

FULL CONDUCTOR SCORE
Score Cat. #012-4500-01

KARL LINDBERG
Centennial Edition

CYRUS THE GREAT

March

Arranged by
Andrew Glover



C.L. BARNHOUSE COMPANY®

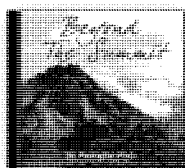
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INSTRUMENTATION

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	2
Crash Cymbals, Bass Drum	2

CD Recording Available



WFR388
BEYOND THE SUMMIT
The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Legends of the Galaxy - A Cosmic Fanfare (Wilson), Yorkshire Folk Song Suite - On Old English Songs (La Plante), The American Red Cross - March (L. Panella/arr. Glover), The Addison Red Line (Bell), Chorale Prelude on a German Hymn Tune (C. T. Smith), Beyond the Summit (Barnes), Lohengrin - Prelude to Act III (Wagner/arr. Patterson), Of Heroes And Demons (Romeyn), Dance of Chivalry (Conaway), Praeludium (Järnefelt/arr. Glover), Salut d'Amour (Elgar/arr. Glover), In Ages Past (Huckeby), Cyrus the Great (March) - (King/arr. Glover), Shenandoah Fantasy - For Trumpet and Wind Ensemble (Chattaway), Intrada for Winds (Sheldon), Sleepers, Awake! (Bach/arr. Reed), Sparkling Lights - Fanfare on "O Christmas Tree" (Conaway), Prelude for Band (C. T. Smith)*

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 bandmen 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.

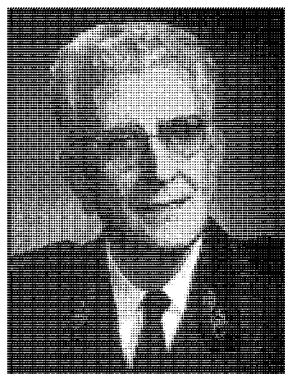
The notion of "concert-sized" editions of King marches was broached with Mr. King during the last few years of his life. He wrote to C. L. (Chuck) Barnhouse III, on January 3, 1970, about this very matter:

"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.

THE KARL KING STYLE

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.

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 **Cyrus the Great**, several examples, included in this edition, are as follows:

- When reinforcing the melodic line: measures 22-25.
- When reinforcing the rhythmic line: m. 5-8, 18-21, trio
- As a musical effect separate from the melodic, rhythmic, or harmonic lines: Breakstrain

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.

If King's musical output were to be defined into periods, one might suggest there were four such periods. The

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 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 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.

first represented his early work – from the time he started through his circus days and the two years in Canton; the second, his first decade in Fort Dodge, representing many works for friends of his of this period, and suited to the outdoor municipal band; the third, showing a growing friendship with many college and university band directors, including some of his most enduring "heavy" marches; and the fourth, highlighted by forty-eight marches published in three folio collections, designed specifically for school bands of lesser experience. Of course, a number of works overlap these periods. "Cyrus the Great" is clearly from this second period, when King was a newcomer to Fort Dodge and the band scene there.

As is the case with most King compositions, manuscripts were not saved after publications. King was not in the habit of dating his manuscripts (at least judging from those which survive) so a specific date as to the completion of this march will likely never be known.

King often dedicated compositions to his friends and associates, and during the 1920's at least 8 King works included dedications to members of the Fort Dodge Band. These works, and the dedicatees, include "Cyrus the Great" (Cy Tremain), "Yellowstone Trail" (John Magennis), "Vindication" (Frank Isaacson), "In Old Pekin" (Ed Holmquist), "The Octopus And The Mermaid" (Odin Johnson), "Trouping Days" (Fred Zalesky), "Step On It" (Walt Engelbart), and "Samson" (Carl Pray).

King's famous letter of June 14, 1955 to C. L. Barnhouse Jr., complaining about percussionists and poor march performance techniques

ABOUT THIS MARCH

CYRUS THE GREAT March was first published on October 26, 1921. It was submitted for publication to King's friend C. L. Barnhouse early that year. This march comes from a very pivotal and active time in King's career, both as a composer as well as a bandmaster.

