

Featuring exceptional musical works for bands requiring flexible instrumentation

# ACCLAMATIONS

**Ed Huckeby**

Grade 3

Catalog No: 026-4069-00

Complete Set: \$50.00 - Full Conductor Score: \$6.00

C.L. BARNHOUSE COMPANY

## Build-A-Band Series



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## ACCLAMATIONS

Ed Hucceby

### Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1 .....Flute, Piccolo, Violin, Guitar,
- 4 Bb Instruments Part 1 .....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1 .....Eb Alto Sax, Eb Clarinet
- 3 C Instruments Part 2 .....Flute, Oboe, Violin, Guitar
- 4 Bb Instruments Part 2 .....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2 .....Eb Alto Sax, Eb Alto Clarinet, Eb Horn
- 2 F Horn Part 2 .....F Horn
- 2 F Horn Part 3 .....F Horn
- 2 Viola Part 3 .....Viola
- 3 Bb Instruments Part 3 .....Bb Tenor Sax, Baritone T.C.,  
Bb Trombone T.C.
- 2 Eb Instruments Part 3 .....Eb Alto Clarinet, Eb Horn
- 4 Bass Clef Part 3 .....Trombone, Baritone B.C., Cello, Bassoon
- 2 Bb Instruments Part 4 .....Bb Bass Clarinet, Baritone T.C., Trombone T.C.,  
Bb Contrabass Clarinet, Bb Tuba
- 2 Eb Instruments Part 4 .....Eb Baritone Sax, Eb Alto Clarinet,  
Eb Contraalto Clarinet, Eb Tuba T.C.
- 4 Bass Clef Insts. Part 4 .....Trombone, Baritone B.C., Cello, Bassoon
- 3 Bass Part .....String Bass, Electric Bass Guitar, Keyboard  
Bass, Trombone, Baritone, Cello, Bassoon
- 2 Tuba Part .....Tuba
- 2 Mallet Percussion .....Xylophone, Marimba,  
Vibraphone, Orchestra Bells
- 2 Keyboards .....Piano, Electric Piano, Synthesizer,
- 3 Percussion .....Cymbals, Snare Drum,  
Bass Drum
- 1 Timpani

### About the Composer



Ed Hucceby is President of Southwestern Christian University in Bethany, Oklahoma. Prior to his appointment at SCU, he was a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow (OK). He also served as an arts administrator for Tulsa Ballet Theatre, Inc., directing the general operations of Oklahoma's premier international ballet company. Hucceby 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.

Prior to his appointment at Northwestern in 1976, Hucceby 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 over 170 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.

### How to use the Build-A-Band Series

The *Build-A-Band Series* provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

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: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. (Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

### 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.

# Acclamations

By Ed Huckedby

♩ = 144 *Allegro con Spirito*

The score is for a full orchestra and includes the following parts:

- C Treble Part 1
- High Bb Part 1
- High Eb Part 1
- C Treble Part 2
- High Bb Part 2
- High Eb Part 2
- F Horn Part 2
- F Horn Part 3
- Viola Part 3
- Low Bb Part 3
- Low Eb Part 3
- Bass Clef Part 3
- Low Bb Part 4
- Low Eb Part 4
- Bass Clef Part 4
- Bass
- Tuba
- Mallet Percussion (Chimes - Xylophone)
- Keyboards (Opt)
- Cymbals (Crash Cym.)
- Snare Drum
- Bass Drum
- Timpani

The score is in 4/4 time and features dynamic markings such as *f*, *cresc.*, *ff*, and *mp*. It includes performance instructions like *Chimes*, *Xylophone*, and *R.H.* (Right Hand). The piece is marked *Allegro con Spirito* with a tempo of 144 beats per minute.



C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn.-2  
 Hn.-3  
 Vla.-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Mallets  
 Keys.  
 Cym.  
 S. D.  
 B. D.  
 Timp.

