

FULL CONDUCTOR SCORE
Score Cat. #012-3901-01

KARL L. KING

Centennial Editions

THE GATEWAY CITY March

Karl L. King

Arranged by
Andrew Glover



C.L. BARNHOUSE COMPANY®

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INSTRUMENTATION

Conductor (full score)	1
Flute & Piccolo in C	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

Recording Available



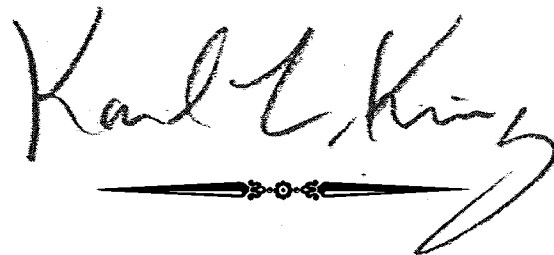
WFR368

MIND SETS

The Washington Winds, Edward Petersen, Conductor

Contents: *Vision of Hope (Mauro), As the Moon Whispers (Yeo), Saturn: The Ringed Planet (Romeyn), Sensei's Ride On the Cherry Blossom Express (R.W. Smith), Half Step March (McKinzey), Andrea Chenier (Giordano/arr. Vaninetti & Glover), Mind Sets (Huckeby), The Gateway City (King/arr. Glover), Moonlight Sonata (Beethoven/arr. Poor), September (Mogensen), Promising Skies (R. W. Smith), Hopak Raskolniki (Holsinger)*

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 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.

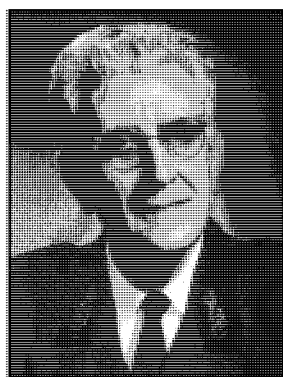
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

"I just hope that whoever arranges them that way will not 'emasculate' them by thinning them out too much. Especially the more 'circusy' ones at 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 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 *The Gateway City March*, several examples, included in this edition, are as follows:

- When reinforcing the melodic line: measures 8-15; also m. 17-18, 21-22
- When reinforcing the rhythmic line: m. 85-86, also m. 97-98
- When reinforcing the harmonic line: m. 29-31
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: m. 26, m. 28; also m. 45, 46

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.

march was published on August 8, 1910, while King was on the road with the Robinson show. It was later included in the popular book collection, "The King March Book No. 1. The introduction was also used in 1960 as the opening strain of King's "Diamond Jubilee March," a medley of seven of King's best and most famous marches, published in honor of the seventy-fifth anniversary of the C. L. Barnhouse Company. (Wrote Mr. King on October 18, 1960, in discussing marches to utilize in the medley, "I don't think you can beat the intro from 'Gateway City' for a starter...")

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 SIGHT 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, 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 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

The Gateway City March was first published in 1910. It is unusual in that it contains several musical quotations from the tune "Auld Lang Syne." It was presumably written in early 1910, probably just before King took his first circus job, playing baritone in the Robinson's Famous Circus Band. His publisher, C. L. Barnhouse, accepted the work for publication, and sent it to the music engraver (the Zabel Bros. firm of Philadelphia) on May 18, 1910. As King reported to the circus for its first performance of the season, on April 23, 1910, this seems the most likely scenario; and if King "tried out" the march beforehand, it would seem likely to have been with the Thayer Military Band of Canton, or the Neddermeyer Concert Band of Columbus. The

The reference to "The Gateway City" of the title is Livingston, Montana. Livingston's geographic location on the Yellowstone River and its proximity to the north edge of (and rare railroad access to) Yellowstone National Park led to its being referred as the "Gateway" to Yellowstone; hence, the moniker "The Gateway City" became attached to Livingston. Many decades later, when the Gateway Arch was erected on the Mississippi Riverfront in St. Louis, the city became known as "The Gateway to the West." As the St. Louis nickname dates from the mid 1960's and is attached to a much larger city, many people mistakenly believe the Karl King march is associated with St. Louis.

