

From the Castle

A Regal Suite

Bryan Allsopp (b. 1988)

Piccolo - 1
Flute - 8
Oboe - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Bass Clarinet - 2
Eb Alto Saxophone - 4
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
F Horn - 2
Trombone 1 - 2
Trombone 2 - 2
Baritone, Bassoon - 4
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Timpani - 1
Bells, Xylophone - 2
Snare Drum, Bass Drum - 1
Triangle, Tambourine,
Suspended Cymbal, Crash Cymbals - 3

From the Castle A Regal Suite Bryan Allsopp

From the Castle - A Regal Suite is a three-movement suite capturing the pomp and majesty of life within a royal castle.

The first movement, The King's Court, is in rondo form and opens with its principal theme: a call-and-response fanfare motif in the brass and lower woodwinds. Between the principal theme's recurring statements, a bouncy B theme captures the hustle and bustle of the busy court, while a more lyrical C theme depicts, perhaps, a formal meeting of the King and his future Queen amidst the excitement of the court life.

The second movement, The Castle Gardens, is in ternary form and depicts the calm and more personal life of the regality away from the pretense and formality of the court. The ensemble is sometimes in unison, and sometimes in conversation, before joining together the theme with a new countermelody at the key change. Perhaps here in the gardens, the King and future Queen are able to connect as people, away from the titles and roles of the court, as they join together their complementary melodies.

The third movement, The Royal Ballroom, is fugal in nature and depicts a regal celebration within the castle's ornate ballroom. Using 6/8 versions of themes from the first movement, the main theme is passed throughout the different sections of the ensemble, while complementary themes are added over top. A quiet yet still formal moment in the middle of the movement, perhaps the King and Queen finding a moment of personal connection amidst the celebration and excitement of their joining, gives way to a return to the party and its energy as it builds to the end of the piece.

Be careful that the first and third movements don't get too heavy. Keep articulations light and notes tapered to keep the dancing feel of the piece while creating space for the conversation between the upper and lower voices.

There are multiple musical themes within the first and third movements that switch between a declaratory and fanfare-like first two bars, before shifting into a lighter dance-like melody and accompaniment for the following two bars. Make sure the ensemble is aware of the structure of these themes, and their individual roles within these two musical ideas.

In the second movement, decide with your students on the phrase shaping, and make sure that all parts are working together to complement the shape played by the melody. Make sure that the players on the countermelody starting in m. 25 don't clip the high note at the end of m. 28, and again at the end of m. 36.

Bryan Allsopp is a Canadian educator, conductor, horn player and composer. Bryan attended the University of British Columbia where he earned dual Bachelor's degrees in Music and Education. Bryan has been teaching within Alberta for over a decade and currently teaches junior high and high school ensembles including Concert Bands, Jazz Bands and Choirs. He currently resides near Calgary, Alberta.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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You can find more works by Bryan at www.bryanallsopp.com

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Concert Band

for Krystal

FROM THE CASTLE

Bryan Allsopp

A Regal Suite

THE KING'S COURT 2

3

4

5

6

Allegretto $\text{♩} = 104$

Flute
Piccolo

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Baritone Bassoon

Tuba

Timpani
F-A-B-B-E♭

Bells
Xylophone

Snare Drum
Bass Drum

Triangle
Tambourine
Suspended Cymbal
Crash Cymbals

13

14

15

16

17

18

Fl Picc *mf* no Picc

Ob *mf*

Cl 1 *mf*

Cl 2

B Cl *mf*

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn *mf* Bsn. only

Tuba

Timp

Bells Xylo

S.D. B.D. *mf* on rim

Tri Tamb Cym *mf*

Fl Picc *f* +Picc Picc bottom split

Ob *f*

Cl 1 *f*

Cl 2 *f*

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells *f*

Xylo

S.D.

B.D.

Tri

Tamb

Cym

f

no Picc

Fl Picc *mp*

Ob *mp*

Cl 1 *mp*

Cl 2 *mp*

B Cl *mp* play

A Sax *mp*

T Sax *mp*

B Sax *mp*

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells Xylo

S.D. B.D.

