

FULL CONDUCTOR SCORE

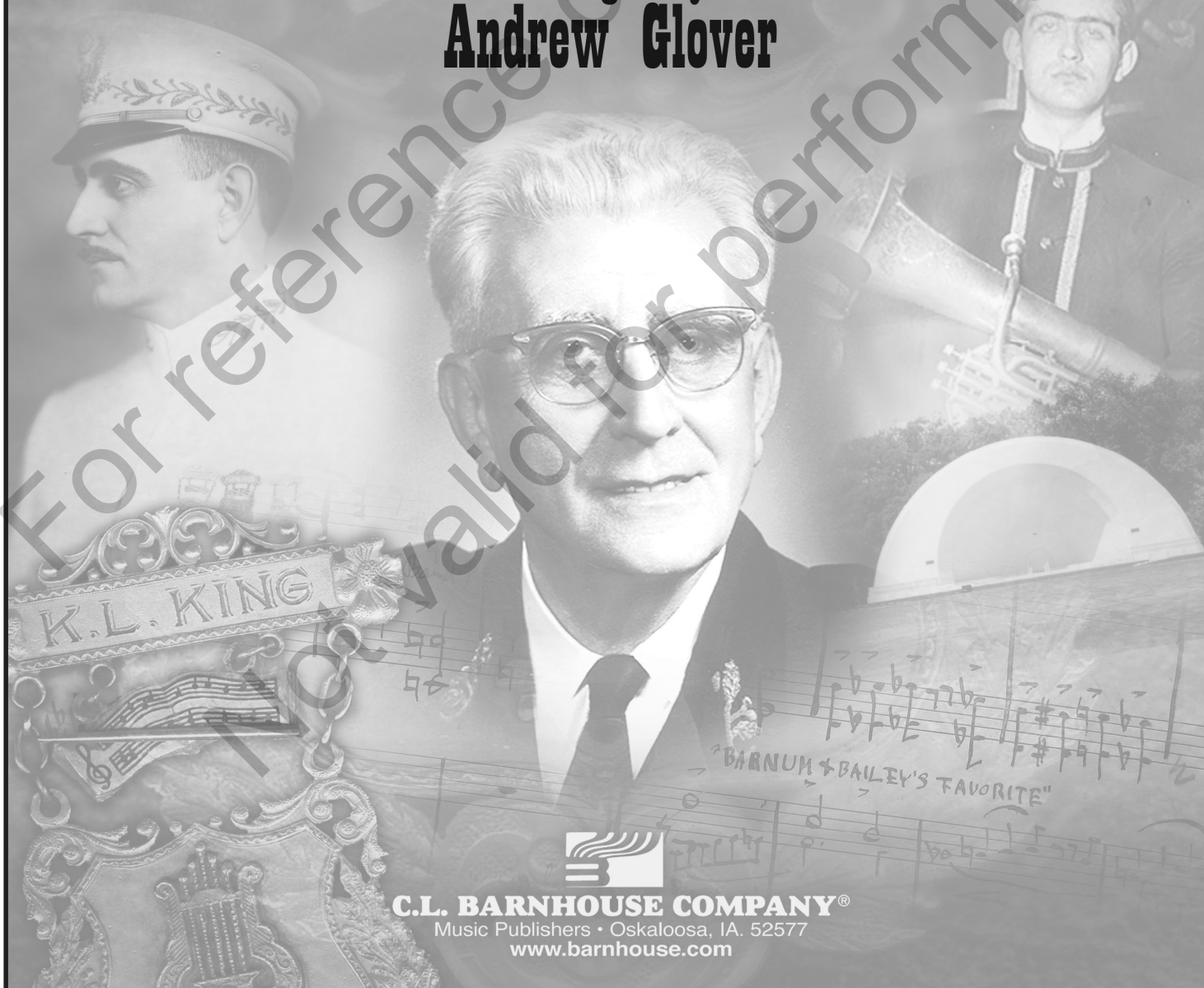
Score Cat. # 012-4852-01

KARL L. KING

Centennial Editions

THE CARAVAN CLUB MARCH

Karl L. King
Arranged by
Andrew Glover



C.L. BARNHOUSE COMPANY®

Music Publishers • Oskaloosa, IA. 52577

www.barnhouse.com

INSTRUMENTATION

Full Conductor Score	1
Piccolo & Flute.....	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.....	2
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	1
Snare Drum	2
Bass Drum, Crash Cymbals.....	2

LICENSING THIS WORK

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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.

