

FULL CONDUCTOR SCORE
Score Cat. #012-4400-01

KARL L. KING
Centennial Editions

GALLANT ZOUAVES

March

Arranged by
Andrew Glover



C.L. BARNHOUSE COMPANY®

Music Publishers • Oskaloosa, IA. 52577

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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 & Field Drum	3
Crash Cymbals, Bass Drum	2

CD Recording Available



WFR384

QUEST TO THE SUMMIT

Washington Winds, Edward Petersen, conductor

CONTENTS: Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt) - (Rebecca Jarvis), Temple Of The Gods (Sergius Taneiev / arr. Andrew Glover), Parade of the Tall Ships (Jay Chattaway), The New Colonial March (Robert B. Hall / arr. Andrew Glover), Quest To The Summit (Benjamin Yeo), Sheep May Safely Graze (J. S. Bach / arr. Alfred Reed), Beyond The Western Sky (Ed Hucceby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinizsi Hungarian March (Julius Fucik),

At A Dixieland Jazz Funeral (Jared Spears)

KARL L. KING CENTENNIAL EDITIONS



These new Karl L. King Centennial Editions, produced and distributed by the C. L. Barnhouse Company, celebrate 100 years of the music of Karl Lawrence King (1891-1971.) King's first published music came into print in 1909, and he published nearly 300 works, with the last appearing in 1962. This landmark of American music has been preserved largely through the music archives of the C. L. Barnhouse Company, and now, we are pleased to introduce this meticulously edited and annotated series for the next generations of bands, musicians and audiences.

These editions:

Strive to correct original engraving errors and find consensus on inconsistent placement of articulations and dynamics. Virtually all of King's 185 marches were first published in tiny quickstep format, necessitating cramped music engraving which not only was difficult to read, but which nearly made impossible the production of music plates with consistent notation.

Add a full conductor score. Many original King editions had no published score; or, in some cases, a two or three line "condensed" score was added later. (Full scores did not become common until the 1940's; on April 10, 1941 Mr. King wrote, "...I have never made a full score in my life!") Scores for these new editions eliminate conducting "guesswork", as to scoring with the inclusion of carefully engraved full conductor scores.

Adapt instrumentation to meet the needs of most twenty-first century bands. Mr. King was acutely aware, especially later in his career, that bands had evolved considerably in his own lifetime. Consequently, he was continually updating his older publications by creating parts not published in the original editions; usually parts for C Flute, F Horns, saxophones, and conductor scores. He lamented the need for printed F Horn parts, wondering why musicians (even school-aged ones) were unable to

learn transposition from Eb horn. In an April 1, 1963 letter to C. L. Barnhouse Jr., Mr. King wrote, "...I can't see why they can't teach the young monsters (horn players) to transpose an afterbeat a tone lower. That shouldn't be much mental strains on brains that are supposed to understand science, space travel, etc."

Incorporate performances practices of marches in the classic concert band style. Through listening to recorded King performances, talking with bandsmen who played in his band, and reading many letters penned by Mr. King, very clear techniques and performances practices of Mr. King have been identified, and are included in the music of these new editions.

Provide extensive program notes, rehearsal suggestions, biographical information, and any other relevant historical information. Many King works have colorful stories associated with them, or interesting histories behind them.

Introduce these wonderful Karl L. King classic works to new generations of band musicians. While virtually all King works have been available for decades, these new full-sized editions, along with professional recordings of them (available separately), will introduce these march classics to newer generations of audiences.

A NOTE FROM THE EDITOR

Unabashedly, I love the music of Karl King. I also believe in its importance to American band music history, and also its purposefulness with today's bands. As someone who is committed to classic concert band and its utilization by modern bands, I take very seriously my role in editing these works for the Karl L. King Centennial Series.

The archives of the C. L. Barnhouse Company include several hundred letters exchanged between Mr. King and various members of the staff of the Barnhouse Co. These letters were written between 1918-1971. Covering a wide range of topics, as well as business matters, they also provide a wonderfully documented look at Mr. King's attitudes and philosophies of bands, music, and performance styles. Excerpts from several of those letters are included here, to support various aspects of performance style.

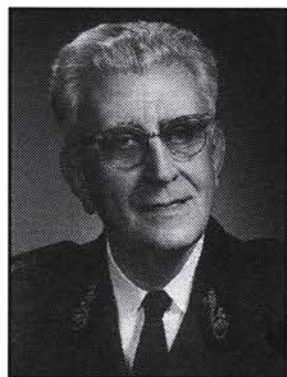
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

"I just hope that whoever arranges them that way will not 'emasculate' them by thinning them out too much. Especially the more 'circusy' ones as they may lose too much of the 'circus' flavor if the brass is repressed too much."

I take this as sound advice. Having read hundreds of letters written by Mr. King, and having talked to many people who knew him, I feel that I have a strong insight into his musical beliefs and standards. As such, it is my goal to honor Mr. King and his music by producing editions of which I believe Mr. King would approve.

