

FULL CONDUCTOR SCORE

Catalog No: 026-4541-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Explorations

Ed Huckey

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS



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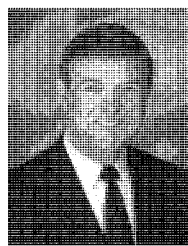
EXPLORATIONS

Ed Huckleby

Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Trumpet, B \flat Soprano Saxophone
2	E \flat Instruments Part 1	E \flat Alto Saxophone, E \flat Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Tenor Saxophone, B \flat Baritone T.C., B \flat Trombone T.C., B \flat Bass Clarinet
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Trombone, Euphonium B.C., Cello, Bassoon
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Trombone T.C.
2	E \flat Instruments Part 4	E \flat Baritone Saxophone, E \flat Alto Clarinet, E \flat Contra Alto Clarinet
4	Bass Clef Part 4	Trombone, Euphonium B.C., Cello, Bassoon
2	Tuba Part 5	Tuba
3	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
2	B \flat Bass T.C. Part 5	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba T.C.
2	E \flat Bass T.C. Part 5	E \flat Baritone Saxophone, E \flat Alto Clarinet, E \flat Contra Alto Clarinet
2	Mallet Percussion	Xylophone, Bells (Opt. Chimes)
2	Keyboard	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani	Timpani
4	Percussion	Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Triangle

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.

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.

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: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. **(Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

EXPLORATIONS

Allegro con brio (♩ = 132-144)

1 *f* 2 3 4 *p cresc.* 5 6 *f*

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C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass P5
Tuba P5

Mallets

Kybd.

Timp.

S.D.
B.D.

Cyms.
Triangle

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass P5
Tuba P5

Mallets

Kybd.

Timp.

S.D.
B.D.

Cyms.
Triangle

20

C Inst. P1 *mp* *cresc.*

Bb Inst. P1 *mp* *cresc.*

Eb Inst. P1 *mp* *cresc.*

C Inst. P2 *mp* *cresc.*

Bb Inst. P2 *mp* *cresc.*

Eb Inst. P2 *mp* *cresc.*

Hn. P2 *mp* *cresc.*

Vla. P3 *mp* *cresc.*

Bb Inst. P3 *mp* *cresc.*

Eb Inst. P3 *mp* *cresc.*

Hn. P3 *mp* *cresc.*

Bass Clef P3 *mp* *cresc.*

Bb Inst. P4 *mp* *cresc.*

Eb Inst. P4 *mp* *cresc.*

Bass Clef P4 *mp* *cresc.*

Bass P5 Tuba P5 *mp* *cresc.*

Mallets *Bells* *mp* *cresc.* *+Xylo.*

Kybd. *mp* *cresc.*

Timp.

S.D. B.D. *mp* *p* *mp* *p* *mp*

Cyms. Triangle

C Inst. P1
B♭ Inst. P1
E♭ Inst. P1
C Inst. P2
B♭ Inst. P2
E♭ Inst. P2
Hn. P2
Vla. P3
B♭ Inst. P3
E♭ Inst. P3
Hn. P3
Bass Clef P3
B♭ Inst. P4
E♭ Inst. P4
Bass Clef P4
Bass P5
Tuba P5
Mallets
Kybd.
Timp.
S.D.
B.D.
Cyms.
Triangle

The musical score for page 30 consists of 18 staves. The instruments are: C Instrument P1, B♭ Instrument P1, E♭ Instrument P1, C Instrument P2, B♭ Instrument P2, E♭ Instrument P2, Horn P2, Viola P3, B♭ Instrument P3, E♭ Instrument P3, Horn P3, Bass Clef P3, B♭ Instrument P4, E♭ Instrument P4, Bass Clef P4, Bass P5, Tuba P5, Mallets, Keyboard, Timpani, Snare Drum, Bass Drum, Cymbals, and Triangle. The score begins with a rehearsal mark '30' in a box. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The music features complex rhythmic patterns with various note values and rests. A large watermark 'NoteforAll.com' is visible across the page.

