

FULL CONDUCTOR SCORE  
Score Cat. No. 012-4268-01

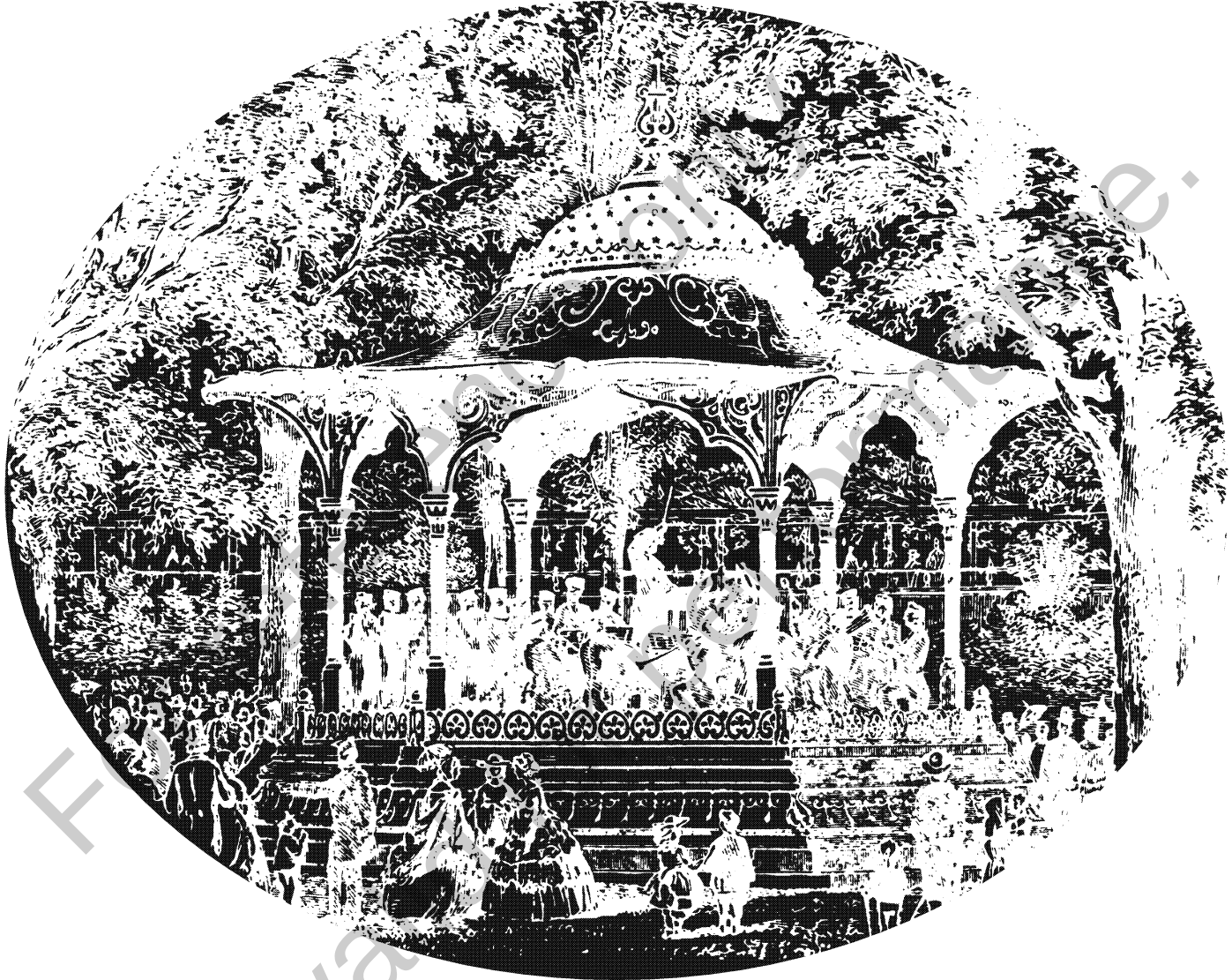
# THE AMERICAN WAY

March

**Karl L. King**

Arranged by

**James Swearingen**



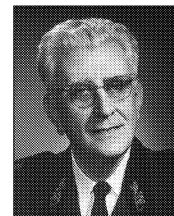
Barnhouse  
**Heritage**  
of the  
**March**  
Series



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## About Karl 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."

