Intrada, Ceremonial, and Danse

For Concert Band, Grade 4
By Ed Huckeby (ASCAP)

Instrumentation

1 - Full Score
2 - Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
3 - Bb Clarinet 1
3 - Bb Clarinet 2
3 - Bb Clarinet 3
2 - Bb Bass Clarinet
3 - Eb Alto Saxophone 1
3 - Eb Alto Saxophone 2
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

3 - Bb Trumpet 1
3 - Bb Trumpet 2
3 - Bb Trumpet 3
2 - F Horn 1
2 - F Horn 2
2 - F Horn 3
2 - F Horn 4
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3 (opt. Bass Trombone)
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Mallets 1: Chimes/Bells/Xylophone
2 - Mallets 2: Vibraphone/Marimba
2 - Timpani
3 - Percussion 1&2: Snare Drum/Bass Drum
2 - Percussion 3: Quad Toms
2 - Percussion 4: Crash Cymbals/Suspended Cymbals/Shaker/Triangle

Full Set - $95.00 **Extra Conductor Score - $12.00** **Extra Part - $4.00**

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www.randallstandridge.com - randallstandridge@yahoo.com

Intrada, Ceremonial, and Danse

By Ed Huckeby

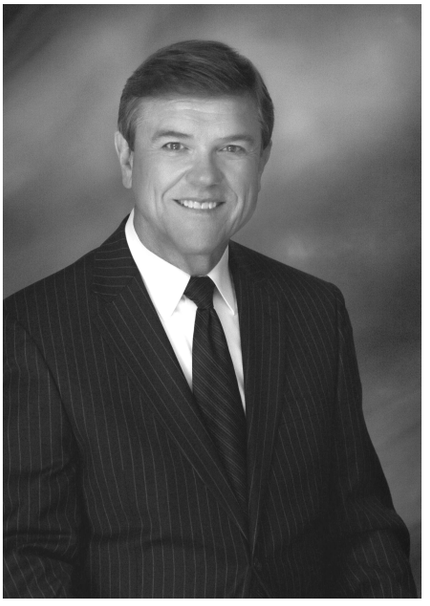
Program Notes

Commissioned for the 2024 Oklahoma Green Country Band Directors Association (GCBDA) High School Honor Band, ***INTRADA, CEREMONIAL AND DANSE*** is an outstanding work which showcases every section of the band. Featuring a dramatic opening in the brass and percussion followed by a contrasting takeover by the horns and woodwinds, the *Intrada* is followed by a raucous and lively *Ceremonial* which combines the frolic of 12/8 with the unique interplay of integrated duple meter. The concluding *Danse* section provides a delightful mix of syncopation and mixed meter which leads to a bold and exciting conclusion.

Rehearsal suggestions

The opening in the brass and percussion must be strong, aggressive, and bold…but never sacrificing tone quality for sheer volume. In mm. 11-14, stagger breathing if necessary to sustain the decrescendo which leads to a more subtle legato style. Strive to achieve a flowing, rubato style from m. 14 to m. 36, incorporating a dramatic crescendo and ritard leading into the tempo change. If necessary for good balance, cue the horn part in alto sax in m. 40. Work for good implementation of the diminuendo from m. 44 to m. 47 leading to the change in style at m. 48 where the implied duple meter in alto saxes, horns and 1st trombone must remain independent from the compound meter in the woodwinds. Similar independence should be maintained on the syncopated accompaniment figures from m. 68 to m. 84. Work for good accuracy during the brief key change from m. 84 to m. 102. A transition in tempo and style occurs at m. 102 with implementation of significant changing meter. Maintaining the constant eighth note is a key element to successful execution of changing meter, particularly when changing between simple and compound meter. Pay special attention to the articulation markings, especially in the 7/8 and 5/8 measures. Be sure to achieve contrast between legato and staccato styles in mm. 127-135 and mm. 135-143. At m. 154, bring the woodwind countermelody to the forefront in contrast to the previously stated melody in the brass. Work for good dramatic effect beginning at m. 164 emphasizing the ***fp*** attacks and the ***sfp*** with crescendo. Be sure to explore all the dynamic possibilities this piece has to offer! Enjoy!

About the Composer



Dr. Ed Huckeby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has also 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. This early success led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 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, including an eclectic performance background, 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," was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996 and was presented the 2024 Oklahoma Music Educators Association "President's Award" for his outstanding career contributions to Oklahoma music education. He has created over 60 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada, Norway and across the United States.

Commissioned for and dedicated to the 2024 Oklahoma Green Country Band Directors Association High School Honor Band

Intrada, Ceremonial and Danse

FULL SCORE
GRADE 4
DURATION 5:30

ED HUCKEBY
(ASCAP)

Majestically ♩ = 88

rallentando

Piccolo
Flute 1/2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2/3

B♭ Bass
Clarinet

E♭ Alto
Saxophone 1/2

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet 1

B♭ Trumpet 2/3

F Horn 1/2

F Horn 3/4

Trombone 1

Trombone 2/3
(opt. Bass Trombone)

Euphonium

Tuba

Mallets 1
Chimes/Bells/
Xylophone

Chimes

Mallets 2
Vibraphone/
Marimba

Vibraphone (motor off)

w/med. hard mallets

Timpani
(A,B♭,C,D)

