

FULL CONDUCTOR SCORE

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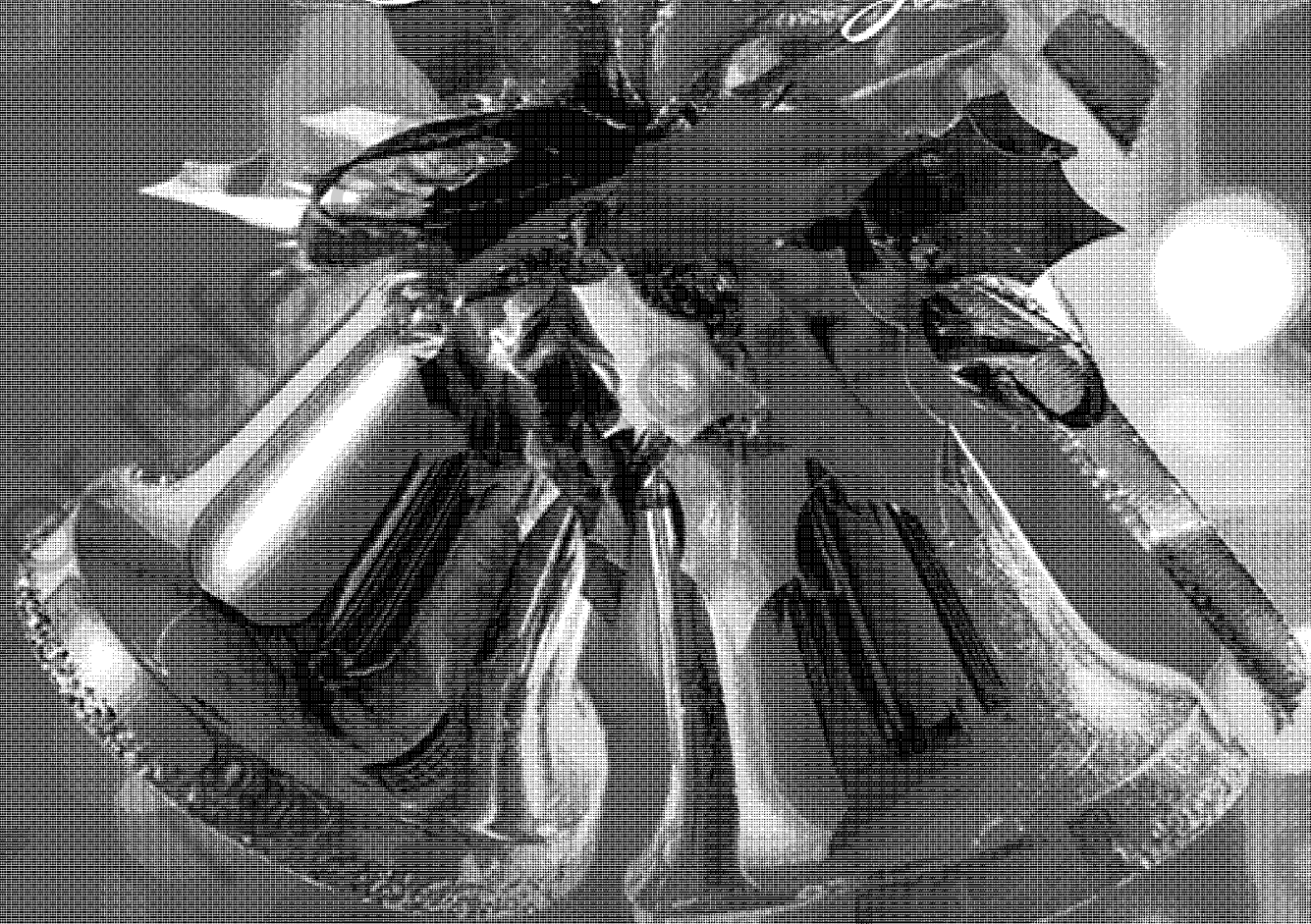
BARNHOUSE CONCERT BAND SERIES

Jingle Jangle All The Way

James Pierpont

Arranged by

Ed Huckeby



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Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B ^b Clarinet.....	5
2nd B ^b Clarinet.....	5
B ^b Bass Clarinet.....	2
Bassoon	2
1st E ^b Alto Saxophone.....	3
2nd E ^b Alto Saxophone.....	3
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	2
1st B ^b Trumpet.....	5
2nd B ^b Trumpet	5
F Horn.....	4
Trombone.....	6
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
Bells.....	2
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Auxiliary Percussion - claves, woodblock, cymbal, etc. (To be assigned at directors discretion)	3
Percussion 3: Jingle Bells, Sleigh Bells.....	2

Rehearsal Suggestions

In measures 17-19, be sure the articulations are correctly executed. The upper woodwind countermelody from m. 44-51 should be prominent. This same concept should also be observed at the key change (m. 69). Be careful that the tempo is moderated at $\text{♩} = 120-132$ to maintain a spirited but controlled style. From m. 101 to the end, make good use of the *sfp* to create a dramatic and festive ending.

