

LEGACY OF THE



MARCH SERIES

MYSTIC CALL

KARL L. KING

EDITED BY
TIMOTHY RHEA



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Dr. Timothy B. Rhea is Director of Bands and Music Activities at Texas A&M University. As Director of Bands, he leads the university band program, serves as conductor of the University Wind Symphony, and coordinates the nationally famous "Fightin' Texas Aggie Band." As Director of Music Activities, he administratively oversees the activities of the jazz, orchestra, and choral programs. Dr. Rhea is currently in his twenty-ninth year at Texas A&M University.

Dr. Rhea was named conductor of the Texas A&M Wind Symphony in 1995. During his tenure at Texas A&M University, Dr. Rhea has conducted the Wind Symphony for conventions of the Texas Music Educators Association (seven times), the College Band Directors National Association (two times), the Midwest International Band & Orchestra Clinic in Chicago, the Western International Band Clinic in Seattle, and the American Bandmasters Association (2009 convention host), as well as in settings such as New York's Carnegie Hall, the Meyerson Symphony Center of Dallas and the Wortham Center of Houston, and on concert tours that have taken the band throughout the state of Texas. During five European tours Dr. Rhea has conducted the Wind Symphony during performances in Ireland, England, Austria, Germany, Italy, and the Czech Republic. Under his direction, the Wind Symphony has released several internationally distributed recordings with Mark Records of New York. In addition to conducting, Rhea maintains a very successful career as an arranger and composer. His output of compositions and arrangements numbers over 300, with over 50 publications.

Dr. Rhea maintains an internationally active schedule as conductor, clinician, and adjudicator. He is former President of the American Bandmasters Association, is currently Vice President/Secretary and a member of the Executive Board of The John Philip Sousa Foundation, and was formerly on the Board of Directors of the National Band Association. Dr. Rhea additionally holds memberships and positions in numerous professionally related organizations.



RBC Publication's *Legacy of the March Series* brings you timeless marches meticulously edited by Dr. Timothy Rhea. These works - beautifully engraved, are the perfect addition to your march library. Within this catalog you will find works by legendary march writers including Sousa, Fillmore, King, Peters and many more. ScoreVideos, professional recordings, and preview scores are all available to peruse from rbcmusic.com

MYSTIC CALL

Karl L. King
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March Tempo

Flutes *ff* *mf*

Oboe *ff* *mf*

Bb Clarinet I *ff* *mf*

Bb Clarinet II *ff* *mf*

Bb Clarinet III *ff* *mf*

Bb Bass Clarinet *ff* *mf*

Bassoons I/II *ff* *mf*

Alto Saxophones I/II *ff* *mf*

Tenor Saxophone *ff* *mf*

Baritone Saxophone *ff* *mf*

March Tempo

Trumpet I *ff* *mf*

Trumpet II *ff* *mf*

Trumpet III *ff* *mf*

French Horns I/II *ff* *mf*

French Horns III/IV *ff* *mf*

Trombone I/II *ff* *mf*

Trombone III *ff* *mf*

Baritone *ff* *mf*

Tuba *ff* *mf*

Snare Drum *ff* *mf*

Bass Drum/Cymbals *ff* *mf*

1 2 3 4 5 6 7 8 9 10

Mystic Call - Score

This musical score is for the piece "Mystic Call". It is arranged for a large ensemble of instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinets (Bb Clar. I, II, III), Bass Clarinet (Bb Bass Cl.), Bassoon (Bsn. I/II), Alto Saxophone (Alto Sax I/II), Tenor Saxophone (Tenor Sax), and Baritone Saxophone (Bari Sax). The second system includes Trumpets (Tpt. I, II/III, III), Horns (Horns I/II, Horns III/IV), Tubas (Tb. I/II, Tb. III), Baritone (Bar.), Tuba, Snare Drum (SD), and Bass Drum/Cymbal (BD/Cym.). The score begins at measure 11 and ends at measure 21. A rehearsal mark with the number "13" is placed above the first measure of the first system. A large, diagonal watermark reading "RBC Publications Only" is overlaid across the center of the page. The key signature is one flat (Bb), and the time signature is 4/4. Dynamics such as *f* (forte) are indicated at the end of the piece. The page number "10302S" is located at the bottom left, and the page number "2" is centered at the bottom.

