

Woody Van's March

Karl King
(1891-1971)

Arranged by Gene Milford
for SYMPHONIC BAND

Instrumentation

1 Full Score	2 B, Tenor Saxophone	2 Trombone 1
6 Flute/ Piccolo	1 E _b Baritone Saxophone	2 Trombone 2
2 Oboe	3 B, Trumpet 1	2 Trombone 3
2 Bassoon	3 B, Trumpet 2	3 Euphonium T.C./ B.C.*
4 B, Clarinet 1	3 B, Trumpet 3	4 Tuba
4 B, Clarinet 2	1 F Horn 1	1 Orchestra Bells
4 B, Clarinet 3	1 F Horn 2	1 Snare Drum
2 B, Bass Clarinet	1 F Horn 3	2 Crash Cymbals,
2 E _b Alto Saxophone 1	1 F Horn 4	Bass Drum
2 E _b Alto Saxophone 2		

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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*.

Performance Notes

The quarter notes in measures 1 - 4 should be heavily accented and separated.

The cymbal strike in measures 1 and 37 can be played on a suspended cymbal [the original would have been played on cymbals mounted on the bass drum and the free cymbal struck with the bass drum mallet.]

Following the *sforzando* on beat two of measure 4 there should be a *subito mezzo forte* on the second half of beat one in measures 5 & 12.

The second beats on measures 5, 6 etc. should be emphasized.

A strong accent on beat two of measure 17 is important.

Euphonium in Measure 36 – 41, the top notes were the original part.

Percussion in the first Trio, beginning measure 44, should be very light

The bell “solo” at measure 59 should be prominent.

At measure 88 to the end the third clarinets could play measures 44-59 (*marcato*), if preferred.

Program Notes

Karl King dedicated *Woody Van's March* (1911) “To my friend WOODY VAN, Bandmaster Robinson Famous Shows.” Apollos Woodring Van Anda (1854 – 1914) conducted the John Robinson Famous Circus during the 1910 season, King's first year traveling as a circus musician.

In later years King told of hearing of an opening in the Robinson band and traveled to Kanas to join them. He arrived in Emporia, Kansas only to find that the show had moved on, and he was stranded with only some change and his baritone horn. Fortunately, a circus grifter who had just been released from jail met him, bought him a meal and helped him catch up with the circus. The circus had played in Canton, Ohio, King's “hometown” in May and it is likely that King made connections with the musicians then.

King later memorialized the incident with his *Emporia Galop* (1913).

In a 1970 letter to band historian Robert Hoe, King stated that the march was “Named after my first circus leader, Woody Van, whom I played under in 1910 and 1911 on Robinson Famous Shows and Yankee Robinson circus.”

There is some discrepancy regarding who conducted the Yankee Robinson band in 1911. A notice in *Billboard*, March 4, 1911, announced that: “Woody Van, veteran band leader, has been engaged to furnish a twenty-five-piece band for Yankee Robinson Circus this season.”

However, it is possible the ailing Woody Van did not complete the season as Theo Stout (c. 1884 – 1930) has been cited as the director and the march *Salute to the Sultan* (1912) was dedicated “To my friend, Theo Stout, bandmaster.” Also, of the two existing photos of the 1911 Yankee Robinson band, only one includes Woody Van and the other a different conductor.

About this Edition

The melodic and harmonic content of the march have been maintained but scored for today's wind band instrumentation. The original was written for a circus band of about fifteen players. The band in the photographs of the 1911 Yankee Robinson band consisted of two clarinets, 3 cornets, two alto horns, three trombones, two baritones, one tuba, snare drum and bass drum with mounted cymbals. This would be like the 1910 Robinson Famous Shows band.

Published parts included C Flute/Piccolo, Eb Clarinet, Solo, 1st, 2nd and 3rd Bb Clarinets, Bass Clarinet, and Soprano, Alto, Tenor and Baritone Saxophones and four alto/horn parts. The Bass Clarinet and Tenor Saxophone parts were identical to the Treble Clef baritone and the soprano saxophone the same as the Solo Cornet part. The Alto, Tenor and Baritone parts were simply sustained harmony lines.

In this edition, to avoid the piccolo, flute, Eb Clarinet and Solo and 1st Clarinet playing the same lines, the four Bb Clarinet parts are rescored to three, leaving the flutes to maintain the soprano part. The Alto, with an added second part, and the Tenor Saxophone have been given more melodic parts and the Bass Clarinet and Baritone Saxophone parts reinforcing the bass line.

