

CASTLES OF LLYR

Jared Spears

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Complete Band w/ Full Score \$60.00
Extra Conductor Score \$5.00-Extra Parts \$1.50



C.L. BARNHOUSE COMPANY

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Castles of Llyr

Jared Spears

Full Conductor Score

JARED SPEARS

Dr. Spears is Professor of Music, Resident Composer, Chairman of the Composition Department at Arkansas State University in Jonesboro, Arkansas.

He was born in Chicago, Illinois, and received the B.S.E. degree in Music Education from Northern Illinois University, the B.M. and M.M. in Percussion and Composition from the Cosmopolitan School of Music, and the D.M. in Composition from Northwestern University. Some of his teachers were Blythe Owen, Alan Stout, and Anthony Donato.

Spears has taught on all levels of education in theory, composition, percussion, and band, from elementary through college. The most outstanding of his awards have been the Faricy Award for Creative Music from Northwestern University School of Music, Award of Merit from the Arkansas Chapter of the National Federation of Music Clubs, Outstanding Educators of America - 1973 and 1975, and been listed in the International Who's Who in Music and Who's Who in The World of Percussion - U.S.A. and a recipient of several ASCAP Awards.

Besides a continuing writing schedule, with over 100 published works, Dr. Spears has conducted band festivals, camps, and clinics in the United States, Norway and Canada as well as appearing at universities as guest lecturer.



INSTRUMENTATION

Full Conductor Score	1
1st & 2nd C Flutes	5
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Oboe	2
Bassoon	2
1st & 2nd Eb Alto Saxophone	4
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	4
1st Trombone	2
2nd Trombone	2
Baritone TC	1
Baritone BC	2
Basses	5
Percussion I & II (Sn. Dr., Bass Dr.)	3
Percussion III & IV	3
Mallet Percussion	1
Timpani	1

ABOUT THE WORK

According to some beliefs, Llyr, sometimes spelled Ler, is the Welsh god of the sea. His sons are gods of waves and storms; one is the guardian of harpers and bards. In Ireland, he is called Lir, and swans are revered as his daughters. Through Shakespeare, Llyr is made a great deal more human and changed into King Lear.

When you look into a stormy sea, the grey towering waves are the **Castles of Llyr**.

In recognition of his constant support of the Music Department, the work is dedicated to James J. Jones, Principal of the Long Beach Middle School, Long Beach, New York.

PERFORMANCE NOTES

Dynamic markings must be performed with accuracy for a complete realization of the musical aspects of the piece.

As with any of my music, the percussion parts should be played with careful attention to the dynamics and phrasing markings indicated, as they are extremely important to the structure and musicality of this piece.



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CASTLES OF LLYR

Conductor
012-2243-00

Jared Spears
ASCAP

Andante maestoso ♩ - ca. 72

The musical score consists of two systems of music. The first system starts with a rest followed by a dynamic *f*. The second system begins with a dynamic *f*.

Flutes: 1st and 2nd Flute parts.

Oboe: 1st and 2nd Oboe parts.

B♭ Clarinets: 1st and 2nd B♭ Clarinet parts.

E♭ Alto Clarinet: 1st and 2nd E♭ Alto Clarinet parts.

B♭ Bass Clarinet: 1st and 2nd B♭ Bass Clarinet parts. Includes dynamics *f* and *mf*.

Bassoon: 1st and 2nd Bassoon parts. Includes dynamics *f* and *mf*.

E♭ Alto Saxophones: 1st and 2nd E♭ Alto Saxophone parts. Includes dynamics *f* and *mf*.

B♭ Tenor Saxophone: 1st and 2nd B♭ Tenor Saxophone parts. Includes dynamics *f* and *mf*.

E♭ Baritone Saxophone: 1st and 2nd E♭ Baritone Saxophone parts. Includes dynamics *f* and *mf*.

Trumpets: 1st and 2nd B♭ Trumpet parts. Includes dynamics *f* and *mf*.

F Horns: 1st and 2nd F Horn parts.

Trombones: 1st and 2nd Trombone parts. Includes dynamics *f* and *mf*.

Basses: 1st and 2nd Bass part. Includes dynamics *f* and *mf*.

Timpani: 1st and 2nd Timpani parts.

Mallet Percussion: Chimes (O.Bells) and Mallet Percussion parts.

