

Barnhouse Concert Band

SILVER SPRING SOLILOQUY

Robert Sheldon

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Barnhouse
Archive Edition



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FULL CONDUCTOR SCORE

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Silver Spring

Soliloquy

Robert Sheldon

INSTRUMENTATION

Full Conductor Score	1
C Flute - Piccolo	8
1st Bb Clarinet	3
2nd Bb Clarinet	3
3rd Bb Clarinet	3
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Oboe	2
Bassoon	1
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	4
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	1
Baritone B.C.	2
Tuba	4
Percussion (S.D., B.D., Cym., Tri.)	4
Mallet Percussion (bells, xylophone)	2
Timpani	1

THE COMPOSER**ROBERT SHELDON**

Robert Sheldon taught instrumental music in the Florida public schools for thirteen years and served on the faculty at the Florida State University where he taught conducting and instrumental music education classes and directed the university bands. He now maintains an active composition and teaching schedule in Illinois, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music degree from the University of Miami and the Master of Fine Arts degree from the University of Florida.



A nationally recognized clinician, Sheldon has conducted numerous Regional and All-State bands throughout the country. He holds membership in several organizations that promote music and music education. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching. He has also been the recipient of ASCAP's Standard Award for his compositional contributions to the symphonic and educational repertoire. In 1990, he was honored by the International Assembly of Phi Beta Mu as being the International Outstanding Bandmaster of the Year.

PROGRAM NOTE

Silver Spring Soliloquy was commissioned by the Bradford Middle School Band, Starke, Florida, James Brownlee, Director, and was written in 1990 in the memory of Megan Renaud, who played flute in the band and was killed in an automobile accident. The piece begins rather solemnly with a flute solo and develops through several variations, ending on a happy note, reflecting the positive personality and good feelings by which friends wished her to be remembered.

Commissioned by the Bradford Middle School Band, Starke, Florida
James Brownlee, Director. In memory of Meghan Renaud
SILVER SPRING SOLILOQUYRobert Sheldon
ASCAP

Andante $\text{♩} = 88$
Solo Fl.

(-Picc.) a2

Flute Piccolo *f* *mf*

Oboe

Bassoon *p* *mp*

B♭ Clarinets 2 *mp*

3 *p* *mp*

E♭ Alto Clarinet *p* *mp*

B♭ Bass Clarinet *p* *mp*

E♭ Alto Saxophones 1 *p* *mp*

2 *p* *mp*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p* *mp*

Andante

B♭ Trumpets 1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

F Horn *p* *mp*

Trombones 1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

Baritone *p* *mp*

Tuba *p* *mp*

Timpani *p* *mp*

Triangle Cymbals S.Cym. *mp*

Snare Drum Bass Drum

Bells

21

Fl. Picc. *mf*

Ob.

Ban.

1

2

3

A. Cl.

B. Cl.

1

2

A. Saxs.

T. Sax.

B. Sax.

21

1

2

3

Tpts. *mf*

Hn. *mf*

1

2

3

Trbs.

Bar.

Tuba

Timp.

Trgl.

Bells

29

Fl. Picc. *mf*

Ob. *mf*

Bsn.

1. *mf*

2. *mf*

3. *mf*

A.Cl.

B.Cl.

1. *mf*

2. *mf*

T.Sax.

B.Sax.

1. *mp*

2. *mp*

3. *mp*

Hr. *mf*

1.

2.

3.

Bar.

Tuba

Timp.

S.Cym. *mp* *mf* *l.v.*

S.D. *p*

B.D.

Bells

41

Fl. Picc. *mf* +Picc.

Ob. *mf*

Bsn.

1 *mf*

2 *mp*

3 *mp*

A.Cl.

B.Cl.

1 *mp*

2 *mp*

A.Saxs.

T.Sax. *mp*

B.Sax.

41

1 *mf*

2

3

Hn. *mp*

Trbs.

3

Bar. *mp*

Tuba

Timp. *mf*

Trgl. *mf*

S.D.

B.D.

rit. 61 Moderato ♩ = 92

Fl. Picc. *mf*

Ob. *f*

Bsn. *f* *mp* *mf*

1 *mf*

2 *f* *mp* *mf*

3 *f* *mp* *mf*

A.Cl. *f* *mf*

B.Cl. *f* *mf*

1 *mp* *mf*

2 *mp* *mf*

T.Sax. *mp* *mf*

B.Sax. *f* *mf*

rit. 61 Moderato

1 *mf*

2 *mf*

3

Hn. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

3 *mp* *mf*

Bar. *mp* *mf*

Tuba *f* *mp* *mf*

Timp. *mp* *mf*

Trgl. *mp*

Bells

69

Fl. Picc.

Ob.

Bsn.

1
2
3
Cls.

A.Cl.

B.Cl.

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
3
Tpts.

Hn.

1
2
3
Trbs.

Bar.

Tuba

Timp.

69 Solo *f*

mp *mf*

Fl. Picc. (- Picc.) *mf*

Ob. *mf* *mp*

Bsn.

1 *mp*

Cl. 2

3

A.Cl.

B.Cl.

1

A.Saxs. 2

T.Sax.

B.Sax.

1 *a2* *mf*

Tpts. 2 *mf*

3

Hn.

1

Trbs. 2

3

Bar.

