

FULL CONDUCTOR SCORE
Score Cat. #012-4343-01

BARNHOUSE CONCERT BAND SERIES

BEYOND THE WESTERN SKY

Ed Huckleby

For reference only. Valid for performance.



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BEYOND THE WESTERN SKY

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
Mallet Percussion: Chimes, Xylophone, Bells	3
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals, 2 Suspended Cymbals	3
Percussion 3: Triangle, Wind Chimes	2
Percussion 4: Tri-Toms, Tambourine	2

PROGRAM NOTES

Beyond The Western Sky was commissioned by the Williston, North Dakota High School Band, in memory of Mr. Jim Geiermann, a former teacher. Opening with a fanfare-like theme and driving percussion, this work features soaring melodic lines below unique ostinato rhythmic figures in the woodwinds. Beautifully plaintive melodies in the middle section are characteristic of the composer's lyrical writing style. A return to the original melodies and rhythms of the opening section leads **Beyond The Western Sky** to a rousing and dramatic conclusion.

REHEARSAL SUGGESTIONS

Strive to achieve a bold and dramatic opening which climaxes in m. 23-26. If necessary, horns may be doubled in other instruments at 31 to establish a bold, lyrical statement of the primary theme. Maintain a cleanly articulated staccato in the woodwind ostinato which complements the lyrical theme, without overshadowing the melodic line. The percussion statement at 63 should be definitive, leading into the transition from 6/8 to 4/4 at m. 71. Observe the phrase markings in the Andante section to achieve a flowing, connected style. Flexible interpretation of the rubato is encouraged in order to provide vitality and energy to the legato style. Observation of the dynamic indications is also critical to achieving a musically viable performance. In m. 121 (Broaden) strive for dramatic emphasis of the dissonances as well as appropriate interpretation of the sfp at m. 125. Proper execution of the decrescendo and crescendo from m. 165 to 170 will set the stage for a dramatic conclusion in the last four bars.

- Ed Huceby

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.

CD Recording Available



WFR384
QUEST TO THE SUMMIT
Washington Winds, Edward Petersen, conductor

CONTENTS: *Celebration and Tribute (James Swearingen), Snow In A Silent Wood (Jonathan McBride), Gallant Zouaves March (Karl L. King / arr. Andrew Glover), The Keystone (Robert W. Smith), On The Banks... (Matt Conaway), The Toymaker's Workshop (Der Spielzeugmacher-Werkstatt) (Rebecca Jarvis), Temple Of The Gods (Sergius Taneiev / arr. Andrew Glover), Parade of the Tall Ships (Jay Chattaway), The New Colonial March (Robert B. Hall / arr. Andrew Glover), Quest To The Summit (Benjamin Yeo), Sheep May Safely Graze (J. S. Bach / arr. Alfred Reed), Beyond The Western Sky (Ed Huceby), Czardas (Vittorio Monti / arr. Andrew Glover), A Bayside Portrait (Robert Sheldon), Kinizsi Hungarian March (Julius Fucik),*

At A Dixieland Jazz Funeral (Jared Spears)

Commissioned by the Williston High School Band, Williston, North Dakota, Eric Rooke, Conductor,
in memory of Mr. Jim Geiermann, teacher, mentor and friend to all.

BEYOND THE WESTERN SKY

Ed Huckeby

Conductor Score
012-4343-00

Con Spirito $\text{♩} = 84$

5

Flute/Piccolo

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

Con Spirito $\text{♩} = 84$

5

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion:
Chimes, Xylophone,
Bells

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Crash Cymbals,
2 Suspended Cymbals

Percussion 3:
Triangle, Wind Chimes

Percussion 4:
Tri-Toms, Tambourine

1 *f* 2 3 4 5 6

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Fl./Picc. + Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

div.

13

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

13

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

13

14

15

16

17

18

21 *tr*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

ff

ff

ff

ff

ff

ff

ff

19 20 21 - 6 - 22 23 24

Fl./Picc. *ff* *mf*

Ob. *ff* *mf*

1st Cl. *ff* *mf*

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

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx. *ff*

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. Xylo. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Susp. Cymbal w/snare stick

Perc. 3 *mp*

Perc. 4 *mp* Concert Tamb. played w/sticks

31

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx. *f* Hn cue

2nd A. Sx.

T. Sx.

B. Sx.

31

1st Trp.

2nd Trp.

Hn. *f*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp. *mf* *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
39
1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

47

Fl./Picc.

Ob.

1st Cl.

