

# ROYAL SCOTCH HIGHLANDERS

March

**KARL L. KING**  
(1891-1971)

ARRANGED BY GENE MILFORD  
FOR CONCERT BAND

## Instrumentation

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1 Full Score	2 E <sub>♭</sub> Alto Saxophone 1	2 Trombone 1
7 Flute-Piccolo	2 E <sub>♭</sub> Alto Saxophone 2	2 Trombone 2
2 Oboe	2 B <sub>♭</sub> Tenor Saxophone	2 Trombone 3
2 Bassoon	1 E <sub>♭</sub> Baritone Saxophone	3 Euphonium B.C. & T.C.*
4 B <sub>♭</sub> Clarinet 1	3 B <sub>♭</sub> Trumpet 1	4 Tuba
4 B <sub>♭</sub> Clarinet 2	3 B <sub>♭</sub> Trumpet 2	1 Snare Drum
4 B <sub>♭</sub> Clarinet 3	3 B <sub>♭</sub> Trumpet 3	2 Crash Cymbals & Bass Drum
2 B <sub>♭</sub> Bass Clarinet	1 F Horn 1	
	1 F Horn 2	
	1 F Horn 3	
	1 F Horn 4	

*\*printed back-to-back*

**LUDWIG** *Masters*  
PUBLICATIONS

## ABOUT THE COMPOSER

**Karl Lawrence King** (1891–1971), began studying the cornet at the age of 12, but soon changed to baritone horn. As required by the norms of the time, he worked his way through various bands in Canton, Ohio, including the Thayer Military Band. Following short engagements in 1909 with the Fred Neddermeyer Band of Columbus, Ohio, and the Danville, Illinois, Soldiers Home Band, he began his circus career in 1910 joining the Robinson Famous Circus as a baritone player. Learning composition and scoring for bands by studying the works of

others, he began composing by the age of 14 and in 1909 he saw his first works in print.

In 1919, King settled in his “hometown” of Canton, after a decade of touring with various circus bands, the last two years as band director of the Barnum & Bailey Circus. In Canton, he conducted the Grand Army of the Republic Band and established his own music publishing business. *Royal Scotch Highlanders* was the second work published by the fledgling company.

## 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. 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*.

As a composer and arranger Dr. Milford has received numerous commissions, was the recipient of a grant from the Ohio Arts Council (1995) and an ASCAP award. Several of his compositions are currently on state required lists.

## PROGRAM NOTES

*Royal Scotch Highlanders* is dedicated “to my friend, Roy D. Smith, bandmaster, Royal Scotch Highlander’s Band.” During the early years of the twentieth century, the band, dressed in Scottish highlander costumes, toured American fairs and carnivals and performed several concerts in Florida.

King frequently programmed the march and included it on the first concert he conducted with the Fort Dodge (Iowa) Municipal Band in 1920. He conducted that band for the next fifty years.

The march is notable in that the horns, usually relegated to important but fundamentally rhythmic parts, plays the countermelody in the trio.

## PERFORMANCE SUGGESTIONS

March style is a separated style (except, of course, where marked *legato*), but should always be performed with full note values and a resonant tone quality. Dynamics should be carefully observed to maximize musical effect. Balance is a major consideration, and all lines must be present in correct relation to the total ensemble sound. This becomes especially important in the first trio,

where the horns and their countermelody must be heard. Percussion parts are largely as originally written, with the exception of their removal from the majority of the first trio, a standard practice of bands of the day. When dampening cymbals, do so by using the player’s body/torso and not crushing the cymbals together in a hi-hat effect.

# ROYAL SCOTCH HIGHLANDERS

March

Karl L. King  
arranged by Gene Milford

March tempo ♩ = 120

This musical score is for the march "Royal Scots Highlanders" by Karl L. King, arranged by Gene Milford. It is written for a full band in 6/8 time with a tempo of 120 beats per minute. The score includes parts for Flute/Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Snare Drum, and Crash Cymbals/Bass Drum. The key signature has two flats (B♭ and E♭). The score is marked with a dynamic of *f* (forte) throughout. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page.

