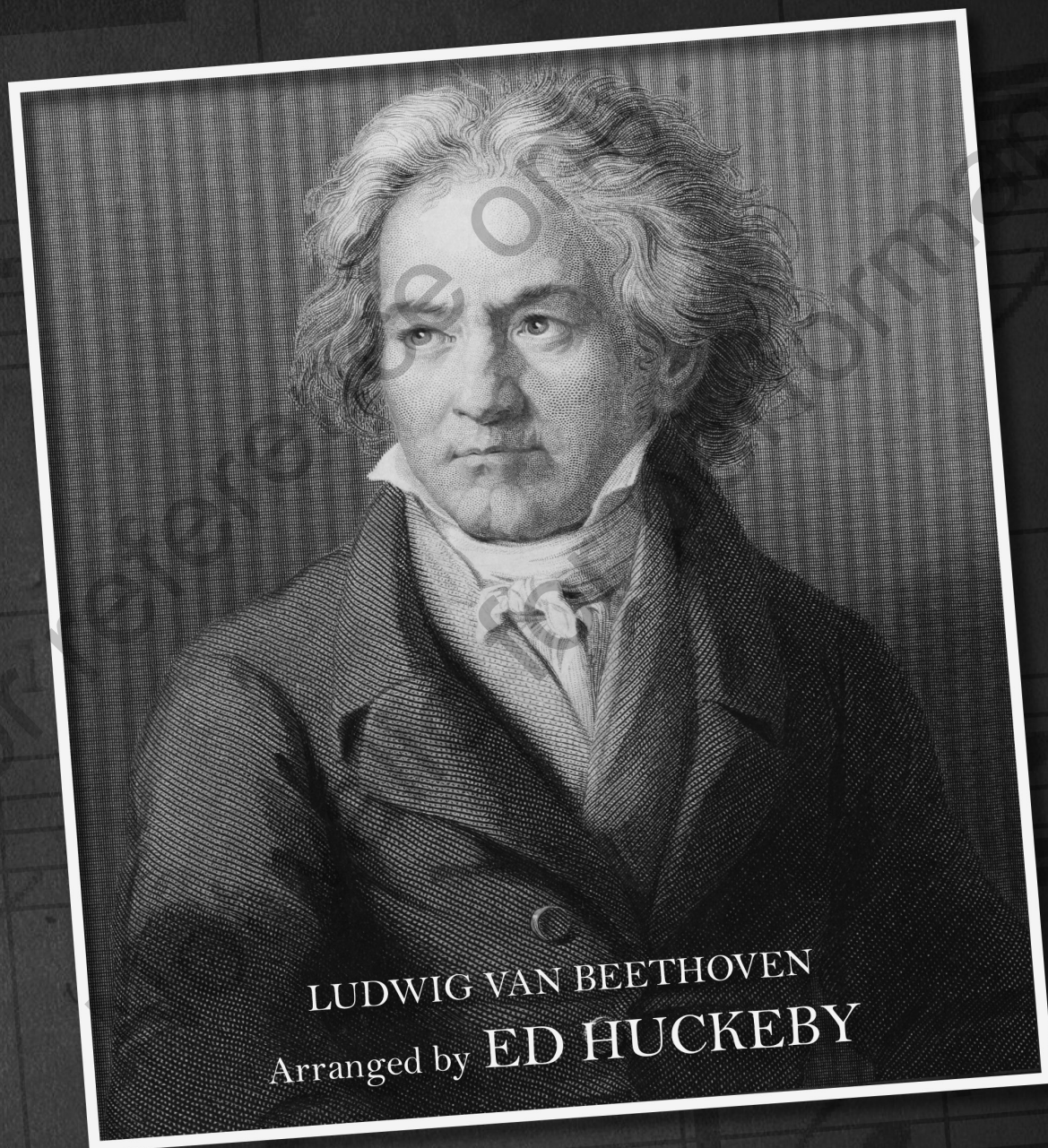


FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

THE BEST OF
Beethoven



LUDWIG VAN BEETHOVEN
Arranged by ED HUCKEY

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THE BEST OF BEETHOVEN

Ludwig van Beethoven

Arranged by
Ed Huckleby

Instrumentation

Full Conductor Score	1
Piccolo, Flute	10
Oboe	2
1st B $\flat$ Clarinet	4
2nd B $\flat$ Clarinet	4
3rd B $\flat$ Clarinet	4
B $\flat$ Bass Clarinet	2
Bassoon	2
1st E $\flat$ Alto Saxophone	3
2nd E $\flat$ Alto Saxophone	3
E $\flat$ Tenor Saxophone	2
E $\flat$ Baritone Saxophone	2
1st B $\flat$ Trumpet	3
2nd B $\flat$ Trumpet	3
3rd B $\flat$ Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Mallet Percussion: Marimba, Xylophone, Bells, Chimes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle	2

Program Notes

The Best of Beethoven celebrates the 250th anniversary of Beethoven's birth by presenting excerpts from six of Beethoven's most famous works. This setting includes strains of the "Pathétique" piano sonata, the 1st Movement from the iconic Symphony #5, "Für Elise," "Moonlight Sonata," Symphony #3 ("Eroica") and Symphony #9 ("Choral").

