

In memory of Sir Vivian Dunn,  
a true knight of the Royal Realm and crusader for music worldwide

# KNIGHTS OF THE ROYAL REALM

## Concert March

ROBERT W. SMITH (ASCAP)

### INSTRUMENTATION

1	Conductor	4	Trombone	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
8	C Flute	2	Baritone	
2	Oboe	2	Baritone Treble Clef	
2	Bassoon	4	Tuba	
4	1st B $\flat$ Clarinet	2	Mallet Percussion (Bells, Chimes)	
4	2nd B $\flat$ Clarinet	1	Timpani (Tune: C, F, B $\flat$ )	
2	B $\flat$ Bass Clarinet	2	Percussion I (Snare Drum, Bass Drum)	
5	E $\flat$ Alto Saxophone	3	Percussion II (Suspended Cymbal, Triangle, Crash Cymbals)	
2	B $\flat$ Tenor Saxophone			
2	E $\flat$ Baritone Saxophone			
4	1st B $\flat$ Trumpet			
4	2nd B $\flat$ Trumpet			
4	Horn in F			

### PROGRAM NOTES

KNIGHTS OF THE ROYAL REALM was inspired by the musical life and talents of Sir Vivian Dunn, a British conductor of international acclaim. In unprecedented recognition for a military musician, he was knighted by Queen Elizabeth for his musical accomplishments and his service to the crown as a director of the Royal Marines Band Service.

KNIGHTS OF THE ROYAL REALM, a concert march in a British style, recalls composer Robert W. Smith's musical experiences with Sir Vivian. While attending Troy State University in Troy, Alabama, the composer was frequently under the direction of this gifted conductor. Sir Vivian's stately manner and warm personality left a lasting impression on the young composer. Mr. Smith pays tribute to those lasting memories and Sir Vivian's impact on the American band movement through this march for the concert band.

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

## NOTES TO THE CONDUCTOR

In order to convey a true British march style, I would suggest introducing the band to recordings of British bands performing marches by composers such as Kenneth Alford. The listening experience will be invaluable and will enhance the performance experience of KNIGHTS OF THE ROYAL REALM.

The opening phrases, as stated by the clarinets and snare drum, should be very soft, as if the regiment is “in the distance.” With each subsequent entrance by other sections of the band, our musical regiment should get closer to the listener leading to the second time through the full band statement at measure 17.

All trills in the woodwinds should be diatonic. Care should be given to the release of the trills precisely on the next beat in order to ensure clarity throughout the woodwind section.

The stately melody, beginning at measure 24, should be legato, yet with a sense of unhurried forward motion. Please note the dynamic shape and its drastic contrasts while maintaining the stately style.

The transition section, beginning at measure 40, should build appropriately with care given to note lengths in the brass sustains. The resulting Grandioso can be freely interpreted in terms of tempo to suit the performance occasion and ensemble. However, please preserve the very dignified intent throughout.

For further study on the life of Sir Vivian Dunn, I would suggest reading *Fiddler on the March: A Biography of Lt. Col. Sir Vivian Dunn* by Derek Oakley. Additionally, multiple recordings of Sir Vivian's music are available through various British music resources.

I hope that you and your band find KNIGHTS OF THE ROYAL REALM to be a valuable teaching and performance experience. Best wishes for a wonderful performance!



Preview Only  
Legal Use Requires Purchase

CONDUCTOR

In Memory of Sir Vivian Dunn, A True Knight of the Royal Realm and Crusader for Music Worldwide

# KNIGHTS OF THE ROYAL REALM

Concert March

ROBERT W. SMITH (ASCAP)

Regal march ♩=102

C Flute

Oboe

Bassoon

1  
B♭ Clarinet

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Regal march ♩=102

1  
B♭ Trumpet

2

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion  
(Bells, Chimes)

Timpani

Percussion I  
(Snare Drum,  
Bass Drum)

Percussion II  
(Suspended Cymbal,  
Triangle, Crash Cymbals)

1 2 3 4 5 6 7

© MMVI BELWIN-MILLS PUBLISHING CORP. (ASCAP),  
a division of ALFRED PUBLISHING CO., INC.  
All Rights Reserved including Public Performance

To purchase a full-length recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

9

div. >

*mf*

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

1

Tpt.

2

Hn.

*mp*

Tbn.

Bar.

Tuba

Bells

Mt. Perc.

