

FULL CONDUCTOR SCORE

Catalog No: 011-4672-01

BEYOND THE CHALLENGE

Ed Hucceby

GRADE:
2.5

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®

Music Publishers, 205 Cowan Ave. W., P.O. Box 680
Oskaloosa, Iowa 52577 U.S.A.

BEYOND THE CHALLENGE

Ed Huceby

Instrumentation

Full Conductor Score	1	2nd B ^b Trumpet	5
Flute	10	F Horn	4
Oboe	2	1st Trombone	3
1st B ^b Clarinet	5	2nd Trombone	3
2nd B ^b Clarinet	5	Baritone B.C.	2
B ^b Bass Clarinet	2	Baritone T.C.	2
Bassoon	2	Tuba	4
1st E ^b Alto Saxophone	3	Mallet Percussion: Marimba, Xylophone, Bells, Chimes	4
2nd E ^b Alto Saxophone	3	Timpani	1
B ^b Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E ^b Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Crash Cymbals	2
1st B ^b Trumpet	5	Percussion 3: Triangle, Wind Chimes	2

Program Notes

Beyond The Challenge is an example of educational music at its best. The work was written to challenge ensembles to reach beyond normal boundaries to explore new rhythms and keys, thus developing the skills and abilities of the performers. Showcasing lively and energetic melodic lines integrated with beautiful lyrical phrases, this musical work is designed to inspire.

Rehearsal Suggestions

Although the emphasis on dynamic contrast and control is evident from the beginning, it is important for the percussion rhythmic accents (i.e., in the 3/4 – 2/4 meter combinations) to be prominent in the opening section to m. 30. The *crescendo* at m. 36 should build gradually to the tutti *forte* in m. 42. Strive for a gradual *ritardando* from m. 61 to 65. The alto saxophone solo beginning in m. 65 should be prominent and not covered by the accompanying instruments, although the bass clarinets (and cued tuba, if necessary) should maintain a good, flowing bass line to support the melody and harmonies. Strive for good dynamic and tempo contrast at the *poco piu mosso* (m. 73-77). Emphasize a broad *molto ritardando* in m. 85, subdividing the beat leading into the key change at m. 86. Emphasis should be placed on the *tenuto* on beat four of m. 95, in preparation for the tempo change at m. 96. The *subito p* at m. 116 should be dramatic, setting the stage for a rousing *crescendo* and exciting conclusion.

I hope you enjoy rehearsing and performing **Beyond The Challenge**.



About the Composer

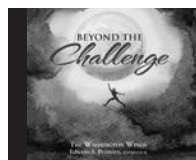


Ed Huceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huceby 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.

Huceby'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. Huceby 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.

New Young Band CDs



WFR395

BEYOND THE CHALLENGE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Forged In Fire* (Romeyn), *Oh, My Heart Belongs To Ireland* (Swearingen), *The Squealer* (Huff/arr. Glover), *Rejoissant!* (Shaffer), *Feuertest Polka* - Op. 269 (Strauss/arr. Longfield), *Twilight Portrait* (Huceby), *Klezmer!* (Webb), *Defiance!* (Jarvis), *A Voyage To Freedom* (Swearingen), *Meditation* (Massenet/arr. Glover), *Skywalk* (Mohanty), *Travelin' Music* (La Plante), *Heaven's Light* (Reineke/arr. Romeyn), *Dragonship* (Neeck), *Aurora Borealis* (Susi), *Olympus* (Romeyn), *Nimrod* (Elgar/arr. Glover),

Dr. Mayhem! (Bell), *Beyond The Challenge* (Huceby), *Bunker Hill* (King/arr. Swearingen), *The Cat's Pajamas* (La Plante), *Eclipse Galop* (King/arr. Glover), *The Star Spangled Banner* (arr. Huceby)

LICENSING THIS WORK

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

Conductor Score
011-4672-00

BEYOND THE CHALLENGE

Ed Huckeby

Allegro con vivo (♩ = ca. 132-138)

Flute
Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
F Horn
1st & 2nd Trombone
Baritone
Tuba
Mallet Percussion
Marimba/Xylophone
Chimes
Timpani
G, C, F
Percussion 1
Snare Drum
Bass Drum
Percussion 2
Suspended Cymbal
Crash Cymbals
Percussion 3
Triangle
Wind Chimes

1 2 3 4 5 6

© 2018 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA

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.

Fl.

Ob.

1st Cl. *p*

2nd Cl. *p*

Bass Cl. *p* *mf*

Bsn. *p* *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *p* *mf*

1st & 2nd Trom. *p* *mf*

Bar. *p* *mf*

Tuba *p* *mf*

Mallets *p* *mf* Marimba only

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2

Perc. 3

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Bells

Sus. Cym. (snare stick on dome)

mf

mp

23 24 25 26 27 28 29

30

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

30

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

30 31 32 33 34 35 36

42

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

Marimba/Xylophone

mf cresc.

f

37 38 39 40 41 42 43

mf *f* *f*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Tromb.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Crash Cyms.

f

51

52

53

54

55

56

57

Fl. *rit.* **61** **65** Andante (♩ = 72-76)

Ob. *mp*

1st Cl. *mp* *p*

2nd Cl. *mp* *p*

Bass Cl. *mp* *p*

Bsn. *mp* *p*

1st Alto Sax. *mp* *Solo mp*

2nd Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp*

1st Trpt. *rit.* **61** **65** Andante (♩ = 72-76)

