

FULL CONDUCTOR SCORE  
Score Cat. #012-4200-01

KARL L. KING  
Centennial Editions

# BARNUM AND BAILEY'S FAVORITE March

Arranged by  
**Andrew Glover**

For reference only  
Not valid for performance.



**C.L. BARNHOUSE COMPANY®**

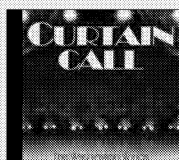
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## INSTRUMENTATION

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) BC .....	2
Euphonium (Baritone) TC .....	2
Tuba .....	4
Bells .....	2
Snare Drum .....	3
Crash Cymbals, Bass Drum .....	2

### CD Recording Available

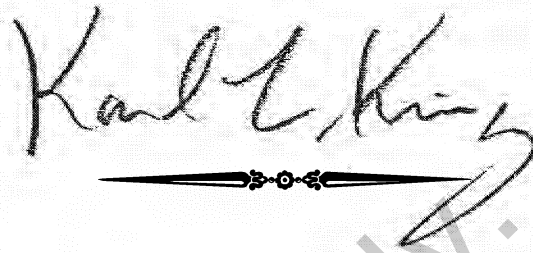


WFR378  
**CURTAIN CALL**  
 The Washington Winds  
 Edward Petersen - Conductor

*Contents:* Zeus: King Of The Gods (Romeyn); Barnum and Bailey's Favorite March (King/arr. Glover); Crush (R. W. Smith); At Sunrise (Romeyn); El Arco De Los Cabos (Huckeby); Faith (Conaway);

Curtain Call (Wasson); The Road To Damascus (Huckeby); Pagliacci (Leoncavallo/arr. Glover); The Great Land Run (Anderson); Basses On A Rampage March (Huffine/arr. Glover); As Spring Arrives (Wada); Luisa di Montfort Finale (Bergson/arr. Glover); The Hermitage (C. Williams); Ask Not (Swearingen)

# KARL L. KING CENTENNIAL EDITIONS



Karl L. King

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 bandmen 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.

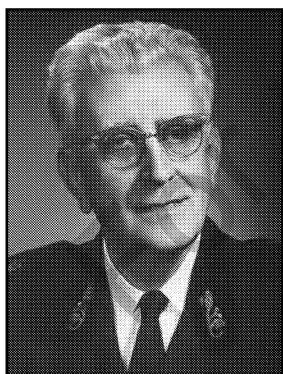
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

*"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](http://www.karlking.us)

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## 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 performance 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 *Barnum and Bailey's Favorite March*, several examples, included in this edition, are as follows:

- When reinforcing the melodic line: measures 11, 15, 19.
- When reinforcing the rhythmic line: m. 26-29, also 34-37
- When reinforcing the harmonic line: m. 43-45.
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: m. 73, 75

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 illustra-

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

with some regret, leaving his friend English from Sells-Floto, but undoubtedly the allure and excitement of playing in the band for one of the top two American circuses was more than enough to entice King to move. 1913 would be King's fourth and final season as a baritone player in a circus band; he would stay with Barnum and Bailey for the 1913 season, returning to Sells-Floto in 1914 - this time, promoted to bandmaster. Clearly, his star was on the rise.

By this time King was established as a composer of considerable merit, despite the fact that he had only been publishing for four years. His published band works to date exceeded seventy, despite his young age of twenty-one. He often dedicated marches and other works to friends and colleagues, notably circus folk with whom he had become friendly. He wrote and dedicated marches to the bandleaders for the first three circus bands in which he performed:

1910 Robinson's Famous Circus - Appolos Woodring Van Anda, bandmaster - "Woody Van's March"

1911 Yankee Robinson Circus - Theodore Stout, bandmaster - "Salute to the Sultan March"

1912 Sells-Floto Circus - Walter P. English, bandmaster - "Garland Entree 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 cy, bels too, attached to the bass drum, Souse 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 detract 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.

