

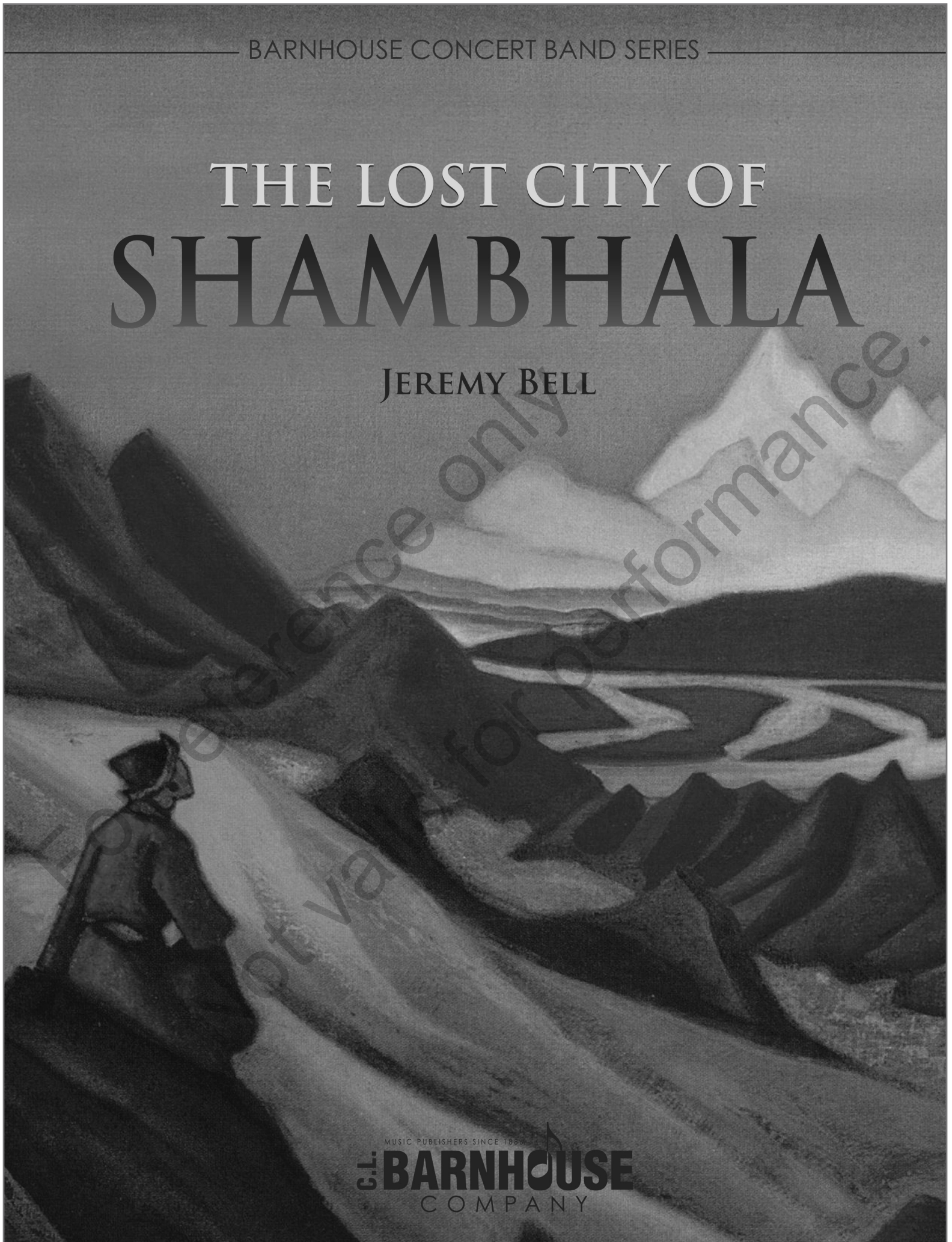
FULL CONDUCTOR SCORE

Catalog No: 012-4733-01

BARNHOUSE CONCERT BAND SERIES

# THE LOST CITY OF SHAMBHALA

JEREMY BELL



MUSIC PUBLISHERS SINCE 1859

**THE BARNHOUSE**  
COMPANY

# THE LOST CITY OF SHAMBHALA

Jeremy Bell

## Instrumentation

Full Conductor Score .....	1
1st & 2nd Flute .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	4
2nd B <sup>b</sup> Clarinet .....	4
3rd B <sup>b</sup> Clarinet .....	4
B <sup>b</sup> Bass Clarinet .....	2
Bassoon .....	2
1st E <sup>b</sup> Alto Saxophone .....	3
2nd E <sup>b</sup> Alto Saxophone .....	3
B <sup>b</sup> Tenor Saxophone .....	2
E <sup>b</sup> Baritone Saxophone .....	2
1st B <sup>b</sup> Trumpet .....	3
2nd B <sup>b</sup> Trumpet .....	3
3rd B <sup>b</sup> Trumpet .....	3
1st F Horn .....	2
2nd F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Mallets 1: Bells .....	1
Mallets 2: Vibraphone, Chimes, Marimba .....	3
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Mark Tree, Medium & Low Tom .....	2
Percussion 3: Suspended Cymbal, Crash Cymbals .....	2

## About the Composer



**Jeremy Bell** received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition after studying with Dr. Rodney Rogers and Dr. Jody Rockmaker. His first commissioned work was accepted for publication in 2011, and since then, Jeremy has been active as a band and choral composer while simultaneously working on developing his commercial composition portfolio. Jeremy currently instructs the Music Theory and Appreciation course at Collins College in Tempe, Arizona, in addition to teaching private lessons on piano, flute, guitar, and voice. He is a performer and entertainer at The Big Bang Dueling Piano bar in Tempe and the Assistant Music Director at Church of the Master in Mesa, Arizona.

## Program Notes

"Behind snowy peaks, somewhere to the North, lies a Mystical Kingdom, where a line of Enlightened Kings is guarding the innermost teachings of Buddhism for a time when all truth in the outside world is lost in war and greed. Then, the King of Shambhala will emerge with a great army to destroy the forces of evil and bring in a new Golden Age."

Supposedly located in the mountainous regions of Eurasia, and more specifically hidden in the Himalayas of Tibet, Shambhala is a mythical kingdom ruled by the Maitreya, who is the future Buddha. Also known by several other names including "Shangri-La" and "Agharta," Shambhala is a Sanskrit word that means "place of peace." It is paradise, a place of enlightenment, and only accessible by someone with a pure heart.

