



South Fork Legacy

Based on Hail Sinfonia, Music by Sir Arthur Sullivan

By Robert Sheldon, Op. 260

INSTRUMENTATION

- 10 Flute/Piccolo (Optional)
- 2 Oboe
- 2 Bassoon
- 6 1st B \flat Clarinet
- 6 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 2 F Horn

- 3 1st Trombone
- 3 2nd Trombone
- 2 Euphonium
- 2 Euphonium T.C.
- 4 Tuba
- Percussion—6 Players:
- 2 Bells
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal,
Crash Cymbals/
Tambourine/Mark Tree)
- 2 Timpani

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
(B \flat Tenor Saxophone)
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- E \flat Horn
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- B \flat Euphonium B.C.
- B \flat Tuba T.C.
- B \flat Tuba B.C.
- E \flat Tuba T.C.
- E \flat Tuba B.C.
- String Bass

PROGRAM NOTES

Based on a popular theme from Sullivan's *Pirates of Penzance*, *South Fork Legacy*, by Robert Sheldon, presents an original up-tempo theme played over Sullivan's harmonic structure. Following a heartfelt lyrical section, the original tempo returns, and the well-known anthem is finally heard as it emerges into its full glory, known to Sinfonians everywhere as "Hail Sinfonia!"



NOTES TO THE CONDUCTOR

When accepting this commission, I was told that W. C. Lanning, for whom the piece was being written, requested that one of two hymns be used in the piece. Of the two titles suggested, "Hail Sinfonia" certainly caught my eye! Not only am I a Sinfonian (Beta Tau, 1972 - University of Miami), but my composition teacher, Clifton Williams, was the Province Governor of Phi Mu Alpha at that time. Therefore, the idea of using this anthem in the piece was an attractive suggestion, although I was also feeling a bit of trepidation because no one (in my opinion) could ever surpass the absolutely stunning use of this hymn as Clifton Williams did in his march, "The Sinfonians." The music for this anthem was originally given the title "Hail Poetry" when included in Sir Arthur Sullivan's opera "The Pirates of Penzance," first performed in 1879. The music was later repurposed with different lyrics provided for the "Sinfonian Song Book" by Louis Victor Saar.

It was with those thoughts in mind that I began this project and decided to use the harmonization of the anthem as an accompaniment to an original up-tempo theme, hoping that the casual listener would not recognize what I had done with regard to repurposing the chord progression from the opera. The commission request also included instructions that the piece be in A-B-A form, so a lyrical "B" section follows the opening "A" section. When returning to the final "A" section, I altered the melody from the beginning of the piece slightly so that it would better fit with the full anthem, which is now stated for the first time, albeit somewhat hidden under the initial theme of the piece. But this quickly changes as the full glory of "Hail Sinfonia" emerges and stands alone to end the piece in true Sinfonian fashion.

The title is inspired by the township in which Mr. Lanning lived as a child, getting his start in instrumental music as a 5th-grade student at South Fork Elementary School. In addition to playing piano and organ, he was very active in the choir at South Fork Baptist Church. These formative years laid a foundation for music education that inspired W.C. to pursue a career as a band director.

Commissioned by the Northwest North Carolina Bandmasters Association
in honor of W.C. Lanning for his dedicated leadership and mentorship to our district and state

South Fork Legacy

Based on Hail Sinfonia, Music by Sir Arthur Sullivan

By Robert Sheldon
Op. 260

FULL SCORE
Duration - 4:10

Allegro ♩ = 132

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is divided into four measures, numbered 1 through 4 at the bottom. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the entire page. The instruments and their parts are as follows:

- Flute/Picc. (opt.):** Part 1, marked 'Opt. + Picc.' at the beginning and '-Picc.' at the end. Dynamics range from *f* to *mf*.
- Oboe:** Part 1, dynamics range from *f* to *mf*.
- Bassoon:** Part 1, dynamics range from *f* to *mf*.
- B♭ Clarinets:** Parts 1 and 2, dynamics range from *f* to *mf*.
- B♭ Bass Clarinet:** Part 1, dynamics range from *f* to *mf*.
- E♭ Alto Saxophones:** Parts 1 and 2, dynamics range from *f* to *mf*.
- B♭ Tenor Saxophone:** Part 1, dynamics range from *f* to *mf*.
- E♭ Baritone Saxophone:** Part 1, dynamics range from *f* to *mf*.
- B♭ Trumpets:** Parts 1 and 2, dynamics range from *f* to *mf*.
- F Horn:** Part 1, dynamics range from *f* to *mf*.
- Trombones:** Parts 1 and 2, dynamics range from *f* to *mf*.
- Euphonium:** Part 1, dynamics range from *f* to *mf*.
- Tuba:** Part 1, dynamics range from *f* to *mf*.
- Bells:** Part 1, marked '(w/ hard rubber mallets)', dynamics range from *f* to *mf*.
- Percussion 1 (Snare Drum, Bass Drum):** Part 1, marked 'S.D.' and 'B.D.', dynamics range from *f* to *mf*.
- Percussion 2 (Suspended Cymbal, Crash Cymbals, Tambourine/Mark Tree):** Part 1, marked 'Cr. Cyms.', dynamics range from *f* to *mf*.
- Timpani:** Part 1, dynamics range from *f* to *mf*.