The original harmonies were often incomplete, with the full chords only in the four horn parts. This has generally been maintained to preserve the “open” sound of the composition.

Additional style and dynamic indications have been added in accordance with traditional performance practices.

Woody Van's March

Karl L. King
arr. Gene Milford

Bright march tempo $\text{♩} = 128$

5

Flute/
Piccolo

Oboe

Bassoon

1
B♭ Clarinet

2
3

B♭ Bass
Clarinet

1
E♭ Alto
Saxophone 2

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1 2 3 4 5 6 7

1
B♭ Trumpet

2
3

1
F Horn

2
3
4

1
Trombone

2
3

Euphonium

Tuba

Orchestra
Bells

Snare Drum

Crash
Cymbals
Bass Drum

FL/Picc. 16 *f* *ff* *f*

Ob. *f* *ff*

Bsn. *f* *ff*

B[♭] Cl. 1 *f* *ff* *f*

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*

16 17 18 19 20 21 22

Tpt. 1 *f* *ff* *f*

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*

Bells

S. D. *fp* *ff* *sfz* *f*

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

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

23

Fl./Picc.

Ob.

Bsn.

1
B^b Cl.

2
3
B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

23

24

25

26

27

28

29

30

1
Tpt.

2
3

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

The image shows a page of a musical score, likely for a symphony orchestra, covering measures 23 through 30. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Flute/Piccolo, Oboe, Bassoon, Clarinet in Bb (1), Clarinet in B (2, 3), Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpet (1, 2, 3), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Bells, Snare Drum (S. D.), and Cymbals/Drum (Cr. Cym. B. D.). The music is written in a key signature of two flats (Bb) and a common time signature. Dynamics are indicated by *mf*, *ff*, *p*, and *f*. There are various articulations such as accents (^) and slurs. A large, semi-transparent watermark with the word "Sibelius" is overlaid diagonally across the page. The page number "6" is in the top left corner, and the score number "50100345" is in the bottom left corner. Measure numbers 23, 24, 25, 26, 27, 28, 29, and 30 are clearly marked at the beginning of their respective staves.

31

Fl./Picc. *mf* *ff* *f*

Ob. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

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

2 B. Cl. *mf* *ff* *f*

3

A. Sax. 1 *mf* *ff* *f*

2

T. Sax. *mf* *ff* *f*

Bar. Sax. *mf* *ff* *f*

31 32 33 34 35 36 37 38

1 Tpt. *mf* *ff* *f*

2

3

1 Hn. *mf* *ff* *f*

2

3

4

1 Tbn. *mf* *ff* *f*

2

3

Euph. *mf* *ff* *f* *div.*

Tba. *mf* *ff* *f*

Bells

S. D. *fp* *ff* *f* *fp*

Cr. Cym. *mf* *ff* *f*

B. D. *mf* *ff* *f* *strike cymbal with mallet*

48 52

Fl./Picc.

Ob.

Bsn.

1 B^b Cl.

2 3 B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

48 49 50 51 52 53 54 55 56

1 Tpt.

2 3

1 2 Hn.

3 4

1 2 Tbn.

3

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

Fl./Picc.

Ob.

Bsn.

1 B♭ Cl.

2 B. Cl.

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

57 58 59 60 61 62 63 64 65

1 Tpt.

2

3

1 Hn.

2

3

4

1 Tbn.

2

3

Euph.

Tba.

Bells

S. D.

Cr. Cym.

B. D.

68

66

Fl./Picc.

Ob.

Bsn.

1 B^b Cl.

2 3 B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

66 67 68 69 70 71 72 73 74

1 Tpt.

2 3

1 2 Hn.

3 4

1 2 Tbn.

3

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

75 76

Fl./Picc. *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 3 B. Cl. *f* *a2*

A. Sax. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

75 76 77 78 79 80 81 82 83

1 Tpt. *f*

2 3 *f*

1 2 Hn. *f* *a2*

3 4 *f* *a2*

1 2 Tbn. *f* *a2*

3 *f*

Euph. *f*

Tba. *f*

Bells

S. D. *f*

Cr. Cym. B. D. *f*

98

Fl./Picc.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

98 99 100 101 102 103 104

1
Tpt.

2
3

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

Bells

S. D.

Cr. Cym.
B. D.

50100345