

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

SUNRISE OVER KILIMANJARO

Ed Hucceby



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SUNRISE OVER KILIMANJARO

INSTRUMENTATION

Full Conductor Score	1
Flute, Piccolo	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Timpani	1
Chimes, Xylophone	2
Percussion 1: Snare Drum, Bass Drum	2
Percussion 2: Wind Chimes, Timbales, Vibraslap	3
Percussion 3: Low Pitched Drums (Tumba, Conga, or Low-Pitched Bass Drums)	1
Percussion 4: Suspended Cymbal, Cabasa, Woodblock	2
Percussion 5: Triangle, Shaker, Agogo	2

PROGRAM NOTES

Sunrise Over Kilimanjaro is a programmatic piece which attempts to convey the drama and exhilaration of a climb to the peak of Mount Kilimanjaro in Tanzania. At an elevation of 5895 meters (19,341 feet) Kilimanjaro is the tallest mountain on the African continent and is the highest free-standing mountain in the world. This musical work is the composer's interpretation of a first-hand account, provided by Mr. & Mrs. Tom Batiuk, which detailed the preparation for and actual experience of the trek to the top. (Note: Tom Batiuk, an acquaintance of the composer, is a well-known cartoonist and author.)

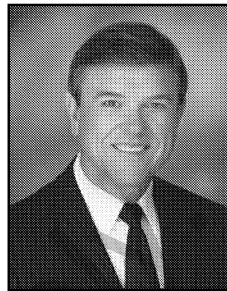
REHEARSAL SUGGESTIONS

The introduction should be presented in a very subtle and mysterious manner, with emphasis on balancing the unique African melodic lines with the underlying harmonies, building in suspense to the tempo change at m. 15. Beginning in m. 16, the percussion section should emphasize the polyrhythmic elements throughout by focusing on the accents. If Tumba drums are not available, use low-pitched bass drums. Although the melodic lines (beginning in m. 24) are syncopated, an effort should be made to avoid heavy accent on the syncopations, to provide better integration of the melodies and harmonies with the underlying rhythmic ostinati. Maintain a constant and not-too-fast tempo to simulate the grueling demands of the climb to the top. With each key change, the intensity level should rise, implying the change in altitude as the climber nears the summit. Although not overpowering, the percussion rhythms should remain prominent throughout. The *allargando* from 122 to 130 should be gradual with a dramatic ritard implying the last few steps to the top from 130 to 133. At m. 134 the trek is completed as the sun rises over Kilimanjaro.

(Note: The photo on the cover of the score is an actual photo of the sunrise at the summit, taken by Mrs. Tom Batiuk.)

- Ed Hucceby

ABOUT THE COMPOSER

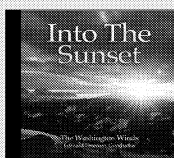


Ed Hucceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Hucceby 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.

Hucceby'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. Hucceby 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.

CD Recording Available



WFR381
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The Washington Winds
Edward Petersen - Conductor

CONTENTS: *Into The Sunset* (Conaway); *The Boys of the Old Brigade* (Chambers/arr. Glover); *Up From Earth's Center* (Romeyn); *But For The Love Of Ireland* (Swearingen); *Force of Destiny* (Neeck); *The Huntress* (King/arr. Glover); *Avalanche!* (J. McBride); *The Skaters' Waltz* (Waldteufel/arr. Longfield); *Sunrise Over Kilimanjaro* (Hucceby); *Passacaglia* (Bach/arr. Glover); *Carolina's Majesty* (Shaffer); *Aguero, paso doble* (Franco); *Mazama* (Chattaway); *Open Thy Heart* (Bizet/arr. Glover); *Minimalist Dances* (Conaway)

Dedicated to Tom Batiuk, master cartoonist, adventurer and friend

SUNRISE OVER KILIMANJARO

Ed Hucceby

Conductor Score
012-4309-00

Adagio (♩ = 60)