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

## ABOUT THIS MARCH

**BARNUM AND BAILEY'S FAVORITE** March was first published on April 21, 1913. It seems likely to have been written during the 1912-1913 circus off-season, but the manuscripts for this march were received by publisher C. L. Barnhouse no later than February 8, 1913. (No manuscripts survive.) King spent the 1912 season as a baritone player in the Sells-Floto Circus Band, led by Walter P. English. This was a position King enjoyed, by all accounts, as he became good friends with bandmaster English. Sells-Floto closed the 1912 season on November 2, in San Antonio, Texas, and presumably King returned to his home on North Cleveland Avenue in Canton, Ohio for the off-season.

At some point in the 1912-1913 off-season, King accepted a position playing baritone in the Barnum and Bailey Circus Band. It seems likely King did so

He would follow suit by dedicating his new march to the Barnum and Bailey bandmaster, Edwin H. (or S.) Brill, known as Ned Brill. This march became King's great masterpiece, "Barnum and Bailey's Favorite." As the march was not published until late April of 1913, and Barnum and Bailey began the 1913 season on April 1 in New York, it's logical to assume that the band was playing from manuscript parts at Madison Square Garden when the ringmaster's whistle opened the season. Incidentally, Barnum and Bailey played Oskaloosa, Iowa that season - on August 16 - and undoubtedly composer King and publisher Barnhouse enjoyed a visit that day.

In 1913, Ned Brill was starting his third season as bandmaster for Barnum and Bailey. He had been hired by John Ringling to lead this top-notch circus band as the Ringlings had purchased Barnum and Bailey in 1906. Little is known of the circumstances surrounding Brill's selection as bandmaster, and it might be considered somewhat curious as he had no prior circus experience, having come from a minstrel show background. Brill's bands were typically brass-heavy, which was not uncommon for circus

bands; but his were exceptionally so. The 1913 band of 33 players shows an Eb clarinet, 6 Bb clarinets, 2 saxophones, 6 cornets, 4 horns, 6 trombones, 2 baritones, 3 tubas, and 3 drums. Joseph Egan, who played in the 1911 Barnum and Bailey band under Brill, had also played in the 1910 Ringling Bros. band under Al Sweet. Egan commented, "Al Sweet's band was a well-drilled, smooth working, closely-knitted unit of seasoned and experienced circus musicians. The instrumentation was carefully studied and strictly adhered to. It was backed by a large library of all the standard compositions and many of the classics." Continues Egan, "Brill's band was of an entirely different character. Brill had never played with a circus band before; many of these men were breaking into the business their first season out... Brill's band was a noisy outfit..." Despite these apparent criticisms, Brill was a friendly, jovial fellow, well liked by his musicians. He was apparently a powerful cornetist, something of a requirement for his post. Circus music historian Sveere Braathen wrote, "He could play the high notes long and loud but at the cost of great effort. A musician in his band once remarked, 'He'd go after them and most of the time got them, but I was always afraid that he'd die of over-exertion before he got through.'" He stayed with Barnum and Bailey for six years, ultimately to be replaced by the young Karl King.

King's publisher, C. L. Barnhouse, accepted the march for publication, and the music engraving was assigned to the publisher's brother, Herbert W. Barnhouse. Herbert used engraving tools acquired by C. L. to create six plates, each containing four parts. He began work on February 18, 1913, coincidentally only a couple weeks before King's 22nd birthday.

It is interesting to note certain melodic similarities in the first strains of this march and an earlier King march, "Emblem of Freedom" (1909).



In the first measure of this strain, the melodies share obvious similarities. In the second measure, "Barnum and Bailey's Favorite" appears to be a diminution on the melody in "Emblem of Freedom." Measure three and four share obvious similarities, largely in a harmonic sense. Whether King realized this or not is a matter of speculation.

