

The Defending Circle

March

Karl L. King

**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 Trumpet 1	2 Trombone 3
2 Bassoon	3 B \flat Trumpet 2	3 Euphonium T.C./B.C.*
4 B \flat Clarinet 1	3 B \flat Trumpet 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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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, OH, including the Thayer Military Band. Following short engagements in 1909 with the Fred Neddermeyer Band of Columbus, OH, and the Danville, IL, 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, Ohio, 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.

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 Kirchoff, 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

Written in 1913, **The Defending Circle** received its title “from some ritualistic work of a certain fraternity,” in the composer’s words. **The Defending Circle** is the bond of brotherhood shared by the membership of the Loyal Order of Moose and is only broken upon the death of a member of the organization.

Clive Dayton, to whom the march is dedicated, was a trombonist and assistant conductor of the Barnum and Bailey’s Band under Ned Brill. He left that organization in 1915 to become director of the Ottumwa, Iowa, Municipal Band, a position he held for 51 years.

Performance Notes

No changes to the harmonic and melodic aspects of the march have been made. Scoring has been updated to meet current instrumentation. To prevent intonation problems, the clarinet parts have been rescored. A second alto saxophone part was added, which also necessitated some rescoring and the original four trumpet parts have been consolidated into three.

At the TRIO, the conductor may choose to eliminate flute, oboe, clarinet, and alto saxophone parts until measure 49. At measure 86, one may opt to alter dynamics to *mezzo piano* for all except flute, oboe, clarinet, and saxophone until measure 97.

THE DEFENDING CIRCLE

March

Karl L. King
arranged Gene Milford

March tempo $\text{♩} = 120$

5

Flute/Piccolo

Oboe

Bassoon

1 B \flat Clarinet

2 3 B \flat Clarinet

B \flat Bass Clarinet

1 E \flat Alto Saxophone

2 E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1 B \flat Trumpet

2 3 B \flat Trumpet

1 F Horn

2 3 4 F Horn

1 2 Trombone

3 Trombone

Euphonium

Tuba

Snare Drum

Crash Cymbals

Bass Drum

B. D.

f *sfz* *mf*

a2

1 2 3 4 5 6 7 8

9 13

Fl./Picc. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *f* *mf*

B^b Cl. *f* *mf* *a2*

2 *f* *mf*

3

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

2

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

9 10 11 12 13 14

1 *f* *mf*

Tpt. 2 *f* *mf*

3

1 *f* *mf*

Hn. 2 *f* *mf*

3 *f* *mf*

4

1 *f* *mf*

2

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

S. D. *f* *mf*

Cr. Cym. *f* *mf*

B. D. *f* *mf*

15

Fl./Picc. *f sfz*

Ob. *f sfz*

Bsn. *f sfz*

1 *f sfz*

2 *f sfz*

3 *f sfz*

B. Cl. *f sfz*

A. Sax. 1 *f sfz*

2 *f sfz*

T. Sax. *f sfz*

Bar. Sax. *f sfz*

15 16 17 18 19 20

1 *f sfz*

2 *f sfz*

3 *f sfz*

Hn. *f sfz*

3 *f sfz*

4 *f sfz*

1 *f sfz*

2 *f sfz*

Tbn. *f sfz*

3 *f sfz*

Euph. *f sfz*

Tba. *f sfz*

S. D. *f sfz*

Cr. Cym. *f sfz*

B. D. *f sfz*

21 22

Fl./Picc. *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

1 2 3

B^b Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

21 22 23 24 25 26 27

1 2 3

Tpt. *f* *p*

1 2 3 4

Hn. *f* *p*

1 2 3

Tbn. *f* *p*

Euph. *f* *p*

Tba. *f* *p*

S. D. *f*

Cr. Cym. B. D.

28 30

Fl/Picc. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

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

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

28 29 30 31 32 33 34

Tpt. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

S. D. *f* *ff*

Cr. Cym. *f* *ff*

B. D. *f* *ff*

39 TRIO

FL/Picc. 35 1. 2. *p*

Ob. 35 1. 2. *p*

Bsn. 35 *p*

B^b Cl. 1. 2. *p*

2 *a2*

3 *p*

B. Cl. *p*

A. Sax. 1. 2. *p*

T. Sax. *p*

Bar. Sax. *p*

35 36 37 38 39 40 41 42

Tpt. 1. 2. *f* *p*

2 *a2*

3 *f* *p*

Hn. 1. 2. *p*

3 4 *p*

Tbn. 1. 2. *a2* *p*

3 *p*

Euph. *p*

Tba. *p*

S. D.

Cr. Cym.

B. D.

47

43

Fl./Picc.

Ob.

Bsn.

