

FULL CONDUCTOR SCORE

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WHERE NO BAND HAS GONE BEFORE

Larry Neeck

GRADE:

3

BARNHOUSE COMMAND SERIES

For Concert Band



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Instrumentation

Full Conductor Score	1	F Horn	4
Flute	10	Trombone	6
Oboe	2	Baritone B.C.	2
1st B \flat Clarinet	5	Baritone T.C.	2
2nd B \flat Clarinet	5	Tuba	4
B \flat Bass Clarinet	2	Mallet Percussion: Chimes, Bells	3
Bassoon	2	Timpani	1
1st E \flat Alto Saxophone	3	Percussion 1: Snare Drum, Bass Drum	3
2nd E \flat Alto Saxophone	3	Percussion 2: Suspended Cymbal, Maracas, Tambourine, Low Tom, Crash Cymbals	3
B \flat Tenor Saxophone	2	Percussion 3: Wind Chimes, Triangle, Cabasa, Slide Whistle, Gong	3
E \flat Baritone Saxophone	2		
1st B \flat Trumpet	5		
2nd B \flat Trumpet	5		

Program Notes

Where No Band Has Gone Before pays homage to the dream and excitement of space travel which became a national focus in the 1960s, and as glorified through classic space/science fiction films and television shows of that time. The themes are cinematic, each with a distinct character.

Rehearsal Suggestions

The introduction (m. 1-7) is a calm foreshadowing of adventures to come. The theme should be bold, but lyrical. Observe the dynamic changes, so that the percussion can be clearly heard and felt.

The heroic, march-like theme (m. 8-27) should be bright, upbeat, and rhythmically precise. At m. 8-11, make a distinction between the 8th-note triplet rhythm, and the 8th-note & two 16ths rhythm; they should feel and sound subtly different. In m. 12-20, work with the accompaniment separately, to make sure that the rhythms are secure. The next section (m. 28-55) while still aggressive, has a slightly more mysterious character, and is in minor mode. Be aware of the flute divisi at m. 28, 34, & 38. The theme at m. 32, in low brass and low woodwinds, should be played in a bold, marcato, style. Watch for dynamic changes, especially in the 8th note accompaniment (for example, m. 32-33 in the alto saxophones, trumpets, and horns.) The eighth-notes should be played in a crisp, but light staccato style. Be aware of balance, so the percussion parts can be clearly heard. Feel free to double the tambourine and cabasa parts.

The third section, beginning at m. 56, is the most dramatic part of this piece. There should be a gradual build in intensity from m. 56 to the climax at m. 68. At m. 68, make sure that the random notes have a wide pitch spectrum (low, middle, high). Be aware of the polyrhythms in m. 64-67. The grand pause at m. 68 should be of sufficient length.

The recapitulation ("Serenely") at m. 70 leads to a re-statement of the heroic march theme, beginning at m. 75. Again, gradually let this section build to the exciting conclusion.

Best wishes to you and your band as you go **Where No Band Has Gone Before!**



About the Composer



Larry Neeck is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. He is currently the conductor of the Eastman-Rochester New Horizons Band. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).



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WHERE NO BAND HAS GONE BEFORE

Conductor Score
011-4893-00

Larry Neeck
(ASCAP)

Serenely (♩ = 72)

Flute
Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
F Horn
Trombone
Baritone
Tuba
Mallet Percussion
Chimes
Bells
Timpani
G, A♭, B♭, E♭
Percussion 1
Snare Drum
Bass Drum
Percussion 2
Suspended Cymbal
Maracas, Tambourine
Low Tom, Crash Cyms.
Percussion 3
Wind Chimes, Triangle
Cabasa, Slide Whistle
Gong

1 2 3 4 5 6 7

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8 Moderately (♩ = 108)

