

In Ages Past

Ed Huckeyby



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IN AGES PAST

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INSTRUMENTATION

Conductor Score.....	1
Flute, Piccolo.....	10
Oboe.....	2
1st B♭ Clarinet.....	5
2nd B♭ Clarinet.....	5
B♭ Bass Clarinet.....	2
Bassoon.....	2
1st E♭ Alto Saxophone.....	3
2nd E♭ Alto Saxophone.....	3
B♭ Tenor Saxophone.....	2
E♭ Baritone Saxophone.....	2
1st B♭ Trumpet.....	5
2nd B♭ Trumpet.....	5
F Horn.....	4
Trombone.....	6
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba.....	4
String Bass.....	1
Mallet Percussion: Xylophone, Bells, Chimes.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Suspended Cymbal, Crash Cymbals, Wood Block.....	3
Percussion 3: Tri-Toms, Triangle, Whip, Cowbell, Wind Chimes.....	4

PROGRAM NOTES

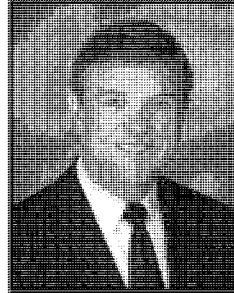
In Ages Past explores historically significant aspects of the 20th century in a musical tribute to the past. Unique rhythmic elements built on the five-note motive of B-E-G-G-S (using the German "es" for "flat") can be heard at the opening and throughout the piece. In addition to western-theme references and a flowing chorale setting (St. Anne) over an aggressive ostinato, this piece has significant flare and unique musical flavor. Its driving percussive rhythmic elements and variety of styles provide a contemporary musical journey into the historic window of events **In Ages Past**.

REHEARSAL SUGGESTIONS

Strive for a bold and dramatic statement of the B-E-G-G-S theme in the chimes and on the opening section in the winds and percussion. Emphasis should be placed on the **sfp** in the brass/percussion so the woodwinds can be heard on the runs in m. 3-7, leading into m. 14 with a broad *ritard*. The *Spiritoso* should be aggressive, with detailed focus on correct placement of the accents, especially in the measures with changing meter. Distinct shifts of musical mood should be achieved at m. 50 (dance-like) and m. 82 (western theme) to provide contrast. Following the broad *ritard* at m. 113, the upper woodwind ostinato (m. 117) provides a rhythmic foundation for the hymn tune chorale stated in the brass and lower woodwinds. Care should be taken to contrast distinctly between the legato chorale and the staccato ostinato figures. The **p** at 147 should be treated as a *subito p* to reinforce the sudden and dramatic change in tempo which sets up the energetic and robust concluding section.

- Ed Huckleby

ABOUT THE COMPOSER



Ed Huckleby 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). Huckleby 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.

Huckleby'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. Huckleby 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.

CD Recording Available



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BEYOND THE SUMMIT

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Legends of the Galaxy - A Cosmic Fanfare* (Wilson), *Yorkshire Folk Song Suite - On Old English Songs* (La Plante), *The American Red Cross - March* (L. Panella/arr. Glover), *The Addison Red Line* (Bell), *Chorale Prelude on a German Hymn Tune* (C. T. Smith), *Beyond the Summit* (Barnes), *Lohengrin - Prelude to Act III* (Wagner/arr. Patterson), *Of Heroes And Demons* (Romeyn), *Dance of Chivalry* (Conaway), *Praeludium* (Järnefelt/arr. Glover), *Salut d'Amour* (Elgar/arr. Glover), *In Ages Past* (Huckleby), *Cyrus the Great* (March) - (King/arr. Glover), *Shenandoah Fantasy - For Trumpet and Wind Ensemble* (Chattaway), *Intrada for Winds* (Sheldon), *Sleepers, Awake!* (Bach/arr. Reed), *Sparkling Lights - Fanfare on "O Christmas Tree"* (Conaway), *Prelude for Band* (C. T. Smith)

Conductor Score
012-4454-00

Ed Huckleby

Maestoso (♩ = 72-76)

Flute, Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso (♩ = 72-76)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Euphonium (Baritone)