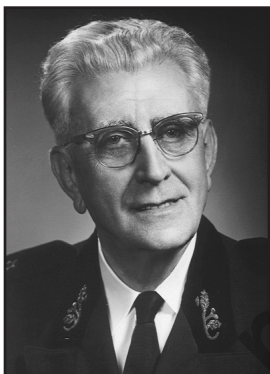
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

"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

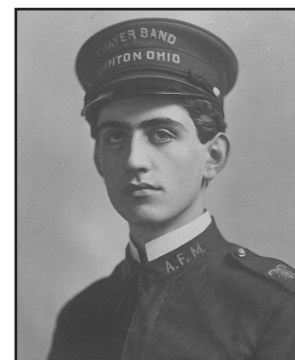
KARL L. KING: A BIOGRAPHY



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.karlking.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 *The Caravan Club*, several examples, included in this edition, are as follows:

- When reinforcing the melodic line –
m. 11-12, 19-20, 31, 33, 58, 62, 66, 90, 94, 98
- When reinforcing the rhythmic line –
m. 15, 23, 27, 35, 72, 104
- When reinforcing the harmonic line –
m. 37, 70, 102.

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 wont ask for them either because he doesnt 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 cybels 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 doesnt have to learn any scales or key signatures, he doesnt even have to worry about pitch and still the guy will miss em!

K.L.K.

with Barnhouse. Not until the 1930's did his company enjoy greater success, his financial position became more secure, and he had largely ceased publishing with outside firms.

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 during this time, with many suited to the outdoor municipal band as well as other adult bands; 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. The Caravan Club March is clearly from this second period.

By this time, King was well known and well established both as a composer and a bandmaster. He had first published music in 1909, and by 1925 had published well over 125 band compositions. Known today primarily for his marches, King was prolific and successful in music of other styles. He ultimately composed over 100 works other than marches, including

29 waltzes, 22 overtures, 13 circus galops, and a host of serenades, intermezzos, two steps, and music in other forms. Bands had begun playing "All King" concerts, and the King Music House often mentioned these in their periodic advertising circular, called "King's Herald."

King's early career was famously spent in the circus business. He played baritone for four seasons with a different show each year, from 1910 through 1913, capping his playing career with the Barnum and Bailey Circus; and then for five years as bandmaster, first for the Sells Floto and Buffalo Bill Wild West Shows, and leading the Barnum and Bailey band in 1917 and 1918 for its final two years as a separate entity, before combining with Ringling Bros. in 1919. Circus musicians were quite well known to one another, as personnel and leaders often moved around from one show to the next. Many of King's compositions from his circus days bear dedications to musicians with whom he worked and admired, and later works also often had a circus flavor, or were dedicated to friends and acquaintances from the trouping world. While King's tenure as a circus "trouper" lasted only nine years,

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

ABOUT THIS MARCH

THE CARAVAN CLUB MARCH was published in 1925, during a very busy period of Karl King's career. He had been living in Fort Dodge, Iowa and conducting its municipal band to great acclaim for five years, and he was celebrating a similar tenure as the proprietor of his own publishing company, the K. L. King Music House. Despite his busy composing activities, and his ever-growing popularity and success as a conductor and bandmaster, his early years managing his own company were fraught with financial difficulties. It is interesting to note that King continued to publish with C. L. Barnhouse, his primary publisher, during this time when he was also self-publishing with the King Music House. Correspondence on file at the Barnhouse Co. indicates that this was a financially driven decision; selling works to Barnhouse generated much needed cash for his own company, and also relieved King of his own production expenses of music engraving and printing. In 1923 and 1924, King published only one work in each year with his own company, while in 1923 publishing nine titles

his compositions – more significantly than those of any other composer – remain indelibly tied to the circus.

