

FULL CONDUCTOR SCORE

Catalog No: 026-4955-01

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for bands requiring flexible instrumentation

Antecedium

Ed Huckeby

C.L. BARNHOUSE COMPANY

Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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C.L. BARNHOUSE
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Antecedium

Ed Huceky

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
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 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

Antecedium was composer, Ed Huceky'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 Huceky'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 Huceky 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). Huceky 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.

Huceky'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. Huceky 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.



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

Percussion (optional)
Snare Drum
Bass Drum

Crash Cymbals
Suspended Cymbal
Triangle

Keyboard
(optional)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is Maestoso, with a quarter note equal to 60 beats per minute. The score is divided into six measures, numbered 1 through 6 at the bottom. The instruments and parts include: 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, Percussion (optional) Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Triangle, and Keyboard (optional). The score features various dynamics such as *f* (forte), *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). There are also accents and slurs throughout the piece.

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9 %
Allegro (♩ = 144)

(♩ = ♩)

C Inst. P1
molto allargando e cresc.
ff

B♭ Inst. P1
molto allargando e cresc.
ff

E♭ Inst. P1
molto allargando e cresc.
ff

C Inst. P2
molto allargando e cresc.
ff

B♭ Inst. P2
molto allargando e cresc.
ff

E♭ Inst. P2
molto allargando e cresc.
ff

F Hn. P2
molto allargando e cresc.
ff

Vla. P3
molto allargando e cresc.
ff mp

B♭ Inst. P3
molto allargando e cresc.
ff mp

E♭ Inst. P3
molto allargando e cresc.
ff mp

F Hn. P3
molto allargando e cresc.
ff mp

Bass Clef P3
molto allargando e cresc.
ff mp

B♭ Inst. P4
molto allargando e cresc.
ff mp

E♭ Inst. P4
molto allargando e cresc.
ff mp

Bass Clef P4
molto allargando e cresc.
ff mp

Bass, Tuba P5
molto allargando e cresc.
ff mp

Timp.
molto allargando e cresc.
ff mp

Mlts.
molto allargando e cresc.
ff

Perc. 1
molto allargando e cresc.
mp ff mp

Perc. 2
molto allargando e cresc.
mp ff

Kybd.
molto allargando e cresc.
ff mp

7 8 9 10 11 12

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

F Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

F Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
F Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
F Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Bass, Tuba P5
Timp.
Mlts.
Perc. 1
Perc. 2
Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

The musical score consists of 15 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 woodwinds. The next three (Vla. P3, Bb Inst. P3, Eb Inst. P3) and the next three (Bb Inst. P4, Eb Inst. P4, Bass Clef P4) are brass. The next three (Bass, Tuba P5, Timp., Mlts.) are percussion. The final staff (Kybd.) is piano. Dynamic markings include *mp*, *mf*, *p*, and *f*. Performance instructions include "Bells preferred", "Chimes preferred", and "Scrape Cym. w/ coin".

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

The musical score for page 41 consists of 17 staves. The instruments are: C Instrument P1, Bb Instrument P1, Eb Instrument P1, C Instrument P2, Bb Instrument P2, Eb Instrument P2, F Horn P2, Viola P3, Bb Instrument P3, Eb Instrument P3, F Horn P3, Bass Clef P3, Bb Instrument P4, Eb Instrument P4, Bass Clef P4, Bass/Tuba P5, Timpani, Mlts., Percussion 1, Percussion 2, and Keyboard. The score begins with a *cresc.* marking and a triplet of eighth notes. At measure 41, there is a *ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic changes. A large watermark 'For Personal Use Only' is visible across the page.

To Coda ◊

The musical score is arranged in 16 systems, each with a specific instrument label on the left. The instruments are: C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, F Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, F Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Timp., Mlts., Perc. 1, Perc. 2, and Kybd. The score spans measures 46 to 51. Performance markings include 'rall. e diminuendo' across most parts, and dynamic markings such as *p*, *mp*, and *f*. A 'Cr. Cym.' (Cymbal) is used in measure 50. A chord change '(G to F)' is noted in the Mlts. part in measure 49. The score concludes with a Coda symbol in measure 51.

46

47

48

49

50

51

52

53 Andante (♩ = 72)

C Inst. P1

Musical staff for C Instrument 1 (P1) showing notes and dynamics (mf, f).

Bb Inst. P1

Musical staff for Bb Instrument 1 (P1) showing notes and dynamics (mf, f).

Eb Inst. P1

Musical staff for Eb Instrument 1 (P1) showing notes and dynamics (mf, f).

C Inst. P2

Musical staff for C Instrument 2 (P2) showing notes and dynamics (pp, p).

Bb Inst. P2

Musical staff for Bb Instrument 2 (P2) showing notes and dynamics (pp, p).

Eb Inst. P2

Musical staff for Eb Instrument 2 (P2) showing notes and dynamics (pp, p).

F Hn. P2

Musical staff for Flute Horn 2 (P2) showing notes and dynamics (pp, p).