A fascinating glimpse into the performance of this march under the baton of the composer comes from an August 7, 1950 broadcast of the Band of America, a rare recording of which is preserved in the archives of the C. L. Barnhouse Co. The Band of America (also known as the Cities Service Band of America) broadcast weekly concerts on NBC

radio from 1948 to 1956. This band, conducted by Paul LaValle (1908-1997) was comprised of top professional studio musicians from the New York City area, and often featured guest conductors from the world of band music. On this occasion, King was the guest conductor, and led this wonderful band in a stirring performance of "Barnum and Bailey's Favorite." A brief dialogue between LaValle and King, just prior to the performance of this work, is transcribed as follows:

*LaValle:* Karl, we know you've written over one hundred and fifty marches. What kind of marches are they?

*King:* Well, all kinds, Paul. Military marches, parade marches, collegiate marches, lots of cowboy and indian music for Buffalo Bill's Wild West Show, and circus marches, too.

*LaValle:* Circus marches? That sounds familiar!

*King:* Yes, I wrote Robinson's Grand Entree, and Sells-Floto Triumphant, and you know I was bandmaster for several years with Barnum and Bailey. I wrote "Barnum and Bailey's Favorite" in 1913, and they still play it.

*LaValle:* Well, they sure do. It's a wonderful march, and if you'll take this baton, we'd like you to conduct the Band of America in your own thrilling arrangement of the "Barnum and Bailey's Favorite." Ladies and gentlemen, Mr. Karl King!

Following enthusiastic applause from the studio audience, the band then gave an inspired rendition. Details of the interpretation follow in the "Performance Suggestions" which follow.

This march is probably the most recorded work ever written for a circus band, and has appeared on many commercial recordings over the years. It is consistently ranked highly in march popularity polls worldwide. It was recorded several times by Merle Evans and the Ringling Bros. Barnum and Bailey Circus Band, Frederick Fennell and both the Eastman Wind Ensemble and the Cleveland Symphonic Winds, and countless military, community, and school bands worldwide. The Glenn Cliffe Bainum arrangement was recorded by the Washington Winds for its "Circus Days" compact disc, and this King Centennial Edition arranged by Andrew Glover was recorded in March, 2013 for the "Curtain Call" compact disc. It was arranged for orchestra (in the keys of F and Bb) by King and published by Barnhouse in 1928; and for brass quintet (following the original band keys) by Glover and published by Barnhouse in 2005, as well as various other editions and instrumentations. It has been featured in several major motion pictures, most recently in the Fox 2000 production of "Water for Elephants" (2011) as the circus march played by the band at the start of each performance.





The 1913 Barnum and Bailey Circus band.  
Ned Brill, conductor. King is in the third row, just right of center.





*To Mr. And. Brill, Bandmaster Barnum and Bailey.*  
Solo B<sup>b</sup> Cornet. **"Barnum and Bailey's Favorite."** K.L.KING.  
March.

*Copyright MCMXIII by, C. L. Barnhouse, Oskaloosa, Iowa.*

The original Solo Bb Cornet plate (actual size), as engraved by Herbert W. Barnhouse, for the original 1913 edition of *Barnum and Bailey's Favorite March*.

## ABOUT THE ORIGINAL 1914 EDITION

The 1913 "quickstep" sized original edition of "Barnum and Bailey's Favorite March" was accepted for publication by Charles L. Barnhouse, founder and owner of the C. L. Barnhouse Company in Oskaloosa, Iowa in early 1913. 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, 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 Trombones (treble clef), 3rd Trombone (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), and no parts for horns in F.

Parts for C Flute, alto clarinet, and bass clarinet were added on January 18, 1940, engraved by the Otto Zimmerman & Son firm of Cincinnati. A two-line condensed conductor score and parts for F Horns were added on February 19, 1958, also engraved by Zimmerman. These parts were made by King, as Barnhouse was updating better-selling older publications to a more modern instrumentation.