Tune: F, B♭, E♭ *f*

13

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf

mf

mf

mp

13

Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Tbns. 1
Tbns. 2
Euph.
Tuba
Bells
Perc. 1
Perc. 2 (w/mallets)
Timp.

mp
mp
mp
mp
p
p
p
p
mf
p
mf

Fl. *f* +Picc.

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *f*

Tbns. 1 *f*

Tbns. 2 *f*

Euph. *f*

Tuba *f*

Bells *f*

Perc. 1 *mp* *mf*

Perc. 2 *f*

Timp. *f*

Andante ♩ = 76 rall. 39 a tempo

Fl. -Picc. mp mf

Ob.

Bsn. mp p

1 Cls. mp

2 Cls. p

B. Cl. mp p Solo

1 A. Saxes. mp mf

2 A. Saxes. mp p

T. Sax. mp p

Bar. Sax. mp p

Andante ♩ = 76 rall. 39 a tempo

1 Tpts. mp

2 Tpts.

Hn.

1 Tbps. mp p

2 Tbps. mp p

Euph. mp p

Tuba mp p

Bells mf

Perc. 1

Perc. 2 p mf

Timp. mp



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf

mp

p

Preview Only
Legal Use Requires Purchase

Fl. *mp* *mf* *mp* *rall.* *accel.*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp* *Tutti*

2 Cls. *mp* *mf* *mp*

B. Cl. *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp* *rall.* *accel.*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mp*

Bells *mp*

Perc. 1

Perc. 2 M.T. *mf* *mp*

Timp.

55 Freely ♩ = 96

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

1 A. Saxes. *mf*

2 A. Saxes. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

55 Freely ♩ = 96

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Euph. *f*

Tuba *mf*

Bells *mf*

Perc. 1

Perc. 2 *f*

Timp. *f*



Fl. *rall.*

Ob. *ff*

Bsn. *ff*

1 *Solo* *mp*

2 *mp* *mf* *mp*

B. Cl. *ff* *mp*

1 *ff* *mp*

2 *ff* *mp*

A. Saxes. *ff* *mp*

T. Sax. *mp*

Bar. Sax. *ff* *mp* *rall.*

1 *ff*

2 *ff*

Hn. *ff*

1 *ff*

2 *ff*

Tbns. *ff*

Euph. *ff*

Tuba *ff*

Bells *f* *ff* *mf*

Perc. 1

Perc. 2 *p* *ff* *mf* *p*

Timp. *ff*



71 Adagio ♩ = 66

Allegro ♩ = 132

+Picc.

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *mf* *p* *mp*

Cl. 1 *mp* *p* *mp*

Cl. 2 *p* *mp*

B. Cl. *mf* *p* *mp*

A. Sax. 1 *mf* *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

Tpts. 1

Tpts. 2

Hn. *mp* *mf* *p*

Tbns. 1 *mp* *mf* *p*

Tbns. 2 *mp* *mf* *p*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Bells *mp* Solo

Perc. 1 *p* *mp*

Perc. 2 *mf* Cr. Cyms. *mf*

Timp. *mp* *mf* *p* *mp*

71 Adagio ♩ = 66

Allegro ♩ = 132

+Picc.

Tpts. 1

Tpts. 2

Hn. *mp* *mf* *p*

Tbns. 1 *mp* *mf* *p*

Tbns. 2 *mp* *mf* *p*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Bells *mp* Solo

Perc. 1 *p* *mp*

Perc. 2 *mf* Cr. Cyms. *mf*

Timp. *mp* *mf* *p* *mp*

Fl. *mf* *mp* -Picc.

Ob. *mf* *mp*

Bsn. *mf* *mp*

1 Cls. *mf* *mp*

2 Cls. *mf* *mp*

B. Cl. *mf* *mp*

1 A. Saxes. *mf* *mp*

2 A. Saxes. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts. *mf* *mp*

2 Tpts. *mf* *mp*

Hn. *mf* *mp*

1 Tbns. *mf* *mp*

2 Tbns. *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Bells *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* Tamb.

Timp. *mf* *mp*



88 ^{+Picc.}

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

88

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf *ff* *f* *mf* *f* *mp*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

div.

rall.

rall.

ff

mp

ff

Cr. Cyms.

sfz

sfz



104 a tempo

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

104 a tempo

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

50412S

102

103

104

105

106



div.
tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

tr.

Musical notation for measures 104-106, including notes, rests, and dynamic markings.

mf

f

mp

ff

f

