

FULL CONDUCTOR SCORE

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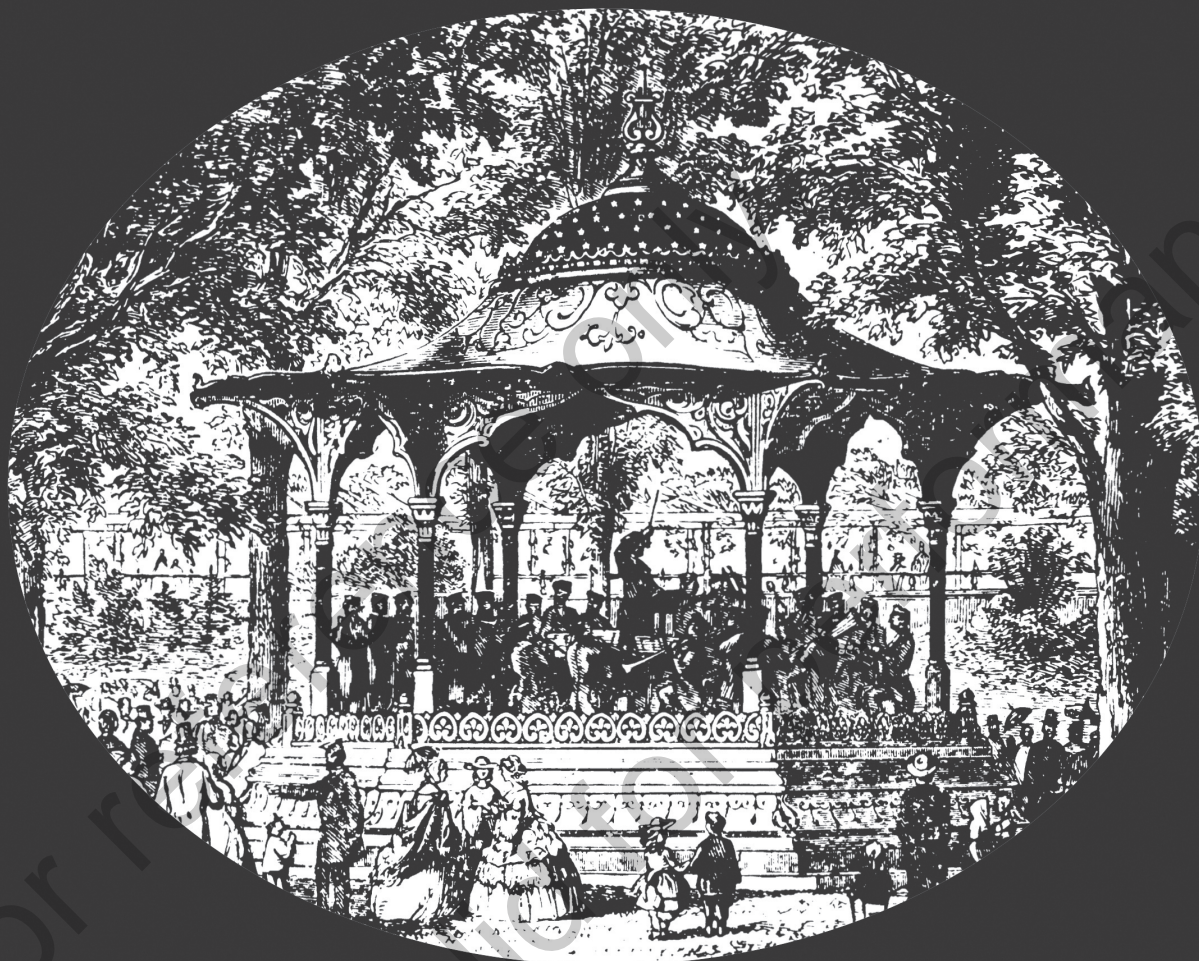
BUNKER HILL

March

Karl L. King

Arranged by

James Swearingen



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Instrumentation

Full Conductor Score	1	3rd B \flat Trumpet	3
Flute/Piccolo	10	1st/2nd F Horn	2
Oboe	2	3rd/4th F Horn	2
1st B \flat Clarinet	4	1st Trombone	2
2nd B \flat Clarinet	4	2nd Trombone	2
3rd B \flat Clarinet	4	3rd Trombone	2
B \flat Bass Clarinet	2	Euphonium (Baritone) BC	2
Bassoon	2	Euphonium (Baritone) TC	2
1st E \flat Alto Saxophone	3	Tuba	4
2nd E \flat Alto Saxophone	3	Bells	2
B \flat Tenor Saxophone	2	Timpani	1
E \flat Baritone Saxophone	1	Snare Drum/Bass Drum	3
1st B \flat Trumpet	3	Crash Cymbals	1
2nd B \flat Trumpet	3		

About Karl L. King

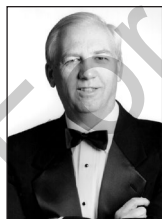


Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and around the turn of the century, the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece, "Barnum and Bailey's Favorite."