Percussion 1&2
Snare Drum,
Bass Drum

Percussion 3
Quad Toms

Percussion 4
Crash Cymbals/
Suspended Cymbals/
Shaker/Triangle

Crash Cymbals

1 2 3 4

RSMPCB078

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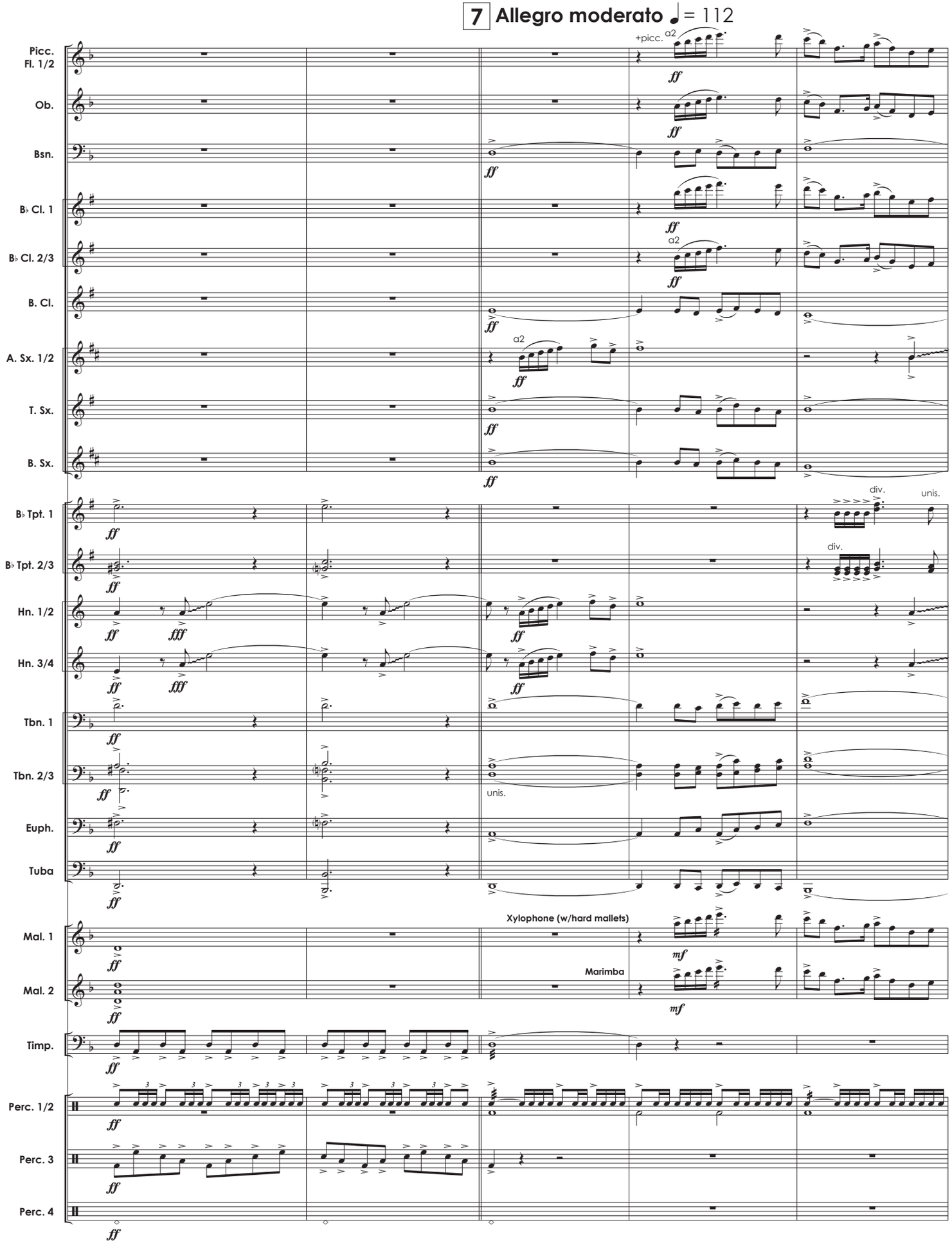
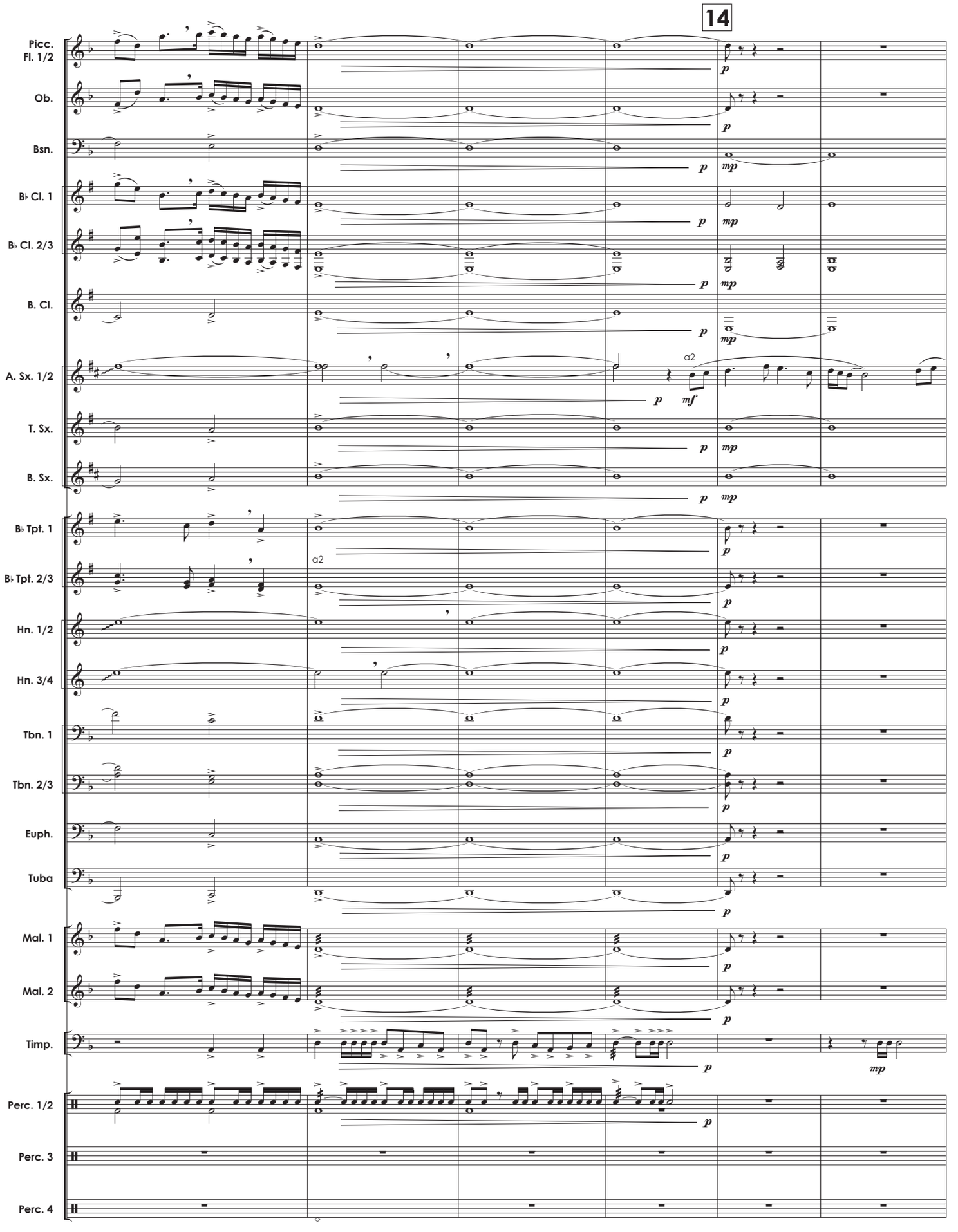
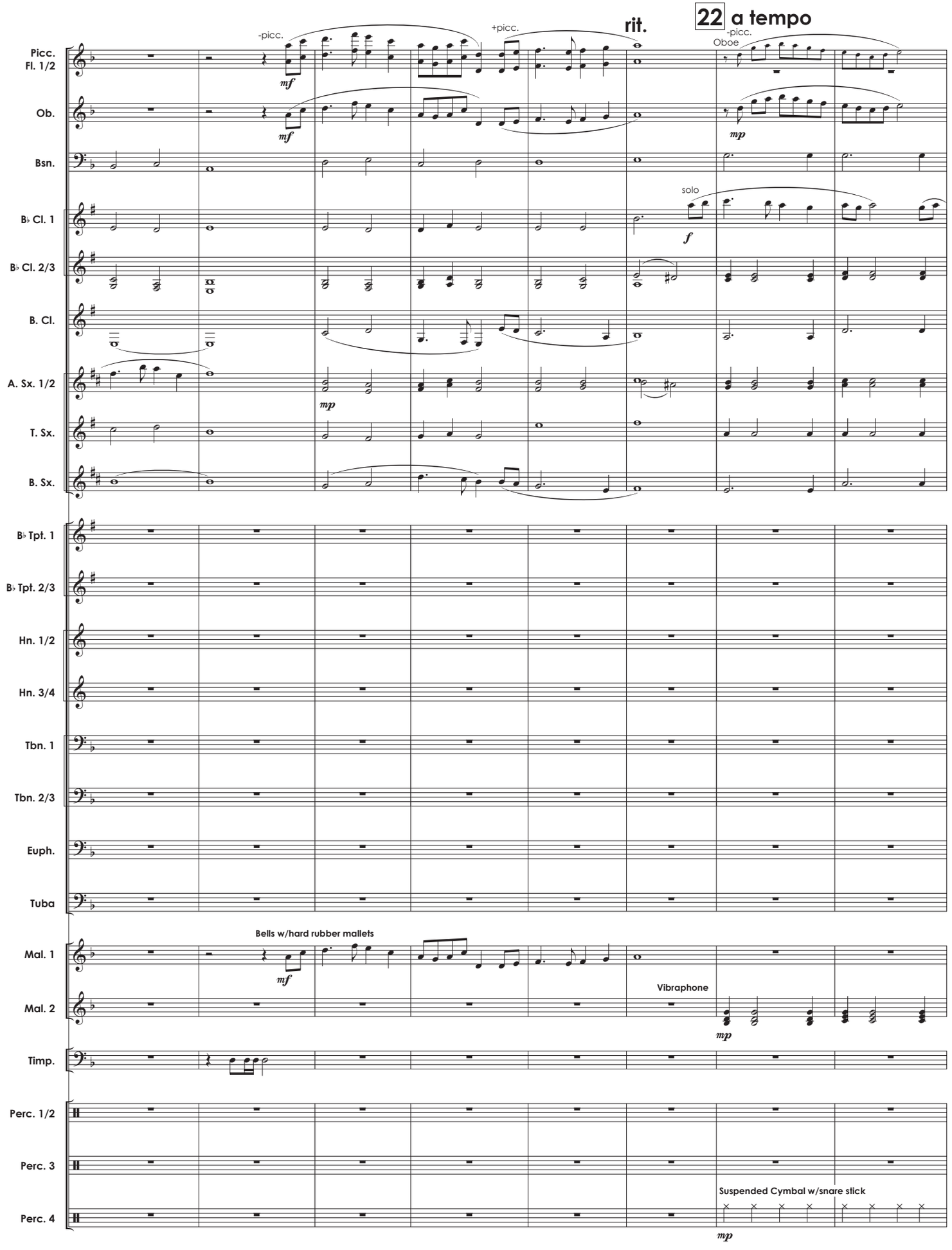
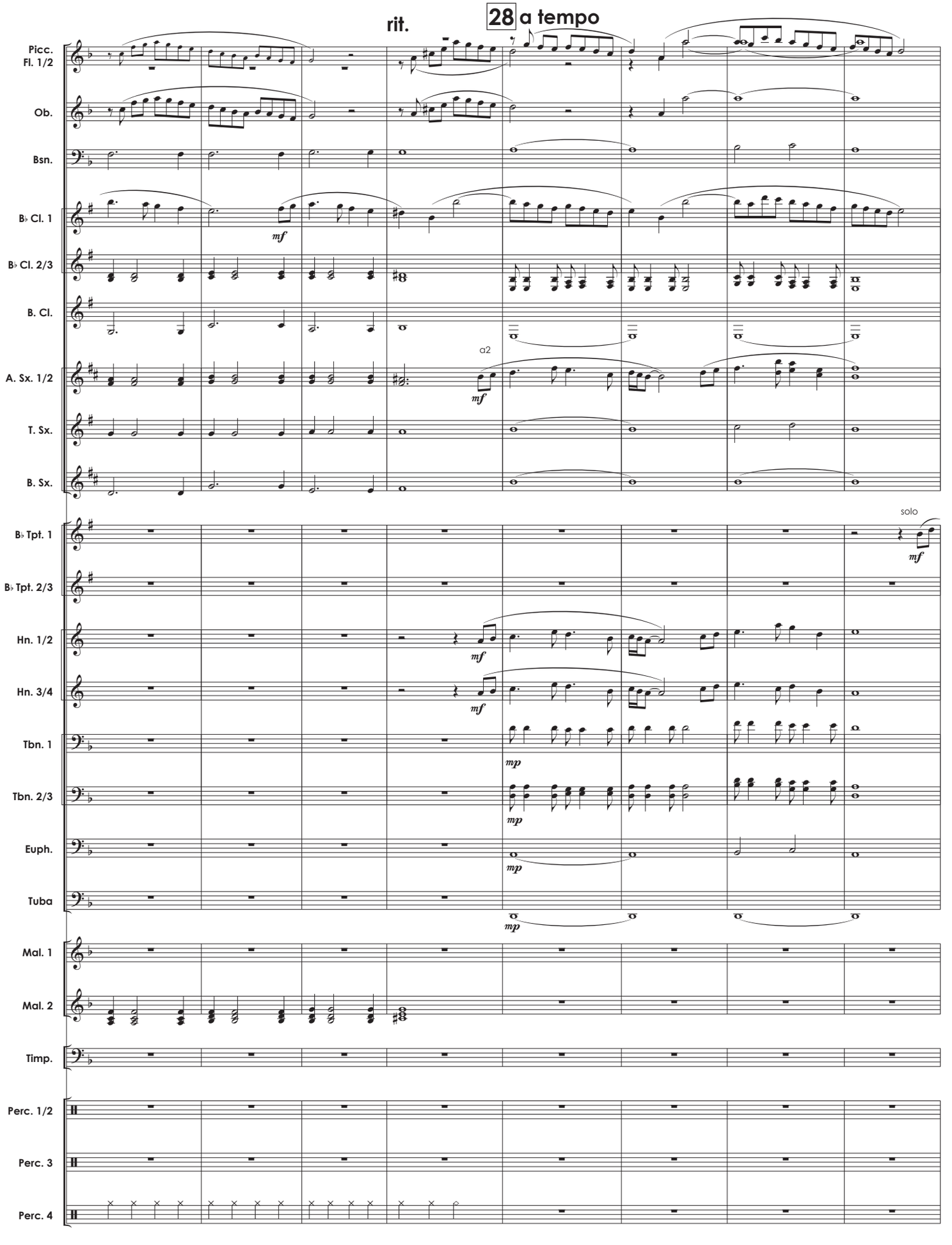
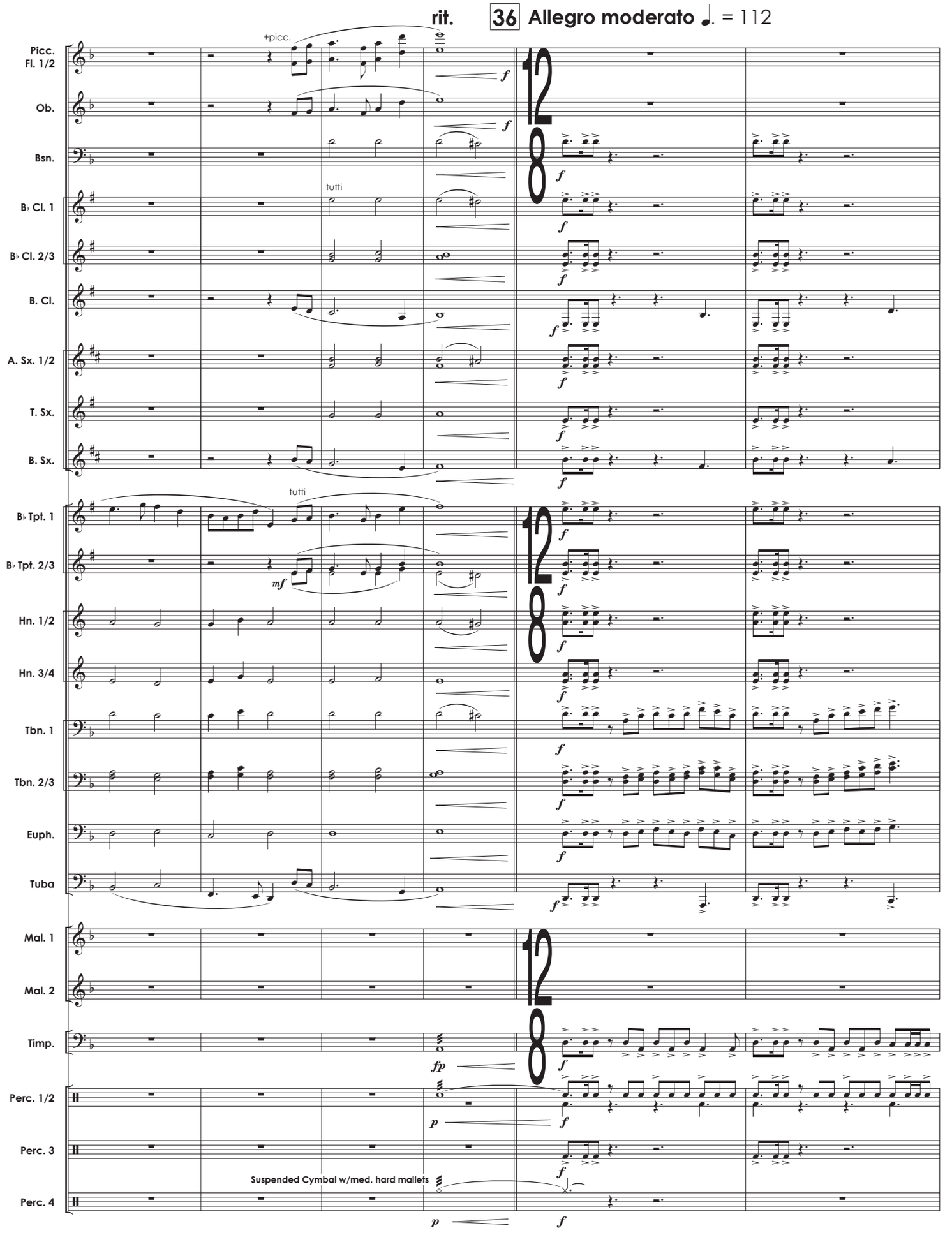
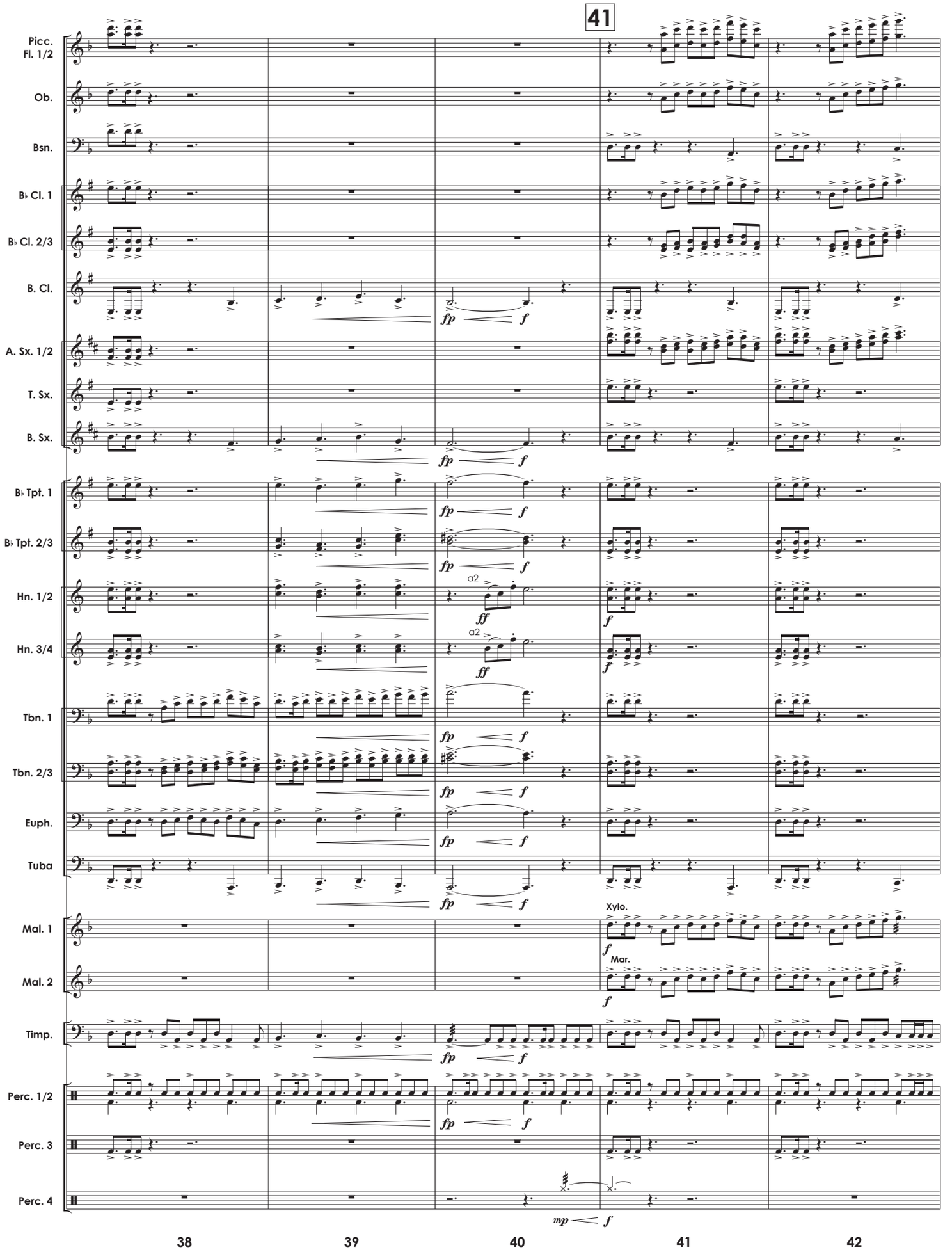

7 Allegro moderato ♩ = 112
Picc.
Fl. 1/2
+picc.
a2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
div.
unis.
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Xylophone (w/hard mallets)
Marimba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
ff
fff
mf
5
6
7
8
9

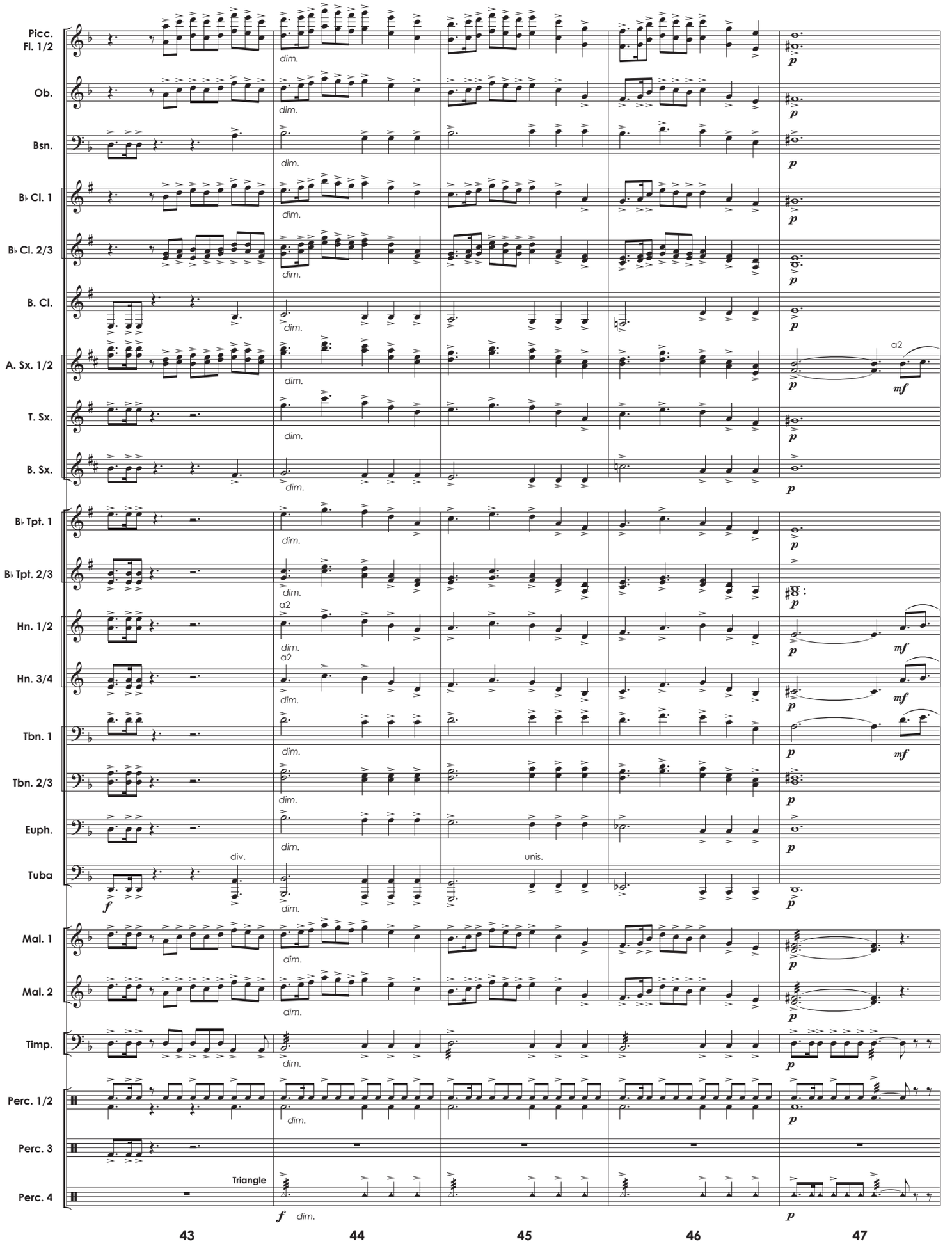

14
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
a2
p
mp
mf
10
11
12
13
14
15