The dedication reads, "Dedicated to Livingston Lodge No. 246, B. P. O. E. Convention 1910." The Benevolent and Protective Order of Elks is a fraternal organization, with present membership of over one million members in over 2,000 local chapters, or "lodges" as they are called within the organization. Lodge No. 246, located in Livingston, Montana, was chartered September 16, 1892 and is the fifth oldest Elks Lodge in Montana. The lodge is still quite active.

Whatever connection King had to the B. P. O. E. is unclear, as is his association with Lodge #246 in Livingston, Montana. The convention referenced in the dedication was a state Elks convention, according to Livingston Lodge Past Exalted Ruler Jay Kiefer. (The National B. P. O. E. convention in 1910 was in Detroit, Michigan.) The city of Livingston boasted its own band, named The Gateway City Band, which performed in Livingston as well as neighboring areas, for all types of community events, parades, and celebrations. The Gateway City Band dates from at least 1902, and probably earlier.



Excerpt from the Livingston (Montana) Enterprise, August 13, 1910, reporting on the first performances of "The Gateway City March."

According to the Livingston Enterprise, issue of Saturday, August 13, 1910, the Elks convention opened on Wednesday, August 10, to great fanfare, with a concert by the Gateway City Band. That evening, to conclude a program at Livingston's auditorium, the band first performed "The Gateway City March," and the paper duly noted the performance as "First Time played by any band. Written for and Dedicated to Livingston." A street parade on the following afternoon featured a combined band of Bozeman's Inter-State band, the Boston & Montana Band, and Livingston's Gateway City Band, featured "...the now famous piece, 'The Gateway City March.'"

Dedicated to Livingston Lodge No. 246, B.P.O.E. Convention 1910

SOLO B♭ CORNET **The Gateway City March** K.L. King
Conductor

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The original Solo Bb Cornet plate (actual size), as engraved by Zabel Bros., for the 1910 edition of "The Gateway City March" as published by C. L. Barnhouse. Note the lengthy 1st and last endings in the trio, amidst a long dal segno.

ABOUT THE ORIGINAL 1910 EDITION

The 1910 "quickstep" sized original edition of "The Gateway City March" was accepted for publication by Charles L. Barnhouse, founder and owner of the C. L. Barnhouse Company in Oskaloosa, Iowa in early 1910. The manuscript was "outsourced" for engraving and printing by the Zabel Bros. firm of Philadelphia. 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 (or 4th Bb Clarinet), Eb Alto Saxophone (or Alto Clarinet), Bb Tenor Saxophone (or Bass Clarinet), 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 Bb Tenors (treble clef), Bb Bass (treble clef), Baritone (bass clef), Baritone (treble clef), Eb Bases, Drums.

ABOUT THE ORIGINAL 1910 EDITION - continued

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.

A separate C Flute part (probably made by Mr. King) was engraved and added in early 1943. Later, a condensed conductor score and parts for F Horns were added when the publisher updated the King March Book No. 1, by adding books for conductor and F Horns. These parts were probably made by composer Keith Latey, who worked for Barnhouse on a free lance basis updating older publications.



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 **The Gateway City 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. The trio of this march, in the original 1910 edition, contained a long *dal segno* and an awkwardly extended pair of first and fine endings (see original Solo Bb Cornet/Conductor part.) Every time I have played, conducted, or heard this march performed, I have observed confusion among performers as to "where to go?" with this setup, obviously an engraving economy from the days of tiny quickstep-sized plates. Due to this, and also some subtle changes in orchestration between the first and last trios, I have "written out" the two trios, and eliminated the D. S.

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

I recommend a bright march tempo of half note = 128 for this march. I feel it works well at this tempo; I advise against playing it faster, or at a "galop" tempo.