The band world of 1925 was starkly different than that of today. Not only were town bands (some municipally funded, some not) very prevalent, bands were often attached to police departments, fire departments, factories, fraternal organizations, and other groups. School bands as we know them today were a thing of the future. King was keenly aware that the bands of his day ranged in ability and skill level from excellent to fairly awful, and his music writing – from the very start of his career – reflected that he recognized the need for music in all difficulty levels, to accommodate this wide range of bands.

King was also well aware that many chapters of the Shriners International had bands, and many of them were very accomplished ensembles. One of John Philip Sousa's famous marches, "Nobles Of The Mystic Shrine," was dedicated to this organization, and many other composers wrote marches for various Shrine Bands, including Henry Fillmore and Fred Jewell. King had these fine Shrine bands in mind when he wrote the march which became known as **The Caravan Club**.

On December 27, 1924, King sent the manuscripts for both the band and orchestra versions of this march to Barnhouse. Its title on the manuscripts was "King Tut's Triumphal," although neither King nor Barnhouse was fond of the title. King also suggested the title "Pharaohs' Triumphal," but that was also vetoed by Barnhouse, who suggested that the title should have greater appeal to the Shrine bands. King felt that this was one of his finer marches, and stated to Barnhouse that the march was a "humdinger."

While the choice of title was being debated through several exchanges of correspondence, King was beginning to have concerns that the trio melody of his new march bore resemblance to the chorus of a popular song of the day by Ernest R. Ball, "I'll Forget You." After sending Barnhouse a copy of the sheet music to the song, Barnhouse concluded there was no significant similarity, writing "I don't think that your melody resembles 'I'll Forget You' any more than Ball's resembles that little intermezzo by Paul Lincke (referring to the immensely popular "Glow Worm.") In studying the chorus to "I'll Forget You," it bears only the vaguest similarity to the trio of King's march.

Satisfied that the march was ready to move forward, King made a title decision. On January 27, 1925 he wrote to Barnhouse, "The Shriners in Des Moines have a luncheon club called The Caravan Club. I think Shriners in other cities have the same thing. Let's call it "The Caravan Club" March and dedicate the march to the Caravan Club, Des Moines, Iowa and let it go at that and get it off our chests. What do you say?" Barnhouse liked the title, although he expressed misgivings that dedicating the march to a Des Moines group might limit its commercial appeal, but he acquiesced. The published march included the inscription

"Dedicated to the Caravan Club, Des Moines, Iowa" and went off to the music engraver on January 31, 1925. The march was published on September 12, 1925, and just as King and Barnhouse had hoped, became a success and a favorite of many of the better fraternal bands.

While it shouldn't be considered one of King's top ten "hits," **The Caravan Club** enjoyed solid success for many years, finally going out of print in the 1960's. In 1970, recently retired Ringling Bros. and Barnum & Bailey Circus bandmaster Merle Evans was engaged to record a four LP record album set of circus music. Organized by tuba legend (and former RBB&B circus band member) Harvey Phillips, and utilizing student and faculty musicians from the New England Conservatory of Music, these excellent recordings included King's **The Caravan Club**. The popularity of the record set prompted the Barnhouse Co. to update and reprint several King marches, including **The Caravan Club**. (The records were subsequently reissued on CD by Walking Frog Records, as "A Tribute To Merle Evans.")



Karl King (left) and Maj. George W. Landers, taken at the Iowa State Fair in July 1925, shortly after King composed **The Caravan Club March**. King's Fort Dodge Municipal Band was a featured attraction at the fair for many years. A great friend of King, Maj. Landers enjoyed a distinguished career as a bandmaster and composer, and along with King, was key in the passage of the Iowa Band Law in the early 1920's. The Iowa Band Law provided tax revenues for the support of municipal bands, and remains on the books to this day.



