FULL CONDUCTOR SCORE
Catalog No: 026-4955-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Antecedium

Ed Huckeby

C.L. Barnhouse Company

Build-A-Band Series

Flexible musical works
for challenging instrumentations

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MUSIC PUBLISHERS SINCE 1886
C.L. BARNHOUSE COMPANY

Antecedium

Ed Huckeby

Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B♭ Instruments Part 1	B♭ Clarinet, B♭ Soprano Saxophone, B♭ Trumpet
2	E♭ Instruments Part 1	E♭ Clarinet, E♭ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B♭ Instruments Part 2	B♭ Clarinet, B♭ Trumpet
2	E♭ Instruments Part 2	E♭ Alto Saxophone, E♭ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B♭ Instruments Part 3	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 3	E♭ Alto Clarinet, E♭ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B♭ Instruments Part 4	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 4	E♭ Alto Clarinet, E♭ Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B♭ Bass Part 5 T.C.	B♭ Bass Clarinet, B♭ Contrabass Clarinet, B♭ Tuba
2	E♭ Bass Part 5 T.C.	E♭ Contra Alto Clarinet, E♭ Baritone Saxophone, E♭ Tuba
2	Tuba Part 5	Tuba
1	Timpani (optional)	Timpani
2	Mallet Percussion (optional)	Bells, Chimes, Xylophone, Marimba, Vibraphone
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 discression. 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 flexiblity 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

Antecedium was composer, Ed Huckeby's, first published work (1985.) This high-energy overture has been one of his most performed creations. The melodies and harmonies convey a uniquely contemporary style due to their modal qualities, especially when combined with the interesting rhythmic elements. The title was coined from the word antecedent, which means "to precede or go before" – foreshadowing Huckeby's 200+ published works for band which would follow in the ensuing decades

Rehearsal Suggestions

If chimes are not available for the opening measure, other mallet instruments may be substituted to reinforce the modal (Dorian) scale, as deemed appropriate by the conductor. A bold introduction should set the stage for the contrasting tempo, style and dynamic level at beat 2 of measure 9. The importance of maintaining a "constant eighth note" should be emphasized at m. 12 and the other 6/8 measures throughout. When the initial melody is established at m. 17 (and beyond) place emphasis on phrasing (no breath between the dotted quarter and eighth note, etc.) Work for equal length of notes on the triplets in m. 39. The *rall. e diminuendo* at m. 49 should be dramatic, but gradually implemented. Strive for an ultra-legato style during the *Andante* section, placing great emphasis on the *crescendo/decrescendo* effects. In the *Coda* section, work for good balance and dynamic control, always focusing on good tone quality, especially on the crescendo to *fff* at the end.

I hope you enjoy rehearsing and performing **Antecedium**.

About the Composer

Ed Huckeby 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). Huckeby 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.

Huckeby'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. Huckeby 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.

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ANTECEDIUM

Conductor Score
026-4955-00

Ed Huckeby
(ASCAP)

Maestoso (♩ = 60)

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

Viola
Part 3

B♭ Instruments
Part 3

E♭ Instruments
Part 3

F Horn
Part 3

Bass Clef
Part 3

B♭ Instrument
Part 4

E♭ Instrument
Part 4

Bass Clef
Part 4

Bass, Tuba
Part 5

Timpani (optional)
G, B♭, C, D

Mallet Perc. (optional)
Chimes, Bells
Xylophone

Bells/Chimes preferred

Percussion (optional)
Snare Drum
Bass Drum

Cr. Cym.

Crash Cymbals
Suspended Cymbal
Triangle

Sus. Cym.

Bells/Chimes preferred

Keyboard
(optional)

1 2 3 4 5 6

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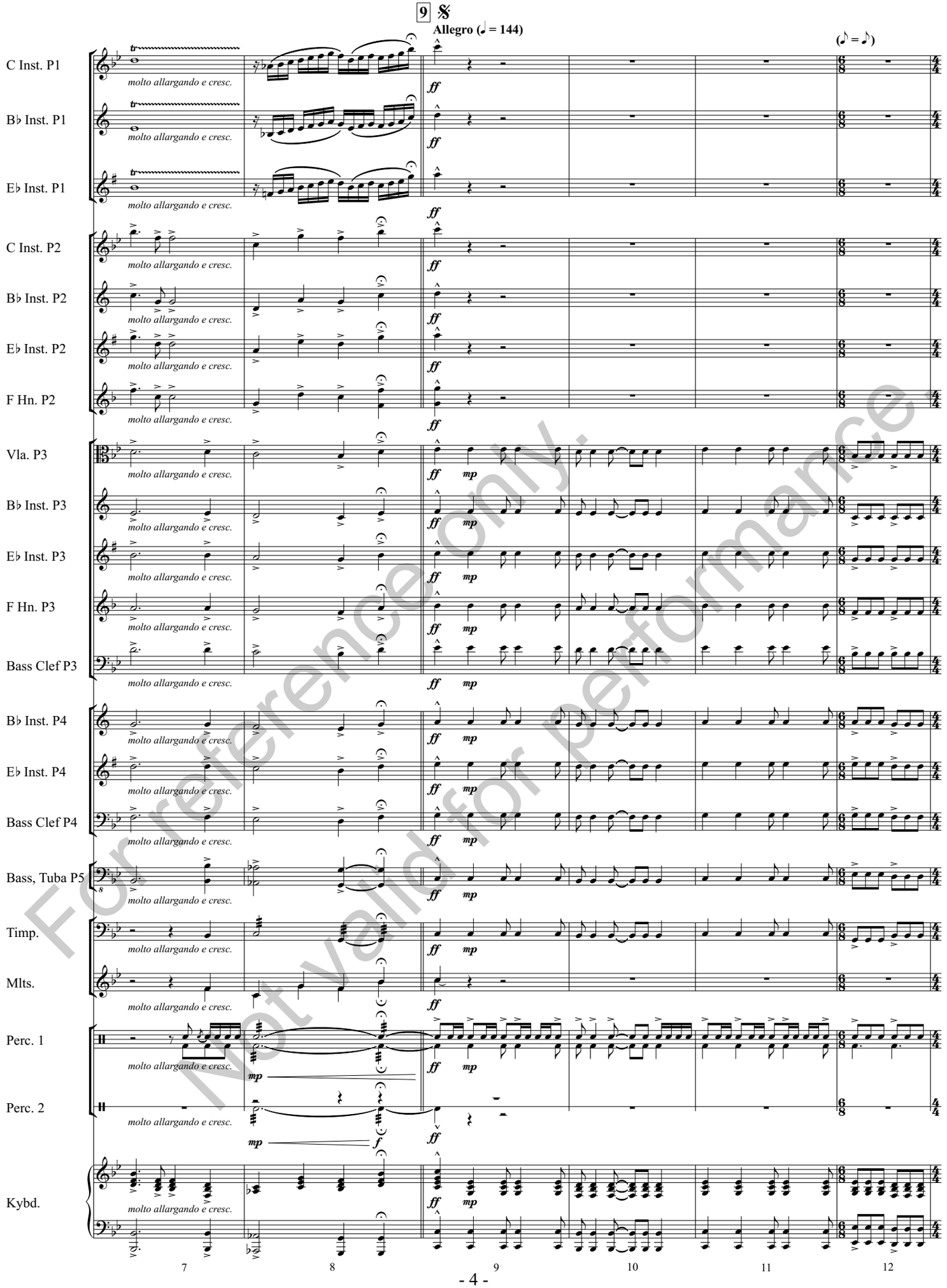

