

FULL CONDUCTOR SCORE
Score Cat. #012-4300-01

KARL L. KING
Centennial Editions

THE HUNTRESS

March

Arranged by
Andrew Glover



C.L. BARNHOUSE COMPANY®

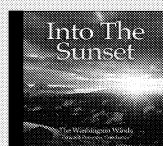
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INSTRUMENTATION

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 & Woodblock.....	3
Crash Cymbals, Bass Drum	2

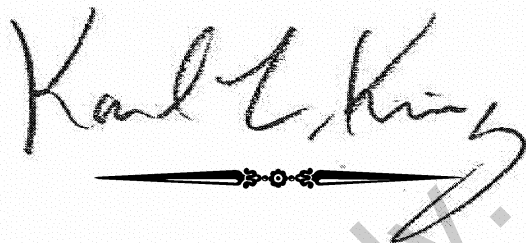
CD Recording Available



WFR381
INTO THE SUNSET
The Washington Winds
Edward Petersen - Conductor

CONTENTS: Into The Sunset (Conaway); The Boys of the Old Brigade (Chambers/arr. Glover); Up From Earth's Center (Romeyn); But For The Love Of Ireland (Swearingen); Force of Destiny (Neeck); The Huntress (King/arr. Glover); Avalanche! (J. McBride); The Skaters' Waltz (Waldteufel/arr. Longfield); Sunrise Over Kilimanjaro (Huckeby); Passacaglia (Bach/arr. Glover); Carolina's Majesty (Shaffer); Aguero, paso doble (Franco); Mazama (Chattaway); Open Thy Heart (Bizet/arr. Glover); Minimalist Dances (Conaway)

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.

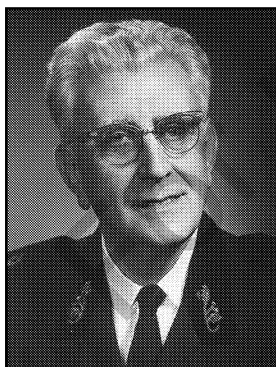
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

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

- When reinforcing the melodic line: measures 18-19.
- When reinforcing the rhythmic line: m. 12-13, also 22-25.
- When reinforcing the harmonic line: m. 115.
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: m. 118.

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.

show of that day, it's difficult to determine who those performers might have been, and what type of act the march would have been used for. The title might imply a wild animal act, but the march has a very different sound from other King marches often used for such acts ("Royal Decree March" and "The Caravan Club" come quickly to mind as marches used often in the circus for lions and tigers.)

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 EIGHT 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 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 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.

Of note and interest is the influence of ragtime stile in this march, best exemplified by the jaunty piccolo solo in the first trio. Theorizing that the 1916 Sells-Floto band was the first to perform this march, then the first performer to be tasked with performing the piccolo solo was Izzy Beal, a relative newcomer to the Sells Floto Band.

THE HUNTRESS March became one of Karl King's most famous marches. It has been recorded and performed by bands worldwide, and was one of the marches selected by circus bandleader Merle Evans for the 5 disc anthology of circus music he recorded in the early 1970s with the New England Conservatory of Music Circus Band. It has never been out of print, and now is available in this concert-sized Karl L. King Centennial Edition.

ABOUT THE ORIGINAL 1916 EDITION

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 HUNTRESS March was first published on September 20, 1916. It was submitted for publication to King's friend C. L. Barnhouse in May or June of that year. It would seem logical that King wrote this march in the 1915-1916 circus offseason. He was in-between his second and third (and ultimately, final) season as bandmaster for the Sells-Floto Circus, as the 1917 season would find him at the helm of the band for the Barnum and Bailey "Greatest Show On Earth." It is possible that King played the march, in manuscript, early in the 1916 Sells-Floto season, or possibly "read it through" when band rehearsals began in April (the season opened April 29 in Kansas City, and closed some six and a half months later, on November 13 in Fort Worth.) No manuscripts survive, which might show more specific dates.