Musical score for page 13, featuring various instruments including trumpets, trombones, saxophones, woodwinds, brass, and percussion. The score includes dynamic markings such as *sf*, *f*, *mf*, and *p*.

C-1

Bb-1

Eb-1

C-2

Bb-2

Eb-2

Hn.-2

Hn.-3

Vla.-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

Mallets

Keys.

Cym.

S. D.

B. D.

Timp.

(G to F)

*mf*

*mp*

*S.D. stick on Sus. Cym.*

Musical score for a concert band, measures 24-30. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keys., Cym., S. D., B. D., and Timp. The music is in 2/4 time with a key signature of one flat. Dynamics include *mf*, *mp*, and accents.

C-1 *mf* *cresc.* *ff*  
 Bb-1 *mf* *cresc.* *ff*  
 Eb-1 *mf* *cresc.* *ff*  
 C-2 *mf* *cresc.* *ff*  
 Bb-2 *mf* *cresc.* *ff*  
 Eb-2 *mf* *cresc.* *ff*  
 Hn.-2 *mf* *cresc.* *ff*  
 Hn.-3 *cresc.* *ff*  
 Vla.-3 *cresc.* *ff*  
 Bb-3 *cresc.* *ff*  
 Eb-3 *cresc.* *ff*  
 BC-3 *cresc.* *ff*  
 Bb-4 *cresc.* *ff*  
 Eb-4 *cresc.* *ff*  
 BC-4 *cresc.* *ff*  
 Bass *cresc.* *ff*  
 Tuba *cresc.* *ff*  
 Mallets *mf* *cresc.* *ff*  
 Keys. *cresc.* *ff*  
 Cym. *cresc.* *ff*  
 S. D. *cresc.* *ff*  
 B. D. *cresc.* *ff*  
 Timp. *mf* (F to G) *ff*



C-1

Bb-1

Eb-1

C-2

Bb-2

Eb-2

Hn.-2

Hn.-3

Vla.-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

Mallets

Keys.

Cym.

S. D.

B. D.

Timp.

This musical score is for a large ensemble, including woodwinds, brass, percussion, and strings. The score is divided into measures 42, 43, 44, 45, and 46. A large watermark "Not valid for performance" is overlaid diagonally across the page.

The instruments listed on the left are:

- C-1 (Clarinet 1)
- Bb-1 (Bassoon 1)
- Eb-1 (E-flat Alto Saxophone 1)
- C-2 (Clarinet 2)
- Bb-2 (Bassoon 2)
- Eb-2 (E-flat Alto Saxophone 2)
- Hn.-2 (Horn 2)
- Hn.-3 (Horn 3)
- Vla.-3 (Viola 3)
- Bb-3 (Bassoon 3)
- Eb-3 (E-flat Alto Saxophone 3)
- BC-3 (Baritone/Cornet 3)
- Bb-4 (Bassoon 4)
- Eb-4 (E-flat Alto Saxophone 4)
- BC-4 (Baritone/Cornet 4)
- Bass
- Tuba
- Mallets
- Keys. (Keyboard)
- Cym. (Cymbal)
- S. D. (Snare Drum)
- B. D. (Bass Drum)
- Timp. (Timpani)

The score includes various musical notations such as notes, rests, dynamics (e.g.,  $v$ ), and articulation marks. A specific instruction "(G to F)" is noted under the Timp. part in measure 44.

