

FULL CONDUCTOR SCORE

Catalog No: 011-4769-01

# ISLAND BREEZES

Ed Huckeby

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



# ISLAND BREEZES

Ed Huceby

## Instrumentation

|   |    |  |   |
|---|----|--|---|
| Full Conductor Score .....              | 1  | F Horn .....                               | 4 |
| Flute .....                             | 10 | 1st Trombone .....                         | 3 |
| Oboe .....                              | 2  | 2nd Trombone .....                         | 3 |
| 1st B <sup>b</sup> Clarinet .....       | 5  | Baritone B.C. ....                         | 2 |
| 2nd B <sup>b</sup> Clarinet .....       | 5  | Baritone T.C. ....                         | 2 |
| B <sup>b</sup> Bass Clarinet .....      | 2  | Tuba .....                                 | 4 |
| Bassoon .....                           | 2  | Marimba .....                              | 1 |
| 1st E <sup>b</sup> Alto Saxophone ..... | 3  | Timpani .....                              | 1 |
| 2nd E <sup>b</sup> Alto Saxophone ..... | 3  | Percussion 1: Snare Drum, Bass Drum .....  | 3 |
| B <sup>b</sup> Tenor Saxophone .....    | 2  | Percussion 2: Bongos .....                 | 1 |
| E <sup>b</sup> Baritone Saxophone ..... | 2  | Percussion 3: Timbales .....               | 1 |
| 1st B <sup>b</sup> Trumpet .....        | 5  | Percussion 4: Agogo Bells .....            | 1 |
| 2nd B <sup>b</sup> Trumpet .....        | 5  | Percussion 5: Steel Drums (Optional) ..... | 2 |

## Program Notes

Commissioned by the Tulsa Starlight Band for its 2019 Summer Concert Series, this fun-filled work provides a glimpse at the light-hearted and whimsical musical styles found in the islands of the Caribbean. Close your eyes and imagine the wind blowing through your hair as **Island Breezes** take you away to bare feet on the sandy beaches and a cool drink under the palm trees!

## Rehearsal Suggestions

Have fun with this piece, using a light and whimsical approach. If available, feel free to duplicate rhythm parts with other Latin percussion instruments, always appropriately balancing the percussion with the winds. At m. 33, strive for good contrast, both in style and dynamics. Be sure the countermelody in the upper woodwinds at m. 49 is prominently emphasized. The eight-bar phrase at m. 57 can be repeated as needed to open up for improvised (or written-out) solos, using the background themes in the trumpets, saxophones, and low brass as needed to provide variety. Strive for a rousing crescendo at m. 82 and an energetic (but controlled) fortissimo at the end. ENJOY!

## About the Composer

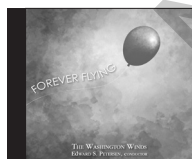


**Ed Huceby** is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to 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 Young Band CDs



WFR399

### FOREVER FLYING

*The Washington Winds,*  
**Edward S. Petersen – Conductor**

**CONTENTS:** *Outrider (McBride), Voice Of America March (K. L. King/arr. Swearingen), Starship Legacy (Chattaway), Island Breezes (Huceby), The Codebreakers (Budiansky), Nordic Adventure (Katheryn Fenske), Vanguard Fanfare (Romeyn), The Swashbucklers March (Romeyn), Evil Jungle Prince (Neeck), Hymn To St. Avold (C. T. Smith), The Horseman Of Sleepy Hollow (Romeyn), Dem Bones (Shaffer), Winds Of Joy (Weller), Red River Valley (arr. Glover), In Times Of Turbulence (R. W. Smith), Modal Song and Dance (del Borgo), Jambo, Raikiki! (Webb), Salute To Liberty (Swearingen), Windsong (Chattaway), Dress Blues (Hammonds), At The Water's Edge (Romeyn), Skyward Bound (Swearingen), Rumble And Roar! (Neeck), Trans-America March (R. W. Smith), Forever Flying (Swearingen), Let's Do This! (Benson), Ghost Host (Eveland), The King's Crown (Romeyn), Challenge Accepted! (McBride), Danza Del Mambo (R. W. Smith), This Land Is Your Land (Guthrie/arr. A. Clark)*

### LICENSING THIS WORK

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# ISLAND BREEZES

Conductor Score

Ed Hucceby

011-4769-00

Caribbean Groove  $\text{♩} = 72$

Flute

Oboe

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Marimba

Timpani  
B $\flat$ , E $\flat$ , F

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Bongos

Percussion 3  
Timbales

Percussion 4  
Agogo Bells

Percussion 5  
Steel Drums  
(Optional)

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9

FL.

mf

Ob.

mf

1st Cl.

mf

2nd Cl.

mf

B. Cl.

mf

Bsn.

mf

1st A. Sx.

mf

2nd A. Sx.

mf

T. Sx.

mf

B. Sx.

mf

9

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

mf

Tuba

mf

Mrb.

mf

Timp.

mf

Perc. 1

mf

Perc. 2

mf

Perc. 3

mf

Perc. 4

mf

Perc. 5

mf

8 9 10 11 12 13

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

FL.  
Ob.  
1st Cl.  
2nd Cl.  
B. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st Tpt.  
2nd Tpt.  
Hn.  
1st Tbn.  
2nd Tbn.  
Bar.  
Tuba  
Mrb.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5



FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

26 27 28 29 30 31

FL. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mrb. *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Perc. 5



FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

*f* *mf*

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*f* *mf*

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

B- to G, E- to C

mf

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

50 51 52 53 54 55 56

57 (Optional Improvised Solos)  
Steel Drum cues

FL. *mf*

Ob.

1st Cl. *mf*  
Steel Drum cues

2nd Cl.

B. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp* 2nd X only

2nd A. Sx. *mp* 2nd X only

T. Sx. *mp*

B. Sx. *mp*

57 2nd X only

1st Tpt. *mp* 2nd X only

2nd Tpt. *mp* 2nd X only

Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mrb. *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Perc. 5 *mf* Solo (or improvised)

57 58 59 60 61 62

1. 2.

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

*mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

74

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

74

1st Tpt.

2nd Tpt.

Hn.

1st Tbn.

2nd Tbn.

Bar.

Tuba

Mrb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

*mf* 74 75 76 77 78 79



FL. *cresc.* *ff*

Ob. *cresc.* *ff*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

1st A. Sx. *cresc.* *ff*

2nd A. Sx. *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx. *cresc.* *ff*

1st Tpt. *cresc.* *ff*

2nd Tpt. *cresc.* *ff*

Hn. *cresc.* *ff*

1st Tbn. *cresc.* *ff*

2nd Tbn. *cresc.* *ff*

Bar. *cresc.* *ff*

Tuba *cresc.* *ff*

Mrb. *cresc.* *ff*

Timp. *cresc.* *ff*

Perc. 1 *cresc.* *ff*

Perc. 2 *cresc.* *ff*

Perc. 3 *cresc.* *ff*

Perc. 4 *cresc.* *ff*

Perc. 5 *cresc.* *ff*