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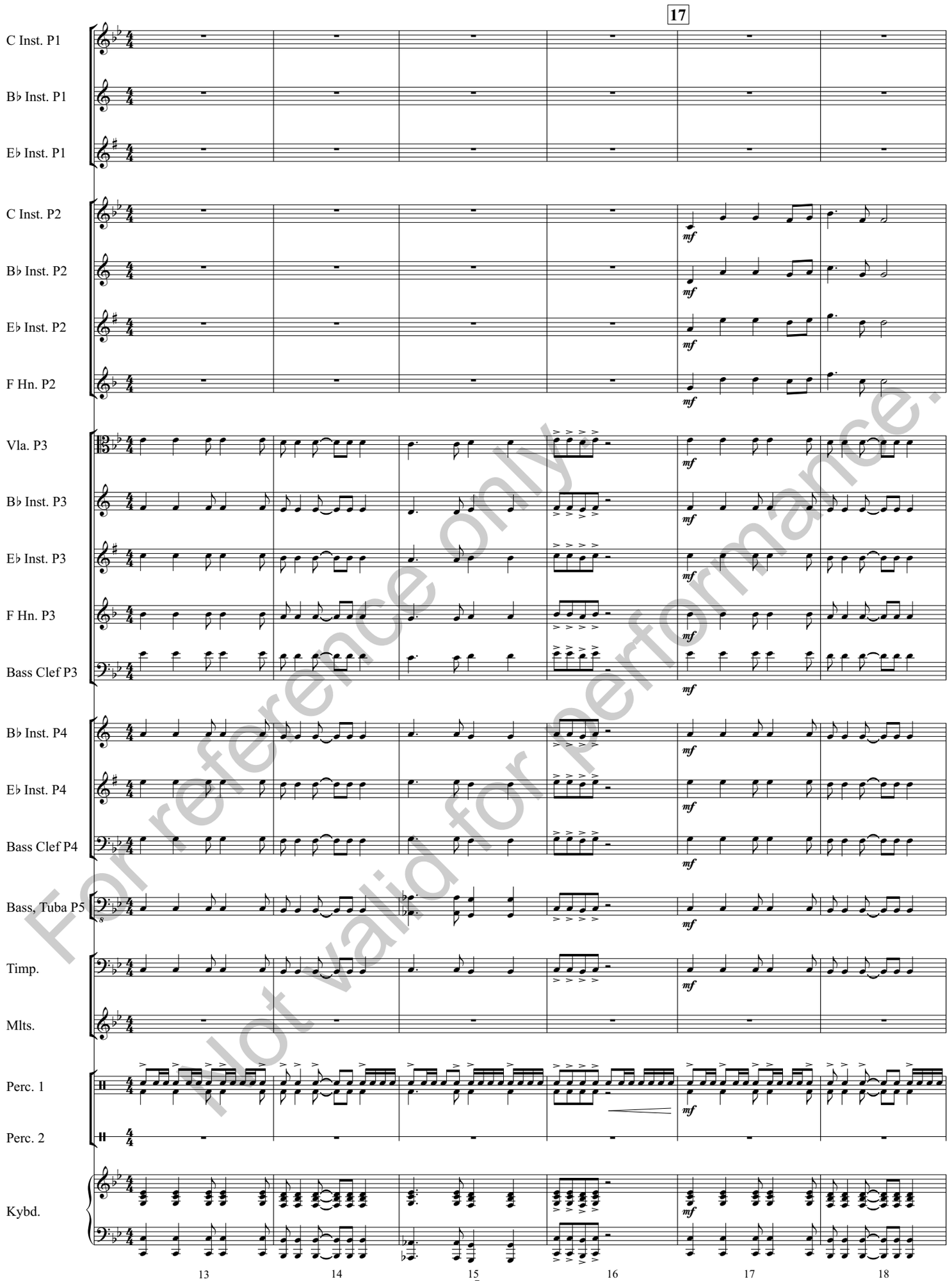