Percussions: Snare Drum, Bass Drum, Suspended Cymbal (Yarn Mallets, Snare Drum Sticks), Triangle, Tom-toms (3), and T.Ts./Yarn mallets.

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9

Fls.

Ob.

Cls.

A.Cl.

B.Cl.

Bsn.

A.Sax.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Basses

Timp.

Mallets

S.D. B.D.

S.Cym.

T.Ts.

3763

Fls.

Ob.

Cls.

A.Cl.

B.Cl.

Bsn.

A.Sax.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Basses

Timp.

Mallets

S.D.
B.D.

S.Cym.

T.Ts.

O.Bells

S.Cym.

T.Ts./S.D. sticks

Allargando

21 Allegro ($\text{♩} = \text{ca. } 120$)

Fls.

Ob.

Cl.

A.Cl.

B.Cl.

Bsn.

A.Sax.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Basses

Timp.

Mallets

S.D. B.D.

S.Cym.

T.Ts.

29 §

Fls. 1
Ob.
Cl.
A.Cl.
B.Cl.
Bsn.
A.Saxs.
T.Sax.
B.Sax.
B.Cl. 1.
Tpts. 2.
Hns. 1.
Bar.
Trbs. 1.
Basses
Timp.
Mallets
S.D.
B.D.
Trgl.
T.Ts.

mp
Fl.
mf
p
mf-p
1.
2.
B.Cl. 1.
mf-p
mp
(p) mute off
(p) mute off
(p)
1. mp-p
2.
p
(p) p (Bar Hn.)
mp-p
mp
p
mp
p
Trgl.
mf

div.

37

Fls. 1
Fls. 2

Ob.

Cls. 1
Cls. 2
Cls. 3

A.Cl.

B.Cl.

Bsn.

A.Saxs. 1
A.Saxs. 2

T.Sax.

B.Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Bar.

Trbs. 1
Trbs. 2

Basses

Timp.

Mallets

S.D.
B.D.

Trgl.
T.Ts.

45

Fls. 1
Fls. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
A.Cl.
B.Cl.
Bsn.
A.Sax. 1
A.Sax. 2
T.Sax.
B.Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Bar.
Trbs. 1
Trbs. 2
Basses
Timp.
Mallets
S.D.
B.D.
S.Cym.
T.Ts.

Delicato (Subito) broaden out

Fls. f f~mf p mp

Ob. f f~mf p mp

Cls. f f~mf p mp

Cl. 2 f f~mf p mp

Cl. 3 f f~mf p (mp)

A.Cl. f f~mf (f)

B.Cl. f f~mf (f)

Bsn. f f~mf (f) p mp

A.Sax. 1 f f~mf p mp

T.Sax. f f~mf p mp

B.Sax. f f~mf (f) Delicato (Subito) broaden out

Tpts. f f~mf (f) p mp

Hns. 1 f f~mf (f) p sub. mp

Hns. 2 f f~mf (f) mp

Bar. f f~mf (f) mp

Trbs. 1 f f~mf (f) p mp

Trbs. 2 f f~mf (f) mp

Basses f f~mf (f)

Timp. - - - -

Mallets - - - O.Bells mp

S.D. B.D. mf f S.Cym. mf p f

S.Cym. T.Ts. - - - f

55 Suspensfully, but with drive

Fls. 1 2

Ob. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Bsn.

A.Sax. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Hns. 1 2

Bar.

Trbs. 1 2

Basses

Timp.

Mallets

S.D. B.D.

S.Cym.

T.Ts.

Allargando to Coda $\frac{6}{4}$ [67] a tempo

Fls. 1 2 Ob. Cls. 1 2 3 A.Cl. B.Cl. Bsn. A.Sax. 1 2 T.Sax. B.Sax.

Allargando to Coda $\frac{6}{4}$ [67] a tempo

Tpts. 1 2 3 Hns. 1 2 Bar. Trbs. 1 2 Basses Timp. Mallets S.D. B.D. S.Cym. T.Ts.

Fls.

Ob.

Cl.

A.Cl.

B.Cl.

Bsn.

A.Saxs.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Basses

Timp.

Mallets

S.D. B.D.

S.Cym.

T.Ts.

Fls.

Ob.

Cl.

A.Cl.

B.Cl.

Bsn.

A.Sax.

T.Sax.

B.Sax.

Tpts.

Hns.

Bar.

Trbs.

Basses

Timp.

Mallets

S.D.

B.D.

S.Cym.

T.Ts.

