* *ff* *ff* *sfz* *ff* *ff* *ff* *sfz*

2nd Hn. *f* *mf* *f* *f* *ff* *ff* *sfz* *ff* *ff* *ff* *sfz*

1st Bar. *mf* *f* *mf* *f* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

2nd Bar. *mf* *f* *mf* *f* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

1st Trb. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

2nd Trb. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Trb. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Euph. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bass in Eb *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bass in Bb *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Pk. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Dr. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Perc. 1 Tubular Bells *ff*

Xyl. *mf* *mf* *f* *p* *ff* *ff* *mf* *ff* *mf* *ff* *ff*

Xylophone *ff*

413

"the last Battle"

421

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Trb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

ff

mf

f

double bassdrum

Hihat

DEMO SCORE

437

446

Sop. Cor. *f*

S.C. 1st & 2nd *f* open

S.C. 3rd & 4th *f* open

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fihn. *f* *fp* *f*

Solo-Hn. *f* *fp* *f*

1st Hn. *f* *fp* *f*

2nd Hn. *f* *fp* *f*

1st Bar. *f* *fp* *f*

2nd Bar. *f* *fp* *f*

1st Trb. *f* *fp* *f* open *sfz*

2nd Trb. *f* *fp* *f* open *sfz*

Btrb. *fp* open

Euph. *fp* *f* *f* *ff*

Bass in Eb *fp* *f* *mf* *f*

Bass in Bb *fp* *f* *f* *mf* *f*

Pk. *fp* *f* *f* *sfz*

Dr. *p* *mf* *f* *triangel*

Perc. 1 *f*

Xyl. *mf* *f* *Xylo*

DEMO SCORE

450

447

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

S.C. 1st & 2nd *fp* *ff* *mf* *f*

S.C. 3rd & 4th *fp* *ff* *mf* *f*

Rep.-Cor. *f* *fp* *ff* *mf* *f*

2nd Cor. *f* *ff* *p* *mf*

3rd Cor. *f* *ff* *p* *mf*

Fihn. *ff* *mp* *f*

Solo-Hn. *f* *ff* *f*

1st Hn. *f* *ff* *f*

2nd Hn. *f* *ff* *f*

1st Bar. *f* *mp* *mf*

2nd Bar. *f* *mp* *mf*

1st Trb. *mp*

2nd Trb. *mp*

Btrb. *mp*

Euph. *f* *ff* *mp* *mf*

Bass in Eb *f* *ff*

Bass in Bb *f* *ff*

Pk. *f* *ff* *f*

Dr. *ff* *mp* *mf* *mf* *f* *mf*

Perc. 1 *f*

Xyl. *f* *ff* *mf* *f*

Xylo

485 **poco a poco accelerando**

Sop. Cor. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

S.C. 1st & 2nd Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

S.C. 3rd & 4th Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

Rep. - Cor. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

2nd Cor. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

3rd Cor. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

Fihn. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely

Solo-Hn. *cresc. poco a poco* *ff*

1st Hn. *cresc. poco a poco* *ff* *mf*

2nd Hn. *cresc. poco a poco* *ff* *mf*

1st Bar. *cresc. poco a poco* *ff* *mf*

2nd Bar. *cresc. poco a poco* *ff* *mf*

1st Trb. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely *mf*

2nd Trb. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely *mf*

Trb. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely *mf*

Euph. Ha - ni - bal Ha - ni - bal Ha - ni - bal repeat freely *mf*

Bass in Eb *ff*

Bass in Bb *cresc. poco a poco* *ff*

Pk. *p* *ff* *ff*

Dr. *cresc. poco a poco* *fff* Tam Tam

Perc. 1 *cresc. poco a poco* *ff* Anvil (two hammers)

Xyl. *ff*

DEMO SCORE

503 molto ritardando

498

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

Xylophone

f

fff

dim.

C.C.

Marimba

p

DEMO SCORE

507 "Hannibal poison itself" cantabile $\text{♩} = 64$

515

Sop. Cor. *mp* *cup mute* *3*

S.C. 1st & 2nd *mp* *cup mute*

S.C. 3rd & 4th

Rep.-Cor. *p* *cup mute*

2nd Cor.