- Andrew Glover

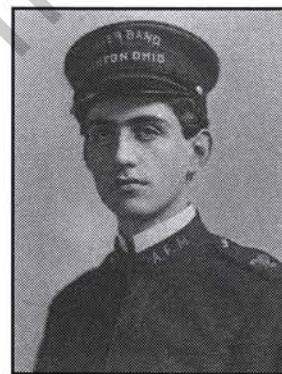
KARL L. KING: A BIOGRAPHY



Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and for an undetermined period of time, lived in Cleveland. Around the turn of the century, the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. King's pre-teen

and early teenage years coincided with the post Spanish-American War era; a period of history when American patriotism was quite prevalent. Many town bands appeared in parades and at concerts, and hearing these bands inspired the young Karl King to want to become a band man. Saving his money from selling newspapers on Canton street corners, King purchased a cornet for \$15 – and paid for it, \$1 per week with his proceeds from selling papers. In those days, public schools did not offer music instruction, so King took lessons from William Strassner. After receiving some instruction on the cornet, and at the suggestion of Strassner, King switched to baritone, and years later, King recalled that the switch suited him well. He did not complete high school; various sources indicate that he left school as early as the sixth grade, which was not unusual at the time. (In his later years, King made light of his lack of formal education by referring to himself as "...the least educated member of the American Bandmasters Association.")

His first band experience was with Strassner's Band and the Thayer Military Band of Canton, most likely around 1905-1906. During this period, King learned the printing trade, and worked in a Canton area printing shop. In 1909 King spent some time as a member of bands in Columbus (the Fred Neddermeyer Band, which King considered to be his first "professional" job) and also Danville, Illinois (with the Soldier's Home Band.) While a member of these bands, King began to compose marches and other works. His earliest works, submitted to various publishers, were rejected; King later recalled, in his usual modest way, that this was a fortunate circumstance. In 1909, however, the first published Karl King band works came into print.



Karl King in his late teens, while a member of the Thayer Military Band of Canton, Ohio. This photo dates from around 1908 or 1909, when King's first published music came into print.

It would be difficult, if not impossible, to discern what was King's first published work. He published nine compositions in 1909, with three different publishers. "March T.M.B." (named for the Thayer Military Band) was published by William Strassner, while the march "Salute to Camp Harrison" and the dirge "Our Last Farewell" were published by Roland F. Seitz of Glen Rock, Penn. Six other works were published by C. L. Barnhouse of Oskaloosa, Iowa, beginning a long association for both King and Barnhouse. Of these six, the first – "Moonlight on the Nile, Valse Orientale" was accepted for publication on February 26, 1909, and was published on June 19 of that year, so the

early dates suggest that this might have been King's first published work. Regardless of sequence, these first King publications enjoyed sufficient success for his publishers to release twenty-seven more new works in 1910.

Also beginning in 1910, King began a decade-long career as a circus musician, first as a baritone player in the band of Robinson's Famous Circus. (According to Mr. King, "The world lost a good printer..." when he abandoned his career in the printing trade to join the circus.) He spent one season each on the bands of Robinson's Famous Circus, the Yankee Robinson Circus, the Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece and most famous work, "Barnum and Bailey's Favorite."

In 1914 King accepted the position as bandleader on the Sells Floto/Buffalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. He nearly entered military service, working with bands at the Great Lakes Naval Training Station, but the First World War ended before King was inducted. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he very capably led the popular Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. During his tenure, the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute.



A famous photograph of Karl L. King, riding in a convertible down Central Avenue in Fort Dodge, Iowa, around 1960. The Carver Building in the background still stands, although the overhang with the building's name is now gone. On the opposite side of this building was the K. L. King Music House, at 1012 Central Avenue.

Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ABA President in 1938 and was later named an Honorary Life President. He lived

in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the "Karl L. King Municipal Band" in his honor. On October 22, 2006, a life-sized bronze statue of Mr. King was unveiled on the city square in Fort Dodge, as a testament and monument to the city's most famous musician and citizen.

As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels.

Visit the Karl King website: www.karllking.us

PERFORMING MARCHES FROM THE CLASSIC CONCERT BAND ERA

As a general rule, marches should be played in a bold, solid, and aggressive style. It is important to not confuse these characteristic with excessive levels of volume. Generally, notes are well articulated and played on the short side (unless otherwise indicated.) Conductor Leonard B. Smith often stated that music fell into two broad categories: songs and dances. "Songs" were to be played with full-value note durations, while "dances" should be played on the short side. Marches are "dances" and should therefore be played on the short side of the note.

Dynamics are also to be carefully observed. It is a misconception that marches are always loud. Loud passages can be more effective when contrasted with softer sections. It is important, however, to note that in softer passages, the same level of finesse and style should be employed as when playing louder passages.