After nine years of "trouping" on the road with various circuses, first as a euphonium player and later as a bandmaster, King was keen to settle down someplace with his wife, and start a family. Immediately following the 1918 circus season, King returned to Canton, Ohio, where his inlaws lived, and assumed leadership of the Grand Army Band there. He was, of course, continuing to compose music, and he also started his own publishing enterprise there (early editions of his first self-published work, "Broadway One-Step," bear a copyright notice of Canton, Ohio.) Yet he was looking for a better professional opportunity, and in late 1920 was hired to lead the Fort Dodge (Iowa) Municipal Band. He moved there in late 1920, and remained a Fort Dodge resident for the balance of his life.

The ponderous minor-key sounds of much of the march "Cyrus the Great" as well as its title might well lead one to believe that the inspiration was King Cyrus II or Persia, who ruled in the sixth century B.C. In fact, King was interested in both history and literature, and undoubtedly knew what an appropriate title this would be for his new "Persian March." However, the dedication was to the composer's friend, George W. Tremain, whose nickname was "Cy."

Tremain spent most of his life in Fort Dodge, and was associated with the Fort Dodge Military Band (later the municipal band) from at least 1901 until sometime in the 1920's. He played bass drum, and around the time King came to Fort Dodge, Tremain was also the publicity manager for the band. Tremain had served briefly in the band of the 52nd regiment of the Iowa Volunteer Infantry during the Spanish American War, and for the bulk of his career was associated with an auto dealership in Fort Dodge. Born in 1878 in Strawberry Point, Iowa and died in 1961 in Fort Dodge, Tremain had a great skill for writing very effective press information and advertising copy.

His respect for King and the composer/conductor's musical prowess is reflected in press clippings written by Mr. Tremain.

ABOUT THE ORIGINAL 1921 EDITION

The 1921 "quickstep" sized original edition of "Cyrus The Great" was accepted for publication by Charles L. Barnhouse, founder and owner of the C. L. Barnhouse Company in Oskaloosa, Iowa in April 1921. 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

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), no parts for horns in F, and the absence of a conductor score.

Barnhouse would often update better-selling older publications to more modern instrumentation, and when the decision was made to reprint a certain work, often additional modern parts would be engraved and printed with the new edition. A part for C Flute, transposed by the composer from the D-flat Piccolo part, was added years later and engraved Zimmerman, as were parts for F Horns, Alto and Bass Clarinets, and a two-line condensed conductor score.