Flute, Piccolo *mf*

Oboe

1st B♭ Clarinet *mp* Cue: Ob. *mf* *p* *mf*

2nd B♭ Clarinet *mp* *p* *mf*

B♭ Bass Clarinet *mp* *p* *mf*

Bassoon *mp* *p* *mf*

1st E♭ Alto Saxophone *mf* *p* *mf*

2nd E♭ Alto Saxophone *mf* *p* *mf*

B♭ Tenor Saxophone *mp* *p* *mf*

E♭ Baritone Saxophone *mp* *p* *mf*

1st & 2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

Timpani (G, B♭, C)

Chimes, Xylophone *mp* *mf*

Percussion 1 Snare Drum, Bass Drum

Percussion 2 Wind Chimes *mf*

Percussion 3 Low-Pitched Drums*

Percussion 4 Sus. Cym., Cabasa, Woodblock *p* *mf* *p* *mf*

Percussion 5 Triangle, Shaker, Agogo *mf* *p* *mf*

*Tumba, Conga or Low-Pitched Bass Drums

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Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

molto rit.

div.

mf

p

a2

p < mf

9

15 Allegro (♩ = 132)

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

15 Allegro (♩ = 132)

1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba

Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Vibraslap
Timbales
Cabasa
Woodblock
Shaker
Agogo

Snares off

Picc. only **24**

Fl., Picc. *mp*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax. *mp*

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

24

1st & 2nd Trpt. *mp*

Hn. *mp*

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

22 23 24 25 26 27 28

32

+Flutes

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp

mp

mp

mp

32

29

30

31

32

33

34

35

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

mf
mp
mp
mp
mp
mf
mp
mp
mp

42

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

tr

mp

50

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

This section of the score covers measures 50 through 57 for the woodwind and brass sections. The instruments listed are Flute (Fl.) and Piccolo (Picc.), Oboe (Ob.), Clarinet 1st (1st Cl.), Clarinet 2nd (2nd Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Alto Saxophone 1st (1st Alto Sax.), Alto Saxophone 2nd (2nd Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and brass play sustained notes with various articulations and dynamics, including accents and slurs. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

50

1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

This section of the score covers measures 50 through 57 for the percussion instruments. The instruments listed are Trumpet 1st & 2nd (1st & 2nd Trpt.), Horn (Hn.), Trombone 1st & 2nd (1st & 2nd Trom.), Euphonium (Bar.) (Euph. (Bar.)), Tuba, Timpani (Timp.), Chimes and Xylophone (Chimes, Xylo.), and five different Percussion parts (Perc. 1 through Perc. 5). The percussion parts feature complex rhythmic patterns, including snare drum, tom-toms, and cymbals. The woodwinds and brass continue their parts from the previous section. A dynamic marking 'a2' is present above the 1st & 2nd Trpt. staff in measure 54. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

50 51 52 53 54 55 56 57

58

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

58

1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

58 59 60 61 62 63 64 65

66

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

66

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

mp

tr

G to A, Bb to C, C to D

74

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

74

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

74 75 76 77 78 79 80 81

82

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

82

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

a2

f

82 83 84 85 86 87 88 89

90

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

90

1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

90 91 92 93 94 95 96 97

98

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

98

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

98 99 100 101 102 103 104 105

D to F

106

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

106

1st & 2nd Trpt.

Hn.

1st & 2nd Tromb.

Euph. (Bar.)

Tuba

Timp.

Chimes, Xylo.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

106 107 108 109 110 111 112 113

122 *allargando e cresc.*

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

122 *allargando e cresc.*

1st & 2nd Trpt.
Hn.
1st & 2nd Trom.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

130 *molto rit.*

A tempo

Fl., Picc.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

130 *molto rit.*

A tempo

1st & 2nd Trpt.
Hn.
1st & 2nd Tromb.
Euph. (Bar.)
Tuba
Timp.
Chimes, Xylo.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

130 131 132 133 134 135 136 137