

FULL CONDUCTOR SCORE

Catalog No: 012-4543 -01

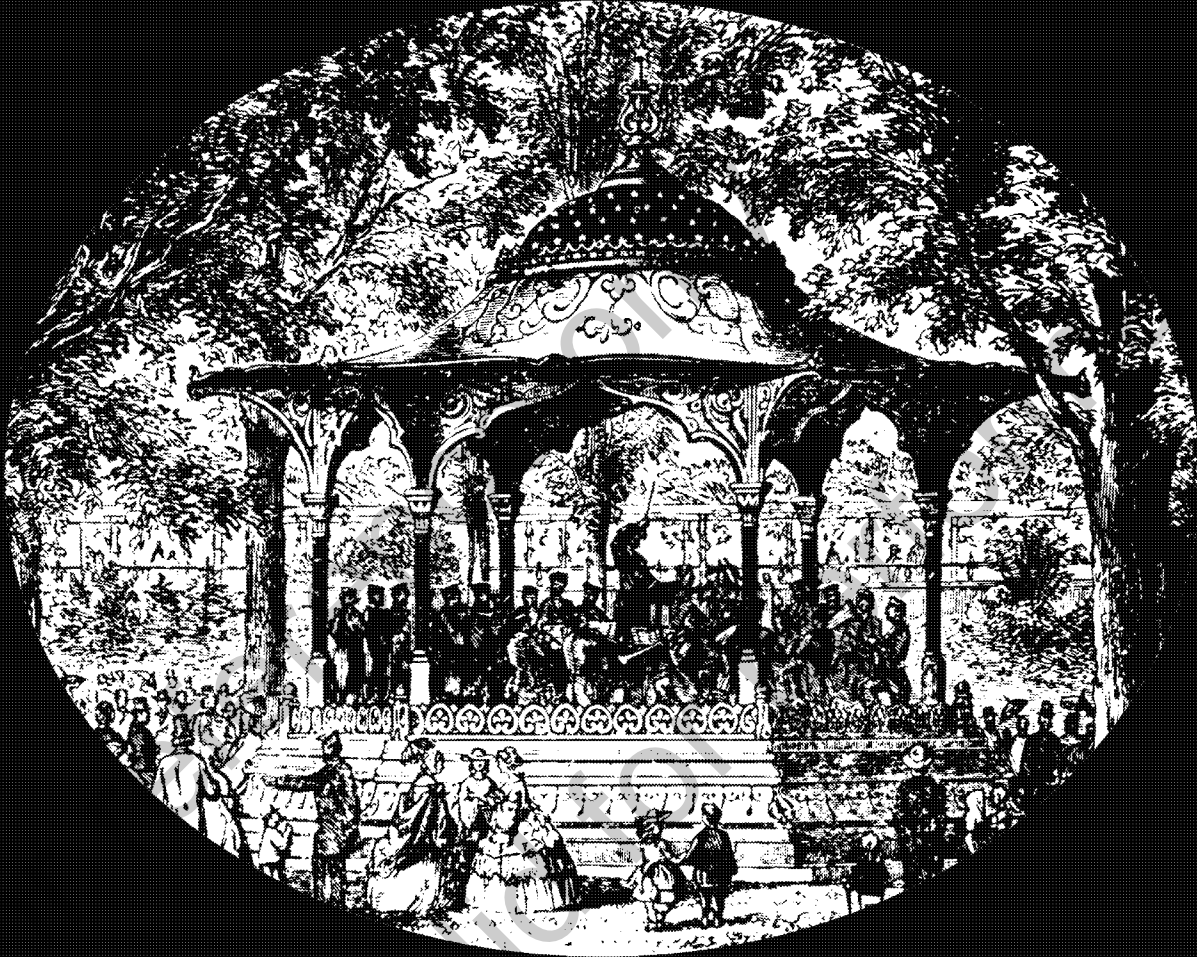
# FREEDOM CITY

MARCH

Karl L. King

Arranged by

James Swearingen



Barnhouse  
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of the  
**March**  
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# FREEDOM CITY

## MARCH

Karl L. King

Arranged by  
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### Instrumentation

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

### About the Music

Many of Karl King's 295 published compositions bore dedications to his friends. Many such works were dedicated to conductors of circus, municipal, or college/university bands. As an Honorary Life President of the American Bandmasters Association, King was friendly with many of the Big Ten university band directors. In 1963, publisher C. L. Barnhouse III suggested to King that he dedicate a march to Don McGinnis, director of bands at The Ohio State University. While King held McGinnis in high regard, he had already penned his final march two years earlier, and never got around to writing a march for his friend Don McGinnis.