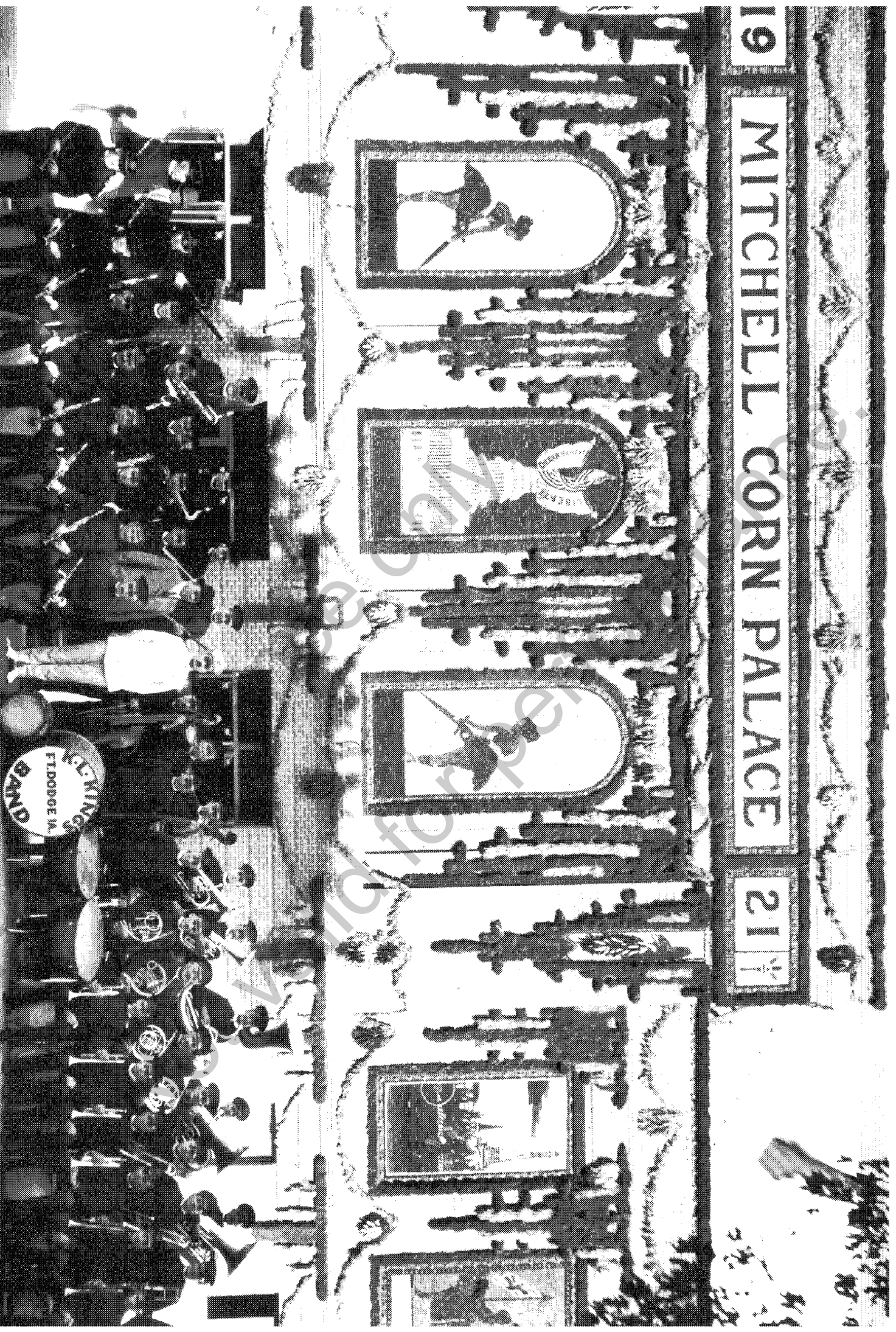
The image shows a page of musical notation for the march "Cyrus the Great" by K. L. King. The title "Cyrus the Great" is prominently displayed at the top center, with "Persian March" and "K. L. KING" written below it. The score is divided into two main sections: "Solo Bb Cornet" and "TRIO". The Solo Bb Cornet part begins with a treble clef and a key signature of one flat (Bb). It features a series of eighth-note patterns with accents and slurs, starting with a dynamic marking of *f*. The TRIO section follows, marked with a treble clef and a key signature of one flat, beginning with a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *ff*. At the bottom of the page, the copyright notice reads "Copyright MCMXXI by C.L. Barnhouse, Oskaloosa, Iowa." The page number "736" is visible in the top left corner.

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

lead. Six plates (each containing four parts) were engraved by Zimmerman, 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

Upon publication on October 26, 1921, *Cyrus The Great* was advertised in C. L. Barnhouse's bulletin No. 149. The retail price for the full band set was fifty cents. *Cyrus The Great* was also subsequently published in the popular "Rivola Band Book," a collection of sixteen "King-tunes" in medium to difficult grades for more experienced bands. The book included ten marches, two galops, two serenades, a waltz, and a novelty – ample music for a complete band concert in one book! This march has been used extensively with the circus, most notably as a grand entry march with the



King's first major engagement with the Fort Dodge Municipal Band came in September 1921 at the "New" Corn Palace in Mitchell, South Dakota. Karl King is in front, in white uniform. This photo is from around the time of publication of "Cyrus the Great."



George W. "Cy" Tremain as a young man, and bass drummer of the 52nd Regiment Band during the Spanish American War.



Cy Tremain (kneeling) and Karl King (standing behind drum) at the Clay County fair in Spencer, Iowa in 1928. The Clay County fair is the largest such fair in Iowa, and King's band was a fixture there for many years.

Items From Fort Dodge, Iowa

By G. W. TREMAIN

Karl L. King attended the annual meeting of the American Bandmasters Association held in Boston, April 9 to 12. Among the leading bandmasters present were: John Philip Sousa, Edwin Franko Goldman, Capt. O'Neill of Canada, Victor Grabel, A. A. Harding, Herbert L. Clarke, Frank Simmons, Lieut. Benter, Peter Buys, Jean Missud, Henry Fillmore, Francis Sutherland, and numerous others. A feature of the occasion was the massed band of 400 musicians led by 30 different conductors (Mr. King being one of the conductors) with Walter Smith and Del Staigers as solo cornets, and Percy Grainger at the piano. Some band! It was a wonderful trip and Mr. King feels very well paid for the effort.