As the original music bears no dedication, the significance of the title of this march has been a matter of speculation for decades. Were one to assume it was written for specific performers on the Sells-Floto

The 1916 "quickstep" sized original edition of "The Huntress" was accepted for publication by Charles L. Barnhouse, founder and owner of the C. L. Barnhouse Company in Oskaloosa, Iowa on June 9, 1916. 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, 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), Basses, Drums.

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 five-plate, two-line condensed conductor score, and parts for C Flute and F Horns were added later, as Barnhouse was updating better-selling older publications to a more modern instrumentation.

Upon publication in 1916, *The Huntress* was advertised in C. L. Barnhouse's bulletin No. 129. Other new works featured in the bulletin were King's "Diplomacy" March, W. H. Kiefer's "In Honour Bound" March, and the posthumous publication of Russell Alexander's "Round Up" March. The retail price for the full band set was fifty cents. *The Huntress* was also subsequently published in the popular "Troupers' Favorite Band Book," a collection of sixteen "King-tunes" in heavier grades for more experienced bands.

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 would 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 Huntress 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.

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. Notably, an apparent error in the 26th bar of the trio strain was corrected later by King when the C Flute part was engraved and published.

The image shows a page of musical notation for the Solo B \flat Cornet part of "The Huntress March" by K. L. King. The score is titled "The Huntress MARCH" and "K. L. KING". It begins with a treble clef and a key signature of one flat (B \flat). The tempo is marked "643". The score is divided into two main sections: the first section is marked "Solo B \flat Cornet" and the second section is marked "TRIO". The music features various dynamics including *f*, *mf*, *f*, *p*, and *ff*. The notation includes eighth and sixteenth notes, rests, and accidentals. The score is presented in a condensed format with two staves per system. At the bottom of the page, the copyright information reads: "Copyright MCMXVI by C.L. Barnhouse, Oskaloosa, Iowa."

