

The Red Covered Bridge, Robert Sheldon, Alfred Publications.

Recording: [The red covered bridge \(alfred.com\)](http://www.alfred.com)

Another wonderful grade 2.5 piece. Worthy of performance by any band regardless of age.

I add a *mf* accent to each WW entrance in meas. 1&2. Bell tone effect.

This rhythmic *accelerando* is very effective. Rehearse slowly so it is measured and does not end up as a trill. Release on 4 is vital in meas. 5.

Bell tone like effect with flute and bells in meas. 6.

Clarinet solo meas. 7, add a *crescendo* to the *f* in meas. 7 and then to the *g* dotted half in meas. 10.

Bring out the ascending arpeggio in euphonium, trombone, horn in meas. 15&16. *Crescendo* for all is only *mf*. We need to save the *forte* for later! *Sus. Cym* and *timp* add another layer of musicality to this piece with their *crescendo*. Make sure *timpani* understands where to roll on drum for good tone quality.

Meas. 17, trumpets add shape to the melody line.

Meas. 27, balance to the horn line.

Meas. 35-37, for me the important line is the ascending quarter line in Euph., Horn, Alto & Clar. 3. They lead the *crescendo*!

I add a little more *ritard* in meas. 42

Beautiful melody in Oboe, Alto, Horn. Let it sing.

Meas. 53, long syncopated quarter notes in Trb., saxes.

The flute and oboe counter melody in meas. 54-57 needs to be heard. This is new material.

Meas. 61, I keep this at the same tempo and change the articulation to capture the character. Triangle is important. Trumpets have the same line at meas. 69. This can be difficult because of range. One flute and one first clarinet could play meas. 61,62,63 at 69,70,71 to help trumpets if needed.

Once again, the *Sus. Cym* and *timp* are critical to capture the emotion of this piece.

Meas. 77. Balance to alto and horn counter line.

Meas. 79, tempo needs to move!

I add a *rallentando* in meas. 82, beats 3&4. This *fortissimo* is the arrival and the loudest dynamic of the piece.

Meas. 91, bring out counter line in Horn and Alto. This is Sheldon at his best.

Meas. 95, here is that ascending figure again in the Euph., Horn, Alto, Cl.3. Let them soar!

Beginning in meas. 100 take your time to the end. Find the music.

Clarinet solo returns at meas. 105 add the same shape as the beginning.

Meas. 110, last, I only have one flute on each note to achieve a darker sound. I like to balance to bassoon and bass clarinet, they should play louder. This gives it that dark reedy sound.

Great piece! Enjoy!!!

GWB