**The Lost City of Shambhala** is a programmatic work in which the heroes are searching for Shambhala to find the coveted Cintamani Stone, which is believed to grant wishes, or contains the power to grant eternal life, much like the Western alchemic version of the Philosopher's Stone. Once they discover Shambhala, a beautiful Eden-esque landscape surrounded by snowy mountains, they are attacked by the inhabitants of Shambhala who see the explorers as invaders, and the quest to find the Cintamani Stone becomes a battle for their lives.

"The essence of warriorship, or the essence of human bravery, is refusing to give up on anyone or anything."

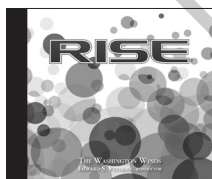
— Chögyam Trungpa

## Rehearsal Notes

The opening should create a sense of mystery, with a lighter, almost airy quality to the sound, as if emerging from the mist. At m. 15, the music begins to shift to more of a sense of adventure, and the brass should have a strong, but not overbearing, timbre, and should really grow in dynamics to a powerful downbeat on m. 29. Throughout this entire section, the diminuendos and crescendos should be exaggerated, and the tempo should be very expressive with rubato, but not so slow that it drags. At m. 86, the syncopation of the rhythmic accents is going to be one of the most difficult sections, but the entire ensemble shares most of the main rhythmic components. I suggest dividing the ensemble into the bass instruments and the treble instruments (including trombones) that share the same rhythms, and have them clap their parts as a group, before joining the two together. M. 94 acts as a brief respite from the more action-packed sections surrounding it, giving the listener a chance to revel in the beauty of the landscape one final time. Again, the dynamics should be exaggerated, particularly when the bass instruments have their moving melodic line, and the upper woodwinds should be in the background as color, so that the horn melody can be heard. M. 118 presents another challenge due to the tempo fluctuations. This regal and majestic final section should be strongly accented but have a warm tone wherever there are no accents. The ensemble must be watching closely to achieve smoothness with the rallentandos and accelerandos at the ending.

Enjoy your musical journey with **The Lost City Of Shambhala**.

