

FULL CONDUCTOR SCORE

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for bands requiring flexible instrumentation

Let Freedom Ring!

Ed Huckeby

C.L. BARNHOUSE COMPANY

Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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LET FREEDOM RING!

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin
4	B ^b Instruments Part 1	B ^b Clarinet, B ^b Trumpet, B ^b Soprano Saxophone
2	E ^b Instruments Part 1	E ^b Alto Saxophone, E ^b Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B ^b Instruments Part 2	B ^b Clarinet, B ^b Trumpet
2	E ^b Instruments Part 2	E ^b Alto Saxophone, E ^b Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B ^b Instruments Part 3	B ^b Tenor Saxophone, B ^b Baritone T.C., B ^b Trombone T.C.
2	E ^b Instruments Part 3	E ^b Alto Clarinet, E ^b Baritone Saxophone, E ^b Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Trombone, Euphonium B.C., Cello, Bassoon
2	B ^b Instruments Part 4	B ^b Bass Clarinet, B ^b Trombone T.C., B ^b Contrabass Clarinet, B ^b Tuba T.C.
2	E ^b Instruments Part 4	E ^b Baritone Saxophone, E ^b Alto Clarinet, E ^b Contra Alto Clarinet, E ^b Tuba T.C.
4	Bass Clef Part 4	Trombone, Euphonium B.C., Cello, Bassoon
3	Bass Part 4	String Bass, Electric Bass Guitar, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
2	Tuba Part 4	Tuba
2	Keyboard	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani	Timpani
2	Mallet Percussion	Bells, Marimba, Xylophone, Vibraphone
4	Percussion	Snare Drum, Bass Drum, Cymbals

Program Notes

This medley includes familiar tunes which will bring out the best in every American patriot. From the opening strains of "O beautiful, for spacious skies" which ring from the traditional "America," to the familiar melodic flow of "My Country, 'Tis of Thee," and concluding with "God of Our Fathers," this combination of favorite patriotic tunes provides everyone the opportunity to exhibit the patriotic spirit which is an important part of the American heritage. The audience is encouraged to sing along!



Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. **(Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

About the Composer



Ed Huckeyby 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). Huckeyby 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.

Huckeyby'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. Huckeyby 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.

LET FREEDOM RING!

With Spirit (♩ = 108-120)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and parts are as follows:

- C Instruments Part 1
- B♭ Instruments Part 1
- E♭ Instruments Part 1
- C Instruments Part 2
- B♭ Instruments Part 2
- E♭ Instruments Part 2
- F Horn Part 2
- Viola Part 3
- B♭ Instruments Part 3
- E♭ Instruments Part 3
- F Horn Part 3
- Bass Clef Part 3
- B♭ Instruments Part 4
- E♭ Instruments Part 4
- Bass Clef Part 4
- Tuba Part 4
- Mallet Perc. (optional)
- Timpani (optional) - F, B♭, C
- Drums
- Cymbals (optional)
- Keyboard (optional)

The score includes dynamic markings such as *f* (forte) and *sfp* (sforzando piano), and articulation marks like accents (^) and slurs. The piece is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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7

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Mallets

Timp.

Drums

Cyms.

Kybd.

6 7 8 9 10 11

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Tuba P4
Mallets
Timp.
Drums
Cyms.
Kybd.

f

12 13 14 15 16 17

This musical score is for a concert band and includes the following parts:

- C Inst. P1
- Bb Inst. P1
- Eb Inst. P1
- C Inst. P2
- Bb Inst. P2
- Eb Inst. P2
- Hn. P2
- Vla. P3
- Bb Inst. P3
- Eb Inst. P3
- Hn. P3
- Bass Clef P3
- Bb Inst. P4
- Eb Inst. P4
- Bass Clef P4
- Tuba P4
- Mallets
- Timp.
- Drums
- Cyms.
- Kybd.

The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics such as *mf*, *f*, and *ff* are indicated throughout. The piece concludes with a double bar line and repeat signs.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Mallets

Timp.

Drums

Cyms.

Kybd.

This page of a musical score, numbered 38, contains the following parts and markings:

- C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3:** These parts begin with a *cresc.* marking and reach a *f* dynamic at the start of measure 38. They feature melodic lines with accents and slurs.
- Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Tuba P4:** These parts also begin with a *cresc.* marking and reach a *f* dynamic at the start of measure 38. They feature rhythmic patterns and sustained notes.
- Mallets, Timp., Drums, Cyms., Kybd.:** These parts continue with their respective rhythmic and harmonic accompaniment, including a drum pattern with a *cresc.* marking.

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Tuba P4
Mallets
Timp.
Drums
Cyms.
Kybd.

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Tuba P4
Mallets
Timp.
Drums
Cyms.
Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Mallets

Timp.

Drums

Cyms.

Kybd.

This musical score page contains measures 54 through 59. It features a variety of instruments: C and Bb instruments (P1, P2), Horns (P2, P3), Viola (P3), Bass Clef instruments (P3, P4), Tuba (P4), Mallets, Timpani, Drums, Cymbals, and Keyboard. The score includes dynamic markings such as *sfp* and *ff*, and articulation marks like accents and slurs. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.