The K. L. King Music House began publishing in 1919, and operated in Fort Dodge from 1920 until being sold after King's death to C. L. Barnhouse. Its star attraction, of course, was Karl King, whose popularity had made him a household name in the band world, and his likeness was featured prominently on all King Music House materials.

Dedicated to the Caravan Club, Des Moines, Iowa.

The Caravan Club

Solo B♭ Cornet

MARCH

K. L. KING

791

TRIO

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Printed in the U. S. A.

*The original Solo B♭ Cornet plate (actual size), as engraved by the Otto Zimmerman & Son Co. of Cincinnati, for the original 1925 edition of **The Caravan Club March**.*

K. L. King Music House

Band and Orchestra Music of Quality

Fort Dodge, Iowa

Jan 27

Friend C.L.

The Shriners in Des Moines have a luncheon club called The Caravan Club. I think Shriners in other cities have the same thing.

Lets call it Caravan Club March and dedicate the march to the Caravan Club, Des Moines, Iowa and let it go at that and get it off our chests. What do you say?

Dont forget me on-Bulletins.

- K.L.K.

JAN 31 1925

*Letter from King to Barnhouse dated January 27, 1925, suggesting the final title for **The Caravan Club March**.*

ABOUT THE ORIGINAL 1925 EDITION

The Caravan Club March was composed in late 1924, and submitted to Barnhouse in January, 1925. The 1925 “quickstep” sized original edition was engraved and printed by the Otto Zimmerman & Son firm of Cincinnati, one of the preeminent music engravers and printers of the era. 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 Zimmerman, 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), Bases, 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. The Solo Bb Cornet part served as a conductor part, containing cues for other instruments. King later expressed his consternation at younger conductors who balked at having to conduct from a solo cornet part.

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. After King’s death in 1971, composer Keith Latey was engaged by the Barnhouse Co. to create condensed conductor scores and parts for modern instruments to be added with reprints of some older editions. A part for C Flute, transposed by Latey from the D-flat Piccolo part, was added in early 1970’s, as were parts for F Horns, and a two-line condensed conductor score.

ABOUT THIS EDITION

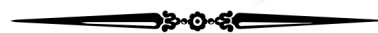
I have made over forty-five editions and arrangements for the Barnhouse “Heritage of the March” and “Karl L. King Centennial” series, and I am often asked by somebody perusing one of my arrangements, usually in a suspicious and leading manner, “What did you DO to it?” implying that I had wrecked the music somehow. My usual reply, when discussing these editions, is, “I pick great marches and don’t screw them up.” Beyond that, first and foremost,

I always put first the need to preserve the composer’s intent, both from the 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 *The Caravan Club March*, 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, and its omission here is unimportant.



PERFORMANCE SUGGESTIONS

The Caravan Club March has enjoyed a life of performance in both the circus world and on the concert stage. One of King’s somewhat unusual marches, it was used in the circus for wild animal acts. It has a unique style and sound, moving between ponderous minor-key sections (1st strain and breakstrain) and major-key sections (2nd strain, trio.)

I recommend a tempo of half note =120. 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 *The Caravan Club March* 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. It is not true that all circus marches, or even all King marches, are meant to be played fast. To

the contrary, several musicians who played under King's baton have related that many of his compositions were played at a more deliberate tempo, under the baton of the composer. While the Merle Evans recording was made at a slightly 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. 8)

This march has an unusual introduction, in that most march openings are tutti; here, we have a "call and response" motif between the upper and lower sections of the band. The fanfare figures in m. 1, 3, and 5 in the brass should be strongly accented and very bold. When the band plays tutti for the first time (m. 7) the sound should be as powerful as possible, and with an aggressive (but not overblown) tone. This introduction to any march should set the tone for the entire piece: in this case, the minor key tonality suggests a somewhat ominous sense of anticipation. While blend and balance are, of course, generally at the discretion of the conductor, to capture the style and sound of the composer's original intent, the playing throughout should be somewhat aggressive, and not overly "polite."

