

MANATEE LYRIC OVERTURE

ROBERT SHELDON

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GRADE 3 1/2

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REHEARSAL NOTES FOR THE CONDUCTOR

MANATEE LYRIC OVERTURE was written in commemoration of the opening of the Manatee County Civic Center in Bradenton, Florida. It was commissioned by the Manatee County School Board and was given its first performance on February 4, 1985 by the Manatee County High School Honor Band, to whom it is dedicated, with the composer conducting.

The thematic material is derived from the opening measures of the piece. This initial woodwind statement must be played crisply and lightly so as not to overpower the brass entrance.

The Calmando at measure 21 must be an abrupt change stylistically as well as dynamically **without changing the original tempo**. All parts should be played cantabile with emphasis given to moving parts that should predominate. The band may feel more comfortable in cut time than in common time at measure 29. Style and dynamic contrast must once again occur abruptly at measure 35.

Attention should be given to the low brass parts at measure 60 to assure that the descending line is clearly heard as it moves from the trombone parts to the baritones and finally the bass. The trumpet solo at measure 66 must be as legato as possible. The rhythmical accompaniment throughout the 3/4 section should also flow from one measure to the next and be played with the same phrasing as the melodic line.

The conductor may wish to increase the tempo slightly as the band moves into measure 74 to allow for a greater feeling of freedom and expansion. At any rate, the Andante should never be allowed to become ponderous - keep it moving along.

The clarinet and saxophone part in measure 99 should intensify as the volume increases. This intensity should continue until the resolution in measure 103. The brass chord at 105 serves to augment the finality of this section. It should add color and warmth but not volume.

Measure 118 is a return to the opening theme and must be played with great energy. The band should play the 3/2 section at measure 132 with a feeling of pushing ahead to the ritard in measure 139. The upper woodwind part must be heard clearly beginning at measure 136.

The concluding fanfare should be played with the same intensity as the opening. The Allargando in the closing measures will be most effective when performed grandioso and marcato.

Robert Sheldon

Manatee Lyric Overture

Robert Sheldon
A. S. C. A. P.

A1845

Con spirito $\text{♩} = 144-160$

(+Picc.) 8va

Piccolo Flute

Oboe

Bassoon

1 Bb Clarinets 2

3 Bb Clarinets 3

1 Eb Alto Clarinet

2 Bb Bass Clarinet

1 Eb Alto Saxophones

2 Eb Alto Saxophones

Bb Tenor Saxophone

Eb Baritone Saxophone

1 Bb Trumpets 1

2 Bb Trumpets 2

3 Bb Trumpets 3

F Horn

1 Trombones 1

2 Trombones 2

3 Trombones 3

Baritone

Tuba

Timpani

Mallet Percussion Xylo. Bells f

Percussion Snare Drum Bass Drum Crash Cymbals Suspended Cymbal Triangle Trgl. f

Picc. Fl.

Ob.

Bsn.

1
2
3
Cls.

A.Cl.

B.Cl.

1
2
A.Saxs.

T.Sax.

Bar.Sax.

1
2
3
Tpts.

Hn.

1
2
3
Trbs.

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

S.Cym.

B.D.

Cr.Cym.

S.D.

gva - - - - - *loco*

f

f

ff

21 Calmando - L'istesso Tempo

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

Ob.

Bsn. *fp* *mp*

1 *mp* *mf*

Cls. 2 *mp*

3 *mp*

A.Cl. *fp* *mp*

B.Cl. *fp* *mp*

1 *mp*

A.Saxs. 2 *mp*

T.Sax. *mp*

Bar.Sax. *mp*

21 Calmando - L'istesso Tempo

1

Tpts. 2

3

Hn. *mp*

1

Trbs. 2

3

Bar. *mp*

Tuba *fp* *mp*

Timp.

Mallet Perc.

Perc. *f*

29

Picc. Fl.

Ob. *mf*

Bsn.

1

Cls. 2

3

A.Cl.

B.Cl.

1

A.Saxs. 2

T.Sax.

