

DER LEHRMEISTER

By Robert Sheldon

Der *Lehrmeister* translates from German to “The Master Teacher.” Commissioned by the Florida Bandmasters Association in memory of Jack Crew, this piece serves to honor the memory of one of the all-time great teachers and musicians in our world of band music. The piece is written in a style reminiscent of Richard Strauss, one of Jack’s favorite composers.

Instrumentation

1 — Conductor Score
 5 — 1st Flute & Piccolo
 5 — 2nd Flute
 2 — Oboe
 2 — Bassoon
 4 — 1st B♭ Clarinet
 4 — 2nd B♭ Clarinet
 4 — 3rd B♭ Clarinet
 2 — B♭ Bass Clarinet
 2 — 1st E♭ Alto Saxophone
 2 — 2nd E♭ Alto Saxophone
 2 — B♭ Tenor Saxophone
 1 — E♭ Baritone Saxophone
 3 — 1st B♭ Trumpet
 3 — 2nd B♭ Trumpet
 3 — 3rd B♭ Trumpet

2 — 1st F Horn
 2 — 2nd F Horn
 2 — 1st Trombone
 2 — 2nd Trombone
 2 — 3rd Trombone
 2 — Euphonium
 1 — Euphonium T.C.
 4 — Tuba
 Percussion — 6 players:
 1 — Bells
 2 — Percussion 1
 (Snare Drum, Bass Drum)
 3 — Percussion 2
 (Suspended Cymbal/Triangle,
 Crash Cymbals)
 1 — Timpani

World Parts

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E♭ Alto Clarinet
 E♭ Contra Alto Clarinet
 B♭ Contra Bass Clarinet
 1st E♭ Horn
 2nd E♭ Horn
 1st Trombone in B♭ T.C.
 2nd Trombone in B♭ T.C.
 3rd Trombone in B♭ T.C.
 1st Trombone in B♭ B.C.
 2nd Trombone in B♭ B.C.
 3rd Trombone in B♭ B.C.
 Euphonium in B♭ B.C.
 Tuba in B♭ T.C.
 Tuba in B♭ B.C.
 Tuba in E♭ T.C.
 Tuba in E♭ B.C.
 String Bass



Der *Lehrmeister* translates from German to “The Master Teacher.” And that is what Jack was to me. A mentor, inspiration, teaching role model, great guy, good friend—and always a master teacher! My hope is that this piece will honor his memory while providing band students an introduction to the musical style of Richard Strauss, one of Jack’s favorite composers.

I was so incredibly honored to be asked by the Florida Bandmasters Association to write a piece to commemorate the life of Andrew “Jack” Crew. Jack had been a musical presence in my life since high school when I met him through my band director, who was a friend of his. Additionally, I was invited to play in the Wind Arts Ensemble in which Jack and his wife, Shirley, performed. Getting to know them while I was in high school is a fond memory of those times.

Hearing Jack’s Riverview band was always a special treat, and as I became a high school band director I would plan to hear their performances at State Contest. Whenever I was back home in Bradenton, I would attend any of their performances that I could. His bands at Riverview, and later in Lakeland were always a model of musicianship, professionalism, and outstanding teaching.

Writing a piece in Jack’s honor was therefore a daunting task. He always chose such outstanding literature, I would want this piece to be something he might perform. At the Midwest Clinic in 2014, Alex Kaminsky’s band at Buchholz was performing the *Festmusik der Stadt Wien* by Richard Strauss. Alex dedicated this opening work on the concert to Jack because of Jack’s love of the music of Strauss. I recalled hearing Jack conduct Strauss’ *Dance of the Seven Veils* with the Riverview band years before. Alex suggested writing a piece in the style of Strauss, and others involved in the commission felt that was the way to go—and so this began.

The concept of writing a piece in the style of another composer was not new to me. Years before I had written *A Longford Legend* in an attempt to honor the music of Grainger, Holst, and Vaughan Williams. While my writing was not an effort to mimic or impersonate their music, I definitely wanted to utilize their compositional devices as a way of demonstrating my love for these incredible composers

I am also a huge fan of the music of Richard Strauss. Hearing his tone poems performed are among my most treasured musical experiences. So, although I was completely on-board with this idea, I knew the actual project would be quite a challenge. Most of his pieces were extraordinarily lengthy and incredibly difficult, and yet this commission was for a grade 3.5 level piece and was supposed to be less than 6 minutes in length. Additionally, Strauss’ style and harmonic language were unlike anything I had ever written. Consequently the focus became the musical devices Strauss used—motivic development, rhythmic repetition, numerous tempo changes, harmonic progressions flavored with chromatic counterpoint, extreme dynamic changes, solos in various instruments, and perhaps most importantly, a sense of passion and energy. His *Alpensinfonie*, *Don Juan*, and *Stadt Wien* were the primary musical inspirations for the piece, which is written in a modified rondo form, with an appropriately heroic, yet playful “Jack’s theme” appearing throughout as the musical entity that holds the piece together.