Upon discovering the 1963 letter reproduced here (see page 4), and with the passing of Dr. McGinnis last year at the age of 99, both arranger and publisher felt it appropriate to dedicate this new arrangement of Karl L. King's Freedom City March to Dr. Donald E. McGinnis.

### About the Dedicatee



**Dr. Donald McGinnis** (1917-2016) was a distinguished performer, composer, Professor Emeritus, and Conductor of Bands at The Ohio State University. He graduated from Oberlin College with degrees in clarinet performance and music education, and received his MA and PhD in theory and composition from the University of Iowa. In 1941, he began a nearly 40 year career at Ohio State, which was interrupted by his enlistment in the United States Navy as the principal clarinetist

and featured soloist of a superior musical unit. After retiring, he served as principal clarinetist and flutist in the Columbus Symphony, conducted the Capital University Wind Ensemble, Columbus Youth Wind Ensemble, Southeastern Symphony Orchestra, and was the interim band director at Indiana University of Pennsylvania.

### About Karl L. King

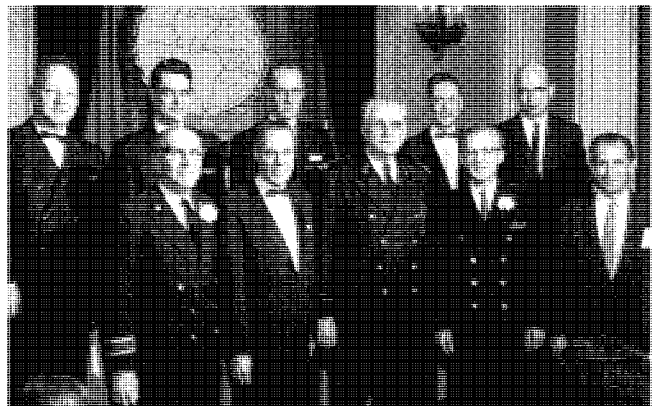


**Karl Lawrence King** was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and around the turn of the century, the King family moved to Canton, where young Karl would begin to develop an interest in bands and music. After receiving some instruction on the 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/Bufallo 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.

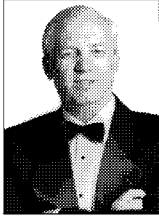
As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced 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.



This photo was taken March 10, 1960 during the banquet of the American Bandmasters Association convention in Madison, Wisconsin.

*Pictured from left in the back row: John Paynter (Northwestern University), Gale Sperry (University of Minnesota), Don McGinnis (Ohio State University), Ron Gregory (University of Indiana), Fred Ebbs (University of Iowa). Pictured in the front row: Ray Dvorak (University of Wisconsin), Al Wright (Purdue University), Karl King, Mark Hindsley (University of Illinois), Leonard Falcone (Michigan State University). William Revelli of the University of Michigan was not pictured.*

## 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.

## New Concert Band CD

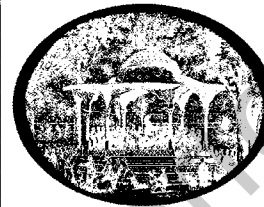


WFR392

### JOYRIDE

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** *Joyride* (Romeyn), *The Sea Of Eternity* (Bell), *Freedom City March* (King/arr. Swearingen), *A Pirate's Tale* (La Plante), *Beyond Bold Horizons* (Neeck), *Caprice: For Winds And Percussion* (Jarvis), *A Lasting Legacy* (Swearingen), *Pandora's Lament* (Romeyn), *Sedona* (Reineke/arr. Romeyn), *Cyberlink 3* (Huckeby), *With Quiet Courage* (Daehn), *Shipsape And Bristol Fashion* (Webb), *Freedom's Voice* (Shaffer), *Darkwater Castle* (Anderson), *Sobre Las Olas: Over The Waves* (Rosas/arr. Longfield), *Fierce* (Sherburne), *New Frontier: A Celebration for Band* (Swearingen), *Potential* (Melton), *Bayside Reflections* (Galvin), *Run!* (Huckeby)