As a very general rule in marches, notes should be played on the short side (unless otherwise indicated). A good example comes on the quarter notes in m. 8. The quarter notes 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 and emphasis. However, it's important not to take this interpretation to an excessive degree, to the point where the notes lose pitch and become unmusical.

First Strain (m. 9 – 25)

The first strain begins with the pickup note on the second half of m. 8. In the original quickstep sized editions, for whatever reason, dynamic markings were almost always located at the beginning of a strain – not on the pickup note, which makes greater musical sense. In this edition, the dynamic markings have been repositioned accordingly.

This strain is a busy and exciting one, continuing in f minor. The harmonized melody in the upper woodwinds and cornets plays a wonderful counterpoint to the lower voices. (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 trombone, euphonium, and tenor saxophone parts in m. 9-10, 13-14, 17-18, and 21-22 should be featured.

While dynamics are always important, they are especially so in this section. Emphasize the crescendos and decrescendos in all parts, and the percussion accents will enhance this effect considerably.

Horns and bass line instruments often are tasked with the "oom" and "pah" elements in marches. Bass line instruments frequently play on every beat, while horns play afterbeats. On any occasion when these parts have anything else, it should be brought out and emphasized. For example, the horns can add considerably to the mid-range sonority of the ensemble by emphasizing their parts in m. 11-12, 15-16, and 19-20. Similarly, bass line instruments should bring out the often-scalewise passages in m. 11-12, 15-16, and 19-20.

Second Strain (m. 26 – 42)

The second strain actually commences in m. 25 with the two pickup notes in the second half of the measure.

This strain presents a complete shift in feel and sound, moving from the ponderous minor first strain into the relative major key of Ab, and in light, dance-like, almost raggy feel, with a hint of syncopation.

The higher voiced instruments should play their part generally in a lighter style, observing the accents as well as the numerous dynamic changes. This is contrasted by the countermelody in lower voices, who should be in equal balance with the higher voices. The lower part (trombones, euphonium, tenor saxophone) should be played *marcato* – well accented, separated, and with great boldness. Percussion accents add considerably to the musical effect in this section.

When the trombones shift from unison to three parts (m. 29-32, for example) all three parts should be well balanced, and the effect of a strong unison suddenly dividing in to three parts can be quite powerful and startling.

As mentioned previously, dynamic changes are especially important in this strain.

Restatement of first strain (m. 43 – 58)

Unusual in this march is a restatement of the first strain after the second strain – not a common feature in King marches, but not unheard of, either. As is customary, this strain begins with the half note pickup to 43, and ends halfway through m. 58. This "recap" strain is identical to the first strain, so the same rehearsal suggestions apply in both sections.

Trio (m. 59– 74)

The trio presents a harmonized melody with a wonderful, lyrical countermelody. This should be evenly balanced.

The pickups to this strain are at the new dynamic marking of piano, which remains constant through this section. The melody instruments (flute, 1st clarinet, 1st alto saxophone, 1st cornet) are harmonized by oboe, 2nd &

3rd clarinets, 2nd alto and tenor saxophones, and 2nd & 3rd cornets.) The euphonium has a lovely and somewhat florid countermelody, which should be clearly featured. The pickup notes to each phrase (2nd half of m. 58, 62, 66) are accented, which of course should be within the context of the piano dynamic.

Bass instruments have several important “licks” which depart from the beat-keeping-on-the-root formula. The second half of m. 60, for example, should be brought out a bit. Note the use of tones other than the root (m. 63) to add to the bass line. Note also the bass part in the last 4 bars of this strain (m. 71-74.) Whenever bass instruments do anything other than “keep the beat” on tonic and dominant pitches, they should bring out their parts a bit.

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 59, the most important chordal tones (root and third) are in the first two horns. At 43, for example, the chord is tonic (A-flat major), which is E-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, with the 4th doubling the root. 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 articulated pitch. The importance of virtuoso musical performance of these parts cannot be overstated.

