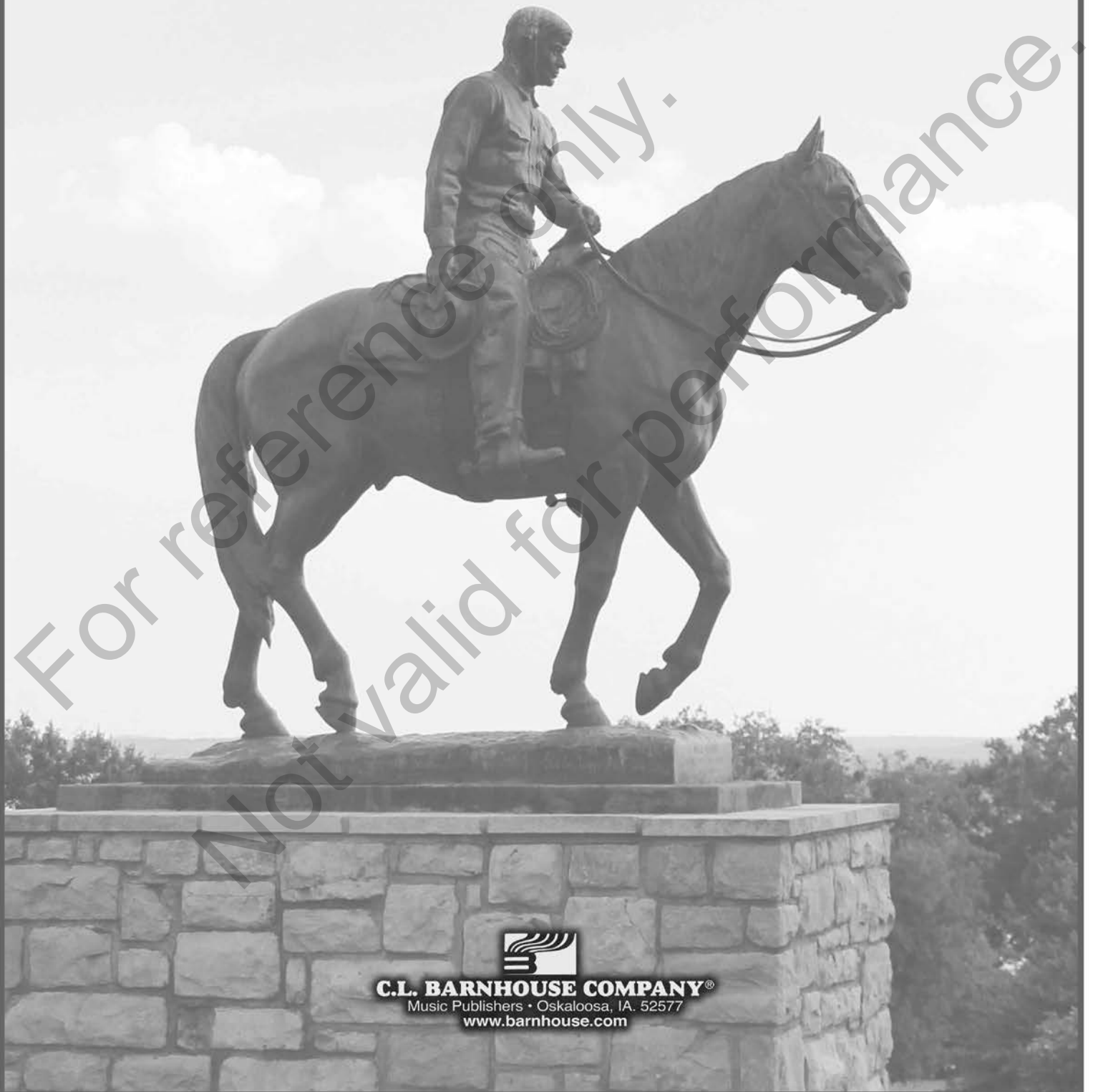


FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

RENEGADE

Ed Huckeby



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RENEGADE

Ed Huckleby

INSTRUMENTATION

Conductor Score.....	1
Flute/Piccolo	10
Oboe	2
1st B \flat Clarinet.....	5
2nd B \flat Clarinet	5
B \flat Bass Clarinet	2
Bassoon	2
1st E \flat Alto Saxophone	3
2nd E \flat Alto Saxophone.....	3
B \flat Tenor Saxophone.....	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet.....	5
F Horn.....	4
1st Trombone	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Bells, Xylophone	4
Chimes	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Crash Cymbals.....	2
Percussion 3: Gong, Wind Chimes, Triangle, Brake Drum	3

PROGRAM NOTES

This unique work is a tribute to the legacy of legendary humorist, newspaper columnist, social commentator, and stage and motion picture actor, Will Rogers. Although Rogers "never met a man he didn't like," his wit earned him a colorful reputation as a "political renegade" and public favorite. This piece contrasts the serious and satirical sides of Rogers, and presents the performing ensemble with challenging lyrical, rhythmic, and changing meter opportunities.