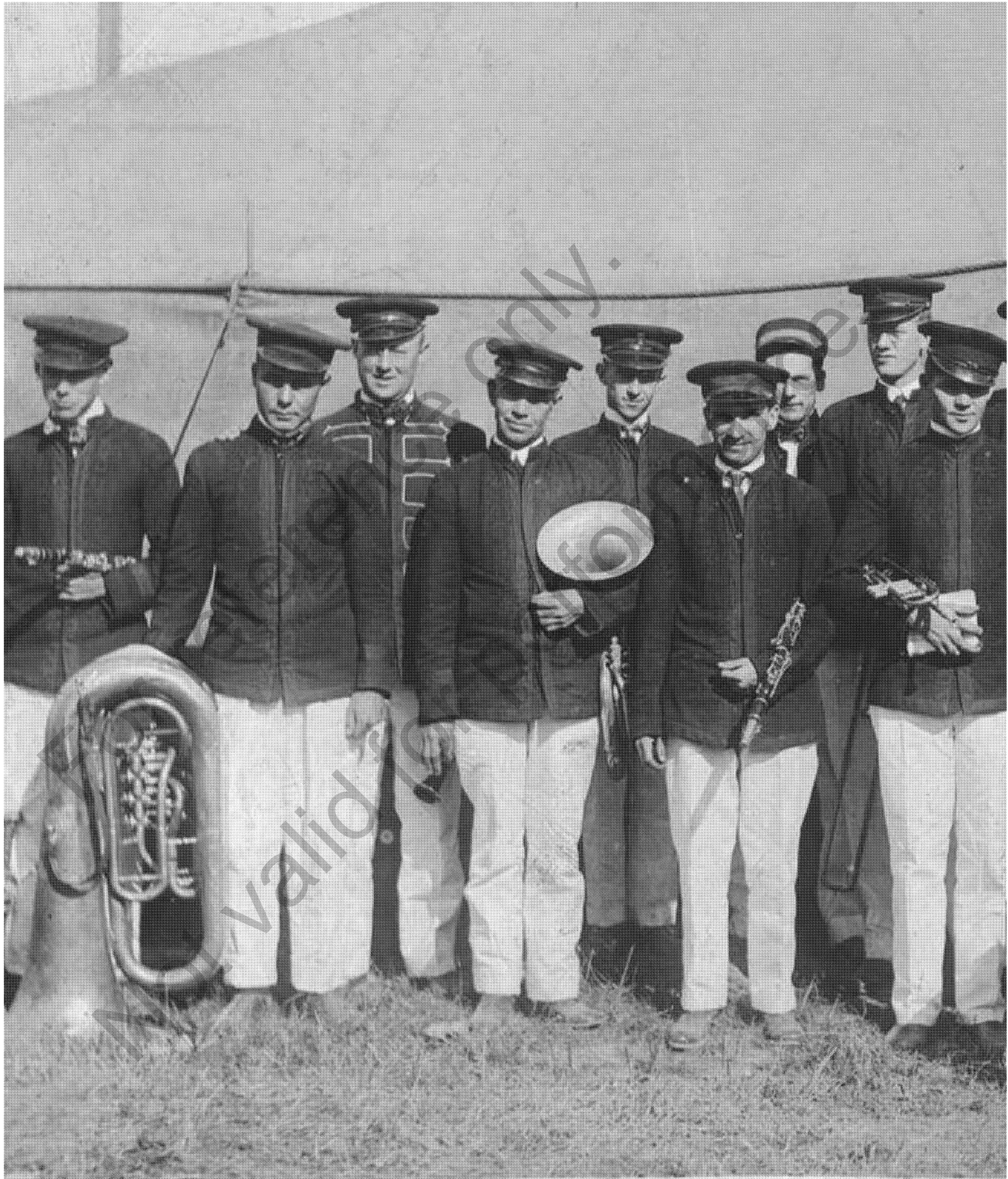
The original Solo B \flat Cornet plate (actual size), as engraved by Otto Zimmerman and Son, for the original 1916 edition of *The Huntress March*.

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 when not doubling the



Sells-Floto Band - 1916



- K L King, director

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 =132, which is bright for a march tempo, but most certainly not intended to be a gallop tempo. Many conductors assume that all circus marches are meant to be played especially fast, which is a misconception. Finding the right tempo for any march is very important. The tempo of 132 should provide for a nice level of excitement, as well as allow the musicians to perform this march cleanly.

Introduction (beginning through m. 4)

The opening fanfare in the first three and a half measures, which features all brass in unison (minus tuba), should be very bold and full of excitement. This should be 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.

First Strain (m. 5 – 21)

The first strain features some wonderful and mature writing from the young Karl King. The melody is harmonized, and also complimented by a wonderful countermelody in the euphonium and tenor saxophone (and also reinforced in parts by the clarinets and second cornet. Additionally, the bass line embellishes phrase endings (m. 8, m. 12, etc.) On occasions when the bass line does anything other than "keeping the beat" on tonic and dominant pitches, it should be played more strongly.

As a very general rule in marches, notes should be played on the short side (unless otherwise indicated). For example, in m. 5, melody and harmony instruments (quarter, half, quarter) 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. Note the accented notes in the snare drum part (m. 7, m. 11, etc.) The accented "upbeats" gives something of a lift to the lighter, ragtime style which is noticeable throughout this march.

The cornet (unison) fanfare in m. 17 should be executed with great virtuosity. The strain builds in volume at the end, then backing back down in the first ending, but maintaining the forte level going into the second strain.

Second Strain (m. 22 – 38)

This strain actually commences with the pickup notes in m. 21 in low brass and low woodwinds. These pickup notes in the lower voices should be strong, accented, and aggressive. Both octaves should be powerful; the lower octave (tuba, baritone saxophone, bassoon, bass clarinet) is often overbalanced by the trombones, euphonium, and tenor saxophone.