In 1914 King accepted the position as bandleader on the Sells Floto/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. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he led the Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. During his tenure, the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute. Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ABA President in 1938 and was later named an Honorary Life President. He lived in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the "Karl L. King Municipal Band" in his honor.

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

About the Arranger



James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, the Republic of China and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With nearly 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 113 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. It should be noted that he is also a member of numerous professional and honorary organizations including NAfME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the newest release, Flight of Valor.

BUNKER HILL

March

Karl L. King

Arranged by James Swearingen

March Tempo ♩ = 120

Flute/Piccolo
Oboe
1st B♭ Clarinet
2nd, 3rd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd, 3rd B♭ Trumpet
1st, 2nd F Horn
3rd, 4th F Horn
1st, 2nd Trombone
3rd Trombone
Euphonium (Baritone)
Tuba
Bells (Soft plastic mallets)
Timpani (F, C, F) (Med. hard mallets)
Snare Drum
Bass Drum
Crash Cymbals

March Tempo ♩ = 120

5

5

1 2 3 4 5 6

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FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb.
3rd Trb.
Euph. (Bar.)
Tuba
Bells
Timp.
S.D.
B.D.
Cr. Cymb.

FL/Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

3rd, 4th Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cymb.

15 16 17 18 19 20 21

22

FL/Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

22

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

3rd, 4th Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cymb.

22 23 24 25 26 27 28 29

Musical score for a symphony orchestra, measures 30-38. The score includes parts for woodwinds (Flute/Piccolo, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Bells, Timp, S.D./B.D., Cr. Cymbs). The music features a melodic line in the woodwinds and strings, with a rhythmic pattern in the percussion. Dynamics include p (piano) and a2 (accrescendo).

FL/Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

3rd, 4th Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

S.D. B.D.

Cr. Cymbs.

30 31 32 33 34 35 36 37 38

39 TRIO

FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

39 TRIO

1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb.
3rd Trb.
Euph. (Bar.)
Tuba
Bells
Timp. C to Bb
S.D.
B.D.
Cr. Cymbs.

FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl. *a2*
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb. *a2*
3rd Trb.
Euph. (Bar.)
Tuba
Bells
Timp.
S.D.
B.D.
Cr. Cymb.

55

FL./Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

Detailed description: This section of the score covers measures 55 to 62 for woodwind and string instruments. The woodwinds (Clarinets, Bassoon, Saxophones) have melodic lines with dynamic markings of *mf* and *p*. The strings (Saxophones) provide harmonic support. A large watermark 'For Reference Only! Not Valid for Performance!' is overlaid diagonally across the page.

55

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

3rd, 4th Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cymb.

Detailed description: This section of the score covers measures 55 to 62 for brass and percussion instruments. The brass instruments (Trumpets, Horns, Trombones, Euphonium, Tuba) have melodic and harmonic lines with dynamic markings of *mf* and *p*. The percussion (Bells, Timp., S.D./B.D., Cr. Cymb.) provides rhythmic accompaniment. A large watermark 'For Reference Only! Not Valid for Performance!' is overlaid diagonally across the page.

55

56

57

58

59

60

61

62

FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb.
3rd Trb.
Euph.
(Bar.)
Tuba
Bells
Timp.
S.D.
B.D.
Cr. Cymbs.

71

FL./Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

71

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

3rd, 4th Hn.

1st, 2nd Trb. *a2*

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

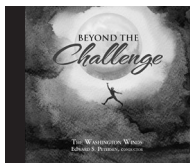
S.D.
B.D.

Cr. Cymb.

FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb.
3rd Trb.
Euph. (Bar.)
Tuba
Bells
Timp.
S.D.
B.D.
Cr. Cymb.

FL/Picc.
Ob.
1st Cl.
2nd, 3rd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd, 3rd Trp.
1st, 2nd Hn.
3rd, 4th Hn.
1st, 2nd Trb.
3rd Trb.
Euph. (Bar.)
Tuba
Bells
Timp.
S.D.
B.D.
Cr. Cymbals.

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