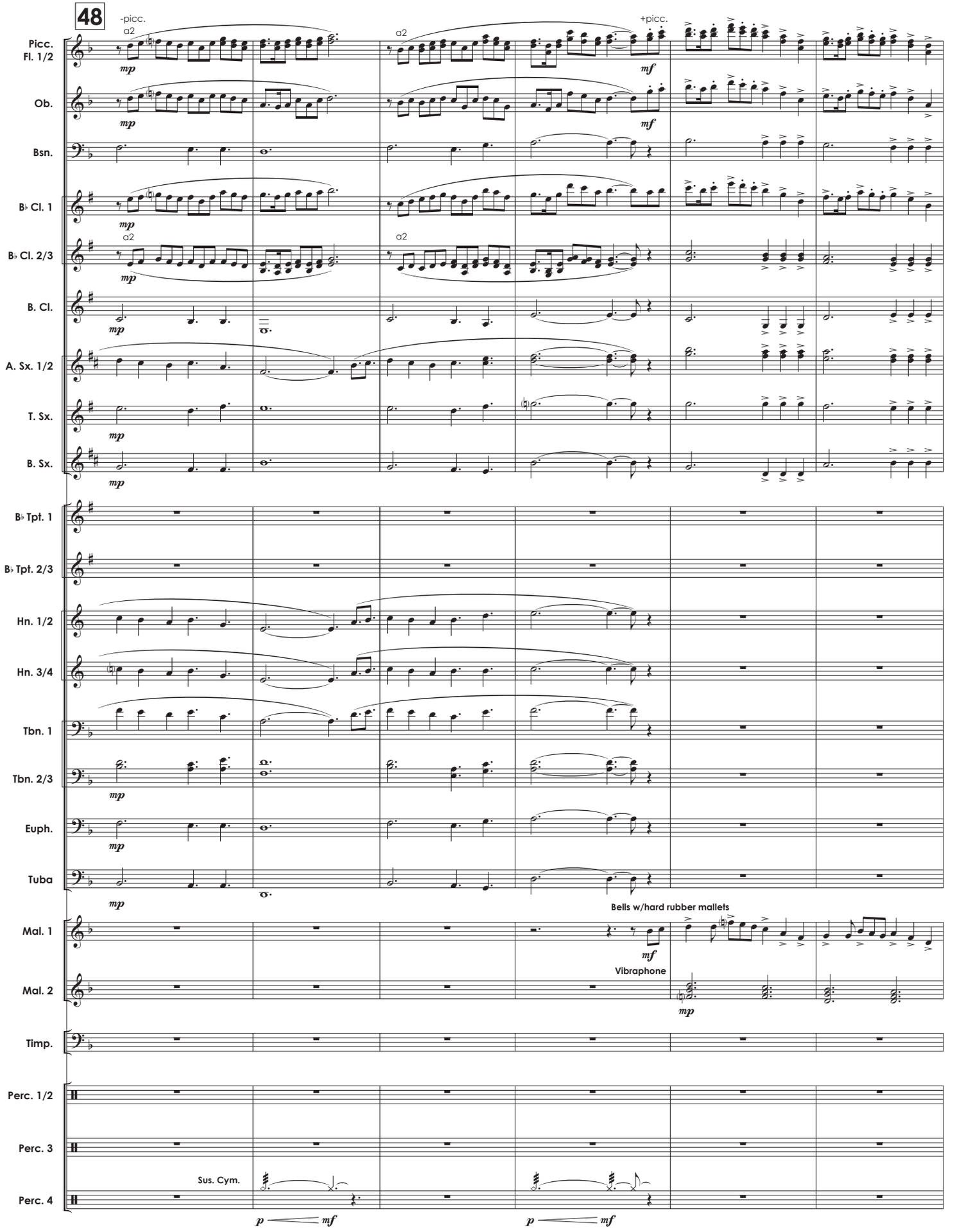

22 a tempo
rit.
-picc.
+picc.
-picc.
Oboe
solo
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Bells w/hard rubber mallets
Mal. 1
Mal. 2
Vibraphone
Timp.
Perc. 1/2
Perc. 3
Suspended Cymbal w/snare stick
Perc. 4
16
17
18
19
20
21
22
23

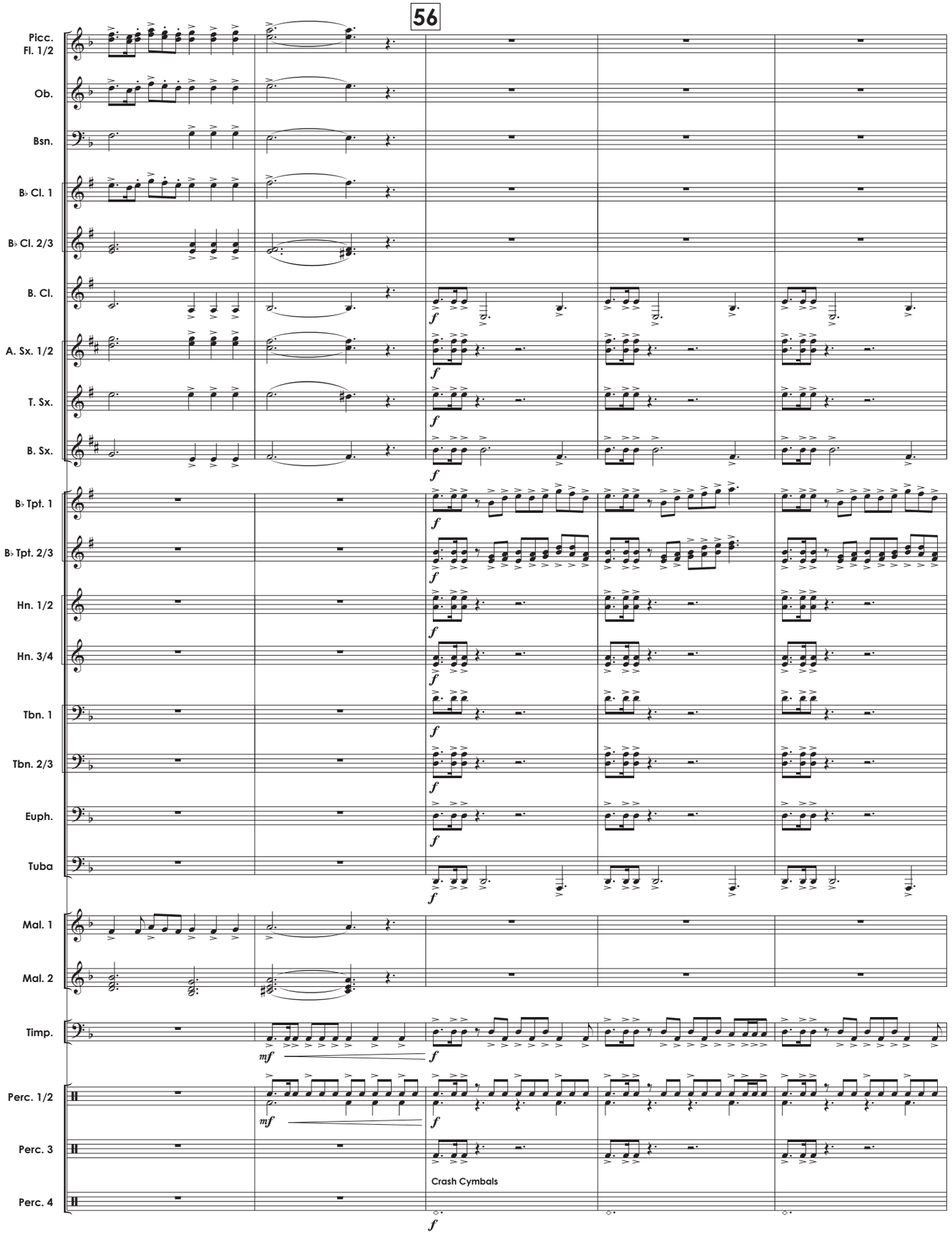

rit.
28 a tempo
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
mf
a2
mp
solo
24
25
26
27
28
29
30
31

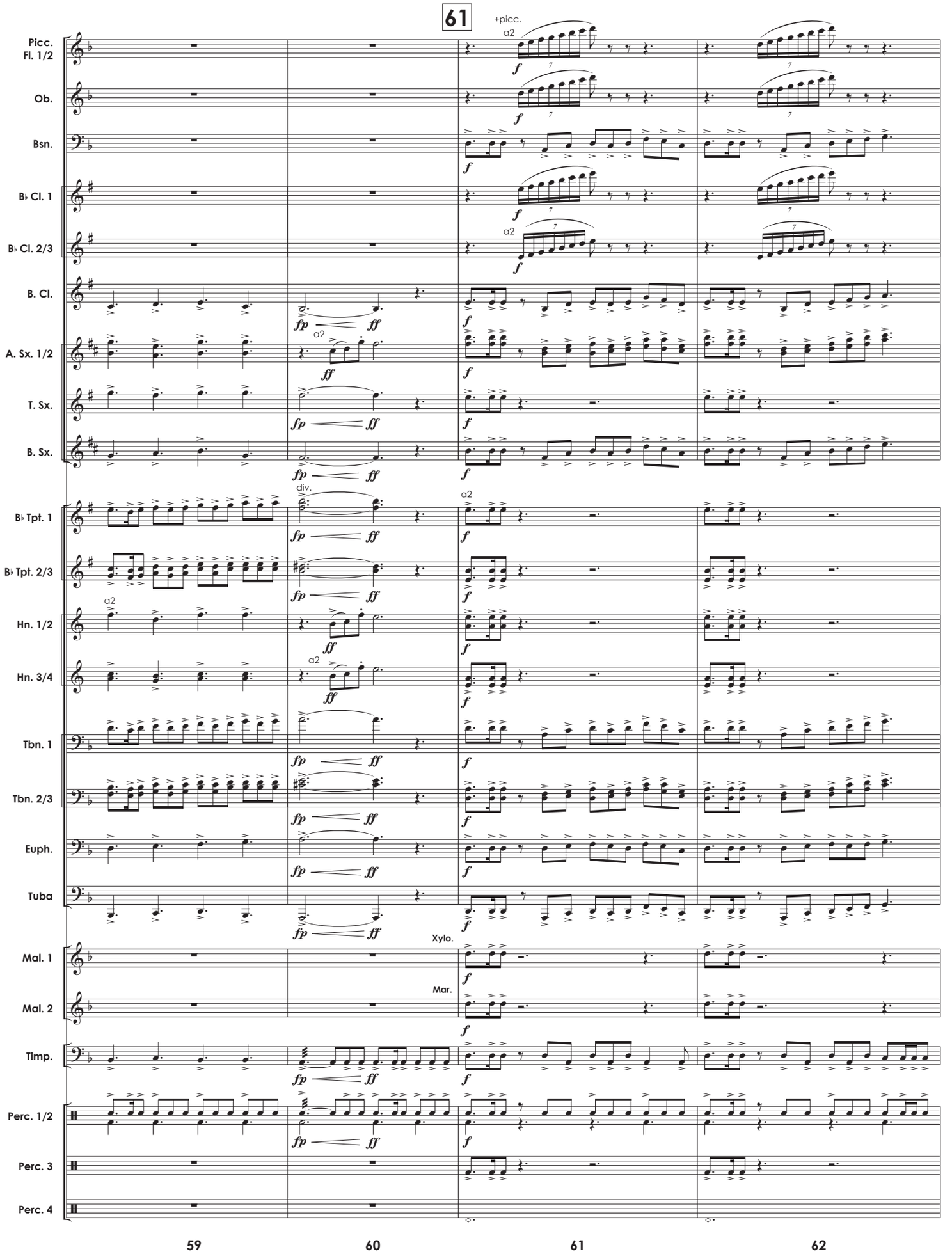

rit.
36 Allegro moderato ♩. = 112
+picc.
tutti
tutti
Suspended Cymbal w/med. hard mallets
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
32
33
34
35
36
37

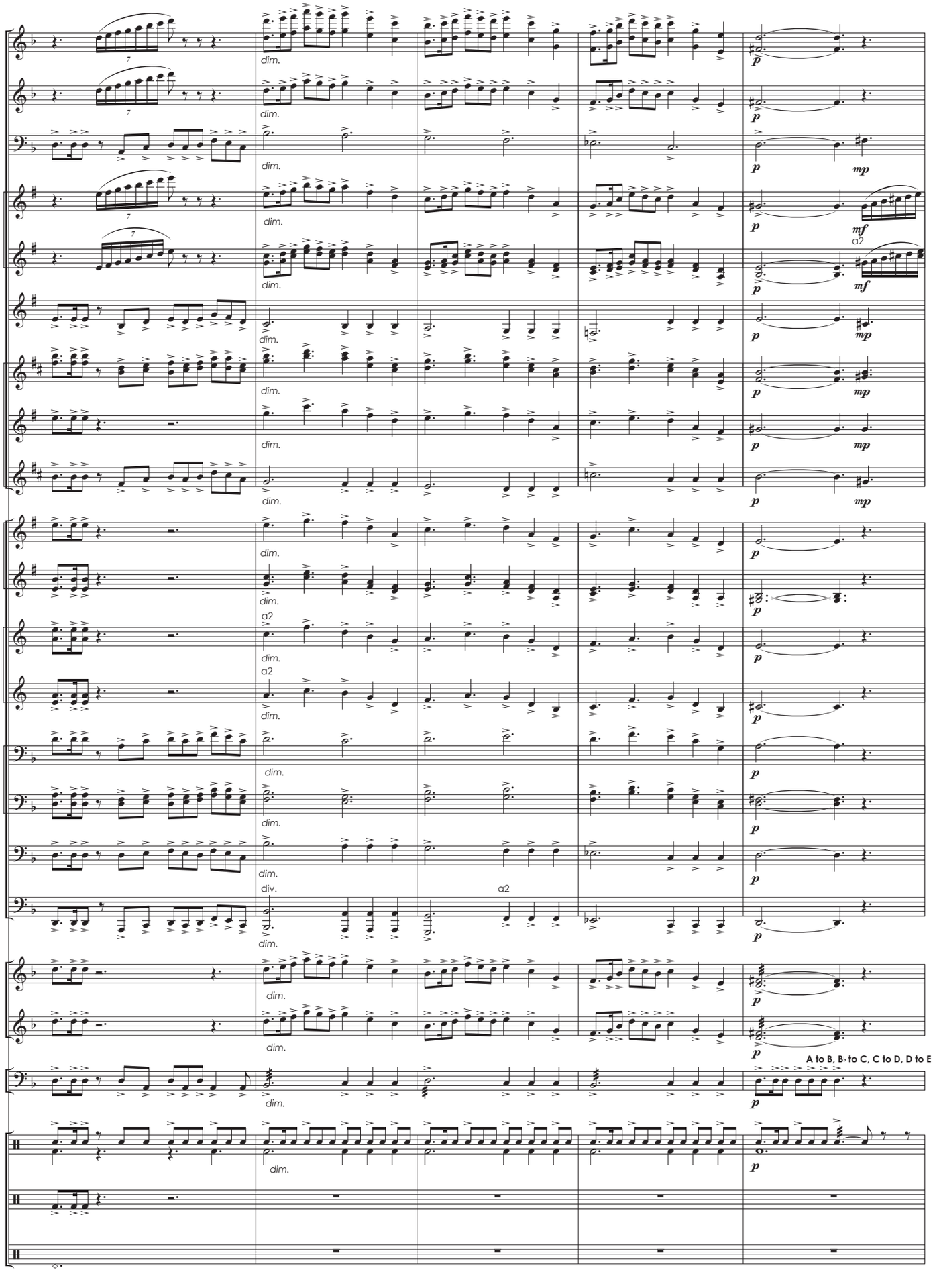

41
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Xylo.
Mar.
a2
fp
f
ff
mp
38
39
40
41
42