Mystic Call - Score

The score is for the piece "Mystic Call" and covers measures 22 through 31. It is arranged for a large ensemble including:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet I (Bb Clar. I)
- Bass Clarinet II (Bb Clar. II)
- Bass Clarinet III (Bb Clar. III)
- Bass Bass Clarinet (Bb Bass Cl.)
- Bassoon I/II (Bsn. I/II)
- Alto Saxophone I/II (Alto Sax I/II)
- Tenor Saxophone (Tenor Sax)
- Bari Saxophone (Bari Sax)
- Trumpet I (Tpt. I)
- Trumpet II/III (Tpt. II/III)
- Trumpet III (Tpt. III)
- Horn I/II (Horns I/II)
- Horn III/IV (Horns III/IV)
- Trombone I/II (Tb. I/II)
- Trombone III (Tb. III)
- Baritone (Bar.)
- Tuba (Tuba)
- Snare Drum (SD)
- Bass Drum/Cymbal (BD/Cym.)

The score features dynamic markings such as *f* (forte) and *tr* (trills). Measure numbers 22 and 30 are clearly marked at the beginning and end of the section respectively. A large watermark "RBC Publications Only" is overlaid diagonally across the score.

Mystic Call - Score

The score is for the piece "Mystic Call" and covers measures 32 through 41. The instrumentation includes Flute (Fl.), Oboe (Ob.), three Clarinets (Bb Clar. I, II, III), Bass Clarinet (Bb Bass Cl.), Bassoon (Bsn. I/II), Alto Sax I/II, Tenor Sax, Bari Sax, Trumpet I (Tpt. I), Trumpets II/III (Tpt. II/III), Trumpet III (Tpt. III), Horns I/II (Horns I/II), Horns III/IV (Horns III/IV), Tubas I/II (Tb. I/II), Tubas III (Tb. III), Baritone (Bar.), Tuba, Snare Drum (SD), and Bass Drum/Cymbal (BD/Cym.).

Key musical features include:

- Measures 32-38: Flute, Oboe, Clarinets, and Bass Clarinet play a melodic line with a trill (tr) and a fermata. Dynamics range from *f* to *fz*.
- Measures 39-41: The woodwinds transition to a softer, sustained melodic line with dynamics of *p* and *pp*.
- Measures 32-38: Saxophones (Alto, Tenor, Bari) play a rhythmic accompaniment with dynamics of *f* and *fz*.
- Measures 39-41: Saxophones play a sustained melodic line with dynamics of *p* and *pp*.
- Measures 32-38: Trumpets I, II/III, and III play a rhythmic accompaniment with dynamics of *f* and *fz*.
- Measures 39-41: Trumpets I, II/III, and III play a sustained melodic line with dynamics of *p* and *pp*.
- Measures 32-38: Horns I/II and III/IV play a rhythmic accompaniment with dynamics of *f* and *fz*.
- Measures 39-41: Horns I/II and III/IV play a sustained melodic line with dynamics of *p* and *pp*.
- Measures 32-38: Tubas I/II, III, and Baritone play a rhythmic accompaniment with dynamics of *f* and *fz*.
- Measures 39-41: Tubas I/II, III, and Baritone play a sustained melodic line with dynamics of *p* and *pp*.
- Measures 32-38: Tuba and SD play a rhythmic accompaniment with dynamics of *f* and *fz*.
- Measures 39-41: Tuba and SD play a sustained melodic line with dynamics of *p* and *pp*.

Rehearsal marks 1 and 2 are present at measures 37 and 38 respectively. A large watermark "RBC Publications Only" is overlaid on the score.