Some superb musical effects are found in this trio. The euphonium part in the second half of this strain (m. 67-74) is a wonderfully lyrical part, and should be prominent (this was King's instrument.) Exercise great care to observe the “surprise” rest on beat two of measure 72 – silence being an important element of music – and this unexpected moment of rest is quite effective, when executed by the entire ensemble. Some conductors like to add a cymbal crash or bass drum note to “surprise” rests – if the composer had wished for that, he would have written it so.

Breakstrain (m. 75-90)

The breakstrain (sometimes called “dogfight”) is a tremendously exciting, flashy, and engaging musical section – quite simple in construction, but tremendously effective, musically. It sets us up for the climactic final strains. The breakstrain should be played with great vigor, excitement, and abandon. In this march, we return to the relative minor of the new key (f minor.)

The breakstrain begins with a pickup notes (marked forte) on the second half of m. 74. These notes should be very strong and powerful, in stark contrast to the preceding material, and well-articulated and accented.

This strain present a miniature musical “battle” – treble voices against trombones/euphoniums, with added musical tension and interplay from bass instruments and percussion. The excitement and intensity should be palpable in this section. A strong rhythmic and harmonic foundation is provided by the bass instruments. Note that the snare drum does not play in the strain, but that tom toms are used (admittedly unusual for a march, but very effective in this setting.) The original edition calls for “tom tom or muffled drum,” and is most effective if performed using two floor toms – one medium, one large.

The last notes of the breakstrain (second half of m. 90) is a pickup note to the next strain, and should be played softly the first time, then full volume the second time..

Final strain (m. 71-end)

This strain is a recapitulation and embellishment of the trio (first presented at m. 43). A repeated strain, it contains embellishments in the upper woodwinds which are showcased on the first repeat, and then a fortissimo tutti on the second repeat, which brings the march to an exciting conclusion.

Once again the trio melody is presented, this time augmented with a woodwind obbligato. The melody instruments should always be most prominent, during the first time within the context of the softer dynamic, and on the second time as powerfully as possible, but never forsaking controlled sound or tone quality.

The obbligato in the upper woodwinds should be featured as well, but balanced with the melody, and also within the context of the softer dynamic on the first time. This is an opportunity for these instruments to showcase their virtuosity.

Adding to all of this is a third element, a countermelody played by 1st & 2nd trombones, euphonium, and tenor saxophone. This part represents yet another layer of musical excitement.

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. In some cases, these are doubled (in octaves) with trombones and

other instruments. The bass drum and cymbal accent in m. 102 should be quite powerful on the 2nd repeat of this strain, but also palpable on the 1st repeat.

In the first ending (m. 106) the pickup notes back to m. 75 should be strong and cleanly articulated. On the final presentation of the trio, the entire ensemble should play full volume, bringing the march to a strong finish.

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 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 **The Caravan Club March** by Karl L. King!



FOR MORE INFORMATION ABOUT KARL KING

The handiest reference is the Karl King Website (www.karlking.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'").

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.

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 133+ 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.