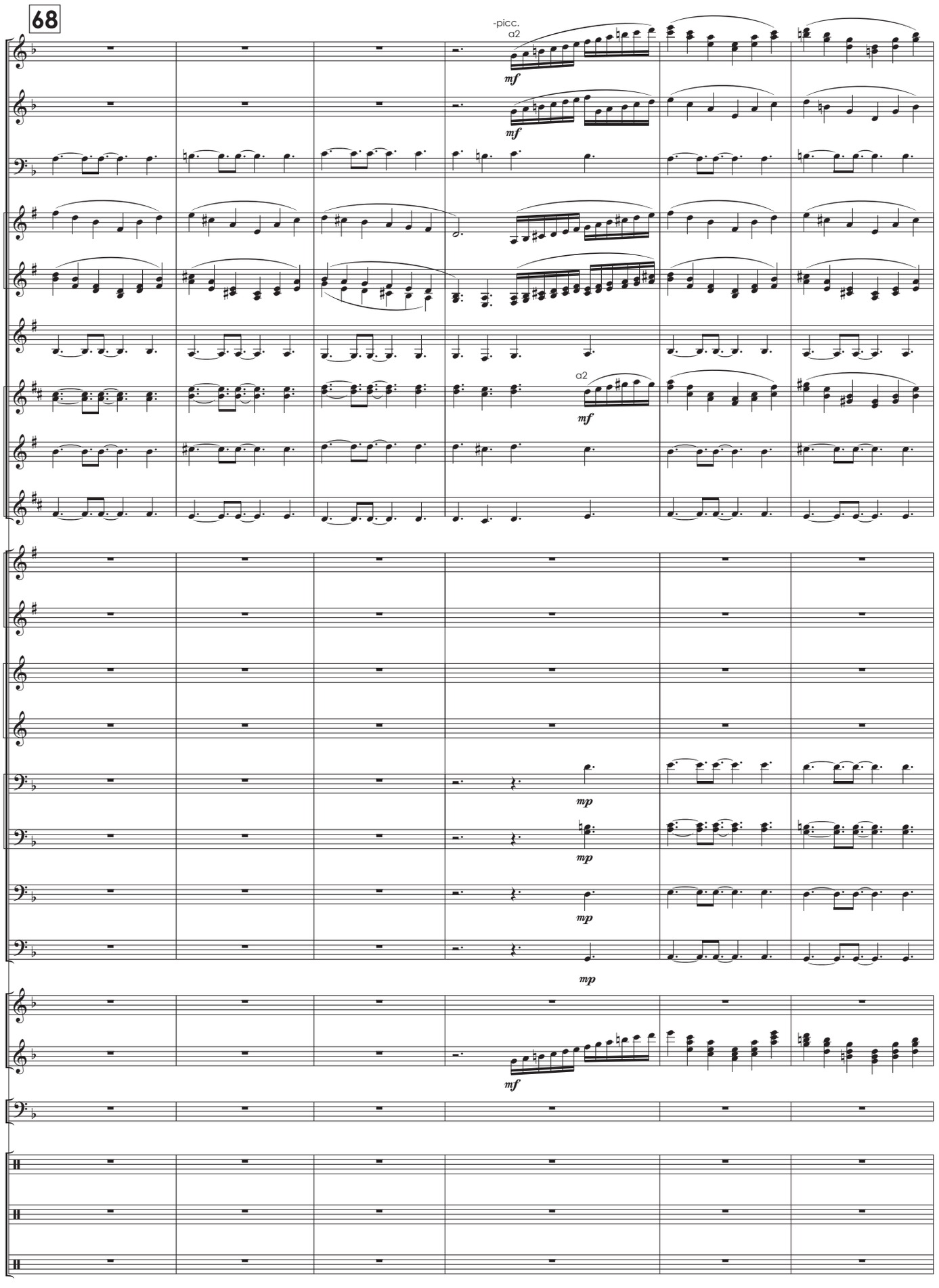

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
dim.
a2
mf
p
f
div.
unis.
Triangle
43
44
45
46
47

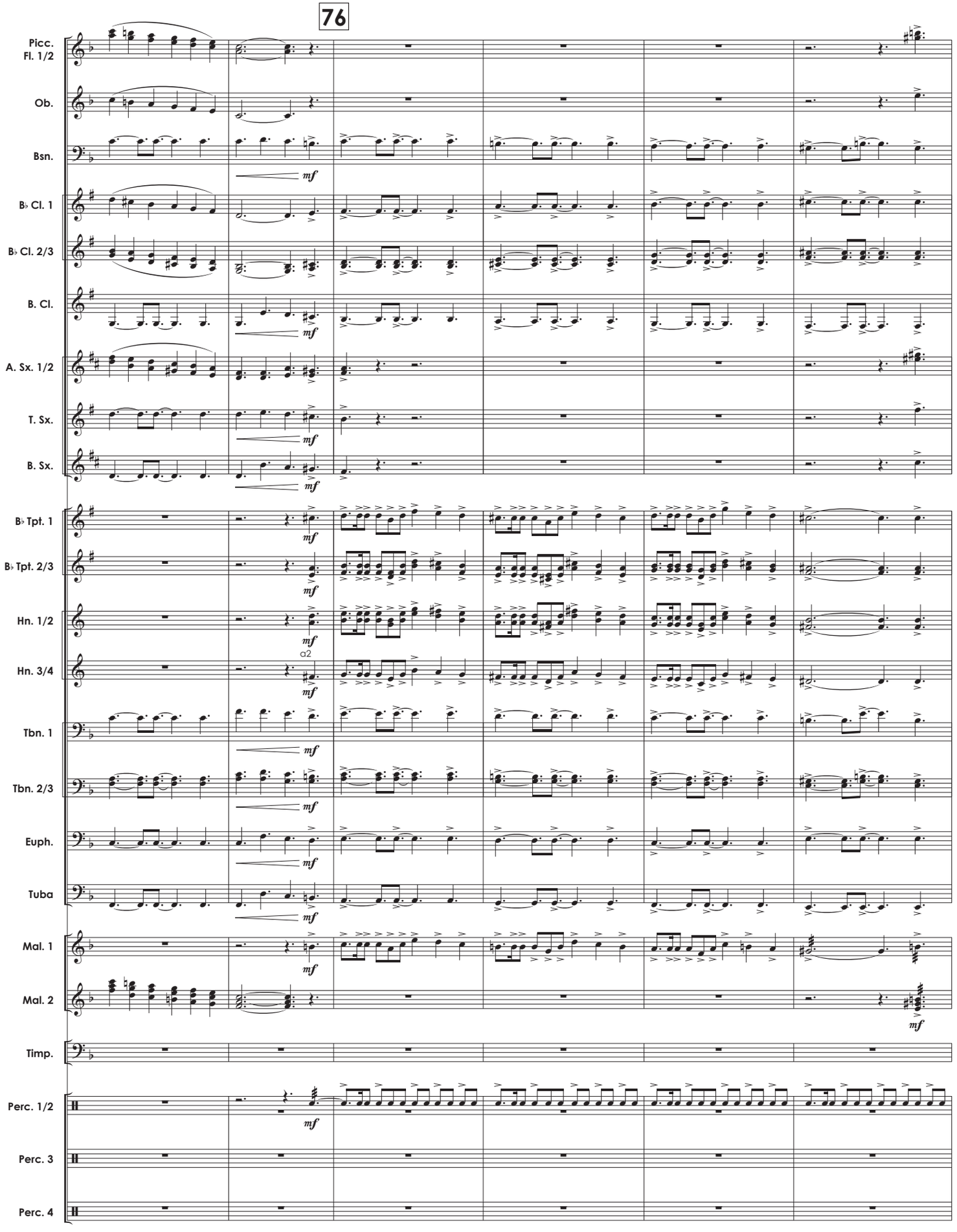

48
-picc.
+picc.
a2
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Bells w/hard rubber mallets
Mal. 1
Vibraphone
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Sus. Cym.
Perc. 4
mp
mf
p
48
49
50
51
52
53

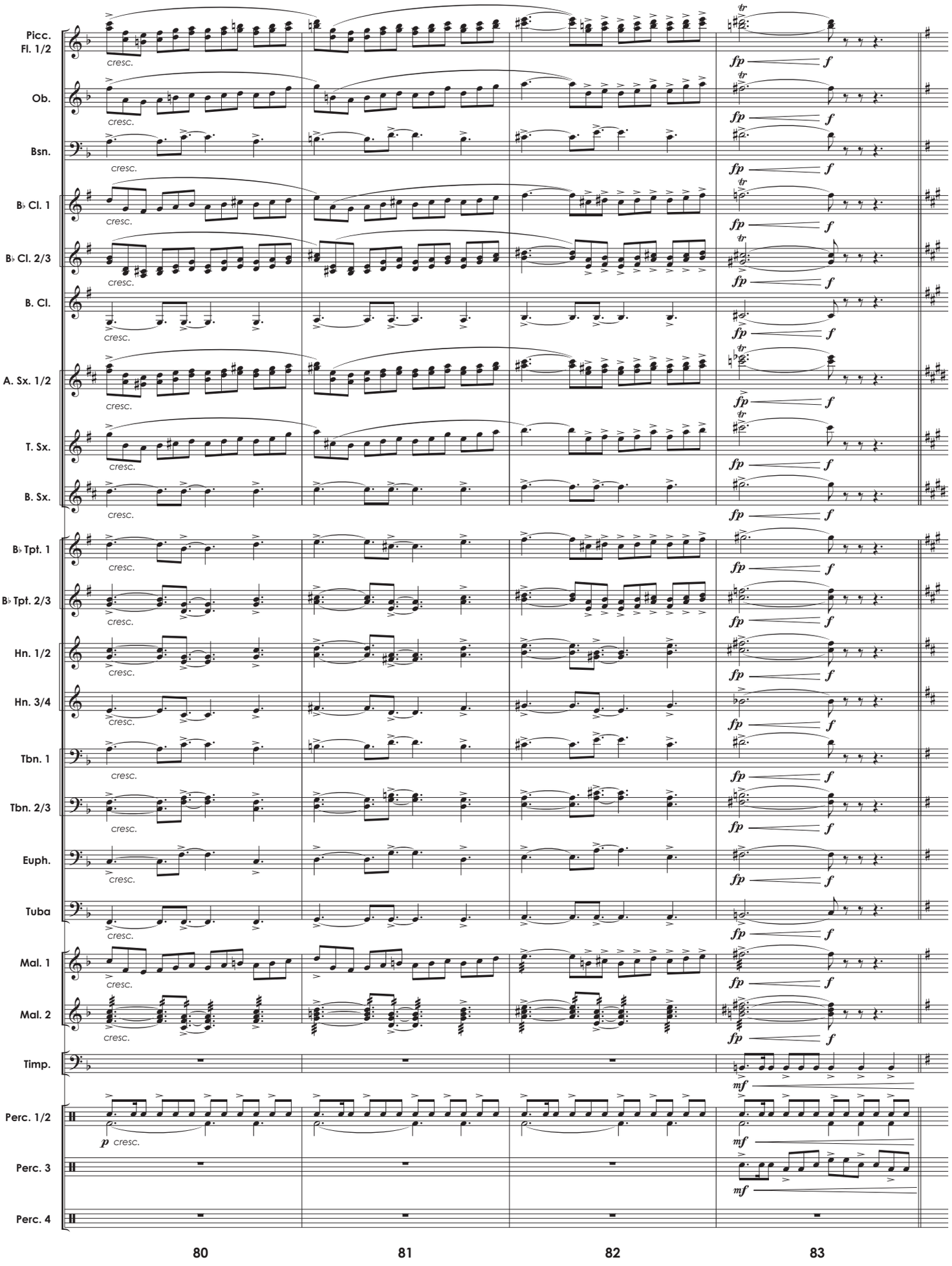

56
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Crash Cymbals
54
55
56
57
58

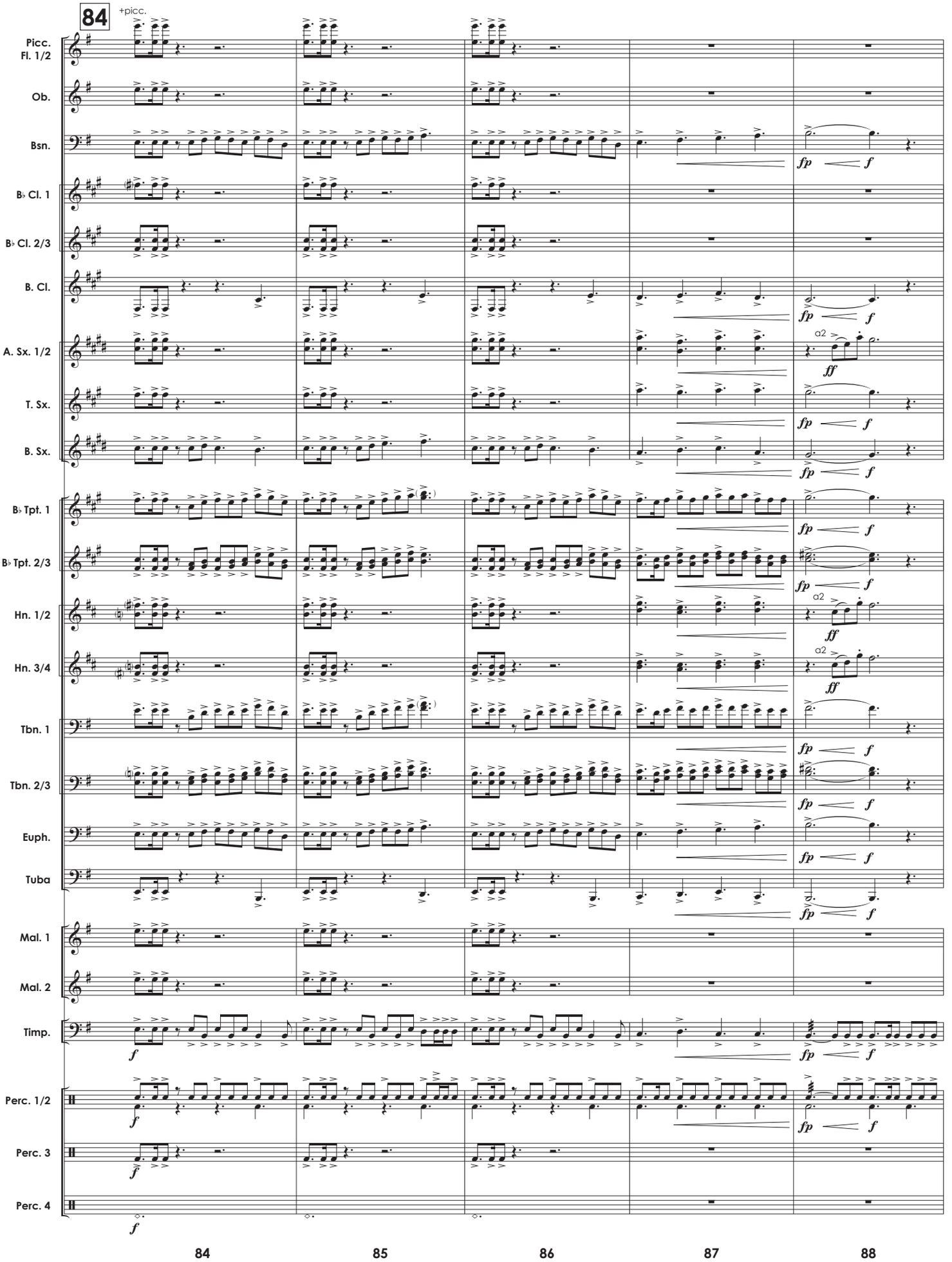

61
+picc.
a2
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
div.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Xylo.
Mar.
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
59
60
61
62