10

C-1 *rit.*

Bb-1 *rit.*

Eb-1 *rit.*

C-2 *rit.*

Bb-2 *rit.*

Eb-2 *rit.*

Hn.-2 *rit.*

Hn.-3 *rit. e dim.*

Vla.-3 *rit. e dim.*

Bb-3 *rit. e dim.*

Eb-3 *rit. e dim.*

BC-3 *rit. e dim.*

Bb-4 *rit. e dim.*

Eb-4 *rit. e dim.*

BC-4 *rit. e dim.*

Bass *rit. e dim.*

Tuba *rit. e dim.*

Mallets

Keys. *rit. e dim.*

Cym. *Soft Mallets on Sus. Cym.*

S. D. *mp*

B. D. *rit. e dim.*

Timp. *rit. e dim.* *mf*

47 48 49 50 51 52

Not valid for performance

C-1  
Bb-1  
Eb-1  
C-2  
Bb-2  
Eb-2  
Hn.-2  
Hn.-3  
Vla.-3  
Bb-3  
Eb-3  
BC-3  
Bb-4  
Eb-4  
BC-4  
Bass  
Tuba  
Mallets  
Keys.  
Cym.  
S. D.  
B. D.  
Timp.

53 54 55 56 57 58

C-1

Bb-1

Eb-1

C-2

Bb-2

Eb-2

Hn.-2

Hn.-3

Vla.-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

Mallets

Keys.

Cym.

S. D.

B. D.

Timp.

C-1 *mf*

Bb-1 *mf*

Eb-1 *mf*

C-2 *mf*

Bb-2 *mf*

Eb-2 *mf*

Hn.-2 *mf*

Hn.-3 *mp*

Vla.-3 *mp*

Bb-3 *mp*

Eb-3 *mp*

BC-3 *mp*

Bb-4 *mp*

Eb-4 *mp*

BC-4 *mp*

Bass *mp*

Tuba *mp*

Mallets *mf*

Keys. *mf*

Cym.

S. D.

B. D.

Timp.

Musical score for page 14, measures 71-76. The score includes staves for various instruments: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keys, Cym., S. D., B. D., and Timp. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics. A large watermark 'Not valid for performance' is overlaid diagonally across the page. The page number '14' is in the top left, and the measure number '73' is in a box at the top center. The measure numbers 71, 72, 73, 74, 75, and 76 are printed at the bottom of the page.

C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn.-2  
 Hn.-3  
 Vla.-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Mallets  
 Keys  
 Cym.  
 S. D.  
 B. D.  
 Timp.



C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn.-2  
 Hn.-3  
 Vla.-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Mallets  
 Keys.  
 Cym.  
 S. D.  
 B. D.  
 Timp. (Eb to D)



The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- C-1 (Cornet 1)
- Bb-1 (Bassoon 1)
- Eb-1 (Euphonium 1)
- C-2 (Cornet 2)
- Bb-2 (Bassoon 2)
- Eb-2 (Euphonium 2)
- Hn.-2 (Horn 2)
- Hn.-3 (Horn 3)
- Vla.-3 (Violoncello 3)
- Bb-3 (Bassoon 3)
- Eb-3 (Euphonium 3)
- BC-3 (Baritone/Contrabass 3)
- Bb-4 (Bassoon 4)
- Eb-4 (Euphonium 4)
- BC-4 (Baritone/Contrabass 4)
- Bass
- Tuba
- Mallets (Chimes, Xylophone)
- Keys (Piano)
- Cym. (Cymbal)
- S. D. (Snare Drum)
- B. D. (Bass Drum)
- Timp. (Timpani)

Key performance markings include *rit.* (ritardando) at the start of measures 94-95, *f* (forte) at the beginning of measure 96, and *cresc.* (crescendo) leading to *ff* (fortissimo) by measure 98. The score concludes with *D.S. al Coda* in measure 99.

Coda

Musical score for the Coda section, measures 100-103. The score is arranged in a multi-staff format. The instruments and parts are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keys (R.H.), Cym., S. D., B. D., and Timp. The score includes dynamic markings such as *Subito p* and *cresc.* across various parts. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

This musical score is for a full orchestra, spanning measures 104 to 107. The instruments listed on the left are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keys., Cym., S. D., B. D., and Timp. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *ff* (fortissimo). A large watermark reading "Not valid for performance" is overlaid diagonally across the entire page.

For reference only.  
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