

FULL CONDUCTOR SCORE
Score Cat. #012-4707-01

KARL L. KING
Centennial Editions

MARCH-PONDEROSO

March

Karl L. King
Arranged by
Andrew Glover

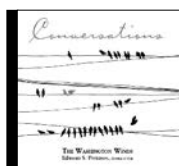
C.L. BARNHOUSE COMPANY®

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INSTRUMENTATION

Conductor (full score).....	1
Flute & Piccolo	10
Oboe	2
1st Bb Clarinet.....	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone.....	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Cornet (Trumpet)	3
2nd Bb Cornet (Trumpet).....	3
3rd Bb Cornet (Trumpet).....	3
1st & 2nd F Horns.....	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone.....	2
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.	2
Tuba	4
Bells	2
Snare Drum	2
Crash Cymbals, Bass Drum	2

CD Recording Available



WFR394

CONVERSATIONS

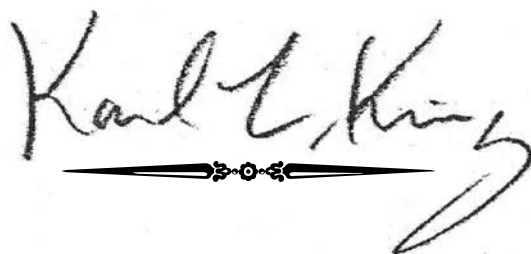
The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Changes Ahead (Sherburne), The Gift Of Friendship (Yeo), March Ponderoso (King/arr. Glover), Conversations (Wilson), Raise Your Voice In Song (C. T. Smith), Quintescent Journey (Galvin), Songs From The Great War (arr. Glover), As Summer Was Just Beginning (Daehn), American Riversongs (La Plante), Themes From Green Bushes (Daehn), Rienzi (Wagner/arr. Glover), Three Rivers (Chattaway)*

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KARL L. KING CENTENNIAL EDITIONS



A handwritten signature of Karl L. King in cursive script, positioned above a decorative horizontal line with a central floral ornament.

These new Karl L. King Centennial Editions, produced and distributed by the C. L. Barnhouse Company, celebrate 100 years of the music of Karl Lawrence King (1891-1971.) King's first published music came into print in 1909, and he published nearly 300 works, with the last appearing in 1962. This landmark of American music has been preserved largely through the music archives of the C. L. Barnhouse Company, and now, we are pleased to introduce this meticulously edited and annotated series for the next generations of bands, musicians and audiences.

These editions:

Strive to correct original engraving errors and find consensus on inconsistent placement of articulations and dynamics. Virtually all of King's 185 marches were first published in tiny quickstep format, necessitating cramped music engraving which not only was difficult to read, but which nearly made impossible the production of music plates with consistent notation.

Add a full conductor score. Many original King editions had no published score; or, in some cases, a two or three line "condensed" score was added later. (Full scores did not become common until the 1940's; on April 10, 1941 Mr. King wrote, "...I have never made a full score in my life!") Scores for these new editions eliminate conducting "guesswork", as to scoring with the inclusion of carefully engraved full conductor scores.

Adapt instrumentation to meet the needs of most twenty-first century bands. Mr. King was acutely aware, especially later in his career, that bands had evolved considerably in his own lifetime. Consequently, he was continually updating his older publications by creating parts not published in the original editions; usually parts for C Flute, F Horns, saxophones, and conductor scores. He lamented the need for printed F Horn parts, wondering why musicians (even school-aged ones) were unable to

learn transposition from Eb horn. In an April 1, 1963 letter to C. L. Barnhouse Jr., Mr. King wrote, "...I can't see why they can't teach the young monsters (horn players) to transpose an afterbeat a tone lower. That shouldn't be much mental strains on brains that are supposed to understand science, space travel, etc."

Incorporate performances practices of marches in the classic concert band style. Through listening to recorded King performances, talking with bandsmen who played in his band, and reading many letters penned by Mr. King, very clear techniques and performances practices of Mr. King have been identified, and are included in the music of these new editions.

Provide extensive program notes, rehearsal suggestions, biographical information, and any other relevant historical information. Many King works have colorful stories associated with them, or interesting histories behind them.

Introduce these wonderful Karl L. King classic works to new generations of band musicians. While virtually all King works have been available for decades, these new full-sized editions, along with professional recordings of them (available separately), will introduce these march classics to newer generations of audiences.

A NOTE FROM THE EDITOR

Unabashedly, I love the music of Karl King. I also believe in its importance to American band music history, and also its purposefulness with today's bands. As someone who is committed to classic concert band and its utilization by modern bands, I take very seriously my role in editing these works for the Karl L. King Centennial Series.

The archives of the C. L. Barnhouse Company include several hundred letters exchanged between Mr. King and various members of the staff of the Barnhouse Co. These letters were written between 1918-1971. Covering a wide range of topics, as well as business matters, they also provide a wonderfully documented look at Mr. King's attitudes and philosophies of bands, music, and performance styles. Excerpts from several of those letters are included here, to support various aspects of performance style.

The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

"I just hope that whoever arranges them that way will not 'emasculate' them by thinning them out too much. Especially the more 'circusy' ones as they may lose too much of the 'circus' flavor if the brass is repressed too much."

I take this as sound advice. Having read hundreds of letters written by Mr. King, and having talked to many people who knew him, I feel that I have a strong insight into his musical beliefs and standards. As such, it is my goal to honor Mr. King and his music by producing editions of which I believe Mr. King would approve.