* * * *



GEORGE W. TREMAIN
(Publicity)

A 1931 press clipping written by Cy Tremain, describing King's activities with the newly formed American Bandmasters Association, whose third annual convention had just been held in Boston.

Hagenbeck-Wallace circus, and often frequently used by Merle Evans with the Ringling Bros. – Barnum & Bailey Circus for elephant and wild animals (cat acts.)

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

In the 1970’s, the American School Band Directors Association (ASBDA) produced an LP record entitled “Sounds of Karl L. King.” This record contained twelve popular King works performed by the University of Iowa band. It was accompanied by a sixteen page booklet, which included written documentation of Karl King performance practices, as observed by several longtime King band members. Included on the record was “Cyrus The Great,” but unfortunately the written performance practices of Mr. King on this march are quite limited.

It is curious that Mr. King did not perform this march very often with his own band. It has remained one of his more popular works, as evidenced by the fact that the original edition has never gone out of print.

I recommend a tempo of half note =120, which fits within the tempo guidelines recommended in the performance practices of this march from the ASBDA booklet. 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 120 not only suits this march well, should facilitate a correct interpretation and style, but also will allow the musicians to perform this march cleanly.

It should also be noted that the crash cymbals and bass drum play together throughout the entire march, except where specifically indicated – and several such key spots occur in “Cyrus The Great.”

Introduction (beginning through m. 10)

The opening fanfare in the first four measures should be very bold and full of excitement; as powerful as possible, and with an aggressive (but not overblown) tone. In m. 5-8 the lower voices should be very heavy and ponderous; this line is in two octaves, and both octaves should be equally balanced. Note the bass drum and crash cymbals in m. 5-8 playing independently of one another.

First Strain (m. 11 – 21)

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

The melody in this strain is harmonized, or perhaps it is more appropriate to say that the melody exists not as a single line but as a melody with two voices, in thirds. In other words, it’s really impossible to judge if the melody begins on the C or the A-flat. This being the case, both lines should be equally balanced.

The bass line embellishes phrase endings (m. 12, m. 14.) 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.

M. 18-21 recapitulates a portion of the introduction, and the same suggestions apply on this recap.

Also, as a very general rule in marches, notes should be played on the short side (unless otherwise indicated). For example, in m. 11, melody instruments with the two quarter notes on 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. The accent should be interpreted less as duration, and more as attack. However, it’s important not to take this interpretation to an excessive degree, to the point where the notes lose pitch and become unmusical.

Second Strain (m. 22 – 30)

This strain is dominated by the ponderous melodic line in the low woodwinds and low brass. As before, this line appears in two octaves, so it’s important to achieve balance between both. The accompanying lines in the remaining winds and snare drum should not be overpowering.

The note on the second half of m. 30 is often problematic for bands. It is sometimes interpreted as a pickup note to the following strain, which it is not. It is sometimes interpreted as a “stinger” or “bump note” (terms often used to describe the short final

note of marches), which it is not, either. It should be played as a strong, accented note, with the full length of a half note in march style (long, but with little space following.) The last notes of strains are also sometimes problematic for wind players experiencing fatigue; players should be admonished to never rest on the beginnings or endings of strains, but to “sneak” rests in less conspicuous places.

Trio (m. 31 – 46)

Much like the first strain of this march, the trio presents a melody which is harmonized in thirds. The melody line in this case is more distinct – starting on the E-flat, while the harmony line begins on C.

The bass line in this section is somewhat out of the ordinary for a march, playing on the downbeat of each bar as well as the upbeat of two. This line should dovetail nicely with the horns, 3rd cornet, and 1st and 2nd trombones. Flutes add a decorative embellishment.

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, for the first 3/4s of measure 31, the chord is tonic (A-flat major), which is E-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. So the effect of a major triad can be obtained with only the first two horns present. When a trio (or 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 part for bells in the trio is noteworthy and especially important, as Mr. King always desired this part to be prominent.

Breakstrain (m. 47-62)

The breakstrain (sometimes called “dogfight”) actually begins with a pickup note on the second half of m. 46. This note should be very strong and powerful, in stark contrast to the preceding material.