Mystic Call - Score

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The instruments include:

- Fl. (Flute)
- Ob. (Oboe)
- Bb Clar. I, II, III (B-flat Clarinets)
- Bb Bass Cl. (B-flat Bass Clarinet)
- Bsn. I/II (Bassoon)
- Alto Sax I/II (Alto Saxophones)
- Tenor Sax (Tenor Saxophone)
- Bari Sax (Baritone Saxophone)
- Tpt. I, II/III, III (Trumpets)
- Horns I/II, III/IV (Horns)
- Tb. I/II, III (Tubas)
- Bar. (Baritone)
- Tuba
- SD (Snare Drum)
- BD/Cym. (Bass Drum/Cymbal)

The score spans measures 42 to 51. A large, diagonal watermark reading 'RBC Publications Preview Only' is overlaid across the center of the page.

42 43 44 45 46 47 48 49 50 51

Mystic Call - Score

This musical score page contains the following instruments and parts:

- Fl. (Flute): Starts at measure 55 with a *p* dynamic.
- Ob. (Oboe): Starts at measure 55 with a *pp* dynamic.
- Bb Clar. I, II, III (B-flat Clarinets): Silent.
- Bb Bass Cl. (B-flat Bass Clarinet): Silent.
- Bsn. I/II (Bassoons): Starts at measure 55 with a *pp* dynamic.
- Alto Sax I/II (Alto Saxophones): Starts at measure 55 with a *pp* dynamic.
- Tenor Sax (Tenor Saxophone): Starts at measure 55 with a *pp* dynamic.
- Bari Sax (Baritone Saxophone): Starts at measure 55 with a *pp* dynamic.
- Tpt. I, II/III, III (Trumpets): Starts at measure 55 with a *pp* dynamic.
- Horns I/II, III/IV (Horns): Starts at measure 55 with a *pp* dynamic.
- Tb. I/II, III (Tubas): Starts at measure 55 with a *pp* dynamic.
- Bar. (Baritone): Starts at measure 55 with a *pp* dynamic.
- Tuba: Starts at measure 55 with a *pp* dynamic.
- SD (Snare Drum): Starts at measure 55 with a *pp* dynamic.
- BD/Cym. (Bass Drum/Cymbal): Starts at measure 55 with a *pp* dynamic.

The score includes a large watermark reading "RBC Publications Preview Only".

52 53 54 55 56 57 58 59 60 61 62

Mystic Call - Score

The score is for the piece "Mystic Call" and covers measures 63 to 72. The instrumentation includes Flute (Fl.), Oboe (Ob.), three Bb Clarinets (I, II, III), Bb Bass Clarinet (Bb Bass Cl.), Bassoon I/II (Bsn. I/II), Alto Sax I/II, Tenor Sax, Bari Sax, Trumpet I (Tpt. I), Trumpet II/III (Tpt. II/III), Trumpet III (Tpt. III), Horns I/II (Horns I/II), Horns III/IV (Horns III/IV), Tuba I/II (Tb. I/II), Tuba III (Tb. III), Baritone (Bar.), Tuba (Tuba), Snare Drum (SD), and Bass Drum/Cymbal (BD/Cym.). The key signature is Bb major (two flats) and the time signature is 4/4. The score features a prominent "RBC Preview Only" watermark. The dynamic marking *ff* (fortissimo) is used extensively throughout the piece, particularly in the woodwind and brass sections. A box containing the number "71" is placed above the Flute staff at measure 71 and above the Trumpet I staff at measure 71. The percussion parts (SD and BD/Cym.) provide a rhythmic foundation with patterns of eighth and sixteenth notes.