Tempo is another important and often misunderstood aspect of march performance. Most American marches can be effectively performed at a tempo in the m.m. 116 – 132 range, keeping in mind that some marches are better suited to brighter tempos. A common performance error comes from playing marches at tempos too fast to allow for proper technical execution. Mr. King did not play marches at galop tempos. Also, many conductors are fond of slower, "grandioso" tempos on final strains, or in inserting fermatas and caesuras into marches. These effects do not have musical merit, and are fully inconsistent with performance practices of the classic concert band era.

Percussion parts are critically important in marches. Please see next page ("USE OF PERCUSSION IN KARL KING MARCHES")

One common performance practice of marches from the classic concert band era is that of "de-orchestration," a term coined by Col. John R. Bourgeois, former director of the United States Marine Band. When outdoors or while marching, bands were most effective playing in a fuller and more "tutti" manner. In concert settings, however, opportunities can be presented for more musical and colorful performances through this practice of de-orchestration. In softer sections, usually trios, some instruments (usually melody brass) tacet, and other remaining parts are re-voiced into more comfortable octaves. In a letter dated October 29, 1946, Mr. King recalled hearing the Sousa Band decades earlier, and summarized Sousa's use of the technique of de-orchestration:

"...Sousa had a few little tricks on pianissimos that I observed, and I always wondered why other leaders who heard him didn't (do the same)...like the first strains of trios. Brass laid out entirely, clarinets played, but dropped it down an octave lower than written. On bad high tones like high G on clarinets, even when he had 26 clarinets and half of them playing first parts, most of them dropped it an octave, and only the two solos took the high one so it wouldn't sound out of tune...the old man was tops..."

However, King cautioned against this practice if taken to too great an extreme. When considering concert-sized arrangements of his marches for publication, he wrote, on January 3, 1970:

"I just hope that whoever arranges them that way will not 'emasculate' them by thinning them out too much; especially the more 'circusy' ones, as they may lose the circus flavor if the brass is repressed too much."

In these editions, we have strived to strike a happy medium.

It should be noted that these performance practices were "understood" a century ago, and put into place by conductors and performers as a stylistic habit. As these performances practices are lesser known to contemporary musicians, many of them have been incorporated into the printed music of these editions. The result, hopefully, provides the opportunity for contemporary bands to sound closely like what the composer intended.

THE KARL KING STYLE

Mr. King believed that bands should play lively, melodic, and vibrant music; and that marches represented the core of the band's repertoire. He was quite opposed to contemporary music which lacked melody, or which was not appealing to "mainstream" audiences of non-musicians. To this extent, he championed the idea of music for entertainment, as opposed to music for purely aesthetic reasons. He practiced this not only through the style of his compositions, but also his choices in concert programming for his audiences.

Mr. King recognized the importance of technical excellence in performance. After hearing a recording of Rudolf Urbanec's fine Czechoslovakian Brass Orchestra playing two King marches, he wrote, "I like the style of their playing. Some of the bandmen of today have forgotten what a band is supposed to sound like. (I) have been listening to some of them on TV football shows...(and) half the time I can't figure out what they're playing. Noisy drums and blatty brass. Melody all covered up in a mess of sound. No clarity...(unlike) the Czech band where you can hear parts cleanly and distinctly."

He also preferred bold, aggressive style of attacks to the more "symphonic" style of playing, which was often promoted during the wind ensemble movement of the second half of the twentieth century. In describing this style, he wrote that he demands "...trumpet style passages in a bold manner, instead of the 'da-de-da-da' panty-waist style..." When guest conducting various bands, and asking for this kind of attack, he acknowledged that "...the crowd likes it, and it goes over big but I know the next day they go back to doing the panty-waist style and they will once again be 'da-da-ing' and 'la-la-la-ing' again, but for that one night at least they play like a BAND."

As his career progressed, he lamented that many contemporary band conductors of that time had forgotten (or were ignoring) traditions, programming styles, and performance practices of the past; or perhaps were unaware of them. In reference to a nearby high school band, he wrote, on May 29, 1943, "...they certainly don't know how to play marches, even the easy ones, with any style or certainty. They spend all winter on a few big numbers, and can't play an easy march on sight. Their 'panty-waist' legato style of attack is just the opposite of correct band style for march playing."

USE OF PERCUSSION IN KARL KING MARCHES

Of particular importance in the proper performance of King marches is the use of percussion instruments. During the classic concert band era, and specifically in King's band, only three percussionists were used – and typically, only two played on marches. Snare drum was played by one musician, and the bass drum with cymbal attached to the top was played by another. The bass drum and cymbal parts are of critical importance. Not only do they “keep the beat” throughout the march, but they can add considerable emphasis, color, and musicality to the performance.

It is well-documented that published drum parts to marches were little more than a guideline for performers, as accents in the bass drum and cymbals were often added by the leader/conductor where musically appropriate. The addition of bass drum and cymbal accents can be categorized (but not necessarily exclusively) into five areas:

- When reinforcing the melodic line
- When reinforcing the rhythmic line
- When reinforcing the harmonic line
- As a musical effect separate from the melodic, rhythmic, or harmonic lines
- When utilized in contrasting ways on repeated or recapitulated strains

In **Gallant Zouaves**, several examples, included in this edition, are as follows:

- When reinforcing the melodic line: measures 12, 22-23, 30-31.
- When reinforcing the rhythmic line: m. 17-20.
- When reinforcing the harmonic line: m. 33
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: m. 90.