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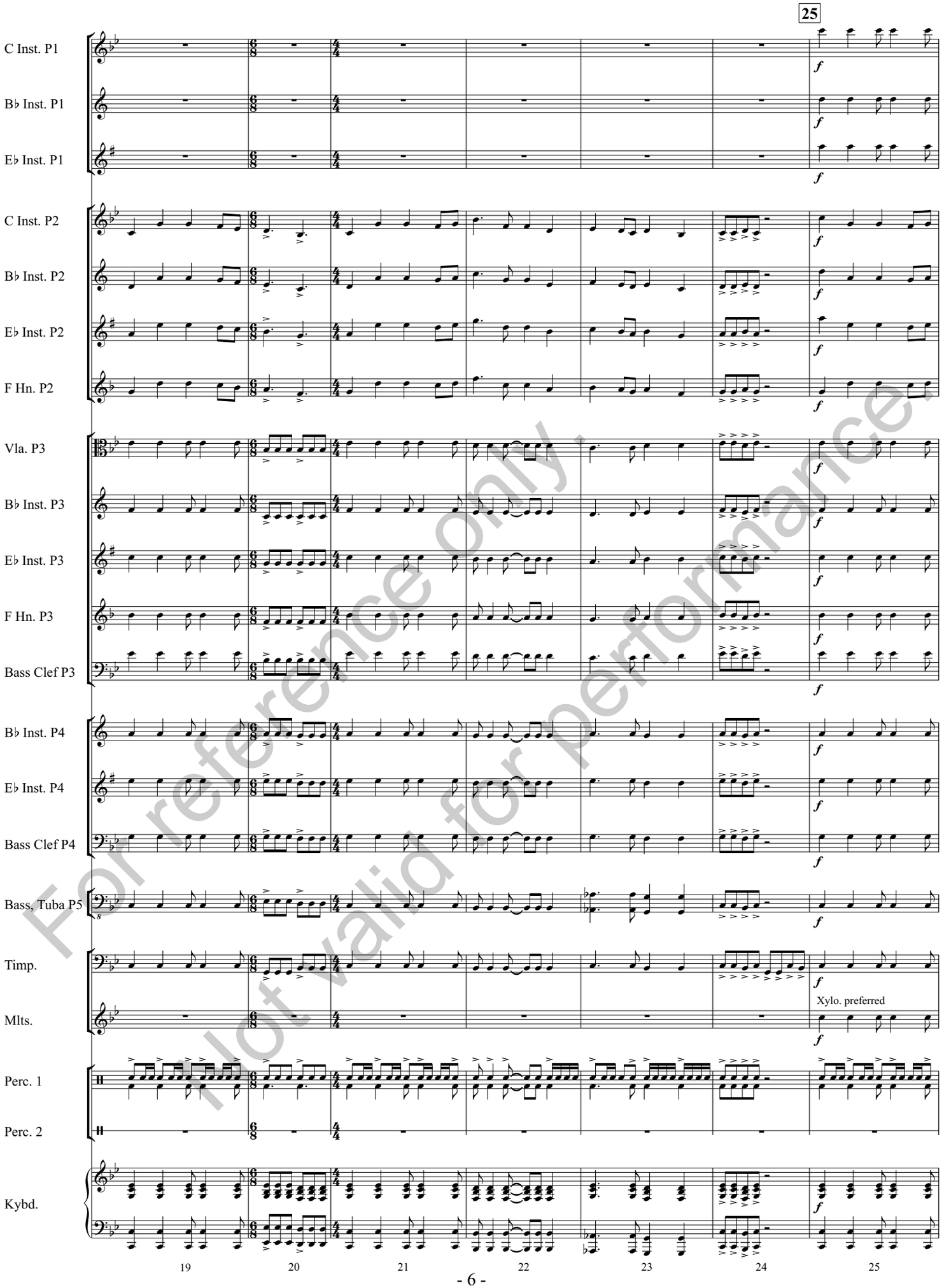

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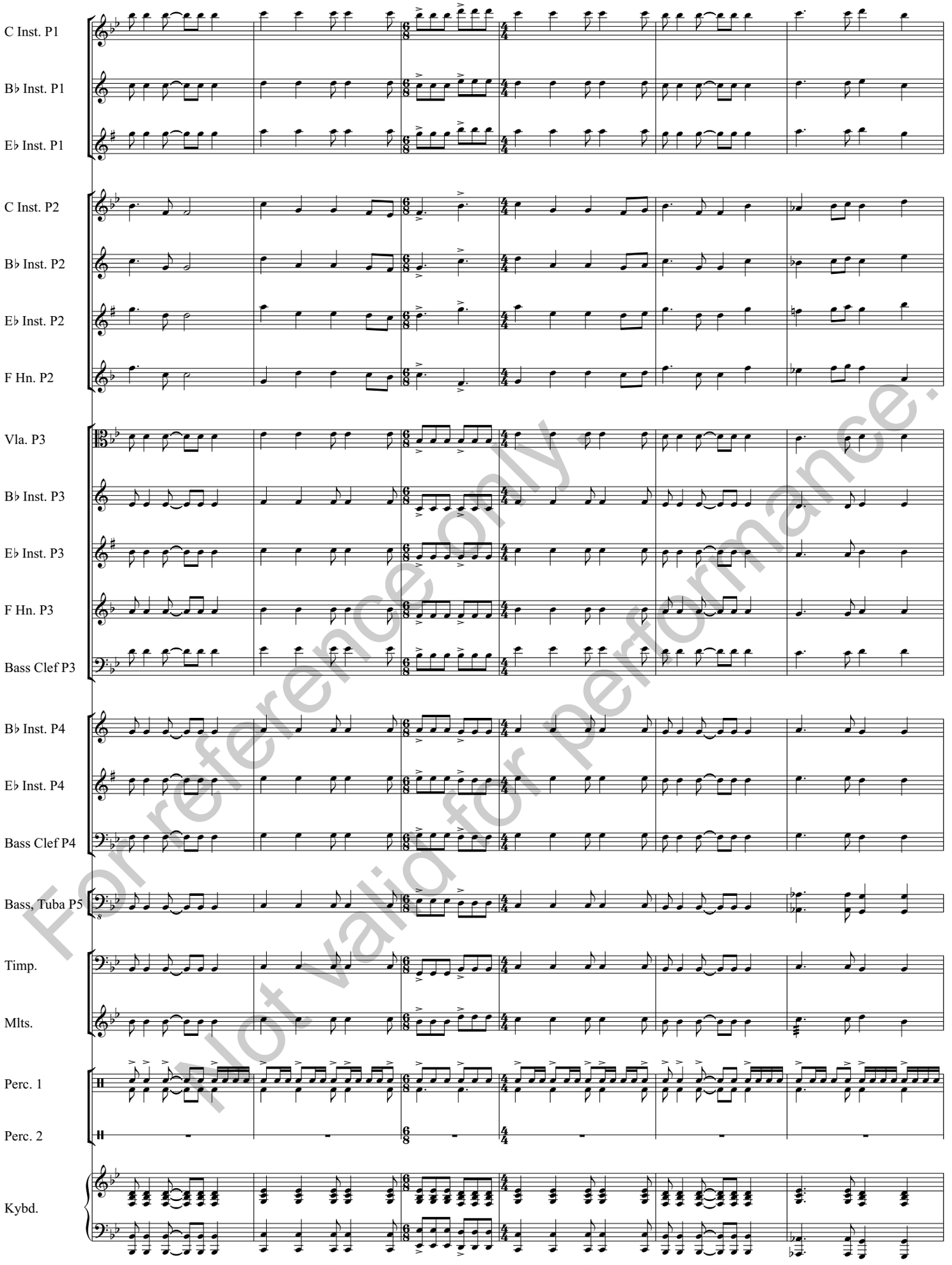