Rehearsal Suggestions

Drama! That's the best way to describe the desired outcome when performing this arrangement. The introduction (m. 1-8) should be dramatic, and performed with absolute precision, striving diligently for exact attacks and releases. The tempo and dynamic changes at m. 9 should be abrupt and immediate, with a distinct focus on staccato. In m. 33-34, the articulation in upper woodwinds should be accurately observed. The "Für Elise" transition (m. 36-43) requires a very flexible, rubato approach, leading into "Moonlight Sonata." Here, balance carefully the accompanying figures and the melody while achieving a legato, connected style. In m. 61-62 maintain constant tempo with the staccato eighths against the syncopation in the upper woodwinds. Please note that the last three eighth notes in m. 88 are not staccato, providing the opportunity for a broadening stylistic transition to m. 89. The "Ode to Joy" theme (m. 89-104) should be very broad, with full note values throughout. The immediate tempo change at m. 104 (propelled by the timpani in m. 105) sets the stage for the "fate motif" of the Fifth Symphony's first movement. Extreme dynamic contrast is essential in this concluding section. Strive for good precision on attacks and releases as the piece comes to a dramatic, classical conclusion.

I hope you enjoy **The Best Of Beethoven**.



About the Arranger



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.



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THE BEST OF BEETHOVEN

Conductor Score
012-4849-00

Ludwig van Beethoven
arr. Ed Huckeby

Piano Sonata No. 8, Op. 13 "Pathétique"

Grave (♩ = 56-60)

Piccolo
Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto
Saxophone

2nd E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Piano Sonata No. 8, Op. 13 "Pathétique"
Grave (♩ = 56-60)

1st B♭ Trumpet

2nd & 3rd
B♭ Trumpet

1st & 2nd
F Horn

1st Trombone

2nd & 3rd
Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion
Marimba, Xylophone
Bells, Chimes

Timpani
(A♭, C, E♭)

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Triangle

Marimba
(Change A♭ to G)

1 2 3 4 5

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9 Allegro con brio (♩ = 144-152)

rit.

Picc. Fl. *mp* -Picc.

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

rit.

9 Allegro con brio (♩ = 144-152)

1st Trpt. *mp*

2nd & 3rd Trpt. *a2 mp*

1st & 2nd Hn. *a2 mp*

1st Trom. *mp*

2nd & 3rd Trom. *a2 mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets *mp* Xylophone

Timp. *mp*

Perc. 1 *S.D. p*

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

Picc.
Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto
Sax.

2nd Alto
Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd &
3rd Trpt.

1st &
2nd Hn.

1st Trom.

2nd &
3rd Trom.

Euph.
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

div.

a2

36 "Für Elise"
Moderato e rubato (♩ = ca. 108)

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Solo

mp

p

p

p

p

a2

Cue: Bsn.

p

43 Piano Sonata No. 14, Op. 27, No. 2 "Moonlight"

Adagio sostenuto (♩ = 56-60)

Picc. Fl. *-Picc.* *mp* *rit.* *+Picc. div.*

Ob. *mp*

1st Cl. *All.* *mp* *p*

2nd Cl. *mp* *p*

3rd Cl. *mp* *p*

Bass Cl. *mp* *p*

Bsn. *mp* *p*

1st Alto Sax. *p* *mp*

2nd Alto Sax. *p* *mp*

Ten. Sax. *p* *mp*

Bari. Sax. *Play* *p* *mp*

1st Trpt. *mp*

2nd & 3rd Trpt. *mp*

1st & 2nd Hn. *div.* *a2 div.* *p* *mp*

1st Trom. *mp* *div.*

2nd & 3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets *Bells* *mp* *Chimes* *mp*

Timp. *mp*

Perc. 1 *Triangle*

Perc. 2

rit. **a tempo** 48 *-Picc.*

Picc. Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

rit. **a tempo** 48

1st Trpt. *mf*

2nd & 3rd Trpt. *mf*

1st & 2nd Hn. *mp*

1st Trom. *mp*

2nd & 3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets

Timp. (Change C to B)

