

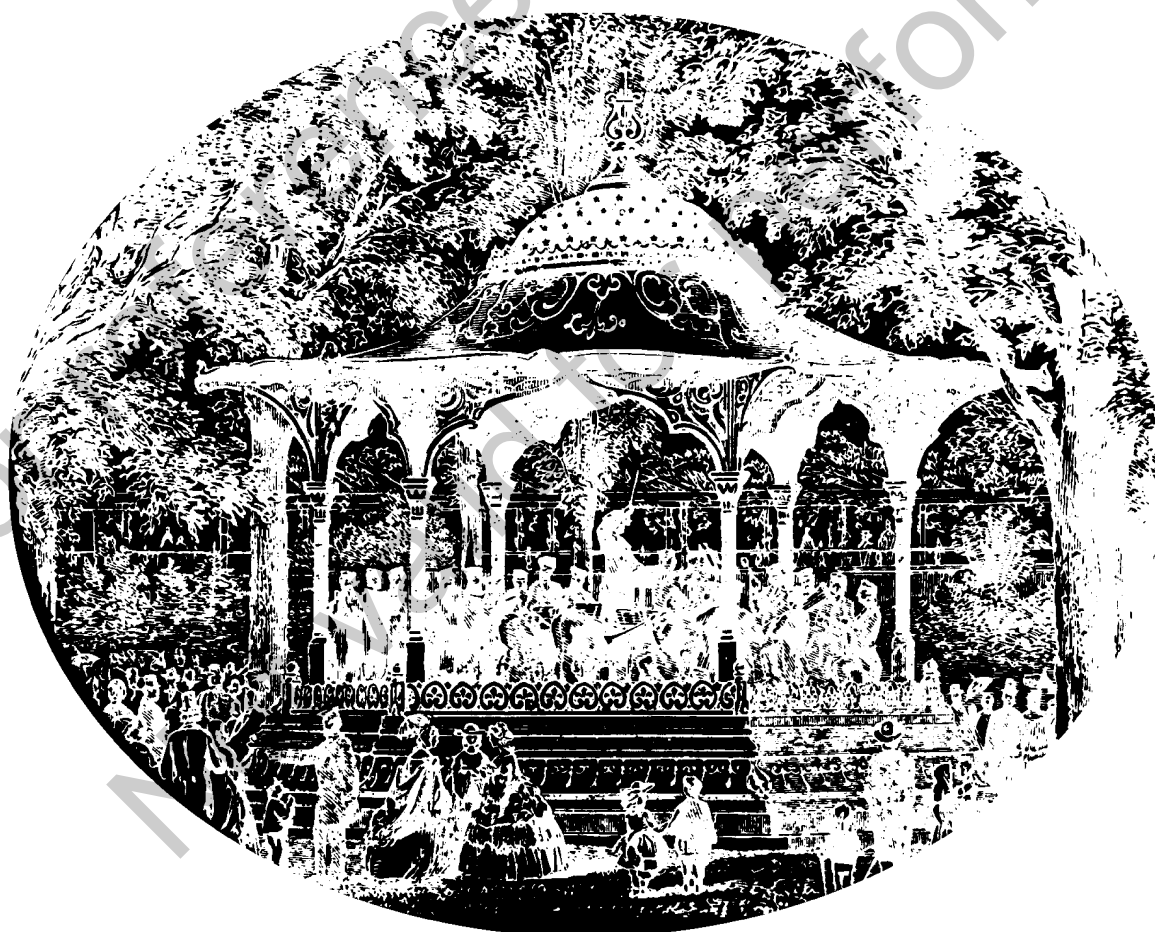
C.L. Barnhouse
Heritage of the March
SERIES

THE BIG CAGE
CIRCUS GALOP

KARL L. KING
ARRANGED BY ANDY GLOVER

Set Catalog No. 012-3247-00
Score Catalog No. 012-3247-01

Grade 4



C.L. BARNHOUSE COMPANY®
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The Big Cage - Circus Galop

In 1910, Karl L. King began his career as a circus musician, first as a baritone player and later as conductor of bands with prominent circuses of the day. During this period he composed many musical selections for specific circus acts and bands with which he was affiliated. The quantity, quality and the enduring appeal of those works have easily established Mr. King as the true "king" of circus music composers.