## ABOUT THE BAINUM ARRANGEMENT

In 1972 Barnhouse published the first concert-sized edition of "Barnum and Bailey's Favorite." It was made by Glenn Cliffe Bainum, then Director of Bands at Northwestern University. At the time, C. L. (Chuck) Barnhouse III was managing editorial matters for Barnhouse, and apparently broached the idea of a concert sized arrangement with King himself sometime in the very late 1960's. King was apparently disinterested in making the arrangement himself, but recognized its inevitability. However, King was well aware that modern bands and their directors were decreasingly likely to select music which didn't include a full conductor score and concert-sized parts. The pairing of Bainum and a King march arrangement is somewhat curious. Bainum was a highly regarded and well-know university band director, and that obviously carried considerable appeal for Barnhouse. Some of King's letters suggest that he was not enthusiastic about some of



Bainum's programming choices; although the Northwestern bands did play marches, and King had dedicated his "The Purple Pageant" march to Bainum and the Northwestern band in 1933.

The Bainum arrangement expanded the original scoring to include divisi parts for flutes, oboe, bassoon, alto saxophone, and added new parts for contrabass clarinet, trumpets (in addition to cornets), string bass, and timpani. Curiously, it was not published with full score, but with a three-line (plus percussion) condensed score. The Barnhouse editorial department commissioned a new full score in 2000, and this replaced the old condensed score. In the process of engraving the new full score, over seventy-five errors and inconsistencies were detected in the parts, and corrected at the next reprinting.

The Bainum version is musically quite close to the original quickstep edition of 1913. Perhaps the most significant musical change is the revoicing and rescoring of the repeated first trio section - "written out" different ways in the Bainum version, as opposed to appearing as a repeated strain in the original (and this new) edition. However, Bainum did capture several important bass drum and cymbal accents called for by Mr. King, which were not notated in the original.

Mr. King did not live to see the Bainum arrangement in print. However, shortly after his passing, his widow Ruth received a copy from the Barnhouse Co., and on Jan. 26, 1972 she wrote "You have put it up so beautifully and I'm sure the musical arrangement is just as beautiful."



## ABOUT THIS EDITION

I have made over twenty editions and arrangements for the Barnhouse "Heritage of the March" 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 original printed music as well as how the composer most likely have interpreted and performed the work, in making a new edition for concert bands of the twenty-first century.

Specific to this edition of **Barnum and Bailey's Favorite 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

reversed 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.



## PERFORMANCE SUGGESTIONS

Curiously, Mr. King did not often perform this march with his own band. When he did, it was at a tempo slower than what many would consider a "circus" tempo. His 1950 performance with the Band of America clocks at almost exactly half note = 124, which concurs with several bandmen who played this march under the composer's baton. While this is most certainly a "circus march," which to some might imply a more galloping tempo, it's important to note that not all circus marches are meant to be played at overly bright tempos.

### Introduction (beginning through m. 10)

The opening fanfare in the first four measures should be very bold and full of excitement. The first two measures should be as powerful as possible, but with even balance and an aggressive (not not overblown) tone. The cymbals and bass drum can add extra emphasis here. The cornets in m. 3-4 should execute the fanfare figure with great virtuosity, leading into m. 5-6 where the lower voices lead us to the end of the introduction. M. 7 is marked mezzo-forte, although it is acceptable to start this louder and make a decrescendo to the end of m. 8

### First Strain (m. 9 - 25)

Observing and executing dynamics is the key to a successful performance of this section. The strain begins with a series of three four-measure phrases with similar dynamic shape. Note that the melody is harmonized; the 1st clarinet, 2nd alto saxophone, and 2nd cornet should balance evenly with the other melody instruments (flute/piccolo, euphonium, and other clarinets, saxophones, and cornets.)

The phrase endings in m. 12 and 16 should be featured (low woodwinds and low brass.) Whenever bass instruments do anything other than "keeping the beat" on tonic/dominant beats, those parts should be brought out. This suggestion should be observed throughout the march. The same rule applies to horns, anytime they have something other than afterbeats (m. 12, 16, etc.) - these parts should be brought out a bit. Note the emphasis accents in the bass drum and cymbal in m. 11, 15, 19, and following. The fanfare figures (m. 21-22) in the cornets and euphonium should be executed with great brilliance and virtuosity.