It should be noted that in the era when this music was first published, these accents were typically not notated in the printed part; leaders and conductors understood where they belonged, as a performance practice of that stylistic period. It should also be noted that while Mr. King understood and championed this style, he would likely have made light of any academic analysis or theoretical representation of those practices, as is being done now.

In a letter to C. L. Barnhouse dated June 14, 1955, Mr. King lengthily and colorfully discussed bass drum and cymbal playing. He reminisced about performance practices:

“In the old days a bass drummer played cymbals too, attached to the bass drum. Sousa always did, so did the big service bands in Washington. I like it that way, but I have no objection to them having separate players for cymbals if they will just play along with the bass drum so the parts are together as in the past.”

The original parts for marches usually included a single staff for all drums, written in a divisi format; snare played the top line, while the bottom part was intended for bass drum and cymbals. However, as time progressed, fewer percussionists (and conductors) understood that the bottom line was for both instruments, and often omitted cymbals. Mr. King continued:

“...and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated.”

He also became frustrated when indicating an added accent to the bass drum and cymbals with a conducting gesture, and not receiving one back:

“Bass drummers have been my pet peeve for years, and Henry Fillmore says the same thing. Wherever we go to guest-conduct we suffer from dumb bass drummers. We swing out for an accent and nothing happens. The guy just looks at us with a dumb expression as if to say, ‘what does the man want?’”

He concluded, in an admittedly cantankerous tone:

“A bass drummer has nothing to do but read single notes on a single line, he doesn’t have to learn any scales or key signatures, he doesn’t even have to worry about pitch, and still the guy will miss ‘em.”

In summary, the percussion – especially the bass drum and cymbals – should, like the rest of the band, play in a bold and aggressive manner. However, these parts should be played musically as well, remembering that percussion instruments are musical instruments as well. For an excellent illustration of percussion

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

K. L. KING MUSIC HOUSE

MUSIC PUBLISHERS AND DEALERS

FORT DODGE, IOWA

June 14, 1955

Dear Barney:

The title page looks real nice! I like it! Have written Zimmerman and explained about accents. I put them ahead of notes so bass drummer will SEE them and not think they belong to snare drum on line below. Nine times out of ten he will MISS them anyway and EIGHT times out of ten the bandleader won't ask for them either because he doesn't 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 cymbals too, attached to the bass drum. Sousa always did so do the big service bands in Washington, I like it that, but I have no objection to them having separate players for cymbals if they will just play along with the bass drum so the parts are together as in the past. But the average H.S. leader thinks those lower notes are for **BASS DRUM ALONE** and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated. For that reason when I put out Tiger Triumph march I had a separate part engraved for bass drum so the guy would have nothing to distract his attention from those single notes on a single line and also had printed on it "Bass Drum and Cymbals to be played together throughout unless otherwise indicated" Sample enclosed.

A bass drummer has nothing to do but read single notes on a single line, he 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!

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

GALLANT ZOUAVES March was first published on January 18, 1916. It was submitted for publication to King's friend C. L. Barnhouse in late 1915. It is reasonable to assume that this march was written during the 1915 circus season, while King was in his second year as bandmaster for the Sells-Floto Circus. This march also dates from King's most prolific era of composing, as he had published nearly 100 band works by his 25th birthday.

When the 1916 edition of the Sells-Floto circus opened April 29 in Kansas City, it is quite likely that this march was "in the book" for the band. No manuscripts survive, which might show more specific dates.

This march has a fascinating history and background, and has helped immortalize the zouave (pronounced zoo-WAHV). In an historical sense, zouaves were members of certain light infantry regiments of the French army, originating in the 1830's in Algeria. Known for their colorful and unique uniforms, the concept of the zouave gradually evolved from a fighting mil-

itary unit to that of a close order drill team. Around the 1870s, various teams of zouaves began to appear and entertain audiences with their precision marching and other drills. Some zouave units were, in essence, teams that were based in a particular town, and others became part of various traveling shows and circuses.

Zouaves became popular in entertainment not only for their precision drills but also their very colorful and unique uniforms. The standard zouave uniform consisted of baggy pantaloons, fastened at the ankle with leather closures; long-sleeve open-front jackets, large colorful sashes, and a wide array of headgear ranging from standard military caps to a tasseled fez or turban-like headpieces.

In the 1890's, a Jackson, Michigan man named Harry C. Devlin (1870-1927) had formed a drill team called the Devlin Business College Cadets. After seeing the Aurora (Illinois) Zouaves perform in an 1895 competition, he was so impressed by the Aurora Zouaves that he immediately converted his group to a Zouave unit. This group became accomplished to the point of joining the Buffalo Bill show in 1903; later with the Sells-Floto Circus (note that Sells Floto and Buffalo Bill had merged in 1914.) The bandmaster for Sells-Floto in 1914 (through 1916) was none other than Karl King. King befriended Devlin, and dedicated his **Gallant Zouaves** march "To H. C. Devlin's prize-winning zouaves."