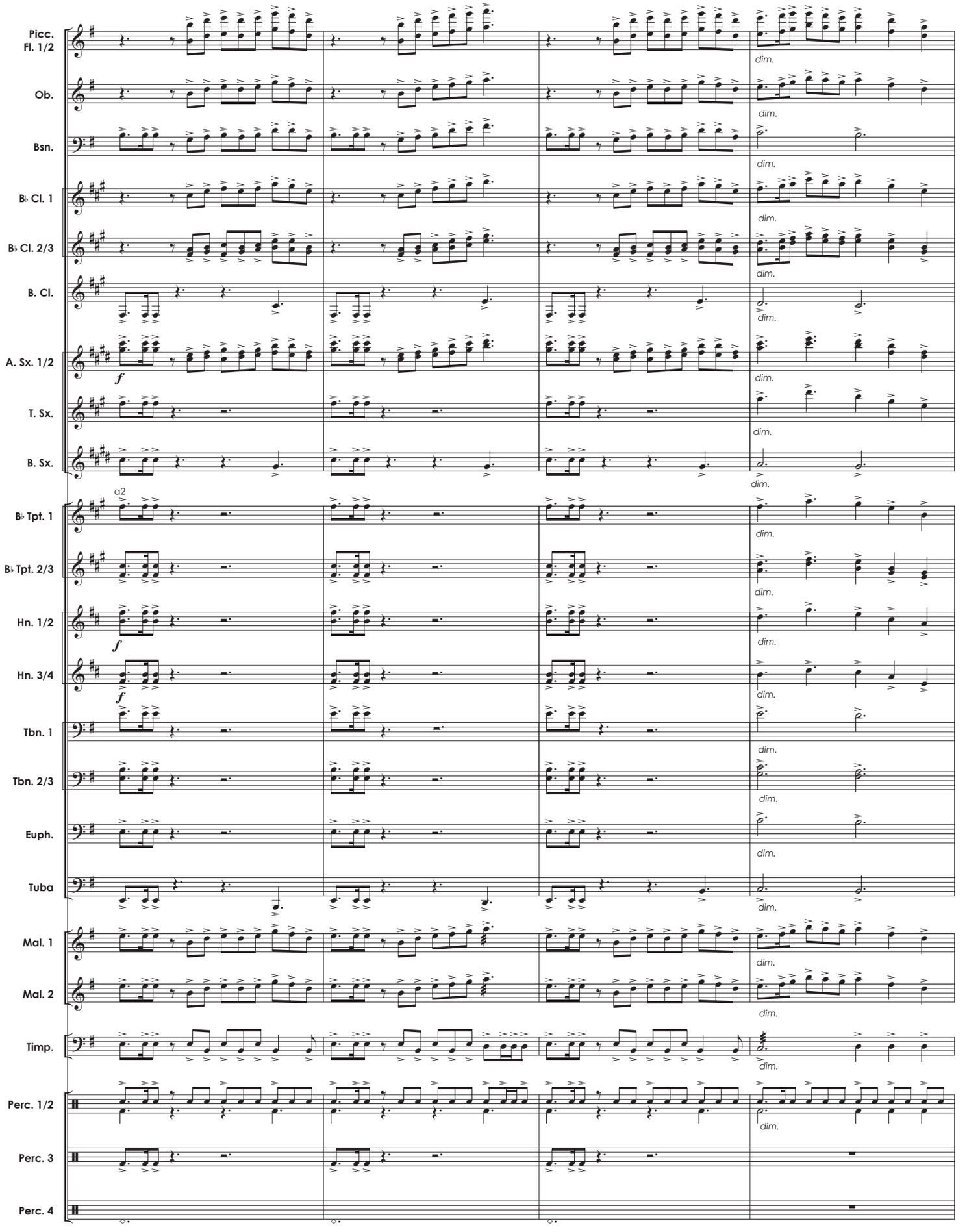

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
dim.
a2
div.
A to B, B♭ to C, C to D, D to E
63
64
65
66
67

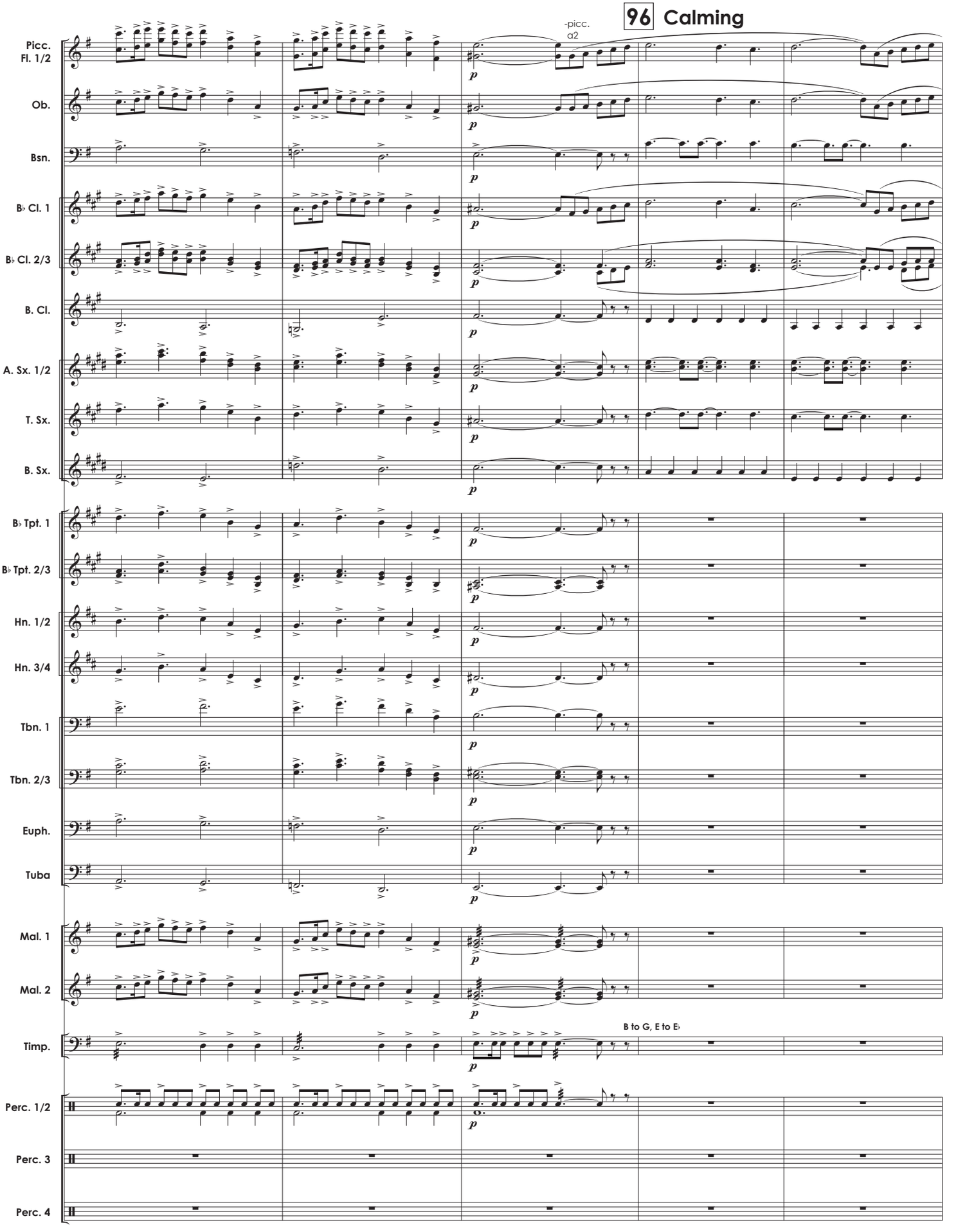

68
Picc.
Fl. 1/2
-picc.
a2
mf
Ob.
mf
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
a2
mf
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
mp
Tbn. 2/3
mp
Euph.
mp
Tuba
mp
Mal. 1
Mal. 2
mf
Timp.
Perc. 1/2
Perc. 3
Perc. 4
68
69
70
71
72
73

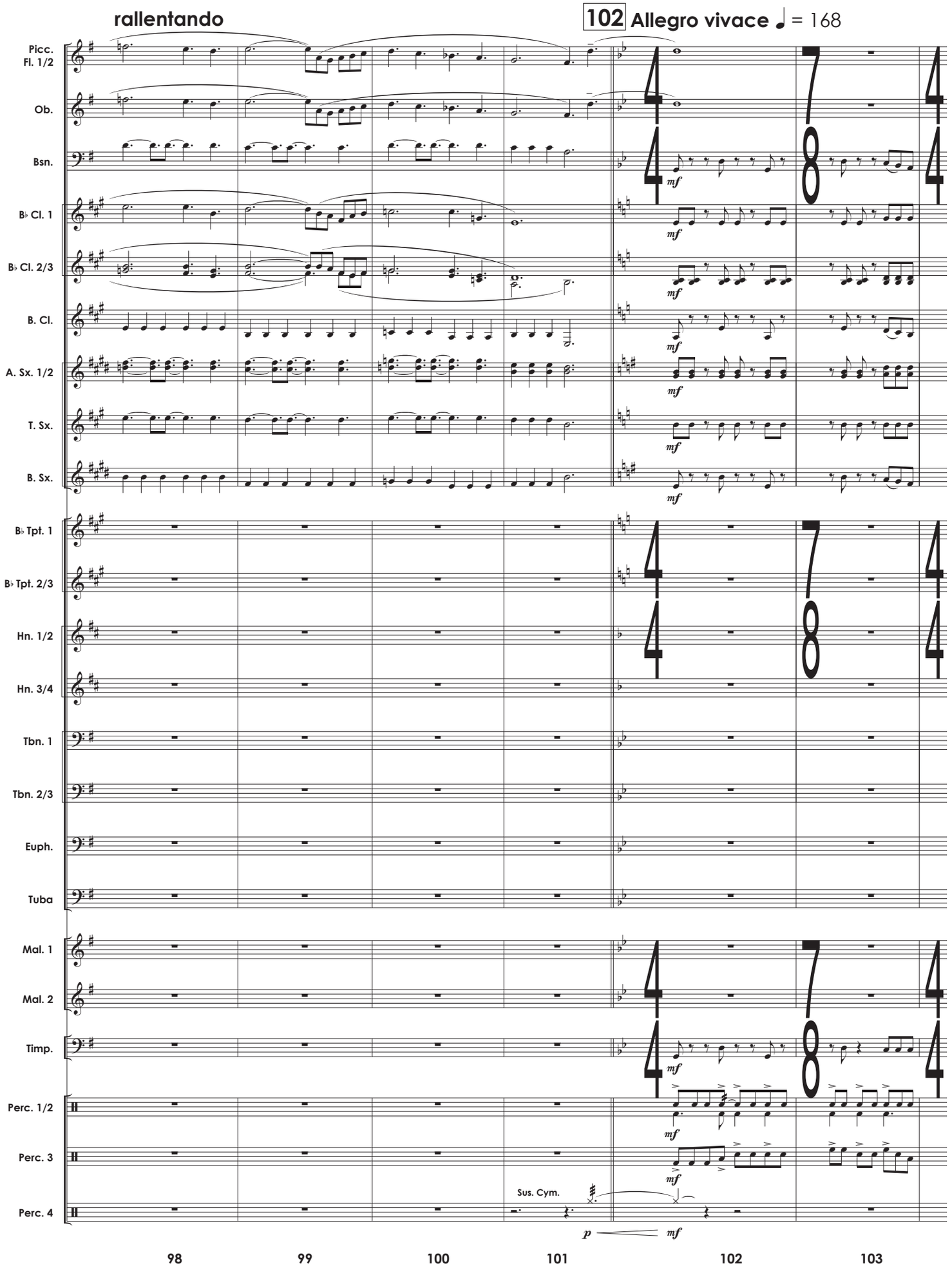

76
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
a2
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
mf
74
75
76
77
78
79

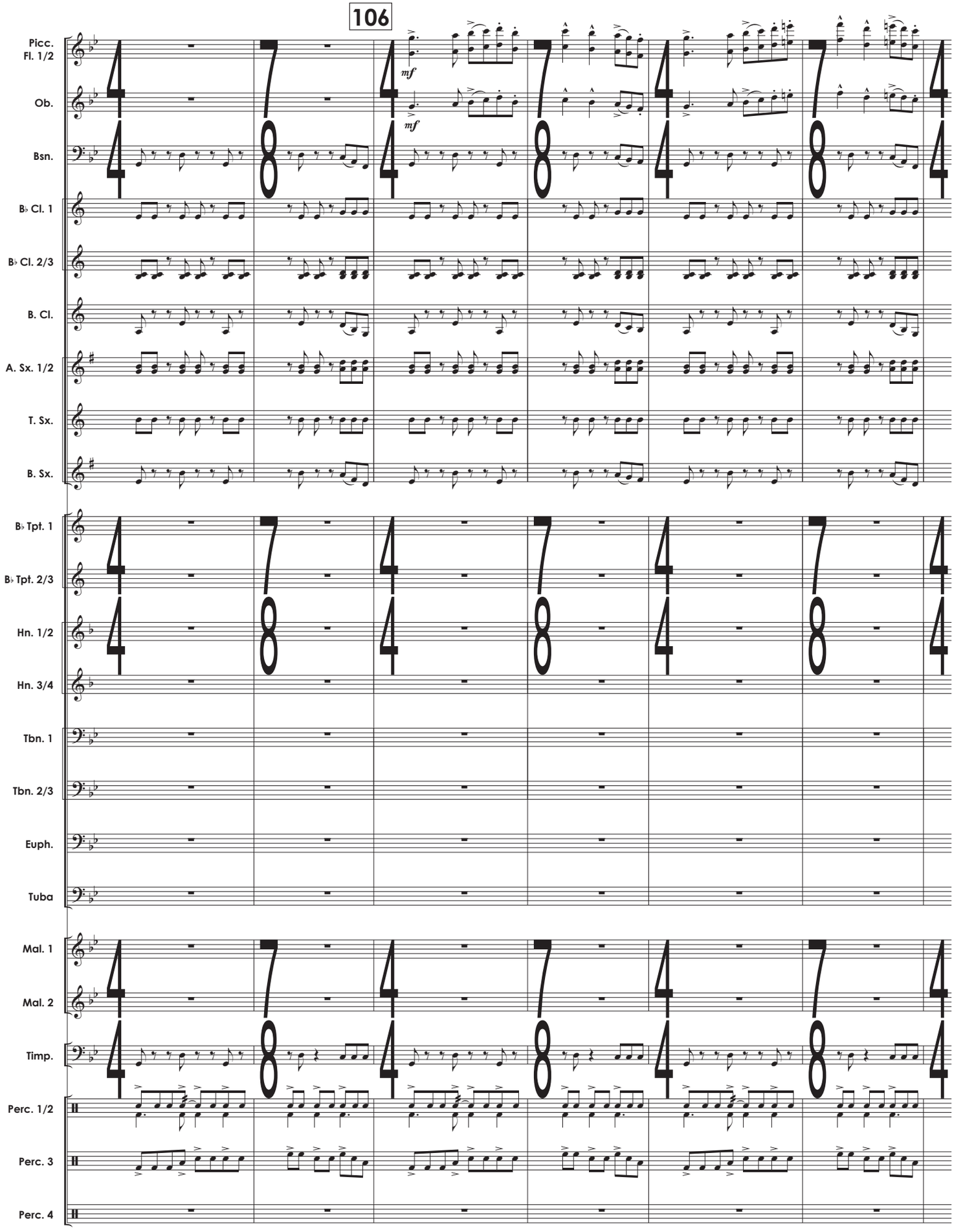

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
cresc.
fp
f
p
mf
80
81
82
83