2nd Cl. *a2*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf* Play

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

47

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp. *mf* *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

63

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

63

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

f Chimes

f Cr. Cymb.

f Tri-Toms

59 60 61 62 63 64

molto rit.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Horn cue

f

mp

molto rit.

mp

mp

mp

mp

mp

mp

mp

mf

Susp. Cym.

Wind Chimes

65

66

67

68

69

70

71 Andante Rubato ♩ = 80

Fl./Picc. *mf* - Picc.

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* a2

Bs. Cl.

Bsn.

1st A. Sx. *mf*

2nd A. Sx.

T. Sx.

B. Sx.

71 Andante Rubato ♩ = 80

1st Trp.

2nd Trp.

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallet Perc.

Timp. *mf*

Perc. 1

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

Perc. 3

Perc. 4

Musical score for a symphony orchestra, measures 77-83. The score includes parts for Flute/Piccolo, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Trombones, Euphonium/Tuba, Mallet Percussion, and various Percussion instruments. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

79

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

79

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Play

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

molto rit. **87** *a tempo*

Fl./Picc. *sfp* *f*

Ob. *sfp* *f*

1st Cl. *sfp* *f*

2nd Cl. *sfp* *f*

Bs. Cl. *sfp* *f*

Bsn. *sfp* *f*

1st A. Sx. *sfp* *f*

2nd A. Sx. *sfp* *f*

T. Sx. *sfp* *f*

B. Sx. *sfp* *f*

molto rit. **87** *a tempo*

1st Trp. *sfp* *f*

2nd Trp. *sfp* *f*

Hn. *sfp* *f*

1st Trb. *sfp* *f*

2nd Trb. *sfp* *f*

Euph. (Bar.) *sfp* *f*

Tuba *sfp* *f*

Mallet Perc. *f* Chimes

Timp. *sfp* *f* *Bb to Ab*

Perc. 1 *f* *Susp. Cym. w/snare stick*

Perc. 2 *mp* *f*

Perc. 3 *f*

Perc. 4 *f* *Tamb. w/hand*

84 85 86 87 88 89

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

mf

mp \leftarrow *f*

mf
Tri.

mf

95

90 91 92 93 94 95

Fl./Picc. - Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. Bells *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

molto rit. **105** *a tempo*

Fl./Picc. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *sfp* *f*

1st A. Sx. *mf* *ff*

2nd A. Sx. *mf* *ff*

T. Sx. *sfp* *f*

B. Sx. *sfp* *f*

1st Trp. *mp* *f*

2nd Trp. *sfp* *f*

Hn. *sfp* *ff*

1st Trb. *sfp* *f*

2nd Trb. *sfp* *f*

Euph. (Bar.) *sfp* *f*

Tuba *sfp* *f*

Mallet Perc. Chimes *mp* *f*

Timp. *sfp* *f*

Perc. 1 *sfp* *f*

Perc. 2 Susp. Cym. *mp* *f*

Perc. 3 W.C. *f*

Perc. 4 Tamb. *f*

Tri-Toms *sfp* *f*

102

103

104

105

106

107

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

108 109 110 111 112

mp *f* *mp* *mp* *mp*

Bells

Fl./Picc. **Broaden**

Ob. **f**

1st Cl. **f**

2nd Cl. **f**

Bs. Cl. **sfz**

Bsn. **sfz**

1st A. Sx. **sfz**

2nd A. Sx. **sfz**

T. Sx. **sfz**

B. Sx. **sfz**

1st Trp. **Broaden**

2nd Trp. **f**

Hn. **f**

1st Trb. **sfz**

2nd Trb. **sfz**

Euph. (Bar.) **sfz**

Tuba **sfz**

Mallet Perc. **Chimes** **f**

Timp. **mf** **sfz** **ff** **sfz**

Perc. 1

Perc. 2 **Crash Cymbals.** **mf** **f**

Perc. 3

Perc. 4

119 120 121 122 123 124

125 Con Spirito ♩ = 84

Fl./Picc. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

125 Con Spirito ♩ = 84

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallet Perc. *f* Xylo. *mf*

Timp. *f* *A^b to B^b* *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*
Susp. Cymbal w/share stick

Perc. 3 *mp* *mf*
Tambourine played w/sticks

Perc. 4 *mp* *mf*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

For reference only. Not valid for performance.

mp
mf
mp

141

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.

Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

141

1st Trp.
2nd Trp.
Hn.

1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba

Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

149

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

mp

mf

mp

157

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

153 154 155 156 157 158

- 29 -

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *mp* *mf*

2nd Trp. *div.* *mp* *mf*

Hn. *mp* *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

165

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.

165

1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba

Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tri-Toms

Chimes
Xylo.

165

166

167

168

169

Fl./Picc.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph.
(Bar.)
Tuba
Mallet
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4