*mf*

Timp.

Perc. I

*pp* *mp*

Trgl.

Perc. II

Susp. Cym. *p* *mf* let all cyms. ring unless noted (v)

8 9 10 11 12

Fl. *mf-f*

Ob. *mf-f*

Bsn. *mf-f*

1 Cl. *mf-f*

2 Cl. *mf-f*

B. Cl. *mf-f*

A. Sax. *mf-f*

T. Sax. *mf-f*

Bar. Sax. *mf-f*

1 Tpt. *mf-f*

2 Tpt. *mf-f*

Hn. *mf-f*

Tbn. *mf-f*

Bar. *mp* *mf-f* *Tutti*

Tuba *mf-f*

Mlt. Perc. *mf-f*

Timp. *mf-f*

Perc. I *mf-f*

Perc. II *mf-f* *Cr. Cyms.*

24 Stately

Fl.

Ob.

Bsn.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpt.

2 Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mp legato*

*mf*

Chimes

1.

2.

3.

tr.

*p*

*f*



Fl.

Ob.

Bsn.

1  
Cl.

2  
Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2  
Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

25 26 27 28 29 30 31

32

Fl. *mp legato* *f* *mf*

Ob. *mp legato* *f* *mf*

Bsn. *f* *mf*

1 Cl. *f* *mf*

2 Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

32

1 Tpt. *Solo* *mf* *mf* *Tutti* *mp*

2 Tpt. *mp*

Hn. *f* *mf*

Tbn. *mp* *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *mf* *f* *mf*

Timp. *p* *f*

Perc. I *p* *f*

Perc. II *p* *f*

32

33

34

35

36

37

38

39



40

46

Fl.

Ob.

Bsn.

Fl. and Ob. parts for measures 40-46. Dynamics include *p* and *mf*. Flute and Oboe parts are identical.

Cl.

B. Cl.

Cl. and B. Cl. parts for measures 40-46. Dynamics include *p* and *mf*. Clarinet and Bass Clarinet parts are identical.

A. Sax.

T. Sax.

Bar. Sax.

A. Sax., T. Sax., and Bar. Sax. parts for measures 40-46. Dynamics include *p* and *mf*. Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts are identical.

40

46

Tpt.

Hn.

Tbn.

Bar.

Tuba

Tpt., Hn., Tbn., Bar., and Tuba parts for measures 40-46. Dynamics include *mp* and *mf*. Trumpet, Horn, Trombone, Baritone, and Tuba parts are identical.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Mlt. Perc., Timp., Perc. I, and Perc. II parts for measures 40-46. Dynamics include *mf* and *p*. Multiple Percussion, Timpani, and Percussion I and II parts are shown.

Fl.  
Ob.  
Bsn.  
1  
Cl.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpt.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II

*f* *mf* *sfz* *p* *ch*

47 48 49 50 51

54 Grandioso ♩=82

Fl. *p* *rall.* *f*

Ob. *p* *rall.* *f*

Bsn. *mf* *rall.* *f*

1 Cl. *p* *rall.* *f*

2 Cl. *p* *rall.* *f*

B. Cl. *mf* *rall.* *f*

A. Sax. *sfp* *rall.* *f*

T. Sax. *sfp* *rall.* *f*

Bar. Sax. *mf* *rall.* *f*

1 Tpt. *sfp* *rall.* *f*

2 Tpt. *sfp* *rall.* *f*

Hn. *sfp* *rall.* *f*

Tbn. *sfp* *rall.* *f*

Bar. *mf* *rall.* *f*

Tuba *mf* *rall.* *f*

Mlt. Perc. *mf* *rall.* *f*

Timp. *p* *rall.* *f*

Perc. I *p* *rall.* *f*

Perc. II *f* *rall.* *f*



Tempo primo ♩ = 102

This image shows a page of an orchestral score, measures 57 through 61. The score is arranged in a standard concert band layout. The instruments listed on the left are:

- Fl.
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- A. Sax.
- T. Sax.
- Bar. Sax.
- Tpt. 1
- Tpt. 2
- Hn.
- Tbn.
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II

The score features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando), and articulation marks like accents and breath marks. There are several triplet markings throughout the piece. A large, semi-transparent red watermark reading "Preview Only" is overlaid diagonally across the center of the page. At the bottom of the page, the measure numbers 57, 58, 59, 60, and 61 are clearly visible.