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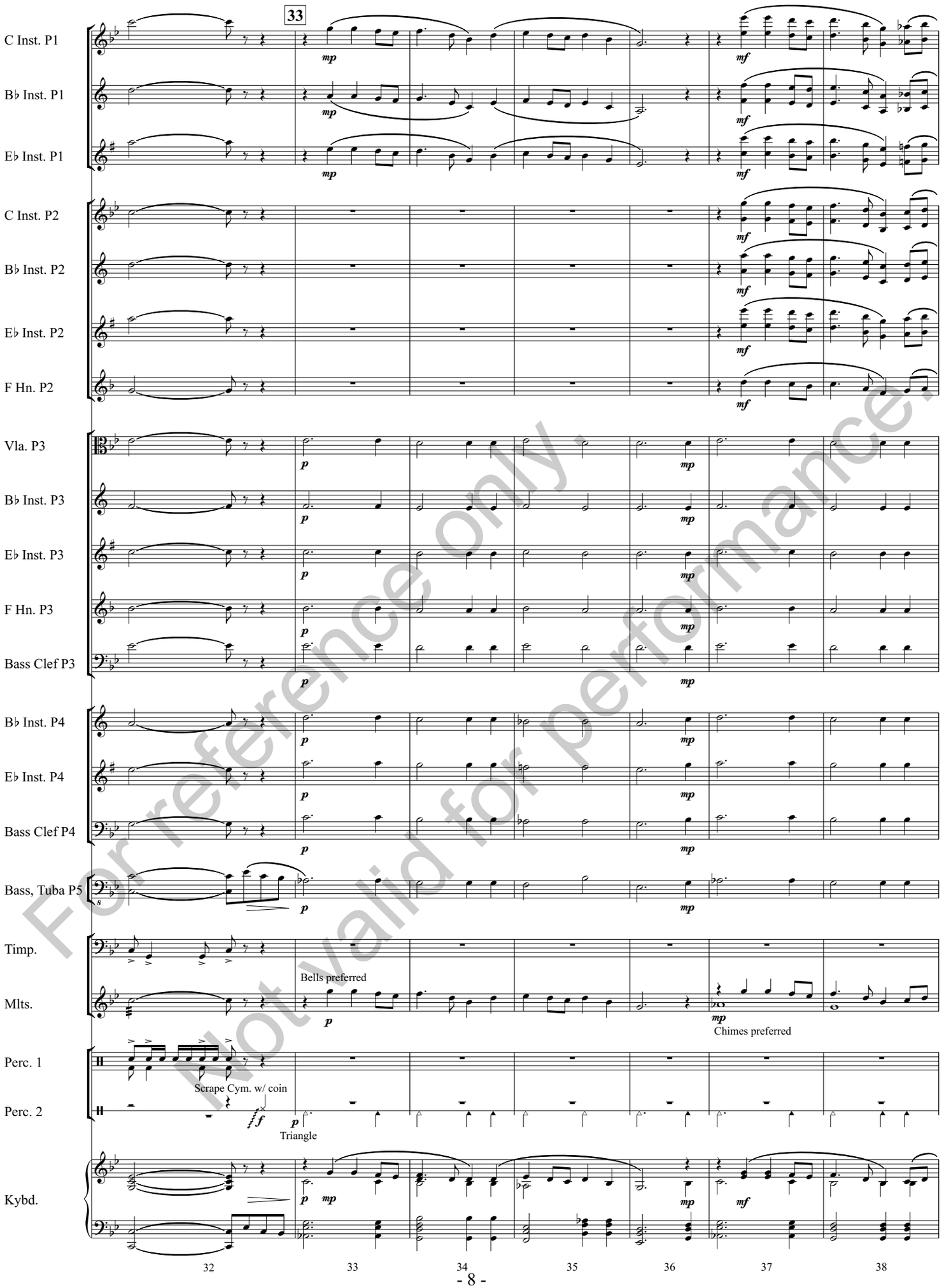

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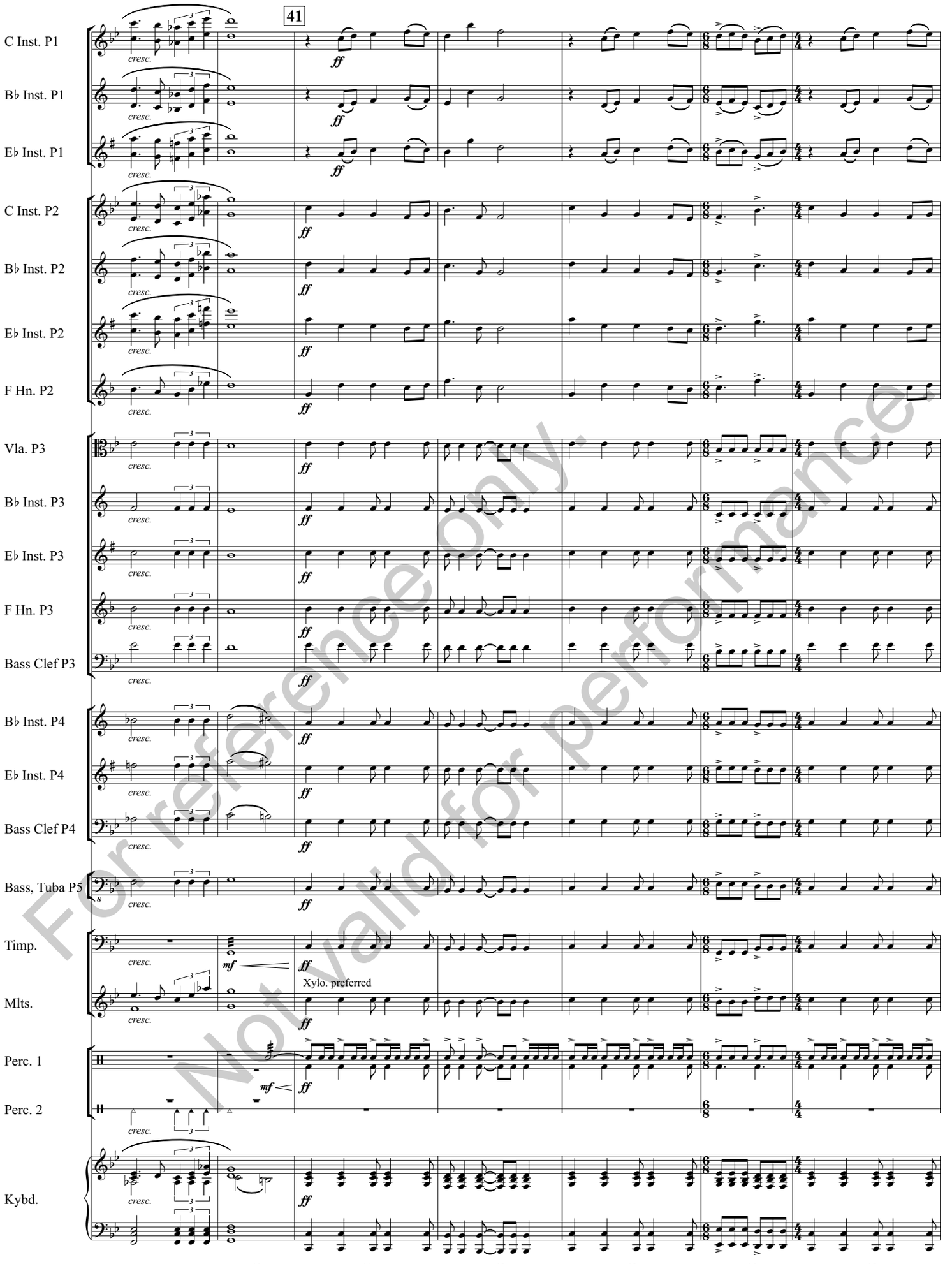

