

Mercury

March

Karl L. King
(1891-1971)

Arranged by Gene Milford
for CONCERT BAND

Instrumentation

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

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PUBLICATIONS

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ABOUT THE COMPOSER

Karl Lawrence King (1892–1972), one of the most popular march composers of all time, had a distinguished career as a euphonium player and conductor with community and circus bands. He began composing at the age of fourteen and two years later had his first compositions accepted for publication. Today he is best known by the very difficult marches composed

for circus bands, for instance, *Barnum & Bailey's Favorite* and *Robinson's Grand Entrée*. As well as these famous circus marches, King also composed marches for professional caliber community bands (including *Carrollton* and *The Melody Shop*) and university bands (*Michigan On Parade* and *Hawkeye Glory*, among others). In addition, he wrote three collections of

marches composed in the 1940s and '50s for the emerging school band movement. These marches, such as *Lexington*, *Aces of the Air*, *Alamo*, and 45 more, were written in the recognizable "King" style but avoid many of the technical difficulties of his "heavy" grade marches.

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

First copyrighted on October 31, 1914, *Mercury* was published in the *Utility Band Book No. 2* (C. L. Barnhouse Co.). The march-sized folio contained seven marches, an intermezzo, a two-step, a polka, two overtures, and three serenades, all composed by King. Designated a medium grade level, the book nor none of the entries bear dedications. King routinely wrote music as needed, selecting a title later for publication. There is no pattern to the titles in the collection, so it is not known if there is reference to the Roman god, the planet, or the metal.

King's first year as music director of the Sells-Floto Circus was 1914. *Mercury* was in all probability written that year and published after the circus season closed. Two other pieces in the collection (*Georgia Girl*, a two-step, and *Wyoming Days*, an intermezzo) have obvious circus ties.

Mercury has all of the familiar attributes of King's more famous marches; tuneful melodies, exciting rhythms, and solid counterpoint. As with all of the works in the LudwigMasters' series of King compositions, the melodies, harmonies, and basic scoring

remain unchanged from King's originals. To conform to today's wind ensembles, the four original cornet parts have been reduced to three. The three B-flat clarinet parts were frequently unison or two parts, so these have been slightly altered to create three true parts. The bass clarinet and tenor saxophone parts were added by the publisher. Since they were not characteristic of the instrument, these parts have been rewritten and a second alto saxophone part added.

PERFORMANCE SUGGESTIONS

Accurate march performance practices should be followed in preparing this work for either concert or festival. Daylight should appear between most notes but do not clip them with the tongue. Dynamics are

extremely important and too often neglected. Correct execution of the dynamics gives the march shape and provides effective contrast. Afterbeat accompaniment figures carry more importance than most realize.

These figures first of all outline the harmonic structure and, secondly, provide the forward motion so important to the style.

8 13

Fl. Picc.

Ob.

Bsn.

1 tr

B^b Cl.

2

3

B. Cl.

A. Sax. 1 2 tr

T. Sax.

Bar. Sax.

8 9 10 11 12 13 14

1

Crt.

2

3

Hn.

1

2

3

4

1 2

Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Fl. Picc.

Ob.

Bsn.

1 B^b Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2 3

Crt.

1 2 3 4

Hn.

1 2 3

Tbn.

Euph.

Tba.

S. D.

Cr. Cym. B. D.

30

Fl. Picc.

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

f *ff* *f*

30 31 32 33 34 35 36 37

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

f *ff* *div.* *a2* *f*

38 39

Fl. Picc.

Ob.

Bsn.

1 B^b Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

38 39 40 41 42 43 44

1 2 3 Crt.

1 2 Hn.

3 4

1 2 Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

p *mp* *a2*

47

Fl. Picc.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

45 46 47 48 49 50 51

p *mp* *a2*

Crt. 1

Crt. 2

Crt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

45 46 47 48 49 50 51

p *mp* *a2*

52

Fl. Picc.

Ob.

Bsn.

1 B^b Cl.

2 3 B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

52 53 54 55 56 57 58 59

1 Crt.

2 3

1 2 Hn.

3 4

1 2 Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

p *mp* *a2* *tr* *f*

63

60

Fl. Picc.

Ob.

Bsn.

1 B♭ Cl.

2 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

60 61 62 63 64 65 66

1 2 3

Crt.

1 2 3 4

Hn.

1 2 3

Tbn.

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

67 71

Fl. Picc. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 B^b Cl. *mp* *f*

2 3 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

67 68 69 70 71 72 73 74

1 2 3 Crt. *mp* *f*

1 2 3 4 Hn. *mp* *f*

1 2 3 Tbn. *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

S. D. *mp* *f*

Cr. Cym. B. D. *mp* *f*

83

Fl. Picc. *ff*

Ob. *ff*

Bsn. *ff*

1 B^b Cl. *ff*

2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

83

84 85 86 87 88 89 90

1 Crt. *ff*

2 3 *ff*

1 2 Hn. *ff*

3 4 *ff*

1 2 Tbn. *ff*

3 *ff*

Euph. *ff*

Tba. *ff*

S. D. *ff*

Cr. Cym. B. D. *ff*

91

Fl. Picc.

Ob.

Bsn.

1
B♭ Cl.

2
3
B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

91 92 93 94 95 96 97 98 99

1
Cr.

2
3
Hn.

1
2
Tbn.

3
Euph.

Tba.

S. D.

Cr. Cym.
B. D.