

Intrada, Ceremonial, and Danse

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

Instrumentation

- | | |
|---------------------------|-------------------------------------|
| 1 - Full Score | 3 - Bb Trumpet 1 |
| 2 - Piccolo | 3 - Bb Trumpet 2 |
| 4 - Flute 1 | 3 - Bb Trumpet 3 |
| 4 - Flute 2 | 2 - F Horn 1 |
| 2 - Oboe | 2 - F Horn 2 |
| 2 - Bassoon | 2 - F Horn 3 |
| 3 - Bb Clarinet 1 | 2 - F Horn 4 |
| 3 - Bb Clarinet 2 | 2 - Trombone 1 |
| 3 - Bb Clarinet 3 | 2 - Trombone 2 |
| 2 - Bb Bass Clarinet | 2 - Trombone 3 (opt. Bass Trombone) |
| 3 - Eb Alto Saxophone 1 | 2 - Euphonium B.C. |
| 3 - Eb Alto Saxophone 2 | 2 - Euphonium T.C. |
| 2 - Bb Tenor Saxophone | 4 - Tuba |
| 2 - Eb Baritone Saxophone | |
-
- | |
|---|
| 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



Intrada, Ceremonial, and Danse

By Ed Huckleby

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 **sfz** with crescendo. Be sure to explore all the dynamic possibilities this piece has to offer! Enjoy!

About the Composer



Dr. Ed Huckleby 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). 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. 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. Huckleby 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.

FULL SCORE

GRADE 4

DURATION 5:30

Intrada, Ceremonial and Danse

ED HUCKEY
(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

Mallets 2
Vibraphone/
Marimba

Timpani (A, B, C, D)

Percussion 1&2
Snare Drum,
Bass Drum

Percussion 3
Quad Toms

Percussion 4
Crash Cymbals/
Suspended Cymbals/
Shaker/Triangle

Chimes

Vibraphone (motor off)

w/med. hard mallets

Crash Cymbals

1 **2** **3** **4**

RSMPCB078

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7 Allegro moderato $\text{♩} = 112$

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The instruments listed on the left include 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, and Perc. 4. The score is divided into measures, with some measures containing rests and others containing complex rhythmic patterns. The page is numbered 7 in the top right corner.

14

The score is written for a large orchestra. The instruments and their parts are as follows:

- Picc. Fl. 1/2:** Melodic line with trills and grace notes.
- Ob.:** Melodic line with trills and grace notes.
- Bsn.:** Bass line with sustained notes.
- B♭ Cl. 1:** Melodic line with trills and grace notes.
- B♭ Cl. 2/3:** Melodic line with trills and grace notes.
- B. Cl.:** Melodic line with trills and grace notes.
- A. Sx. 1/2:** Melodic line with trills and grace notes.
- T. Sx.:** Melodic line with trills and grace notes.
- B. Sx.:** Melodic line with trills and grace notes.
- B. Tpt. 1:** Melodic line with trills and grace notes.
- B. Tpt. 2/3:** Melodic line with trills and grace notes.
- Hn. 1/2:** Melodic line with trills and grace notes.
- Hn. 3/4:** Melodic line with trills and grace notes.
- Tbn. 1:** Melodic line with trills and grace notes.
- Tbn. 2/3:** Melodic line with trills and grace notes.
- Euph.:** Melodic line with trills and grace notes.
- Tuba:** Melodic line with trills and grace notes.
- Mal. 1:** Melodic line with trills and grace notes.
- Mal. 2:** Melodic line with trills and grace notes.
- Timp.:** Melodic line with trills and grace notes.
- Perc. 1/2:** Melodic line with trills and grace notes.
- Perc. 3:** Melodic line with trills and grace notes.
- Perc. 4:** Melodic line with trills and grace notes.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is divided into measures 10 through 15, with measure 14 being the focus of this page.

Intrada, Ceremonial and Danse - Score

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.
 rit.
 22 a tempo
 -picc.
 Oboe
 solo
 mf
 mp
 f
 Bells w/hard rubber mallets
 Vibraphone
 mp
 Suspended Cymbal w/snare stick
 mp

rit. **28** a tempo

Score for measures 24 through 31. The score includes parts for Piccolo, 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, and Perc. 4. Measure 28 is marked **28** a tempo. Dynamics include *mf*, *mp*, and *solo*. The score includes various musical notations such as notes, rests, and articulation marks.

24 25 26 27 28 29 30 31

36

32 33 34 35 36 37

Intrada, Ceremonial and Danse - Score

41

Picc. Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

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

ff *fp* *f* *mp* *f*

Xylo.