- Andrew Glover

KARL L. KING: A BIOGRAPHY



Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and for an undetermined period of time, lived in Cleveland. Around the turn of the century, the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. King's pre-teen

and early teenage years coincided with the post Spanish-American War era; a period of history when American patriotism was quite prevalent. Many town bands appeared in parades and at concerts, and hearing these bands inspired the young Karl King to want to become a band man. Saving his money from selling newspapers on Canton street corners, King purchased a cornet for \$15 – and paid for it, \$1 per week with his proceeds from selling papers. In those days, public schools did not offer music instruction, so King took lessons from William Strassner. After receiving some instruction on the cornet, and at the suggestion of Strassner, King switched to baritone, and years later, King recalled that the switch suited him well. He did not complete high school; various sources indicate that he left school as early as the sixth grade, which was not unusual at the time. (In his later years, King made light of his lack of formal education by referring to himself as "...the least educated member of the American Bandmasters Association.")

His first band experience was with Strassner's Band and the Thayer Military Band of Canton, most likely around 1905-1906. During this period, King learned the printing trade, and worked in a Canton area printing shop. In 1909 King spent some time as a member of bands in Columbus (the Fred Neddermeyer Band, which King considered to be his first "professional" job) and also Danville, Illinois (with the Soldier's Home Band.) While a member of these bands, King began to compose marches and other works. His earliest works, submitted to various publishers, were rejected; King later recalled, in his usual modest way, that this was a fortunate circumstance. In 1909, however, the first published Karl King band works came into print.



Karl King in his late teens, while a member of the Thayer Military Band of Canton, Ohio. This photo dates from around 1908 or 1909, when King's first published music came into print.

It would be difficult, if not impossible, to discern what was King's first published work. He published nine compositions in 1909, with three different publishers. "March T.M.B." (named for the Thayer Military Band) was published by William Strassner, while the march "Salute to Camp Harrison" and the dirge "Our Last Farewell" were published by Roland F. Seitz of Glen Rock, Penn. Six other works were published by C. L. Barnhouse of Oskaloosa, Iowa, beginning a long association for both King and Barnhouse. Of these six, the first – "Moonlight on the Nile, Valse Orientale" was accepted for publication on February 26, 1909, and was published on June 19 of that year, so the

early dates suggest that this might have been King's first published work. Regardless of sequence, these first King publications enjoyed sufficient success for his publishers to release twenty-seven more new works in 1910.

Also beginning in 1910, King began a decade-long career as a circus musician, first as a baritone player in the band of Robinson's Famous Circus. (According to Mr. King, "The world lost a good printer..." when he abandoned his career in the printing trade to join the circus.) He spent one season each on the bands of Robinson's Famous Circus, the Yankee Robinson Circus, the Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece and most famous work, "Barnum and Bailey's Favorite."

In 1914 King accepted the position as bandleader on the Sells Floto/Buffalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. He nearly entered military service, working with bands at the Great Lakes Naval Training Station, but the First World War ended before King was inducted. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he very capably led the popular Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. During his tenure, the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute.



A famous photograph of Karl L. King, riding in a convertible down Central Avenue in Fort Dodge, Iowa, around 1960. The Carver Building in the background still stands, although the overhang with the building's name is now gone. On the opposite side of this building was the K. L. King Music House, at 1012 Central Avenue.

Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ABA President in 1938 and was later named an Honorary Life President. He lived

in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the "Karl L. King Municipal Band" in his honor. On October 22, 2006, a life-sized bronze statue of Mr. King was unveiled on the city square in Fort Dodge, as a testament and monument to the city's most famous musician and citizen.

As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels.

Visit the Karl King website: www.karllking.us

PERFORMING MARCHES FROM THE CLASSIC CONCERT BAND ERA

As a general rule, marches should be played in a bold, solid, and aggressive style. It is important to not confuse these characteristic with excessive levels of volume. Generally, notes are well articulated and played on the short side (unless otherwise indicated.) Conductor Leonard B. Smith often stated that music fell into two broad categories: songs and dances. "Songs" were to be played with full-value note durations, while "dances" should be played on the short side. Marches are "dances" and should therefore be played on the short side of the note.

Dynamics are also to be carefully observed. It is a misconception that marches are always loud. Loud passages can be more effective when contrasted with softer sections. It is important, however, to note that in softer passages, the same level of finesse and style should be employed as when playing louder passages.

Tempo is another important and often misunderstood aspect of march performance. Most American marches can be effectively performed at a tempo in the m.m. 116 – 132 range, keeping in mind that some marches are better suited to brighter tempos. A common performance error comes from playing marches at tempos too fast to allow for proper technical execution. Mr. King did not play marches at galop tempos. Also, many conductors are fond of slower, "grandioso" tempos on final strains, or in inserting fermatas and caesuras into marches. These effects do not have musical merit, and are fully inconsistent with performance practices of the classic concert band era.

Percussion parts are critically important in marches. Please see next page ("USE OF PERCUSSION IN KARL KING MARCHES")

One common performance practice of marches from the classic concert band era is that of "de-orchestration," a term coined by Col. John R. Bourgeois, former director of the United States Marine Band. When outdoors or while marching, bands were most effective playing in a fuller and more "tutti" manner. In concert settings, however, opportunities can be presented for more musical and colorful performances through this practice of de-orchestration. In softer sections, usually trios, some instruments (usually melody brass) tacet, and other remaining parts are re-voiced into more comfortable octaves. In a letter dated October 29, 1946, Mr. King recalled hearing the Sousa Band decades earlier, and summarized Sousa's use of the technique of de-orchestration:

"...Sousa had a few little tricks on pianissimos that I observed, and I always wondered why other leaders who heard him didn't (do the same)...like the first strains of trios. Brass laid out entirely, clarinets played, but dropped it down an octave lower than written. On bad high tones like high G on clarinets, even when he had 26 clarinets and half of them playing first parts, most of them dropped it an octave, and only the two solos took the high one so it wouldn't sound out of tune...the old man was tops..."

However, King cautioned against this practice if taken to too great an extreme. When considering concert-sized arrangements of his marches for publication, he wrote, on January 3, 1970:

"I just hope that whoever arranges them that way will not 'emasculate' them by thinning them out too much; especially the more 'circusy' ones, as they may lose the circus flavor if the brass is repressed too much."