In this section also, dynamic contrasts are very important. M. 26 should drop considerably (and suddenly) in volume, with the lower voices pickups in m. 29 increasing to a fuller volume level again.

Note that the melody in m. 25-26 (1st & 2nd cornets, oboe) is harmonized (3rd cornet, euphonium) and should be evenly balanced. As always, embellishments at phrase endings (upper woodwinds in m. 28-29, bass line instruments in m. 36-37) should be brought out.

It is noteworthy that the percussion section does not play in m. 26-29. The winds should be admonished to maintain proper march style and steady tempo, which is an issue for some bands when playing softly or without percussion accompaniment.

Trio (m. 39 – 72)

The trio section of this march begins with a two-measure introduction (m. 39-40.) This begins with a pickup on the second half of m. 38. This note, moving into the downbeat of m. 39, is one dynamic peak of this march. Note that the instruments that play following this two-note trio introduction are marked softly and staccato – this dynamic change should be "subito."

The trio strain (m. 41-72) features a delightful melody, embellished by a syncopated piccolo solo. The quarter notes in the melody (clarinets, 2nd alto saxophone, tenor saxophone, 3rd cornet, euphonium) should be staccato. The piccolo should not play more loudly than indicated; the orchestration of the accompanying parts and the range and timbre of the piccolo will make it quite easy for the piccolo to be heard. The woodblock adds a distinctive timbre to the musical effect in this strain.

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 played 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 41, the chord is tonic (E-flat major), which is B-flat 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 third (in octaves.) 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.

Breakstrain (or "dogfight") (m. 73-88)

The breakstrain begins with the pickup notes in m. 72, which should be played quite forcefully. As is the case earlier, the lower voices play in octaves, and the lower octave should match volume with the higher octave.

The eight measures starting at m. 81 is an interesting and unusual harmonic progression, moving from C-flat major (m. 81-84), to an A diminished 7th (m. 85-86) culminating in a B-flat 7 chord (m. 87-88) before arriving at tonic at the start of the final strain.

Recapitulation of trio (m. 89-end)

The same theme first presented at m. 41 is recapitulated here, this time in an embellished form, and with a different orchestration. As always, the melody is most important, followed by harmony, the obbligato, and countermelody. The piccolo is now joined on the obbligato by the flutes and 1st & 2nd Clarinets. A countermelody is now presented in the euphonium, tenor saxophone, and bassoon.

Note that bass drum & cymbal accents have been added in several occasions on this strain. The sforzando accents in m. 103 & 104 add considerable emphasis to the downbeat in this syncopated passage. This happens again in m. 115.

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. An accents on the downbeat of m. 118 has been added to this edition.

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 **The Huntress March** by Karl L. King!

FOR MORE INFORMATION ABOUT KARL KING

The handiest reference is the Karl King Website (www.karling.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

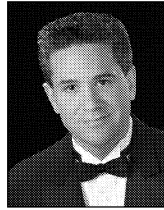
The most enjoyable, informative and fascinating aspects of my research into the life and music of Karl L. King have come from those who knew Mr. King, and especially those who played under his baton. Members of the Karl L. King Municipal Band of Fort Dodge, Iowa, whom I have befriended, are especially 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.
- 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 127+ 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.

THE HUNTRESS

MARCH

Conductor
012-4300-00

KARL L. KING
arranged by Andrew Glover

Bright march tempo (♩ = 132)

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

Bright march tempo (♩ = 132)

5

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
Wood Block

Crash Cymbals
Bass Drum

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Fl./Picc. 13

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

13

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

9 10 11 12 14 15 16

Fl./Picc. **22**

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
Woodblk.