Tuba

String Bass

Timpani A, D, E

Mallet Perc. Xylophone, Bells, Chimes

Percussion 1 Snare Drum, Bass Drum

Percussion 2 Suspended Cymbal, Crash Cymbals, Wood Block

Percussion 3 Tri-Toms, Triangle, Whip, Cowbell, Wind Chimes

14 Spiritoso (♩ = 144-152)

Fl., Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

1st & 2nd Alto Sax. *f* *mf* *mp*

Ten. Sax. *f* *mf* *mp*

Bari. Sax. *f* *mf* *mp*

14 Spiritoso (♩ = 144-152)

1st Trpt. *f* *mf*

2nd Trpt. *f* *mf*

Hn. *f* *mf* *mp*

Trom. *f* *mf* *mp*

Euph. (Bsn.) *f* *mf* *mp*

Tuba *f* *mf* *mp*

Str. Bass *f* *mf* *mp*

Timp. *f* *mf* *mp* (E to D, D to C)

Mlts. *f* *mf*

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

Perc. 2 *f*

Perc. 3 *f*

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

The musical score is written for a large orchestra. It includes staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet 1 (1st Cl.), Clarinet 2 (2nd Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Alto Saxophone 1 & 2 (1st & 2nd Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (1st Trpt.), Trumpet 2 (2nd Trpt.), Horn (Hn.), Trombone (Trom.), Euphonium/Bassoon (Euph. (Bsn.)), Tuba, String Bass (Str. Bass), Timpani (Timp.), Mallets (Mlts.), and three different Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is divided into measures, with a 4/4 time signature and a key signature of one flat. A large diagonal watermark 'Not for performance' is visible across the page.

41

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

41

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Fl., Picc. - Picc. **50**

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn.

1st & 2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

1st Trpt. **50**

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2 Sus. Cym. w/ snare stick *mp*

Perc. 3 Triangle

Fl., Picc. + Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

Bells

mf

66

Fl., Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mp*

66

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

Trom. *mp*

Euph. (Bsn.) *mp*

Tuba *mp*

Str. Bass *pizz.* *mp*

Timp. *mp*

Mlts. *mf* Xylo.

Perc. 1 *mp*

Perc. 2

Perc. 3 *Tri-toms* *mp*

82

Fl., Picc. *f* *mp* - Picc.

Ob. *f* *mp*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *f* *mp* *div.*

Ten. Sax. *mp*

Bari. Sax.

82

1st Trpt. *f* *mp*

2nd Trpt. *mp*

Hn. *mp*

Trom. *mp*

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts. *f* *mp* Bells

Perc. 1

Perc. 2

Perc. 3 Whip Cowbell

88

Fl., Picc. + Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

88

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Xylo.

sfzp

mf

mp

f

For reference only. Not valid for performance.

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

93

94

95

96

97

mf

f

Cue: Bar. Sax.

Play

Cue: 1st Alto Sax.

Cue: 2nd Alto Sax.

Cue: Ten. Sax.

Cue: Bar. Sax.

Sus. Cym. w/ snare stick

Wind Chimes

Toms

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

104

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

104

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

rit.

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

rit.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

arco

(G to F, C to B $\flat$, D to C)

Timp.

Chimes

MLts.

Perc. 1

Perc. 2

Cr. Cym.

Sus. Cym.

mp

Perc. 3

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Tri-toms

(D to C)

f

fp

f

mp

f

f

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

(C to D)

fp

f

mp

f

130

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

130

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

fp

f

mp

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

rit.
+ Picc.
all

tr

rit.

f

mp

139 **Maestoso** (♩ = 72-76)

rit.

a tempo

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

139 **Maestoso** (♩ = 72-76)

rit.

a tempo

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

147 Spiritoso (♩ = 144-152)

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

147 Spiritoso (♩ = 144-152)

1st Trpt. *p mp mf sfz p f*

2nd Trpt. *p mp mf sfz p f*

Hn. *p mp mf f sfz p f*

Trom. *p mp mf sfz p f*

Euph. (Bsn.) *p mp mf sfz p f*

Tuba *p mp mf sfz p f*

Str. Bass *p mp mf sfz p f*

Timp. *p mp mf sfz p f*

MLts. *p mp mf f sfz p f*

Perc. 1 *p mp mf f*
Sus. Cym. w/ snare stick

Perc. 2 *p mp mf f*

Perc. 3 *p mf f*

Fl., Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bsn.)

Tuba

Str. Bass

Timp.

Mlts.

Perc. 1

Perc. 2

Perc. 3

Triangle

Sus. Cym.

Choke

f

ff

sfzp

mf

ff

152

153

154

155

156

- 32 -