



Molenaar Edition

Nanga Parbat

King of Mountains

Sample 1/Sample 2

Michael Geisler

Art.nr: 023226060

Difficulty: C

Duration: 6:27

Fanfare Band

Original Pieces

Colofon

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Mini - Score

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Nanga Parbat

King of Mountains

For Band
02.3226.06



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Mini Score

Nanga Parbat

King of Mountains

02.3226.06

- | | | | |
|---|----------------------|---|---------------|
| 1 | Full Score | 2 | Bas Eb (TC) |
| 2 | Soprano Saxophone | 2 | Bas Eb (BC) |
| 2 | Alto Saxophone I | 2 | Tuba C |
| 2 | Alto Saxophone II | 2 | Percussion I |
| 2 | Tenor Saxophone | 2 | Percussion II |
| 1 | Baritone Saxophone | 1 | Mallets |
| 4 | Flugelhorn I | 1 | Timpani |
| 4 | Flugelhorn II | | |
| 4 | Flugelhorn III | | |
| 2 | Trumpet I | | |
| 2 | Trumpet II | | |
| 2 | Trumpet III | | |
| 2 | Horn I + III Eb | | |
| 2 | Horn I + III F | | |
| 2 | Horn II + IV Eb | | |
| 2 | Horn II + IV F | | |
| 2 | Trombone I C | | |
| 1 | Trombone I Bb (TC) | | |
| 1 | Trombone I Bb (BC) | | |
| 2 | Trombone II C | | |
| 1 | Trombone II Bb (TC) | | |
| 1 | Trombone II Bb (BC) | | |
| 2 | Trombone III C | | |
| 1 | Trombone III Bb (TC) | | |
| 1 | Trombone III Bb (BC) | | |
| 2 | Baritone C | | |
| 2 | Baritone Bb (BC) | | |
| 2 | Baritone Bb (TC) | | |
| 2 | Euphonium C | | |
| 2 | Euphonium Bb (BC) | | |
| 2 | Euphonium Bb (TC) | | |
| 2 | Bas Bb (TC) | | |
| 2 | Bas Bb (BC) | | |



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Mini Score

Nanga Parbat (du)

Der Nanga Parbat oder auch „Diamir“ (König der Berge) ist einer der größten und gefährlichsten Berge im West – Himalaya. Mit seinen 8125m ist er der neunthöchste Berg der Erde. 1953 wurde er zum ersten Mal bestiegen.

„In einem fernen Land“

Takt 1 – 18:

Die mystische Stimmung bei der Ankunft in Kashmir wird durch die Oboe und dem Horn dargestellt, später übernehmen dann Flöte und Klarinette dieses Thema.

„Der Nanga Parbat“

Takt 19 – 25

Das Massiv des Nanga Parbat wird zum ersten Mal sichtbar.

„Der Aufstieg“

Takt 26 – 46

Der Aufstieg auf einen der schwersten zu besteigenden Berge beginnt.

„Lawine!“

Takt 47 - 59

Plötzlich löst sich eine Lawine...

„Sonnenuntergang“

Takt 60 – 84

Die Luft wird wieder klar und am Ende des Horizontes geht die Sonne unter.

„Die letzten Meter“

Takt 85 – 111

Die letzten Meter werden noch einmal gefährlich, aber bald ist der Gipfel erreicht.

„Der Gipfel“

Takt 112 – 125

Der Gipfel ist erreicht.....

Mini Score

Nanga Parbat (nl)

De Nanga Parbat, ook wel de Diamir (koning der Bergen) genoemd is een der grootste en gevaarlijkste bergen in het westen van de Himalaya, met zijn 8125 meter is hij de op acht na hoogste top ter wereld. In 1953 is hij voor het eerst bedwongen.

“in een ver land”

Maat 1 – 18:

De mystieke sfeer bij de aankomst in Kashmir wordt door de oboe en de hoorn neergezet, waarna later de fluiten en klarinetten dit thema overnemen.