In marches, there is often a question as to the role of the final note in a strain, such as the second half of m. 24: is this a pickup note for m. 9, or is it an emphasis note? In this case, I believe it is mostly an emphasis note, so it should be played strongly and with an accent. (Pickup notes generally should be at the volume level of the music which it follows.)

#### Second Strain (m. 26 - 42)

This strain actually commences with the pickup notes in m. 25. These pickup notes in the lower voices should be strong, accented, and aggressive. Both octaves should be powerful.

Note that in the upper voices, the articulations are different between m. 26-27 and m. 28-29 (and in the same sequence 8 bars later.) While the indicated dynamics here are forte, m. 28-29 should be heavier and more punctuated than 26-27.

In this section also, dynamic contrasts are very important. M. 30 should drop considerably in volume, with the lower voices pickups in m. 33 loud again. Note also that the euphonium part in m. 30-33 should be easily heard. The low brass/woodwinds with the moving parts in m. 38-41 should also be quite strong.

#### Trio (m. 43 - 67)

The trio section of this march begins with a four measure introduction (m. 43-46.) This begins with a pickup on the second half of m. 42. This note, moving into the downbeat of m. 43, is the dynamic peak of this march. The moving lower voices in m. 44 should be quite strong. The bass drum and cymbal in these 4 measures should be played as written; often this passage is performed incorrectly, for whatever reason.

The trio strain (m. 47-63) is probably Karl King's most famous melody, and it is orchestrated brilliantly by him. The melody, which is harmonized, should be played somewhat lyrically, but still in a rhythmically precise manner, and within the guidelines of march style. Specifically, the rests in m. 49 should be heard (the third note of m. 49 being a short note.) The backgrounds in the horns, 3rd cornets, trombones, and bass instruments all have subtle contributions to the orchestration. Horns should play all non-afterbeats somewhat fuller; bass instruments should emphasize the musical "decorations" such as m. 47, 51, 54-55, and 60-62. The 3rd cornets, which divide here, should play lightly, and certainly not in a prominent way; but should be "missed" if not played at all.

In regard to horn parts in marches: these are seemingly unimportant background parts; but, in fact, they are quite important and deserve attention. This is a terribly important part of march performance, and one that is often neglected due to its perceived lack of importance. The effect of a quartet of horns playing perfectly balanced chords on short after-beats is truly sublime, when 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, in measures 47 - 48, the chord is tonic (D-flat major), which is A-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 those are assigned to the 1st and 2nd horns. The fifth of the triad is in the 3rd horn; if present, it adds to the completeness of the chord; but the effect of the chord is still heard if it is absent. 4th in this case doubles the third (in octaves.) So the effect of a major triad can be obtained with only the first two horns present. When a quartet of horns plays a progression of after-beats 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 is well-documented that emphasis accents in the bass drum and cymbals were often added, as part of understood march performance practices, even though such accents were not notated in the published score. Accents on the second beats of m. 49, 50, and 53 have been added to this edition, based on two sources. The in the 1950 broadcast performance of this march with King conducting the Band of America, these accents are quite evident. In the late 1970's, the American School Band Directors' Association produced an LP recording and instructional booklet of Karl King music. Musicians who played in King's band recounted some of his performance practices, and documented the addition of these accents. It's important to emphasize that these accents should be clearly heard, but are also within the context of a softer dynamic.

The downbeat of m. 59 should be a short note; silence should be heard between it and the following note. The bass drum and cymbal note on this downbeat should be dampened and choked, respectively.

#### Breakstrain (or "dogfight") (m. 64-79)

The breakstrain is something of a modified recapitulation of the second strain. It begins, of course, with the pickup notes in m. 63, which should be played quite forcefully. This section presents an excellent opportunity to showcase technical brilliance and virtuosity in exciting fashion. If played as written and articulated, the musical effect of this strain is quite considerable. As was the case in the second strain, note the difference of articulations in the higher voices between m. 64-65 and 66-67. The first cornet should be quite powerful and "circusy" here.

