

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

Piccolo/Flute: Solo, *p*

Oboe: *p*

Bassoon: *p*

Clarinet in B \flat 1: *p* Solo

Clarinet in B \flat 2: *p*

Clarinet in B \flat 3: *p*

Bass Clarinet: *p*

Alto Saxophone 1: *p*

Alto Saxophone 2: *p*

Tenor Saxophone: *p*

Baritone Saxophone: *p*

Solo Cornet in B \flat : *p* Play in absence of reeds

Cornet in B \flat 1: *p* Play in absence of reeds

Cornet in B \flat 2 + 3: *p* Play in absence of reeds

Horn in F 1 + 2: *p*

Horn in F 3 + 4: *p*

Trombone 1 + 2: *p*

Trombone 3: *p*

Euphonium: *p*

Bass: *p*

Snare Drum: *p*

Bass Drum: *p*

Cymbals: *p*

Bells: Solo, *p*

11

Picc./Fl.
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Cnt. Sol.
Cnt. 1
Cnt. 2 + 3
Hn. 1 + 2
Hn. 3 + 4
Tbn. 1 + 2
Tbn. 3
Euph.
Bas.
S. D.
B. D.
Cym.
Bel.

mf

32 **A**

Picc./Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Cnt. Sol. *Solo ff*

Cnt. 1 *Solo ff*

Cnt. 2 + 3 *Solo ff*

Hn. 1 + 2 *ff*

Hn. 3 + 4 *ff*

Tbn. 1 + 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Bas. *ff*

S. D. *ff* Triangle

B. D. *ff*

Cym. *ff*

Bel. **A**

43 **B**

Picc./Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Cnt. Sol. *mf*

Cnt. 1 *mf*

Cnt. 2 + 3 *mf*

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tbn. 1 + 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Bas. *mf*

S. D. *mf*

B. D. *mf*

Cym. *mf*

Bel. *mf* **B**

54

Picc./Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Sol.

Cnt. 1

Cnt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

Tbn. 3

Euph.

Bas.

S. D.

B. D.

Cym.

Bel.

tr

64

Picc./Fl. *f* *cresc.*

Ob. *f* *cresc.*

Bsn. *f* *cresc.*

Cl. 1 *f* *cresc.*

Cl. 2 *f* *cresc.*

Cl. 3 *f* *cresc.*

B. Cl. *f* *cresc.*

A. Sax. 1 *f* *cresc.*

A. Sax. 2 *f* *cresc.*

T. Sax. *f* *cresc.*

B. Sax. *f* *cresc.*

Cnt. Sol. *f* *cresc.*

Cnt. 1 *f* *cresc.*

Cnt. 2 + 3 *f* *cresc.*

Hn. 1 + 2 *f* *cresc.*

Hn. 3 + 4 *f* *cresc.*

Tbn. 1 + 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Euph. *f* *cresc.*

Bas. *f* *cresc.*

S. D. *f* *cresc.*

B. D. *f* *cresc.*

Cym. *f* *cresc.*

Bel.

84

Picc./Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *mf* *cresc.*

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

Cl. 3 *mf* *cresc.*

B. Cl. *mf* *cresc.*

A. Sax. 1 *mf* *cresc.*

A. Sax. 2 *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *mf* *cresc.*

Cnt. Sol. *mf* Solo *cresc.*

Cnt. 1 *mf* *cresc.*

Cnt. 2 + 3 *mf* *cresc.*

Hn. 1 + 2 *mf* *cresc.*

Hn. 3 + 4 *mf* *cresc.*

Tbn. 1 + 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.*

Euph. *mf* *cresc.*

Bas. *mf* *cresc.*

S. D.

B. D.

Cym.

Bel. *mf* *cresc.*

D.C. al Fine

105

Picc./Fl. *mf* *cresc.* 1. 2.