REHEARSAL SUGGESTIONS

Strive to achieve a very broad, legato style in the opening section of **Renegade**, emphasizing good dynamic contrast to establish a reflective mood. *The molto rit.* at 22 should be dramatic, leading into the aggressive *Spiritoso* tempo and style change at 23. Give detailed attention to the articulation markings in the fast section, especially on the repeated *marcato* quarter notes and where there is changing meter. In m. 45-46, ensure a smooth transition so that at m. 47 the original style and tempo are resumed. In the concluding section at m. 85-87, place great emphasis on the *sfzp* for dramatic effect. Special attention should also be given to articulation on the unison thematic statement at m. 89-90.

- Ed Huckleby

ABOUT THE COMPOSER



Ed Huckleby 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). Huckleby 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.

Huckleby'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. Huckleby 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



WFR389

BLAZE THE TRAIL

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Blaze the Trail* (Galvin), *Flying Cadets March* (King/arr. Swearingen), *Reflections From The Wall* (Shaffer), *Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage* (López), *Be Still My Soul - A Chorale Prelude* (arr. Swearingen), *Renegade* (Huckleby), *The Dark Waters* (Conaway), *Rejoice The Season!* (Romeyn), *Anthem for Peace* (Huckleby), *Dark Energy* (McBride), *Let The Light of Christmas Shine* (Swearingen), *Courtly Procession And Dances* (Jarvis), *Gentle Daybreak* (Bell), *The Winds of Change* (Swearingen), *Implacato* (Conaway), *Cedar River Celebration* (Shaffer), *Wrath of Vesuvius* (P. Clark), *Lanterns In The Sky* (Romeyn), *Hallelujah Chorus - From "The Messiah"* (Handel/arr. Glover)

Conductor Score
012-4466-00

RENEGADE

Ed Huckeby

Larghetto ♩ = 60

The score is for a 4/4 piece in B-flat major, marked **Larghetto** with a tempo of 60 beats per minute. It features a variety of instruments: Flute/Piccolo, Oboe, 1st and 2nd B-flat Clarinets, B-flat Bass Clarinet, Bassoon, 1st and 2nd E-flat Alto Saxophones, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 1st and 2nd B-flat Trumpets, F Horn, 1st and 2nd Trombones, Euphonium (Baritone), Tuba, Bells/Xylophone, Chimes, and three percussion parts (Snare/Bass Drum, Suspended Cymbal/Crash Cymbals, and Gong/Triangle/Brake Drum/Wind Chimes). The score is divided into four measures, with dynamics ranging from *mp* to *mf*. A large watermark 'For Reference Only - Not valid for Performance' is overlaid on the score.

5

FL./Picc. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bs. Cl. *mp* *mf*

Bsn. *mp* *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

5

1st Trp. Mute *mf*

2nd Trp. Mute *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells

Xylo. *mf*

Chimes *mf*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

5 6 7 8 9 10

13

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

Bells
Xylo.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

11

12

13

14

15

16

20 *molto rit.*

+ Picc. *mf* *mp*

FL./Picc.

Ob. *mp* *mf* *mp*

1st Cl. *mp* *mf* *mp*

2nd Cl. *mp* *mf* *mp*

Bs. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

1st A. Sx. *mp* *mf* *mp*

2nd A. Sx. *mp* *mf* *mp*

T. Sx. *mp* *mf* *mp*

B. Sx. *mp* *mf* *mp*

20 *molto rit.*

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mf* *mp* *mf* *mp*

1st Trb. *mp* *mf* *mp*

2nd Trb. *mp* *mf* *mp*

Euph. (Bar.) *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Bells Xylo.

