

FULL CONDUCTOR SCORE

Catalog No: ARC-7074-01

The Magic Of Mozart

W. A. Mozart

Arranged by
Ed Huckeby

ARCO
String Publications



www.arcostringpublications.com

Distributed exclusively by C.L. Barnhouse Company

The Magic Of Mozart

W. A. Mozart

Arranged by
Ed Huckeby

Instrumentation

| | |
|-------------------------------------|----|
| Conductor Score | 1 |
| Violin I | 15 |
| Violin II | 15 |
| Violin III (Viola substitute) | 3 |
| Viola | 6 |
| Cello | 5 |
| Bass | 5 |
| Piano/Keyboard (optional) | 1 |

Program Notes

This compilation of famous Mozart "hits" includes excerpts from "The Magic Flute," "Eine Kleine Nachtmusik," "Horn Concerto #1," "The Marriage of Figaro," "Voi, Che Sapete," and "Symphony #4 in G Minor."

Rehearsal Suggestions

Strive for a legato, connected style on the introduction. Be sure to observe dynamic elements to achieve a musically vibrant performance, especially in contrasting sections such as m. 8 and m. 12. Work to achieve a good classical style throughout.

I hope you enjoy rehearsing and performing **The Magic Of Mozart**.



About the Arranger



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.

Recording Available: www.barnhouse.com

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

THE MAGIC OF MOZART

Conductor
ARC-7074-00

"The Magic Flute"
Andante Cantabile (♩ = 60)

arr. Ed Huceby

Violin I
mp

Violin II
mp

Violin III
(Viola substitute)
mp

Viola
mp

Cello
mp

Bass
mp

Piano/Keyboard
(Optional)
mp

Musical score for the first section of "The Magic Flute". It features six staves: Violin I, Violin II, Violin III (Viola substitute), Viola, Cello, and Bass, plus an optional Piano/Keyboard part. The music is in G major, 3/4 time, and marked "Andante Cantabile" with a tempo of 60 beats per minute. The dynamics are marked *mp* (mezzo-piano). The score consists of 4 measures.

Violin I
rit. *a tempo* *molto rit.* **8** Allegro (♩ = 120)

Violin II
f

Violin III
f

Viola
f

Cello
f

Bass
f

Pno./Kybd.
f

Musical score for the second section of "The Magic Flute". It features six staves: Violin I, Violin II, Violin III, Viola, Cello, and Bass, plus a Piano/Keyboard part. The music is in G major, 3/4 time, and marked "Allegro" with a tempo of 120 beats per minute. The dynamics are marked *rit.*, *a tempo*, *molto rit.*, and *f* (forte). The score consists of 8 measures.

© 1991 Birch Island Music Press (ASCAP)

This arrangement © 2019 Birch Island Music Press, P. O. Box 680, Oskaloosa, Iowa 52577 USA

Published by Arco String Publications

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

12

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

mf

mp

mp

mp

mp

mp

mp

10

11

12

18

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

soli

soli

mp

p

p

p

p

mp

p

15

16

17

18

19

all 25

Vln. I *mp* *all* *sf* *p*

Vln. II *mp* *sf* *p*

Vln. III *mp* *sf* *p*

Vla. *mp* *sf* *p*

Cello *mp* *sf* *p*

Bass *mp* *sf* *p*

Pno./Kybd. *mp* *sf* *p*

20 21 22 23 24 25

Vln. I *sf* *p* *cresc.* *f* *solo* *mf*

Vln. II *sf* *p* *cresc.* *f*

Vln. III *sf* *p* *cresc.* *f*

Vla. *sf* *p* *cresc.* *f*

Cello *sf* *p* *cresc.* *f*

Bass *sf* *p* *cresc.* *f*

Pno./Kybd. *sf* *p* *cresc.* *f*

26 27 28 29 30

31 "Horn Concerto No. 1," 1st Mvt.

Vln. I

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno./Kybd. *mp*

31 32 33 34 35

Vln. I

Vln. II *f*

Vln. III *f*

Vla. *f*

Cello *f*

Bass *f*

Pno./Kybd. *f*

all

36 37 38 39 40

41 "The Marriage of Figaro"

Vln. I *mf* *f*

Vln. II *mf* *f*

Vln. III *mp* *f*

Vla. *mp* *f*

Cello *mp* *f*

Bass *mp* *f*

Pno./ Kybd. *mp* *f*

41 42 43 44 45

46 "Voi, che sapete"

Vln. I *mp* *mf*

Vln. II *mf* *mp*

Vln. III *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno./ Kybd. *mf* *mp*

46 47 48 49 50

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

51 52 53 54 55

This block contains the first system of a musical score, covering measures 51 to 55. It features six staves: Violin I, Violin II, Violin III, Viola, Cello, and Bass. The piano part is shown in grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of rhythmic patterns and melodic lines across the instruments.

58

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

56 57 58 59 60

This block contains the second system of a musical score, covering measures 56 to 60. It features six staves: Violin I, Violin II, Violin III, Viola, Cello, and Bass. The piano part is shown in grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with rhythmic patterns and melodic lines. A double bar line is present at the beginning of the system, and a measure rest is indicated above the first measure of the Violin I staff.

Vln. I
Vln. II
Vln. III
Vla.
Cello
Bass
Pno./Kybd.

cresc. *f*

61 62 63 64

≡

"Symphony No. 40," 1st Mvt.

65 ♩ = ♩ L'istesso tempo (♩ = 240)

Vln. I
Vln. II
Vln. III
Vla.
Cello
Bass
Pno./Kybd.

mp *p*

65 66 67 68 69

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

70 71 72 73 74

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

75 76 77 78 79

80

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Cello *f*

Bass *f*

Pno./ Kybd. *f*

80 81 82 83 84

86

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Pno./ Kybd. *mf*

85 86 87 88 89

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./
Kybd.

90 91 92 93 94

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./
Kybd.

95 96 97 98 99

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

100 101 102 103 104 105

mp

mp

mp

mp

mp

mp

mp - mf

For reference only. Not valid for performance.

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

106 107 108 109 110 111

mp

mp

mp

mp

mp

mp

mp

For reference only. Not valid for performance.

112

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Pno./Kybd. *mf*

112 113 114 115 116

117

Vln. I

Vln. II *f*

Vln. III

Vla.

Cello *f*

Bass

Pno./Kybd.

117 118 119 120 121

119

125

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

122 123 124 125 126

||

molto rit.

Vln. I

Vln. II

Vln. III

Vla.

Cello

Bass

Pno./ Kybd.

127 128 129 130 131