

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

BEYOND BOLD HORIZONS

Larry Neeck



C.L. BARNHOUSE COMPANY[®]

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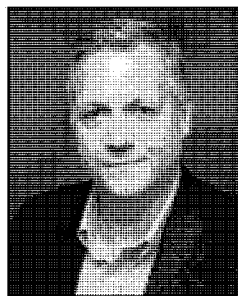
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Beyond Bold Horizons

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet	5
2nd B \flat Clarinet	5
B \flat Bass Clarinet	2
Bassoon	2
1st E \flat Alto Saxophone	3
2nd E \flat Alto Saxophone	3
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion: Chimes, Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Wind Chimes, Suspended Cymbal, Crash Cymbals, Tambourine, Cabasa	4

ABOUT THE COMPOSER



Larry Neeck is an internationally recognized composer, with more than one hundred works for concert band and jazz ensemble published by C.L. Barnhouse Company. As a composer, he has been commissioned numerous times to write for concert band, jazz ensemble, and orchestra, and often works as a guest conductor and clinician. His compositions for string orchestra are published by Arco String Publications. He's received numerous ASCAP awards for his compositions.

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 also been heard on PBS television.

In addition to composing, Mr. Neeck performs as a pianist, specializing in jazz and theatre music. He performs as a soloist, and with combos and big bands throughout the upstate New York area. He recently retired, after 32 years, as a band director in the Webster (NY) Central School District, where he directed concert bands, jazz ensembles, and was co-founder and director of the Willink Middle School Student/Parent Band.

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).

PROGRAM NOTES

Beyond Bold Horizons was commissioned to celebrate the beauty and spirit of Rochester, New York. The dramatic nature of this work portrays the historical importance of Rochester, the Erie Canal, and the Genesee River, in the opening of the American Frontier in the early to mid-1800's. Recalled are prominent Rochesterians Susan B. Anthony and Frederick Douglass, who were national leaders in the abolitionist and women's suffrage movements. Artistic excellence and scientific innovation are represented by George Eastman and Eastman Kodak, the company he founded, and the Eastman School of Music. The character of the music is meant to suggest all of these images, although there are no specific musical themes that are tied to them.

REHEARSAL SUGGESTIONS

Musically, the piece should be performed in a bold and dramatic fashion. The first section (m. 1-121) introduces two distinctly martial themes, one in major (m. 19) and the other in minor (m. 67). The first theme is celebratory in nature. The second theme is more lyrical, but the accompaniment to this theme reinforces the energetic nature of this first section. Balance the aggressive nature of the accompaniment with the lyricism of the melody when it occurs. Pay careful attention to dynamics: the music should be strong, but not overpowering. Once the percussion section masters the 6/8 rhythms, it will provide a solid foundation for the rest of the band. Be sure to distinguish between the tied eighth-note rhythms (example: trumpets at m. 35), and the tied dotted-quarter/quarter-note followed by two sixteenths rhythm (saxophones, trumpets, horns at m. 43).

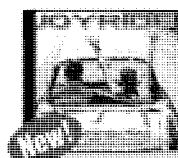
The lyrical, middle section (beginning at m. 125) should be played in a flowing, legato style, with a bit of a lilt. Strive for uniform phrasing, and be sure the accompaniment is soft enough to support the soloists.

The "Tempo Primo" recapitulation at m. 149 should reestablish the martial character of the first section, and lead to a dramatic and forceful conclusion. Be aware that throughout the piece, the percussion section plays an important part in sustaining the tempo, as well as providing changes of color and timbre, which reinforce the various themes of the piece.

I hope you will enjoy rehearsing and performing **Beyond Bold Horizons**. Best wishes for a successful performance!

- Larry Neeck

CD Recording Available



WFR392

JOYRIDE

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: 1. Joyride (Romeyn), The Sea Of Eternity (Bell), Freedom City March (Karl L. King /arr. James Swearingen), A Pirate's Tale (Pierre La Plante), Beyond Bold Horizons (Neeck), Caprice: For Winds And Percussion (Jarvis), A Lasting Legacy (Swearingen), Pandora's Lament (Romeyn), Sedona (Steven Reineke /arr. Rob Romeyn), Cyberlink 3 (Huckeby), With Quiet Courage (Daehn), Shipshape And Bristol Fashion (Webb), Freedom's Voice (Shaffer), Darkwater Castle (Anderson), Sobre Las Olas: Over The Waves (Juventino Rosa /arr. Robert Longfield), Fierce (Sherburne), New Frontier: A Celebration for Band (Swearingen), Potential (Melton), Bayside Reflections (Galvin), Run! (Huckeby)

Commissioned by Nancy Koch to Celebrate the Beauty and Spirit of Rochester, NY

BEYOND BOLD HORIZONS

Conductor Score
012-4570-00

Larry Neeck (ASCAP)