This page contains a musical score for percussion instruments, spanning measures 32 to 36. The score is organized into systems, each with a specific instrument label on the left. The instruments and their parts are:

- System 1:** C Inst. P1, B♭ Inst. P1, E♭ Inst. P1
- System 2:** C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2
- System 3:** Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, Bass Clef P3
- System 4:** B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4
- System 5:** Bass P5, Tuba P5
- System 6:** Mallets
- System 7:** Kybd. (Keyboard)
- System 8:** Timp. (Tympani)
- System 9:** S.D. B.D. (Snare Drum, Bass Drum)
- System 10:** Cyms. Triangle (Cymbals, Triangle)

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *v* for *forte*). A large watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page.

To Coda Φ 40

molto rit. e dim

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Bass P5
Tuba P5
Mallets
Kybd.
Timp.
S.D.
B.D.
Cym. Triangle

44 Andante espressivo (♩ = 76-80)

52

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass P5

Tuba P5

Mallets

Kybd.

Timp.

S.D.

B.D.

Cyms.

Triangle

44 45 46 47 48 49 50 51 52

poco rit.

68 a tempo

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass P5
Tuba P5

Mallets

Kybd.

Timp.

S.D.
B.D.

Cyms.
Triangle

62 63 64 65 66 67 68 69 70 71

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Bass P5
Tuba P5
Mallets
Kybd.
Timp.
S.D.
B.D.
Cyms.
Triangle

cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f
mp
f
f
Sus. Cym. w/ snare stick

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass P5
Tuba P5

Mallets

Kybd.

Timp.

S.D.
B.D.

Cyms.
Triangle

This musical score page contains 9 measures of music, numbered 81 through 89. The score is arranged in a multi-staff format. The top three staves (81-83) are for C Instrument 1 (P1), B-flat Instrument 1 (P1), and E-flat Instrument 1 (P1). The next three staves (84-86) are for C Instrument 2 (P2), B-flat Instrument 2 (P2), and E-flat Instrument 2 (P2). The following three staves (87-89) are for Horn 2 (P2), Viola 3 (P3), and B-flat Instrument 3 (P3). The next three staves (90-92) are for E-flat Instrument 3 (P3), Horn 3 (P3), and Bass Clef 3 (P3). The following three staves (93-95) are for B-flat Instrument 4 (P4), E-flat Instrument 4 (P4), and Bass Clef 4 (P4). The next two staves (96-97) are for Bass 5 (P5) and Tuba 5 (P5). The Mallets part (98) is on a single staff. The Keyboard (Kybd.) part (99) is on a grand staff. The Timpani (Timp.) part (100) is on a single staff. The Snare Drum (S.D.) and Bass Drum (B.D.) parts (101) are on a single staff. The Cymbals (Cyms.) and Triangle part (102) is on a single staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f'.

molto rit.

94 Allegro

D.S. al Coda

This musical score page contains 8 staves of music, numbered 90 through 97. The instruments are:

- C Inst. P1 (C1)
- Bb Inst. P1 (Bb1)
- Eb Inst. P1 (Eb1)
- C Inst. P2 (C2)
- Bb Inst. P2 (Bb2)
- Eb Inst. P2 (Eb2)
- Hn. P2 (Horn 2)
- Vla. P3 (Violins 3)
- Bb Inst. P3 (Bb3)
- Eb Inst. P3 (Eb3)
- Hn. P3 (Horn 3)
- Bass Clef P3 (Bass 3)
- Bb Inst. P4 (Bb4)
- Eb Inst. P4 (Eb4)
- Bass Clef P4 (Bass 4)
- Bass P5 / Tuba P5 (Bass 5 / Tuba 5)
- Mallets
- Kybd. (Keyboard)
- Timp. (Timpani)
- S.D. / B.D. (Snare Drum / Bass Drum)
- Cyms. Triangle (Cymbals / Triangle)

The score includes various musical notations such as dynamics (mf, mp, f), articulation (accents, slurs), and performance instructions like 'D.S. al Coda'. A large watermark 'For reference only - performance' is overlaid diagonally across the page.

90 91 92 93 94 95 96 97

