

Trouping Days

March

Karl L. King
(1891-1971)

Arranged by Gene Milford

for
CONCERT BAND

Instrumentation

1 Full Score	2 E \flat , Alto Saxophone 1	2 Trombone 1
6 Flute/Piccolo	2 E \flat , Alto Saxophone 2	2 Trombone 2
2 Oboe	2 B \flat , Tenor Saxophone	2 Trombone 3
2 Bassoon	1 E \flat , Baritone Saxophone	3 Euphonium
4 B \flat , Clarinet 1	3 B \flat , Trumpet 1	4 Tuba
4 B \flat , Clarinet 2	3 B \flat , Trumpet 2	1 Snare Drum
4 B \flat , Clarinet 3	3 B \flat , Trumpet 3	2 Crash Cymbals,
2 B \flat , Bass Clarinet	1 F Horn 1	Bass Drum
	1 F Horn 2	
	1 F Horn 3	
	1 F Horn 4	

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About the Arranger

Gene F. Milford, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron. An instrumental music teacher with over 30 years of experience, including 23 at Edgewood High School in Ashtabula, Ohio, he conducted bands which consistently received superior ratings at Ohio Music Education Association sponsored events, and performed at state and national professional conferences. In addition, numerous nationally known guest conductors and soloists have performed with his bands, including John O'Reilly, John Kinyon, Claude T. Smith, James Curnow, Clare Grundman, Rex Mitchell, Robert Fleming, Craig Kirchhoff, Robert Jorgensen, and Mark Kelly, among others. Dr. Milford earned his Ph.D. in Music Education from Kent State University and was the recipient of a University Fellowship (1998). He has served as guest conductor, clinician, and adjudicator throughout the state, and his articles on music education have appeared in *Triad*, *Dialogues in Instrumental Music Education* and *Contributions to Music Education*.

Program Notes

Trouping Days was published by the K. L. King Music House, Fort Dodge, IA, in 1925. A troupe is a group of traveling entertainers and used to designate circuses performers. The march was published eight years after King ended his ten years traveling with various circuses, first as a baritone player and then conductor and music director. The title, like King's 1944 galop *Circus Days*, has a nostalgic ring to it.

King stated that *Trouping Days* is a "band wagon" march, to be played "fast and loud." In the golden era of the American circus, the circus parade was a staple function of the band to attract a crowd to the afternoon performance. The band would ride in a special wagon pulled by a team of horses. The "loud" qualifier came from the need to attract attention and the "fast" to build excitement.

For today's concert performances a tempo that is appropriate for the ensemble and with significant dynamic contrast will give the best musical results.

Like most of King's "heavy" or more difficult marches it has a dedication, "to my friend Fred Zalesky." Frederick A. Zalesky (1883 – 1959) played clarinet in the Fort Dodge Band.

About This Edition

This edition retains the original scoring of the composer with adjustments to current band instrumentation. In marches of the early 20th century, the soprano woodwinds carrying the melody were the Piccolo (Db), Eb Clarinet and Solo Bb Clarinet, no C Flute part. The usual practice was four Cornet parts, Solo, 1st, 2nd, and 3rd, with an Eb Cornet duplicating the Solo Bb, in case needed. The Alto Saxophone part was scored as a harmonic "filler" as many bands did not use saxophones. This edition is scored for two Alto Saxophone parts in the manner of current practice.

In this edition the first (solo) clarinet part is not the same as the Piccolo, as it is not needed (and is potentially harmful) with the presence of C Flute and Piccolo. The three Bb Clarinets, reduced from four, parts have been adjusted for balance. Two appropriate Alto Saxophone parts are included to meet today's expectations. In the original, the Alto Saxes played the trombone melody. In the trio, new parts were composed. The three Trumpet parts incorporate the four published parts, Solo Cornet, 1st Cornet (identical with solo), and 1st and 2nd Trumpet, marked 2nd and 3rd cornet in parentheses. The percussion (Drum) parts are the original with the addition of editorial accents, as an expected performance practice. The crash cymbal part is written with the bass drum to clarify the tradition of cymbals playing the bass drum line.

13

Fl. Picc. *mf* *ff* *sfz*

Ob. *mf* *ff* *sfz*

Bsn. *mf* *ff* *sfz*

1 B^b Cl. *mf* *ff* *sfz*

2 3 B. Cl. *mf* *ff* *sfz*

A. Sax. 1 2 *mf* *ff* *sfz*

T. Sax. *mf* *ff* *sfz*

Bar. Sax. *mf* *ff* *sfz*

13 14 15 16 17 18 19 20

1 Tpt. *mf* *ff* *sfz*

2 3 Tpt. *mf* *ff* *sfz*

1 2 Hn. *mf* *ff* *sfz*

3 4 Hn. *mf* *ff* *sfz*

1 2 Tbn. *mf* *ff* *sfz*

3 Tbn. *mf* *ff* *sfz*

Euph. *mf* *ff* *sfz*

Tba. *mf* *ff* *sfz*

S. D. *mf* *ff* *sfz*

Cr. Cym. B. D. *mf* *ff* *sfz*

21 22

Fl. Picc. *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

21 22 23 24 25 26 27

1 Tpt. *f*

2 3 *f* *a2*

1 2 Hn. *f*

3 4 *f* *a2*

1 2 Tbn. *f*

3 *f*

Euph. *f*

Tba. *f*

S. D. *f* *mf*

Cr. Cym. *mf*

B. D. *mf*

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35 36 37 38 39 40 41 42

Fl. Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

sfz *p* *ff* *f* *a2* *8*

43 *tr* *tr* 47

Fl. Picc.

Ob.

Bsn.

1 2 3

B^b Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49

1 2 3

Tpt.

Hn.

1 2 3

Tbn.

Euph.

Tba.

S. D.

Cr. Cym. B. D.

73 79

Fl. Picc.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

73 74 75 76 77 78 79 80

1
Tpt.

2
3

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

81

Fl. Picc.

Ob.

Bsn.

1
B^b Cl.
2
3

B. Cl.

A. Sax. $\frac{1}{2}$

T. Sax.

Bar. Sax.

81 82 83 84 85 86 87

1
Tpt.
2
3

1
2
Hn.
3
4

1
2
Tbn.

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

sfz

SAMPLE

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