

FULL CONDUCTOR SCORE

Catalog No: 026-4799-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Ancient Echoes

“Ahrirang” & “Simple Gifts”

Arranged by
Ed Huckeby

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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THE BARNHOUSE
COMPANY

ANCIENT ECHOES

"Ahrirang" & "Simple Gifts"

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Trumpet, B \flat Soprano Saxophone
2	E \flat Instruments Part 1	E \flat Alto Saxophone, E \flat Clarinet
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 Baritone T.C., B \flat Trombone 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 Instruments Part 3	Trombone, Euphonium, Bassoon, Cello
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Baritone T.C.
2	E \flat Instruments Part 4	E \flat Baritone Saxophone, E \flat Alto Clarinet, E \flat Contra Alto Clarinet
4	Bass Clef Instruments Part 4	Trombone, Euphonium, Bassoon, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass
2	B \flat T.C. Bass Part 5	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba T.C.
2	E \flat T.C. Bass Part 5	E \flat Baritone Saxophone, E \flat Contra Alto Clarinet, E \flat Tuba T.C.
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
2	Piano/Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani (optional)	Timpani
4	Percussion	Snare Drum, Bass Drum, Suspended Cymbal, Triangle, Wood Block, Low Tom, Gong

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 Notes

Two classic and well-known folk melodies are combined in this unique medley to create a fresh cross-cultural musical work. The familiar Korean folk melody *Ahrirang*, made famous in band literature by John Barnes Chance's *Variations on a Korean Folk Song*, is combined with *Simple Gifts*, the Shaker tune used in Aaron Copland's classic *Appalachian Spring*. The two themes are introduced early on by the clarinets and flutes, respectively, then each is heard independently with simple, yet appealing harmonizations. The two melodies merge toward the end in a symbolic "east meets west" combination of cultural themes.

Rehearsal Suggestions

Make sure the primary themes are heard throughout the selection, assuring that the supporting harmonies do not overshadow. At m. 73, where both melodies are combined, work to preserve the independence of each line, balancing the two melodic lines with the underlying bass line. Strive for a dramatic musical effect at m. 89, resolving to a peaceful and calming musical conclusion.

I hope you enjoy rehearsing and performing **Ancient Echoes**.



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.

ANCIENT ECHOES

"Ahrirang" & "Simple Gifts"

arr. Ed Huckeby

Conductor Score

026-4799-00

Moderato (♩ = 100)

9

The score is arranged in a system of staves. The top three staves are for C Instruments Part 1, B Instruments Part 1, and E Instruments Part 1. The next three staves are for C Instruments Part 2, B Instruments Part 2, and E Instruments Part 2. Below these are F Horn Part 2, Viola Part 3, B Instruments Part 3, E Instruments Part 3, F Horn Part 3, and Bass Clef Part 3. The bottom section includes B Instruments Part 4, E Instruments Part 4, Bass Clef Part 4, Tuba/Bass Part 5, Mallet Percussion (optional), Timpani (optional) B, E, Snare Drum Bass Drum, Suspended Cymbal Triangle, Wood Block Low Tom, Gong, and Piano/Keyboard (opt.).

Key markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes a large watermark: "For reference only. Not valid for performance."

1 2 3 4 5 6 7 8 9 10

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C Part 1
B \flat Part 1
E \flat Part 1
C Part 2
B \flat Part 2
E \flat Part 2
F Hn. Part 2
Vla. Part 3
B \flat Part 3
E \flat Part 3
F Hn. Part 3
B.C. Part 3
B \flat Part 4
E \flat Part 4
B.C. Part 4
Bass Part 5
Bls.
Timp.
Perc. 1
Perc. 2
Pno./Kbd.

mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mf

C Part 1

B♭ Part 1

E♭ Part 1

C Part 2

B♭ Part 2

E♭ Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

E♭ Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

E♭ Part 4

B.C. Part 4

Bass Part 5

Bls.

Timp.

Perc. 1

Perc. 2

Pno./Kbd.

C Part 1

B \flat Part 1

E \flat Part 1

C Part 2

B \flat Part 2

E \flat Part 2

F Hn. Part 2

Vla. Part 3

B \flat Part 3

E \flat Part 3

F Hn. Part 3

B.C. Part 3

B \flat Part 4

E \flat Part 4

B.C. Part 4

Bass Part 5

Bls.

Timp.

Perc. 1

Perc. 2

Pno./Kbd.

f

f

f

mf

mf

mf

mf

mf

mf

f

mf

mf

65 66 67 68 69 70 71 72 73 74 75 76

C Part 1
Bb Part 1
Eb Part 1
C Part 2
Bb Part 2
Eb Part 2
F Hn. Part 2
Vla. Part 3
Bb Part 3
Eb Part 3
F Hn. Part 3
B.C. Part 3
Bb Part 4
Eb Part 4
B.C. Part 4
Bass Part 5
Bls.
Timp.
Perc. 1
Perc. 2
Pno./Kbd.

rit.

Broaden

rit. e dim.

C Part 1

B♭ Part 1

E♭ Part 1

C Part 2

B♭ Part 2

E♭ Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

E♭ Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

E♭ Part 4

B.C. Part 4

Bass Part 5

Bls.

Timp.

Perc. 1

Perc. 2

Pno./Kbd.

89 90 91 92 93 94 95 96 97 98