Tuba

Timp. *mp*

Bells *mf*

Detailed description of the musical score: This page contains a full orchestral score for 10 measures. The instruments are arranged in a standard orchestral layout. The Flute Piccolo (Picc.) and Oboe (Ob.) parts begin with a *mf* dynamic. The Bassoon (Bsn.) part has a *mf* dynamic. The Clarinet (Cl.) parts 1, 2, and 3, Alto Clarinet (A.Cl.), and Bass Clarinet (B.Cl.) are mostly silent. The Saxophone section (A.Saxs., T.Sax., B.Sax.) has a *mf* dynamic. The Trumpet (Tpts.) parts 1, 2, and 3 have a *mf* dynamic, with the first trumpet part marked *a2*. The Horn (Hn.) part is silent. The Trombone (Trbs.) parts 1, 2, and 3 have a *mf* dynamic. The Baritone (Bar.) and Tuba parts are silent. The Timpani (Timp.) part has a *mp* dynamic. The Bells part has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

77 Più mosso $\text{♩} = 108$

Fl. Picc. *mp* *mf*

Ob. *mf*

Bsn. *mp* *mf*

1. Cls. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf*

A.Cl. *mp* *mf*

B.Cl. *mp* *mf*

1. A.Saxs. *mp* *mf*

2. *mp* *mf*

T.Sax. *mp* *mf*

B.Sax. *mp* *mf*

77 Più mosso

1. Tpts. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf*

Hn. *mp* *mf*

1. Trbn. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

Timp.

Poco allargando 86 *a tempo* ♩ = 92

Fl. Picc.

Ob.

Bsn.

1
2
3
Cts.

A.Cl.

B.Cl.

1
2
A.Saxs.

T.Sax.

B.Sax.

Poco allargando 86 *a tempo*

1
2
3
Tpts.

Hn.

1
2
3
Trbs.

Bar.

Tuba

Timp.

C.Cym.
S.Cym.

S.D.
B.D.

Bells

94

Fl. Picc. *decresc.* *mf*

Ob. *decresc.* *mp*

Bsn. *decresc.* *mf* \rightarrow *mp* *p*

1 *decresc.* *mf*

2 *decresc.*

3 *decresc.*

A.Cl. *decresc.*

B.Cl. *decresc.* *mf* \rightarrow *p*

1 *decresc.* *mp* *p*

2 *decresc.* *mp* *p*

T.Sax. *decresc.* *mp* *p*

B.Sax. *decresc.* *mf* \rightarrow *mp* *p*

94 Solo

1 *decresc.* *mf*

2 *decresc.*

3 *decresc.*

Hn. *decresc.* *mp* *p*

1 *decresc.* *mp* *p*

2 *decresc.* *mp* *p*

3 *decresc.* *mf* \rightarrow *mp* *p*

Bar. *decresc.* *mf* \rightarrow *mp* *p*

Tuba *decresc.* *mf* \rightarrow *mp* *p*

Timp. *mf* *p*

Trgl. *p*

Cyms.

S.D.

B.D.

Bells

Alla marcia $\text{♩} = 120$

(+Picc.)

Fl. Picc. *f*

Ob. *f*

Bsn. *mp*

1. Cls.

2. Cls.

3. Cls.

A.Cl.

B.Cl. *mp*

1. A.Saxs. *mp*

2. A.Saxs. *mp*

T.Sax. *mp*

B.Sax. *mp*

Alla marcia

1. Tpts.

2. Tpts.

3. Tpts.

Hn. *mp*

1. Trbs. *mp*

2. Trbs. *mp*

3. Trbs. *mp*

Bar. *mp*

Tuba *mp*

Timp.

S.D. *mf*

B.D. *p* *mf*

Xylo. *f*

Fl. Picc.

Ob.

Bsn.

1

2

3

A.Cl.

B.Cl.

1

2

A.Saxs.

T.Sax.

B.Sax.

1

2

3

Tpts.

Hn.

1

2

3

Trbs.

Bar.

Tuba

Timp.

S.D.

B.D.

Xylo.

3993

108

Fl. Picc.

Ob.

Bsn.

1

2

3

A.Cl.

B.Cl.

1

2

A.Saxs.

2

T.Sax.

B.Sax.

108

1

2

3

Tpts.

Hn.

1

2

3

Trbs.

Bar.

Tuba

Timp.

S.D.

B.D.

f

mf

mp

p

Fl.
Picc.

Ob.

Bsn.

1
Cls. 2
3

A.Cl.

B.Cl.

1
A.Sax. 2

T.Sax.

B.Sax.

1
Tpts. 2
3

Hn.

1
Trbs. 2
3

Bar.

Tuba

Timp.

C.Cym.
S.Cym.

S.D.
B.D.

Bells

Xylo.

Bells

3993

121

Fl. Picc. *f marc.*

Ob. *f marc.*

Bsn.

1

2

3

Cl. 1

Cl. 2

Cl. 3

A.Cl.

B.Cl.

1

2

A.Saxs.

T.Sax.

B.Sax.

121

1

2

3

Tpts.

Hn.

1

2

3

Trbs.

Bar.

Tuba

Timp.

Trgl.

C.Cym. *f marc.* *l.v.*

S.D.

B.D.

Bells

Fl.
Picc.

Ob.

Bsn.

1
2
3
Cls.

A.Cl.

B.Cl.

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
3
Tpts.

Hn.

1
2
3
Trbs.

Bar.

Tuba

Timp.

Trgl.

S.D.
B.D.

Bells

133

133