“De Nanga Parbat”

Maat 19 – 25

Het Nanga Parbat massief wordt voor de eerste keer zichtbaar.

“de Beklimming”

Maat 26 – 46

De beklimming van een van de moeilijkst te bedwingen bergen begint.

“Lawine!”

Maat 47 - 59

Plotseling komt er een lawine..

“zonsondergang”

Maat 60 – 84

De lucht klaart op en in de verte aan de horizon gaat de zon onder.

“de laatste meters”

Maat 85 – 111

Ook in de laatste meters schuilt nog gevaar, maar uiteindelijk wordt de top bereikt.

“de top”

Maat 112 – 125

de top is bereikt.



Nanga Parbat (eng)

The Nanga Parbat, also known as “Diamir” (King of the Mountains) is one of the highest and most dangerous mountains in the western Himalayas. With a height of 8125 meters, it is the 8th highest mountains in the world. It’s peak was reached for the the first time in 1953.

“In a Far Land”

Bars 1-18:

The mystical feeling brought on by the arrival in Kashmir is set by the oboe and horn, and then later the theme is taken over by the flutes and clarinets.

“The Nanga Parbat”

Bars 19-25:

The mighty Nanga Parbat is visible for the first time.

“The Ascent”

Bars 26-46:

They begin to climb of one of the most difficult mountains in the world

“Avalanche!”

Bars 47-59:

Suddenly there is an avalanche...

“Sunset”

Bars 60-84:

The air clears, and in the distant horizon, the sun starts to go down.

“The last steps”

Bars 85-111:

Also in the last few meters, it’s still dangerous, but finally the top is almost reached.

“The Top”

Bars 112-125:

The peak is reached!



Nanga Parbat (fr)

Le Nanga Parbat, ou ‘Diamir’ (Roi des Montagnes) est l’une des montagnes les plus hautes et dangereuses dans l’ouest du Himalaya. Avec ses 8125 m, c’est la neuvième montagne sur terre. Elle a été gravie pour la première fois en 1953.

‘Dans un pays lointain’

mesure 1-18 :

L’ambiance mystique à l’arrivée en Kashmir est présentée par le hautbois et le cor, plus tard flûtes et clarinettes reprennent ce thème.

‘Le Nanga Parbat’

mesure 19-25

Le massif du Nanga Parbat se montre pour la première fois.

‘La montée’

mesure 26-46

La montée d’une des montagnes les plus difficiles commence.

‘Avalanche !’

mesure 47-59

Soudainement une avalanche s’annonce.

‘Coucher du soleil’

mesure 60-84

Le ciel devient clair de nouveau et à l’horizon le soleil se couche.

‘Les derniers mètres’

mesure 85-111

Les derniers mètres deviennent encore une fois dangereux, mais bientôt le sommet est atteint.

‘Le sommet’

mesure 112-125

Le sommet est atteint....



Nanga Parbat

Full Score

Misterioso $\text{♩} = c. 60$

King of Mountains

Michael Geisler

Score for Nanga Parbat, King of Mountains, by Michael Geisler. The score is for a full orchestra and includes parts for:

- Soprano Saxophone in Bb
- 1st Alto Saxophone in Eb
- 2nd Alto Saxophone in Eb
- Tenor Saxophone in Bb
- Baritone Saxophone in Eb
- 1st Flugelhorn in Bb
- 2nd Flugelhorn in Bb
- 3rd Flugelhorn in Bb
- 1st/3rd Horn in F
- 2nd/4th Horn in F
- 1st Trumpet in Bb
- 2nd Trumpet in Bb
- 3rd Trumpet in Bb
- 1st Trombone in C
- 2nd Trombone in C
- 3rd Trombone in C
- Baritone in Bb
- Euphonium in Bb
- Bass Tuba in C
- Timpani
- Mallets
- 1st Percussion
- 2nd Percussion

The score includes dynamic markings such as *pp*, *mp*, and *ppp*, and features solo parts for the 1st/3rd Horn in F and the 1st Trumpet in Bb. The tempo is marked *Misterioso* with a metronome marking of $\text{♩} = c. 60$.