In these editions, we have strived to strike a happy medium.

It should be noted that these performance practices were "understood" a century ago, and put into place by conductors and performers as a stylistic habit. As these performances practices are lesser known to contemporary musicians, many of them have been incorporated into the printed music of these editions. The result, hopefully, provides the opportunity for contemporary bands to sound closely like what the composer intended.

THE KARL KING STYLE

Mr. King believed that bands should play lively, melodic, and vibrant music; and that marches represented the core of the band's repertoire. He was quite opposed to contemporary music which lacked melody, or which was not appealing to "mainstream" audiences of non-musicians. To this extent, he championed the idea of music for entertainment, as opposed to music for purely aesthetic reasons. He practiced this not only through the style of his compositions, but also his choices in concert programming for his audiences.

Mr. King recognized the importance of technical excellence in performance. After hearing a recording of Rudolf Urbanec's fine Czechoslovakian Brass Orchestra playing two King marches, he wrote, "I like the style of their playing. Some of the bandmen of today have forgotten what a band is supposed to sound like. (I) have been listening to some of them on TV football shows...(and) half the time I can't figure out what they're playing. Noisy drums and blatty brass. Melody all covered up in a mess of sound. No clarity...(unlike) the Czech band where you can hear parts cleanly and distinctly."

He also preferred bold, aggressive style of attacks to the more "symphonic" style of playing, which was often promoted during the wind ensemble movement of the second half of the twentieth century. In describing this style, he wrote that he demands "...trumpet style passages in a bold manner, instead of the 'da-de-da-da' panty-waist style..." When guest conducting various bands, and asking for this kind of attack, he acknowledged that "...the crowd likes it, and it goes over big but I know the next day they go back to doing the panty-waist style and they will once again be "da-da-ing" and "la-la-la-ing" again, but for that one night at least they play like a BAND."

As his career progressed, he lamented that many contemporary band conductors of that time had forgotten (or were ignoring) traditions, programming styles, and performance practices of the past; or perhaps were unaware of them. In reference to a nearby high school band, he wrote, on May 29, 1943, "...they certainly don't know how to play marches, even the easy ones, with any style or certainty. They spend all winter on a few big numbers, and can't play an easy march on sight. Their 'panty-waist' legato style of attack is just the opposite of correct band style for march playing."

USE OF PERCUSSION IN KARL KING MARCHES

Of particular importance in the proper performance of King marches is the use of percussion instruments. During the classic concert band era, and specifically in King's band, only three percussionists were used – and typically, only two played on marches. Snare drum was played by one musician, and the bass drum with cymbal attached to the top was played by another. The bass drum and cymbal parts are of critical importance. Not only do they “keep the beat” throughout the march, but they can add considerable emphasis, color, and musicality to the performance.

It is well-documented that published drum parts to marches were little more than a guideline for performers, as accents in the bass drum and cymbals were often added by the leader/conductor where musically appropriate. The addition of bass drum and cymbal accents can be categorized (but not necessarily exclusively) into five areas:

- When reinforcing the melodic line
- When reinforcing the rhythmic line
- When reinforcing the harmonic line
- As a musical effect separate from the melodic, rhythmic, or harmonic lines
- When utilized in contrasting ways on repeated or recapitulated strains

In **Cyrus the Great**, several examples, included in this edition, are as follows:

- When reinforcing the melodic line: measures 22-25.
- When reinforcing the rhythmic line: m. 5-8, 18-21, trio
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: Breakstrain

It should be noted that in the era when this music was first published, these accents were typically not notated in the printed part; leaders and conductors understood where they belonged, as a performance practice of that stylistic period. It should also be noted that while Mr. King understood and championed this style, he would likely have made light of any academic analysis or theoretical representation of those practices, as is being done now.

In a letter to C. L. Barnhouse dated June 14, 1955, Mr. King lengthily and colorfully discussed bass drum and cymbal playing. He reminisced about performance practices:

“In the old days a bass drummer played cymbals too, attached to the bass drum. Sousa always did, so did the big service bands in Washington. I like it that way, but I have no objection to them having separate players for cymbals if they will just play along with the bass drum so the parts are together as in the past.”

The original parts for marches usually included a single staff for all drums, written in a divisi format; snare played the top line, while the bottom part was intended for bass drum and cymbals. However, as time progressed, fewer percussionists (and conductors) understood that the bottom line was for both instruments, and often omitted cymbals. Mr. King continued:

“...and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated.”

He also became frustrated when indicating an added accent to the bass drum and cymbals with a conducting gesture, and not receiving one back:

“Bass drummers have been my pet peeve for years, and Henry Fillmore says the same thing. Wherever we go to guest-conduct we suffer from dumb bass drummers. We swing out for an accent and nothing happens. The guy just looks at us with a dumb expression as if to say, ‘what does the man want?’”

He concluded, in an admittedly cantankerous tone:

“A bass drummer has nothing to do but read single notes on a single line, he doesn’t have to learn any scales or key signatures, he doesn’t even have to worry about pitch, and still the guy will miss ‘em.”

In summary, the percussion – especially the bass drum and cymbals – should, like the rest of the band, play in a bold and aggressive manner. However, these parts should be played musically as well, remembering that percussion instruments are musical instruments as well. For an excellent illustration of percussion

performance on this march, listen to the Washington Winds recording of this march.

K. L. KING MUSIC HOUSE

MUSIC PUBLISHERS AND DEALERS

FORT DODGE, IOWA

June 14, 1955

Dear Barney:

The title page looks real nice! I like it! Have written Zimmerman and explained about accents. I put them ahead of notes so bass drummer will SEE them and not think they belong to snare drum on line below. Nine times out ten he will MISS them anyway and EIGHT times out of ten the bandleader won't ask for them either because he doesn't savvy either!

