

FULL CONDUCTOR SCORE

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for bands requiring flexible instrumentation

Of Kings And Christmas

Larry Neeck

C.L. BARNHOUSE COMPANY

Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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COMPANY

Of Kings And Christmas

Larry Neeck

Build-A-Band Series Instrumentation

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

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.**)

Program Note

Of Kings and Christmas is a medley of three traditional carols: *March of the Kings*, *We Three Kings*, and *Good King Wenceslas*.

Rehearsal Suggestions

March of the Kings should be performed crisply right from the start of the piece, with special attention paid to the articulations. Note the dynamic changes, especially from the pick-up to measure 15 through m. 22.

The second carol, *We Three Kings* (m. 44-121) should be played in an expressive lyrical, style. Note the tempo—quarter-note = 108. This section should flow, moving along leisurely, but not slowly.

The final carol in the piece, *Good King Wenceslas* (beginning at m. 122), should be played at a lively, allegro tempo, almost dance-like in character. Note the key change at m. 141. By carefully observing the dynamics and articulations in this section, your band will achieve a bright and lively finish.

I hope you enjoy **Of Kings and Christmas**.



About the Composer



Larry Neeck is an internationally recognized composer and arranger, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band. He is currently the conductor of the Eastman-Rochester New Horizons Band at the Eastman School of Music. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).



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OF KINGS AND CHRISTMAS

Conductor Score
026-4930-00

Larry Neeck
(ASCAP)

March (♩ = 120)

The musical score is arranged in 18 staves, grouped into four systems of five staves each. The instruments and parts are as follows:

- System 1: C Instruments Part 1, B♭ Instruments Part 1, E♭ Instruments Part 1, C Instruments Part 2, B♭ Instruments Part 2, E♭ Instruments Part 2, F Horn Part 2.
- System 2: Viola Part 3, B♭ Instruments Part 3, E♭ Instruments Part 3, F Horn Part 3, Bass Clef Part 3.
- System 3: B♭ Instruments Part 4, E♭ Instruments Part 4, Bass Clef Part 4, Bass, Tuba Part 5.
- System 4: Mallet Perc. (optional) Bells/Optional Chimes, Timpani (optional) G, C, D, Percussion (optional) Crash/Sus. Cymbal, Triangle, Snare Drum, Bass Drum, Keyboard (optional).

The score is in 4/4 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic marking of *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'For Reference Only. Not Valid For Performance.' is overlaid diagonally across the score.

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7

C Inst. P1
mp

Bb Inst. P1
mp

Eb Inst. P1
mp

C Inst. P2
mp

Bb Inst. P2
mp

Eb Inst. P2
mp

Hn. P2
mp

Vla. P3
mp

Bb Inst. P3
mp

Eb Inst. P3
mp

Hn. P3
mp

Bass Clef P3
mp

Bb Inst. P4
mp

Eb Inst. Part 4
mp

Bass Clef P4
mp

Bass, Tuba P5

Mlts.

Timp.

Perc.
mp

Kybd.
mp

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. Part 4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Perc.

Kybd.

mf

25 26 27 28 29 30

C Inst. P1

Musical staff for C Instrument 1 (P1) with dynamics *mf* and *f*.

Bb Inst. P1

Musical staff for Bb Instrument 1 (P1) with dynamics *mf* and *f*.

Eb Inst. P1

Musical staff for Eb Instrument 1 (P1) with dynamics *mf* and *f*.

C Inst. P2

Musical staff for C Instrument 2 (P2) with dynamics *f*.

Bb Inst. P2

Musical staff for Bb Instrument 2 (P2) with dynamics *f*.

Eb Inst. P2

Musical staff for Eb Instrument 2 (P2) with dynamics *f*.

Hn. P2

Musical staff for Horn 2 (P2) with dynamics *f*.

Vla. P3

Musical staff for Viola (P3) with dynamics *mf* and *f*.