1 B♭ Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49 50

1 Tpt.

2 3

Hn. 1 2

3 4

1 2 Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

pp

p

51

Fl./Picc. *tr* *mf* *p*

Ob. *p*

Bsn. *mf* *p*

1 B♭ Cl. *tr* *mf* *p*

2 B. Cl. *mf* *p*

3

B. Cl.

A. Sax. 1 *a2* *p* *mf* *p* *a2*

2

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

51 52 53 54 55 56 57 58

1 Tpt. *mf* *p*

2 *a2* *mf* *p* *a2*

3

1 Hn. *mf* *p*

2

3 4

1 Tbn. *mf* *p*

2

3

Euph. *mf* *p*

Tba. *mf* *p*

S. D. *mf*

Cr. Cym. *mp* *mf*

B. D.

63

59

Fl./Picc. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

1 B^b Cl. *cresc. poco a poco*

2 3 *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sax. 1 2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bar. Sax. *cresc. poco a poco*

59 60 61 62 63 64 65 66

1 Tpt. *cresc. poco a poco*

2 3 *a2* *div.* *cresc. poco a poco*

1 2 Hn. *cresc. poco a poco*

3 4 *cresc. poco a poco*

1 2 Tbn. *cresc. poco a poco*

3 *cresc. poco a poco*

Euph. *cresc. poco a poco*

Tba. *cresc. poco a poco*

S. D. *p cresc. poco a poco*

Cr. Cym. B. D. *p cresc. poco a poco*

FL/Picc. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

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

2 3 *mf* *f* *a2*

B. Cl. *mf* *f*

A. Sax. 1 *a2* *mf* *f*

2

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

67 68 69 70 71 72 73

1 Tpt. *mf* *f*

2 3 3. *a2* *mf* *f* 2. 3.

1 2 Hn. *mf* *f*

3 4 *mf* *f*

1 2 Tbn. *mf* *f* *a2*

3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

S. D. *mf* *f*

Cr. Cym. *mf* *f*

B. D. *mf* *f*

74

Fl./Picc.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

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.

Detailed description: This page of a musical score covers measures 74 through 80. The instrumentation includes Flute/Piccolo, Oboe, Bassoon, B-flat Clarinet (1 and 2/3 parts), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpet (1, 2, and 3 parts), Horn (1, 2, 3, and 4 parts), Trombone (1, 2, and 3 parts), Euphonium, Tuba, Snare Drum, and Crash/Cymbal/Bass Drum. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. Measure numbers 74, 75, 76, 77, 78, 79, and 80 are printed above their respective staves. Measure 79 is highlighted with a box. Performance markings such as accents (^), breath marks (v), and dynamic markings (a2) are present throughout the score.

88

Fl./Picc.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

88 89 90 91 92 93 94

1
Tpt.

2
3

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

95

Fl./Picc.

Ob.

Bsn.

1

B^b Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

95

96

97

98

99

100

101

102

Tpt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

The musical score is written for a full symphony orchestra. It begins at measure 95 and continues through measure 102. The key signature is B-flat major (two flats). The score includes parts for the following instruments:

- Flute/Piccolo (Fl./Picc.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets: B-flat Clarinet (B^b Cl.) and Bass Clarinet (B. Cl.)
- Saxophones: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpt.)
- Horns (Hn.)
- Trombones (Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Snare Drum (S. D.)
- Cymbals/Drum (Cr. Cym. B. D.)

Key musical features include:

- Measures 95-98:** Flute/Piccolo and Bassoon play a melodic line with grace notes. Clarinets and Saxophones provide harmonic support.
- Measures 99-100:** Dynamics shift to *ff* (fortissimo) for many instruments.
- Measure 101:** A prominent *ff* dynamic is marked for the brass and woodwinds.
- Measure 102:** The music concludes with a *f* (forte) dynamic.

103

Fl./Picc.

Ob.

Bsn.

1

B^b Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

103

104

105

106

107

108

109

110

Tpt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

3

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

111

Fl./Picc. *cresc. poco a poco* *ff*

Ob. *cresc. poco a poco* *ff*

Bsn. *cresc. poco a poco* *ff*

1 B♭ Cl. *cresc. poco a poco* *ff*

2 3 *cresc. poco a poco* *ff*

B. Cl. *cresc. poco a poco* *ff*

A. Sax. 1 2 *cresc. poco a poco* *ff* *a2*

T. Sax. *cresc. poco a poco* *ff*

Bar. Sax. *cresc. poco a poco* *ff*

111 112 113 114 115 116 117 118 *div.*

1 Tpt. *cresc. poco a poco* *ff*

2 3 *div.* *cresc. poco a poco* *ff* *a2*

1 2 Hn. *cresc. poco a poco* *ff*

3 4 *cresc. poco a poco* *ff*

1 2 Tbn. *cresc. poco a poco* *ff*

3 *cresc. poco a poco* *ff*

Euph. *cresc. poco a poco* *ff*

Tba. *cresc. poco a poco* *ff*

S. D. *cresc. poco a poco* *ff*

Cr. Cym. *cresc. poco a poco* *ff*

B. D. *cresc. poco a poco* *ff*

SAMPLE

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