Bass Drummers have been my pet peeve for years and Henry Fillmore says the same thing. Wherever we go to guest-conduct we suffer from dumb bass drummers. We swing out for an accent and nothing happens. The guy just looks at us with a dumb expression as if to say "What does the man want?"

Another thing that gets my goat: In the old days a bass drummer played cymbals too, attached to the bass drum. Sousa always did so do the big service bands in Washington, I like it that, but I have no objection to them having separate players for cymbals if they will just play along with the bass drum so the parts are together as in the past. But the average H.S. leader thinks those lower notes are for BASS DRUM ALONE and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated. For that reason when I put out Tiger Triumph march I had a separate part engraved for bass drum so the guy would have nothing to distract his attention from those single notes on a single line and also had printed on it "Bass Drum and Cymbals to be played together throughout unless otherwise indicated" Sample enclosed.

A bass drummer has nothing to do but read single notes on a single line, he doesn't have to learn any scales or key signatures, he doesn't even have to worry about pitch and still the guy will miss em!

K.L.K.

King's famous letter of June 14, 1955 to C. L. Barnhouse Jr., complaining about percussionists and poor march performance techniques

ABOUT THIS MARCH

MARCH PONDEROSO was published in 1910, the very earliest part of Karl King's career, while he was living and working in Canton, Ohio, and just beginning his career as a published composer. It predates his days trouping with circus bands, which began during the 1910 circus season.

If King's musical output were to be defined into periods, one might suggest there were four such periods. The first represented his early work – from the time he started through his circus days and the two following years in Canton; the second, his first decade in Fort Dodge, representing many works for friends of his of this period, with many suited to the outdoor municipal band; the third, showing a growing friendship with many college and university band directors, including some of his most enduring "heavy" marches; and the fourth, highlighted by forty-eight marches published in three folio collections, designed specifically for school bands of lesser experience. Of course, a number of works overlap these periods. **March Ponderoso** is clearly from the early part of the first period.

The King family had moved to Canton from Cleveland in 1903, when young Karl was twelve years of age. Around this time he began to learn to play music, and while there is some debate over which instrument he played first, he initially became familiar with cornet, baritone, and trombone. The earliest documented reference to King in a band refers in 1903 to the "Canton Marine Band," a boys' band in which King played on a borrowed trombone. He was soon playing cornet, and upon advice of William Strassner, then leader of the Thayer Military Band, moved to baritone, which seemed to better suit the youngster.

The band scene in Canton at the early part of the twentieth century was vibrant. Two excellent and popular bands, the Grand Army Band and the Thayer Military Band, were frequent musical attractions at local events. Both bands enjoyed solid musical reputations. Canton was the home town of former President William McKinley, and in the early years of the century, particularly after the assassination of Pres. McKinley, a tremendous wave of patriotic spirit accompanied this period of American Imperialism. Bands marching in parades, and playing patriotic music, fit right in to the culture of the times, and young King was certainly caught up in the excitement that bands provided.

As King's abilities improved, he became a member of the Thayer Military Band around 1909. This band, a semi-professional organization, had been founded by H. Clark Thayer, a graduate of Dana's Musical Institute, in the 1890's. Attached to a battalion of the Ohio National Guard, the band has remained in continuous operation ever since, its name having changed in the 1960s to the Canton City Band. One can assume that King had become quite proficient as a performing musician, to become a member of such a vaunted organization at a young age. The leader of the Thayer Band, William Strassner, was one of King's very few music teachers. The Grand Army Band, another excellent and locally prominent ensemble, had earned the nickname of "McKinley's Own." Sponsored by the Grand Army of the Republic, this band performed at many McKinley campaign events, and famously marched in the assassinated president's funeral procession, playing "Nearer My God To Thee." Both ensembles provided a rich musical experience for the citizens of Canton. The Grand Army Band would figure into King's career a few years later.

King had also explored the area of composition at a young age. Some of his early efforts were rejected by at least one publisher, and King destroyed these works which he did not feel were very good. But in 1909 he successfully placed works with three different publishers. William Strassner dabbled in music publishing, and produced what was apparently King's first published work: "March T. M. B.,"

dedicated to Strassner and the Thayer Military Band. Composer and publisher Roland F. Seitz of Schwenksville, Penn. published a King march, "Salute to Camp Harrison," and a dirge, "Our Last Farewell." And C. L. Barnhouse of Oskaloosa, Iowa, who soon became King's primary publisher, introduced a handful of King works that year, including three marches, two waltzes, and a reverie. The Barnhouse titles enjoyed a strong sale, and during the next year King published 23 more titles with Barnhouse.

Clarinetist Otto Bohlen of Canton was a friend of King's, and King honored him with the dedication to **March Ponderoso**. Bohlen enjoyed a long tenure in the Thayer Band, and was at times featured with the band. He was apparently quite proficient as a clarinetist, as King remarked many years later that his clarinet part was a test for musicians performing on the old Albert system clarinets.

The march was published by Barnhouse on March 14, 1910 – less than a month after King's 19th birthday. King apparently spent the summer playing in the Thayer Band in and around Canton, and at some point in 1910 – probably September – joined the Robinson's Famous Circus as a baritone player, thus beginning a new, exciting, and successful chapter in his life.

As is the case with most King compositions, manuscripts were not saved after publications. King was not in the habit of dating his manuscripts (at least judging from those which survive) so a specific date as to the completion of this march will likely never be known.

King often dedicated compositions to his friends and associates, and many of his marches contain dedications to circus performers, musicians, and bandmasters. Three of the four 1909 King works bearing dedications were inscriptions connected to Ohio, and two others without specific dedications had distinct area connections. In addition to "March T. M. B.," his "Carrollton" March, the first King march published by Barnhouse, was dedicated to tuba player Ira Moody, probably a member of the Thayer Band. "Canton Aero Club" March was dedicated to John A. Sherrick and the Canton Aero Club, apparently an organization involved in air travel – by hot air balloons, as opposed to airplanes, which were in their infancy. "Salute To Camp Harrison" March was a nod to the Cincinnati area military training camp for Civil War era volunteers, and the excellent "Sons of Veterans" March was written for the Soldier's Home Band in Danville, Ill.

