

FULL CONDUCTOR SCORE
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SALUT D'AMOUR

for solo instrument with concert band accompaniment

Sir Edward Elgar

Arranged by
Andrew Glover

The Barnhouse
**SPOTLIGHT
SERIES**
for Concert Band



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INSTRUMENTATION

Conductor Score	1
Solo Flute or Violin.....	1
Solo Oboe	1
Solo B \flat Clarinet or Trumpet.....	1
Solo E \flat Alto Saxophone	1
Solo F Horn	1
Solo Euphonium B.C.	1
Solo Euphonium T.C.....	1
Flute	10
Oboe	2
1st B \flat Clarinet	3
2nd B \flat Clarinet.....	3
3rd B \flat Clarinet	3
B \flat Bass Clarinet.....	2
Bassoon	2
E \flat Alto Saxophone.....	6
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
1st F Horn	2
2nd F Horn	2
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Bells	2

About the Composer

English composer Sir Edward Elgar (1857-1934) was born in Lower Broadheath, the fourth of seven children. His father was a noted musician, proficient on violin, who worked as a music retailer and piano tuner. The Elgar children were all exposed to music early on, and Edward studied violin and developed an early interest in composing music. As a young man he was active in Worcester musical circles and gained a wealth of performance, composition and conducting experience. He was particularly inspired performing under the baton of Antonin Dvorak, and also at hearing Camille Saint-Saëns perform on organ in Paris. Elgar is most famous for his orchestral suite, "Enigma Variations" as well as his six "Pomp and Circumstance" marches, the first of which is frequently performed as a processional at commencement ceremonies. He was one of the first composers to embrace recording technology, and conducted recordings of many of his works. He died in 1934 in Worcester, at the age of seventy-six.

About the Music

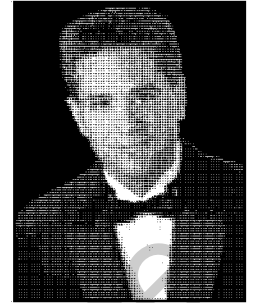
Elgar's **Salut d'Amour**, originally entitled "Liebesgruss" (Love's Greeting), was composed in 1888 and as one of his earliest works, bears the notation Opus 12. It was composed as an engagement present to his fiancée, Caroline Alice Roberts, and the earliest versions show a dedication "à Carice," a conjoined version of her first and middle names. Composed for solo violin with piano accompaniment, this had become one of Elgar's most enduring melodies, and has been played by countless solo instruments.

This arrangement offers a wide variety of options for choice of solo instrument, with concert band accompaniment, and multiple solo parts are included.

- Andrew Glover

About the Arranger

St. Louis native Andrew Glover joined the staff of the C. L. Barnhouse Company in October 1998, and serves as staff composer, arranger, editor, and Executive Vice President. Previously, Glover taught instrumental music in the St. Louis area, most recently as Director of Bands at Rosary High School. He received a Bachelor of Music Education degree from Central Methodist University and did graduate work at Southeast Missouri State University.



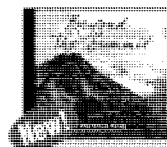
As a composer and arranger, Glover has over 200 works to his credit. He began writing music for band while in high school, and his music has been performed, recorded and broadcast by bands worldwide. He has appeared as guest conductor, clinician and speaker in over 35 states, and for many years also performed as a euphonium soloist. For four years he was a member of the Detroit Concert Band, conducted by Dr. Leonard B. Smith, and participated in numerous recording sessions with the DCB.

An enthusiast of classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 125-year archive of publications, which serves as the main source for Barnhouse Archive Editions. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is conductor of the Windjammers, Unlimited Education Band

The Barnhouse SPOTLIGHT SERIES For Concert Band

A series of publications featuring instrumental solo or small ensembles with concert band accompaniment. Designed to showcase more advanced soloists, the band accompaniments are carefully arranged to require a limited amount of rehearsal time. Each selection is "audience friendly" as well as "performer friendly."