A 1914 photograph of the Sells-Floto Buffalo Bill's Wild West Combined Shows (reproduced herein) includes bandmaster King, entertainment icon Buffalo Bill Cody, and other members of the troupe, including three uniformed women holding bugles. Historian Robert Goodman identifies these instruments as U. S. military model 1892 field trumpets in G. These bugles can easily tune to F, making them a perfect choice for the trio of **Gallant Zouaves**.

Interestingly, another famous composer in the Barnhouse catalog, Russell Alexander, wrote a march that was dedicated to a zouave unit. "Patriots of the Potomac" March was published in 1903 and "dedicated to J. B. Hudson and the Aurora Zuaves (sic)". One source indicated that Alexander had been with Buffalo Bill's Wild West show before he joined Barnum and Bailey in 1898, and the Aurora Zouaves appeared with the Wild West Show in 1897 and 1898. If in fact Alexander was on the Wild West Show, it would seem likely that he was acquainted with the Aurora group.

Much of the historical information on zouave units and Harry Devlin was provided by retired Navy musician and historian Robert M. Goodman, Mechanicsburg, Penn. We graciously acknowledge and thank him for his assistance.

ABOUT THE ORIGINAL 1916 EDITION

The 1916 "quickstep" sized original edition of **"Gallant Zouaves"** was accepted for publication by Charles L. Barnhouse, founder and owner of the C. L. Barnhouse Company in Oskaloosa, Iowa in November 1915. In the early years of the Barnhouse Co., engraving plates were made "in house" by Mr. Barnhouse himself, or one of his employees, using tools acquired from Germany and plates of sheet zinc. In the 1910's, as the business grew and became more profitable, and especially as publications by certain better-selling composers (i.e., King and others) were garnering a wider distribution, Barnhouse began to outsource the engraving work to firms well-established in the trade of music engraving and lithography, most notably Otto Zimmerman & Son of Cincinnati. Engraving plates in those days were approximately 6 1/8" x 5", with four parts fitting onto each sheet of sheet zinc or lead. Six plates (each containing four parts) were engraved by Zimmerman, with the instrumentation as follows:

although it was from an era when parts for double reeds and saxophones, often "luxury" instruments in larger bands, weren't always included in standard band sets. Note other features which are dated by today's standards: trombone parts in both clefs, Piccolo in Db (not C, and no published flute part), no parts for horns in F, and the absence of a conductor score.

A part for C Flute, transposed by the composer from the D-flat piccolo part, was added on April 26, 1944 and engraved Zimmerman. A two-line condensed conductor score and parts for F horns were made by composer/arranger Keith P. Latey sometime in the 1970's or early 1980's, but these parts were never engraved or published, and exist only in manuscript. Barnhouse was updating better-selling older publications to more modern instrumentation, and wanted to have these parts on hand in case the decision was made to reprint the original edition with modern parts.

Upon publication on January 18, 1916, **Gallant Zouaves** was advertised in C. L. Barnhouse's bulletin No. 125.

To H.C. Devlin's Prize-Winning Zouaves

Gallant Zouaves

MARCH K. L. KING

Solo Bb Cornet
(Conductor)

629

TRIO SOLO

Cl. Var.

Band

D.S.

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The original Solo Bb Cornet plate (actual size), as engraved by Otto Zimmerman and Son, for the original 1916 edition of **Gallant Zouaves**.

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), Bases, Drums.

This instrumentation is consistent with marches published by most mainstream publishers of the day,

Other new band works featured in the bulletin were G. E. Holmes' "The Traveler" March, W. H. Kiefer's "Radiant" Overture, and four saxophone quartet arrangement of classical works performed by the Apollo Saxophone Quartet. The retail price for the full band set was fifty cents. **Gallant Zouaves** was also subsequently published in the popular "Trouper's Favorite Band Book," a collection of sixteen "King-tunes" in heavier grades for more experienced bands.

An historic picture of part of the 1914 Sells-Floto Circus/Buffalo Bill Wild West Combined Shows. Karl King is second from right in white uniform. The gentleman at left, with goatee and long overcoat, is none other than William F. Cody, "Buffalo Bill." Note the four uniformed women in center, holding bugles.



Sells Floto - Buffalo Bills Circus - 1914

The 1915 Sells-Floto Circus Band. Karl King just left of center in the second row, wearing white cap.



Sells Floto Circus Band - 1914, Season 1915, Karl L. King - Conductor



ABOUT THIS EDITION

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

Hopefully, with careful re-engraving, several thorough proofreadings, and a field-test performance by the magnificent Washington Winds, we have a clean and inviting new edition.