While Mr. King retired from trouping with circuses in 1918, he continued to maintain friendships with many circus performers and musicians. He continued to compose music with a distinct circus flavor, and in 1934 wrote what is perhaps his most famous circus galop, "The Big Cage." It was dedicated to Clyde Beatty (1903-1965), the most famous lion trainer of his day, and arguably of all time. Mr. King performed this galop quite frequently with his own band in Fort Dodge, Iowa, and it has remained popular with numerous bands over the years.

Performance suggestions

In order to perform this galop at the tempo and in the style of the composer, it is suggested that percussionists with the strongest sense of continuous rhythm and also playing stamina be assigned to the bass drum and cymbal parts. At a starting tempo of $\text{♩} = 240$, it is literally impossible for a conductor to have much musical influence on the tempo, once the downbeat is given. From that point, the bass drum and cymbals will be the *de facto* conductors. As is customary in Barnhouse "Heritage of the March" editions, accents have been added to these parts in keeping with the performance practices of this style of music and its composer, and should be judiciously observed and enthusiastically played.

Tempo should remain constant until the last trio (m. 88) when the tempo should increase immediately. Again, this tempo adjustment will realistically be driven by the bass drum and cymbals, so it is recommended that the conductor come to an understanding with these players as to the degree of tempo increase.

Technical mastery will, of course, facilitate performance at such a tempo. While Mr. King was a proponent of solid, aggressive playing in louder strains, it's important to not sacrifice clarity and tempo for volume.

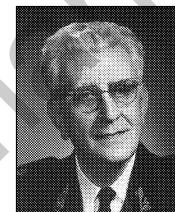
One point of difficulty in performing circus galops can be found in the horn parts. In the heyday of the American circus, these parts were often played by upright Eb alto horns, not the French horn we know today, and which at that time was more associated with more "serious" concert band and orchestral playing. Several prominent circus musicians, including Merle Evans, indicated that the more directional alto horns worked better on galops as they would "speak" more clearly. As is the style of this music, the horns are usually playing afterbeats – a great challenge at the required tempo. In this edition, a common performance practice of the era has been incorporated; for the horns is to play 4 straight eighth notes in measures which contained afterbeats in the original edition (eighth rest, eighth note, eighth rest, eighth note.) This is preferred to attempting to play the written afterbeats and not being able to maintain tempo.

The arranger would like to acknowledge and thank the St. Clair (Missouri) High School Band, Paul and Elaine Swofford, directors; for "field testing" this edition prior to publication.

Circus galops, like "The Big Cage," are intended to be enjoyable to perform and hear. This can be a great "chaser" as an encore or final number in a concert performance. If you do it right, it should take about one minute to perform! This music should evoke memories of the golden era of the circus: under the big top, with all its colorful sights and bright sounds. Above all, have fun with "The Big Cage!"

About the Composer

Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and 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. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, 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, "Barnum and Bailey's Favorite."

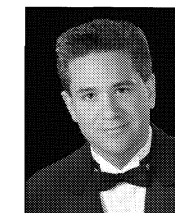


In 1914 King accepted the position as bandleader on the Sells Floto/Bufalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he led the 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. 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.

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.

About the arranger

St. Louis native Andrew Glover joined the staff of the C. L. Barnhouse Company in October 1998, and serves as a staff composer, arranger, editor, and production manager. Previously, Glover taught instrumental music in public and private schools in the St. Louis area, most recently as Director of Bands at Rosary High School. He received a Bachelor of Music Education degree from Central Methodist College, and did graduate work at Southeast Missouri State University.



As a composer and arranger, Glover has over 150 works to his credit. He began writing music while in high school, and his music has been performed, recorded and broadcast by bands worldwide. He has appeared as a guest conductor and clinician on numerous occasions, and for many years also performed as a euphonium soloist. For four years, he was a member of the Detroit Concert Band, conducted by Leonard B. Smith, and participated in numerous recording sessions with the DCB.