Ob. *mf* *cresc.* Solo

Bsn. *mf* *cresc.* Solo

Cl. 1 *mf* *cresc.* Solo

Cl. 2 *mf* *cresc.* Solo

Cl. 3 *mf* *cresc.* Solo

B. Cl. *mf* *cresc.* Solo

A. Sax. 1 *mf* *cresc.* Solo

A. Sax. 2 *mf* *cresc.* Solo

T. Sax. *mf* *cresc.* Solo

B. Sax. *mf* *cresc.*

Cnt. Sol. *mf* *cresc.*

Cnt. 1 *mf* *cresc.*

Cnt. 2 + 3 *mf* *cresc.*

Hn. 1 + 2 *mf* *cresc.*

Hn. 3 + 4 *mf* *cresc.*

Tbn. 1 + 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.*

Euph. *mf* *cresc.* Solo

Bas. *mf* *cresc.*

S. D.

B. D.

Cym.

Bel. *mf* *cresc.* 1. 2. D.C. al Fine

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

Solo

p

2

2

15

mf

cresc.

30

A

ff

44

B

mf

58

f

70

cresc.

1. 2. **Fine**

Trio

C

8

mf

cresc.

98

8

mf

cresc.

1. 2. **D.C. al Fine**

Oboe

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

Solo

1-15

p

Detailed description: This system contains measures 1 through 15. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked as quarter note = 180. The dynamics start at *p* (piano). The melody consists of eighth and quarter notes, some with slurs and ties.

16-30

mf *cresc.*

Detailed description: This system contains measures 16 through 30. The dynamics increase from *mf* (mezzo-forte) to *cresc.* (crescendo). The melody continues with eighth and quarter notes, featuring some slurs and ties.

31-44

A *ff*

Detailed description: This system contains measures 31 through 44. It features a first ending bracket labeled 'A' over measures 31-32. The dynamics reach *ff* (fortissimo). The melody is primarily composed of eighth notes with slurs.

45-60

B *mf*

Detailed description: This system contains measures 45 through 60. It features a first ending bracket labeled 'B' over measures 45-46. The dynamics are *mf*. The melody includes quarter and eighth notes with slurs.

61-76

f *cresc.*

Detailed description: This system contains measures 61 through 76. The dynamics increase from *f* (forte) to *cresc.*. The melody features a prominent sixteenth-note run in measures 61-62, followed by quarter and eighth notes.

77-95

Trio **C** *mf* *cresc.*

Detailed description: This system contains measures 77 through 95. It marks the beginning of the 'Trio' section with a first ending bracket labeled 'C' over measures 77-78. The dynamics are *mf* and *cresc.*. There are repeat signs and first/second endings in measures 77-78 and 94-95. A fermata is placed over a note in measure 84.

96-100

mf *cresc.* **D.C. al Fine**

Detailed description: This system contains measures 96 through 100. It features a first ending bracket labeled 'D.C. al Fine' over measures 96-97. The dynamics are *mf* and *cresc.*. The piece concludes with a final cadence in measures 98-100.

Bassoon

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

1-15

p

Musical notation for measures 1-15 in bass clef, 3/4 time, key of B-flat major. The piece begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with various articulations like slurs and accents.

16-32

mf *cresc.*

Musical notation for measures 16-32. The dynamic increases from *mf* to *cresc.* (crescendo). The melody continues with similar rhythmic patterns.

33-48

A *ff*

Musical notation for measures 33-48, marked with a first ending bracket. The dynamic is *ff* (fortissimo). The melody features more complex rhythmic patterns and accents.

49-60

B *mf*

Musical notation for measures 49-60, marked with a first ending bracket. The dynamic is *mf*. The melody returns to a simpler, more lyrical style.

61-70

f

Musical notation for measures 61-70. The dynamic is *f* (forte). The melody continues with eighth and quarter notes.

71-81

cresc.

Musical notation for measures 71-81. The dynamic is *cresc.*. The piece concludes with a first ending bracket leading to a double bar line.

82-98

C Trio *p* *mf* *cresc.* *p*

Musical notation for measures 82-98, marked with a first ending bracket. The section is labeled "Trio" and features a dynamic range from *p* to *mf* to *cresc.* and back to *p*.

99-104

mf *cresc.* *p* **D.C. al Fine**

Musical notation for measures 99-104. The dynamic is *mf* to *cresc.* and back to *p*. The section concludes with a first ending bracket and the instruction "D.C. al Fine".