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WFR388

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Edward Petersen - Conductor

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SALUT D'AMOUR

for solo instrument with concert band accompaniment

Sir Edward Elgar, op. 12
arranged by Andrew Glover

Conductor
012-4492-00

Andantino $\text{♩} = 80$

The musical score is arranged in a concert band format. It features the following instruments and parts:

- Flute: *mf*
- Oboe: *mf*
- 1st B♭ Clarinet: *mf*
- 2nd B♭ Clarinet: *mf*
- 3rd B♭ Clarinet: *mf*
- B♭ Bass Clarinet: *mf*
- Bassoon: *mf*
- E♭ Alto Saxophone: *mf*
- B♭ Tenor Saxophone: *mf*
- E♭ Baritone Saxophone: *mf*
- Solo (concert pitch): *mf*
- 1st B♭ Trumpet: *mf*
- 2nd B♭ Trumpet: *mf*
- 1st F Horn: *mf*
- 2nd F Horn: *mf*
- 1st Trombone: *mf*
- 2nd Trombone: *mf*
- Euphonium (Baritone): *mf*
- Tuba: *mf*
- Bells (soft mallets): *mf*

The score is in 2/4 time, key of B-flat major, and marked Andantino with a tempo of 80 beats per minute. The music is in common time (C) and consists of 8 measures. A large watermark 'For Reference Only - Not Valid for Performance' is overlaid diagonally across the score.

Flute

Oboe

1st Clar. *mp sempre legato*

2nd Clar. *mp sempre legato*

3rd Clar. *mp*

Bs. Clar. *mp*

Bssn. *mp*

A. Sax. *mp sempre legato*

T. Sax. *mp sempre legato*

B. Sax.

9 *espress.*

Solo *mf*

1st Tpt.

2nd Tpt.

1st Hn. *pp*

2nd Hn.

1st Tbn.

2nd Tbn.

one

Euph. *mp*

Tuba

Bells

17

Flute *one* *all*

Oboe *mp* *pp*

1st Clar. *pp*

2nd Clar. *pp*

3rd Clar. *mp* *pp*

Bs. Clar. *pp*

Bssn. *pp*

A. Sax. *pp*

T. Sax. *pp*

B. Sax.

17

Solo

1st Tpt. *pp*

2nd Tpt. *pp*

1st Hn. *mp* *pp*

2nd Hn. *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

Euph. *pp* *all*

Tuba *pp*

Bells *mp*

18 19 20 21 22 23 24

25

Flute

Oboe

1st Clar. *mp*

2nd Clar. *mp*

3rd Clar. *mp*

Bs. Clar. *mp*

Bssn. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

25

Solo

1st Tpt. *st. mute* *pp*

2nd Tpt. *pp*

1st Hn. *mp*

2nd Hn.

1st Tbn. *st. mute* *pp*

2nd Tbn. *st. mute* *pp*

Euph. *one* *mp*

Tuba

Bells

26

27

28

29

30

31

32

33

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bssn.

A. Sax.

T. Sax.

B. Sax.

one

mp

all

mp

33

Solo

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bells

pp

st. mute

pp

mp

mp

34 35 36 37 38 39 40

Flute
Oboe
1st Clar.
2nd Clar.
3rd Clar.
Bs. Clar.
Bssn.
A. Sax.
T. Sax.
B. Sax.
Solo
1st Tpt.
2nd Tpt.
1st Hn.
2nd Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba
Bells

mp
mp
mp
mp
mp
mp
mp
mp
mp
mf
mp
mp
mp
mp
mp
mp
mp
mp

73 74 75 76 77 78 79 80

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bssn.

A. Sax.

T. Sax.

B. Sax.

Solo

1st Tpt.

2nd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Bells

91

89 90 92 93 94 95 96

99

Flute *dim.* *p*

Oboe *dim.* *p*

1st Clar. *dim.* *p*

2nd Clar. *dim.* *p*

3rd Clar. *dim.* *p*

Bs. Clar. *dim.* *p*

Bssn. *dim.* *p*

A. Sax. *dim.* *p*

T. Sax. *dim.* *p*

B. Sax. *dim.* *p*

Solo *p*

1st Tpt. *dim.* *p*

2nd Tpt. *dim.* *p*

1st Hn. *dim.* *p*

2nd Hn. *dim.* *p*

1st Tbn. *dim.* *p*

2nd Tbn. *dim.* *p*

Euph. *dim.* *p*

Tuba *dim.* *p*

Bells *dim.* *p*

97 98 99 100 101 102 103 104