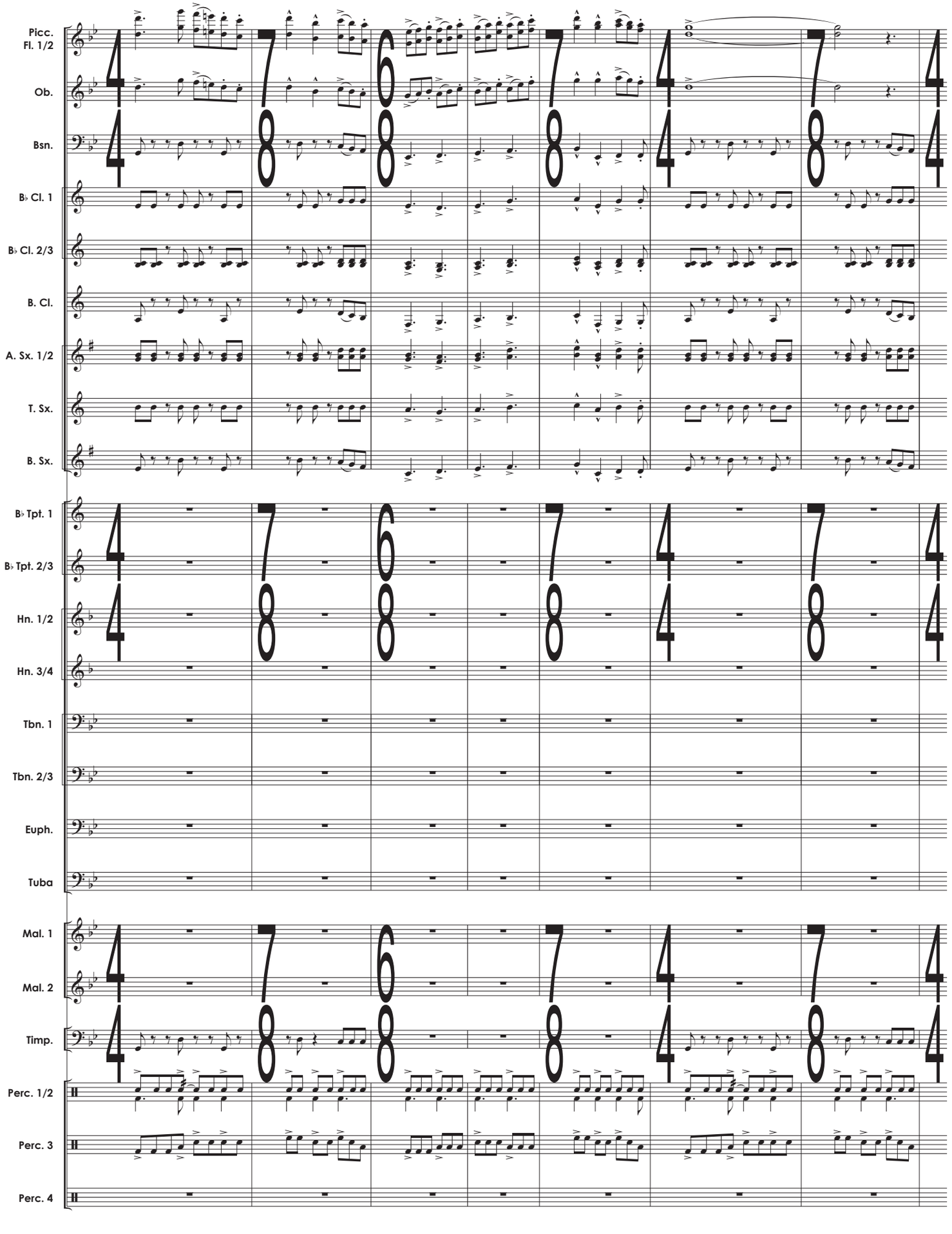

84
+picc.
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
fp
f
ff
a2
84
85
86
87
88

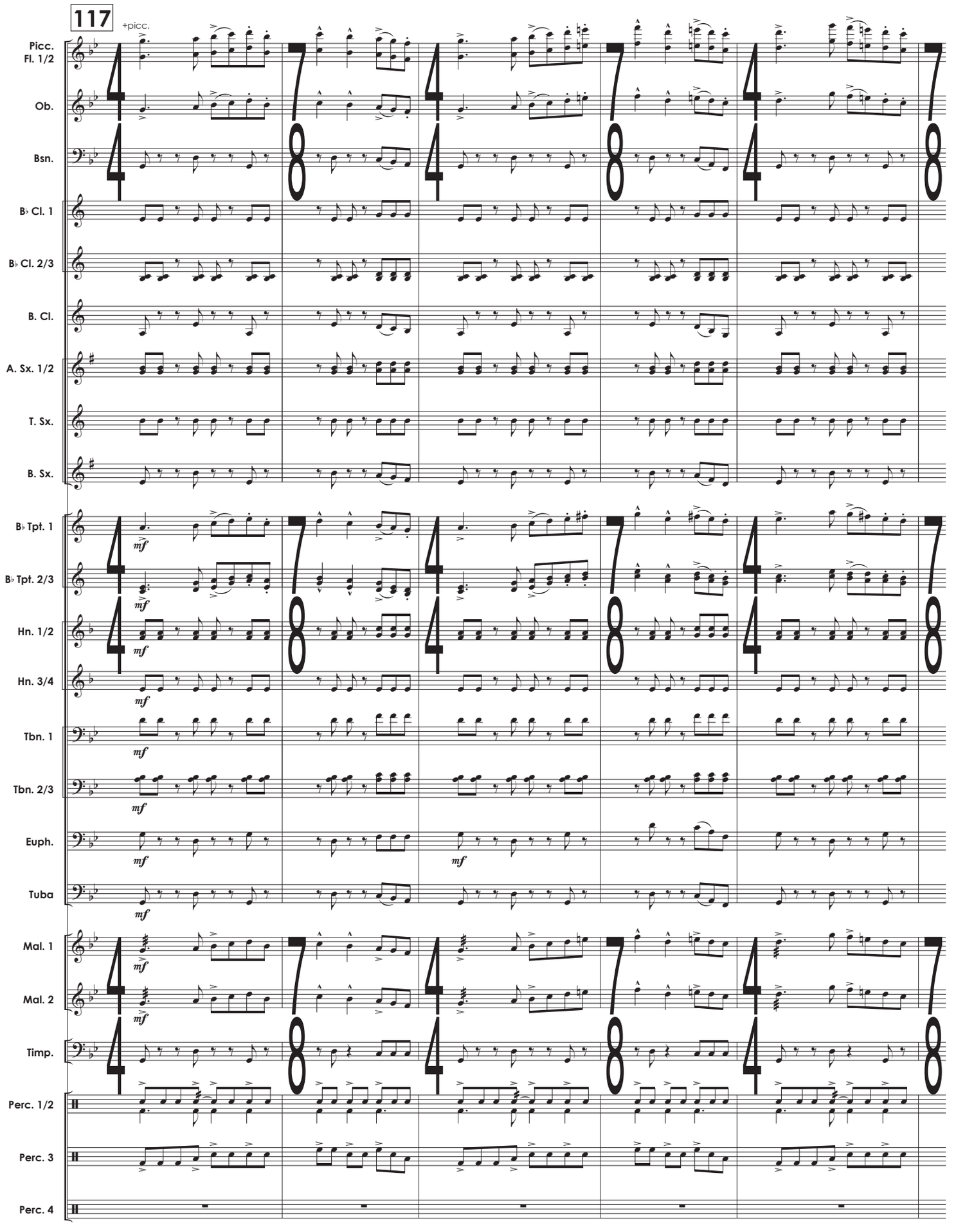

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
a2
f
dim.
89
90
91
92

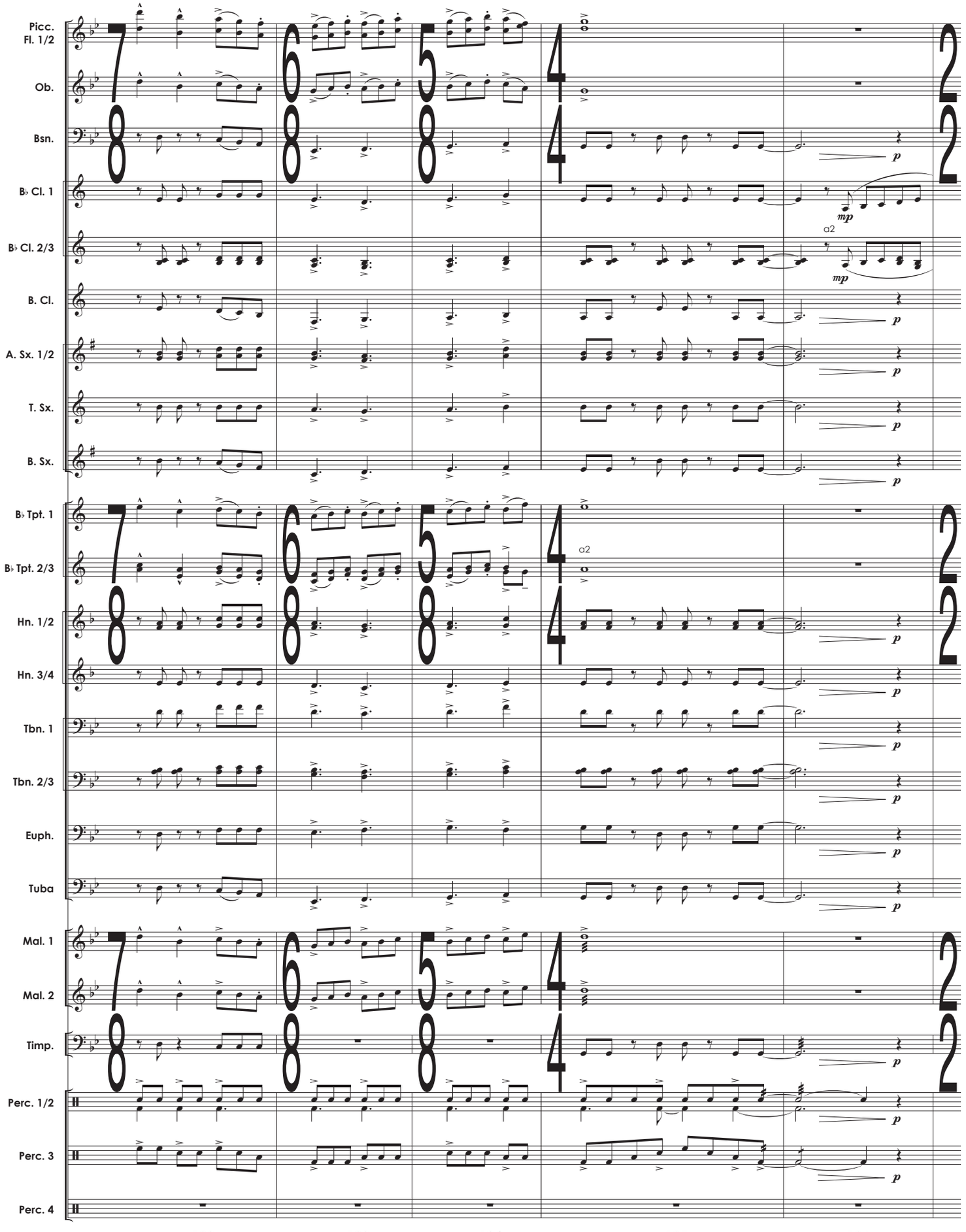

96 Calming
-picc.
a2
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
B to G, E to E♭
Perc. 1/2
Perc. 3
Perc. 4
93
94
95
96
97

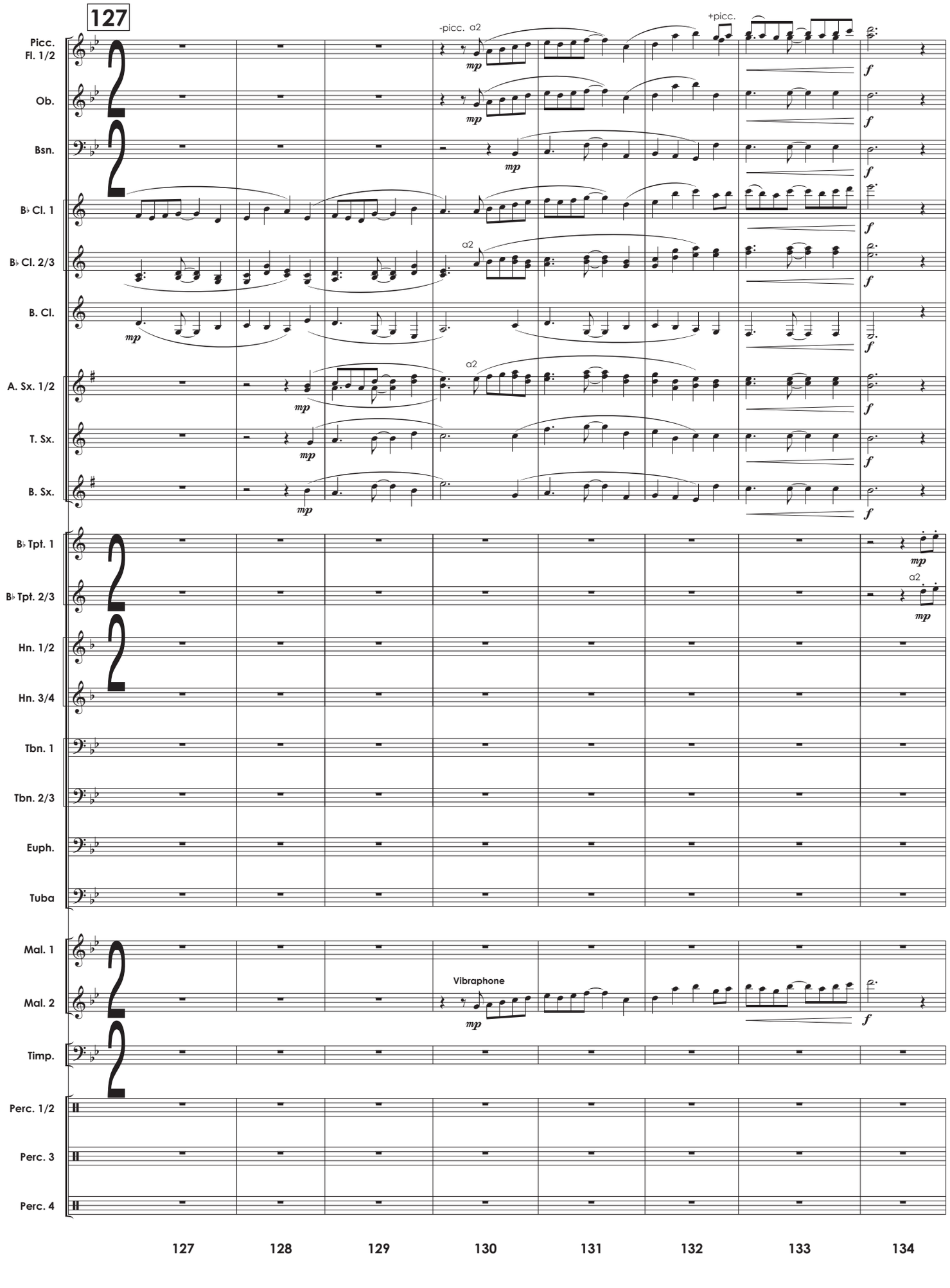

rallentando
102 Allegro vivace ♩ = 168
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Sus. Cym.
mf
p
98
99
100
101
102
103