The eight measures starting at m. 72 is an interesting and exciting progression. A long (six measure) crescendo must begin on the downbeat of m. 72, culminating at the downbeat of m. 78. The euphonium line, in echo to the moving melody line, should be well-balanced.



### Recapitulation of trio (m. 80-end)

The same theme first presented at m. 47 is recapitulated here, this time in an embellished form, and with a different orchestration. The strain is repeated, and is to be played differently each time. The first time through is essentially soft, and the final time is fortissimo.

The melody is most important, followed by harmony; these instruments, however, should play softly on the first time (oboe, 1st alto saxophone, 1st and 2nd cornets, and bells.) An ornamental part, or obbligato, is presented in the piccolo, flute, clarinets, 2nd alto saxophone, tenor saxophone, and euphonium. This part adds considerable texture to this strain, and allows these instruments to display their virtuosity again. Note that these instruments are indicated to play at a higher dynamic level than the melody/harmony. Of course, the foundation parts – basses, horns, and percussion – provide the all-important framework on which melody, harmony, and obbligato are displayed.

An important fanfare-like part in the 3rd cornets should be played on the 2nd time only of this strain. 1st and 2nd trombones also join in the melody on the repeat of this section.

Note that bass drum & cymbal accents have been added as they were on the first presentation of the trio (m. 47.) On the first time through this strain, the accents should be played, but within the context of the softer (mezzo piano) dynamic. On the repeat, they should be played full force.

Note that in the first ending (m. 95) the pickup notes back to the breakstrain are forte. This should be fully executed for maximum effect.

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!

I hope you and your audiences enjoy **BARNUM AND BAILEY'S FAVORITE** March by Karl L. King!

## **FOR MORE INFORMATION ABOUT KARL KING**

The handiest reference is the Karl King Website ([www.karlking.us](http://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 softcover 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.
- The Spring, 1990 edition of the American Bandmasters Association Journal of Band Research includes a marvelous article researched and written by Barry Kopetz dealing with King's early life. The article is entitled “Karl L. King – A Biographical Sketch of the Early Years.”
- The Karl King website is a marvelous and elaborate resource: [www.karlking.us](http://www.karlking.us)



## **ACKNOWLEDGEMENTS**

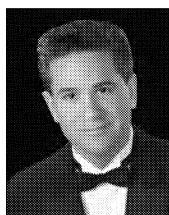
The most enjoyable, informative and fascinating aspects of my research into the life and music of Karl L. King have come from those who knew Mr. King, and especially those who played under his baton. Members of the Karl L. King Municipal Band of Fort Dodge, Iowa, whom I have befriended, are especially 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](http://www.karlking.us))
- Edward S. Petersen and The Washington Winds, recording
- Mahaska Music Engraving, P.O. Box 1105, Oskaloosa, IA, music typesetting
- Donnie Frey. 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 127+ 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.

To Mr. Ned Brill, Bandmaster Barnum and Bailey

# BARNUM AND BAILEY'S FAVORITE MARCH

KARL L. KING

arranged by Andrew Glover

Conductor  
012-4200-00

(♩ = 132)

The musical score is arranged for a full band. It includes parts for Flute & Piccolo, Oboe, 1st, 2nd, and 3rd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st and 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st, 2nd, and 3rd B♭ Cornet (Trumpet), 1st & 2nd F Horns, 3rd & 4th F Horns, 1st & 2nd Trombones, 3rd Trombone, Euphonium (Baritone), Tuba, Bells, Snare Drum, Wood Block, Crash Cymbals, and Bass Drum. The score is in 2/4 time with a tempo of 132 beats per minute. It features dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large watermark 'Not Valid for Performance' is overlaid diagonally across the score.