Cr. Cym.
Bass Drum

17 18 19 20 21 22 23 24

30

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

30

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

25 26 27 28 29 31 32

Trio

Fl./Picc. *mf* *ff*

Ob. *mf* *ff*

1st Clar. *mf* *ff* *p*

2nd Clar. *mf* *ff* *p*

3rd Clar. *mf* *ff* *p*

Bass Clar. *mf* *ff* *p*

Bsn. *mf* *f* *ff* *p*

1st Alto Sax. *mf* *ff*

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

Ten. Sax. *mf* *ff* *p*

Bari. Sax. *mf* *ff* *p* Trio

1st Cor. *mf* *ff*

2nd Cor. *mf* *ff*

3rd Cor. *mf* *ff* *p*

1st/2nd Hn. *mf* *ff* *p*

3rd/4th Hn. *mf* *ff* *p*

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

3rd Tbn. *mf* *f* *ff* *p*

Euph. *mf* *f* *ff* *p*

Tuba *mf* *f* *ff* *p*

Bells

Sn. Drum *mf* *ff* *p*

Woodblk. *mf* *ff* *p*

Cr. Cym. *mf* *ff* *p*

Bass Drum *mf* *ff* *p*

33 34 35 36 37 38 39 40

41

*picc. solo
leggiero*

Fl./Picc. *mf*

Ob. *p*

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

leggiero

1st Alto Sax. *p*

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

41

leggiero

1st Cor. *p*

2nd Cor. *leggiero*
p

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk. *woodblock*
p

Cr. Cym.
Bass Drum

42

43

44

45

46

47

48

49

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

49

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

50

51

52

53

54

55

56

57

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

57

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

p

58 59 60 61 62 63 64

65

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

65

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

*one player
on top notes*

66

67

68

69

70

71

72

73

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

73

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

74

75

76

77

78

79

80

81

Fl. top; picc. bottom

FL./Picc.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bass Clar.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.

81

*one player
on top notes*

1st Cor.
 2nd Cor.
 3rd Cor.
 1st/2nd Hn.
 3rd/4th Hn.
 1st/2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 Sn. Drum
 Woodblk.
 Cr. Cym.
 Bass Drum

Fl./Picc. *ff*

Ob.

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar.

Bass Clar. *ff*

Bsn. *ff*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *ff*

Bari. Sax. *ff*

89 *con forza*

1st Cor.

2nd Cor.

3rd Cor. *ff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st/2nd Tbn. *ff*

3rd Tbn.

Euph. *ff*

Tuba *ff*

Bells

Sn. Drum *ff*

Woodblk.

Cr. Cym. *ff*

Bass Drum

97

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

This section of the score covers measures 97 through 104 for the woodwind and saxophone sections. The instruments listed are Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxophones (1st, 2nd), Tenor Saxophone, and Baritone Saxophone. The music is written in a key with two flats and a 4/4 time signature. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

97

1st Cor.
 2nd Cor.
 3rd Cor.
 1st/2nd Hn.
 3rd/4th Hn.
 1st/2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 Sn. Drum
 Woodblk.
 Cr. Cym.
 Bass Drum

This section of the score covers measures 97 through 104 for the brass and percussion sections. The instruments listed are Cornets (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, Woodblock, Crash Cymbal, and Bass Drum. The music is written in a key with two flats and a 4/4 time signature. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

98

99

100

101

102

103

104

sfz

sfz

105

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

105

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum
Woodblk.

Cr. Cym.
Bass Drum

106

107

108

109

110

111

112

113

FL./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

Musical score for measures 113-117 for woodwind instruments. The score includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd, Bass), Bassoon, and Saxophones (1st Alto, 2nd Alto, Tenor, Bari.). The music is in 4/4 time with a key signature of two flats. Dynamics include *ffz* and accents.

113

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Drum
Woodblk.
Cr. Cym.
Bass Drum

Musical score for measures 113-117 for brass and percussion instruments. The score includes parts for Corinths (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, Woodblock, Crash Cymbal, and Bass Drum. The music is in 4/4 time with a key signature of two flats. Dynamics include *fz* and *ffz*.