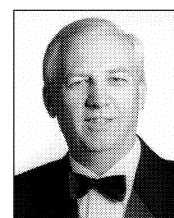


In 1914 King accepted the position as bandleader on the Sells Floto/Bufalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. Recently married and intent upon settling down, King ended 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.

## James Swearingen - 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. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. 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.



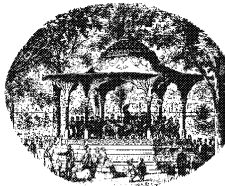
In addition to his teaching responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Japan, Australia, Europe, Canada and The Republic of China.

Mr. Swearingen's numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 550 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 105 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, the Ohio Chapter (Mu) of Phi Beta Mu honored him with their Hall of Fame Award. His most recent recognition, the Distinguished Service Award, was presented to him at the 2014 OMEA Professional Development Conference. It should be noted that he is also a member of numerous professional and honorary organizations including OMEA, 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.

## Instrumentation

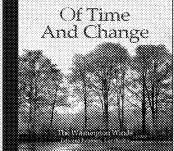
|                            |    |                             |   |                               |   |
|----------------------------|----|-----------------------------|---|-------------------------------|---|
| Full Conductor Score ..... | 1  | 1st Eb Alto Saxophone ..... | 3 | 2nd Trombone .....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



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March Series**

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Of Time And Change  
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# THE AMERICAN WAY

## March

Karl L. King  
Arr. by James Swearingen

$\text{♩} = 128$

Flute/Piccolo *f* *mf*

Oboe *f* *mf*

1st B♭ Clarinet *f* *mf*

2nd B♭ Clarinet *f* *mf*

3rd B♭ Clarinet *f* *mf*

B♭ Bass Clarinet *f* *mf*

Bassoon *f* *mf*

1st E♭ Alto Saxophone *f* *mf*

2nd E♭ Alto Saxophone *f* *mf*

B♭ Tenor Saxophone *f* *mf*

E♭ Baritone Saxophone *f* *mf*

$\text{♩} = 128$

1st B♭ Trumpet *f* *mf*

2nd/3rd B♭ Trumpet *f* *mf*

1st/2nd F Horn *f* *mf*

3rd/4th F Horn *f* *mf*

1st/2nd Trombone *f* *mf*

3rd Trombone *f* *mf*

Euphonium (Baritone) *f* *mf*

Tuba *f* *mf*

Bells Plastic mallets *f* *mf*

Timpani Ab, B♭, E♭ Med. hard mallets *f* *mf*

Snare Drum Bass Drum *f* *mf*

Crash Cymbals *f* *mf*

1 2 3 4 5 6

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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

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.

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

Fl./Picc. 1. 2. - Picc. *p*

Ob. *p*

1st Cl. *p*

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*

1st Trp. 1. 2. *p*

2nd/3rd Trp. *a2* *p*

1st/2nd Hn. *p*

3rd/4th Hn. *p*

1st/2nd Trb. *p*

3rd Trb. *p*

Euph. (Bar.) *p*

Tuba *p*

Bells 1. 2. *p*

Timp. *p*

S.D. B.D. *p*

Cr. Cyms. *p*

30 31 32 33 34 35 36 37 38

39 Trio

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

39 Trio

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Trb.

3rd Trb.

Euph.  
(Bar.)

Tuba

Bells

Timp.

S.D.  
B.D.

Cr. Cyms.

39

40

41

42

43

44

45

46

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.

For reference only  
for performance

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.

55 56 57 58 59 60 61 62

Fl./Picc. + 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.

63 64 65 66 67 68 69 70

- 11 -

71

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

71

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Trb.

3rd Trb.

Euph.  
(Bar.)

Tuba

Bells

Timp.

S.D.  
B.D.

Cr. Cyms.

71 72 73 74 75 76 77 78

- 12 -

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.

79 80 81 82 83 84 85 86

87

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

87

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.

87

88

89

90

91

92

93

94

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.

*div.*

*a2*

95 96 97 98 99 100 101 102