Clarinet in B \flat 1

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$
Solo

p

17 *mf* *cresc.*

33 **A** *ff*

47 **B** *mf*

60 *f*

71 *cresc.* 1. 2. **Fine**

Trio

82 **C** Solo *p* *mf* *cresc.*

97 *mf*

107 *cresc.* 1. Solo 2. **D.C. al Fine**

Clarinet in B \flat 2

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

p

16 *mf* *cresc.* *8va*

32 **A** *ff*

46 (8) **B** *mf*

59 *f*

70 *cresc.* **Fine** 1. 2.

82 **Trio** **C** *Solo* *p* *mf* *cresc.*

97 *p* *mf*

107 *cresc.* 1. *Solo* 2. **D.C. al Fine**

Clarinet in B \flat 3

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

p

16 *mf* *cresc.* *8va*

31 *ff* **A**

46 (8) *mf* **B**

61 *f*

72 *cresc.* 1. 2. **Fine**

82 **Trio** **C** Solo *p* *mf* *cresc.*

97 *p* *mf*

107 *cresc.* 1. Solo 2. **D.C. al Fine**

Bass Clarinet

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

Musical staff 1 (measures 1-15). Key signature: two flats (B-flat, E-flat). Time signature: 3/4. Dynamics: *p*.

Musical staff 2 (measures 16-32). Dynamics: *mf*, *cresc.*

Musical staff 3 (measures 33-48). Section marker **A**. Dynamics: *ff*.

Musical staff 4 (measures 49-61). Section marker **B**. Dynamics: *mf*.

Musical staff 5 (measures 62-71). Dynamics: *f*.

Musical staff 6 (measures 72-81). Dynamics: *cresc.*. First ending bracket with **1.** and **2. Fine**.

Musical staff 7 (measures 82-98). Section marker **Trio C**. Dynamics: *p*, *mf*, *cresc.*, *p*.

Musical staff 8 (measures 99-108). Dynamics: *mf*, *cresc.*. First ending bracket with **1. Solo** and **2. D.C. al Fine**.

Alto Saxophone 1

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

p

16 *mf* *cresc.*

32 **A** *ff*

46 **B** *mf*

59 *f*

71 *cresc.* 1. 2. **Fine**

Trio

82 **C** Solo *p* *mf* *cresc.*

97 *p* *mf*

107 *cresc.* 1. Solo 2. **D.C. al Fine**

Detailed description: This is a musical score for Alto Saxophone 1, titled "Sweet Evening Bells" (Waltz) by George Rosenkrans, arranged by Gary Gillett and William Roche. The score is in 3/4 time with a tempo of 180 beats per minute. It begins with a piano (*p*) dynamic and features a series of melodic lines with slurs and ties. The first section (measures 1-31) ends with a *mf* dynamic and a *cresc.* marking. The second section (measures 32-45) is marked **A** and *ff*. The third section (measures 46-58) is marked **B** and *mf*. The fourth section (measures 59-70) is marked *f*. The fifth section (measures 71-81) is marked *cresc.* and includes first and second endings, with the second ending leading to **Fine**. The **Trio** section begins at measure 82, marked **C** and *Solo*, starting with a piano (*p*) dynamic. It continues with *mf* and *cresc.* dynamics. The sixth section (measures 82-96) is marked *p*. The seventh section (measures 97-106) is marked *mf*. The final section (measures 107-116) is marked *cresc.* and includes first and second endings, with the second ending leading to **D.C. al Fine**.

"Sweet Evening Bells" Waltz

Alto Saxophone 2

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

p

16 *mf* *cresc.*

32 **A** *ff*

46 **B** *mf*

61 *f*

72 *cresc.* 1. 2. **Fine**

Trio

82 **C** *Solo* *p* *mf* *cresc.*

97 *p* *mf*

107 *cresc.* 1. *Solo* 2. **D.C. al Fine**

Tenor Saxophone

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

The musical score is written for Tenor Saxophone in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 180. The score is divided into several sections:

- Measures 1-15:** Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with slurs.
- Measures 16-32:** Dynamics range from mezzo-forte (*mf*) to crescendo (*cresc.*). Includes a hairpin crescendo and a dynamic accent (>).
- Measures 33-48:** Section A, marked *ff* (fortissimo). Features eighth-note patterns with accents (>) and slurs.
- Measures 49-64:** Section B, marked *mf*. Similar to the first section with slurs and a hairpin crescendo.
- Measures 65-73:** Marked *f* (forte). Continues with slurs and a hairpin crescendo.
- Measures 74-81:** First ending, marked *f*. Ends with a repeat sign and a first ending bracket.
- Measures 82-93:** Section C, marked *p* (piano). Labeled "Trio Solo". Features a melodic line with slurs and a hairpin crescendo.
- Measures 94-105:** Continuation of the Trio Solo section, marked *p* and *cresc.*.
- Measures 106-114:** Second ending, marked *mf* and *cresc.*. Labeled "1. Solo" and "2. D.C. al Fine".

Baritone Saxophone

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

p

15 *mf* *cresc.*

31 **A** *ff*

47 **B** *mf*

61 *f*

71 1. 2. **Fine**

Trio

82 **C** *cresc.* *mf* *cresc.*

96 *p*

106 1. 2. **D.C. al Fine**

mf *cresc.*

"Sweet Evening Bells"

Waltz

Solo Cornet in B \flat

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

Play in absence of reeds

1-15

Staff 1-15: Musical notation for measures 1-15. It begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The music consists of a series of eighth and quarter notes, some beamed together. A dynamic marking of *p* (piano) is placed below the first measure. A hairpin crescendo symbol is located below the staff between measures 10 and 15.

16-30

Staff 16-30: Musical notation for measures 16-30. The notation continues with eighth and quarter notes. Dynamic markings include *mf* (mezzo-forte) at measure 16 and *cresc.* (crescendo) at measure 25. Hairpin crescendo and decrescendo symbols are used throughout the staff.

31-44

Staff 31-44: Musical notation for measures 31-44. Measure 31 is marked as the start of a "Solo" section and contains a boxed letter "A". The music features a series of quarter notes with rests. A dynamic marking of *ff* (fortissimo) is placed below measure 31. A hairpin decrescendo symbol is shown below the staff.

45-60

Staff 45-60: Musical notation for measures 45-60. Measure 45 is marked with a boxed letter "B". The music returns to a melodic line with eighth and quarter notes. A dynamic marking of *mf* is placed below measure 45. Hairpin crescendo and decrescendo symbols are present.

61-71

Staff 61-71: Musical notation for measures 61-71. The music continues with a melodic line. A dynamic marking of *f* (forte) is placed below measure 65. Hairpin crescendo and decrescendo symbols are used.

72-81

Staff 72-81: Musical notation for measures 72-81. The music features a melodic line. A dynamic marking of *cresc.* is placed below measure 72. The staff concludes with a first ending bracket labeled "1. Solo" and a second ending bracket labeled "2. Fine".

82-98

Staff 82-98: Musical notation for measures 82-98. Measure 82 is marked as the start of a "Trio" section and contains a boxed letter "C". The music consists of a series of quarter notes. Dynamic markings include *p* at measure 82, *mf* at measure 85, and *cresc.* at measure 90. A hairpin decrescendo symbol is shown below the staff.

99-104

Staff 99-104: Musical notation for measures 99-104. The music continues with a melodic line. A dynamic marking of *mf* is placed below measure 99. The staff concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2. D.C. al Fine".

Cornet in B♭ 1

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180 Play in absence of reeds