The dizzying woodwind parts, bright and edgy high-tessitura cornet lines, and florid low brass parts make this march ideally suited to the circus, particularly as a grand entry march. It was a favorite of Merle Evans, who led the Ringling Bros. and Barnum & Bailey Circus Band from 1919 to 1969; Evans recorded the march for Capitol Records in the 1950s. On the Evans/Capitol recording, the band adds a repeat of the breakstrain and last trio, which is not included in the original published edition; nor is there any indication that King performed the march that way. As such, it has not been incorporated into this edition. This new edition was recorded by The Washington Winds on the "Conversations" compact disc on the Walking Frog Records label.

ABOUT THE ORIGINAL 1910 EDITION

The 1910 "quickstep" sized original edition of **March Ponderoso** was engraved by Horace Coleman, a music engraver who worked for the Barnhouse Co. in Oskaloosa starting in 1892. Coleman, a clarinetist, spent several seasons on the road as a member of the Ringling Bros. Circus Band. Engraving plates in those days were approximately 6 1/8" x 5", with four parts fitting onto each sheet of sheet zinc or lead. Six plates (each containing four parts) were engraved by Coleman, with the instrumentation as follows:

Db Piccolo, Oboe, Eb Clarinet, 1st Bb Clarinet, 2nd & 3rd Bb Clarinets, Bassoon, Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Eb Cornet, Solo Bb Cornet (Conductor), 1st Bb Cornet, 2nd & 3rd Bb Cornets, 1st & 2nd Eb Altos, 3rd & 4th Eb Altos, 1st & 2nd Trombones (bass clef), 3rd Trombone (bass clef), 1st & 2nd Tenors (trombones in treble clef), 3rd Tenor or Bb Bass (treble clef), Baritone (bass clef), Baritone (treble clef), Basses, Drums.

This instrumentation is consistent with marches published by most mainstream publishers of the day, although it was from an era when parts for double reeds and saxophones, often "luxury" instruments in larger bands, weren't always included in standard band sets. Note other features which are dated by today's standards: trombone parts in both clefs, Piccolo in Db (not C, and no published flute part), no parts for horns in F, and the absence of a conductor score.

King spent the later years of his career updating better-selling older publications to more modern instrumentation, and when the decision was made to reprint a certain work, often additional modern parts would be engraved and printed with the new edition. A part for C Flute, transposed by the composer from the D-flat Piccolo part, was added years later, as were parts for Alto and Bass Clarinets, F Horns, and a two-line condensed conductor score.

March Ponderoso was also subsequently published (in the 1920s) in the popular "King March Book," a collection of sixteen works in difficult grades for more experienced bands. Featuring many of King's finest and most successful marches from the early part of his career, the book has sold over 100,000 copies, and remains in print to this day.

ABOUT THIS EDITION

I have made over thirty editions and arrangements for the Barnhouse "Heritage of the March" and "Karl L. King Centennial" series, and I am often asked by somebody perusing one of my arrangements, usually in a suspicious and leading manner, "What did you DO to it?" implying that I had wrecked the music somehow. My usual reply, when discussing these editions, is, "I pick great marches and don't screw them up." Beyond that glib answer, first and foremost, I always put first the need to preserve the composer's intent, both from the

MARCH-PONDEROSO.
Solo Bb Cornet. *To Mr. OTTO BOHLEN, Clarinetist, Canton, Ohio.* K. L. KING.

467

Trio.

Bar. and Cl.

Cl. Var.

Bass.

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The original Solo Bb Cornet plate (actual size), as engraved by Horace Coleman, for the original 1910 edition of March Ponderoso.



Karl King in 1909 or 1910, as a member of the Thayer Military Band.
King was 18 or 19 years of age when this photo was taken.

original printed music as well as how the composer most likely would have interpreted and performed the work, in making a new edition for concert bands of the twenty-first century.

Specific to this edition of **March Ponderoso**, in addition to the points addressed earlier in these notes, I believe this work will now be much easier to perform, despite not being simplified, because of the large format score and parts.

I found a handful of errors in the original edition, most of which I would suspect to have been engraver's errors; a few wrong pitches, some missing accidentals, and other problems which commonly arise from having to engrave so many symbols in so little space. Hopefully, with careful re-engraving, several thorough proofreadings, and a field-test performance by the magnificent Washington Winds, we have a clean and inviting new edition.

Three instruments have been eliminated from the original orchestration: Eb Clarinet, Soprano Saxophone, and Eb Cornet. The Eb Clarinet was a virtual double of the Db Piccolo part (transposed to C Piccolo for this edition) and in when not doubling the piccolo, mirrored the 1st Bb Clarinet. Few bands use Eb Clarinet in the present (and fewer still use it well). The Soprano Saxophone has been transposed to the 1st Alto Saxophone, with the original single Alto Saxophone part becoming the new 2nd Alto Saxophone part. This is a tidy solution for the increased use of the saxophone in concert bands of the 21st century. Finally, the Eb Cornet was a note-for-note double of the Solo Bb Cornet part.



PERFORMANCE SUGGESTIONS

March Ponderoso has remained one of King's more popular early marches, as evidenced by the fact that the original edition has never gone out of print.

I recommend a bright circus march tempo of half note =132. Tempos, of course, are a matter of musical judgement and personal taste; however, conductors should carefully select tempos based upon several factors. There are many kinds of marches, and a wide range of appropriate tempos for specific marches. I feel that **March Ponderoso** works best at a moderately bright tempo. That said, conductors should remember that marches are not galops, and the tempo should not be too fast. Of course, tempo should always be chosen so as to allow musicians to perform this march cleanly. While the Merle Evans recording was made at a somewhat brighter tempo, I feel that most bands would capture the circus feel and flavor by maintaining the tempo recommended here.