9

Picc./Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

1st B♭ Clar. *mf* *f* *mf* *f*

2nd B♭ Clar. *mf* *f* *mf* *f*

3rd B♭ Clar. *mf* *f* *mf* *f*

B♭ Bs. Clar. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

1st E♭ Alto Sax. *mf* *f* *mf* *f*

2nd E♭ Alto Sax. *mf* *f* *mf* *f*

B♭ Ten. Sax. *mf* *f* *mf* *f*

E♭ Bar. Sax. *mf* *f* *mf* *f*

1st B♭ Cor. *mf* *f* *mf* *f*

2nd B♭ Cor. *mf* *f* *mf* *f*

3rd B♭ Cor. *mf* *f* *mf* *f*

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

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

1st & 2nd Tbn. *mf* *f* *mf* *f*

3rd Tbn. *mf* *f* *mf* *f*

Euph. *mf* *f* *mf* *f*

Tuba *mf* *f* *mf* *f*

Bells

S.Dr. Toms *mf* *f* *mf* *f*

Cr. Cym. B. Dr. *mf* *f* *mf* *f*

10 11 12 13 14 15 16

Picc./Fl.
 Ob.
 1st B \flat Clar.
 2nd B \flat Clar.
 3rd B \flat Clar.
 B \flat Bs. Clar.
 Bsn.
 1st E \flat Alto Sax.
 2nd E \flat Alto Sax.
 B \flat Ten. Sax.
 E \flat Bar. Sax.
 1st B \flat Cor.
 2nd B \flat Cor.
 3rd B \flat Cor.
 1st & 2nd F Hn.
 3rd & 4th F Hn.
 1st & 2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 S.Dr.
 Toms
 Cr. Cym.
 B. Dr.

17
 18
 19
 20
 21
 22
 23
 24
 25

- 18 -

Picc./Fl. (mf) f mf f

Ob. (mf) f mf f

1st B♭ Clar. (mf) f mf f

2nd B♭ Clar. (mf) f mf f

3rd B♭ Clar. (mf) f mf f

B♭ Bs. Clar. (mf) f mf f

Bsn. (mf) f mf f

1st E♭ Alto Sax. (mf) f mf f

2nd E♭ Alto Sax. (mf) f mf f

B♭ Ten. Sax. (mf) f mf f

E♭ Bar. Sax. (mf) f mf f

1st B♭ Cor. (mf) f mf f

2nd B♭ Cor. (mf) f mf f

3rd B♭ Cor. (mf) f mf f

1st & 2nd F Hn. (mf) f mf f

3rd & 4th F Hn. (mf) f mf f

1st & 2nd Tbn. (mf) f mf f

3rd Tbn. (mf) f mf f

Euph. (mf) f mf f

Tuba (mf) f mf f

Bells

S.Dr. Toms (mf) f mf f

Cr. Cym. B. Dr. (mf) f mf f

27 28 29 30 31 32 33

34

Picc./Fl.

Ob.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

B♭ Bs. Clar.

Bsn.

1st E♭ Alto Sax.

2nd E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

34

1st B♭ Cor.

2nd B♭ Cor.

3rd B♭ Cor.

1st & 2nd
F Hn.3rd & 4th
F Hn.1st & 2nd
Tbn.

3rd Tbn.

Euph.

Tuba

Bells

S.Dr.
TomsCr. Cym.
B. Dr.

35

36

37

38

39

40

41

42

43

Picc./Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

1st B \flat Clar. *mf* *f* *mf* *f*

2nd B \flat Clar. *mf* *f* *mf* *f*

3rd B \flat Clar. *mf* *f* *mf* *f*

B \flat Bs. Clar. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

1st E \flat Alto Sax. *mf* *f* *mf* *f*

2nd E \flat Alto Sax. *mf* *f* *mf* *f*

B \flat Ten. Sax. *mf* *f* *mf* *f*

E \flat Bar. Sax. *mf* *f* *mf* *f*

43

1st B \flat Cor. *mf* *f* *mf* *f*

2nd B \flat Cor. *mf* *f* *mf* *f*

3rd B \flat Cor. *mf* *f* *mf* *f*

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

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

1st & 2nd Tbn. *mf* *f* *mf* *f*

3rd Tbn. *mf* *f* *mf* *f*

Euph. *mf* *f* *mf* *f*

Tuba *mf* *f* *mf* *f*

Bells

S.Dr. Toms *mf* *f* *mf* *f*

Cr. Cym. B. Dr. *mf* *f* *mf* *f*

44 45 46 47 48 49 50

Picc./Fl. *mf* *f* *mf* *p* - Picc.

