

For Benjamin Hochman  
**Sonata Shambala**

Jesse R. Brault

I

Quiet, introverted.  $\text{♩} = 72$

Kingdom Visions (Chaconne)

The musical score consists of four staves of music. The first staff (top) starts in 5/4 time with a dynamic of *p*, followed by a section in 6/4 time with *espr.* The second staff (middle) starts in 6/4 time and transitions to 5/4 time. The third staff (bottom) starts in 6/4 time and transitions to 5/4 time. The fourth staff (bottom) starts in 10/8 time and transitions to 5/4 time. The score includes various dynamics such as *ped.*, *sim.*, *poco animando*, *mp*, and *ped.* The time signatures change frequently, including 5/4, 6/4, 7/4, 8/4, 9/4, 10/8, and 11/8. The music is marked as "Quiet, introverted." with a tempo of  $\text{♩} = 72$ .

*rit.* - - - **Poco animato.**  $\text{♩} = 76$

(8va) -

19

**pp**

*Red.*      \* *Red.*      \* *sim.*

(8va) -

22

(8va) -

25

*p*

(8va) -

27

6

**poco animando**

(8va) -

29

*cresc. poco a poco*



**$\text{♩} = \text{♩}$  ; a little slower, but flowing. ( $\text{♩} = 66$ )**

**animando**

Agitato.  $\text{♩} = 74$ 

8va

48

loco

51

54

57

 $\text{♩} = \text{♩};$  pochissimo rit.Calmo.  $\text{♩} = 68$ 

60

63

*sim.*

65

67

69

*8vb* - - - - !*8vb* - - - - J

71

*8vb* - - - - !

*8vb* - - - - J

*rit.* -----, 3 = 56

*p dolce*

(*ped. sempre*)

*3ed.*

74

74

78

81

84

85

86

87

**Even slower; con molto rubato.**

19

3

*pp dolcissimo*

*3*



110       $\text{b} \#$

*più f*      3      3      3      3

*tr*      6      7      6

*ped.*

*8va*

111       $\text{b} \#$

*più cresc.*      3      5

*tr*      5      5

*ped.*

*8va*

112       $\text{b} \#$

*ff*      3      5      3      5

*tr*      5      5      5

*ped.*

*8va*

113       $\text{b} \#$

*loco*

3      3      3      3

3      3      3      3

*ped.*

115

$\text{♩} = \text{♩}; \text{più animato. } \text{♩} = 80$

117

$\text{subito p}$

121

$\text{cresc. poco a poco}$

125

$(8\text{va})$

128

$\text{più cresc.}$

131 (8<sup>va</sup>) -

132 *f*

Suddenly slower.  $\text{♩} = 60$

133 (8<sup>va</sup>) -

*p sub.*

3 3

*Ped.* \* *Ped.* \* *sim.* \* *Ped.*

poco rit.

137 (8<sup>va</sup>) -

*Ped.*

A little slower.  $\text{♩} = 56$

141 loco

*pp*

3 3 3 3

\* *Ped.* \* *Ped.* \* *Ped.* \*

rit.

144

Tempo I. Quiet, introverted.  $\text{♩} = 72$

*pp*

5 5

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

rit.

