

FULL CONDUCTOR SCORE
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THE TROMBONE KING

March

Karl L. King
arr. Andrew Glover

GRADE:

2¹/₂

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®
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THE TROMBONE KING

March

Full Conductor Score.....1	2nd Eb Alto Saxophone3	Baritone BC2
Flute & Piccolo.....10	Bb Tenor Saxophone2	Baritone TC2
Oboe2	Eb Baritone Saxophone.....2	Tuba.....4
1st Bb Clarinet5	1st Bb Trumpet5	Bells4
2nd Bb Clarinet5	2nd Bb Trumpet5	Snare Drum3
Bb Bass Clarinet2	1st & 2nd F Horns4	Crash Cymbals, Bass Drum2
Bassoon2	1st Trombone3	
1st Eb Alto Saxophone3	2nd Trombone3	

Program Notes

The Trombone King is one of Karl King's (1891-1971) most famous marches. One of King's later marches, it was published in 1945, and dedicated to his friend Charles "Charlie" Toops (1865-1950). Toops was a trombonist and bandmaster in Wilmington, Ohio, and at least for a time worked for the Baltimore and Ohio railroad. As the title implies, this march features the trombone section throughout, but is an exciting and flashy work for the entire band.

Marches represent the core literature of concert band repertoire. They are excellent programming selections as well as splendid teaching material, and audiences love and respond positively to well-performed marches.

Rehearsal suggestions

In marches, note values should be played on the short side, unless otherwise indicated. Famed conductor/composer Leonard B. Smith (1915-2002) used to say, "There are two kinds of music: songs, and dances. Songs are played on the long side of the note – and dances, on the short side." Marches, such as **The Trombone King**, fall into the category of "dances," and as such, notes should be played shorter than full value. Some, but not all, articulations have been noted; however, conductor and students should work to develop a sense of march performance style, vis a vis note values.

The trombones (often assisted by other similarly-voice instruments, such the tenor saxophone and baritone) should be featured throughout, and balanced accordingly, beginning at m. 5. Note the accents in bass drum and cymbals in m. 8, 10, 16, and 18, and also when this strain repeats at m. 39. These accents compliment the melody, and should be well emphasized.

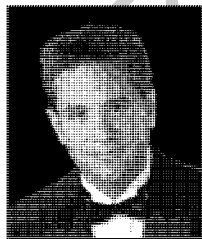
Dynamic contrasts are also quite important in effective march performance. Not all marches are loud and boisterous. Note the piano dynamic at m. 30 (or on pickup notes) which is followed by a long crescendo climaxing at m. 36. Note also the bass drum and cymbal accents in m. 31, 33, and 35, which should also follow the progressive increase in dynamics.

The trio (m. 55, with pickup) provides an excellent teaching opportunity for contrasting dynamics. Remind performers who enjoy playing loudly that they will sound louder and fuller on loud passages (m. 87) if the contrasting soft sections are played very softly. Strive to maintain the same intensity and style during softer passages.

The "stinger" (last note of the piece) is important, and should not be neglected. Strive for a full, balanced chord, only played short and with strong emphasis. Rehearse it by first sustaining the chord, achieving a balance, and then playing it short, striving for the same quality of tone and balance as when the note is sustained. It is, however, a short note – think of it as an "exclamation mark" at the end of a declarative sentence. It should be played in tempo, not delayed. Don't quit one note too soon! Best of luck performing **The Trombone King**. I hope many toes are tapping in your audience as you play!

- Andrew Glover

About the Composer



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; is president of the Detroit Concert Band, Inc.; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

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THE TROMBONE KING

Conductor
011-4407-00

MARCH

Karl L. King
arranged by Andrew Glover

March tempo (♩ = c. 120)

5

fl. & picc.
Flute & Piccolo
Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

March tempo (♩ = c. 120)

5

1st B♭ Trumpet
2nd B♭ Trumpet
F Horn
1st Trombone
2nd Trombone
Baritone
Tuba
Bells
Snare Drum
Crash Cymbals
Bass Drum

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Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

9 fz 10 11 12 14 15 fz 16

Fl./Picc.
Oboe
1st Clar.
2nd Clar.
Bs. Clar.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.
1st Tpt.
2nd Tpt.
Hn.
1st Tbn.
2nd Tbn.
Bar.
Tuba
Bells
Sn. Drum
Cr. Cym.
B. Drum

Fl./Picc. *p cresc.*

Oboe *p cresc.*

1st Clar. *p cresc.*

2nd Clar. *p cresc.*

Bs. Clar. *p cresc.*

Bsn. *p cresc.*

1st A. Sax. *p cresc.*

2nd A. Sax. *p cresc.*

T. Sax. *p cresc.*

B. Sax. *p cresc.*

30

1st Tpt. *p cresc.*

2nd Tpt. *p cresc.*

Hn. *p cresc.*

1st Tbn. *p cresc.*

2nd Tbn. *p cresc.*

Bar. *p cresc.*

Tuba *p cresc.*

Bells

Sn. Drum *p cresc.*

Cr. Cym. B. Drum *p cresc.*

Fl./Picc. *f* *mf*

Oboe *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

Bs. Clar. *f* *mf*

Bsn. *f* *mf*

1st A. Sax. *f* *mf*

2nd A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

Hn. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Bells

Sn. Drum *f* *mf* *fz* *fz*

Cr. Cym. B. Drum *f* *mf* *fz* *fz*

35 36 37 38 40 41 42 43 44

47

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

Oboe *p*

1st Clar. *p*

2nd Clar. *p*

Bs. Clar. *p*

Bsn. *p*

1st A. Sax. *p*

2nd A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

47

1st Tpt. *p*

2nd Tpt. *p*

Hn. *p*

1st Tbn. *p*

2nd Tbn. *p*

Bar. *p*

Tuba *p*

Bells *p*

Sn. Drum *p*

Cr. Cym. *p* - *cym.*

B. Drum *p*

45 46 48 49 *fz* 50 51 *fz* 52 53 54

55

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

p

55

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

p

Sn. Drum

Cr. Cym.

B. Drum

56 57 58 59 60 61 62

63

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

63

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

64

65

66

67

68

69

70

71

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

71

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

72 73 74 75 76 77 78

79

Fl./Picc.
 Oboe
 1st Clar.
 2nd Clar.
 Bs. Clar.
 Bsn.
 1st A. Sax.
 2nd A. Sax.
 T. Sax.
 B. Sax.

79

1st Tpt.
 2nd Tpt.
 Hn.
 1st Tbn.
 2nd Tbn.
 Bar.
 Tuba
 Bells
 Sn. Drum
 Cr. Cym.
 B. Drum

80

81

82

83

84

85

86

87

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

87

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

88

89

90

91

92

93

94

95

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

95

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

96 97 98 99 100 101 102

Fl./Picc.

Oboe

1st Clar.

2nd Clar.

Bs. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

This section of the score covers measures 103 through 110 for the woodwind and saxophone sections. It includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, and Saxophones (Alto 1st & 2nd, Tenor, Baritone). The notation features various note values, rests, and articulation marks such as accents and slurs.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Bells

Sn. Drum

Cr. Cym.
B. Drum

This section of the score covers measures 103 through 110 for the brass and percussion sections. It includes parts for Trumpets (1st, 2nd), Horns, Trombones (1st, 2nd), Baritone, Tuba, Bells, Snare Drum, and Cymbals/Bass Drum. The notation includes rhythmic patterns, rests, and articulation marks.