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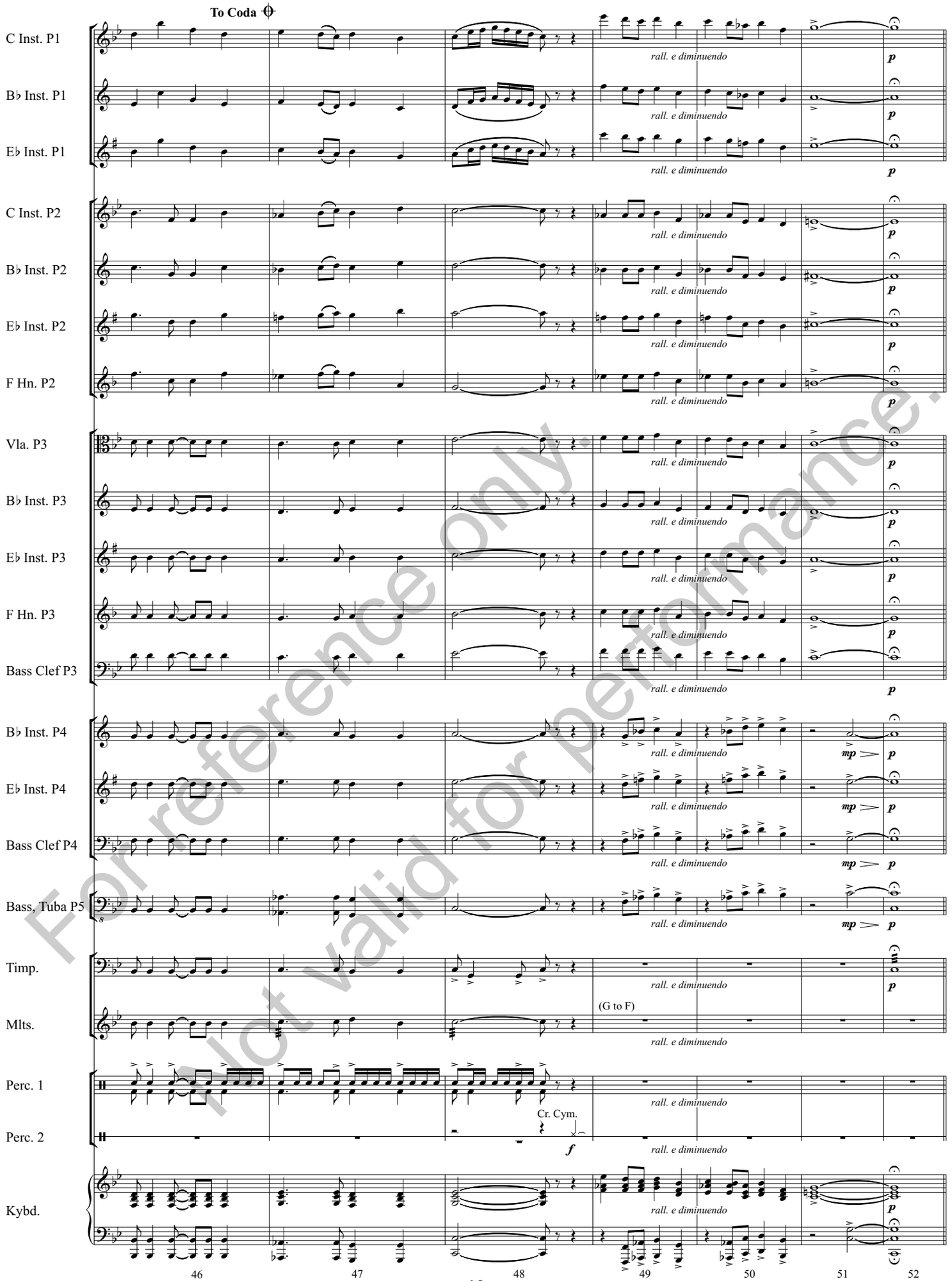