An enthusiast of classic concert band music and history, Glover is involved in new music production at Barnhouse, but also oversees the company's 118-year archive of publications, which are the main source for Barnhouse Archive Editions. He is a member of several music associations, including ASCAP.

Instrumentation

European band set parts available in pdf format for download from www.BarnhouseEurope.com or on CDrom by request from the website.

Full Conductor Score.....1	2nd Eb Alto Saxophone.....3	2nd Trombone.....2
C Flute & Piccolo.....10	Bb Tenor Saxophone.....2	3rd Trombone.....2
1st & 2nd Oboes.....2	Eb Baritone Saxophone.....1	Euphonium (Baritone) BC.....2
1st Bb Clarinet.....4	1st Bb Cornet (Trumpet).....3	Euphonium (Baritone) TC.....2
2nd Bb Clarinet.....4	2nd Bb Cornet (Trumpet).....3	Tuba.....4
3rd Bb Clarinet.....4	3rd Bb Cornet (Trumpet).....3	Bells.....2
Bb Bass Clarinet.....2	1st & 2nd F Horns.....2	Snare Drum.....2
Bassoon.....2	3rd & 4th F Horns.....2	Crash Cymbals, Bass Drum.....2
1st Eb Alto Saxophone.....3	1st Trombone.....2	

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Dedicated to Clyde Beatty, famous lion trainer

THE BIG CAGE

KARL L. KING

Conductor
012-3247-00

arranged by Andrew Glover

Fast ! ($\text{♩} = 240$)

Circus Galop

5

Piccolo & Flutes
 Oboes
 1st B♭ Clarinet
 2nd & 3rd B♭ Clarinet
 B♭ Bass Clarinet
 Bassoons
 1st & 2nd Eb Alto Saxophone
 B♭ Tenor Saxophone
 Eb Baritone Saxophone
 1st B♭ Cornet (Trumpet)
 2nd & 3rd B♭ Cornet (Trumpet)
 1st & 2nd F Horns
 3rd & 4th F Horns
 1st & 2nd Trombone
 3rd Trombone
 Euphonium (Baritone)
 Tuba
 Snare Drum
 Cymbals
 Bass Drum
 Bells

Musical score for "The Big Cage" by Karl L. King, arranged by Andrew Glover. The score is for a full orchestra and includes parts for Piccolo & Flutes, Oboes, Clarinets, Bassoons, Saxophones, Cornets, Horns, Trombones, Euphonium, Tuba, Snare Drum, Cymbals, Bass Drum, and Bells. The tempo is marked "Fast ! (♩ = 240)" and the time signature is 2/4. The key signature has two flats (B♭ and E♭). The score is divided into two systems, each starting with a rehearsal mark "5". Dynamics include *ff*, *mf*, and *div.*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

© 1934 by K. L. King Music House (SESAC), Fort Dodge, IA

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13

Picc. & Fls.

Obs.

1st Bb Clar.

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bsns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

13

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. Bass Dr.

Bells

- picc.

Picc. & Fls.

Obs.

1st Bb Clar.

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bsns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

56

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. Bass Dr.

Bells

64

+ *picc.*

This musical score is for a full orchestra, starting at measure 64. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments and their parts are as follows:

- Picc. & Fls.:** Piccolo and Flute parts, featuring melodic lines with slurs and accents.
- Obs.:** Oboe part, playing a melodic line with slurs.
- 1st Bb Clar.:** First B-flat Clarinet part, playing a melodic line with slurs.
- 2nd & 3rd Bb Clar.:** Second and Third B-flat Clarinet parts, playing a rhythmic accompaniment of eighth notes.
- Bb Bass Clar.:** B-flat Bass Clarinet part, playing a rhythmic accompaniment of eighth notes.
- Bsns.:** Bassoon part, playing a rhythmic accompaniment of eighth notes.
- 1st & 2nd Eb Alto Sax:** First and Second E-flat Alto Saxophone parts, playing a rhythmic accompaniment of eighth notes.
- Bb Tenor Sax:** B-flat Tenor Saxophone part, playing a melodic line with slurs.
- Eb Bari. Sax:** E-flat Baritone Saxophone part, playing a rhythmic accompaniment of eighth notes.
- 1st Bb Cornet:** First B-flat Cornet part, playing a melodic line with slurs.
- 2nd & 3rd Bb Cornet:** Second and Third B-flat Cornet parts, playing a rhythmic accompaniment of eighth notes.
- 1st & 2nd F Horns:** First and Second F Horn parts, playing a rhythmic accompaniment of eighth notes.
- 3rd & 4th F Horns:** Third and Fourth F Horn parts, playing a rhythmic accompaniment of eighth notes.
- 1st & 2nd Tromb.:** First and Second Trombone parts, playing a rhythmic accompaniment of eighth notes.
- 3rd Tromb.:** Third Trombone part, playing a rhythmic accompaniment of eighth notes.
- Euph. (Bar.):** Euphonium (Baritone) part, playing a rhythmic accompaniment of eighth notes.
- Tuba:** Tuba part, playing a rhythmic accompaniment of eighth notes.
- Snare Drum:** Snare Drum part, playing a rhythmic accompaniment of eighth notes.
- Cymb. Bass Dr.:** Cymbal and Bass Drum part, playing a rhythmic accompaniment of eighth notes.
- Bells:** Bells part, playing a rhythmic accompaniment of eighth notes.

72

Picc. & Fls.

Obs.

1st Bb Clar.

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bssns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

72

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. *f*

Bass Dr. *f*

Bells

80

Picc. & Fls.

Obs.

1st Bb Clar.

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bssns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

80

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. Cym.

Bass Dr.

Bells

p, *f*, *sfz*, *sfz-*, *acc.*, *slur*, *Cym.*, *tog.*

88 Faster

Picc. & Fls.

Obs.

1st Bb Clar. *one player on top notes*

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bsns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

88 Faster

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. Bass Dr. *chk.*

Bells

Picc. & Fls. *mf*

Obs. *mf*

1st Bb Clar. *mf* *div.*

2nd & 3rd Bb Clar. *mf*

Bb Bass Clar. *mf*

Bsns. *mf*

1st & 2nd Eb Alto Sax *mf*

Bb Tenor Sax *mf*

Eb Bari. Sax *mf*

96

1st Bb Cornet *mf*

2nd & 3rd Bb Cornet *mf*

1st & 2nd F Horns *mf*

3rd & 4th F Horns *mf*

1st & 2nd Tromb. *mf*

3rd Tromb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Snare Drum *mf*

Cymb. Bass Dr. *mf*

Bells *mf*

104

Picc. & Fls.

Obs.

1st Bb Clar.

2nd & 3rd Bb Clar.

Bb Bass Clar.

Bsns.

1st & 2nd Eb Alto Sax

Bb Tenor Sax

Eb Bari. Sax

104

1st Bb Cornet

2nd & 3rd Bb Cornet

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Tromb.

3rd Tromb.

Euph. (Bar.)

Tuba

Snare Drum

Cymb. Bass Dr.

Bells

112

Picc. & Fls. *ff* *fz*

Obs. *ff* *fz*

1st Bb Clar. *ff* *fz*

2nd & 3rd Bb Clar. *ff* *fz*

Bb Bass Clar. *ff* *fz*

Bsns. *ff* *fz*

1st & 2nd Eb Alto Sax *ff* *fz*

Bb Tenor Sax *ff* *fz*

Eb Bari. Sax *ff* *fz*

112

1st Bb Cornet *ff* *fz*

2nd & 3rd Bb Cornet *ff* *fz*

1st & 2nd F Horns *ff* *fz*

3rd & 4th F Horns *ff* *fz*

1st & 2nd Tromb. *ff* *fz*

3rd Tromb. *ff* *fz*

Euph. (Bar.) *ff* *fz*

Tuba *ff* *fz*

Snare Drum *ff* *fz*

Cymb. Bass Dr. *ff* *fz*

Bells *ff* *fz*