Three instruments have been eliminated from the original orchestration: Eb Clarinet, Soprano Saxophone, and Eb Cornet. The Eb Clarinet was a virtual double of the Db Piccolo part (transposed to C Piccolo for this edition) and in when not doubling the piccolo, mirrored the 1st Bb Clarinet. Few bands use Eb Clarinet in the present (and fewer still use it well). The Soprano Saxophone has been transposed to the 1st Alto Saxophone, with the original single Alto Saxophone part becoming the new 2nd Alto Saxophone part. This is a tidy solution for the increased use of the saxophone in concert bands of the 21st century. Finally, the Eb Cornet was a virtual double of the Solo Bb Cornet part. For occasions when the higher octave would sound with the Eb Cornet, an "ossia" octave has been added to the 1st Cornet part in this edition.

PERFORMANCE SUGGESTIONS

I recommend a tempo of half note = 124, which is a good military march tempo. I have heard many performances of King marches by conductors who assume all King marches are circus marches, and who also assume that all circus marches are meant to be played fast; both are great misconceptions. Finding the right tempo for any march is very important. The tempo of 124 should facilitate a correct interpretation and style, as well as allow the musicians to perform this march cleanly.

Introduction (beginning through m. 4)

The opening measures should be very bold and full of excitement; as powerful as possible, and with an aggressive (but not overblown) tone. The tutti half note on the second half of m. 4 is a pickup note to the first strain, and should be a full, balanced chord, with an accent and at the reduced volume level of the first strain. Note that the crash cymbals and bass drum play together throughout the entire march, except where specifically indicated.

First Strain (m. 5 – 21)

The first strain is a great example of characteristic Karl King march writing. The melody in higher voices (piccolo, flute, 1st clarinet, 1st alto saxophone, 1st

cornet) is balanced by a countermelody in lower voices (bassoon, 2nd alto saxophone, tenor saxophone, 1st and 2nd trombones, euphonium.) Additionally, the bass line embellishes phrase endings (m. 8, m. 12, etc.) As a general rule in marches, on those occasions when the bass line does anything other than "keeping the beat" on tonic and dominant pitches, it should be played more strongly.

The melody instruments should be urged to play lightly, without laboring too heavily on the dance-like nature of this melody.

On several occasions in this march, certain notes in the 1st clarinet part are presented in octaves. In cases where the lower octave notes are smaller sized, it is desirable for all 1st clarinets to play the higher notes, if possible and musically satisfactory. On other occasions, such as M. 65, the part is presented in octaves with the notation "one player on top notes." In these contexts one player will satisfactorily achieve the effect that the composer intended, without the danger of distorted tone and poor intonation, which is a frequent result of many clarinets playing in an extreme high register.

Also, as a very general rule in marches, notes should be played on the short side (unless otherwise indicated). For example, in m. 7, melody instruments with the two quarter notes on the second half of the measure should make sure that space can be heard between the notes, almost as if the quarters are played as eighth notes followed by an eighth rest. It's important not to take this interpretation to an excessive degree, to the point where the notes lose pitch and become unmusical.

Carefully observe the crescendo in m. 16, noting that the ensemble remains at a forte level until the second half of the first ending, which is the pickup back to m. 5.

Second Strain (m. 22 – 38)

This strain actually commences with the pickup notes in m. 21. These pickup notes should be strong and aggressive. Note and observe the quarter rest in m. 30; there should be a decided space between notes in this bar.

In this section also, dynamic contrasts are very important. The second half of m. 25 should drop considerably (and suddenly) in volume, with the full volume returning on the second half of m. 29. During this soft phrase, note that the percussion is tacet. The winds should exercise great care to retain a crisp march style and exact tempo during this passage, which is an issue for some bands when playing softly or without percussion accompaniment.

Note and observe the tutti heavy accent on m. 33. Also, ensure that the "bump note" (2nd beat of m. 38) is played in a solid and accented manner, but well-balanced and fortissimo.

Trio (m. 39 – 62)

This trio represents some of Karl King's finest writing and clever musical craftsmanship. It is presented in

a series of three 8-measure phrases, each more embellished than the previous one.

The first presentation (m. 39-46) features a "trumpet and drum corps" effect, undoubtedly inspired by the type of music to which marching zouaves would perform their precision drills. The cornets should play in a bold, martial style. Note that the cymbal is absent here, with the bass drum adding "kicks" in the 4th measure.

For the second presentation of the trio, the trumpets and drums repeat their part and are joined by an obbligato part in the upper woodwinds. Note that the trumpets decrease in volume slightly to provide an opportunity for the woodwinds to be heard clearly. This obbligato should be played in a very staccato manner.

The third presentation of the trio features the full ensemble (minus cymbals and bells.) The cornets now have a different call, and the upper woodwinds have a different, more florid variation. A ponderous bass line and sustained tones in the remainder of the ensemble round out this variation. Note that in m. 62, the entire ensemble should decrescendo, but only on the first repeat, as the following strain (m. 63) is soft on the first repeat and "tutta forza" on the second repeat.

