

FULL CONDUCTOR SCORE  
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BARNHOUSE CONCERT BAND SERIES

# Lost Horizon

*Rob Romeyn*

Reference only -  
Valid for performance

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COMPANY

# LOST HORIZON

Rob Romeyn

## Instrumentation

Full Conductor Score .....	1
Flute/Piccolo .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	6
2nd B <sup>b</sup> Clarinet .....	6
B <sup>b</sup> Bass Clarinet.....	2
Bassoon .....	2
E <sup>b</sup> Alto Saxophone.....	6
B <sup>b</sup> Tenor Saxophone.....	2
E <sup>b</sup> Baritone Saxophone.....	2
1st B <sup>b</sup> Trumpet .....	5
2nd B <sup>b</sup> Trumpet .....	5
F Horn.....	4
1st Trombone.....	3
2nd Trombone.....	3
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C.....	2
Tuba .....	4
Mallet Percussion: Vibraphone, Chimes, Xylophone .....	3
Timpani .....	1
Percussion 1: Triangle, Snare Drum, Bass Drum .....	3
Percussion 2: Suspended Cymbal, Mark Tree, Claves, Crash Cymbals .....	2

## Program Note

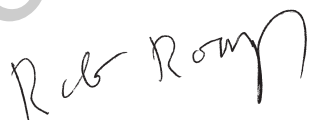
**Lost Horizon** opens with a delicate statement presented by a solo flute, answered by a solo clarinet soaring above transparent harmonies, leading to a beautiful expressive section. From here, the music takes off with an aggressive display of emotion and power. Multiple sections of the ensemble are featured melodically and harmonically as we continue our journey. After a breathtaking climax, the expressive section returns, but this time with enhanced development. The music then ends aggressively, culminating in a stirring conclusion.

## Rehearsal Suggestions

In the opening measures, strive for a balance between the flute and clarinet parts. The observance of the dynamic shaping beginning in measure 6 will add greatly to the musical effect. Please observe a big crescendo and ritardando leading into m. 19, as this provides some nice musical drama. The tempo marking for the section beginning at m. 19 is only a suggestion; take this section no faster than the ability levels of the ensemble will allow. The section beginning at m. 108 starts softly and builds gradually to m. 118, and then ultimately to m. 126. The alto saxophone and horn parts in the section beginning at m. 118 should be quite prominent. Ensure that m. 132 begins dramatically softer, with a large crescendo leading into measure 134, a big impact point of the piece. The section beginning at m. 136 is dramatically slower, as the tension of the music resolves and fades away. The solo chimes part at m. 139 should ring throughout the auditorium. Please observe a big ritardando and crescendo leading into m. 158, with no breath before m. 158.

Thank you for rehearsing and performing **Lost Horizon**. I hope that you and the ensemble enjoy the piece. Please contact me at my composer page at [barnhouse.com](http://barnhouse.com) with any questions or comments.

Best Wishes!



## About the Composer



**Rob Romeyn's** (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.



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# LOST HORIZON

Conductor Score  
012-4934-00

Rob Romeyn  
(ASCAP)

Expressive (♩ = 72)

Flute/Piccolo: *mp*, *-Picc.*, *mf*, *solo Flute*, *rit.*, *tutti*, *a tempo*

Oboe: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

1st B♭ Clarinet: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

2nd B♭ Clarinet: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

B♭ Bass Clarinet: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Bassoon: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

E♭ Alto Saxophone: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

B♭ Tenor Saxophone: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

E♭ Baritone Saxophone: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

1st B♭ Trumpet: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

2nd B♭ Trumpet: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

F Horn: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

1st & 2nd Trombone: *mp*, *mf*, *rit.*, *tutti*, *a tempo*, *div.*

Euphonium (Baritone): *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Tuba: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Mallet Percussion: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Vibraphone  
Chimes  
Xylophone

Timpani: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

G, A, B♭, D

Percussion 1: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Triangle  
Snare Drum  
Bass Drum

Percussion 2: *mp*, *mf*, *rit.*, *tutti*, *a tempo*

Mark Tree  
Suspended Cymbal  
Mark Tree, Claves  
Crash Cymbals

10

Fl./Picc. *mp* *div.* *a2* *div.* *a2*

Ob. *mp*

1st Cl. *p* *div.* *a2* *mp*

2nd Cl. *p*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

10

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts. *p* Vibes

Timp.

