

FULL CONDUCTOR SCORE

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# BARNUM & BAILEY'S FAVORITE

Karl L. King

Arranged by  
Rob Romeyn

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



# BARNUM & BAILEY'S FAVORITE

**Karl L. King**  
Arranged by  
**Rob Romeyn**

## Instrumentation

Full Conductor Score .....	1	1st F Horn .....	2
Flute & Piccolo .....	10	2nd F Horn .....	2
Oboe .....	2	1st Trombone .....	3
1st B $\flat$ Clarinet .....	5	2nd Trombone .....	3
2nd B $\flat$ Clarinet .....	5	Baritone B.C. ....	2
B $\flat$ Bass Clarinet .....	2	Baritone T.C. ....	2
Bassoon .....	2	Tuba .....	4
1st E $\flat$ Alto Saxophone .....	3	Bells .....	2
2nd E $\flat$ Alto Saxophone .....	3	Snare Drum, Wood Block .....	3
B $\flat$ Tenor Saxophone .....	2	Crash Cymbals, Bass Drum .....	2
E $\flat$ Baritone Saxophone .....	2		
1st B $\flat$ Cornet (Trumpet) .....	5		
2nd B $\flat$ Cornet (Trumpet) .....	5		

## Program Note

**Barnum and Bailey's Favorite** March, the most famous of all circus marches, is consistently voted among the most popular and often performed works of the march repertoire. Composing the march in 1913 while he was a baritone (euphonium) player in the Barnum and Bailey Circus band, Karl L. King created the "National Anthem" of the circus. It was dedicated to the show's bandmaster and music director, Edwin H. "Ned" Brill. King was 22 years old at the time.

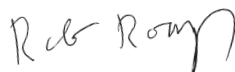
After nine years in the circus business, and two years back in his native Ohio, King settled in Fort Dodge, Iowa, to become director of the Fort Dodge Municipal Band and operate his publishing company, the K. L. King Music House. He ranks alongside John Philip Sousa and Henry Fillmore as the most beloved composers of band music.

## Rehearsal Suggestions

In march style, most notes are played on the short side unless otherwise indicated, and dynamics and articulations are exaggerated. The dynamics at measure 9 and the crescendo leading into the downbeat of m. 11 greatly add to the effect of those phrases. Be sure to observe the return to the piano dynamic level after the downbeat of m. 11. Strive for a balance in the after-beat harmony parts in the section beginning at m. 9. The section beginning at m. 26 should be full and strong, with a nice dynamic contrast at m. 30. Achieve a balance between the baritone and trumpet parts in the section at m. 30.

The Trio (m. 47) has a significant style and dynamic change. Please work for a piano dynamic here while allowing the melodic parts to dominate. The section beginning at m. 72 begins at the piano level with a gradual crescendo into m. 78. Observe the written dynamics beginning at m. 80, saving the fortissimo for the last time through. The melody and the countermelody should dominate in this section. Finally, the last note of the piece, the "stinger," should be played with a full-bodied sound, but short; please do not lengthen or delay the stinger, as King never did so.

I hope that you and your ensemble enjoy this arrangement. Please contact me at my composer page at <http://www.barnhouse.com> with any comments or questions.

Thanks, and best wishes! 

## About the Arranger



**Rob Romeyn's** (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.



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This arrangement in Memory of Jack W. White, director of bands Emeritus, The University of Louisiana at Monroe

# BARNUM AND BAILEY'S FAVORITE

Conductor Score  
011-4927-00

Karl L. King  
arranged by Rob Romeyn

Bright March Tempo (♩ = 120-132)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute & Piccolo:** Starts with a *ff* dynamic, playing a melodic line.
- Oboe:** Starts with a *ff* dynamic, playing a melodic line.
- 1st B♭ Clarinet:** Starts with a *ff* dynamic, playing a melodic line.
- 2nd B♭ Clarinet:** Starts with a *ff* dynamic, playing a melodic line.
- B♭ Bass Clarinet:** Starts with a *ff* dynamic, playing a melodic line.
- Bassoon:** Starts with a *ff* dynamic, playing a melodic line.
- 1st & 2nd E♭ Alto Saxophone:** Starts with a *ff* dynamic, playing a melodic line.
- B♭ Tenor Saxophone:** Starts with a *ff* dynamic, playing a melodic line.
- E♭ Baritone Saxophone:** Starts with a *ff* dynamic, playing a melodic line.
- 1st B♭ Cornet (Trumpet):** Starts with a *ff* dynamic, playing a melodic line.
- 2nd B♭ Cornet (Trumpet):** Starts with a *ff* dynamic, playing a melodic line.
- 1st & 2nd F Horn:** Starts with a *ff* dynamic, playing a melodic line.
- 1st & 2nd Trombone:** Starts with a *ff* dynamic, playing a melodic line.
- Baritone:** Starts with a *ff* dynamic, playing a melodic line.
- Tuba:** Starts with a *ff* dynamic, playing a melodic line.
- Bells:** No part.
- Snare Drum Wood Block:** Starts with a *ff* dynamic, playing a rhythmic pattern.
- Crash Cymbals Bass Drum:** Starts with a *ff* dynamic, playing a rhythmic pattern.

The score includes various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The tempo is marked as 'Bright March Tempo' with a quarter note equal to 120-132 beats per minute. The key signature is one flat (B♭ major or F minor), and the time signature is common time (C).