Introduction (beginning through m. 16)

The opening tutti phrase (beginning up to the downbeat of m. 5) should be full, powerful, and well-accented, beginning immediately with a solid pick-up note. Listeners will immediately recognize the opening musical quotation from "Auld Lang Syne." Note and observe the accents in bass drum and cymbals on the downbeat of m. 2 and m. 4. The tutti cornet fanfare in m. 5-8 must be brilliant; avoid omitting players in an effort to achieve perfection of execution, as that will dilute the tutti section sound, which is so important. The entrance on the second half of m. 8 by the lower-voiced instruments resumes the musical quotation from "Auld Lang Syne;" make sure this part predominates over the rest of the band. Note that after the downbeat of m. 16, the remaining instruments immediately change to a piano dynamic. Instruments playing here should be absolutely precise, even on seemingly mundane parts such as afterbeats.

First Strain (m. 17 - 33)

This strain provides an excellent illustration of Mr. King's genius in using the bass drum and cymbals to reinforce the melodic line. Note the accents on the downbeats of m. 17, 18, 21, and 22, and how they add considerable effect to the accents in the melody and other parts played by the winds. The melody (and harmony) instruments (piccolo, flute, oboe, clarinets, 1st alto saxophone, 1st cornet) should play lightly (but not without presence) on the non-accented notes in this strain. An important countermelody in the euphonium, bassoon, and tenor saxophone should be strong; while all three instruments have this part, there's no secret that the euphonium should predominate.

Whenever bass parts do anything other than "keeping the beat" on tonic/dominant beats, those parts should be brought out. Examples include the second half of m. 26, and the second half of m. 28 through 32.

Second Strain (m. 34 – 50)

This strain actually commences with the pickup notes in m. 33. The original edition of this march has this strain at a fortissimo level for both repeats; I have elected to present a softer, de-orchestrated version for the first repeat. The pickup notes in m. 33, while soft in volume, should be absolutely crisp and in march style: detached and solid. Part of the reasoning in presenting the first repeat at a softer volume is to allow the upper woodwinds a chance to be heard on their obbligato. This unison (in octaves) part should also be light and crisp, carefully observing the staccato notes in m. 37, 40 and 45; don't allow the grace notes to change the duration or style of the main notes.

Note that in this strain, on the first repeat, the melody is carried by alto saxophone, 1st cornet, euphonium, and bells; on the second time, it should be full volume, and the tutti trombone section can add significant volume to this part. It is important on the repeat, as it is in all louder passages, to always play with a full, musical, characteristic tone, and to guard against overblowing and poor tone quality.

The snare drum rolls on the upbeats (m. 34-40, for example) can be made more effective by slightly accenting the start of each roll. Also note that in the first ending (m. 49), the pickup notes in the clarinets, alto saxophones, cornets, and snare drum should be "subito" fortissimo, in sudden contrast to the piano and mezzo-piano dynamics which precede it.

Trio (m. 51 – 82)

The trio is somewhat busy, with a variety of musical activity engaging every section of the band. As such, it requires strong technical and musical skill to execute properly, as well as some possible challenges in balancing the parts appropriately.

Melody is always the most important element; and here, that melody (and its harmonization) is carried by the 1st and 2nd cornets, 1st and 2nd trombones, and bells. An embellished version of the melody appears in the upper woodwinds, saxophones (minus baritone), and euphonium. Note how these parts sometimes play an ornamented part (such as in m. 51-54) while other times rejoining the melody (m. 55-56.) The rhythmic/harmonic accompaniment (bass line and horns) is often ornamented as well (examples: horns, m. 52, 54; bass clarinet, baritone saxophone, 3rd trombone, tuba m. 52, 54, 55-58, etc.) Note that Mr. King changed his orchestration of the obbligato in m. 63; the tenor saxophone and euphonium must be heard strongly, as the upper woodwinds move to a trill at this point.

Several bass drum and cymbal accents appear during the trio, most importantly at m. 65-66, and also on the downbeat of m. 78. Remember that while these should be emphasized notes, they should also remain in the context of the softer piano dynamic.

Breakstrain (or "dogfight") (m. 83-118)

The breakstrain to this march is one of the longer and more musically involved of all breakstrains from Karl King's marches. It begins, of course, with the pickup notes to 83 (cornets), which should be played quite forcefully.