It should also be noted that the crash cymbals and bass drum play together throughout the entire march,

except where specifically indicated otherwise. This is a rule of march performance, and one which is all too often misunderstood or ignored.

Introduction (beginning through m. 6)

The first four+ measures should be *fortissimo*, very bold, and full of excitement; as powerful as possible, and with an aggressive (but not overblown) tone. This opening phrase should set the tone for the entire march: one of animation and anticipation. In m. 5-6, the *decrescendo* sets up the first strain (m. 7.) As a curiosity, the introduction of this march is six measures in length, whereas most march introductions are four measures (or multiples of four.)

First Strain (m. 7 – 23)

The first strain represents some of King's finest contrapuntal writing. Mr. King might be amused by that statement, as he had little formal schooling in music theory and composition; his idea of counterpoint was "another line starting when one ended."

The melody line in the upper woodwinds and first cornet should be played in a *leggiero* manner, with accents as noted. The euphonium, tenor saxophone, and bassoon have a countermelody which intersects beautifully with the melody line. Ensure that these countermelody instruments are balanced against the melody. The trombone section adds an important background part in this strain.

In m. 18, some instruments crescendo to a *forte* in m. 19, while the rest of the band plays *forte* on the downbeat of m. 19. The lower voices in m. 21-22 should play forcefully on the syncopated phrase ending. The first ending returns to the light style of the beginning of the strain.

Second Strain (m. 24 – 40)

The second strain actually commences in m. 39 with pickup notes in the cornets, horns, and snare drum. These pickup notes should be strong, accented, and startling in musical effect to the listener.

As a very general rule in marches, notes should be played on the short side (unless otherwise indicated). A good example comes on these pickup notes to the second strain. The two quarter notes (after the eighths) should sound with space between the notes, almost as if the quarters are played as eighth notes followed by an eighth rest. The accent should be interpreted less as duration, and more as attack. However, it's important not to take this interpretation to an excessive degree, to the point where the notes lose pitch and become unmusical. This reappears in the pickups to m. 32, and in the 1st ending of this strain (m. 39).

This strain shifts from a lighter, dance-like feel, to a bright and florid, "circus sounding" feel. It also allows every section of the band to play a featured role at some point. The melody (trombones, euphonium, tenor saxophone) should be played *marcato* – well accented, and separated. The embellishments found

in the upper woodwinds and first cornet should also be quite prominent. Note how the bass instruments also have an important line, representing a departure from more traditional bass parts in marches.

Accents to enhance musical effect have been added to the bass drum and cymbal parts on the downbeats of m. 25, 27, 33, and 35, and should be played with great emphasis.

In m. 28-31 the ensemble drops back in volume slightly. The 2nd and 3rd clarinets, 1st alto saxophone, and 1st cornet should continue to dominate here, and play with great virtuosity.

M. 32-35 is essentially a recapitulation of m. 24-27, although some embellishments are added to the upper woodwinds in m. 33 and 35. In m. 35, the three quarter notes at the end of the bar should be well accented. M. 36-37, nearing the end of the strain, features four separate elements which meld together for impressive effect: a syncopated treble line, a descending bass line on the beat, decorative embellishment in upper woodwinds, and horns sustaining a unison tone. With all four elements balanced together, the musical effect is stunning.

As the strain ends, again the lower voices should play powerfully in m. 38.

The final note of this strain – the second note in the second ending (m. 40) – should be played as a short, emphatic note, and not as a pickup note to what follows. Often the final note of a march – often called a “stinger” – is poorly played (notes to follow.) This note should be played like a “stinger” – solid, short, accented, balanced, with great tone quality and balance. Think of it as a musical “exclamation mark” like one would find at the conclusion of a declarative sentence.

Trio introduction (m. 41 – 46)

This march includes a six measure introduction to the trio. It helps “set the stage” for the trio with a dazzling, florid line in the upper voices, countered by a strong accompaniment in the remainder of the ensemble. The moving line in the treble voices should *crescendo* dramatically while ascending, and then *decrescendo* on descent. The *decrescendo* continues in m. 45-46, leading us up to the main trio section.

Trio (m. 47 – 78)

The trio presents a harmonized melody. This should be evenly balanced, with lower clarinet and saxophones not overpowering the 1st clarinet and euphonium.

Bass instruments have important phrase endings (m. 53-54, 57-58, 61-62, 65-66, 69-70, 75-78) and these should be emphasized. Whenever bass instruments do anything other than “keep the beat” on tonic and dominant pitches, they should bring out their parts a bit.

The euphoniums (and tenor saxophone) should be encouraged to play with added presence in m. 51-52. Also, those instruments with the syncopation in m. 57 (accented half note mid-measure) should be encouraged to exaggerate the accent slightly.

Horn players often malign marches and the typical parts that horns have to play, but, in fact, they are quite important and deserve attention and virtuoso performance. The effect of a quartet of horns playing perfectly balanced chords on short after-beats and other accompanying rhythms is truly sublime, when done well; and unfortunately it is often not done well. Most of the time, the horn parts are orchestrated so that the effect of the chord is still realized even if one (or even two) players are missing. For example, starting at measure 47, the most important chordal tones (root and third) are in the first two horns. At 47, for example, the chord is tonic (E-flat major), which is B-flat major for the transposed horns in F. Root and third are the most important tones to achieve the sound of a tonic chord, and are assigned to the 1st and 2nd horns. The fifth of the triad is in the 3rd horn, and 4th doubles tonic (an octave lower than the 1st horn.) So the effect of a major triad can be obtained with only the first two horns present. When a trio (or quartet) of horns plays a progression of after-beats and similar rhythms such as is presented here, and plays it well and balanced, it provides a wonderful musical effect and adds so much to the underlying texture of marches. It can be helpful to rehearse the horns playing the afterbeats one at a time as long tones, balancing each chord and achieving a warm, characteristic tone; and then playing as written with the same balance and tone, but in perfect precision and staccato. When bass instruments play with horns alone, there should be space between every pitch. The importance of virtuoso musical performance of these parts cannot be overstated.