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Fl. & Picc. *p* *f* *p* *f* *p*

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

1st Cl. *p* *f* *p* *f* *p*

2nd Cl. *p* *f* *p* *f* *p*

Bass Cl. *p* *f* *p* *f* *p*

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

1st & 2nd Alto Sax. *p* *f* *p* *div.* *f* *p*

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

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

9

1st Cor. (Trpt.) *p* *f* *p* *f* *p*

2nd Cor. (Trpt.) *p* *f* *p* *f* *p*

1st & 2nd Hn. *p* *f* *p* *div.* *f* *p*

1st & 2nd Trom. *p* *f* *p* *a2* *div.* *f* *p* *a2*

Bar. *p* *f* *p* *f* *p*

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

Bells

Snare Dr. Wood Blk. *p* *f* *p* *f* *p*

Cr. Cym. Bass Dr. *p* *f* *p* *f* *p*



26

Fl. & Picc. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

1st & 2nd Alto Sax. *f* *mf* *a2*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

26

1st Cor. (Trpt.) *f* *mf*

2nd Cor. (Trpt.) *f* *mf*

1st & 2nd Hn. *f* *mf* *a2*

1st & 2nd Trom. *mf* *div.* *f* *a2*

Bar. *mf* *f*

Tuba *mf* *f*

Bells

Snare Dr. Wood Blk. *f* *mf*

Cr. Cym. Bass Dr. *f* *mf*

34

Fl. & Picc. *f* *mf* *ff*

Ob. *f* *mf* *ff*

1st Cl. *f* *mf* *ff*

2nd Cl. *f* *mf* *ff*

Bass Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

1st & 2nd Alto Sax. *f* *mf* *ff*

Ten. Sax. *mf* *f* *ff*

Bari. Sax. *mf* *f* *ff*

34

1st Cor. (Trpt.) *f* *mf* *ff*

2nd Cor. (Trpt.) *f* *mf* *ff*

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

1st & 2nd Trom. *mf* *f* *ff*

Bar. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Bells

Snare Dr. Wood Blk. *f* *mf* *ff*

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

34 35 36 37 38 39 40 41 42

Fl. & Picc. *fff* *sfz* *mf* *p dolce* - Picc.

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

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

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

Bass Cl. *fff* *sfz* *mf* *p*

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

1st & 2nd Alto Sax. *fff* *sfz* *mf* *p dolce*

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

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

47

1st Cor. (Trpt.) *fff* *sfz* *mf* *p dolce*

2nd Cor. (Trpt.) *fff* *sfz* *mf* *p dolce*

1st & 2nd Hn. *fff* *sfz* *mf* *p dolce*

1st & 2nd Trom. *fff* *sfz* *mf* *p dolce*

Bar. *fff* *sfz* *mf* *p dolce*

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

Bells

Snare Dr. Wood Blk. *fff* *sfz* *mf* *p* Wood Block

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

Bass Dr. *fff* *sfz* *mf* *p*



55

Fl. & Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax

55

1st Cor. (Trpt.)

2nd Cor. (Trpt.)

1st & 2nd Hn.

1st & 2nd Trom.

Bar.

Tuba

Bells

Snare Dr. Wood Blk.

Cr. Cym. Bass Dr.

64

Fl. & Picc. *f* + Picc.

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

64

1st Cor. (Trpt.) *f*

2nd Cor. (Trpt.) *f*

1st & 2nd Hn. *f*

1st & 2nd Trom. *f* *a2*

Bar. *f*

Tuba *f*

Bells

Snare Dr. Wood Blk. *f* S.D.

Cr. Cym. Bass Dr. *f*

72

Fl. & Picc. *p* *cresc.* *ff*

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

1st Cl. *p* *cresc.* *ff*

2nd Cl. *p* *cresc.* *ff*

Bass Cl. *p* *cresc.* *ff*

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

1st & 2nd Alto Sax. *p* *cresc.* *ff*

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

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

72

1st Cor. (Trpt.) *p* *cresc.* *ff*

2nd Cor. (Trpt.) *p* *cresc.* *ff*

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

1st & 2nd Trom. *p* *cresc.* *ff*

Bar. *p* *cresc.* *ff*

Tuba *p* *cresc.* *ff*

Bells

Snare Dr. Wood Blk. *p* *cresc.* *ff*

Cr. Cym. Bass Dr. *p* *cresc.* Cym. tog. Cym. tog. *ff*

80

Fl. & Picc. *mf-ff* *tr*

Ob. *mp-ff*

1st Cl. *mf-ff* *tr*

2nd Cl. *mf-ff* *tr*

Bass Cl. *mp-ff*

Bsn. *mp-ff*

1st & 2nd Alto Sax. *div.* *mp-ff*

Ten. Sax. *mf-ff*

Bari. Sax *mp-ff*

80

1st Cor. (Trpt.) *mp-ff*

2nd Cor. (Trpt.) *mp-ff*

1st & 2nd Hn. *div.* *mp-ff*  
*play 2nd time only*

1st & 2nd Trom. *ff* *a2*

Bar. *mf-ff*

Tuba *mp-ff*

Bells *mp-ff*

Snare Dr. Wood Blk. *mp-ff*

Cr. Cym. Bass Dr. *mp-ff* *fz* *fz* *fz*

80 81 82 83 84 85 86 87