I hope you enjoy **Jingle Jangle All The Way**.



About the Arranger



Ed Huceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huceby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huceby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huceby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.

New Concert Band CD



WFR392

JOYRIDE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Joyride* (Romeyn), *The Sea Of Eternity* (Bell), *Freedom City March* (King/arr. Swearingen), *A Pirate's Tale* (La Plante), *Beyond Bold Horizons* (Neeck), *Caprice: For Winds And Percussion* (Jarvis), *A Lasting Legacy* (Swearingen), *Pandora's Lament* (Romeyn), *Sedona* (Reineke/arr. Romeyn), *Cyberlink 3* (Huceby), *With Quiet Courage* (Daehn), *Shipshape And Bristol Fashion* (Webb), *Freedom's Voice* (Shaffer), *Darkwater Castle* (Anderson), *Sobre Las Olas: Over The Waves* (Rosas/arr. Longfield), *Fierce* (Sherburne), *New Frontier: A Celebration for Band* (Swearingen), *Potential* (Melton), *Bayside Reflections* (Galvin), *Run!* (Huceby)

JINGLE JANGLE ALL THE WAY

Allegro con spirito (♩ = 120-132)

Flute *f*

Oboe *f*

1st B♭ Clarinet *f*

2nd B♭ Clarinet *f*

B♭ Bass Clarinet *f* *mf*

Bassoon *f* *mf*

1st E♭ Alto Saxophone *f* *mf*

2nd E♭ Alto Saxophone *f* *mf*

B♭ Tenor Saxophone *f* *mf*

E♭ Baritone Saxophone *f* *mf*

Allegro con spirito (♩ = 120-132)

1st B♭ Trumpet *f* *mf*

2nd B♭ Trumpet *f* *mf*

F Horn *f* *mf*

Trombone *f* *mf*

Euphonium (Baritone) *f* *mf*

Tuba *f* *mf*

Bells *f* *mf*

Timpani (F, A♭, B♭, E♭) *f* *mf*

Percussion 1
Snare Drum *f* *mf*
Bass Drum

Percussion 2* *f* *mf*

Percussion 3
Jingle Bells *f* *mf*
Sleigh Bells

1 2 3 4 5 6 7

*Auxiliary Percussion (claves, woodblock, cymbal etc. at director's discretion).

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.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

21

21

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.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

24 25 26 27 28 29 30

37

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

37

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35 36 37 38

45

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

45

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

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.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

53

53

47 48 49 50 51 52 53

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.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

61

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

61

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Tune B \flat to C

69

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

69

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Tune Ab to Bb

69 70 71 72 73 74 75 76

This image shows a page of a musical score for a full orchestra, spanning measures 77 to 84. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., Bass Cl.), Bassoon (Bsn.), and Saxophones (1st Alto Sax., 2nd Alto Sax., Tenor Sax., Baritone Sax.). The brass section includes Trumpets (1st Trpt., 2nd Trpt.), Horns (Hn.), Trombones (Trom.), Euphonium (Euph. (Bar.)), and Tuba. The percussion section includes Bells, Timpani (Timp.), and three different Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes dynamic markings such as *f* (forte) and *tr* (trills). A large, semi-transparent watermark reading "For Reference Only. Not valid for Performance" is overlaid diagonally across the page.

85

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

85

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

85 86 87 88 89 90 91 92

93

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

93

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

93 94 95 96 97 98 99 100

101

Fl. *sfp* *ff*

Ob. *sfp* *ff*

1st Cl. *sfp* *ff*

2nd Cl. *sfp* *ff*

Bass Cl. *sfp* *ff*

Bsn. *sfp* *ff*

1st Alto Sax. *sfp* *ff*

2nd Alto Sax. *sfp* *ff*

Ten. Sax. *sfp* *ff*

Bari. Sax. *sfp* *ff*

101

1st Trpt. *sfp* *ff*

2nd Trpt. *sfp* *ff*

Hn. *sfp* *ff*

Trom. *sfp* *ff*

Euph. (Bar.) *sfp* *ff*

Tuba *sfp* *ff*

Bells *sfp* *ff*

Timp. *sfp* *ff*

Perc. 1 *sfp* *ff*

Perc. 2 *sfp* *ff*

Perc. 3 *sfp* *ff*

101 102 103 104 105 106 107 108

ff