7 9

Fl./Picc. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

B<sup>b</sup> Cl. *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

7 8 9 10 11 12 13

1 *mf*

Tpt. *mf*

2 3 *mf*

1 2 *mf*

Hn. *mf*

3 4 *a2* *mf*

1 2 *a2* *mf*

Tbn. *mf*

3 *mf*

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cym. *mf*

B. D. *mf*

14 17

Fl./Picc. *sfz* *mf*

Ob. *sfz* *mf*

Bsn. *sfz* *mf*

1 B<sup>b</sup> Cl. *sfz* *mf*

2 3 *sfz* *mf*

B. Cl. *sfz* *mf*

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

T. Sax. *sfz* *mf*

Bar. Sax. *sfz* *mf*

14 15 16 17 18 19 20

1 Tpt. *sfz* *mf*

2 3 *sfz* *mf* a2

1 2 Hn. *sfz* *mf* a2

3 4 *sfz* *mf*

1 2 Tbn. *sfz* *mf* a2

3 *sfz* *mf*

Euph. *sfz* *mf*

Tba. *sfz* *mf*

S. D. *sfz* *mf*

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

Fl./Picc. 21 *f* *sfz* *f*

Ob. *f* *sfz* *f*

Bsn. *f* *sfz* *f*

B<sup>b</sup> Cl. 1 *f* *sfz* *f*

B. Cl. 2 *f* *sfz* *f*

3 *f* *sfz* *f*

A. Sax. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

T. Sax. *f* *sfz* *f*

Bar. Sax. *f* *sfz* *f*

21 22 23 24 25 26 27

Tpt. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

3 *f* *sfz* *f*

Hn. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

3 *f* *sfz* *f*

4 *f* *sfz* *f*

Tbn. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

3 *f* *sfz* *f*

Euph. *f* *sfz* *f*

Tba. *f* *sfz* *f*

S. D. *f* *sfz* *f*

Cr. Cym. *f* *sfz* *f*

B. D. *f* *sfz* *f*

34

28

Fl./Picc. *mp* *f*

Ob. *f*

Bsn. *mp* *f*

1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 *mp* *f*

2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

28 29 30 31 32 33 34

1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

Hn. 1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

4 *mp* *f*

1 *mp* *f* *a2*

2 *mp* *f* *a2*

3 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

S. D. *mp* *f*

Cr. Cym. *mp* *f*

B. D. *mp* *f*

35 36 37 38 39 40 41 42

Fl./Picc. *mf* *f*

Ob. *mf*

Bsn. *mf*

B<sup>b</sup> Cl. *mf* *f*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cym. *mf*

B. D. *mf*

43

Fl./Picc.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

43

44

45

46

47

48

Tpt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

50100240

49 51

Fl./Picc. *mp*

Ob. *p*

Bsn.

1 B<sup>b</sup> Cl.

2 3 B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

49 50 51 52 53 54

1 Tpt.

2 3

1 2 Hn.

3 4 *a2* *p*

1 2 Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym. *p*

B. D. *p*

59

55

Fl./Picc. *mf*

Ob. *mf*

Bsn. *mf* *p*

B<sup>b</sup> Cl. 1 *mf* *p*

2 3 *mf* *p*

B. Cl. *mf* *p*

A. Sax. 1 2 *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

55 56 57 58 59 60

Tpt. 1 *mf* *p*

2 3 *mf* *p*

Hn. 1 2 *mf* *mp*

3 4 *mf* *mp*

Tbn. 1 2 *mf* *p*

3 *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

S. D. *mf*

Cr. Cym. *p*

B. D. *mf*

61 67

Fl./Picc.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2  
3  
B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

61 62 63 64 65 66 67 68

1  
Tpt.

2  
3  
Hn.

1  
2  
3  
4

1  
2  
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.



Fl./Picc.

Ob.

Bsn.

B<sup>b</sup> Cl.

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.

77 78 79 80 81 82

*a2*

83 87

Fl./Picc.

Ob.

Bsn.

1  
B $\flat$  Cl.

2  
3  
B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

83 84 85 86 87 88 89 90

1  
Tpt.

2  
3  
Hn.

1  
2  
3  
4

1  
2  
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

91

Fl./Picc.

Ob.

Bsn.

1  
B $\flat$  Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

91 92 93 94 95 96

1  
Tpt.

2  
3

1  
2  
Hn.

3  
4

1  
2  
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

97

Fl./Picc.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2  
3  
Cl. 2 only

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Detailed description: This block contains the woodwind section of the score for measures 97 through 104. It includes parts for Flute/Piccolo, Oboe, Bassoon, B-flat Clarinet (1 and 2), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings like *mf* and *a2* are present. A large watermark is visible across the page.

97 98 99 100 101 102 103 104

1  
Tpt.

2  
3  
*a2*

1  
2  
Hn.

3  
4

1  
2  
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.

Detailed description: This block contains the brass and percussion section of the score for measures 97 through 104. It includes parts for Trumpet (1, 2, 3), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Snare Drum (S. D.), Crash Cymbal (Cr. Cym.), and Bass Drum (B. D.). The notation shows rhythmic patterns and dynamic markings such as *a2*. A large watermark is visible across the page.

105 111

Fl./Picc.

Ob.

Bsn.

1 B♭ Cl.

2 3 B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

105 106 107 108 109 110 111 112

Tpt.

1 2 3

Hn.

1 2 3 4

Tbn.

1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

113

Fl./Picc.

Ob.

Bsn.

1  
B♭ Cl.

2  
3

B. Cl.

1  
2  
A. Sax.

T. Sax.

Bar. Sax.

113 114 115 116 117 118

1  
Tpt.

2  
3

1  
2  
Hn.

3  
4

1  
2  
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.  
B. D.