Perc. 1

Perc. 2

*rit.* **a tempo** *solo* *rit.* *div.* *tutti* + Picc. *pp*

Fl./Picc. *pp*

Ob. *pp*

1st Cl. *p* *solo* *div.* *tutti* *pp*

2nd Cl. *p* *pp*

Bass Cl. *pp*

Bsn. *pp*

Alto Sax. *div.* *a2* *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

*rit.* **a tempo** *rit.*

1st Trpt. *pp*

2nd Trpt. *div.* *pp*

Hn. *div.* *p* *a2* *pp*

1st & 2nd Trom. *p* *pp*

Euph. (Bar.) *p* *pp*

Tuba *p* *pp*

Mlts.

Timp.

Perc. 1

Perc. 2 *Sus. Cym.* *p*

19 Aggressively! (♩ = 152)

Fl./Picc. *f* *a2*

Ob. *f*

1st Cl. *f* *a2*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

19 Aggressively! (♩ = 152)

1st Trpt. *f*

2nd Trpt. *f* *a2* *div.* *a2*

Hn. *f*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mlts. *f* Chimes Xylo.

Timp. *f*

Perc. 1 *f* S.D. B.D. Let all Cymbals ring unless noted

Perc. 2 *f* Crash Cym.

This musical score is for a full orchestra, spanning measures 24 to 28. The instruments are arranged in the following order from top to bottom: Flute/Piccolo, Oboe, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Horn, Trombone 1 & 2, Euphonium/Baritone, Tuba, Mellophone, Snare Drum, and Cymbal. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. Performance instructions include *tr* (trills), *div.* (divisi), and *om* (omitted). The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 at measure 26. A large watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page.

Fl./Picc. *- Picc.*

Ob.

1st Cl. *a2*

2nd Cl.

Bass Cl.

Bsn.

Alto Sax. *div.*

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt. *div.* *a2*

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1 *p*

Perc. 2 *f*



Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mp* <sup>a2</sup>

Ten. Sax. *mp*

Bari. Sax. *mp*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mp* <sup>a2</sup>

1st & 2nd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mlts. *p*

Timp.

Perc. 1

Perc. 2 *p* Claves

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*div.*

*a2*

*div.*

*a2*

50 + Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

50

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

49

50

51

52

53

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

54

55

56

57

58

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff* *div.* *a2* *div.*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Trpt. *ff* *a2* *div.* *a2*

2nd Trpt. *ff* *div.* *a2*

Hn. *ff* *div.* *a2* *div.* *a2* *div.*

1st & 2nd Trom. *ff* *a2* *div.*

Euph. (Bar.) *ff*

Tuba *ff*

Mlts. *ff*

Timp. *ff*

Perc. 1 *ff*

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

Fl./Picc. *p*

Ob. *p*

1st Cl.

2nd Cl.

Bass Cl. *p*

Bsn. *p*

Alto Sax. *a2* *p*

Ten. Sax. *p*

Bari. Sax. *p*

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom. *p*

Euph. (Bar.)

Tuba *p*

Mlts. Chimes *p*

Timp. *p*

Perc. 1

Perc. 2

**71 Ominously**  
Building to measure 80

- Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

**71 Ominously**

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2



Fl./Picc. *p* *mf* *mp*

Ob. *mf*

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

2nd Cl. *p* *mf* *mf*

Bass Cl. *mp*

Bsn. *mp* *mp*

Alto Sax. *p* *mf* *a2* *mp*

Ten. Sax. *mp* *mp*

Bari. Sax. *mp*

80

1st Trpt.

2nd Trpt.

Hn. *a2* *mp*

1st & 2nd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mlts.

Timp.

Perc. 1

Perc. 2

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

88 + Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

88

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

87

88

89

90

91

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*div.*

*a2*

*p*

*ff*

*solo*

92 93 *ff* 94 95 96 97 98 99

100

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

100

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1 Triangle *mp*

Perc. 2

Building to measure 118

Fl./Picc. *mp cresc.*

Ob. *mp cresc.*

1st Cl. *mp cresc.*

2nd Cl. *mp cresc.*

Bass Cl. *p cresc.*

Bsn. *p cresc.*

Alto Sax. *p cresc.*

Ten. Sax. *p cresc.*

Bari. Sax. *p cresc.*

1st Trpt. **108**

2nd Trpt.

Hn. *p cresc.*

1st & 2nd Trom. *p cresc.*

Euph. (Bar.) *p cresc.*

Tuba *p cresc.*

Mlts. *mp cresc.*

Timp.