Tri Tamb Cym *mp*

Fl Picc

Ob

Cl 1

Cl 2

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells Xylo

S.D. on rim

B.D. *mp*

Tri

Tamb

Cym

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Xylo

mf

on head

mf

55

56

57

58

59

60

Fl Picc *f* +Picc

Ob *f*

Cl 1 *f*

Cl 2 *f*

B Cl *f*

A Sax *f*

T Sax *f*

B Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Trbn 1 *f*

Trbn 2 *f*

Bari Bsn *f*

Tuba *f*

Timp *f*

Bells Xylo *f*

S.D. B.D. *f*

Tri Tamb Cym *mf*

67

68

69

70

71

Picc bottom split

Picc top split

rit.
Picc bottom split

Fl Picc

Ob

Cl 1

Cl 2

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells Xylo

S.D.
B.D.

Tri
Tamb
Cym

The image shows a page of a musical score for measures 67 through 71. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flute/Piccolo (with 'Picc bottom split' and 'Picc top split' markings), Oboe, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Horn, Trombone 1, Trombone 2, Baritone/Bassoon, Tuba, Timpani, Bells/Xylophone, and Percussion (S.D., B.D., Tri, Tamb, Cym). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, semi-transparent 'PREVIEW' watermark is overlaid diagonally across the center of the page. The measures are numbered 67, 68, 69, 70, and 71 at the top. Measure 71 includes a 'rit.' (ritardando) marking and another 'Picc bottom split' marking.

THE CASTLE GARDENS 3

4

5

6

7

Adagio ♩ = 80

no Picc
mp

Fl
Picc

Ob

Cl 1
mp

Cl 2
mp

B Cl

A Sax
mp

T Sax
mp

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari
Bsn only
mp

Tuba

Timp

Bells
Xylo

S.D.
B.D.

Tri
Tamb
Cym

8

9

10

11

12

13

14

15

+Picc (bottom split)

Fl Picc *mf*

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

B Cl *mf*

A Sax *mf*

T Sax *mf*

B Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Hn *mf*

Trbn 1 *mf*

Trbn 2 *mf*

Bari Bsn *mf*

Tuba *mf*

Timp *p* *mf*

Bells Xylo *mf*

S.D. B.D. *p* *mf*

Tri *p* *mf*

Tamb Cym *p* *mf*

Susp Cym C.C.

Fl Picc *f* ^{+Picc}

Ob *f*

Cl 1 *f*

Cl 2 *f*

B Cl *f*

A Sax *mf* *f*

T Sax *f*

B Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *mf* *f*

Trbn 1 *f*

Trbn 2 *f*

Bari Bsn *mf* *f*

Tuba *f*

Timp *p* *f*

Bells Xylo *mf* *f*

S.D. *p*

B.D. *mf*

Tri *p*

Tamb *f*

Cym *p* *f* c.c.

Fl Picc

Ob

Cl 1

Cl 2

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells Xylo

S.D.

B.D.

Tri

Tamb

Cym

mf *f*

mf *f*

p *f*

p *f*

p *f* c.c.

p *f* c.c.

p *f* c.c.

f Tri

Susp Cym

40

41

42

43

Much Slower

no Picc

Fl Picc

Ob

Cl 1

Cl 2

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp

Bells Xylo

S.D.
B.D.

Tri
Tamb
Cym

mp

p

9

10

11

12

13

14

15

16

Fl Picc *+Picc*
f

Ob *f*

Cl 1

Cl 2 *f*

B Cl

A Sax *tutti*

T Sax

B Sax *f*

Tpt 1

Tpt 2

Hn

Trbn 1 *f*

Trbn 2 *f*

Bari Bsn *f*

Tuba *f*

Timp

Bells Xylo *Xylo*
f

S.D.
 B.D. *f*

Tri
 Tamb
 Cym

Fl Picc *no Picc mp*

Ob *mp*

Cl 1 *mp*

Cl 2

B Cl

A Sax

T Sax

B Sax

Tpt 1

Tpt 2

Hn *f*

Trbn 1

Trbn 2

Bari Bsn

Tuba

Timp *f*

Bells Xylo *mp*

S.D.
B.D.

Tri
Tamb
Cym *f*

Tamb.
c.c.

Fl Picc ^{+Picc} *ff* *p*

Ob *ff* *p*

Cl 1 *ff*

Cl 2 *ff* *play*

B Cl *ff*

A Sax *ff* *p*

T Sax *ff* *p*

B Sax *ff*

Tpt 1

Tpt 2

Hn

Trbn 1 *ff*

Trbn 2 *ff*

Bari Bsn *ff*

Tuba *ff*

Timp *ff*

Bells Xylo *ff* *p*

S.D. B.D.

Tri Tamb Cym *ff* *Tamb.* *p*