Der Lehrmeister

for Andrew "Jack" Crew

Robert Sheldon
(Op. 197)

FULL SCORE
Duration - 5:10

Largo ♩ = 54

Flutes/Picc. 1 2 *pp* *mf* *pp* *mp* **Flute** *one player* **+Picc.** **Tutti** **molto rall.**

Oboe *mp*

Bassoon *pp*

B♭ Clarinets 1 2 3 *pp* *mf* *pp* *mp* **Tutti**

B♭ Bass Clarinet *pp*

E♭ Alto Saxophones 1 2 *mp* *a2* *pp*

B♭ Tenor Saxophone *pp*

E♭ Baritone Saxophone *pp*

Largo ♩ = 54 **molto rall.**

B♭ Trumpets 1 2 3 *p* *a2* *pp*

F Horns 1 2 *mp* *a2*

Trombones 1 2 3 *p* *a2* *pp*

Euphonium *pp*

Tuba *pp*

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal/ Triangle, Crash Cymbals) *Sus. Cym. (mallets)* *p*

Timpani (medium mallets) *p*

Tune: F, B♭, E♭ *pp* 1 2 3 4 5 6 7 8

molto rall. A Tempo

9 **A Tempo** one player (-Picc.) *ff* *mp* *p*

Fls./Picc. 1 2

Ob. *ff* *mp* one player *p*

Bsn. *ff* *mp* *p*

Cls. 1 *ff* *mp* one player *p*

2 3 *ff* 2. one player *p*

B. Cl. *ff* (-3.) *mp* 3. one player *p*

A. Saxes. 1 2 *ff* *mp* one player *p*

T. Sax. *ff*

Bar. Sax. *ff*

9 **A Tempo** *ff* *mp* *p* **molto rall. A Tempo** one player 3 *p* 2. one player (-3.) *p*

Tpts. 1 *ff* *mp* *p*

2 3 *ff* *p*

Hns. 1 2 *ff* *mp*

Tbns. 1 *ff* *mp*

2 3 *ff*

Euph. *ff* *mp* *p*

Tuba *ff* *mp* *p*

Bells *ff* *p* (hard rubber mallets)

Perc. 1

Perc. 2 *ff*

Timp. *ff* *mp* *p*

molto rall. **Allegro** ♩ = 138

Fls./Picc. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flutes/Piccobello, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Bells, Snare Drum, Bass Drum, Suspended Cymbal, Timpani). The score features dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *Tutti* and *a2* (second ending). The tempo is marked **molto rall.** (very slow) and **Allegro** with a metronome marking of ♩ = 138. The score is divided into measures 16 through 20.

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

(- Picc.)

p

mp

a2

3

Triangle

mp

33

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells (brass mallets)

Perc. 1

Perc. 2

Timp.

46000S

mp

f

+Picc.

mf

33

32 33 34 35



Fls./Picc. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2/3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

41

Fls./Picc. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2/3 *ff* *a2*

B. Cl. *ff*

A. Saxes. 1/2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

41

Tpts. 1 *ff*

2/3 *ff*

Hns. 1/2 *ff* *a2*

Tbns. 1 *ff*

2/3 *ff* *a2*

Euph. *ff*

Tuba *ff* (hard rubber mallets)

Bells *ff*

Perc. 1 *f*

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

Timp. *ff*

41 42 43 44 45



49

(-Picc.)

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

p *mf* *mp*

a2 *3*

46 47 48 49 50 51

molto rall. e rubato [61] **Andante espressivo** ♩ = 88
one player

Fls./Picc. 1/2 *p* *mp*

Ob. *p* Solo *mp*

Bsn. *pp* *ppp*

Cls. 1 *p* *mp* *ppp*

2/3 *pp* *ppp*

B. Cl. *pp* *ppp*

A. Saxes. 1/2 *pp* 1. (-2.) *mp*

T. Sax. *pp*

Bar. Sax. *pp*

Tpts. 1 *p* *mf* (Ob. Solo) *mp* [61] **Andante espressivo** ♩ = 88

2/3 *p*

Hns. 1/2 *pp* *mp* *a2*

Tbns. 1 *mp* *pp* *ppp*

2/3 *mp* *pp* *ppp*

Euph. *pp* *mp*

Tuba *pp* (hard rubber mallets) *ppp*

Bells *p* *mf*

Perc. 1

Perc. 2 *p* *mp*

Timp.

57 58 59 60 61 62 63 64

poco rall. 69 A Tempo

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

+ 2., one player

Tutti

mp

mp

2.

(-3.) *mp*

+2. *ppp*

ppp

poco rall. 69 A Tempo

Play

mp

2. only

mp

p *mf*



molto rall.

Allegro ♩ = 138

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

77 *ppp* 78 79 80 81 *mp* 82

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mp

mf

p

a2

3

1.

Tri.

46000S

90 *a2* *f* +Picc. *f*

Fls./Picc. 1 2

Ob.

Bsn. *f*

Cls. 1 *f*

2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *a2* *f*

T. Sax.

Bar. Sax. *f*

90

Tpts. 1 *f*

2 3 *f*

Hns. 1 2 *f*

Tbns. 1 *f*

2 3 *f*

Euph. *f*

Tuba *f*

Bells *f*

Perc. 1 *mf*

Perc. 2 *f*

Timp. *f*

4600S *f* 90 91 92 93

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

46000S

94 95 96 97

Fls./Picc. 1 2 *p* *mf*³ *f* (-Picc.)

Ob. *p* *mf*³ *f*

Bsn. *p*

Cls. 1 *p* *mf*³ *f*

B. Cl. 2 3 *p* *mf*^{a2 3} *f*^{a2 3}

A. Saxes. 1 2 *p* *mp*^{a2 3} *f*^{a2 3}

T. Sax. *p* *mp*³

Bar. Sax. *p*

Tpts. 1 *p* *a2*

2 3 *p* *a2*

Hns. 1 2 *p* *mp*³ *f*^{a2 3}

Tbns. 1 *mp*³ *a2*

2 3 *mp*³

Euph. *p* *mp*³

Tuba *p*

Bells *p*

Perc. 1 *p* *mp*

Perc. 2 *mp*

Timp. *mp*



Allegro ♩ = 138

115

Fls./Picc. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

115 Allegro ♩ = 138

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

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div.

a2

damp. on beat 3

ch.