



**PERFORMANCE  
SERIES**

**GRADE 1**

**CORRELATES WITH BOOK 1 | OPUS 4**

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# CROSSING THE RUBICON

## Robert Sheldon

### Instrumentation

1 - Full Score	4 - Trombone
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B $\flat$ Clarinet 1	1 - Electric Bass
5 - B $\flat$ Clarinet 2	1 - Timpani
2 - E $\flat$ Alto Clarinet	2 - Bells
2 - B $\flat$ Bass Clarinet	4 - Percussion 1 Share Drum Bass Drum
4 - E $\flat$ Alto Saxophone	4 - Percussion 2 Crash Cymbals Suspended Cymbal Tambourine
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

**T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.**  
Frank J. Hackinson

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## The Composer

Robert Sheldon is one of the most performed composers of wind band music. A recipient of numerous awards from ASBDA, ASCAP, and Phi Beta Mu, Sheldon's compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed throughout the world and appears on several international concert and contest lists. He regularly accepts commissions for new works, producing numerous publications for concert band each year.

Sheldon's schedule includes many engagements as guest conductor for all-state and regional honor bands. He frequently appears as a music education clinician, and has presented sessions and seminars at numerous colleges and universities, as well as state Music Education Association conferences. Sheldon has served as a conductor and clinician throughout the United States, as well as Japan, China, Canada, Australia, Italy, Germany and Taiwan.

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## About the Music

The Rubicon River in northern Italy has lent its name to the popular phrase, "crossing the Rubicon" – a metaphor which means to take an action from which there is no turning back. Its history relates to a military campaign by Julius Caesar as he stood on the banks of the Rubicon contemplating his fate. This piece for young band uses exotic colors and driving rhythms to portray this moment.

- Robert Sheldon

# CROSSING THE RUBICON

ROBERT SHELDON

OPUS 227

(ASCAP)

Allegro deciso (♩ = 126)

Flute *mf*

Oboe *mf*

1 *mf*

2 *mf*

B♭ Clarinets

E♭ Alto Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

Allegro deciso (♩ = 126)

1 *mf*

2 *mf*

B♭ Trumpets

F Horn *mf*

Trombone Bassoon *mf*

Baritone / Euphonium *mf*

Tuba Electric Bass *mf*

Timpani (w/medium mallets) *mf*

Bells (G, C) (w/hard rubber mallets) *mf*

Percussion 1 (Snare Drum, Bass Drum) *mf*

Percussion 2 (Crash Cymbals, Suspended Cymbal, Tambourine) *mf*

Cr. Cym.

2 3 4



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25

Fl. *mf* *mp*

Ob. *mf* *mp*

1 Cls. *mf* *mp*

2 Cls. *mf* *mp*

A. Cl.

B. Cl.

A. Sax. *p*

T. Sax. *p*

B. Sax.

25

1 Tpts.

2 Tpts.

Hn. *p*

Tbn. Bsn. *p*

Bar. / Euph.

Tuba El. Bass

Timp. *mp*

Bells

Perc. 1

Perc. 2

Sus. Cym. (w/stick)

23 24 25 *mp* 26 27 28









Fl.

Ob.

1  
Cl. 1

2  
Cl. 2

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bsn.

Bar.  
Euph.

Tuba  
El. Bass

Timp.

Bells

Perc. 1

Perc. 2

48

49

50

51 *f*

52

53 *ch.*  
*ff*