While much of the band is sustaining longer tones in m. 83-86 (and later) it is always important to most clearly hear the moving lines. Thus, in m. 83-84 the cornets, trombones, and euphonium should predominate; in 85-86, the low woodwinds and low brass with the descending half note passage should be strongest. (The same phrase happens at m. 95-98.) Here in the breakstrain, King again quotes "Auld Lang Syne," first in the relative minor (m. 87-91 in low woodwinds and low brass.) Additional effect and volume for the snare drum solo in m. 91-94 may be obtained by doubling with a field drum. "Auld Lang Syne" returns again in m. 99-102, this time back in the tonic key of Eb. It is recalled briefly in m. 107-111. Once again, the cornets have a unison fanfare in m. 112 and 114, which must be executed with technical perfection and virtuosity. The breakstrain builds to a climax in m. 115-118.

Recapitulation of trio (m. 119-end)

The same theme first presented at m. 51 is recapitulated here, this time in a tutti and fortissimo context. While the orchestration is essentially the same as before, several bass drum and cymbal accents have been added to provide musical effect (m. 120, 122, 126, 128, 130, 132, etc. These should be quite powerful, but with excellent tone from both bass drum and cymbals.

King substitutes a coda, once again recalling "Auld Lang Syne," for the last eight bars of the march. Beginning with the pickups to m. 143, the tune (harmonized) is presented by cornets, 1st and 2nd trombones, 1st alto saxophone, and bells. Lower voices play a pompous moving bass line, festooned by trills in the high woodwinds. The higher octave in the 1st cornet (starting with the pickup to m. 143) does not appear in the Solo Bb Cornet part of the 1910 edition, but it does appear in an original 1910 Eb Cornet part (not included with this modern instrumentation), so the effect is the same.

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, importance, and finality. 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 "The Gateway City March" by Karl L. King!

- Andrew Glover

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. Unfortunately, it is out of print, but can be found via book resellers (online) and in libraries.
- **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."

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 since 1966; 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'").

Those whose assistance have been invaluable include:

- Jay Kiefer, Livingston, Montana; Past Exalted Ruler of Livingston Lodge #246, B. P. O. E., for historical information on the lodge and its 1910 convention. Mr. Livingston very graciously located the August 13, 1910 newspaper account of the Elks convention and the premiere performances of the march.
- Laura McCarthy, Registrar, Yellowstone Gateway Museum of Park County, Livingston, MT, for additional historical information and research leads
- Duane A. Olson and Nancy 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, music typesetting
- Donnie Frey. C. L. Barnhouse Company, art direction

THE GATEWAY CITY MARCH

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

Conductor
012-3901-00

Brightly (♩ = 128)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo & Flute in C, Oboe, 1st B♭ Clarinet, 2nd & 3rd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st Eb Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st B♭ Cornet (Trumpet), 2nd B♭ Cornet (Trumpet), 3rd B♭ Cornet (Trumpet), 1st & 2nd F Horns, 3rd & 4th F Horns, 1st & 2nd Trombones, 3rd Trombone, Euphonium (Baritone), Tuba, Bells, Snare Drum, and Crash Cymbals Bass Drum. The score includes dynamic markings such as *ff* and *sol*, and performance instructions like *chk./dump.* at the bottom right.

Picc./Fl. *mf*

Ob. *mf*

1st Clar. *mf*

2nd & 3rd Clar. *mf*

Bass Clar. *p* *mf*

Bsn. *p* *mf*

1st Alto Sax. *p* *mf*

2nd Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bar. Sax. *p* *mf*

1st Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

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

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

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

3rd Tbn. *p* *mf*

Euph. (Bar.) *p* *mf*

Tuba *p* *mf*

Bells

Sn. Dr. *p* *mf*

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

one player on top notes

17

17

Picc./Fl. 25

Ob.