2nd Trpt. *mp*

Hn. *mp* *p*

1st & 2nd Trom. *mp*

Bar. *mp*

Tuba *mp* Cue: Bass Cl. *p*

Mallets Chimes *mp* Bells *mp* Chimes *mp*

Timp. *mp* (F to Eb) *mp* *p*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* Wind Chimes *mp*

58 59 60 61 62 63 64 65 66

poco più mosso

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *All* *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *p* *mf*

73 *poco più mosso*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

1st & 2nd Trom. *p* *mf*

Bar. *mp* *Play* *mf*

Tuba *p* *mf*

Mallets (Chimes) *mf*

Timp. *mf*

Perc. 1

Perc. 2 *mp* *mf* *mp*

Perc. 3

rit. 77 **A tempo**

Fl. *f* *mp*

Ob. *mp*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f* *mp*

2nd Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

rit. 77 **A tempo**

1st Trpt. *f* *mp*

2nd Trpt. *f* *mp*

Hn. *f* *mp*

1st & 2nd Trom. *f* *p*

Bar. *f* *mp*

Tuba *mp*

Mallets *f* *mp* Bells

Timp. *f* *mp*

Perc. 1

Perc. 2 *mf* *mp* *mf* *mp*

Perc. 3 *mp*

75 76 77 78 79 80 81 82

86 A tempo

molto rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

86 A tempo

molto rit.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets

Chimes

mp

(G to A \flat , C to D \flat)

mf

mf

mf

Perc. 1

Sus. Cym. (snare stick on dome)

mp

mf

p

mf

Perc. 2

Perc. 3

mp

Fl. *rit.*
cresc.

Ob. *cresc.*

1st Cl. *cresc.*

2nd Cl. *cresc.*

Bass Cl. *cresc.*

Bsn. *cresc.*

1st Alto Sax. *cresc.*

2nd Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

1st Trpt. *rit.*
cresc.

2nd Trpt. *cresc.*

Hn. *cresc.*

1st & 2nd Trom. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Mallets

Timp. (D \flat to B \flat)
mf

Perc. 1

Perc. 2 Sus. Cym.
mf

Perc. 3

96 Allegro con vivo

100

Fl. *sfp* *f*

Ob. *sfp* *f*

1st Cl. *sfp* *f*

2nd Cl. *sfp* *f*

Bass Cl. *sfp* *f*

Bsn. *sfp* *f*

1st Alto Sax. *sfp* *f*

2nd Alto Sax. *sfp* *f*

Ten. Sax. *sfp* *f*

Bari. Sax. *sfp* *f*

96 Allegro con vivo

100

1st Trpt. *sfp* *f*

2nd Trpt. *sfp* *f*

Hn. *sfp* *f*

1st & 2nd Trom. *sfp* *f*

Bar. *sfp* *f*

Tuba *sfp* *f*

Mallets Mar./Xylo./Bells

Timp. *sfp* *f*

Perc. 1 *sfp* *f*

Perc. 2 *f* *f*

Perc. 3 *f*

96

97

98

99

100

101

102

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Mallets (Bells - no rolls)

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *p subito*

Ob. *p subito*

1st Cl. *p subito*

2nd Cl. *p subito*

Bass Cl. *p subito*

Bsn. *p subito*

1st Alto Sax. *p subito*

2nd Alto Sax. *p subito*

Ten. Sax. *p subito*

Bari. Sax. *p subito*

1st Trpt. *p subito*

2nd Trpt. *p subito*

Hn. *p subito*

1st & 2nd Trom. *p subito*

Bar. *p subito*

Tuba *p subito*

Mallets *p subito*

Chimes *p subito*

Timp. *p subito*

Perc. 1 *p subito*

Perc. 2 *p subito*

Perc. 3 *p subito*

116

116

Sus. Cym.

C.C.

111 112 113 114 115 116 117

Fl. *mp* *mf* *f* *sfp* *ff*

Ob. *mp* *mf* *f* *sfp* *ff*

1st Cl. *mp* *mf* *f* *sfp* *ff*

2nd Cl. *mp* *mf* *f* *sfp* *ff*

Bass Cl. *mp* *mf* *f* *sfp* *ff*

Bsn. *mp* *mf* *f* *sfp* *ff*

1st Alto Sax. *mp* *mf* *f* *sfp* *ff*

2nd Alto Sax. *mp* *mf* *f* *sfp* *ff*

Ten. Sax. *mp* *mf* *f* *sfp* *ff*

Bari. Sax. *mp* *mf* *f* *sfp* *ff*

1st Trpt. *mp* *mf* *f* *sfp* *ff*

2nd Trpt. *mp* *mf* *f* *sfp* *ff*

Hn. *mp* *mf* *f* *sfp* *ff*

1st & 2nd Trom. *mp* *mf* *f* *sfp* *ff*

Bar. *mp* *mf* *f* *sfp* *ff*

Tuba *mp* *mf* *f* *sfp* *ff*

Mallets *mp* *mf* *f* *sfp* *ff*

Timp. *mp* *mf* *f* *sfp* *ff*

Perc. 1 *mp* *mf* *f* *ff*

Perc. 2 *mp* *mf* *f* *p* *ff* *Sus. Cym.* *ck.*

Perc. 3 *mp* *mf* *f*

118 119 120 121 122 123 124