Bb Inst. P3

Musical staff for Bb Instrument 3 (P3) with dynamics *mf* and *f*.

Eb Inst. P3

Musical staff for Eb Instrument 3 (P3) with dynamics *mf* and *f*.

Hn. P3

Musical staff for Horn 3 (P3) with dynamics *mf* and *f*.

Bass Clef P3

Musical staff for Bass Clef 3 (P3) with dynamics *mf* and *f*.

Bb Inst. P4

Musical staff for Bb Instrument 4 (P4) with dynamics *mf*.

Eb Inst. Part 4

Musical staff for Eb Instrument Part 4 (P4) with dynamics *mf*.

Bass Clef P4

Musical staff for Bass Clef 4 (P4) with dynamics *mf*.

Bass, Tuba P5

Musical staff for Bass/Tuba (P5) with dynamics *mf*.

Mlts.

Musical staff for Mutes (Mlts.) with dynamics *mf*.

Timp.

Musical staff for Timpani (Timp.) with dynamics *mf*.

Perc.

Musical staff for Percussion (Perc.) with dynamics *mf*.

Kybd.

Musical staff for Keyboard (Kybd.) with dynamics *f* and *mf*.

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. Part 4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Perc.

Kybd.

The image shows a page of a musical score for rehearsal mark 39. It contains 15 staves of music. The instruments listed on the left are: 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. Part 4, Bass Clef P4, Bass, Tuba P5, Mlts., Timp., Perc., and Kybd. The score includes various musical notations such as notes, rests, dynamics (f, ff), and articulation marks. A large watermark 'For Reference Only! Performance' is overlaid diagonally across the page.

44 Flowing (♩ = 108)

48

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. Part 4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Perc.

Kybd.

A musical score for the piece 'Flowing' in 3/4 time, marked with a tempo of quarter note = 108. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature has one sharp (F#). The score is divided into systems. The first system includes C, B♭, and E♭ instruments in parts 1 and 2, and a Horn in part 2. The second system includes Viola, B♭, E♭, and Horn in parts 3, and Bass Clef in part 3. The third system includes B♭, E♭, and Bass Clef in parts 4. The fourth system includes Bass and Tuba in part 5. The fifth system includes Mlts. (Optional Chimes), Timp., and Perc. (Tri.). The sixth system includes the Keyboard. The score features various musical notations such as slurs, dynamics (mp), and articulation marks. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

65

73

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. Part 4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Perc.

Kybd.

The musical score consists of 15 staves. The first 14 staves are for various instruments: C and Bb instruments (P1, P2), Horns (P2, P3), Viola (P3), Bass (P3, P4), and Bass/Tuba (P5). The 15th staff is for Keyboard. Dynamics are marked as *f*, *p*, and *mf*. Performance instructions include 'Snare Off' and 'Tri.'.

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. Part 4
Bass Clef P4
Bass, Tuba P5
Mlts.
Timp.
Perc.
Kybd.

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. Part 4
 Bass Clef P4
 Bass, Tuba P5
 Mlts.
 Timp.
 Perc.
 Kybd.

The score for page 93 includes the following performance instructions and markings:

- Dynamic markings:** *mf* (mezzo-forte), *f* (forte), and *p* (piano) are used throughout the score to indicate volume changes.
- Performance instructions:**
 - Mlts.:** *f* (mezzo-forte) starting at measure 96.
 - Timp.:** *p* (piano) starting at measure 100.
 - Perc.:** *p* (piano) starting at measure 96, *f* (forte) at measure 97, and *p* (piano) at measure 100.
- Other markings:**
 - Trills:** Indicated by a trill symbol (a vertical line with a wavy top) above notes in measures 95 and 96.
 - Accents:** Indicated by a wedge-shaped accent symbol above notes in measures 95 and 96.
 - Tempo/Character:** *Sus. Cym.* (Sustained Cymbal) is marked above the Percussion staff in measures 95 and 96.