1st Clar. *etc.*

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor. 25

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

fz *mf* *fz* *mf* *fz*

34

Picc./Fl. *f fz mf mp ff*

Ob. *f fz mf mp ff*

1st Clar. *f fz mf p mp ff*

2nd & 3rd Clar. *f fz mf p mp ff*

Bass Clar. *f fz mf p ff*

Bsn. *f fz p ff*

1st Alto Sax. *f fz mf p p ff (2nd time, tutta forza)*

2nd Alto Sax. *f fz mf p p ff*

Ten. Sax. *f fz p ff*

Bar. Sax. *f fz p ff*

1st Cor. *f fz mf p p ff (2nd time, tutta forza)*

2nd Cor. *f fz mf ff play 2nd time only*

3rd Cor. *f fz mf ff play 2nd time only*

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

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

1st & 2nd Tbn. *f fz ff play 2nd time only, tutta forza*

3rd Tbn. *f fz ff play 2nd time only, tutta forza*

Euph. (Bar.) *f fz p ff (2nd time, tutta forza)*

Tuba *f fz p ff*

Bells *f mf p ff*

Sn. Dr. *f fz mf p p ff*

Cr. Cym. Bass Dr. *f fz chh./damp. mf Cym. cr. p p ff*

27 28 29 30 31 32 33 34 35

Picc./Fl.

Ob.

1st Clar.

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

42

42

36 37 38 39 40 41 42 43 44

Picc./Fl.

Ob.

1st Clar.

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

54 55 56 57 58 59 60 61 62

Picc./Fl.

Ob.

1st Clar.

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

67

67

75

Picc./Fl.
Ob.
1st Clar.
2nd & 3rd Clar.
Bass Clar.
Bsn.

Musical score for woodwinds (Piccolo/Flute, Oboe, Clarinets, Bass Clarinet, Bassoon) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bar. Sax.

Musical score for saxophones (Alto, Tenor, Baritone) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

75

1st Cor.
2nd Cor.
3rd Cor.

Musical score for trumpets (1st, 2nd, 3rd) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings. A *ff* marking is present at the end of the section.

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

Musical score for French horns (1st & 2nd, 3rd & 4th) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

1st & 2nd Tbn.
3rd Tbn.

Musical score for trombones (1st & 2nd, 3rd) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

Euph. (Bar.)
Tuba

Musical score for Euphonium (Baritone) and Tuba from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

Bells
Sn. Dr.
Cr. Cym.
Bass Dr.

Musical score for percussion (Bells, Snare Drum, Crash Cymbal, Bass Drum) from measure 75 to 82. The score includes various musical notations such as notes, rests, and dynamic markings.

73 74 75 76 77 78 79 80 81 82

Picc./Fl.
 Ob.
 1st Clar.
 2nd & 3rd Clar.
 Bass Clar.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bar. Sax.

1st Cor.
 2nd Cor.
 3rd Cor.
 1st & 2nd F Hn.
 3rd & 4th F Hn.
 1st & 2nd Tbn.
 3rd Tbn.
 Euph. (Bar.)
 Tuba
 Bells
 Sn. Dr.
 Cr. Cym.
 Bass Dr.

Picc./Fl.

Ob.

1st Clar.

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

Solo

sfz

sfz

chk./damp.

113 114 115 116 117 118 119 120 121 122

Picc./Fl. *ff*

Ob. *ff*

1st Clar. *ff*

2nd & 3rd Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

1st Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

1st & 2nd F Hn. *ff*

3rd & 4th F Hn. *ff*

1st & 2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Bells *ff*

Sn. Dr. *ff*

Cr. Cym. *ff*

Bass Dr. *ff*

chk./damp. *chk./damp.* *ff* *fz* *fz*

119 119

127

Picc./Fl.

Ob.

1st Clar.

2nd & 3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bar. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st & 2nd F Hn.

3rd & 4th F Hn.

1st & 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tuba

Bells

Sn. Dr.

Cr. Cym. Bass Dr.

sfz *sfz* *sfz* *sfz*

123 124 125 126 127 128 129 130 131 132

143

Picc./Fl.
Ob.
1st Clar.
2nd & 3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bar. Sax.

ffz

143

1st Cor.
2nd Cor.
3rd Cor.
1st & 2nd F Hn.
3rd & 4th F Hn.
1st & 2nd Tbn.
3rd Tbn.
Euph. (Bar.)
Tuba
Bells
Sn. Dr.
Cr. Cym.
Bass Dr.

ffz

143

144

145

146

147

148

149

150