Bar.Sax.

29

1

Tpts. 2

3

Hn.

1

Trbs. 2

3

Bar.

Tuba

Timp. *mp*

Mallet Perc.

Perc.

Picc. Fl. *fp* *f* *ff*

Ob. *fp* *f* *ff*

Bsn. *fp* *f marcato* *ff*

1 *fp* *f* *ff*

2 *fp* *f* *ff*

3 *fp* *f marcato* *ff*

A.Cl. *fp* *ff*

B.Cl. *fp* *ff*

1 *fp* *ff*

3 *fp* *ff*

T.Sax. *fp* *ff*

Bar.Sax. *fp* *ff*

1 *marcato* *ff*

2 *ff*

3 *ff*

Hn. *fp* *ff*

1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *fp*

Timp. *fp*

Mallet Perc.

Perc. *fp* S.Cym. Cr.Cym. S.Cym. Cr.Cym.

41

Picc. Fl. *mf*

Ob.

Bsn. *mf*

1 *mf*

2 *mf*

3

A.Cl. *mf*

B.Cl. *mf*

1 *f* *mf*

2 *f* *mf*

T.Sax. *mf*

Bar.Sax. *mf*

41

1 *f*

2 *f*

3

Hn. *fff* *mf*

1 *mf*

2 *mf*

3 *mf*

Bar. *mf*

Tuba *mf*

Timp.

Mallet Perc. Bells *mp*

Perc. *l.v.*

49

Picc. Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

3 *mf*

A.Cl. *mf*

B.Cl. *mf*

1 *fp*

A.Saxs. 2 *fp*

T.Sax. *fp*

Bar.Sax. *fp*

49

1 *mf*

Tpts. 2 *mf*

3 *mf*

Hn. *mf*

1 *mf*

Trbs. 2 *mf*

3 *mf*

Bar. *fp*

Tuba *fp*

Timp.

Mallet Perc.

Perc. S.D. *fp* B.D. *mp*

Picc. Fl.

Ob.

Bsn.

1
Cls. 2
3

A.Cl.

B.Cl.

1
A.Saxs. 2

T.Sax.

Bar.Sax.

1
Tpts. 2
3

Hn.

1
Trbs. 2
3

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

rit.

ritard.

mp

mf

mf

mp

60 Gently ♩ = 72

allargando Moderato ♩ = 92

66

Picc. Fl.

Ob.

Bsn.

1

2

3

A. Cl.

B. Cl.

1

2

A. Saxs.

T. Sax.

Bar. Sax.

60 Gently ♩ = 72

allargando Moderato ♩ = 92

66 Solo

1

2

3

Hn.

1

2

3

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

S. Cym.

legato

cresc.

mf

f

mp

legato

f

l. v.

74

Picc. Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

3 *mp* *mf*

A.Cl. *mp* *mf*

B.Cl. *mp* *mf*

1 *mf*

2 *mf*

T.Sax. *mf*

Bar.Sax. *mf*

74

1 *mp* *a2*

2 *mp*

3 *mp*

Hn.

1

2 *legato*

3 *legato*

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

82

Picc. Fl.

Ob.

Bsn.

1

2

3

A.Cl.

B.Cl.

1

2

A.Saxs.

T.Sax.

Bar.Sax.

82

1

2

3

Tpts.

Hn.

1

2

3

Trbs.

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

S.Cym. *mp*

poco ritard.

90 a tempo

Picc. Fl. *ff* decresc. *mf* *mp*

Ob. *ff* decresc. *mf* *mp*

Bsn. *ff* decresc. *mf* *mp*

1. Cls. *ff* decresc. *mf* *mf*

2. Cls. *ff* decresc. *mf* *mf*

3. Cls. *ff* decresc. *mf* *mf*

A.Cl. *ff* decresc. *mf* *mp*

B.Cl. *ff* decresc. *mf* *mp*

1. A.Sax. *ff* decresc. *mf* *mp* *mf*

2. A.Sax. *ff* decresc. *mf* *mp* *mf*

T.Sax. *ff* decresc. *mf* *dolce* *mf*

Bar.Sax. *ff* decresc. *mf* *mf*

poco ritard.