Perc. 1

Perc. 2

Picc. Fl. *div.* *mp* *mf* *rit.*
 Ob. *mp* *mf*
 1st Cl. *cresc.* *mf*
 2nd Cl. *cresc.* *mf*
 3rd Cl. *cresc.* *mf*
 Bass Cl. *cresc.* *mf*
 Bsn. *cresc.* *mf*
 1st Alto Sax. *cresc.* *mf*
 2nd Alto Sax. *cresc.* *mf*
 Ten. Sax. *cresc.* *mf*
 Bari. Sax. *cresc.* *mf*
 1st Trpt. *rit.*
 2nd & 3rd Trpt.
 1st & 2nd Hn. *cresc.* *mf*
 1st Trom. *mf*
 2nd & 3rd Trom. *mf*
 Euph. (Bar.) *cresc.* *mf*
 Tuba *mf*
 Mallets *mp* *mf*
 Timp.
 Perc. 1
 Perc. 2 *p* *mp* *p* *mp*
 Sus. Cym. w/ soft mallet

55 *Symphony No. 3, Op. 55 "Eroica," 1st Mvt.*
Allegro con brio (♩ = 152-160)

Picc. Fl. -Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax. Cue: Bsn.

55 *Symphony No. 3, Op. 55 "Eroica," 1st Mvt.*
Allegro con brio (♩ = 152-160)

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1 *mp*

Perc. 2

55

56

57

58

59

60

61

67

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

67

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

mf

62 63 64 65 66 67 68

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Play

75

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

mf

Tutti div.

div.

Marimba

89 *Symphony No. 9, Op. 125, 4th Mvt. "Ode to Joy"*
Allegro moderato (♩ = ca. 120-124)

Picc. Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

89 *Symphony No. 9, Op. 125, 4th Mvt. "Ode to Joy"*
Allegro moderato (♩ = ca. 120-124)

1st Trpt. *f*

2nd & 3rd Trpt. *f*

1st & 2nd Hn. *f*

1st Trom. *f*

2nd & 3rd Trom. *f* *div.* *a2* *div.*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

104 *Symphony No. 5, Op. 67, 1st Mvt.*
Allegro con brio (♩ = ca. 144-152) *molto rit.*

Picc. Fl. *cresc.* *ff* *div.*

Ob. *cresc.* *ff*

1st Cl. *cresc.* *ff*

2nd Cl. *cresc.* *ff*

3rd Cl. *cresc.* *ff*

Bass Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

1st Alto Sax. *cresc.* *ff*

2nd Alto Sax. *cresc.* *ff*

Ten. Sax. *cresc.* *ff*

Bari. Sax. *cresc.* *ff*

104 *Symphony No. 5, Op. 67, 1st Mvt.*
Allegro con brio (♩ = ca. 144-152) *molto rit.*

1st Trpt. *cresc.* *ff*

2nd & 3rd Trpt. *cresc.* *ff*

1st & 2nd Hn. *cresc.* *ff*

1st Trom. *cresc.* *ff*

2nd & 3rd Trom. *cresc.* *ff*

Euph. (Bar.) *cresc.* *ff*

Tuba *cresc.* *ff*

Mallets *cresc.* *ff*

Timp. *ff* *cresc.*

Perc. 1 *cresc.* *ff*

Perc. 2 *ff*

fp *f*

104

105

106

107

108

109

110

111

a tempo 113 -Picc.

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

a tempo 113

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

(Change B $\flat$ to C)

Timp.

Perc. 1

Perc. 2

140

Picc. Fl. *-Picc.* *p*

Ob. *p*

1st Cl. *cresc.*

2nd Cl. *cresc.*

3rd Cl. *cresc.*

Bass Cl. *cresc.*

Bsn. *cresc.*

1st Alto Sax. *cresc.*

2nd Alto Sax. *cresc.*

Ten. Sax.

Bari. Sax.

140

1st Trpt. *div.*

2nd & 3rd Trpt. *p* *a2*

1st & 2nd Hn. *p* *cresc.*

1st Trom. *p*

2nd & 3rd Trom. *div.* *p*

Euph. (Bar.) *p*

Tuba *p*

Mallets *p* *cresc.*

Timpani *p* *cresc.*

Perc. 1 *p*

Perc. 2

150

+Picc.

Picc. Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *div.* *f* *a2*

2nd Cl. *f*

3rd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *cresc.* *f*

1st Trpt. *cresc.* *f*

2nd & 3rd Trpt. *cresc.* *div.* *f*

1st & 2nd Hn. *f*

1st Trom. *cresc.* *f*

2nd & 3rd Trom. *cresc.* *f*

Euph. (Bar.) *cresc.* *f*

Tuba *cresc.* *f*

Mallets *f*

Timp. *f*

Perc. 1 *cresc.* *f*

Perc. 2 *f*

mp *f*

144

145

146

147

148

149

150

151

158

Picc. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st Trom.

2nd & 3rd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

mp *f*

152 153 154 155 156 157 158 159

molto rit.

Picc.
Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st Alto
Sax.

2nd Alto
Sax.

Ten. Sax.

Bari. Sax.

molto rit.

1st Trpt.

2nd &
3rd Trpt.

1st &
2nd Hn.

1st Trom.

2nd &
3rd Trom.

Euph.
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

a2

div.