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# K. L. KING MUSIC HOUSE

MUSIC PUBLISHERS AND DEALERS

P. O. BOX 702

FORT DODGE, IOWA

April 1.1963

Dear Chuck:

Don McGinnis is a fine man and a fine musician and I would like to write a march for him one of these days but cant promise when I will get around to it. I havent done the Falcone number yet. When I do these I want them to be good and havent come up with anything as yet that seems GOOD. Writing is not as easy for me now as when I was young, if I turn out one a year thats good for now.

Of course I am doing a lot of writing but you know what it is: writing F horn parts and conductors parts to old marches that didnt have them and its an endless job but has to be done because they wont sell anymore without those parts.

I still cant see why these directors cant direct a march from a Solo Cornet part, Arthur Pryor could or Herbert Clarke but not these guys. (Also cant see why they cant teach the young monsters (horn players) to transpose an afterbeat a tone lower! That shouldnt be much mental strains on brains that are supposed to understand science, space travel etc. But I will just have to go on writing F horns to everything and conductor parts to even the simplest marches and besides the work of writing them there is the expense of engraving and printing them also, as you know.

You can tell Don that I hope to do one for him sometime if I live long enough and tell him to be careful and not get run over by any street cars etc until then!

I agree with you that there is nothing wrong with Iowa especially in the Springtime and the Fall. And for that matter the winters arent too bad either for rugged folks like us. It is only the "Wsisles" and the hot house plants that have to go to Florida etc for the winter.

Best wishes to all:

KLK.

With heartfelt respect, this arrangement is dedicated to  
Dr. Donald E. McGinnis 1917-2016

# FREEDOM CITY

## March

Karl L. King

Conductor Score  
012-4543-00

Arranged by James Swearingen

March Tempo  $\text{♩} = 120-128$

The score is for a full band and includes parts for woodwinds, brass, and percussion. It features a '5' measure repeat sign and dynamic markings like *f*, *mf*, and *mf a2*. The score is divided into measures 1 through 6.

**Woodwinds:** C Flute/Piccolo, Oboe, 1st B $\flat$  Clarinet, 2nd B $\flat$  Clarinet, 3rd B $\flat$  Clarinet, B $\flat$  Bass Clarinet, Bassoon, 1st E $\flat$  Alto Saxophone, 2nd E $\flat$  Alto Saxophone, B $\flat$  Tenor Saxophone, E $\flat$  Baritone Saxophone.

**Brass:** 1st B $\flat$  Trumpet, 2nd, 3rd B $\flat$  Trumpet, 1st, 2nd F Horn, 3rd, 4th F Horn, 1st, 2nd Trombone, 3rd Trombone, Euphonium (Baritone), Tuba.

**Percussion:** Bells (Soft plastic mallets), Timpani (F, G, C, E $\flat$ ) (Med. hard mallets), Snare Drum, Bass Drum, Crash Cymbals.

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FL/Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

7 8 9 10 11 12 13 14



22

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

22 23 24 25 26 27 28 29 30





39 TRIO

Fl./Picc. - - - - -

Ob. - - - - -

1st Cl. *p* *L*

2nd Cl. *p*

3rd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

1st A. Sx. *p*

2nd A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

39 TRIO

1st Trp. - - - - -

2nd, 3rd Trp. - - - - -

1st, 2nd Hn. *p*

3rd, 4th Hn. *p*

1st, 2nd Trb. *p*

3rd Trb. *p*

Euph. (Bar.) *p*

Tuba *p*

Bells *p*  
G to Ab, C to Bb

Timp.

S.D. *p*

B.D.

Cr. Cyms.



55

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

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. Cyms.

*Opt. div.*

*f*

*a2*

55 56 57 58 59 60 61 62

FL/Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

FL/Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

*Opt. div.*

*a2*

L R L R

79 80 81 82 83 84 85 86

Fl./Picc.  
Ob.  
1st Cl.  
2nd Cl.  
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. Cyms.



95

FL/Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

95

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. Cyms.

95 96 97 98 99 100 101 102

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

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. Cyms.

*f*

*p*

*Chk.*