90 a tempo

1. Tpts. *ff* decresc. *mf*

2. Tpts. *f* *ff* decresc. *mf*

3. Tpts. *f* *ff* decresc. *mf*

Hn. *ff* decresc. *mf* *mp* *mf*

1. Trbs. *ff* decresc. *mf* *mp*

2. Trbs. *ff* decresc. *mf* *mp*

3. Trbs. *ff* decresc. *mf* *mp*

Bar. *ff* decresc. *mf* *dolce* *mf*

Tuba *ff* decresc. *mf* *mp*

Timp.

Mallet Perc.

Perc. S.Cym. *ff*

Rubato 98

Picc. Fl. *mf* *mf-p*

Ob. *mf* *mf-p*

Bsn. *mf* *mf-p*

1. Cls. *mf*

2. Cls. *mf*

3. Cls. *mf*

A. Cl. *mf-p*

B. Cl. *mf* *mf-p*

1. A. Saxs. *mf*

2. A. Saxs. *mf*

T. Sax. *mf*

Bar. Sax. *mf-p*

Rubato 99

1. Tpts. *mf* *mf-p*

2. Tpts. *mf* *mf-p*

3. Tpts. *mf* *mf-p*

Hn. *mf-p*

1. Trbs. *mf-p*

2. Trbs. *mf-p*

3. Trbs. *mf-p*

Bar. *mf* *mf-p*

Tuba *mf* *mf-p*

Timp. *mf-p*

Mallet Perc. *p*

Perc. *mp*

Bells *mp*

106 Andante $\text{♩} = 112$

Picc. Fl. Solo *ten.*

Ob. Solo *mp*

Bsn. Solo *p*

1. Cls. *mp*

2. Cls. *mp*

3. Cls. *mp*

A. Cl. Solo *p*

B. Cl. Solo *p*

1. A. Saxs.

2. A. Saxs.

T. Sax.

Bar. Sax.

106 Andante $\text{♩} = 112$

1. Tpts.

2. Tpts.

3. Tpts.

Hn. Solo *mp* *a2*

1. Trbs. *mp*

2. Trbs. *mp*

3. Trbs. *mp*

Bar. Solo *mp* *a2*

Tuba Solo *mp* *a2*

Timp. *p*

Mallet Perc. Bells *p* Chimes *mp*

Perc. Trgl.

Picc. Fl. *sfz* *sfz* *f*

Ob.

Bsn. *vc* *sfz* *sfz* *f*

1 *sfz* *sfz* *f*

2 *sfz* *sfz* *f*

3 *sfz* *sfz* *f*

A.Cl.

B.Cl. *vc* *sfz* *sfz* *f*

1 *mf* *f*

2 *mf* *f*

T.Sax. *sfz* *sfz* *f*

Bar.Sax. *sfz* *sfz* *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Hn. *mf* *f*

1 *sfz* *sfz* *f*

2 *sfz* *sfz* *f*

3 *sfz* *sfz* *f*

Bar. *mf* *f*

Tuba *vc* *sfz* *sfz* *f*

Timp. *sfz* *sfz* *f*

Mallet Perc. *Bells* *f* *Chimes* *l.v.* *f*

Perc.