83

Fls. f

Ob. f

Cl. 1 f

Cl. 2 f

A.Cl. *b*

B.Cl. *p*

Bsn. *mf* — *f*
— *f* — *mf* — *f*

A.Sax. 1 *mf* — *f*
— *f* — *mf* — *f*

T.Sax. *mf* — *f*
— *f* — *mf* — *f*

B.Sax. *mf* — *f*
— *f* — *mf* — *f*

83

Tpts. 1 *f*
— *f* — *f*
— *f* — *f*

Tpts. 2 *f*
— *f* — *f*
— *f* — *f*

Hns. 1 *mf* — *f*
— *f* — *mf* — *f*

Hns. 2 *mf* — *f*
— *f* — *mf* — *f*

Bar. *mf* — *f*
— *f* — *mf* — *f*

Trbs. 1 *mf* — *f*
— *f* — *mf* — *f*

Trbs. 2 *mf* — *f*
— *f* — *mf* — *f*

Basses *mf* — *f*
— *f* — *mf* — *f*

Timp. — — — — —

Mallets — — — — —

S.D. (f)

B.D. — — — — —

S.Cym. — — — — —

T.Ts. — — — — —

Fls. 1 2

Ob.

Cls. 1 2

A.Cl.

B.Cl.

Bsn.

A.Sax. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Hns. 1 2

Bar.

Trbs. 1 2

Basses

Timp.

Mallets

S.D. B.D.

S.Cym.

T.Ts.

Fls. (f) *p* rit. molto

Ob. (f) *p*

Cls. 1 (f) *p*

Cls. 2 (f) *p*

A.Cl. *f* *p*

B.Cl. *f* *p* (f) *f* *dim.* (p)

Bsn. *f* *p* (f) *f* *dim.* (p)

A.Saxs. 1 (f) *p*

T.Sax. (f) *p*

B.Sax. *f* *p* (f) rit. molto

Tpts. 1 *f* *p*

Tpts. 2 *f* *p*

Hns. 1 *f* *p* (f)

Bar. *f* *p* (f) *f* *dim.* (p)

Trbs. 1 *f* *p* (f) *f* *dim.* (p)

Trbs. 2 *f* *p* (f) *f* *dim.* (p)

Basses *f* *p* (f) *f* *dim.* (p)

Temp.

Mallets

S.D. B.D. *f* *p* *cresc.* *f* *f* *dim.* *mfp* *f* *mf*

S.Cym. T.Ts. *p* *cresc.* *f* S.D. sticks *p* *p*

105 Adagio sostenuto ($\text{♩} = \text{ca. } 60$)

Fls. 1
Ob. 1
Cl. 1
Cl. 2
Cl. 3
A.Cl.
B.Cl.
Bsn.
A.Sax. 1
A.Sax. 2
T.Sax.
B.Sax.
B.Cl. *expr.*

This section shows the woodwind and brass sections. The woodwinds include Flutes (1st and 2nd), Oboe, Clarinets (1st, 2nd, 3rd), Bassoon, Alto Saxophone (1st and 2nd), Tenor Saxophone, and Bass Saxophone. The brass section includes Trombones (1st and 2nd), Horns (1st and 2nd), Baritone, and Timpani. Dynamics like *mp*, *mf*, and *p* are indicated. The bassoon has a melodic line with grace notes. The brass section has sustained notes.

105 Adagio sostenuto ($\text{♩} = \text{ca. } 60$)

Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Bar.
Trbs. 1
Trbs. 2
Basses
Timp.
Mallets
S.D.
B.D.
S.Cym.
T.Ts.

use butt ends or S.D. sticks

This section shows the brass and percussion sections. The brass includes Trombones (1st, 2nd, 3rd), Horns (1st, 2nd), Baritone, and Timpani. The percussion includes Mallets, Snare Drum (S.D.), Bass Drum (B.D.), and Tambourine (T.Ts.). The bassoon continues its melodic line. The brass section has sustained notes. The timpani has a rhythmic pattern. The bass drum has a steady beat. The snare drum has a rhythmic pattern. The tambourine has a rhythmic pattern. The mallets have a rhythmic pattern. The bassoon has a melodic line with grace notes. The brass section has sustained notes. The timpani has a rhythmic pattern. The bass drum has a steady beat. The snare drum has a rhythmic pattern. The tambourine has a rhythmic pattern. The mallets have a rhythmic pattern.