Final strain (m. 63-end)

This strain also features some of King's finest writing, and contains many elements, all of which are important. A broad melody (1st cornet, 1st alto saxophone, trombones, bells) is harmonized (oboe, 2nd alto saxophone, 2nd cornet) and embellished by three other components: a florid woodwind obbligato (piccolo, flute, clarinets); occasional bugle calls (3rd cornets); and a characteristic "King-tune" countermelody (euphonium, tenor saxophone.)

The first repeat of this strain is notated at a softer dynamic, allowing the woodwind obbligato proper room for projection, but also to allow the 2nd repeat to sound fuller by contrast. That said, on the first repeat the bass drum and cymbal accents (m. 66, 68, 70 etc.) should be within the context of the softer dynamic, as should the 3rd cornet "bugle calls" (indicated with "con forza.")

The melody and harmony instruments should play in a full, marcato style; noting the contrast in dynamics between the first and second times through this strain. Even though it is indicated more softly on the first time, a bold style should continue.

The woodwind obbligato should be played with great style and virtuosity. Note that the first two measures of each 8-bar phrase echo the bugle calls first heard at m. 39.

The euphonium countermelody (doubled in the tenor saxophone) should also be clearly heard, as it adds a color unlike any of the other sections.

Note that bass drum & cymbal accents have been added in several occasions on this strain. The sforzando accents in m. 66, 68, 70 and following add considerable emphasis to the melodic line. (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.) A deeper field drum has been suggested for the repeat of this strain. The rolls for snare and field drum on the upbeats may be accented slightly, and should be played in the crispest style possible.

Horn players often malign marches and the typical parts that horns have to play, but, in fact, they are quite important and deserve attention and virtuoso performance. The effect of a quartet of horns playing perfectly balanced chords on short after-beats is truly sublime, when done well; and unfortunately it is often not done well. Most of the time, the horn parts are orchestrated so that the effect of the chord is still realized even if one (or even two) players are missing. For example, at measures 63, the chord is tonic (B-flat major), which is F 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 2nd. 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 can be helpful to rehearse the horns playing the afterbeats one at a time as long tones, balancing each chord and achieving a warm, characteristic tone; and then playing as written with the same balance and tone, but in perfect precision and staccato.

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 **Gallant Zouaves** March by Karl L. King!

FOR MORE INFORMATION ABOUT KARL KING

The handiest reference is the Karl King Website (www.karlking.us). This well-organized site contains

extensive biographical information, photos, anecdotes, listing of works, and is easily the most thorough web resource for all things Karl King. It also documents and reports current happenings of today's King Band.

Several excellent resources on Karl King include:

- **Karl L. King: His Life and His Music** by Jess Louis Gerardi, Jr. 1973 dissertation available through University Microfilms, Ann Arbor, MI. This dissertation was the first significant academic work about King's life and music, and continues to be an excellent Karl King resource.
- **Karl L. King, An American Bandmaster** by Thomas J. Hatton. Published by The Instrumentalist Company, 1975. This excellent book was the first (and thus far, only) significant commercially published biography of Karl King. The original hardback edition is out of print, but a new soft-cover edition has been reprinted by the American School Band Directors Association (ASBDA) Foundation.
- **Hawkeye Glory: The History of the Karl L. King Municipal Band of Fort Dodge, Iowa** by Thomas J. Hatton. Golden Dragon Press, 2002; available from the King Band (424 Central Avenue, #146, Fort Dodge, IA 50501.) While not limited to information about Karl King and his music, this wonderful book presents a thorough history of the King Band, and presents many insights into Mr. King and his music.

ACKNOWLEDGEMENTS

The most enjoyable, informative and fascinating aspects of my research into the life and music of Karl L. King have come from those who knew Mr. King, and especially those who played under his baton. Members of the Karl L. King Municipal Band of Fort Dodge, Iowa, whom I have befriended, are especially meaningful to me. My discussions and visits with them have been, and continue to be, wonderful. These include the late Reginald R. Schive, former conductor of the King Band; Jerrold P. Jimmerson, current conductor of the King Band; Keith Altemeier, former assistant conductor of the King Band, and a member of its horn section from 1966 to 2010; and Duane and Nancy Olson, both long-term members of the King Band, whose love of Karl King and his music is well displayed by their devotion to their research and historic preservation activities.

In particular, two other individuals who knew Mr. King have regaled me with many accounts of him. Dr. Leonard B. Smith (1915-2002), conductor of the Detroit Concert Band, and a brilliant musician, told me many stories about Mr. King; what Leonard most often repeated about Mr. King was, simply, "He was such a nice man!" Music publisher and erstwhile bass drummer Charles L. (Chuck) Barnhouse III knew Mr. King, remembers him most fondly, and speaks often of his nervousness in playing bass drum under Mr. King's baton in a 1964 concert celebrating the 100th anniversary of the Oskaloosa (Iowa) Municipal Band. (Mr. King wrote a letter to Chuck's father afterward, on June 26, 1964, stating "I hope Chuck's pitching arm is not permanently injured as a result of 'Eclipse Galop'").