Mystic Call - Score

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Bb Clar. I (B-flat Clarinet I)
- Bb Clar. II (B-flat Clarinet II)
- Bb Clar. III (B-flat Clarinet III)
- Bb Bass Cl. (B-flat Bass Clarinet)
- Bsn. I/II (Bassoon I/II)
- Alto Sax I/II (Alto Saxophone I/II)
- Tenor Sax (Tenor Saxophone)
- Bari Sax (Baritone Saxophone)
- Tpt. I (Trumpet I)
- Tpt. II/III (Trumpet II/III)
- Tpt. III (Trumpet III)
- Horns I/II (Horn I/II)
- Horns III/IV (Horn III/IV)
- Tb. I/II (Tuba I/II)
- Tb. III (Tuba III)
- Bar. (Baritone)
- Tuba (Tuba)
- SD (Snare Drum)
- BD/Cym. (Bass Drum/Cymbal)

The score includes various musical notations such as trills (tr), slurs, and dynamic markings. A large watermark reading "RBC Preview Only" is overlaid diagonally across the page.

73

74

75

76

77

78

79

80

81

82

Mystic Call - Score

87

This musical score page contains the following parts and measures:

- Fl.** (Flute): Measures 83-92, featuring a melodic line with trills.
- Ob.** (Oboe): Measures 83-92, mostly resting.
- Bb Clar. I, II, III** (B-flat Clarinets): Measures 83-92, playing a rhythmic pattern with trills.
- Bb Bass Cl.** (B-flat Bass Clarinet): Measures 83-92, playing a low, sustained line.
- Bsn. I/II** (Bassoons): Measures 83-92, playing a low, sustained line.
- Alto Sax I/II, Tenor Sax, Bari Sax** (Saxophones): Measures 83-92, mostly resting.
- Tpt. I, II/III, III** (Trumpets): Measures 83-92, playing a sustained harmonic line.
- Horns I/II, III/IV** (Horns): Measures 83-92, playing a rhythmic pattern.
- Tb. I/II, III** (Tubas): Measures 83-92, playing a low, sustained line.
- Bar.** (Baritone): Measures 83-92, playing a low, sustained line.
- Tuba**: Measures 83-92, playing a low, sustained line.
- SD** (Snare Drum): Measures 83-92, playing a rhythmic pattern.
- BD/Cym.** (Bass Drum/Cymbal): Measures 83-92, playing a rhythmic pattern.

83 84 85 86 87 88 89 90 91 92

Mystic Call - Score

The score is for the piece "Mystic Call" and spans measures 93 to 102. It is written for a large ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with eighth-note patterns and trills.
- Oboe (Ob.):** Provides a sustained harmonic background.
- Bass Clarinet I (Bb Clar. I):** Mirrors the flute's melodic line.
- Bass Clarinet II (Bb Clar. II):** Mirrors the flute's melodic line.
- Bass Clarinet III (Bb Clar. III):** Mirrors the flute's melodic line.
- Bass Clarinet/Bassoon (Bb Bass Cl.):** Provides a sustained harmonic background.
- Bassoon I/II (Bsn. I/II):** Provides a sustained harmonic background.
- Alto Saxophone I/II (Alto Sax I/II):** Provides a sustained harmonic background.
- Tenor Saxophone (Tenor Sax):** Provides a sustained harmonic background.
- Bari Saxophone (Bari Sax):** Provides a sustained harmonic background.
- Trumpet I (Tpt. I):** Provides a sustained harmonic background.
- Trumpet II/III (Tpt. II/III):** Provides a sustained harmonic background.
- Trumpet III (Tpt. III):** Provides a sustained harmonic background.
- Horn I/II (Horns I/II):** Provides a rhythmic accompaniment with eighth-note patterns.
- Horn III/IV (Horns III/IV):** Provides a rhythmic accompaniment with eighth-note patterns.
- Tuba I/II (Tb. I/II):** Provides a sustained harmonic background.
- Tuba III (Tb. III):** Provides a sustained harmonic background.
- Baritone (Bar.):** Provides a sustained harmonic background.
- Tuba (Tuba):** Provides a sustained harmonic background.
- Snare Drum (SD):** Provides a rhythmic accompaniment with eighth-note patterns.
- Bass Drum/Cymbal (BD/Cym.):** Provides a rhythmic accompaniment with eighth-note patterns.

Measure numbers 93, 94, 95, 96, 97, 98, 99, 100, 101, and 102 are indicated at the bottom of the page.