2 3 4 5 6 7 8

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Fl./Picc. *p* *f* *p* *f* *p*

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

1st Clar. *p* *f* *p* *f* *p*

2nd Clar. *p* *f* *p* *f* *p*

3rd Clar. *p* *f* *p* *f* *p*

Bass Clar. *p* *f* *p* *f* *p*

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

1st Alto Sax. *p* *f* *p* *f* *p*

2nd Alto Sax. *p* *f* *p* *f* *p*

Ten. Sax. *p* *f* *p* *f* *p*

Bari. Sax. *p* *f* *p* *f* *p*

1st Cor. *p* *f* *p* *f* *p*

2nd Cor. *p* *f* *p* *f* *p*

3rd Cor. *p* *f* *p* *f* *p*

1st/2nd Hn. *p* *f* *p* *f* *p*

3rd/4th Hn. *p* *f* *p* *f* *p*

1st/2nd Tbn. *p* *f* *p* *f* *p*

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

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

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

Bells

Sn. Drum  
Woodblk. *p* *f* *p* *f* *p*

Cr. Cym.  
Bass Drum *p* *f* *p* *f* *p*

17

Fl./Picc. *f p mf*

Ob. *f p mf*

1st Clar. *f p mf*

2nd Clar. *f p mf*

3rd Clar. *f p mf*

Bass Clar. *f p mf*

Bsn. *f p mf*

1st Alto Sax. *f p mf*

2nd Alto Sax. *f p mf*

Ten. Sax. *f p mf*

Bari. Sax. *f p mf*

17

1st Cor. *f p mf soli*

2nd Cor. *f p mf soli*

3rd Cor. *f p mf soli*

1st/2nd Hn. *f p mf*

3rd/4th Hn. *f p mf*

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

3rd Tbn. *f p mf*

Euph. *f p mf*

Tuba *f p mf*

Bells

Sn. Drum Woodblk. *f p mf*

Cr. Cym. Bass Drum *f p mf*

18

19

20

21

22

23

24

25



Fl./Picc. *f* *mf*

Ob. *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

3rd Clar. *f* *mf*

Bass Clar. *mf*

Bsn. *mf* *f*

1st Alto Sax. *f* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

1st Cor. *f* *mf*

2nd Cor. *f* *mf*

3rd Cor. *f* *mf*

1st/2nd Hn. *f* *mf*

3rd/4th Hn. *f* *mf*

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

3rd Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Bells

Sn. Drum Woodblk. *f* *mf*

Cr. Cym. Bass Drum *f* *mf*

34

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

34

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum  
Woodblk.

Cr. Cym.  
Bass Drum

35 36 37 38 39 40 41 42

Trio

47

- picc.

FL./Picc. *fff* *sfz* *mf* *p dolce*

Ob. *fff* *sfz* *mf* *p dolce*

1st Clar. *fff* *sfz* *mf* *p dolce*

2nd Clar. *fff* *sfz* *mf* *p dolce*

3rd Clar. *fff* *sfz* *mf* *p dolce*

Bass Clar. *fff* *sfz* *mf* *p*

Bsn. *fff* *sfz* *mf* *p*

1st Alto Sax. *fff* *sfz* *mf* *p dolce*

2nd Alto Sax. *fff* *sfz* *mf* *p dolce*

Ten. Sax. *fff* *sfz* *mf* *p dolce*

Bari. Sax. *fff* *sfz* *mf* *p*

Trio

1st Cor. *fff* *sfz* *mf* *p dolce*

2nd Cor. *fff* *sfz* *mf* *p dolce*

3rd Cor. *fff* *sfz* *mf* *p* *div. stacc.*

1st/2nd Hn. *fff* *sfz* *mf* *p*

3rd/4th Hn. *fff* *sfz* *mf* *p*

1st/2nd Tbn. *fff* *sfz* *mf* *p*

3rd Tbn. *fff* *sfz* *mf* *p*

Euph. *fff* *sfz* *mf* *p dolce*

Tuba *fff* *sfz* *mf* *p*

Bells

Sn. Drum *fff* *sfz* *mf* *p*

Woodblk. *fff* *sfz* *mf* *p*

Cr. Cym. *fff* *sfz* *mf* *p*

Bass Drum *fff* *sfz* *mf* *p*

43 44 45 46 48 49 50 51 52

55

FL/Picc.  
Ob.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bass Clar.  
Bsn.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Cor.  
2nd Cor.  
3rd Cor.  
1st/2nd Hn.  
3rd/4th Hn.  
1st/2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bells  
Sn. Drum  
Woodblk.  
Cr. Cym.  
Bass Drum