Vla. P3

Musical staff for Viola (P3) showing notes and dynamics (pp, p).

Bb Inst. P3

Musical staff for Bb Instrument 3 (P3) showing notes and dynamics (pp, p).

Eb Inst. P3

Musical staff for Eb Instrument 3 (P3) showing notes and dynamics (pp, p).

F Hn. P3

Musical staff for Flute Horn 3 (P3) showing notes and dynamics (pp, p).

Bass Clef P3

Musical staff for Bass Clef 3 (P3) showing notes and dynamics (pp, p).

Bb Inst. P4

Musical staff for Bb Instrument 4 (P4) showing notes and dynamics (pp, p).

Eb Inst. P4

Musical staff for Eb Instrument 4 (P4) showing notes and dynamics (pp, p).

Bass Clef P4

Musical staff for Bass Clef 4 (P4) showing notes and dynamics (pp, p).

Bass, Tuba P5

Musical staff for Bass, Tuba (P5) showing notes and dynamics (pp, p).

Timp.

Musical staff for Timpani (Timp.) showing notes and dynamics (mf).

Mlts.

Musical staff for Mallets (Mlts.) showing notes and dynamics (mf).

Perc. 1

Musical staff for Percussion 1 (Perc. 1) showing notes and dynamics (p).

Perc. 2

Musical staff for Percussion 2 (Perc. 2) showing notes and dynamics (p).

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

This musical score page covers measures 60 through 66. It features a variety of instruments: C and Bb instruments (P1, P2), Eb instruments (P1, P2, P3, P4), F Horns (P2, P3), Viola (P3), Bass Clef parts (P3, P4), Bass/Tuba (P5), Timpani, Mallets, Percussion 1 and 2, and Keyboard. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A rehearsal mark '61' is placed at the beginning of measure 61. A performance instruction '(F to G)' is located above the Timpani staff in measure 65. The page is numbered '61' at the top left and '- 12 -' at the bottom center.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts.

Perc. 1

Perc. 2

Kybd.

This page of a musical score, rehearsal mark 70, contains 17 staves of music. The instruments are: C Instrument P1, Bb Instrument P1, Eb Instrument P1, C Instrument P2, Bb Instrument P2, Eb Instrument P2, F Horn P2, Viola P3, Bb Instrument P3, Eb Instrument P3, F Horn P3, Bass Clef P3, Bb Instrument P4, Eb Instrument P4, Bass Clef P4, Bass/Tuba P5, Timpani, Mlts., Percussion 1, Percussion 2, and Keyboard. The score is in 4/4 time with a key signature of two flats. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page. The rehearsal mark '70' is in a box at the top right. The page number '- 13 -' is at the bottom center. Measure numbers 67, 68, 69, 70, 71, and 72 are printed at the bottom of the page.

D.S. al Coda ⦿

⦿ **Coda**

C Inst. P1
molto allargando e cresc.

Bb Inst. P1
molto allargando e cresc.

Eb Inst. P1
molto allargando e cresc.

C Inst. P2
molto allargando e cresc.

Bb Inst. P2
molto allargando e cresc.

Eb Inst. P2
molto allargando e cresc.

F Hn. P2
molto allargando e cresc.

Vla. P3
molto allargando e cresc.

Bb Inst. P3
molto allargando e cresc.

Eb Inst. P3
molto allargando e cresc.

F Hn. P3
molto allargando e cresc.

Bass Clef P3
molto allargando e cresc.

Bb Inst. P4
molto allargando e cresc.

Eb Inst. P4
molto allargando e cresc.

Bass Clef P4
molto allargando e cresc.

Bass, Tuba P5
molto allargando e cresc.

Timp.
molto allargando e cresc.

Mlts.
molto allargando e cresc.

Perc. 1
molto allargando e cresc.

Perc. 2
molto allargando e cresc.
mf

Kybd.
molto allargando e cresc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Bells/Chimes preferred
ff

ff

ff

ff

ff

This musical score is for a large ensemble, featuring woodwinds, brass, percussion, and keyboard. The score is divided into four systems, each containing multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and includes various articulations such as accents and slurs. The woodwind section includes Clarinet (C and Eb), Bassoon (Bb and Eb), and Flute (F). The brass section includes Trumpet (Bb and Eb), Horn (F), Trombone (Bb, Eb, and Bass Clef), and Tuba (Bass). The percussion section includes Timpani (Timp.), Mallets (Mlts.), and two Percussion parts (Perc. 1 and Perc. 2). The keyboard part (Kybd.) is written in a grand staff. The score is marked with dynamics such as *f*, *sfz*, *fff*, and *sfzp*. A watermark "Not Valid for Performance" is visible across the score.

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
F Hn. P2
Vla. P3
Bb Inst. P3
Eb Inst. P3
F Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Bass, Tuba P5
Timp.
Mlts.
Perc. 1
Perc. 2
Kybd.

79 80 81 82 83 84