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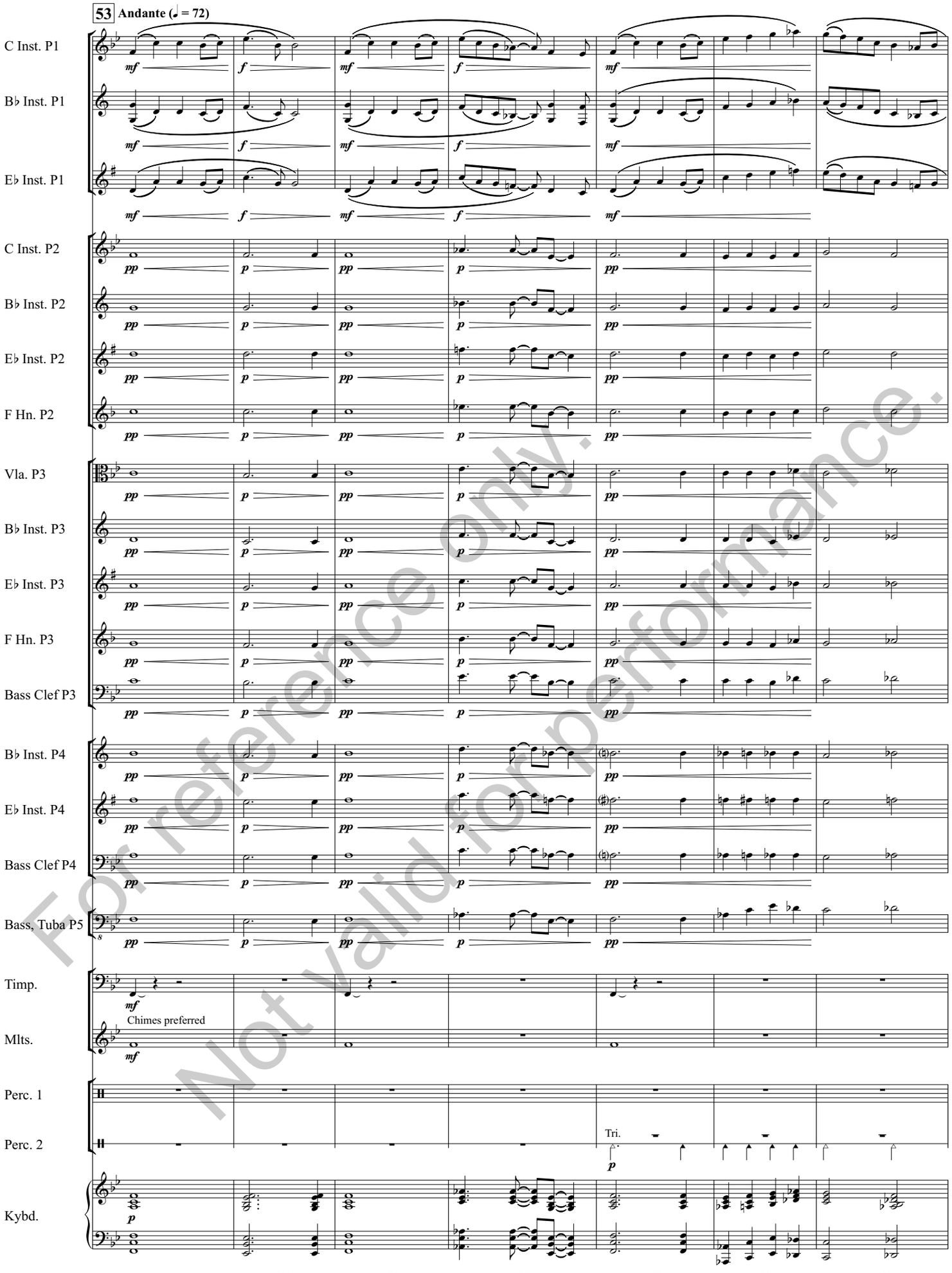

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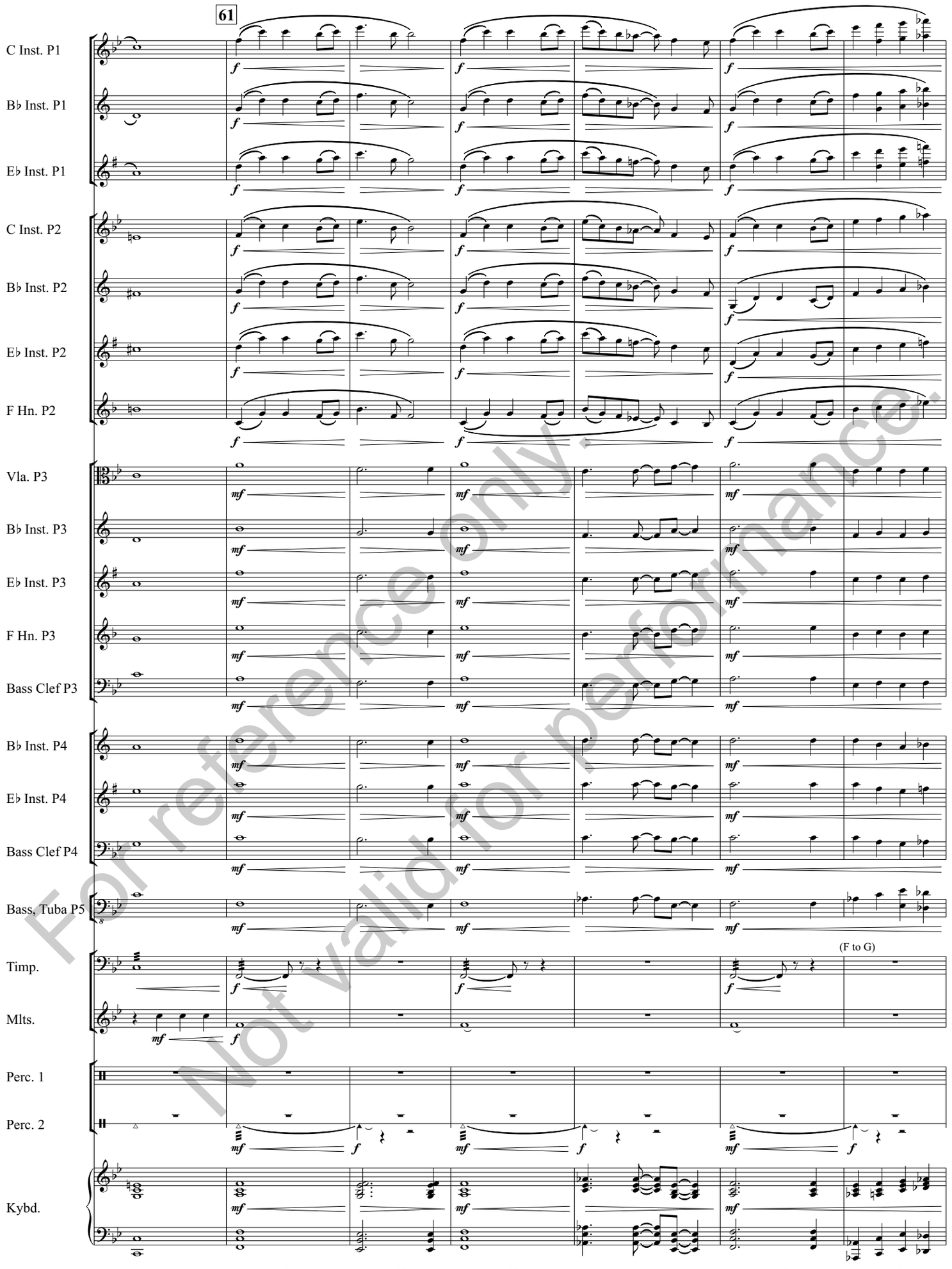