Breakstrain (m. 79-102)

The breakstrain (sometimes called “dogfight”) presents a tremendously exciting, flashy, and engaging musical section, setting us up for the climactic final strain. The breakstrain should be played with great vigor, excitement, and abandon.

The breakstrain actually begins with a pickup notes (marked forte) on the second half of m. 78. These notes should be very strong and powerful, in stark contrast to the preceding material.

The first eight bars of this strain are closely repeated, one step lower, in the second eight bars. During both of these phrases, something of a musical “battle” takes place, between low brass/low woodwinds, cornets, and upper woodwinds, with percussion and horns adding to the musical tension. All of these parts should be played aggressively, and are carefully notated as to articulations.

The last 8 bars of this strain (M. 95-102) present a continuation of the musical “battle” – treble voices (m. 95, 97) alternating with bass voices (m. 96, 98)

with added musical tension and interplay. The final four measures begins softly – actually, the softest point of the entire march (note the *decrescendo* in lower voices in m. 98) – with a large *crescendo* leading up to the downbeat of the final strain. The excitement and intensity should increase palpably in this phrase.

Final strain (m. 103-end)

This strain is a recapitulation and embellishment of the trio (first presented at m. 47) which brings the march to an exciting conclusion.

Once again the melody is presented, this time augmented with a woodwind obbligato. The melody instruments should play in a full, *marcato* style “*con forza*” – as powerfully as possible, but never forsaking controlled sound or tone quality.

This melody is embellished by a repeated figure in the upper woodwinds, and a rhythmic trumpeting figure in the 3rd cornets. As was the case in the first presentation of the trio, the phrase endings in bass instruments should be emphasized and played a bit stronger than the regular bass line.

If desired, a deeper field drum may be added with the snare drum on this last strain.

The “stinger” or “bump note” (second beat of the last measure) is often problematic for bands. This is due in part, I suppose, to a level of fatigue felt by many bands at the conclusion of playing a march; and partly to a lack of understanding as to its function and musical effect. I like to think of this note as an exclamation mark at the end of a declarative sentence; it portrays a sense of emphasis and importance. While it is important for this note to be a full and balanced chord, with the best level of tone quality, it is very much a short note. Many bands play this note long, which is incorrect. Some conductors omit percussion from this note, further diluting the intended musical effect. Still others omit the note entirely (a dangerous and nonsensical practice) while other conductors delay the note, presumably as a way of showing off their conducting technique. Quite simply, play the last note on time, short, with emphasis and the best balance and tone. Don’t quit one note too soon!

Another general comment regarding fatigue of wind players on marches: many marches are largely “*tutti*” (including this one) and some players find it difficult to play every note of every measure. Of course, trading off with a stand partner is one possible solution to relieve fatigue. That said, if players feel the need to “lay out” at some point during the march, they should be instructed to do so at places other than the following:

1. On the introduction
2. On the last strain
3. At the beginnings or endings of strains

Players should be encouraged to “sneak” rests in less conspicuous places.

I hope you and your audiences enjoy **March Ponderoso** by Karl L. King!



FOR MORE INFORMATION ABOUT KARL KING

The handiest reference is the Karl King Website (www.karllking.us). This well-organized site contains extensive biographical information, photos, anecdotes, listing of works, and is easily the most thorough web resource for all things Karl King. It also documents and reports current happenings of today’s King Band.

Several excellent resources on Karl King include:

- **Karl L. King: His Life and His Music** by Jess Louis Gerardi, Jr. 1973 dissertation available through University Microfilms, Ann Arbor, MI. This dissertation was the first significant academic work about King’s life and music, and continues to be an excellent Karl King resource.
- **Karl L. King, An American Bandmaster** by Thomas J. Hatton. Published by The Instrumentalist Company, 1975. This excellent book was the first (and thus far, only) significant commercially published biography of Karl King. The original hardback edition is out of print, but a new soft-cover edition has been reprinted by the American School Band Directors Association (ASBDA) Foundation.
- **Hawkeye Glory: The History of the Karl L. King Municipal Band of Fort Dodge, Iowa** by Thomas J. Hatton. Golden Dragon Press, 2002; available from the King Band (424 Central Avenue, #146, Fort Dodge, IA 50501.) While not limited to information about Karl King and his music, this wonderful book presents a thorough history of the King Band, and presents many insights into Mr. King and his music.

ACKNOWLEDGEMENTS

The most enjoyable, informative and fascinating aspects of my research into the life and music of Karl L. King have come from those who knew Mr. King, and especially those who played under his baton. Members of the Karl L. King Municipal Band of Fort Dodge, Iowa, whom I have befriended, are especially meaningful to me. My discussions and visits with them have been, and continue to be, wonderful. These include the late Reginald R. Schive, former conductor of the King Band; Jerrold P. Jimmerson, current conductor of the King Band; Keith Altemeier, former assistant conductor of the King Band, and a member of its horn section from 1966 to 2010; and Duane and Nancy Olson, both long-term members of the King Band, whose love of Karl King and his music is well displayed by their devotion to their research and historic preservation activities.