Perc. 1

Perc. 2

Fl./Picc. *f* *ff*

Ob. *f* *ff*

1st Cl. *div.* *f* *ff*

2nd Cl. *f* *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

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

2nd Trpt. *mp* *f* *ff*

Hn. *f* *ff*

1st & 2nd Trom. *f* *ff*

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

Tuba *f* *ff*

Mlts. *f* *ff*

Timp. *p* *fp* *fp*

Perc. 1 *fp* *fp*

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

118

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f* *div.* *a2* *div.*

Ten. Sax. *f*

Bari. Sax. *f*

118

1st Trpt. *f*

2nd Trpt. *f* *div.* *a2*

Hn. *f* *div.* *a2* *div.*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mlts. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*



126

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff* *a2* *div.*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Trpt. *div.* *a2* *ff*

2nd Trpt. *ff* *div.* *a2*

Hn. *ff* *a2* *div.*

1st & 2nd Trom. *ff* *a2* *div.*

Euph. (Bar.) *ff*

Tuba *ff*

Mlts. *ff*

Timp. *fp* *ff*

Perc. 1 *f*

Perc. 2 *f*

123 124 125 126 127

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax.

Ten. Sax. *mp*

Bari. Sax. *mp*

1st Trpt. *div.* *a2* *div.*

2nd Trpt. *div.* *a2*

Hn.

1st & 2nd Trom. *a2* *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mlts. *mf*

Timp. *mp*

Perc. 1

Perc. 2

136 Slower (♩ = 78)

rit.

Fl./Picc. *ff* *mf* *p*

Ob. *ff*

1st Cl. *ff* *p*

2nd Cl. *ff* *p*

Bass Cl. *ff* *p*

Bsn. *ff* *p*

Alto Sax. *mf* *ff* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

1st Trpt. *ff* *a2* *rit.*

2nd Trpt. *ff*

Hn. *a2* *div.* *mf* *ff* *a2* *div.*

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

Euph. (Bar.) *ff*

Tuba *ff*

Mlts. *ff*

Timp. *mf* *ff*

Perc. 1 *mp* *ff* Triangle *p*

Perc. 2 *mp* *f*

133

134

135

136

137

138

141 Expressive (♩ = 72)

Fl./Picc. *mp* *div.* *a2*

Ob. *mp*

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

2nd Cl. *mp* *p*

Bass Cl. *p*

Bsn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

141 Expressive (♩ = 72)

1st Trpt.

2nd Trpt.

Hn. *a2* *mp*

1st & 2nd Trom. *p*

Euph. (Bar.) *p*

Tuba *p*

Mlts. Chimes *mp* Vibes *p*

Timp.

Perc. 1

Perc. 2

Fl./Picc. *a2* *div.* *a2* *rit.* **150** More Motion (♩ = 78)

Ob.

1st Cl. *a2* *mp*

2nd Cl.

Bass Cl. *p*

Bsn. *p*

Alto Sax. *div.* *a2* *div.* *a2* *div.* *p*

Ten. Sax. *p*

Bari. Sax.

1st Trpt. *rit.* *solo* *mp* **150** More Motion (♩ = 78)

2nd Trpt.

Hn. *div.* *p* *a2* *div.* *p*

1st & 2nd Trom. *p*

Euph. (Bar.) *p*

Tuba *p*

Mlts.

Timp.

Perc. 1

Perc. 2

158 Aggressively (♩ = 152)  
+ Picc.

Fl./Picc. *f* *rit.* *ff*  
Ob. *f* *div.* *ff*  
1st Cl. *f* *div.* *a2* *ff*  
2nd Cl. *mp* *f* *ff*  
Bass Cl. *f* *ff*  
Bsn. *f* *ff*  
Alto Sax. *f* *div.* *a2* *ff*  
Ten. Sax. *f* *ff*  
Bari. Sax. *f* *ff*  
1st Trpt. *tutti* *f* *div.* *a2* *ff*  
2nd Trpt. *mp* *f* *ff*  
Hn. *f* *div.* *a2* *ff*  
1st & 2nd Trom. *f* *ff*  
Euph. (Bar.) *f* *ff*  
Tuba *f* *ff*  
Mlts. *f* *ff*  
Timp. *p* *f* *p* *ff*  
Perc. 1 *ff*  
Perc. 2 *p* *mf* *p* *f*

153 154 155 - 30 - 156 157 158 159

Fl./Picc. *ff*

Ob. *ff*

1st Cl. *ff* *div.*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Trpt. *ff* *div.* *a2*

2nd Trpt. *ff*

Hn. *ff* *div.* *a2* *div.* *a2*

1st & 2nd Trom. *ff* *div.* *a2*

Euph. (Bar.) *ff*

Tuba *ff*

Mlts. *ff* *Xylo.*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *mp* *f* *ff*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*div.* *a2* *tr* *div.* *a2* *tr* *div.* *fff*

*div.* *a2* *div.* *a2* *tr* *div.* *fff*

*div.* *a2* *div.* *a2* *tr* *div.* *fff*

*p* *f* *choke*