



Residence of the Lords

The Medieval Castle

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Chimes/Xylophone or Optional Bells)
- 1 Optional Timpani
(Tune D, G)
- 2 Percussion 1
(Snare Drum, Bass Drum or
Optional Drumset)
- 2 Percussion 2
(Concert Toms [2]/Woodblocks [2])

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Residence of the Lords is based on the composer's visit to Slovenia. Atop the 125-meter-high cliff above the Lake Bled was the administrative, military, and economic center of Blejski kot in the Slavic period.

The castle and residence of the lords, first mentioned in 1011, was related to the feudal tradition but totally different in appearance and layout. The original stone-built tower, which provided protection but little comfort to its inhabitants, gradually expanded into a circular fortress with living quarters, towers, defense walls, and a chapel erected on the bedrock. The castle's present-day appearance mainly derives from renovations following two big earthquakes—the first was in 1511, when the chapel was rebuilt in the Late Gothic style; the second earthquake was in 1690.

Today we can still see that the castle had two plateaus at different heights, and that they were independent in terms of defense: a lower exterior courtyard with outbuildings, to which the subjects had access with their business; and a higher interior courtyard with the lord's residence, chapel, and gardens. The furnishings of the castle chapel were sold already in the early 19th century, and the premises of the castle were completely looted at the end of the Second World War.

(The above information was provided at the actual site, July 2019.)

NOTES TO CONDUCTOR

Written in $\frac{3}{4}$, this piece is lyrical and exciting with minimal technical demands.

The introduction sets a solemn feel with unison and tutti lines that lead to a more delicate but interesting section at measure 17. Note that measure 31 and 32 are to be played with intensity but not necessarily loud volume. The same two measures are also repeated at measures 48 & 49 and 59 & 60.

Make certain that the dynamic levels and articulations are closely followed, and that everyone is paying attention to the intonation both within their section and the entire ensemble. Check the placement of the tongue when playing the staccato articulations.

Ensure that the snare, bass drum, and concert toms, as well as the timpani, are properly tuned. Work on a tight and balanced percussion sound throughout the piece. That may require rehearsing the section separately from the winds and then with the entire ensemble. Keep the percussion beneath the wind instrument dynamics except when they are being featured.

Work on crescendos and diminuendos so that everyone starts and ends at the same time and dynamic level.

Victor Lopez

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FULL SCORE

Approx. Duration - 2:00

By Victor López (ASCAP)

Bright ♩ = 138

Flute *mp* *f* *mp*

Oboe *mp* *f* *mp*

B♭ Clarinet *mp* *f* *mp*

B♭ Bass Clarinet *mp* *f* *mp*

E♭ Alto Saxophone *mp* *f* *mp*

B♭ Tenor Saxophone *mp* *f* *mp*

E♭ Baritone Saxophone *mp* *f* *mp*

Bright ♩ = 138

B♭ Trumpet *mp* *f* *mp*

F Horn *mp* *f* *mp*

Trombone/Baritone/Bassoon *mp* *f* *mp*

Tuba *mp* *f* *mp*

Mallet Percussion (Chimes/Xylophone or Optional Bells) *mp*

Optional Timpani Tune: D, G

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Concert Toms [2]/Woodblocks [2])

1 2 3 4 5

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

17 Play beat one 1st time only
Play 2nd time only

Fl. *mp*

Ob.

Cl. *mp*

B. Cl. *mp*

A. Sax. Play 1st time only *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 17 Play 1st time only *mp* Solo Play 2nd time only *mp*

Hn. *mp*

Tbn./Bar./Bsn. Bar. and Bsn. only 1st time, 2nd time all *mp*

Tuba (Play) *mp*

Mlt. Perc. Play beat one 1st time only Play 2nd time only *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 Woodblocks *mp*

25 Play both times

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *p* *mf*

A. Sax. *mf* All Play both times

T. Sax. *mf*

Bar. Sax. *p* *mf* All Play both times

Tpt. *mf* 25 All Play both times

Hn. *mf*

Tbn./Bar./Bsn. *mf* +Tbn. 1st time

Tuba *p* *mf*

Mlt. Perc. *mf* Play both times

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *mf*

24 25 26 27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1.

1. bring out!-----

Toms

mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

51

Fl. *mp - mf*

Ob. *mp - mf*

Cl. *mp - mf*

B. Cl. *mp - mf*

A. Sax. Play 2nd time only *mf*

T. Sax. *mp - mf*

Bar. Sax. *mp - mf*

51 Play 2nd time only

Tpt. *mf*

Hn. *mp - mf*

Tbn./Bar./Bsn. *mp - mf*

Tuba *mp - mf*

Mlt. Perc. *mp - mf*

Timp. *mp - mf*

Perc. 1 *mp - mf*

Perc. 2 *mp - mf*

mp - mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play both times

mp

mp

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpt. *f* *ff*
bring out!

Hn. *f* *ff*

Tbn./Bar./Bsn. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*
Solo

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*