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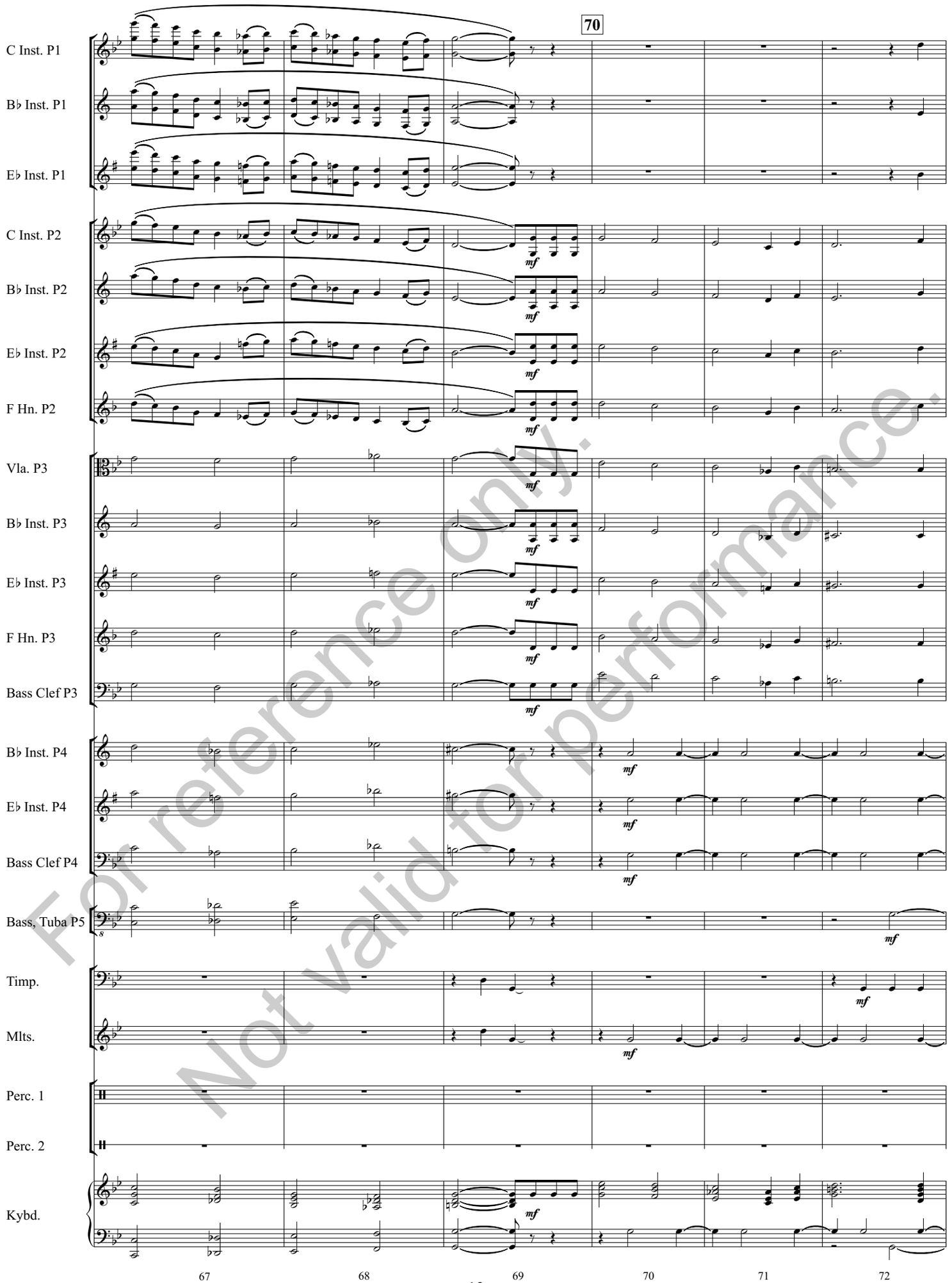