112 Poco più mosso

Fls. 1
Ob. 1
Cl. 1
Cl. 2
Cl. 3
A.Cl.
B.Cl.
Bsn.
A.Saxs. 2
T.Sax.
B.Sax.

Tpts. 2
Hns. 1
Bar.
Trbs. 2
Basses
Timp.
Mallets
S.D.
B.D.
Trgl.
T.Ts.

(O. Bells)

to Trgl.

Solo (1 player or section)

poco più mosso

mf

p

mp

f

p

mf

p

mp

p

p

mf

p

Allargando [120] Grandioso ($\text{♩} = \text{ca. } 60$)

Fls. mp cresc.

Ob. f

Cl. 1 mp cresc.

Cl. 2 mp cresc.

Cl. 3 mp cresc.

A.Cl. f

B.Cl. f

Bsn. f

A.Sax. 2 p cresc.

T.Sax. mp cresc.

B.Sax. f

Tpts. 1 p

Tpts. 2 p

Tpts. 3 p

Bar. Solo mp cresc.

B.Cl. mp cresc.

Trbs. 1 f

Trbs. 2 f

Basses f

Tim. f

Mallets f

S.D. B.D. f

S.Cym. T.Ts. S.Cym./Yarn mallets p cresc. (Snares off) (S.D. sticks) mf

Fls. 2

Ob.

Cl. 1

div.

Cl. 2

Cl. 3

A.Cl.

B.Cl.

Bsn.

A.Sax. 1

T.Sax.

B.Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Bar.

Trbs. 1

Trbs. 2

Basses

Tim.

Mallets

S.D. B.D.

S.Cym. T.Ts.

130 Risoluto

Fls. 2
Ob.
Cl. 1
Cl. 2
A.Cl.
B.Cl.
Bsn.
A.Sax. 1
T.Sax.
B.Sax.
Tpts. 2
Hns. 1
Bar.
Trbs. 1
Basses
Timp.
Mallets
S.D.
B.D.
S.Cym.
T.Ts.

Chimes (O. Bells) ff
p cresc. ff
mf ff

136 Allegro ($\text{♩} = \text{ca. } 120$)

D.S. al Coda

Fls. rit. *mf* (*mp*) *p* *mf*

Ob. *p* *mf* (*mp*) *p* *mf*

div. *p* *mf* (*mp*) *p* *mf*

Cls. *mf* (*mp*) *p* *mf*

A.Cl. *mf* (*mp*) *p* *mf* (*p*)

B.Cl. *f* *mf* (*mp*) *p* *mf* (*p*)

Bsn. *f* *mf*

A.Saxs. *f* *mf* (*mp*) *p* *mf* (*p*)

T.Sax. *f* *mf* (*mp*) *p* *mf* (*p*)

B.Sax. *f* *mf* (*mp*) *p* *mf* (*p*)

rit. **136 Allegro ($\text{♩} = \text{ca. } 120$)** ***D.S. al Coda***

Tpts. *p* *mf* (*mp*) *p*

Hns. *a2* *mf* (*mp*) *p* *mf* (*p*)

Bar. *f* *mf* (*mp*) *p* *mf* (*p*)

Trbs. *f* *mf* (*mp*) *p* *mf* (*p*)

Basses *f* *mf* (*mp*) *p* *mf* (*p*)

Tim. *f*

Mallets *ff* *f* *mf* *mp*

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

S.Cym. T.Ts. *ff* *p* *mf* *p* *mf* *mfp* *to Trgl.*

Grandioso (♩ = ca. 72)

Fls. 1 2 Ob. Cls. A.Cl. B.Cl. Bsn. A.Sax. 1 2 T.Sax. B.Sax.

Coda

Tpts. 1 2 Hns. 1 2 Bar. Trbs. 1 2 Basses Timp. Mallets S.D. B.D. S.Cym. T.Ts.

Grandioso (♩ = ca. 72)

Coda

O.Bells

Fls. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

A.Cl.

B.Cl.

Bsn. *p*

A.Sax. 1 *p*

T.Sax. *p*

B.Sax. *p*

Tpts. 1 *p*

Tpts. 2 *p*

Hns. 1 *p*

Bar.

Trbs. 1 *p*

Trbs. 2 *p*

Basses *p*

Timp.

Mallets *p*

S.D. B.D. *p*

S.Cym. *p*

T.Ts. *p*

ff

(no roll)

to S.D. stick