

Featuring exceptional musical works for bands requiring flexible instrumentation

Blue Lake Reflections

Ed Huckeby

Grade: 2.5

Complete Band Set with Full Conductor Score: 026-4511-00 - \$50.00

Extra Conductor Score: 026-4511-01 - \$6.00

C.L. BARNHOUSE COMPANY

Build-A-Band Series



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BLUE LAKE REFLECTIONS

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Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Piccolo, Violin, Guitar
- 4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet

- 3 C Instruments Part 2.....Flute, Oboe, Violin, Guitar
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Saxophone, Eb Horn
- 2 F Horn Part 2.....F Horn

- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Baritone T.C., Bb Trombone T.C.
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Horn, Eb Baritone Sax
- 4 Bass Clef Part 3.....Trombone, Euphonium B.C., Cello, Bassoon

- 2 Bb Instruments Part 4.....Bb Bass Clarinet, Bb Contrabass Clarinet, Bb Baritone T.C.
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet, Eb Contra-alto Clarinet
- 4 Bass Clef Part 4.....Trombone, Euphonium B.C., Cello, Bassoon

- 2 Tuba Part.....Tuba
- 3 Bass Part.....String Bass, Electric Bass, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
- 2 Bb Bass Part in T.C.....Bb Contrabass Clarinet, Bb Tuba T.C.
- 2 Eb Bass Part in T.C.....Eb Baritone Sax, Eb Contra-alto Clarinet, Eb Tuba T.C.

- 2 Mallet Percussion.....Orchestra Bells, Marimba, Xylophone, Vibraphone
- 2 Keyboards.....Piano, Electric Piano, Synthesizer, Accordion
- 3 Percussion.....Sus. Cymbals, Snare Drum, Bass Drum (or Drum Set)

How to use the Build-A-Band Series

The *Build-A-Band Series* provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

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: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

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.

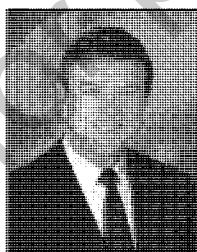
The optional **Timpani** part is always playable with 3 timpani.

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.

About the Composer



Ed Huckeyby 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). Huckeyby 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.

Huckeyby'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. Huckeyby 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.

Andante (♩=72)

Blue Lake Reflections

5 *a tempo*

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- C Instruments Part 1
- Bb Instruments Part 1
- Eb Instruments Part 1
- C Instruments Part 2
- Bb Instruments Part 2
- Eb Instruments Part 2
- F Horn Part 2
- F Horn Part 3
- Viola Part 3
- Bb Instruments Part 3
- Eb Instruments Part 3
- Bass Clef Part 3
- Bb Instruments Part 4
- Eb Instruments Part 4
- Bass Clef Part 4
- Bass Part
- Bb Bass in T.C.
- Eb Bass in T.C.
- Tuba Part
- Mallet Percussion
- Keyboards
- Sus. Cymbals
- Snare Drum
- Bass Drum

The score is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a tempo marking of *Andante* (♩=72) and a *legato* articulation. The first measure is marked *mp*. The score includes dynamic markings such as *rit.* (ritardando) and *mf* (mezzo-forte). A rehearsal mark '5' is placed above the score at the beginning of the fifth measure, with the instruction *a tempo* below it. The score concludes with a final measure marked *mf*.

This musical score is for a large ensemble, including brass and woodwind instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard concert band or symphonic band layout. The score consists of 12 measures, with measure numbers 7 through 12 indicated at the bottom. A large watermark reading "Not Valid for Performance" is overlaid diagonally across the score.

The instruments and their parts are as follows:

- C-1**: Cornet 1, Treble clef, eighth-note melody.
- Bb-1**: B-flat Trumpet 1, Treble clef, eighth-note melody.
- Eb-1**: E-flat Trumpet 1, Treble clef, eighth-note melody.
- C-2**: Cornet 2, Treble clef, quarter-note accompaniment.
- Bb-2**: B-flat Trumpet 2, Treble clef, quarter-note accompaniment.
- Eb-2**: E-flat Trumpet 2, Treble clef, quarter-note accompaniment.
- Hn-2**: Horn 2, Treble clef, quarter-note accompaniment.
- Hn-3**: Horn 3, Treble clef, quarter-note accompaniment.
- Vla-3**: Viola 3, Bass clef, quarter-note accompaniment.
- Bb-3**: B-flat Trombone 3, Treble clef, quarter-note accompaniment.
- Eb-3**: E-flat Trombone 3, Treble clef, quarter-note accompaniment.
- BC-3**: Baritone 3, Bass clef, quarter-note accompaniment.
- Bb-4**: B-flat Trombone 4, Treble clef, quarter-note accompaniment.
- Eb-4**: E-flat Trombone 4, Treble clef, quarter-note accompaniment.
- BC-4**: Baritone 4, Bass clef, quarter-note accompaniment.
- Bass**: Bass, Bass clef, quarter-note accompaniment.
- Bb-TC**: B-flat Tenor Contrabass, Treble clef, quarter-note accompaniment.
- Eb-TC**: E-flat Tenor Contrabass, Treble clef, quarter-note accompaniment.
- Tuba**: Tuba, Bass clef, quarter-note accompaniment.
- Mallets**: Mallets, Treble clef, eighth-note melody.
- Keyb.**: Keyboard, Grand staff (Treble and Bass clefs), accompaniment.