## 2019 Concert Band CD



WFR397

**RISE**

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** Rise (Galante), Fantasy On Old Hundred

(Holsinger), Pageantry March (K. L. King / arr. Glover),

As I Walked Through The Meadow (La Plante), Prelude And Presto (Holsinger), La Sorella (arr. Glover), The River And The Rock (Shaffer), The Parting Glass (setting by Conaway), Marche Russe (Ganne / arr. C. T. Smith), The Lost City Of Shambhala (Bell), The Bluebonnet Revue (Wasson), Soliloquy (Holsinger), A Trombone Family Reunion (Fillmore / arr. Glover), Dylan Has The Look (Holsinger), Jubilee 150 (Chattaway)

## LICENSING THIS WORK

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Conductor Score  
012-4733-00

# THE LOST CITY OF SHAMBHALA

Jeremy Bell  
(BMI)

Andante with rubato (♩ = 92)

5

1st & 2nd  
Flute

Oboe

1st B♭ Clarinet

2nd & 3rd  
B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto  
Saxophone

2nd E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

1st B♭ Trumpet

2nd & 3rd  
B♭ Trumpet

1st & 2nd  
F Horn

1st Trombone

2nd & 3rd  
Trombone

Euphonium  
(Baritone)

Tuba

Mallets 1  
Bells

Mallets 2  
Vibraphone  
Chimes  
Marimba

Timpani  
F, G, C, D

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Mark Tree  
Medium & Low Tom

Percussion 3  
Suspended Cymbal  
Crash Cymbals

The musical score is written for a high school honor band. It features a variety of instruments including woodwinds (flutes, oboe, clarinets, bassoon, saxophones), brass (trumpets, trombones, euphonium, tuba), and percussion (mallets, timpani, snare, bass, and various cymbals). The score is in 3/4 time and marked 'Andante with rubato' with a tempo of 92 beats per minute. The key signature has one sharp (F#). The score is divided into measures 1 through 8, with a rehearsal mark '5' at the beginning of measure 5. Dynamics range from piano (p) to fortissimo (ff). There are also markings for 'div.' (divisi) and 'pp < mp'.

15

1st & 2nd Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

1st Cl. *p* *mp* *p* *mf* *p*

2nd & 3rd Cl. *div.* *mp* *p* *a2* *mf* *div.* *p*

Bass Cl. *p* *mp* *p* *mf* *p*

Bsn. *p* *mp* *p* *mf* *p*

1st Alto Sax. *p* *mp* *p* *mf* *p*

2nd Alto Sax. *p* *mp* *p* *mf* *p*

Ten. Sax. *p* *mp* *p* *mf* *p*

Bari. Sax. *p* *mp* *p* *mf* *p*

15

1st Trpt. *p* *mf*

2nd & 3rd Trpt. *p* *mf*

1st & 2nd Hn. *p* *mp* *p* *a2* *mf*

1st Trom. *p* *mp* *p* *mf*

2nd & 3rd Trom. *p* *mp* *p* *mf*

Euph. (Bar.) *p* *mp* *p* *mf*

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

Mlts. 1

Mlts. 2 *Chimes* *mf*

(Vib.) *p* *mf*

Timp. *p* *mp* *p* *f*

Perc. 1 *p* *mp* *p* *f*

Perc. 2 *p* *mp* *p* *f*

Perc. *Low tom* *p* *f*

*Cr. Cyms.* *p* *f*

9 10 11 12 13 14 15 16

1st & 2nd Fl. *mf* 23

Ob. *mf*

1st Cl. *mf*

2nd & 3rd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Trpt. 23

2nd & 3rd Trpt.

1st & 2nd Hn. *div.*

1st Trom. *div.*

2nd & 3rd Trom. *div.*

Euph. (Bar.)

Tuba

Mlts. 1 *mf*

Mlts. 2

Timp.

Perc. 1 *mp* *mf* *mp* *mf*

Perc. 2

Perc.