There are four significant musical components to this section, and all are important. The melody, in the lower voices, should be most prominent. As before, this occurs in octaves, both of which should be equal-

ly balanced. Two different embellishments – one in the upper woodwinds, the other in cornets – add to the texture and compliment the melody. Finally, the horns add a harmonic background to these parts, emphasized by the percussion. This entire strain should be played very full and heavy both times, but not overblown or with a distorted tone.

Final strain (m. 63-end)

This strain also features some of King’s finest writing, and contains many elements, all of which are important. It is a recapitulation and embellishment of the trio (first presented at m. 31.)

Once again the melody, harmonized, is presented, this time augmented with a countermelody and a woodwind obbligato. Note that on the first repeat of this strain, the volume level decreases substantially (to mezzo forte for the woodwinds, and mezzo piano for others) which will allow the woodwinds an opportunity to be heard without playing at an excessive level of volume. Also, Mr. King admonished bands to play softer sections at a truly soft level, which would then make louder strains more impressive by contrast. The melody, harmony and counter-melody instruments should play in a full, marcato style; and the woodwind obbligato should be played with great style and virtuosity. Note 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. Note also that the pickup back to m. 47 (second half of m. 78) is a loud, accented, and solid note.

On the second repeat, the last strain (m. 63) should be very full and broad, bringing the march to an exciting conclusion.

If desired, 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. 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 **Cyrus The Great** March by Karl L. King!

FOR MORE INFORMATION ABOUT KARL KING

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

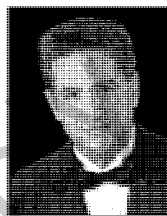
The most enjoyable, informative and fascinating aspects of my research into the life and music of Karl L. King have come from those who knew Mr. King, and especially those who played under his baton. Members of the Karl L. King Municipal Band of Fort Dodge, Iowa, whom I have befriended, are especially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

To my friend "Cy" Tremain
CYRUS THE GREAT
 MARCH

KARL L. KING
 arranged by Andrew Glover

Conductor
 012-4500-00

March tempo $\text{♩} = 120$

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

March tempo $\text{♩} = 120$

1st B \flat Cornet (Trumpet)

2nd B \flat Cornet (Trumpet)

3rd B \flat Cornet (Trumpet)

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Trombones

3rd Trombone

Euphonium (Baritone)

Tuba

Bells

Snare Drum

Crash Cymbals

Bass Drum

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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

Cr. Cym.
Bass Drum

f

ff

div.

sym.

tog.

B. D.

31 *-picc.*

Fl./Picc. *p*

Ob. *p*

1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bass Clar. *p*

Bsn. *p*

1st Alto Sax. *p*

2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

31

1st Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

1st/2nd Hn. *p*

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

1st/2nd Tbn. *p*

3rd Tbn. *p*

Euph. *p*

Tuba *p*

Bells *p plastic mallets*

Sn. Drum *p*

Cr. Cym. Bass Drum *-cym. p*

32 33 34 35 36 37 38

39

Fl./Picc. *+ picc.*

Ob. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bass Clar. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

39

1st Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

1st/2nd Hn. *f*

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

1st/2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *f*

Bells *f*

Sn. Drum *f*

Cr. Cym. *f* *+ cym.*

Bass Drum *f*

40 41 42 43 44 45 46

47

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

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.

55

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells

Sn. Drum
Cr. Cym.
Bass Drum

56

57

58

59

60

61

62

63

Fl./Picc. *mf-ff*

Ob. *mp-ff*

1st Clar. *mf-ff*

2nd Clar. *mf-ff*

3rd Clar. *mf-ff*

Bass Clar. *mp-ff*

Bsn. *mp-ff*

1st Alto Sax. *mp-ff*

2nd Alto Sax. *mp-ff*

Ten. Sax. *mp-ff*

Bari. Sax. *mp-ff*

63

1st Cor. *mp-ff*

2nd Cor. *mp-ff*

3rd Cor. *mp-ff*

1st/2nd Hn. *mp-ff*

3rd/4th Hn. *mp-ff*

1st/2nd Tbn. *mp-ff*

3rd Tbn. *mp-ff*

Euph. *mp-ff*

Tuba *mp-ff*

Bells *mp-ff*
plastic mallets 1st time; brass mallets 2nd time

Sn. Drum *mp-ff*

Cr. Cym. Bass Drum *mp-ff*

64 65 66 67 68 69 70