Measure numbers 7, 8, 9, 10, 11, and 12 are printed at the bottom of the score.

13 Poco piu mosso

Musical score for 'Poco piu mosso' (13). The score is arranged for a large ensemble and includes the following parts:

- C-1, Bb-1, Eb-1
- C-2, Bb-2, Eb-2
- Hn-2, Hn-3
- Vla-3
- Bb-3, Eb-3, BC-3
- Bb-4, Eb-4, BC-4
- Bass
- Bb-TC, Eb-TC
- Tuba
- Mallets
- Keyb.
- S. D. (Optional Brushes on Drumset throughout)
- B. D.

The score is marked with a dynamic of *mf* (mezzo-forte) for most instruments. The drumset part is marked with *mp* (mezzo-piano). The score spans measures 13 through 18.

21 *a tempo*

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn-2
Hn-3
Vla-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Bb-TC
Eb-TC
Tuba
Mallets
Keyb.
S. D.
B. D.

Musical score for a large ensemble, including parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Bb-TC, Eb-TC, Tuba, Mallets, Keyb., and Cym. The score is in 4/4 time and features various dynamics like *mf* and *f*. A watermark "Not Valid for Performance" is visible across the score.

This musical score is for a brass and woodwind ensemble. It consists of 18 staves, each representing a different instrument or section. The instruments are: C-1 (Trumpet), Bb-1 (Trumpet), Eb-1 (Trumpet), C-2 (Trumpet), Bb-2 (Trumpet), Eb-2 (Trumpet), Hn-2 (Horn), Hn-3 (Horn), Vla-3 (Violoncello), Bb-3 (Trumpet), Eb-3 (Trumpet), BC-3 (Baritone), Bb-4 (Trumpet), Eb-4 (Trumpet), BC-4 (Baritone), Bass, Bb-TC (Trumpet), Eb-TC (Trumpet), Tuba, Mallets, and Keyb. (Keyboard). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is divided into six measures, numbered 31 through 36 at the bottom. A dynamic marking of *f* (forte) is present at the end of several staves in measures 35 and 36. A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire score.

37 *Poco piu mosso*

This musical score page contains measures 37 through 42. The instruments and parts are as follows:

- C-1**: Clarinet in C, first staff.
- Bb-1**: Clarinet in Bb, first staff.
- Eb-1**: Clarinet in Eb, first staff.
- C-2**: Clarinet in C, second staff.
- Bb-2**: Clarinet in Bb, second staff.
- Eb-2**: Clarinet in Eb, second staff.
- Hn-2**: Horn in C, second staff.
- Hn-3**: Horn in C, third staff.
- Vla-3**: Viola, third staff.
- Bb-3**: Clarinet in Bb, third staff.
- Eb-3**: Clarinet in Eb, third staff.
- BC-3**: Bassoon in C, third staff.
- Bb-4**: Clarinet in Bb, fourth staff.
- Eb-4**: Clarinet in Eb, fourth staff.
- BC-4**: Bassoon in C, fourth staff.
- Bass**: Double Bass.
- Bb-TC**: Trombone in Bb.
- Eb-TC**: Trombone in Eb.
- Tuba**: Tuba.
- Mallets**: Mallet percussion.
- Keyb.**: Keyboard.
- S. D.**: Snare Drum.
- B. D.**: Bass Drum.

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mp*), and articulation marks (e.g., *v*). A large watermark reading "Not Valid for Performance" is overlaid diagonally across the page.

45 *a tempo*

C-1
Bb-1
Eb-1
C-2
Bb-2
Eb-2
Hn.-2
Hn.-3
Vla.-3
Bb-3
Eb-3
BC-3
Bb-4
Eb-4
BC-4
Bass
Bb-TC
Eb-TC
Tuba
Mallets
Keyb.
S. D.
B. D.

This page contains a musical score for page 53, which is the 11th measure of a section marked *a tempo*. The score is arranged in a standard orchestral layout with the following parts:

- Trumpets:** C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Bb-3, Eb-3, Bb-4, Eb-4.
- Trombones:** Hn.-2, Hn.-3, BC-3, BC-4.
- Saxophones:** Vln.-3, Bb-3, Eb-3, Bass.
- Brass:** Bb-TC, Eb-TC, Tuba.
- Woodwinds:** Mallets, Keyb.
- Percussion:** S. D., B. D.

The score includes dynamic markings such as *mp*, *p*, and *mf*, as well as performance instructions like *rit.* (ritardando) and *a tempo*. The key signature is one flat (Bb), and the time signature is 4/4. A large watermark reading "Not Valid for Performance" is overlaid diagonally across the page.

57 *a tempo*

rit. e. dim.

The musical score is arranged in a standard concert band layout. It begins at measure 55 and concludes at measure 61. The key signature is one flat (Bb), and the time signature is common time (C). The score is divided into two systems: measures 55-56 and 57-61. The first system includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Bb-TC, Eb-TC, Tuba, Mallets, Keyb., Cym., and S. D. The second system includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Bb-TC, Eb-TC, Tuba, Mallets, Keyb., Cym., and S. D. The score features various dynamics (mp, p), articulations (rit., solo), and performance instructions (opt. divisi). The music is characterized by a steady rhythm in the first system, which then transitions to a more complex, melodic texture in the second system, marked by a ritardando and decrescendo.