Others whose assistance has been invaluable include:

- Nancy Olson and the late Duane A. Olson of the Karl L. King Municipal Band of Fort Dodge, Iowa, for invaluable information and firsthand accounts of Mr. King and his music.

- Robert M. Goodman, for historical information on Harry C. Devlin and the zouaves.
- Alan Spohnheimer, webmaster, The Karl King Page (www.karlking.us)
- Edward S. Petersen and The Washington Winds, recording
- Mahaska Music Engraving, P.O. Box 1105, Oskaloosa, IA, music typesetting
- 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 129+ 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.

Conductor
012-4400-00**GALLANT ZOUAVES****KARL L. KING**

arranged by Andrew Glover

Military march tempo (♩ = 124)

MARCH **5**

Flute & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Military march tempo (♩ = 124)

51st 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
Field DrumCrash Cymbals
Bass Drum

2

3

4

6

7

8

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13

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

*one player
on top notes*

13

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.

Cr. Cym.
Bass Drum

fz

9 10 11 12 14 15

22

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
Field Dr.Cr. Cym.
Bass Drum

16

17

18

19

20

21

23

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

Ob. *f*

1st Clar. *p* *f*

2nd Clar. *p* *f*

3rd Clar. *p* *f*

Bass Clar. *p* *f*

Bsn. *p* *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

1st Cor. *p* *f*

2nd Cor. *f*

3rd Cor. *f*

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

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

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

3rd Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Bells

Sn. Drum
Field Dr.

Cr. Cym.
Bass Drum

24 25 26 27 28 29 31

FL/Picc. *ffz* *f* *fz*

Ob. *ffz* *f* *fz*

1st Clar. *ffz* *f* *fz*

2nd Clar. *ffz* *f* *fz*

3rd Clar. *ffz* *f* *fz*

Bass Clar. *ffz* *fz*

Bsn. *ffz* *fz*

1st Alto Sax. *ffz* *f* *fz*

2nd Alto Sax. *ffz* *fz*

Ten. Sax. *ffz* *fz*

Bari. Sax. *ffz* *fz*

1st Cor. *ffz* *f* *fz*

2nd Cor. *ffz* *f* *fz*

3rd Cor. *ffz* *fz*

1st/2nd Hn. *ffz* *fz*

3rd/4th Hn. *ffz* *fz*

1st/2nd Tbn. *ffz* *fz*

3rd Tbn. *ffz* *fz*

Euph. *ffz* *f* *fz*

Tuba *ffz* *fz*

Bells

Sn. Drum
Field Dr. *ffz* *fz*

Cr. Cym.
Bass Drum *ffz* *fz*

32 33 34 35 36 37 38

39

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

39

1st Cor.

2nd Cor.

3rd Cor.

sol

f marc.

sol

f marc.

sol

f marc.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Field Dr.

Cr. Cym.

Bass Drum

+ F. D.

- cym.

40

41

42

43

44

45

46

47

leggiere

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

47

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.Cr. Cym.
Bass Drum

48

49

50

51

52

53

54

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
Field Dr.Cr. Cym.
Bass Drum

Musical score for measures 55-62. The score includes parts for 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/Field Dr., and Cr. Cym./Bass Drum. The key signature is one sharp (F#). The score features various dynamics (ff, f, mf, marc., div.) and articulations (dim., 1st time only). A large watermark "For reference only" is visible across the score.

56

57

58

59

60

61

62

63

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

63

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.Cr. Cym.
Bass Drum*F. D. play 2nd time only**mp - ff**+ cym.**mp - ff*

64

65

66

67

68

69

70

71

Fl/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

71

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.Cr. Cym.
Bass Drum*con forza*

72

73

74

75

76

77

78

79

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

79

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.

Cr. Cym.
Bass Drum

80

81

82

83

84

85

86

87

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Woodwind section score for measures 87-95. The section includes Fl./Picc., Ob., 1st Clar., 2nd Clar., 3rd Clar., Bass Clar., and Bsn. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *fz* (forzando) and *sfz* (sforzando). A first ending bracket is present at the end of the section.

87

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Field Dr.Cr. Cym.
Bass Drum

Brass and percussion section score for measures 87-95. The section includes 1st Cor., 2nd Cor., 3rd Cor., 1st/2nd Hn., 3rd/4th Hn., 1st/2nd Tbn., 3rd Tbn., Euph., Tuba, Bells, Sn. Drum/Field Dr., and Cr. Cym./Bass Drum. The brass instruments play sustained notes and chords, while the percussion provides a rhythmic foundation. The 3rd Cor. part includes the instruction *con forza*. Dynamic markings include *fz* and *sfz*. A *div.* (divisi) marking is present for the Euph. and Tuba in measure 90. A first ending bracket is present at the end of the section.

88

89

90

91

92

93

94

95