29 Majestic and beautiful

1st & 2nd Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf* *ff*

2nd & 3rd Cl. *a2* *mp* *mf* *ff*

Bass Cl. *mp* *mf* *ff*

Bsn. *mp* *f* *ff*

1st Alto Sax. *mp* *mf* *ff*

2nd Alto Sax. *mp* *mf* *ff*

Ten. Sax. *mp* *mf* *ff*

Bari. Sax. *mp* *f* *ff*

29 Majestic and beautiful

1st Trpt. *mp* *f* *ff*

2nd & 3rd Trpt. *div.* *a2* *mp* *f* *div.* *ff* *a2*

1st & 2nd Hn. *a2* *mp* *f* *div.* *ff*

1st Trom. *mp* *f* *ff*

2nd & 3rd Trom. *mp* *f* *ff*

Euph. (Bar.) *mp* *f* *ff*

Tuba *mp* *f* *ff*

Mlts. 1 *mp* *mf*

Mlts. 2 *Chimes* *p* *f*

Timp. *mf* *mp* *f*

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

Perc. 2 *Low tom* *mp* *f*

Perc. *p* *mf*

1st & 2nd Fl. *mf* *ff* *p* *mf*

Ob. *mf* *ff* *p*

1st Cl. *mf* *ff* *p* *mf*

2nd & 3rd Cl. *mf* *ff* *p* *mf*

Bass Cl. *mf* *ff* *p* *mf*

Bsn. *mf* *ff* *p* *mp*

1st Alto Sax. *mf* *ff* *p* *mf*

2nd Alto Sax. *mf* *ff* *p* *mf*

Ten. Sax. *mf* *ff* *p* *mf*

Bari. Sax. *mf* *ff* *p* *mf*

1st Trpt. *mf* *ff* *p* *mp* *a2* *p*

2nd & 3rd Trpt. *mf* *ff* *p* *mp* *a2* *p*

1st & 2nd Hn. *mf* *ff* *p* *mf* *p*

1st Trom. *mf* *ff* *p* *pp*

2nd & 3rd Trom. *mf* *ff* *p* *pp*

Euph. (Bar.) *mf* *ff* *p*

Tuba *mf* *ff* *p*

Mlts. 1 *mf* *p* *mp*

Mlts. 2 *mp* Chimes

Timp.

Perc. 1

Perc. 2

Perc. *p* *mf*

1st & 2nd Fl. *p* *mf* *p* *mp*

Ob. *mp* *p*

1st Cl. *p* *mf* *p* *mp* *p*

2nd & 3rd Cl. *p* *mf* *p* *mp* *p*

Bass Cl. *p* *mf* *p* *mp* *p*

Bsn. *mf* *p* *p*

1st Alto Sax. *mp* *mf* *p* *mp* *mf* *p*

2nd Alto Sax. *p* *mf* *p*

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

Bari. Sax. *p* *mf* *p* *mp* *p*

Ob. Solo *mp* *p* Cue: Hn. 1 - 2

45

1st Trpt. *p* *mp* *p*

2nd & 3rd Trpt. *p* *mp* *p*

1st & 2nd Hn. *p* *mp* *mf* *p*

1st Trom. *p* *mp* *p*

2nd & 3rd Trom. *p* *mp* *a2* *p*

Euph. (Bar.) *p* *mp* *p*

Tuba *p* *mp* *p*

Mlts. 1 *p*

Mlts. 2

Timp.

Perc. 1

Perc. 2

Perc. *pp* *p*



53

1st & 2nd Fl. *mf* *p* *mp* *p*

Ob. *p* *mp* *p*

1st Cl. *mp* *p* *mp* *p*

2nd & 3rd Cl. *mp* *p* *mp* *p*

Bass Cl. *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p*

1st Alto Sax. *mp* *p* *mp* *p*

2nd Alto Sax. *p* *mp* *p*

Ten. Sax. *p* *mp* *p*

Bari. Sax. *mp* *p* *mp* *p*

53

1st Trpt. *mp* *p* *mp* *p*

2nd & 3rd Trpt. *mp* *p* *mp* *p*

1st & 2nd Hn. *mp* *p* *mp* *p*

1st Trom. *mp* *p* *mp* *p*

2nd & 3rd Trom. *div.* *mp* *p*

Euph. (Bar.) *mp* *p* *mp* *p*

Tuba *mp* *div.* *mp* *p*

Mlts. 1 *p* *mp* *p*

Mlts. 2 *Vib.* *p* *mp* *p*

Timp. *ped.*

Perc. 1 *mp*

Perc. 2 (Mark Tree) *p*

Perc.