In particular, two other individuals who knew Mr. King have regaled me with many accounts of him. Dr. Leonard B. Smith (1915-2002), conductor of the Detroit Concert Band, and a brilliant musician, told me many stories about Mr. King; what Leonard most often repeated about Mr. King was, simply, “He was such a nice man!” Music publisher

and erstwhile bass drummer Charles L. (Chuck) Barnhouse III knew Mr. King, remembers him most fondly, and speaks often of his nervousness in playing bass drum under Mr. King's baton in a 1964 concert celebrating the 100th anniversary of the Oskaloosa (Iowa) Municipal Band. (Mr. King wrote a letter to Chuck's father afterward, on June 26, 1964, stating "I hope Chuck's pitching arm is not permanently injured as a result of 'Eclipse Galop'").

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 129+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

Others whose assistance has been invaluable include:

- Nancy Olson and the late Duane A. Olson of the Karl L. King Municipal Band of Fort Dodge, Iowa, for invaluable information and firsthand accounts of Mr. King and his music.
- Alan Spohnheimer, webmaster, The Karl King Page (www.karlking.us)
- Edward S. Petersen and The Washington Winds, recording
- Mahaska Music Engraving, P.O. Box 1105, Oskaloosa, IA, music typesetting
- Jill Rutledge, C. L. Barnhouse Company, Art Direction

ABOUT THE ARRANGER



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating

Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many are published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

Conductor
012-4707-00

To Mr. Otto Bohlen, clarinetist, Canton, Ohio
MARCH - PONDEROSO

KARL L. KING (1891-1971)
arranged by Andrew Glover

Circus march tempo (♩ = 132)

7

Flute & Piccolo
ff
mf

Oboe
ff
mf

1st B♭ Clarinet
ff
mf
one player on top notes (sempre)

2nd B♭ Clarinet
ff
mf

3rd B♭ Clarinet
ff
mf

B♭ Bass Clarinet
ff
mf

Bassoons
ff
mf

1st E♭ Alto Saxophone
ff
mf

2nd E♭ Alto Saxophone
ff
mf

B♭ Tenor Saxophone
ff
mf

E♭ Baritone Saxophone
ff
mf

Circus march tempo (♩ = 132)

7

1st B♭ Cornet (Trumpet)
ff
mf

2nd B♭ Cornet (Trumpet)
ff
mf

3rd B♭ Cornet (Trumpet)
ff
mf

1st & 2nd F Horns
ff
mf

3rd & 4th F Horns
ff
mf

1st & 2nd Trombones
ff
mf

3rd Trombone
ff
mf

Euphonium (Baritone)
ff
mf

Tuba
ff
mf

Bells

Snare Drum
ff
mf

Crash Cymbals
ff
mf

Bass Drum
ff
mf

1 2 3 4 5 6 8

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15

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
Bass Dr.

15

9

10

11

12

13

14

16

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

Bass Dr.

24

FL./Picc. *ff* *tr* *mf*

Ob. *ff* *tr* *mf*

1st Clar. *ff* *tr* *mf*

2nd Clar. *ff* *tr* *f*

3rd Clar. *ff* *tr* *f*

Bs. Clar. *ff* *mf*

Bsns. *ff* *mf*

1st A. Sax. *ff* *f*

2nd A. Sax. *ff* *mf*

Ten. Sax. *ff marc.* *mf*

Bar. Sax. *ff* *mf*

24

1st Cor. *f* *ff*

2nd Cor. *mf* *ff*

3rd Cor. *mf* *ff*

1st & 2nd F Hn. *mf* *ff*

3rd & 4th F Hn. *mf* *ff*

1st & 2nd Tbn. *ff marc.* *mf*

3rd Tbn. *ff marc.* *mf*

Euph. *ff marc.* *mf*

Tuba *ff* *mf*

Bls.

S.Dr. *mf* *ff*

Cr. Cym. Bass Dr. *ff* *fz* *fz* *mf*

25 26 27 28 29 30 31

- 19 -

47

- 20 -

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
Bass Dr.

51

52

53

54

55

56

57

58

59

60

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

63

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

Bass Dr.

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
Bass Dr.

79

FL/Picc. *f*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bs. Clar.

Bsns.

1st A. Sax. *f*

2nd A. Sax. *f*

Ten. Sax.

Bar. Sax.

79

1st Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

1st & 2nd F Hn. *f*

3rd & 4th F Hn. *f*

1st & 2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Bls.

S.Dr. *f*

Cr. Cym. *f*

Bass Dr. *f*

80

81

82

83

84

85

86

87

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

This block contains the musical notation for the woodwind section from measure 87 to 94. The instruments listed are Flute/Piccolo, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bass Clarinet, Bassoon, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading 'For Reference Only: Not Valid for Performance' is overlaid across the score.

87

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

Bass Dr.

This block contains the musical notation for the brass and percussion section from measure 87 to 94. The instruments listed are 1st Cornet, 2nd Cornet, 3rd Cornet, 1st & 2nd French Horns, 3rd & 4th French Horns, 1st & 2nd Trombones, 3rd Trombone, Euphonium, Tuba, Bells, Snare Drum, Crash Cymbal, and Bass Drum. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading 'For Reference Only: Not Valid for Performance' is overlaid across the score.

88

89

90

91

92

93

94

FL./Picc. *ff*

Ob. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bs. Clar. *ff*

Bsns. *ff*

1st A. Sax. *ff*

2nd A. Sax. *ff*

Ten. Sax. *ff con forza*

Bar. Sax. *ff*

1st Cor. *ff con forza*

2nd Cor. *ff con forza divisi*

3rd Cor. *ff*

1st & 2nd F Hn. *ff*

3rd & 4th F Hn. *ff*

1st & 2nd Tbn. *ff con forza*

3rd Tbn. *ff con forza*

Euph. *ff con forza*

Tuba *ff*

Bls. *plastic mallets* *ff*

S.Dr. *ff*

Cr. Cym. Bass Dr. *ff*

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

Bass Dr.

111

112

113

114

115

116

117

118

119

FL./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

119

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.
Bass Dr.

120

121

122

123

124

125

126

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bls.

S.Dr.

Cr. Cym.

Bass Dr.

127

128

129

130

131

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