122 Allegro (♩ = 132)

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- C Inst. P1:** Clarinet in C, Part 1. Enters in measure 126 with a forte (f) dynamic.
- B♭ Inst. P1:** Clarinet in B♭, Part 1. Enters in measure 126 with a forte (f) dynamic.
- E♭ Inst. P1:** Clarinet in E♭, Part 1. Enters in measure 126 with a forte (f) dynamic.
- C Inst. P2:** Clarinet in C, Part 2. Enters in measure 123 with a forte (f) dynamic.
- B♭ Inst. P2:** Clarinet in B♭, Part 2. Enters in measure 123 with a forte (f) dynamic.
- E♭ Inst. P2:** Clarinet in E♭, Part 2. Enters in measure 123 with a forte (f) dynamic.
- Hn. P2:** Horn, Part 2. Enters in measure 123 with a forte (f) dynamic.
- Vla. P3:** Viola, Part 3. Enters in measure 123 with a forte (f) dynamic.
- B♭ Inst. P3:** Clarinet in B♭, Part 3. Enters in measure 123 with a forte (f) dynamic.
- E♭ Inst. P3:** Clarinet in E♭, Part 3. Enters in measure 123 with a forte (f) dynamic.
- Hn. P3:** Horn, Part 3. Enters in measure 123 with a forte (f) dynamic.
- Bass Clef P3:** Bassoon, Part 3. Enters in measure 123 with a forte (f) dynamic.
- B♭ Inst. P4:** Clarinet in B♭, Part 4. Enters in measure 122 with a forte (f) dynamic.
- E♭ Inst. Part 4:** Clarinet in E♭, Part 4. Enters in measure 122 with a forte (f) dynamic.
- Bass Clef P4:** Bassoon, Part 4. Enters in measure 122 with a forte (f) dynamic.
- Bass, Tuba P5:** Bass/Tuba, Part 5. Enters in measure 122 with a forte (f) dynamic.
- Mlts.:** Mellophone. Enters in measure 126 with a forte (f) dynamic.
- Timp.:** Timpani. Enters in measure 122 with a forte (f) dynamic.
- Perc.:** Percussion. Enters in measure 122 with a forte (f) dynamic.
- Kybd.:** Keyboard. Enters in measure 122 with a forte (f) dynamic.

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. Part 4
Bass Clef P4
Bass, Tuba P5
Mlts.
Timp.
Perc.
Kybd.

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. Part 4
 Bass Clef P4
 Bass, Tuba P5
 Mlts.
 Timp.
 Perc.
 Kybd.

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. Part 4
 Bass Clef P4
 Bass, Tuba P5
 Mlts.
 Timp.
 Perc.
 Kybd.

f *marcato*

F to G, C to D

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. Part 4
 Bass Clef P4
 Bass, Tuba P5
 Mlts.
 Timp.
 Perc.
 Kybd.

(Optional Chimes)

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. Part 4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Perc.

Kybd.

The musical score consists of 17 staves. The first three staves (C Inst. P1, Bb Inst. P1, Eb Inst. P1) and the next three (C Inst. P2, Bb Inst. P2, Eb Inst. P2) are in treble clef with a key signature of one sharp (F#). The next three staves (Hn. P2, Vla. P3, Bb Inst. P3) are in treble clef with a key signature of two sharps (F#, C#). The next three staves (Eb Inst. P3, Hn. P3, Bass Clef P3) are in bass clef with a key signature of two sharps. The next three staves (Bb Inst. P4, Eb Inst. Part 4, Bass Clef P4) are in bass clef with a key signature of one sharp. The next three staves (Bass, Tuba P5, Mlts., Timp.) are in bass clef with a key signature of one sharp. The Perc. staff is in common time. The Kybd. staff is in bass clef with a key signature of one sharp. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano), and performance instructions like *choke*. A large watermark "For Reference Only. Not valid for performance." is overlaid diagonally across the page.