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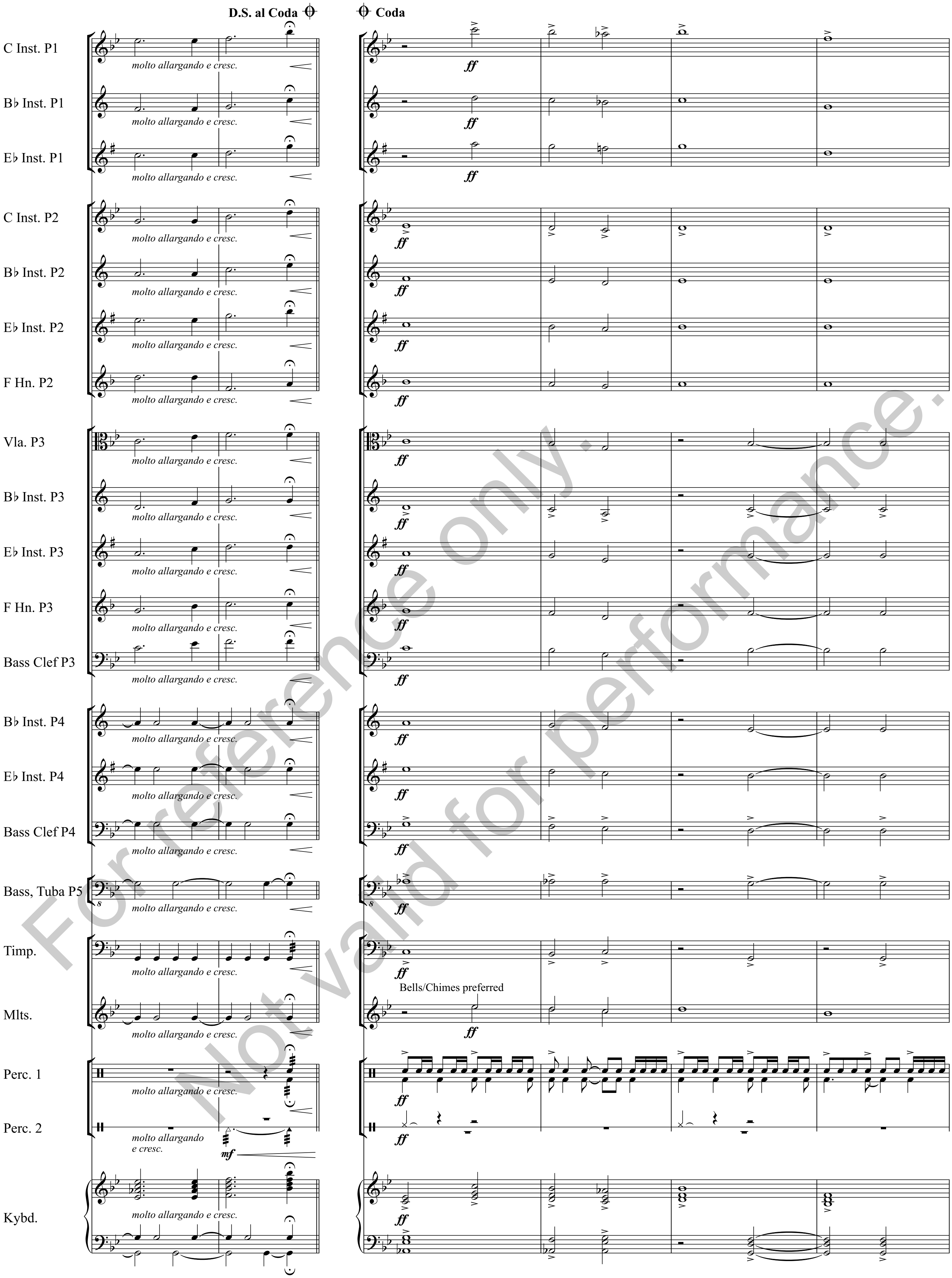

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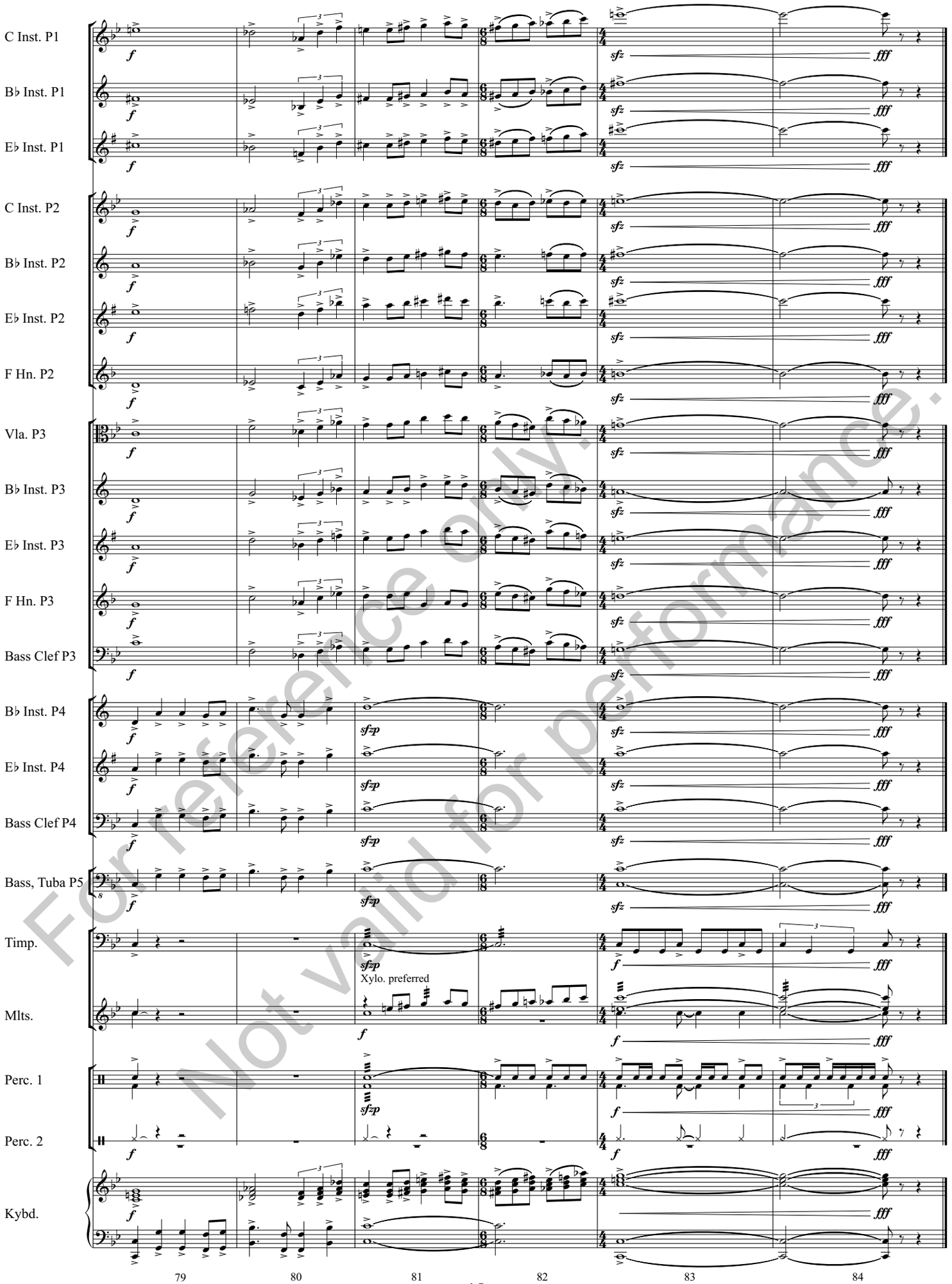

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