A

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B

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C Allegro con brio

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31

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

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35

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

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39

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

D

02.3226.06

43

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

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Dramatico!

47

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54

rit.

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E Andante espressivo

60

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F

70

1. Solo

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79 **G**

Sop. Sax. *p* *pp*

1st A.S. *p* *pp*

2nd A.S. *p* *pp*

Ten. Sax. *p* *pp*

Bar. Sax. *p* *pp*

1st Flg. *p*

2nd Flg.

3rd Flg.

1st/3rd Hn. *p* (*fl. Ab - Saxhorn*) *pp*

2nd/4th Hn. *p* (*fl. Alto - Sax*) *pp*

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn. *p* (*Tenor - Sax*) *pp*

2nd Tbn. *pp*

3rd Tbn. *pp*

Bar. *p*

Euph. *p*

B. Tbn. *p*

Temp. *mp* *Triangel*

Mal. *mp* *Windchimes*

1st Perc. *mp* *Triangel*

2nd Perc.

02.3226.06

Allegro con brio

85 **H**

Sop. Sax.

1st A.S.

2nd A.S.

Ten. Sax.

Bar. Sax.

1st Flg.

2nd Flg.

3rd Flg.

1st/3rd Hn.

2nd/4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Bar. *f*

Euph. *f*

B. Tbn. *f*

Temp. *f*

Mal. *f*

1st Perc. *f* (*Snare Drum*) - *Hh* - *Hat ad lib*

2nd Perc.

02.3226.06

98

Sop. Sax.

1st A.S.

2nd A.S.

Ten. Sax.

Bar. Sax.

1st Flg.

2nd Flg.

3rd Flg.

1st/3rd Hn.

2nd/4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Euph.

B. Tbn.

Temp.

Mal.

1st Perc.

2nd Perc.

02.3226.06

99

Sop. Sax.

1st A.S.

2nd A.S.

Ten. Sax.

Bar. Sax.

1st Flg.

2nd Flg.

3rd Flg.

1st/3rd Hn.

2nd/4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Bar.

Euph.

B. Tbn.

Temp.

Mal.

1st Perc.

2nd Perc.

02.3226.06

98 **I**

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

02.3226.06

106 **Emotion!**

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

02.3226.06

102

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

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110 **J** *Maestoso* $\text{♩} = c. 60$

Sop. Sax. 1st A.S. 2nd A.S. Ten. Sax. Bari. Sax. 1st Flg. 2nd Flg. 3rd Flg. 1st/3rd Hn. 2nd/4th Hn. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st Tbn. 2nd Tbn. 3rd Tbn. Bar. Euph. B. Tbn. Timp. Mal. 1st Perc. 2nd Perc.

02.3226.06

114

Sop. Sax.
1st A.S.
2nd A.S.
Ten. Sax.
Bari. Sax.
1st Flg.
2nd Flg.
3rd Flg.
1st/3rd Hn.
2nd/4th Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Euph.
B. Tbn.
Timp.
Mal.
1st Perc.
2nd Perc.

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118

Sop. Sax.
1st A.S.
2nd A.S.
Ten. Sax.
Bari. Sax.
1st Flg.
2nd Flg.
3rd Flg.
1st/3rd Hn.
2nd/4th Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Euph.
B. Tbn.
Timp.
Mal.
1st Perc.
2nd Perc.

02.3226.06

122

Sop. Sax.
1st A.S.
2nd A.S.
Ten. Sax.
Bari. Sax.
1st Flg.
2nd Flg.
3rd Flg.
1st/3rd Hn.
2nd/4th Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
Bar.
Euph.
B. Tbn.
Timp.
Mal.
1st Perc.
2nd Perc.

02.3226.06