149 *pp* *brief* *brief*

153 *p* *Poco moderato.*  $\text{♩} = 80$

156 *8va* *brief* *brief*

159 *(8va)*  $\text{♩} = 80$  *pp dolce*

162 *con ped.* *espr.* *loco* *p cresc.*

Aggressive.  $\text{♩} = 80$

166 *rit.* *ff*

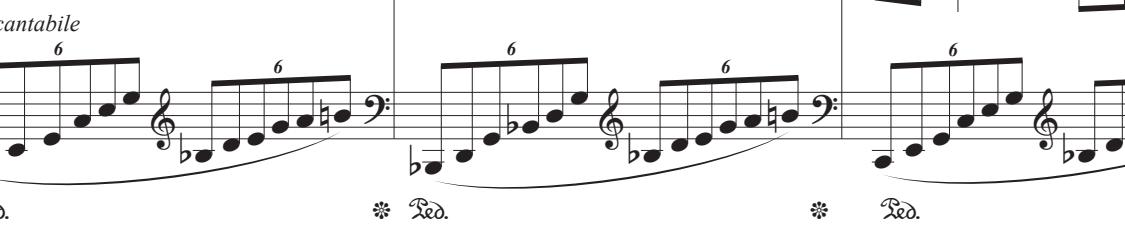
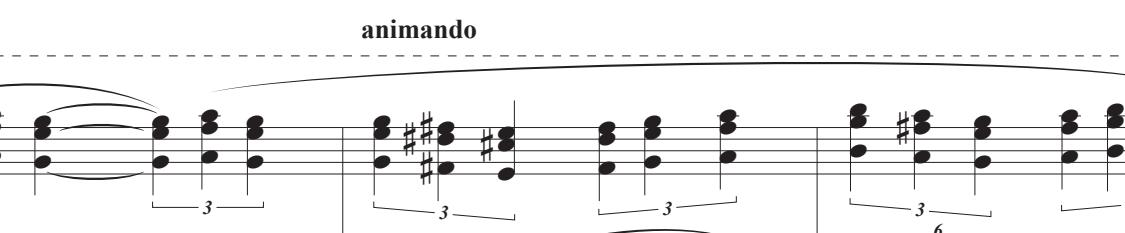
170 *tr* *ff* *tr* *ff* *tr* *ff* *tr* *ff*

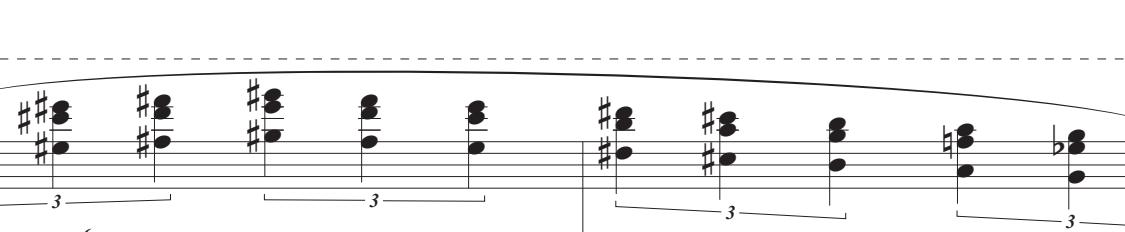
173 *fff* *sfp* *fff* *fff*

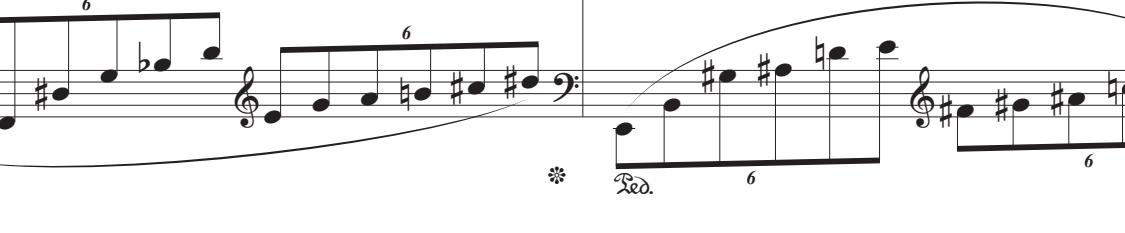
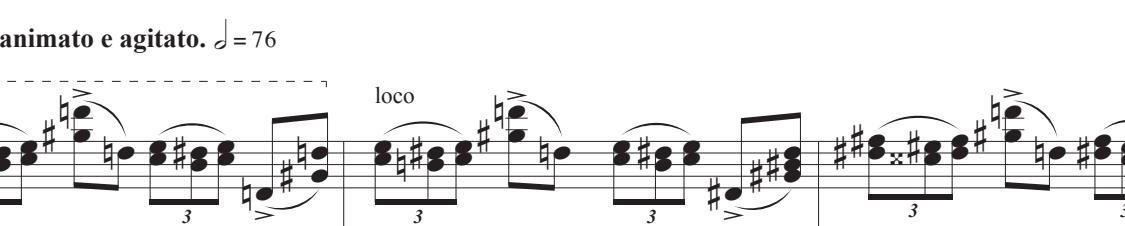
176 *sfp* *fff* *fff* *fff*

179 *p* *p*

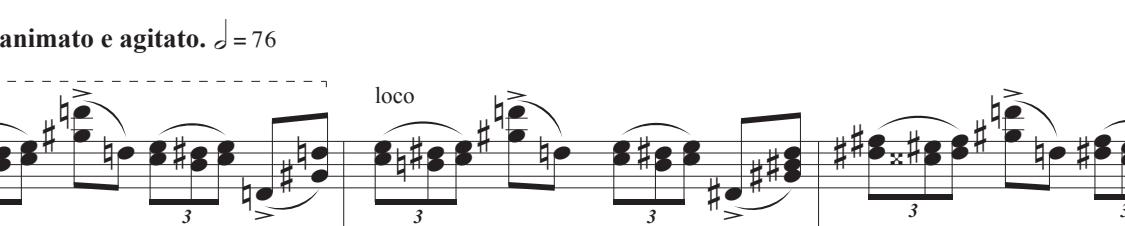
$\text{♩} = \text{♩}; \text{a little slower, but flowing. } (\text{♩} = 66)$