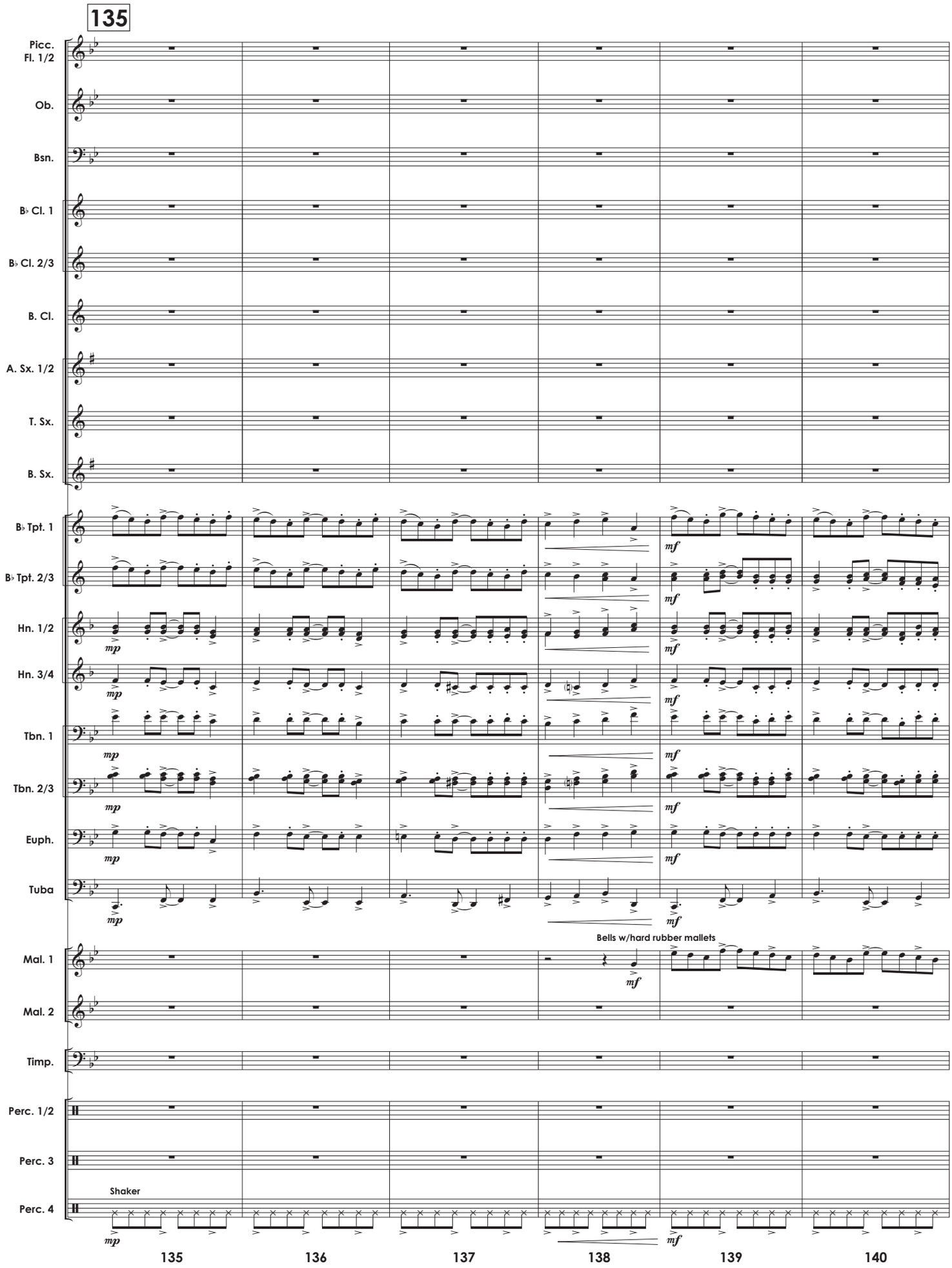

106
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
mf
mf
104
105
106
107
108
109

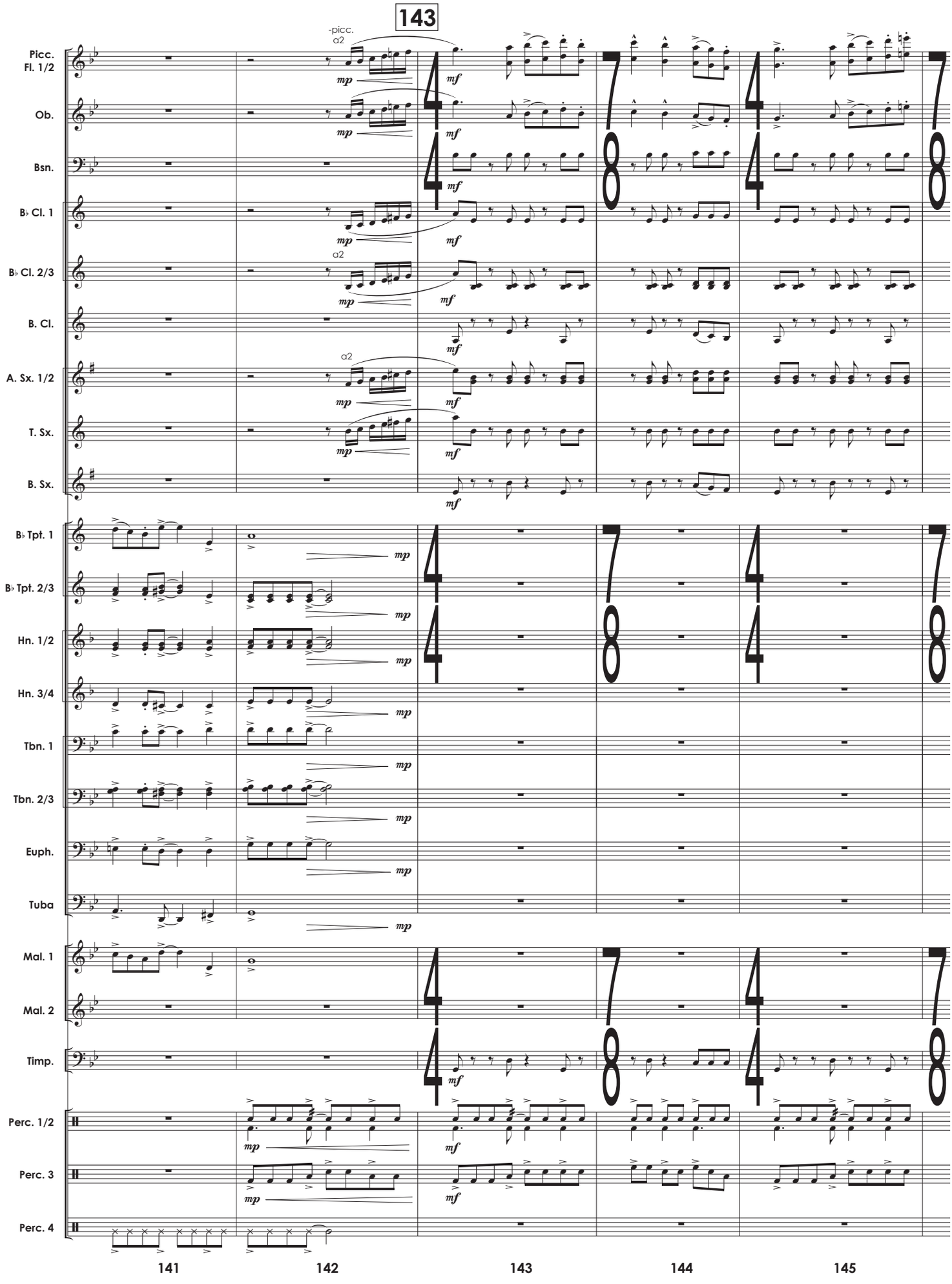

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
110
111
112
113
114
115
116

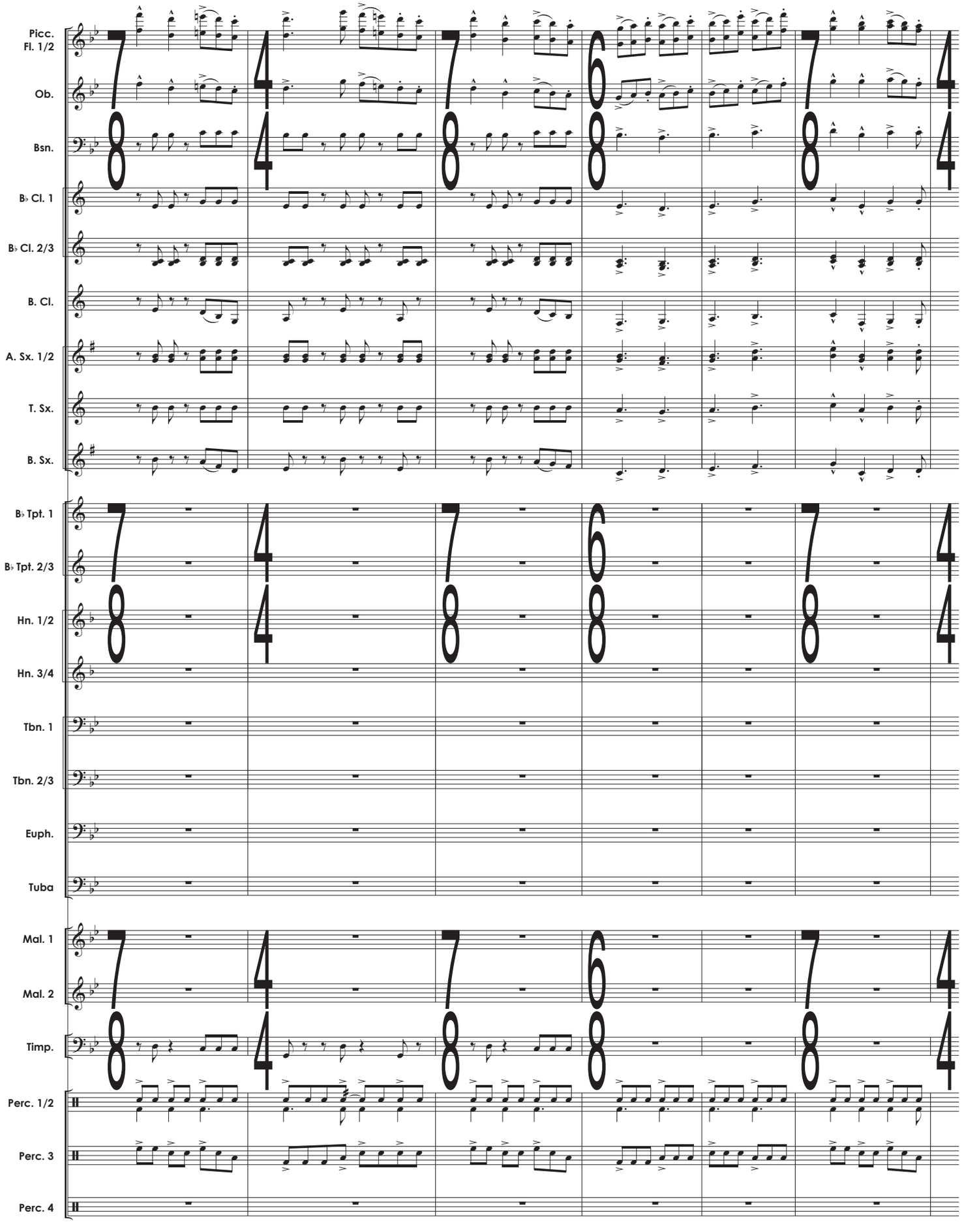

117
+picc.
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
mf
117
118
119
120
121

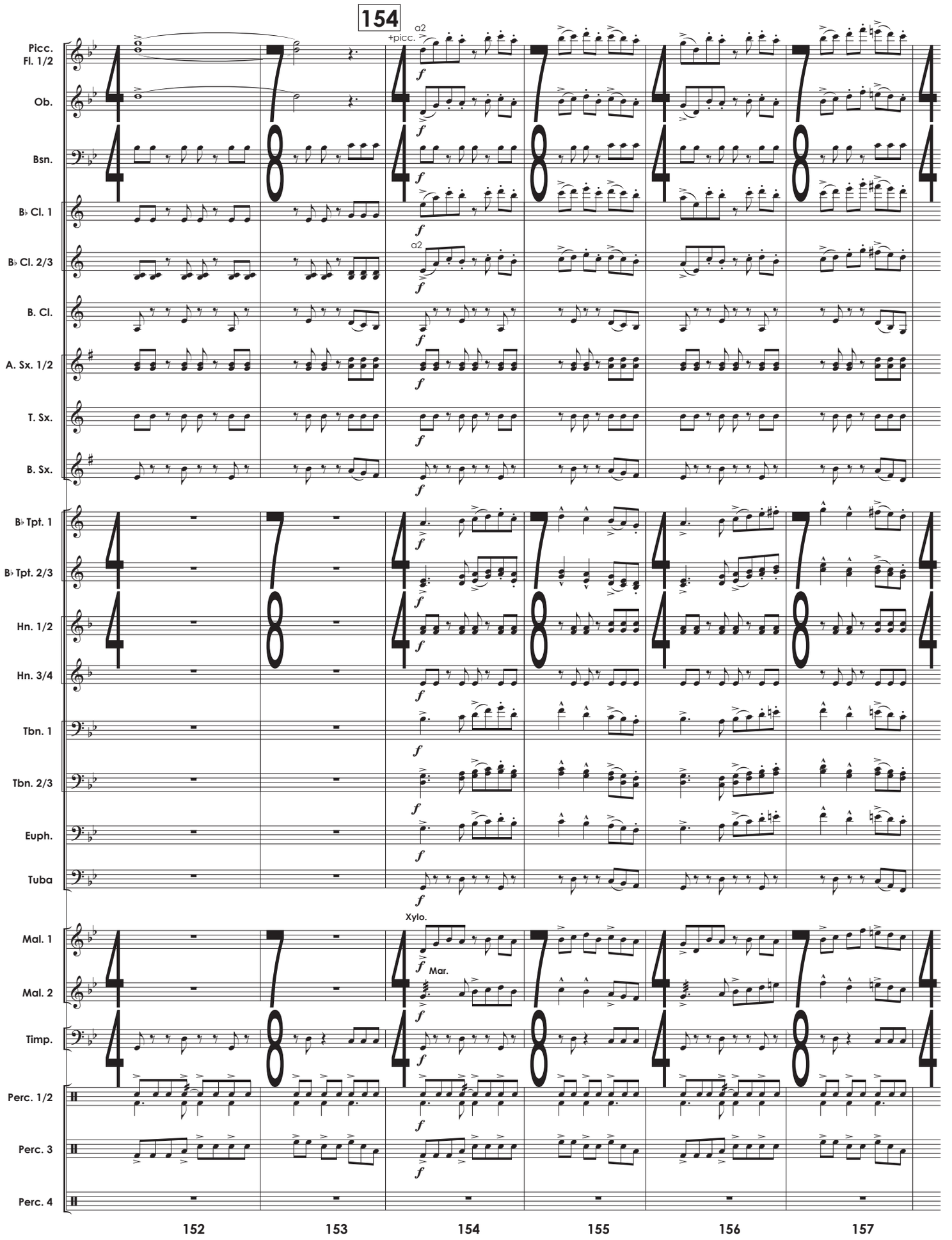

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
a2
a2
p
mp
122
123
124
125
126