Fl. *mf* *tr* *a2* *ff* ³

Ob. *mf* *tr* *ff* ³

1st Cl. *mf* *tr* *ff* ³ *a2*

2nd Cl. *mf* *tr* *ff* ³

Bass Cl. *mp* *mf* *ff* ³

Bsn. *mp* *mf* *ff* ³

1st Alto Sax. *mp* *mf* *ff* ³ *f* ³ *soli*

2nd Alto Sax. *mp* *mf* *ff* ³ *f* ³ *soli*

Ten. Sax. *mp* *mf* *ff* ³

Bari. Sax. *mp* *mf* *ff* ³

8 Moderately (♩ = 108)

1st Trpt. *mf* ³ *ff* ³

2nd Trpt. *div.* *mf* ³ *ff* ³

Hn. *mp* *mf* *ff* ³ *f* ³ *soli (a2)*

Trom. *mp* ³ *mf* ³ *ff* ³ *div.*

Bar. *mp* ³ *mf* ³ *ff* ³

Tuba *mp* ³ *mf* ³ *ff* ³

Mallets *mp* ³ *mf* ³ *ff* ³

Timp. *mp* ³ *mf* ³ *ff* ³

Perc. 1 *mp* ³ *mf* ³ *ff* ³

Perc. 2

Perc. 3

12

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

12

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Crash Cyms. v choke v ck. v ck. v ck. v ck.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Opt. 8vb

sim.

f

fp

f

ck.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

loco

Bb to C

ck.

28 *div.* *f*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

28

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets *f*

Timp.

Perc. 1

Sus. Cym. w/ stick on bell *f*

Perc. 2

f

Triangle

Perc. 3

Cabasa *f*

Fl. *f* *a2* 8 *f*

Ob. *f* *f*

1st Cl. *f* *a2* *mf*

2nd Cl. *f* *mf*

Bass Cl. *f* *mf*

Bsn. *f* *mf*

1st Alto Sax. *f* *a2* *mf*

2nd Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

1st Trpt. *f* *a2* *mf* marc. *f*

2nd Trpt. *f* *mf* marc. *f*

Hn. *f* *div.* *mf*

Trom. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mallets *f* *f*

Timp. *f* G to F, E \flat to D

Perc. 1 *f* *mf* on head *mp*

Perc. 2 *f* *mf* w/ yarn mallets *mp*

Perc. 3 *f*

38

39

40

41

42

43

Fl. *fp* *ff* *f marc.*

Ob. *fp* *ff* *f marc.*

1st Cl. *f* *fp* *ff* *mf div.*

2nd Cl. *f* *fp* *ff* *mf div.*

Bass Cl. *f* *p sub.* *ff* *f*

Bsn. *f* *p sub.* *ff* *f*

1st Alto Sax. *f* *fp* *ff* *mf*

2nd Alto Sax. *f* *fp* *ff* *mf*

Ten. Sax. *f* *p sub.* *ff* *f*

Bari. Sax. *f* *p sub.* *ff* *f*

1st Trpt. *f* *ff* *f marc.*

2nd Trpt. *f* *ff* *f marc.*

Hn. *f* *fp* *ff* *mf*

Trom. *f* *p sub.* *ff* *mf*

Bar. *f* *p sub.* *ff* *f*

Tuba *f* *p sub.* *ff* *f*

Mallets *fp* *ff*

Timp. *mf* *f* Quick Pedal

Perc. 1 *f* *p sub.* *ff* *mf* *f*

Perc. 2 *f* *mp* *f* *mf*

Perc. 3 *f* *mf*

48 48

Fl.

Ob.

1st Cl. *f* *a2* *mf* *div.* *f* *a2*

2nd Cl. *f* *mf* *f*

Bass Cl. *fp*

Bsn. *fp*

1st Alto Sax. *f* *mf* *f* *fp*

2nd Alto Sax. *f* *mf* *f* *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

1st Trpt. *fp*

2nd Trpt. *fp*

Hn. *f* *mf* *f* *fp*

Trom. *f* *mf* *f* *fp*

Bar. *fp*

Tuba *fp*

Mallets *f* *f* *f* *fp*

Timp. *mf* *f* *mp*

Perc. 1 *f* *mf* *f* *mp*
 Sus. Cym. w/ stick on bell

Perc. 2 *f* *mf* *f* *mp*
 w/ yarn mallets

Perc. 3 *f*

50 51 52 53 54 55

56 Ominously

Fl. *div. tr* *f*

Ob. *f* *tr*

1st Cl. *div. tr* *f*

2nd Cl. *f* *tr*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *div. tr* *f*

2nd Alto Sax. *f* *tr*

Ten. Sax. *f*

Bari. Sax. *f*

56 Ominously

1st Trpt. *div.* *ff*

2nd Trpt. *ff*

Hn. *f*

Trom. *f*

Bar. *f*

Tuba *f*

Mallets

Timp.

