

THE CORRIDORS OF CASTLE DORIA

by
Barry E. Kopetz

Score (3015182) \$6.00
Additional Parts (P3015181) \$3.00



THE CORRIDORS OF CASTLE DORIA

INSTRUMENTATION

COMPLETE BAND

1 Full Score

4 Flute 1	3 Trumpet 1
4 Flute 2	3 Trumpet 2
2 Oboe	3 Trumpet 3
2 Bassoon	2 F Horn 1
5 Clarinet 1	2 F Horn 2
5 Clarinet 2	3 Trombone 1
2 Bass Clarinet	3 Trombone 2
2 Alto Saxophone 1	2 Euphonium B.C.
2 Alto Saxophone 2	2 Euphonium T.C.
2 Tenor Saxophone	5 Tuba
1 Baritone Saxophone	
	1 Timpani
	2 Bells, Chimes
	2 Snare Drum, Bass Drum, Gong
	4 Suspended Cymbal, Crash Cymbals, Tom-toms, Triangle, Tambourine

Program Notes

The Corridors of Castle Doria is a musical depiction of the entering a castle and roaming through the various corridors. The opening represents standing upon the steps of the castle and being in awe of the size and majesty. At 20, the corridor is narrow and somewhat close, moving into a “crawl space” at measure 28. Measure 36 represents a dungeon-like corridor, dark, dank and musty. Measure 46 enters a secret passage hence the clusters should have every tone audible. At 51, there is a long dark corridor that ultimately ends in the Great Hall at measure 60. Finally, the music at 69 represents a race to get out of the narrow corridor and outside to safety.

Lesson Guide

The opening of *The Corridors of Castle Doria* should be played at a medium and majestic tempo, to emphasize the regal character of the entrance to the castle. Each corridor has a different character, allowing the director (and students) to imagine the nature of their journey. Slight variations of tempo not indicated on the score may be used to achieve greater contrast.

At measure 20, the first big change occurs in both tempo and style. Though marked at a forte dynamic level, the music should remain full of energy. A slight separation between eighth notes will help in achieving this. The section that begins at measure 28 should be lightly articulated and all lines should be transparent. The *molto pesante* at 36 should be articulated with heavy accents, and the answer in the woodwinds and percussion should be played with intensity. Small crescendi are recommended on each trill.

Measure 46 is half the tempo of the previous section and the “shimmering” effect may be achieved by playing each note as if it is part of a series of “bell tones.” Each sustaining note should be heard in equal balance. Measure 51 is played “as if in a long, dark corridor.” To achieve this, articulate very smoothly and connect each note without space. Small dynamic contrasts will assist in achieving the proper effect. At 60, the music should sound a bit awe-inspiring; as if you are seeing a magnificent scene for the first time. The piece closes with an aggressive style of articulation. The effect is one of trying to get of the castle quickly by running through corridors, hoping that somewhere close, there will be an exit into the sunlight.

About the Composer

Barry E. Kopetz is Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducts the Symphonic Winds, Wind Symphony and Chamber Winds and teaches both graduate and undergraduate conducting. He previously taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Time 4' 00"
Grade 3

Dedicated to the President George Washington Middle School Advanced Band, Honolulu, Hawaii,
Michael Harano—Principal, Michael Hamm—Director, Edward Kanaya—Director Emeritus

The Corridors of Castle Doria

Barry E. Kopetz
(ASCAP)

Majestic (♩ = 80)

Musical score for the woodwind section. It includes parts for Flutes 1 & 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, and Bass Clarinet. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as Majestic with a quarter note equal to 80 beats per minute. The bassoon, clarinet 1, clarinet 2, and bass clarinet parts begin with a melodic line in measure 3, marked *mp* *allargando*. The other woodwind parts are silent.

Majestic (♩ = 80)

Musical score for the brass and percussion sections. It includes parts for Trumpet 1, Trumpets 2 & 3, F Horns 1 & 2, Trombone 1, Trombone 2, Baritone, Tuba, Timpani, Chimes, Bells, Snare Drum, Bass Drum, Gong, Suspended Cymbal, Tambourine, Crash Cymbals, and Tom-toms, Triangle. The key signature is B-flat major and the time signature is 4/4. The tempo is marked as Majestic with a quarter note equal to 80 beats per minute. The F Horns, Trombone 1, Trombone 2, Baritone, and Tuba parts begin with a melodic line in measure 3, marked *mp* *allargando*. The percussion parts include a steady bass drum pattern and a suspended cymbal pattern starting in measure 3, marked *p* *mp*. The timpani part has a rhythmic pattern starting in measure 3, marked *mp*. The chimes and bells parts have a melodic line starting in measure 3, marked *mp*.

2 3 4 5 6 7

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Fls. 1/2

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes 1/2

T. Sax

Bar. Sax

Tpt. 1

Tpts. 2/3

F Hns. 1/2

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Chimes

Bells

Sn. Dr.

B. Dr.

Gong

Cyms.

Trgl.

Tamb.

T-toms

mf

mp

a2

p

mf

mp

p

mf

mp

8 9 10 11 12 13 14

20 **Energico!** (♩ = 120)

Fls. 1 2

Oboe

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes 1 2

T. Sax

Bar. Sax

molto accel.

f

20 **Energico!** (♩ = 120)

Tpt. 1

Tpts. 2 3

F Hns. 1 2

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Chimes

Bells

Sn. Dr.

B. Dr.

Gong

Cyms.

Trgl.

Tamb.

T-toms

molto accel.

f

mf

p

f

15 16 17 18 19 20 21

Fls. 1
2

Oboe

Bsn.

Cl. 1
Cl. 2

B. Cl.

A. Saxes 1
2

T. Sax

Bar. Sax

Tpt. 1
Tpts. 2
3

F Hns. 1
2

Tbn. 1
Tbn. 2

Bar.

Tuba

Timp.

Chimes
Bells

Sn. Dr.
B. Dr.
Gong

Cyms.
Trgl.
Tamb.
T-toms

yam mlt. *f*

mp

f

22

23

24

25

26

27

Fls. 1
 2
 Oboe
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Saxes 1
 2
 T. Sax
 Bar. Sax
 Tpt. 1
 Tpts. 2
 3
 F Hns. 1
 2
 Tbn. 1
 Tbn. 2
 Bar.
 Tuba
 Timp.
 Chimes
 Bells
 Sn. Dr.
 B. Dr.
 Gong
 Cyms.
 Trgl.
 Tamb.
 T-toms

40 41 42 43 44 45

46 Slowly; shimmering! (♩ = 60)

Fls. 1, 2 *p*

Oboe *p*

Bsn. *p* *mp*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Saxes 1, 2 *p*

T. Sax *p*

Bar. Sax

Bells cue *mp*

51 ...as if in a long, dark corridor

46 Slowly; shimmering! (♩ = 60)

Tpt. 1 *p*

Tpts. 2, 3 *mp*

F Hns. 1, 2 *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Bar. *p* *mp*

Tuba *p* *mp*

Timp.

Chimes *p* *mp*

Bells *mp*

Sn. Dr. *p*

B. Dr. *p*

Gong *pp* *p* *mp*

Cyms. *pp* *p* *mp*

Trgl. *pp* *p* *mp*

Tamb. *pp* *p* *mp*

T-toms *p* *mp*

Gong (or large Susp. Cym.)

46 47 48 49 50 51 52