180   $8va$  

183   $(8va)$  

186   $(8va)$  

$\text{♩} = \text{♩}; \text{Molto animato e agitato. } (\text{♩} = 76)$

188 

191

194

8va

197

199

201

203

*sf* *sf* *Reed.* \* *Reed.* \*

*Tempo I. ♩ = 72*

*tr.* *ff* \* *Reed.* \**Reed.* \*

*rit.* *tr.* *3* *3* *espr.* *cantabile molto* *rit.*

*molto* *Slow. ♩ = 56* *3* *3* *mp* *p* *mf* *espr.* *blue* *m.s.* *rit.* *5*

Tempo I, ma poco meno.

216

\*

II  
Warrior's Path

Vivace.  $\text{♩} = 152$ 

221

sim.

con ped.

7

$p$  sub. e dolce

$pp$

14

$ff$  sub.

$p$

$pp$  dolcissimo

$\text{Ped.}$

\*

20 *ff sub.* *fff* *f*

25 *f* *cresc.*

*Sva -* *leggero*

30 *ff p* *ff* *p* *pp*

*(Sva) -*

34 *f* *p* *pp*

*Red. \**

*Sva -*

38 *f* *pp* *f* *pp* *cresc.* *(loco)*

*Red. \** *Sva -* *Red. \**

43 *loco* 8va

47 *p dolce*

56 *ped. sim.*

65 *pp dolce*

73

martellato

ped. una corda

\* ped. *ped.*

\* *ped. sim.*

80 *poco rit.* *a tempo* *8va* *8va* *8va* *8va* *8va*

*espr.* *pp* *espr.* *rit.* *a tempo* *ppp*

*ped. sempre* *(ped. sempre)*

93 *pp sempre* *poco espr.*

100 *(G.P.)* *pp* *ppp* *pp* *rit.* *molto rit.* *a tempo* *ff sempre* *marcato sempre*

*cresc.* *molto cresc.* *ff sempre* *marcato sempre*

*ped.* *ped.* *ped.* *con ped.*

113

118

122

*ff f<sub>sub.</sub>*

126

*cresc. poco a poco*

130

poco a poco accel.

134

♩. = 60 ; più accel.!

138

Presto. ♩. = 72

142

148

155

\* Red.

8va

160

(8va) -

167

*f p*

174

*p*

181

*pp*

*cresc.*

186

*Reed.*      \* *Reed.*      \* *Reed.*      \*

*Reed.*      \* *Reed.*      \* *Reed.*      \*

191

197

202

(8va)

208

(8va)

215



243

*con ped.*

248

252

256

*2ed.*

\*

260

*2ed.*

\*

264

*sf* *sf* *f* *sf* *sf*

269

*sf* *sf* *sf* *sf* *sf* *ff*

273

*8va* *leggero*

15<sup>ma</sup>

*p* *8va*

275

(15<sup>ma</sup>)

(8va)

277

*f* *ff* *f*

*2ed.* \* *2ed.* \* *2ed.*



299

308

316

323

331

**a tempo**

337

*ppp*

*(ped. sempre)*

*\** *ped.*

343

(G.P.)

*\** *ped.*

350

(G.P.)

*\** *ped.*

**rubato**

a little slower, animando poco a poco

355

*pp dolce*

*cresc. poco a poco*

*(ped. sempre)*

*\**

360

*p*

*mf*

*ped.*

*\** *ped.*

*\** *ped.*

**più animando**

369

**subito molto rit.!**

**animando molto**

**sforzando**

**2/4**

**\* Red.**

379

Lo stesso tempo. ♩ = ♩. (♩. = 160)

*p*

380

♩ = 160

*ff*

2

2/4

2/4

\*

Pd.