p Play

16 *mf* Play *cresc.*

32 Solo **A** *ff*

46 **B** *mf*

62 *f*

73 *cresc.* 1. Solo 2. **Fine**

82 **C** 8 *mf* *cresc.*

98 8 1. 2. **D.C. al Fine**

"Sweet Evening Bells" Waltz

Cornet in B \flat 2 + 3

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

Play in absence of reeds

Play

Musical staff 1: Measures 1-16. Dynamics: *p*

Musical staff 2: Measures 17-32. Dynamics: *mf*, *cresc.*, Solo

Musical staff 3: Measures 33-46. Section A, Dynamics: *ff*

Musical staff 4: Measures 47-60. Section B, Dynamics: *mf*

Musical staff 5: Measures 61-71. Dynamics: *f*

Musical staff 6: Measures 72-81. Dynamics: *cresc.*, 1. Solo, 2. Fine

Musical staff 7: Measures 82-97. Section C, Dynamics: *mf*, *cresc.*, 8

Musical staff 8: Measures 98-104. Dynamics: *mf*, *cresc.*, 8, 1. D.C. al Fine

Horn in F 1 + 2

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

p

15 *mf* *cresc.*

30 **A** *ff*

46 **B** *mf* *f*

60

71 *cresc.* 1. 2. **Fine**

82 **C** *mf* *cresc.*

96 *p*

106 *mf* *cresc.* 1. 2. **D.C. al Fine**

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Horn in F 3 + 4

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

p

15 *mf* *cresc.*

30 **A** *ff*

46 **B** *mf*

60 *f*

71 1. 2. **Fine**

Trio *cresc.*

82 **C** **Trio** *mf* *cresc.*

96 *p*

106 *mf* *cresc.* 1. 2. **D.C. al Fine**

"Sweet Evening Bells"

Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

Trombone 1 + 2

♩ = 180

p *cresc.*

30 *ff* **A**

46 *mf* **B**

62 *f*

72 *cresc.* 1. 2. **Fine**

Trio

82 *mf* *cresc.* **C**

98 *mf* *cresc.* 1. 2. **D.C. al Fine**

Trombone 3

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$

8 *p* *cresc.*

30 **A** *ff*

46 **B** *mf*

61 *f*

71 *cresc.* 1. 2. **Fine**

82 **Trio** **C** 8 *mf* *cresc.* 8

106 1. 2. **D.C. al Fine**

"Sweet Evening Bells"

Waltz

Euphonium

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

8

p

16

mf

32

A
ff

48

mf

64

f

73

cresc.
Fine

82

C
p *mf* *cresc.* *p*

99

mf *cresc.* *p*

Bass

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 180

1-14

p

Musical staff 1-14: Bass clef, 3/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth notes with rests, starting on a low G and moving upwards. A dynamic marking of *p* is present at the beginning.

15-30

mf *cresc.*

Musical staff 15-30: Continuation of the eighth-note pattern. A dynamic marking of *mf* is at the start. At the end of the staff, there is a melodic phrase consisting of four dotted half notes with a *cresc.* marking.

31-46

A *ff*

Musical staff 31-46: Section A. Starts with a repeat sign. The first half contains eighth notes with accents. The second half contains a melodic line with accents and a *ff* dynamic marking.

47-60

B *mf*

Musical staff 47-60: Section B. Starts with a repeat sign. The first half contains eighth notes with accents. The second half contains eighth notes with accents and a *mf* dynamic marking.

61-70

f

Musical staff 61-70: Continuation of eighth notes with accents. A dynamic marking of *f* is present.

71-81

Trio *cresc.* 1. 2. **Fine**

Musical staff 71-81: Section C (Trio). Starts with a repeat sign. The first half contains eighth notes with accents and a *cresc.* marking. The second half contains a melodic phrase with two endings: 1. and 2. **Fine**.

82-95

C *p* *mf* *cresc.*

Musical staff 82-95: Section C (Trio). Starts with a repeat sign. The first half contains eighth notes with accents and a *p* dynamic marking. The second half contains eighth notes with accents, a *mf* dynamic marking, and a *cresc.* marking.

96-105

p

Musical staff 96-105: Continuation of eighth notes with accents. A dynamic marking of *p* is present.

106-115

mf *cresc.* 1. 2. **D.C. al Fine**

Musical staff 106-115: Continuation of eighth notes with accents. A dynamic marking of *mf* is at the start. At the end of the staff, there is a melodic phrase with two endings: 1. and 2. **D.C. al Fine**.

Snare Drum
Bass Drum
Cymbals
Bells

"Sweet Evening Bells" Waltz

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 180$
Solo

Bells

p

17
Bel.

mf *cresc.*

33
S. D.
B. D.
Cym.

Triangle

ff

49
S. D.
B. D.
Cym.

mf *f*

66
S. D.
B. D.
Cym.
Bel.

cresc. *cresc.* *f* **Fine**

82
Bel.

Trio

mf *cresc.* **D.C. al Fine**

106
Bel.

mf *cresc.* **D.C. al Fine**