Ob. *mf* *f* *mf* *p*

1st B \flat Clar. *mf* *f* *mf* *p*

2nd B \flat Clar. *mf* *f* *mf* *p*

3rd B \flat Clar. *mf* *f* *mf* *p*

B \flat Bs. Clar. *mf* *f* *mf* *p*

Bsn. *mf* *f* *mf* *p*

1st E \flat Alto Sax. *mf* *f* *mf* *p*

2nd E \flat Alto Sax. *mf* *f* *mf* *p*

B \flat Ten. Sax. *mf* *f* *mf* *p*

E \flat Bar. Sax. *mf* *f* *mf* *p*

51

1st B \flat Cor. *mf* *f* *mf* *p*

2nd B \flat Cor. *mf* *f* *mf* *p*

3rd B \flat Cor. *mf* *f* *mf* *p*

1st & 2nd F Hn. *mf* *f* *mf* *p*

3rd & 4th F Hn. *mf* *f* *mf* *p*

1st & 2nd Tbn. *mf* *f* *mf* *p*

3rd Tbn. *mf* *f* *mf* *p*

Euph. *mf* *f* *mf* *p*

Tuba *mf* *f* *mf* *p*

Bells *mf* *f* *mf* *p*

S.Dr. Toms *mf* *f* *mf* *p*

Cr. Cym. B. Dr. *mf* *f* *mf* *p*

52 53 54 55 56 57 58

Picc./Fl.

Ob.

1st B \flat Clar.

2nd B \flat Clar.

3rd B \flat Clar.

B \flat Bs. Clar.

Bsn.

1st E \flat Alto Sax.

2nd E \flat Alto Sax.

B \flat Ten. Sax.

E \flat Bar. Sax.

59

1st B \flat Cor.

2nd B \flat Cor.

3rd B \flat Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

S.Dr.
Toms

Cr. Cym.
B. Dr.

The musical score is written for a large orchestra. It includes parts for woodwinds (Piccolo/Flute, Oboe, Clarinets in B-flat, Bass Clarinet, Bassoon, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Cornets in B-flat, Trumpets in F, Trombones, Euphonium, Tuba), and percussion (Bells, Snare Drum/Toms, Cymbals/Bass Drum). The score is in common time and features a variety of musical notations including notes, rests, slurs, and dynamic markings. A large watermark 'Not Valid for Performance' is diagonally across the page.

67

Picc./Fl.

Ob.

1st B \flat Clar.

2nd B \flat Clar.

3rd B \flat Clar.

B \flat Bs. Clar.

Bsn.

1st E \flat Alto Sax.

2nd E \flat Alto Sax.

B \flat Ten. Sax.

E \flat Bar. Sax.

67

1st B \flat Cor.

2nd B \flat Cor.

3rd B \flat Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

S.Dr.
Toms

Cr. Cym.
B. Dr.

75

Picc./Fl.

Ob.

1st B \flat Clar.

2nd B \flat Clar.

3rd B \flat Clar.

B \flat Bs. Clar.

Bsn.

1st E \flat Alto Sax.

2nd E \flat Alto Sax.

B \flat Ten. Sax.

E \flat Bar. Sax.

75

1st B \flat Cor.

2nd B \flat Cor.

3rd B \flat Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Tom Toms

S.Dr.
Toms

Cr. Cym.
B. Dr.

Picc./Fl.

Ob.

1st B \flat Clar.

2nd B \flat Clar.

3rd B \flat Clar.

B \flat Bs. Clar.

Bsn.

1st E \flat Alto Sax.

2nd E \flat Alto Sax.

B \flat Ten. Sax.

E \flat Bar. Sax.

91

1st B \flat Cor.

2nd B \flat Cor.

3rd B \flat Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

S.Dr.
Toms

Cr. Cym.
B. Dr.

99

Picc./Fl.

Ob.

1st B \flat Clar.2nd B \flat Clar.3rd B \flat Clar.B \flat Bs. Clar.

Bsn.

1st E \flat Alto Sax.2nd E \flat Alto Sax.B \flat Ten. Sax.E \flat Bar. Sax.

99

1st B \flat Cor.2nd B \flat Cor.3rd B \flat Cor.1st & 2nd
F Hn.3rd & 4th
F Hn.1st & 2nd
Tbn.

3rd Tbn.

Euph.

Tuba

Bells

S.Dr.
TomsCr. Cym.
B. Dr.

one player on top notes, 2nd time only

100

101

102

103

104

105

106

107