Mar.

Picc. Fl. 1/2 *dim.* *p*
 Ob. *dim.* *p*
 Bsn. *dim.* *p*
 B♭ Cl. 1 *dim.* *p*
 B♭ Cl. 2/3 *dim.* *p*
 B. Cl. *dim.* *p*
 A. Sx. 1/2 *dim.* *p* *α2* *mf*
 T. Sx. *dim.* *p*
 B. Sx. *dim.* *p*
 B♭ Tpt. 1 *dim.* *p*
 B♭ Tpt. 2/3 *dim.* *p*
 Hn. 1/2 *dim.* *p* *α2* *mf*
 Hn. 3/4 *dim.* *p* *α2* *mf*
 Tbn. 1 *dim.* *p* *mf*
 Tbn. 2/3 *dim.* *p*
 Euph. *dim.* *p*
 Tuba *f* *dim.* *unis.* *p*
 Mal. 1 *dim.* *p*
 Mal. 2 *dim.* *p*
 Timp. *dim.* *p*
 Perc. 1/2 *dim.* *p*
 Perc. 3
 Perc. 4 Triangle *f* *dim.* *p*

43 44 45 46 47

48 -picc. a2 +picc.

Picc. Fl. 1/2 *mp* *mf*

Ob. *mp* *mf*

Bsn.

B♭ Cl. 1 *mp*

B♭ Cl. 2/3 *mp* a2

B. Cl. *mp*

A. Sx. 1/2

T. Sx. *mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3 *mp*

Euph. *mp*

Tuba *mp*

Mal. 1 Bells w/hard rubber mallets *mf*

Mal. 2 Vibraphone *mp*

Timp.

Perc. 1/2

Perc. 3

Perc. 4 Sus. Cym. *p* *mf* *p* *mf*

48 49 50 51 52 53

56

The score is written for a large orchestra. The woodwind section includes Piccolo, Flute 1/2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2/3, B♭ Clarinet, Alto Saxophone 1/2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2/3, Euphonium, and Tuba. The percussion section includes Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3, and Percussion 4 (Crash Cymbals). The string section is represented by the bottom staff.

Measure 56 is the first measure of the page shown. It features a complex arrangement of notes and rests across all instruments. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic foundation. The score is marked with various dynamics, including *f* (forte) and *mf* (mezzo-forte).

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.
 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

Musical score for measures 59-62. The score is written for a large orchestral ensemble. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *fp* (forzando), and *div.* (divisi). The woodwind section includes Piccolo Flute 1/2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2/3, B♭ Clarinet, Alto Saxophone 1/2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2/3, Euphonium, and Tuba. The percussion section includes Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3, and Percussion 4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, *fp*, and *div.*. The score is divided into measures 59, 60, 61, and 62.

Intrada, Ceremonial and Danse - Score

[illegible]

73

76

Score for measures 74-79, featuring various instruments including Piccolo, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Mallets, and Percussion. The score includes dynamic markings such as *mf* and *mf*.

Measures 74, 75, 76, 77, 78, 79

80 81 82 83

88

17

92

-picc.
a2

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

98 99 100 101 102 103

Sus. Cym.
 p mf

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

104 105 106 107 108 109

This musical score page contains measures 110 through 116. The instrumentation includes Piccolo (Fl. 1/2), Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2/3, B♭ Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1, B♭ Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2/3, Euphonium, Tuba, Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3, and Percussion 4. The score features complex rhythmic patterns with frequent changes in time signature (4, 7, 6, 8) and dynamic markings. The woodwinds and strings play active melodic and harmonic lines, while the brass and percussion provide a strong rhythmic foundation. The percussion section includes multiple layers of rhythmic patterns, with some parts marked with accents and slurs.

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

7
 8
 6
 5
 4
 2

122 123 124 125 126

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

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Shaker

mp

mf

Bells w/hard rubber mallets

135 136 137 138 139 140

[illegible]

This musical score page contains measures 146 through 151. The instrumentation includes Piccolo (Fl. 1/2), Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2/3, B♭ Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1, B♭ Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2/3, Euphonium, Tuba, Mallet 1, Mallet 2, Timpani, Percussion 1/2, Percussion 3, and Percussion 4. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Large, bold numbers (7, 4, 8, 6) are placed at the beginning of measures 146, 147, 148, 149, and 150, likely indicating a specific tempo or meter change. The key signature is B-flat major (two flats). The percussion parts include various rhythmic patterns, including eighth and sixteenth notes, and some measures with rests.

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

152 153 154 155 156 157

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

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