51 52 53 54 55 56 57 58

62 Fast (♩ = 144)

*poco a poco accel.*

2+2+3

*poco rall.*

1st & 2nd Fl. *mp pp*

Ob. *mp pp*

1st Cl. *mp pp*

2nd & 3rd Cl. *mp p*

Bass Cl. *mp pp*

Bsn. *mp pp*

1st Alto Sax. *mp p*

2nd Alto Sax. *mp p*

Ten. Sax. *mp p*

Bari. Sax. *mp p*

*poco rall.*

1st Trpt. *mp p*

2nd & 3rd Trpt. *mp p*

1st & 2nd Hn. *mp p*

1st Trom. *mp p*

2nd & 3rd Trom. *mp p*

Euph. (Bar.) *mp p*

Tuba *mp p* *cresc. poco a poco*

Mlts. 1 *mp pp*

Mlts. 2 *mp p*

Timp. *p* *w/ hard mallets*

Perc. 1 *p*

Perc. 2 *p* *(Mark Tree)*

Perc. *p* *Medium tom Low tom*

*mf*

59

60

61

62

63

64

65



74

1st & 2nd Fl. *div.* *ff*

Ob. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff* *div.*

Bass Cl. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax.

74

1st Trpt. *a2* *div.*

2nd & 3rd Trpt. *a2* *div.* *a2*

1st & 2nd Hn. *a2* *div.* *(b)*

1st Trom. *a2*

2nd & 3rd Trom. *a2*

Euph. (Bar.) *a2*

Tuba *a2*

Mlts. 1

Mlts. 2

Timp.

Perc. 1 *ff*

Perc. 2

Perc. *mf*

72 *mf* 73 *f* 74 - 12 - 75 76 77 *mf*

1st & 2nd Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

1st Cl. *cresc.* *a2* *div.* *fff*

2nd & 3rd Cl. *cresc.* *fff*

Bass Cl. *cresc.* *fff*

Bsn. *cresc.* *fff*

1st Alto Sax. *cresc.* *fff*

2nd Alto Sax. *cresc.* *fff*

Ten. Sax. *cresc.* *fff*

Bari. Sax. *cresc.* *fff*

1st Trpt. *cresc.* *div.* *fff*

2nd & 3rd Trpt. *cresc.* *fff*

1st & 2nd Hn. *a2* *div.* *a2* *div.* *fff*

1st Trom. *cresc.* *fff*

2nd & 3rd Trom. *cresc.* *fff*

Euph. (Bar.) *cresc.* *fff*

Tuba *cresc.* *fff*

Mlts. 1 *ff*

Mlts. 2

Timp.

Perc. 1

Perc. 2

Perc. *ff*

78

79

80

81

82

83



1st & 2nd Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mlts. 1

Mlts. 2

Timp.

Perc. 1

Perc. 2

Perc.

89 90 91 92 93

*ff*

*ff*

*div.*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*a2*

*div.*

*a2*

*mp*

3+2+2

94

1st & 2nd Fl. *mf* *a2* *mp* *div.*

Ob. *mf* *mp*

1st Cl. *mp*

2nd & 3rd Cl. *a2* *mp* *div.*

Bass Cl. *mf*

Bsn. *mp*

1st Alto Sax. *p*

2nd Alto Sax. *p*

Ten. Sax. *p* *mf expressively*

Bari. Sax. *mf*

94

1st Trpt. *mp*

2nd & 3rd Trpt. *mp*

1st & 2nd Hn. *mf* *mf expressively*

1st Trom. *mf*

2nd & 3rd Trom. *p* *a2* *p*

Euph. (Bar.) *mf* *p* *a2*

Tuba *mf* *p*

Mlts. 1

Mlts. 2 *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. *f* *p*

94 95 96 97 98 99



1st & 2nd Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mlts. 1

Mlts. 2

Timp.

Perc. 1

Perc. 2

Perc.

*mp* *mf*

*mp* *mf*

*mf* *p* *a2* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

106

1st & 2nd Fl. *f* *mf* *div.*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd & 3rd Cl. *f* *mf* *div.*