3rd Cor.

Fihn. *mf* *Solo* *10* *poco a poco cresc.* *3*

Solo-Hn. *p* *poco a poco cresc.* *3*

1st Hn. *p* *poco a poco cresc.* *3*

2nd Hn. *p* *poco a poco cresc.* *3*

1st Bar. *p* *poco a poco cresc.* *3*

2nd Bar. *p* *poco a poco cresc.* *3*

1st Trb.

2nd Trb.

Btrb.

Euph. *pp* *mf* *3* *poco a poco cresc.* *3*

Bass in Eb *p* *one* *tutti* *poco a poco cresc.* *3*

Bass in Bb *pp* *p* *both* *poco a poco cresc.* *3*

Pk.

Dr.

Perc. 1 *p* *mf*

Xyl. *mp* *3*

Glockenspiel



543

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

550

Marciale ♩ = 120

550

Sop. Cor. *ff* Ha - ni - ba - al an - te *ff* Ha - ni - ba - al an - te *ff* *accelerando*

S.C. 1st & 2nd

S.C. 3rd & 4th *f*

Rep.-Cor. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

2nd Cor. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

3rd Cor. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

Fihn. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

Solo-Hn. *ff* sing (very loud!) Ha - ni - ba - al an - te por - tas! *ff* sing (very loud!) Ha - ni - ba - al an - te por - tas!

1st Hn. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

2nd Hn. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

1st Bar. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

2nd Bar. *f* sing (very loud!) Ha - ni - ba - al an - te por - tas! *f* sing (very loud!) Ha - ni - ba - al an - te por - tas!

1st Trb. *mf*

2nd Trb. *mf*

Btrb. *mf*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Pk. *f*

Dr. *mf*

Perc. 1 *f*

Xyl. *f* Glockenspiel *ff* *ff*

DEMO SCORE

572 **573**

This page contains a musical score for a full orchestra and a vocal soloist. The score is divided into two systems, 572 and 573. The instruments listed on the left are: Sop. Cor., S.C. 1st & 2nd, S.C. 3rd & 4th, Rep.-Cor., 2nd Cor., 3rd Cor., Flhn., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., Btrb., Euph., Bass in Eb, Bass in Bb, Pk., Dr., Perc. 1, and Xyl. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *mp*). A large red watermark reading 'DEMO SCORE' is overlaid diagonally across the center of the page.

522

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

S.C. 1st & 2nd *ff* *fff* *f* *ff*

S.C. 3rd & 4th *ff* *fff* *f* *ff*

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

2nd Cor. *ff* *mp* *mf* *f* *ff*

3rd Cor. *ff* *mp* *mf* *f* *ff*

Fihn. *ff* *fff* *f* *ff*

Solo-Hn. *ff* *fff* *f* *ff*

1st Hn. *ff* *fff* *f* *ff*

2nd Hn. *ff* *fff* *f* *ff*

1st Bar. *ff* *mp* *mf* *f* *ff*

2nd Bar. *ff* *mp* *mf* *f* *ff*

1st Trb. *ff* *mp* *mf* *f* *ff*

2nd Trb. *ff* *mp* *mf* *f* *ff*

Barb. *ff* *mp* *mf* *f* *ff*

Euph. *ff* *mp* *mf* *f* *ff*

Bass in Eb *ff* *fff mp* *mf* *f* *ff*

Bass in Bb *ff* *fff mp* *mf* *f* *ff*

Pk. *ff* *mp* *mf* *f* *ff*

Dr. *ff* *mp* *mf* *f* *ff*

Perc. 1 *ff* *mp* *mf* *f* *ff*

Xyl. *ff* *fff* *f* *ff*

587

Sop. Cor.

S.C. 1st & 2nd

S.C. 3rd & 4th

Rep.-Cor.

2nd Cor.

3rd Cor.

Fihn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Btrb.

Euph.

Bass in Eb

Bass in Bb

Pk.

Dr.

Perc. 1

Xyl.