53 54 56 57 58 59 60 61 62

64

Fl./Picc. *f* + *picc.*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bass Clar. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

64

1st Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

1st/2nd Hn. *f*

3rd/4th Hn. *f*

1st/2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Bells

Sn. Drum *f*

Woodblk. *f*

Cr. Cym. *f*

Bass Drum *f*

63 65 66 67 68 69 70 71



72

Fl./Picc. *p* *cresc.* *ff*

Ob. *p* *cresc.* *ff*

1st Clar. *p* *cresc.* *ff*

2nd Clar. *p* *cresc.* *ff*

3rd Clar. *p* *cresc.* *ff*

Bass Clar. *p* *cresc.* *ff*

Bsn. *p* *cresc.* *ff*

1st Alto Sax. *p* *cresc.* *ff*

2nd Alto Sax. *p* *cresc.* *ff*

Ten. Sax. *p* *cresc.* *ff*

Bari. Sax. *p* *cresc.* *ff*

72

1st Cor. *p* *cresc.* *ff*

2nd Cor. *p* *cresc.* *ff*

3rd Cor. *p* *cresc.* *ff*

1st/2nd Hn. *p* *cresc.* *ff*

3rd/4th Hn. *p* *cresc.* *ff*

1st/2nd Tbn. *p* *cresc.* *ff*

3rd Tbn. *p* *cresc.* *ff*

Euph. *p* *cresc.* *ff*

Tuba *p* *cresc.* *ff*

Bells

Sn. Drum *p* *cresc.* *cym.* *tog.* *cym.* *tog.* *ff*

Cr. Cym. *p* *cresc.* *ff*

Bass Drum *p* *cresc.* *ff*

73 74 75 76 77 78 79

80

FL/Picc. *mf-ff*

Ob. *mp-ff*

1st Clar. *mf-ff*

2nd Clar. *mf-ff*

3rd Clar. *mf-ff*

Bass Clar. *mp-ff*

Bsn. *mp-ff*

1st Alto Sax. *mp-ff*

2nd Alto Sax. *mf-ff*

Ten. Sax. *mf-ff*

Bari. Sax. *mp-ff*

80

1st Cor. *mp-ff*

2nd Cor. *mp-ff*

3rd Cor. *ff play second time only*

1st/2nd Hn. *mp-ff*

3rd/4th Hn. *mp-ff*

1st/2nd Tbn. *ff play second time only*

3rd Tbn. *mp-ff*

Euph. *mf-ff*

Tuba *mp-ff*

Bells *mp-ff*

Sn. Drum Woodblk. *mp-ff*

Cr. Cym. Bass Drum *mp-ff*

81 82 *fz* 83 *fz* 84 85 86 *fz* 87

Fl./Picc.   
 Ob.   
 1st Clar.   
 2nd Clar.   
 3rd Clar.   
 Bass Clar.   
 Bsn.   
 1st Alto Sax.   
 2nd Alto Sax.   
 Ten. Sax.   
 Bari. Sax.   
 1st Cor.   
 2nd Cor.   
 3rd Cor.   
 1st/2nd Hn.   
 3rd/4th Hn.   
 1st/2nd Tbn.   
 3rd Tbn.   
 Euph.   
 Tuba   
 Bells   
 Sn. Drum   
 Woodblk.   
 Cr. Cym.   
 Bass Drum

88 89 90 91 92 93 94 95 96