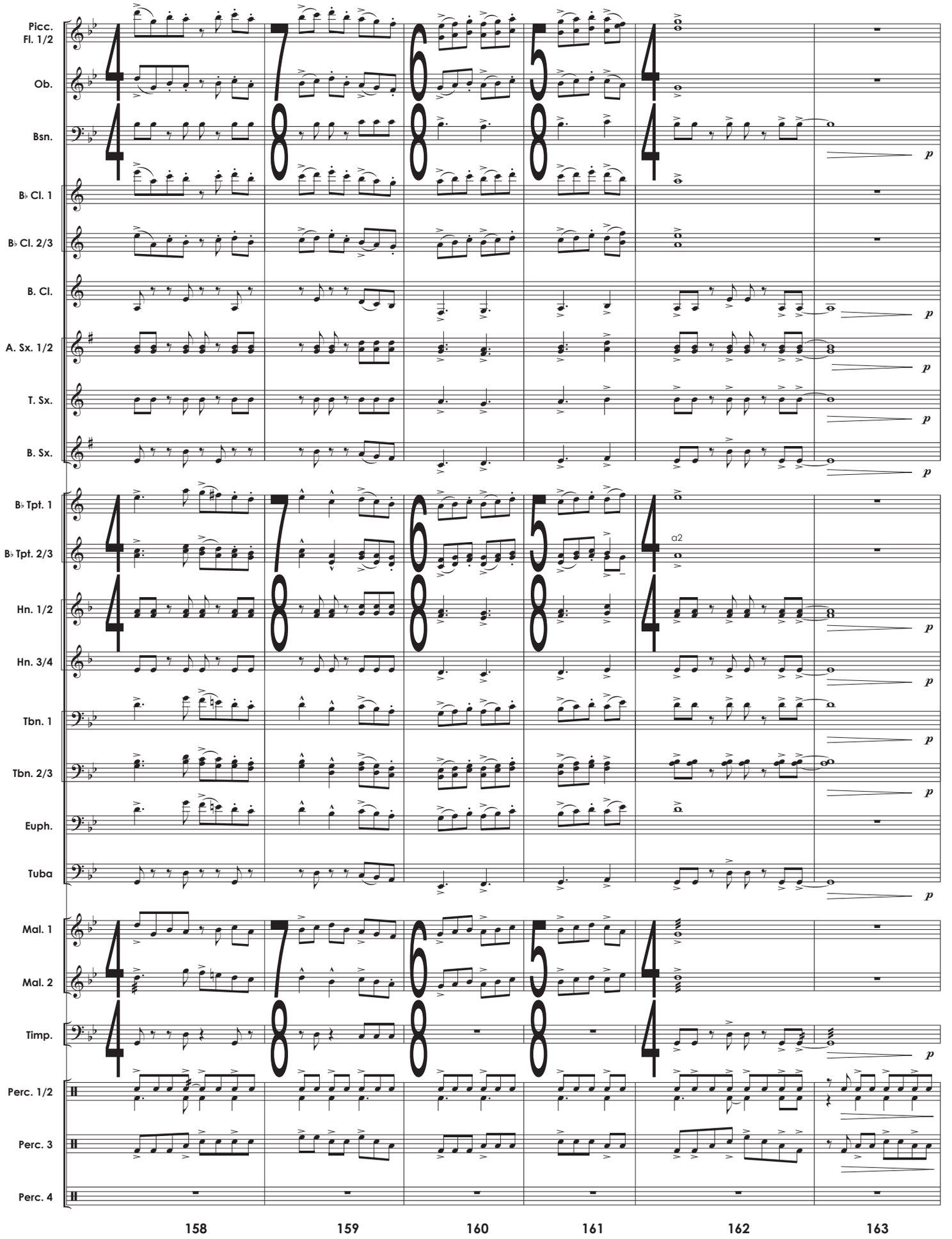

127
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
-picc.
+picc.
a2
Vibraphone
mp
f
127
128
129
130
131
132
133
134

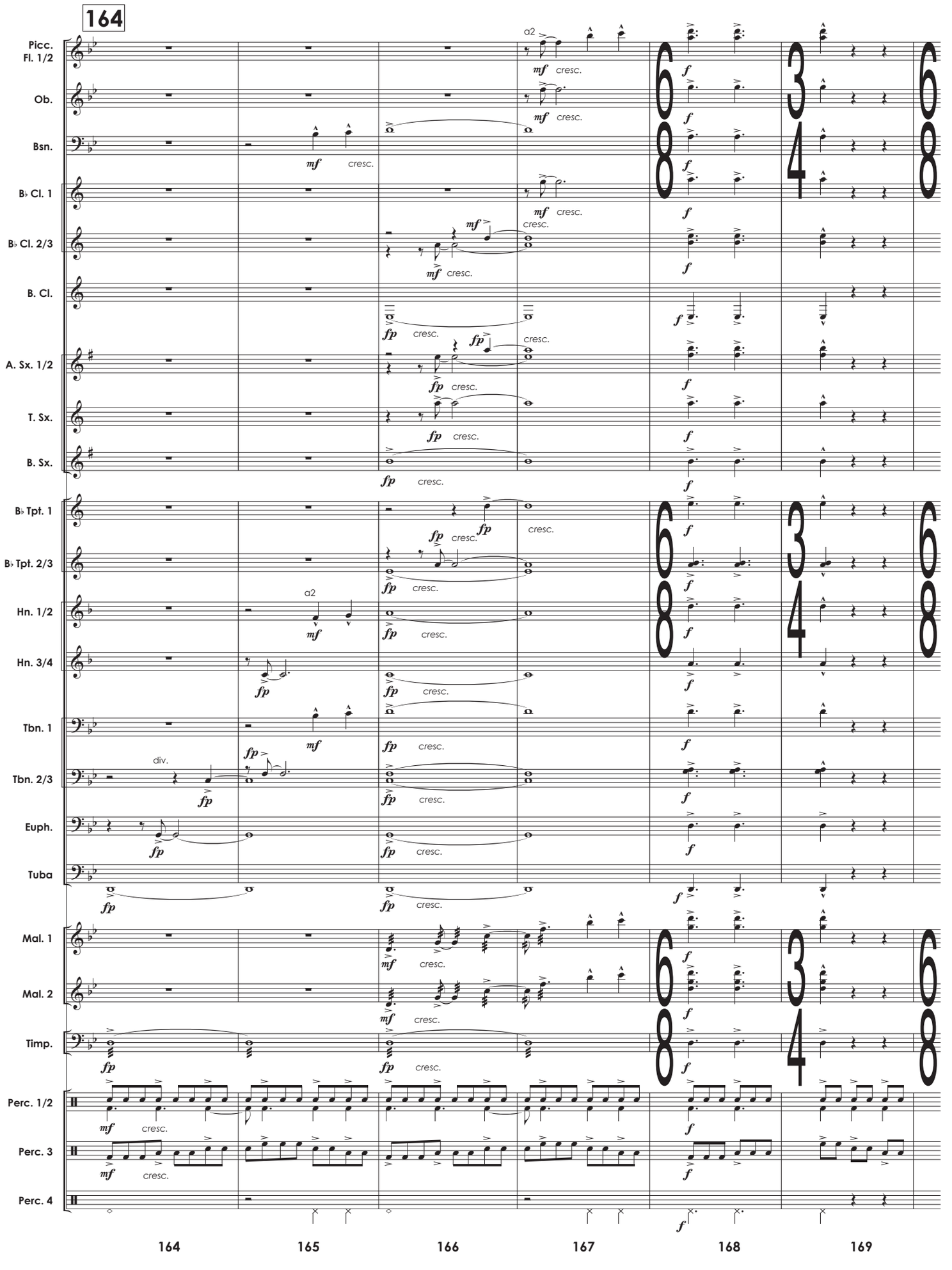

135
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Bells w/hard rubber mallets
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Shaker
Perc. 4
135
136
137
138
139
140

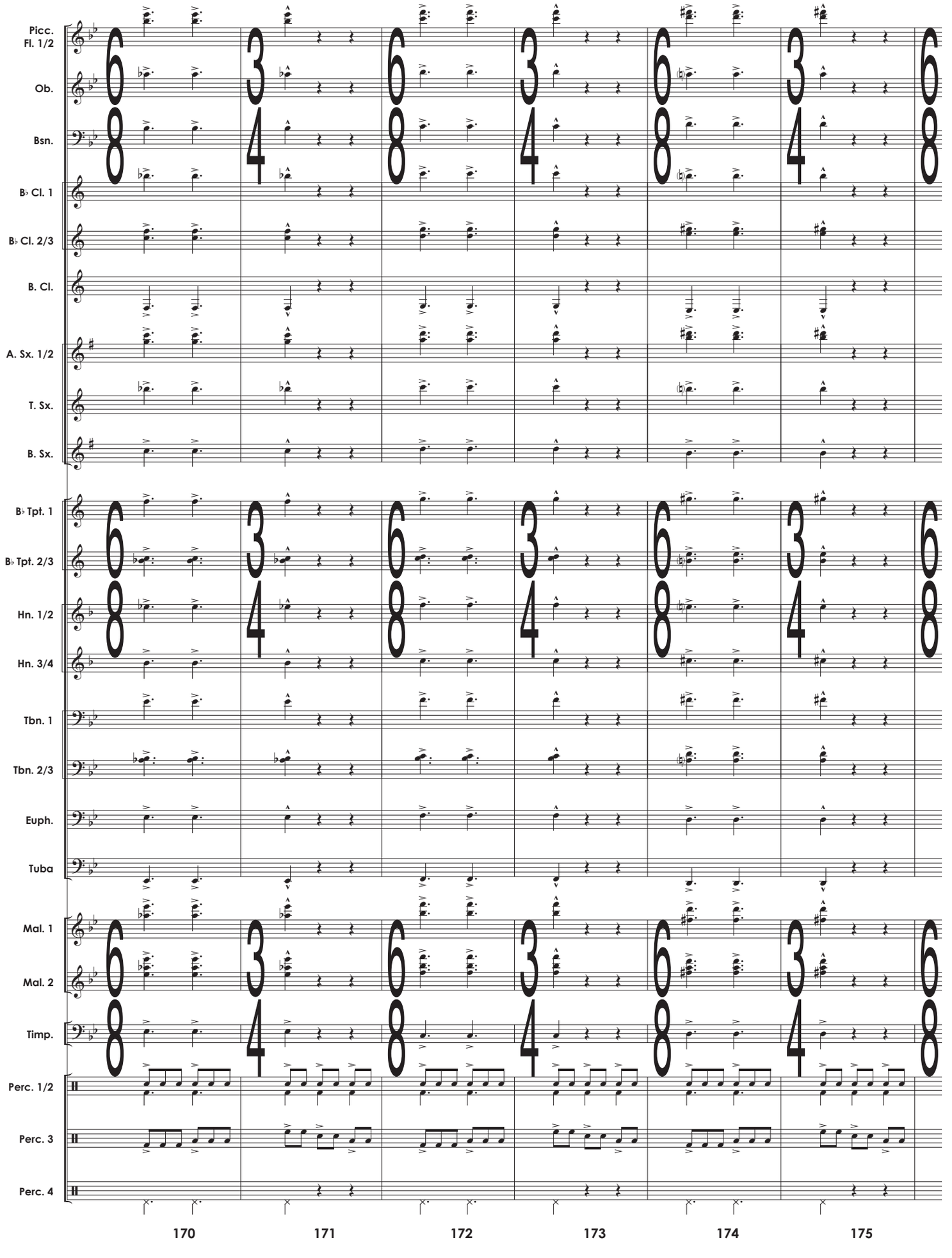

143
-picc.
a2
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
mp
mf
141
142
143
144
145

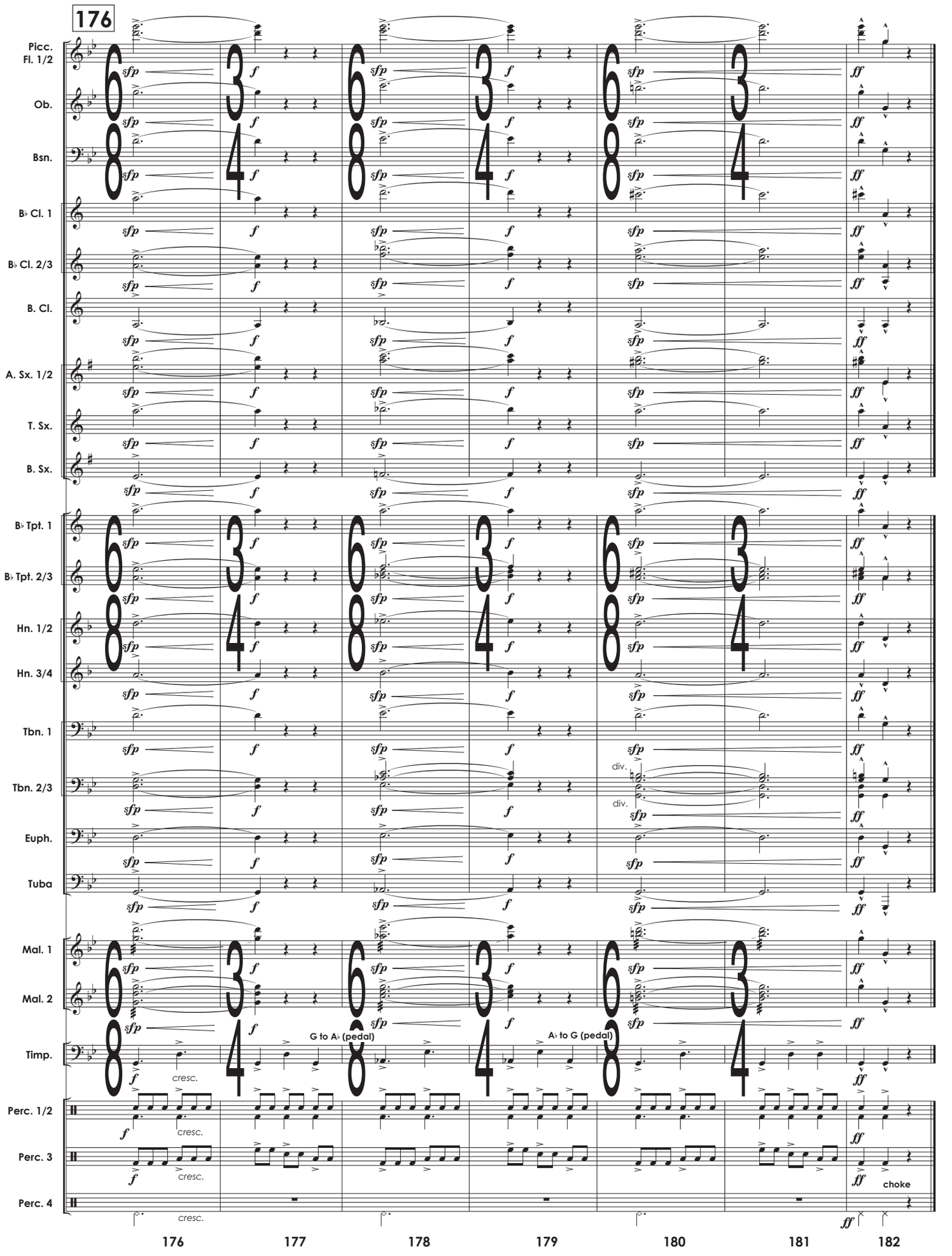

Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
146
147
148
149
150
151


154
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
a2
+picc.
Xylo.
Mar.
152
153
154
155
156
157


Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
a2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
p
158
159
160
161
162
163


164
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
a2
div.
mf
fp
f
cresc.
6/8
3/4
164
165
166
167
168
169


Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
170
171
172
173
174
175


176
Picc.
Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
G to A♭ (pedal)
A♭ to G (pedal)
div.
div.
cresc.
choke
176
177
178
179
180
181
182