385

$\text{♩.} = 160$

*p*

$\text{♩.} = 160$

$\text{* Red.}$

$\text{*}$

391

$\text{♩.} = 160$

*ff*

$\text{* Red.}$

$\text{* Red.}$

$\text{* Red.}$

$\text{* Red.}$

397

$\text{♩.} = 160$

*fff*

*ff*

*(ped. sempre)*

404

$\text{♩.} = 160$

*p*

411

(d. = c. 80) **accel. molto!**

419

**f**

(ped. sempre)

424

**ff**

**8va -**

**Presto**  $d = 96$

**Subito molto accel.!**

429

**sf**

**8va -**

**Prestissimo**  $d = 168$

**Stay in tempo.**

**martellato**

**pp**

435

**ff**

**8va -**

**pp**

**ff**

**8va -**

444 (G.P.)

Più presto.  $\text{♩} = 176$

$\text{pp}$  dolce

$\text{con ped.}$

449

subito rit.

(rit.) 453

A tempo, lo stesso tempo. ( $\text{♩} = \text{♩}$ ;  $\text{♩} = 176$ )

$\text{ppp}$

$\text{con ped.}$

$\text{Rit.}$

$\text{*}$

459

non rit. (or very little!)

$\text{p sub.}$

$\text{fff possible}$

$\text{Rit.}$

$\text{*}$

$\text{non attacca}$

## III Pilgrimage – Ascent – Kingdom

animando molto

18

Flowing, still animando.  $\text{♩} = 72$ 

23

accel.

molto accel.!

rit.

30

Subito animato.  $\text{♩} = 88$ 

35



57

Tempo I, but a little slower.

*pp*

(ped. sempre)

*Ped.*

69

8va - - - - -

62

69

75

8va - - - - -

62

69

75

62

69

75

Quiet, introverted.  $\text{♩} = 62$ . (Like the first movement.)

76

dolcissimo

espr.

76

80

76

80

76

80

poco animando

81

pp

81

85

81

85

81

85

Andante comodo.  $\text{♩} = 72$

cantabile

rit.

86

mp

mf

86

90

86

90

86

90

dim.

92

dim.

92

96

92

96

92

96

99 Stay in tempo.

poco accel.

Subito accel. molto.

107 Presto.  $\text{d} = 92$

*fp*

*f*

112  $8^{\text{va}}$

*sf*

*sf*

119  $(8^{\text{va}})$

*sf*

*sf*

126 *sf*

*sf*

*sf*

*sf*

131

Red. \* Red. \* Red. \* Red.

stringendo

136

8vb - p - ff - sf p -

8vb - p -

Red. \* Red. \* Red. \* Red. \* Red.

stringendo molto

141

Prestissimo  $\text{d} = 100$

8va -

ff sf

(8va) -

147

sf cresc.

sf





**molto animando!**

**Animato possibile.** ♩ = 172+

197

*cresc.*

*8vb*

*Ped.*

*Ped.*

*Ped.*

*fff*

**Veloce possibile.**

## **Cadenza ad libitum. Senza misura.\***

202

(8va) -

*tr* *tr* *tr*

*3* *3*

(8va) - *f*

*tr*

*3*

(8va) - *f*

*ped. sempre*

203

*ff*

*8va* *tr* *accel.*

*ff*

\* = Please feel free (obligated?) to improvise upon these motives and others from the rest of the work.

204

*Sva* - - - - -

*tr* - - - - -

*ff* - - - - -

*f* - - - - -

205

*Sva* - - - - -

*tr* - - - - -

*mf* - - - - -

*mp* - - - - -

*p* - - - - -

*pp* - - - - -

*f* - - - - -

*mf* - - - - -

*mp* - - - - -

206

*tr* - - - - -

Hesitating.

Patient.  $\text{♩} = 44$

*p* - - - - -

*dim.* - - - - -

*pp* dolce

*8vb* - - - - -

*ped.* - - - - -

\*

\*

209

*poco agitando*

*tr* - - - - -

*cresc.*

*3* - - - - -

*4* - - - - -

*f* - - - - -

*ped.* - - - - -

\*

agitando *tr* calmando *tr* rit.\*\* a tempo *tr*

213 *cresc.* *ff dim.* *mf* *p* *pp*

*ped.* \* *ped.* \* *ped.* \* *ped.*

dolce *espr.* *dim. poco a poco*

219 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

rit.\*\* *molto\*\**  $\text{♩} = 44$

224 *ppp* *dim.* *pppp*

*ped.* \*

NYC 7/22/18

\*\* = The trills during these *ritardandi* should naturally slow down and flow organically into the rhythms which follow.

For my dearest friend Benjy.  
 Your support, care, and inspiration have immeasurably made my life better.  
 September 2018