Gently ♩ = 60
Opt. Solo

3 With Energy ♩ = 108

Flute *mp*

Oboe

1st B♭ Clarinet *p*

2nd B♭ Clarinet *p*

B♭ Bass Clarinet *p*

Bassoon *p*

1st E♭ Alto Saxophone *p*

2nd E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p*

E♭ Baritone Saxophone *p*

Gently ♩ = 60 **3 With Energy** ♩ = 108

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn *p*

1st & 2nd Trombone *Euph. cue* *p*

Euphonium (Baritone) *p*

Tuba *p*

Mallet Percussion:
Chimes, Bells

Timpani *F, G, B♭, E♭* *p*

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Windchimes *p*

1 2 3 4 5

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Fl. *div.* *f*

Ob. *f*

1st Cl. *tr* *f*

2nd Cl. *tr* *f*

Bs. Cl. *mf* *f*

Bsn. *mf* *f*

1st A. Sx. *tr* *f*

2nd A. Sx. *tr* *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *tr* *f*

2nd Trp. *tr* *f*

Hn. *tr* *f*

1st, 2nd Trb. *mf* *f*

Euph. *f*

Tuba *mf* *f*

Mallet Perc. Chimes *f*

Timp. *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Susp. Cym. *f*

13 14 15 16 17 18

19

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

19

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

19 20 21 22 23 24

For reference only. Not valid for performance.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

27

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mp *f*

25 26 27 28 29 30

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

35

35

mp *f*

div.

a2

B \flat to C

Crash Cym.

31

32

33

34

35

36

37

51

Fl.

mf

f

Ob.

mf

f

1st Cl.

mf

f

2nd Cl.

mf

f

Bs. Cl.

sim.

f

Bsn.

sim.

f

1st A. Sx.

f

2nd A. Sx.

f

T. Sx.

f

B. Sx.

sim.

f

51

1st Trp.

f

2nd Trp.

f

div.

Hn.

f

1st, 2nd Trb.

sim.

f

Euph.

sim.

f

Tuba

sim.

f

Mallet Perc.

f

Timp.

mf

Perc. 1

Susp. Cym.

f

Perc. 2

p

f

p

f

45

46

47

48

49

50

51

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

59

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *div.* *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

59

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st, 2nd Trb. *ff*

Euph. *ff*

Tuba *ff*

Mallet Perc. Chimes *ff*

Timp. *Solo* *ff*

Perc. 1 Cr. Cym. *choke* *choke* *mp* *mp*

Perc. 2 *choke* *choke* *Susp. Cym.*

ff

59 60 61 62 63 64 65

67

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

ff

mf

mp

marc.

a2

Cabasa

mf Tambourine

66 67 68 69 70 71 72

99

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

f

mf

ff

mp

marc.

a2

Cabasa

mf Tambourine

95 96 97 98 99 100 101 102

This page of a musical score covers measures 111 through 118. The instruments listed on the left are: Fl., Ob., 1st Cl., 2nd Cl., Bs. Cl., Bsn., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st Trp., 2nd Trp., Hn., 1st, 2nd Trb., Euph., Tuba, Mallet Perc., Timp., Perc. 1, and Perc. 2. The score features various musical notations including dynamics (ff, mp, Solo), articulation (div., ^, >, <, >>, >>>), and performance instructions (chk., Sus.). A large watermark 'For Reference Only Performance' is overlaid diagonally across the page.

125 With Expression ♩ = 63

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

125 With Expression ♩ = 63

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

133

Fl. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *All* *mf* *mp*

2nd Cl. *mf* *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *Play* *mp*

1st Trp. *133*

2nd Trp.

Hn. *mp*

1st, 2nd Trb. *Play* *mp* *a2*

Euph. *mp*

Tuba *mp*

Mallet Perc. *Bells* *mf*

Timp. *p* *mf*

Perc. 1 *mp* *f*

Perc. 2 *Sus.* *p* *mf*

131

132

133

134

135

136

141

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

141

1st Trp. *f*

2nd Trp. *f*

Hn. *mf*

1st, 2nd Trb. *mf*

Euph. *mf*

Tuba *mf*

Mallet Perc. *p* *f* *mp* *f*

Timp. *p* *f* *mp* *f*

Perc. 1 *f*

Perc. 2 *f*

mp *mf* *mp* *f* *mp* *f*

137 138 139 140 141 142 143

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

All
mp

mf

St. mute

mp

mf

a2

151 152 153 154 155 156 157

Fl. *div.* *f*

Ob. *f*

1st Cl. *tr* *f*

2nd Cl. *tr* *f*

Bs. Cl. *mf* *f*

Bsn. *f*

1st A. Sx. *tr* *f*

2nd A. Sx. *tr* *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *tr* *f*

2nd Trp. *tr* *f*

Hn. *tr* *f*

1st, 2nd Trb. *f*

Euph. *f*

Tuba *mf* *f*

Mallet Perc. Chimes *f*

Timp. *f*

Perc. 1 *p* *f*

Perc. 2 *Susp. Cym.* *p* *f*

158 159 160 161 162 163 164

165

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

165

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

173

1st Trp.

Open

2nd Trp.

Open

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mp *f*

171 172 173 174 175 176

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Crash Cym.

183

183

mp *f*

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st, 2nd Trb.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

mf

184 185 186 187 188 189 190

191

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

191

1st Trp. *ff*

2nd Trp. *ff*

Hn. *ff*

1st, 2nd Trb. *ff*

Euph. *ff*

Tuba *ff*

Mallet Perc. *ff*

Timp. *ff* *mp* *ff*

Perc. 1 *ff* *mp* *ff* *mp* *ff*

Perc. 2 *ff* *mf* *ff* *mf* *ff*

chk.

191 192 193 194 195 196 197