Perc. 1 *f* *mf* *ff*

Perc. 2 Low Tom *f*

Perc. 3 Gong *ff*

64 Becoming More Agitated

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

64 Becoming More Agitated

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

(Gliss)

f
Continuously change pitch on one drum

mf

mf *ff*

Fl. play a random note G.P.

Ob. *fff* play a random note G.P.

1st Cl. play a random note G.P.

2nd Cl. *fff* play a random note G.P.

Bass Cl. *fff* play a random note G.P.

Bsn. *fff* play a random note G.P.

1st Alto Sax. *fff* play a random note G.P.

2nd Alto Sax. *fff* play a random note G.P.

Ten. Sax. *fff* play a random note G.P.

Bari. Sax. *fff* play a random note G.P.

1st Trpt. *fff* play a random note G.P.

2nd Trpt. *fff* play a random note G.P.

Hn. *fff* play a random note G.P.

Trom. *fff* play a random note G.P.

Bar. *fff* play a random note G.P.

Tuba *fff* play a random note G.P.

Mallets *fff* G.P.

Timp. *fff* G.P. D to Eb

Perc. 1 *fff* G.P.

Perc. 2 *fff* G.P.

Perc. 3 *fff* Slide Whistle G.P.

70 Serenely (♩ = 72)

75 Moderately (♩ = 112)

Fl. *div.* *mp* *f*

Ob. *mp* *f*

1st Cl. *div.* *mp* *f*

2nd Cl. *div.* *mp* *f*

Bass Cl. *mf*

Bsn. *mp legato* *mf*

1st Alto Sax. *mp legato* *mf*

2nd Alto Sax. *mp legato* *mf*

Ten. Sax. *mp legato* *mf*

Bari. Sax. *mf*

70 Serenely (♩ = 72)

75 Moderately (♩ = 112)

1st Trpt. *mf legato* *f*

2nd Trpt. *mf legato* *f*

Hn. *mp legato* *mf*

Trom. *mp legato* *mf*

Bar. *mp legato* *mf*

Tuba *mf*

Mallets Chimes *mp*

Timp. *mp*

Perc. 1 *mp* *f* *mp* *f* *mf* *f*

Perc. 2 *mp* *f* *mp* *f*

Perc. 3 Wind Chimes *mp*

79

Fl. *a2*
mf *ff*

Ob.
mf *ff*

1st Cl.
mf *ff* *f*

2nd Cl.
a2 *mf* *ff* *f*

Bass Cl.
mf *ff* *f*

Bsn.
ff *f*

1st Alto Sax.
ff *f* *sol*

2nd Alto Sax.
ff *f* *sol*

Ten. Sax.
ff *f*

Bari. Sax.
ff *f*

79

1st Trpt.
mf *ff*

2nd Trpt.
mf *ff*

Hn.
div. 3 *ff* *f* *sol (a2)*

Trom.
div. 3 *ff* *f*

Bar.
ff *f*

Tuba
ff *f*

Mallets
f *ff*

Timp.
C to B \flat *ff* *f*

Perc. 1
ff *f*

Perc. 2
Crash Cyms. \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark

Perc. 3
 \checkmark \checkmark \checkmark \checkmark \checkmark \checkmark

v choke *v ck.* *v ck.* *v ck.* *v ck.* *v ck.*

Musical score for a full orchestra and percussion ensemble, measures 82-87. The score includes parts for Flute, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Trombones, Baritone, Tuba, Mallets, Timpani, and Percussion.

Measures 82-85: Flute and Oboe enter with a melodic line marked *f*. Clarinets, Bassoon, and Saxophones play rhythmic accompaniment with triplets. Trumpets and Trombones play chords. Percussion includes mallets and timpani.

Measure 86: The Mallets part is marked *f* and includes the instruction "Bells". The Percussion 1 part has a dynamic change from *fp* to *f*. The Percussion 2 part has a dynamic change from *v* to *ck.*

Measure 87: The Flute and Oboe parts feature trills (tr) and triplets. The Clarinets, Bassoon, and Saxophones continue their accompaniment. The Percussion parts continue with their respective parts.

Dynamic markings include *f*, *fp*, *f*, *v*, and *ck.* Performance instructions include "Opt. 8vb" for the Clarinets and "Bells" for the Mallets.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