allargando

118 Tempo primo

(+Picc.) 8va

Picc. Fl. *ff* *f* *mf* 2

Ob. *ff* *f* *mf* 2

Bsn. *ff* *fp* *mf* 2

1 Cls. *ff* *f* *mf* 2

2 Cls. *ff* *f* *mf* 2

3 Cls. *ff* *f* *mf* 2

A.Cl. *ff* *fp* *mf* 2

B.Cl. *ff* *fp* *mf* 2

1 A.Sax. *ff* *mf* *mf* 2

2 A.Sax. *ff* *mf* *mf* 2

T.Sax. *ff* *fp* *f* 2

Bar.Sax. *ff* *fp* *f* 2

allargando

118 Tempo primo

1 Tpts. *ff* *fp* *mf* 2

2 Tpts. *ff* *fp* *mf* 2

3 Tpts. *ff* *fp* *mf* 2

Hn. *ff* *fp* *ff* 2

1 Trbs. *ff* *fp* *mf* 2

2 Trbs. *ff* *fp* *mf* 2

3 Trbs. *ff* *fp* *mf* 2

Bar. *ff* *fp* *ff* 2

Tuba *ff* *fp* *mf* 2

Timp. *ff* *fp* *mf* 2

Mallet Perc. *ff* *fff* Xylo. Bells *ff* 2

Perc. S.Cym. Trgl. Cr.Cym. *ff* *l.v.* 2

This musical score page, numbered 21, is arranged for a large symphony orchestra. The instruments are listed on the left side of the page, including Piccolo Flute (Pic. Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Alto Saxophones (A.Sax. 1, 2), Tenor Saxophone (T.Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hn.), Trombones (Trbs. 1, 2, 3), Baritone (Bar.), Tuba, Timpani (Timp.), Mallet Percussion (Mallet Perc.), and Percussion (Perc.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is divided into four measures. The Piccolo Flute part begins with a dynamic of *f* and includes the instruction *(-Picc.) loco*. The Clarinet 1 part has a dynamic of *mp* in the first measure and *f* in the second. The Bassoon part has a dynamic of *mp* in the first measure and *f* in the second. The Clarinet 2 part has a dynamic of *f* in the second measure. The Alto Clarinet part has a dynamic of *f* in the second measure. The Bass Clarinet part has a dynamic of *mp* in the first measure and *f* in the second. The Alto Saxophone 1 part has a dynamic of *f* in the second measure. The Alto Saxophone 2 part has a dynamic of *f* in the second measure. The Tenor Saxophone part has a dynamic of *f* in the second measure. The Baritone Saxophone part has a dynamic of *mf* in the first measure and *f* in the second. The Trumpet 1 part has a dynamic of *f* in the second measure. The Trumpet 2 part has a dynamic of *f* in the second measure. The Trumpet 3 part has a dynamic of *f* in the second measure. The Horn part has a dynamic of *f* in the second measure. The Trombone 1 part has a dynamic of *mf* in the first measure and *f* in the second. The Trombone 2 part has a dynamic of *mf* in the first measure and *f* in the second. The Trombone 3 part has a dynamic of *f* in the second measure. The Baritone part has a dynamic of *f* in the second measure. The Tuba part has a dynamic of *mp* in the first measure and *f* in the second. The Mallet Percussion part has a dynamic of *mp* in the second measure. The Percussion part has a dynamic of *mp* in the second measure. A large watermark reading "Not Valid for Performance" is overlaid diagonally across the page.

(+Picc.)

128

Picc. Fl.

Ob.

Bsn.

1

2

3

Cls.

A.Cl.

B.Cl.

1

2

A.Saxs.

T.Sax.

Bar.Sax.

128

1

2

3

Tpts.

Hn.

1

2

3

Trbs.

Bar.

Tuba

Timp.

Mallet Perc.

Bells

Perc.

S.Cym.

Cr.Cym.

l. v.

132

Picc. Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff*

1 *ff*

2 *ff*

T.Sax. *ff*

Bar.Sax. *ff*

1 *ff*

2 *ff*

3 *ff*

Hn. *ff*

1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Timp.

Mallet Perc. Bells

Perc. S.Cym. *mf* l.v.

Poco stringendo

ritard.

Picc. Fl.

Ob.

Bsn.

1

Cls. 2

3

A.Cl.

B.Cl.

1

A.Saxs. 2

T.Sax.

Bar.Sax.

Poco stringendo

ritard.

1

Tpts. 2

3

Hn.

1

Trbs. 2

3

Bar.

Tuba

Timp.

Mallet Perc.

Perc.

S.Cym.