Chimes *mp*

Timp. *mp* *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 Triangle *mp* *mf*

Gong *mp*

17 18 19 20 21 22

23 Spiritoso ♩ = 144

FL./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

23 Spiritoso ♩ = 144

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Xylophone *f*

Bells Xylo. *f*

Chimes *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

f Crash Cymbals

Brake Drum w/hard mallets

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

Bells

Xylo.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

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
Bells Xylo.
Chimes
Timp.
Perc. 1
Perc. 2
Perc. 3

47 **Larghetto** ♩ = 60

- Picc. **rit. e dim.**

FL/Picc. *mp* *p*

Ob. *mp* *p*

1st Cl. *mp* *p*

2nd Cl. *mp* *p*

Bs. Cl. *p* *mf*

Bsn. *p* *mf*

1st A. Sx. *p* *mf*

2nd A. Sx. *p* *mf*

T. Sx. *p* *mf*

B. Sx. *p* *mf*

rit. e dim.

47 **Larghetto** ♩ = 60

1st Trp. *p* *mf*

2nd Trp. *p* *mf*

Hn. *p* *mf*

1st Trb. *p* *mf*

2nd Trb. *p* *mf*

Euph. (Bar.) *p* *mf*

Tuba *p* *mf*

Bells Xylo. *mp*

Chimes *mp*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Perc. 3 *mp*

Susp. Cym. *p* *mf*

Gong *mp*

FL./Picc. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *p* *mp*

Bsn. *p* *mp*

1st A. Sx. *p* *mp*

2nd A. Sx. *p* *mp*

T. Sx. *p* *mp*

B. Sx. *p* *mp*

1st Trp. Mute *p* *mp*

2nd Trp. Mute *p* *mp*

Hn. *p* *mp*

1st Trb. *p* *mp*

2nd Trb. *p* *mp*

Euph. (Bar.) *p* *mp*

Tuba *p* *mp*

Bells Xylo.

Chimes

Timp. *p* *mp*

Perc. 1

Perc. 2

Perc. 3

57

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

Bells
Xylo.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

Open

Open

Bells

55

56

57

58

59

60

64

molto rit.

+ Picc.

FL./Picc. *mf* *mp*

Ob. *mp* *mf* *mp*

1st Cl. *mp* *mf* *mp*

2nd Cl. *mp* *mf* *mp*

Bs. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

1st A. Sx. *mp* *mf* *mp*

2nd A. Sx. *mp* *mf* *mp*

T. Sx. *mp* *mf* *mp*

B. Sx. *mp* *mf* *mp*

64

molto rit.

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mf* *mp* *mf* *mp*

1st Trb. *mp* *mf* *mp*

2nd Trb. *mp* *mf* *mp*

Euph. (Bar.) *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Bells Xylo. *mp* *mp*

Chimes

Timp. *mp* *mf*

Perc. 1

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

Perc. 3 *mf* *mp* *mf*

Gong *mp*

61

62

63

64

65

66

67 Spiritoso ♩ = 144

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

67 Spiritoso ♩ = 144

1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Euph. (Bar.)
Tuba
Xylo.
Bells Xylo.
Chimes
Timp.
Perc. 1
Perc. 2
Perc. 3

f Crash Cymbals
Brake Drum w/hard mallets

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

Bells Xylo.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

75

75

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
Bells Xylo.
Chimes
Timp.
Perc. 1
Perc. 2
Perc. 3

77 78 79 80 81

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

Bells Xylo.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

sfzp

mf

ff

mp *mf*

FL./Picc. *sfzp* *f*

Ob. *sfzp* *f*

1st Cl. *sfzp* *f*

2nd Cl. *sfzp* *f*

Bs. Cl. *sfzp* *f*

Bsn. *sfzp* *f*

1st A. Sx. *sfzp* *f*

2nd A. Sx. *sfzp* *f*

T. Sx. *sfzp* *f*

B. Sx. *sfzp* *f*

1st Trp. *sfzp* *f*

2nd Trp. *sfzp* *f*

Hn. *sfzp* *f*

1st Trb. *sfzp* *f*

2nd Trb. *sfzp* *f*

Euph. (Bar.) *sfzp* *f*

Tuba *sfzp* *f*

Bells Xylo. *sfzp* *f*

Chimes

Timp. *sfzp* *f*

Perc. 1 *sfzp* *f*

Perc. 2 *mp* *mf*

Perc. 3

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
 Bells
 Xylo.
 Chimes
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Musical notation including dynamics (sfzp, ff), articulation (accents, slurs), and performance instructions like 'div.' and 'Choke' are present throughout the score.

91

92

93

94

95