Bass Cl. *p* *f* *mf*

Bsn. *p* *f* *mf*

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *Play* *p* *f* *mf*

Bari. Sax. *p* *f* *mf*

106

1st Trpt. *f* *mf*

2nd & 3rd Trpt. *div.* *f* *mf* *a2*

1st & 2nd Hn. *div.* *f* *mf*

1st Trom. *f* *mf*

2nd & 3rd Trom. *div.* *p* *f* *mf*

Euph. (Bar.) *p* *f* *mf*

Tuba *p* *f* *mf*

Mlts. 1 *mp* *f* *mf*

Mlts. 2 *mp* *f* *mf*

Timp. *f*

Perc. 1 *f* *mf*

Perc. 2 *mf*

Perc. *p* *f* *mf*

106

107

108

109

110

111

1st & 2nd Fl. *sfz*

Ob. *sfz*

1st Cl. *sfz*

2nd & 3rd Cl. *sfz*

Bass Cl. *sfz*

Bsn. *sfz*

1st Alto Sax. *sfz*

2nd Alto Sax. *sfz*

Ten. Sax. *sfz*

Bari. Sax. *sfz*

1st Trpt. *sfz*

2nd & 3rd Trpt. *div.* *sfz*

1st & 2nd Hn. *sfz*

1st Trom. *sfz*

2nd & 3rd Trom. *sfz* *a2* *div.*

Euph. (Bar.) *sfz*

Tuba *div.* *sfz*

Mlts. 1 *ff*

Mlts. 2 *ff* *Marimba* *simile*

Timp. *sfz* *Tune: F, A, C, D*

Perc. 1 *sfz*

Perc. 2 *sfz*

Perc. *ff*

3+2+2

112 113 114 115

*molto rit.*

**118** Slowly ( $\text{♩} = 72$ )

*poco a poco rall.*

1st & 2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

*molto rit.*

**118** Slowly ( $\text{♩} = 72$ )

*poco a poco rall.*

1st Trpt. *ff*

2nd & 3rd Trpt. *ff*

1st & 2nd Hn. *ff*

1st Trom. *ff*

2nd & 3rd Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mlts. 1 *ff*

Mlts. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. *ff*

1st & 2nd Fl. *mp* *div.* *a2* *p*

Ob. *mp* *p*

1st Cl. *mp* *mf* *p*

2nd & 3rd Cl. *mp* *mf* *p* *div.*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp* *mf* *p*

2nd Alto Sax. *mp* *mf* *p*

Ten. Sax. *mp*

Bari. Sax. *mp*

1st Trpt. *mp*

2nd & 3rd Trpt. *mp*

1st & 2nd Hn. *mp*

1st Trom. *mp*

2nd & 3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mlts. 1 *mp*

Mlts. 2 *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. *mf* *p*

*poco meno mosso* (♩ = 58) *poco a poco accel.*

1st & 2nd Fl. *mf* *p*

Ob. *mf* *p* *mp*

1st Cl. *mf* *p*

2nd & 3rd Cl. *mf* *p*

Bass Cl. *mf* *p*

Bsn. *mf* *p*

1st Alto Sax. *mf* *p*

2nd Alto Sax. *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

1st Trpt. *mf* *p* *mp* *Cue: Hn. 1&2*

2nd & 3rd Trpt. *mf* *p*

1st & 2nd Hn. *mf* *mp*

1st Trom. *mf* *p*

2nd & 3rd Trom. *mf* *p*

Euph. (Bar.) *mf* *p*

Tuba *mf* *p*

Mlts. 1 *mf* *mp*

Mlts. 2

Timp.

Perc. 1 *mf* *mp*

Perc. 2 *mf*

Perc. *mf* *p* *mf*

123

124

125

126

127 A little faster, with rubato (♩ = 80)

*rit.*

1st & 2nd Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

127 A little faster, with rubato (♩ = 80)

*rit.*

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mlts. 1

Mlts. 2

Timp.

Perc. 1

Perc. 2

Perc.

Very slowly ( $\text{♩} = 58$ )

*molto rit.*

1st & 2nd Fl. *f* *mp* *mf* *p*

Ob. *f* *mp* *mf* *p*

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

2nd & 3rd Cl. *f* *mp* *mf* *p*

Bass Cl. *f* *mp* *mf* *p*

Bsn. *f* *mp* *mf* *p*

1st Alto Sax. *f* *mp* *mf* *p*

2nd Alto Sax. *f* *mp* *mf* *p*

Ten. Sax. *f* *mp* *mf* *p*

Bari. Sax. *f* *mp* *mf* *p*

1st Trpt. *Play* *Very slowly* ( $\text{♩} = 58$ ) *molto rit.* *f* *mp* *mf* *p*

2nd & 3rd Trpt. *f* *mp* *mf* *p*

1st & 2nd Hn. *f* *mp* *mf* *p*

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

2nd & 3rd Trom. *f* *mp* *mf* *p*

Euph. (Bar.) *f* *mp* *mf* *p*

Tuba *f* *mp* *mf* *p*

Mlts. 1 *mf* *mp*

Mlts. 2 *mf* *mp*

Timp. *f* *mp* *mp* *mf*

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

Perc. 2 *f* *mp* *mp* *mf*

Perc. *f* *mp* *mp* *mf*

131 132 133 134

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