

FULL CONDUCTOR SCORE
Score Cat. #012-4264-01

BARNHOUSE CONCERT BAND SERIES

THE ETERNAL OPTIMIST

Ed Huckeby

For reference only.
Not valid for performance.



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THE ETERNAL OPTIMIST

INSTRUMENTATION

Full Conductor Score	1
Flute/Piccolo	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Chimes, Xylophone, Bells	4
Timpani	1
Snare Drum, Bass Drum	3
Crash Cymbals, Suspended Cymbal	2
Triangle, Wind Chimes	2

PROGRAM NOTES

The Eternal Optimist was commissioned by the Bartlesville (OK) High School Band as a memorial tribute to Mr. Ron Jared, a personal friend of the composer, and former school administrator and dedicated arts supporter. Mr. Jared was known to always have a positive attitude...and was often recognized as an "eternal optimist." This selection portrays that optimism with its uplifting and spirited musical style.

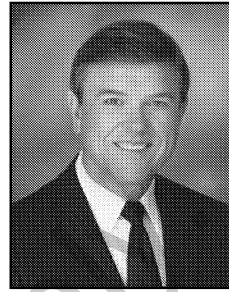
REHEARSAL SUGGESTIONS

Work to achieve a rich and dramatic opening in the first six bars, leading to the "subito" change in tempo and style in m. 7. Make sure the syncopated rhythmic motives and harmonies do not cover the melody beginning in m. 11. Dynamic contrast is important as the woodwinds take prominence at m. 29. At m. 37, the flowing woodwind melodies and harmonies should be balanced with the restated rhythmic melodic lines in the trumpets. The **rall. e dim.** at m. 51 should be subtle and gradual, leading to the tempo change at measure 53. Flexibility should be exercised from m. 53 - 96 to allow for appropriate interpretation, especially at phrase endings. Work for good balance between melodies and harmonies throughout the **Andante Rubato** section. Accurate interpretation of the articulation markings is essential throughout. Following the transition and recapitulation (96-136), the piece comes to a rousing conclusion from 136 to the end. Work for good execution of the **subito p** at m. 140 to provide good contrast and assist in building musical drama to the end.

I hope you enjoy rehearsing and performing **The Eternal Optimist!**

- Ed Hucceby

ABOUT THE COMPOSER



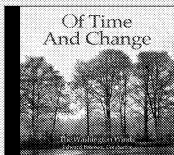
Ed Hucceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Hucceby 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.

Hucceby'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. Hucceby 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



WFR382
OF TIME AND CHANGE
The Washington Winds
Edward Petersen - Conductor

CONTENTS: *Of Time And Change* (Swearingen); *Into The Dragon's Keep* (S. Smith); *The American Way* (King/arr. Swearingen); *The Eternal Optimist* (Hucceby); *Folk Song Variants* (R. W. Smith); *Streets of Laredo* (arr. Hucceby); *Reindeer Rhumba* (Shaffer); *Orion's Last Battle* (J. McBride); *Royal Regiment* (Jarvis); *Reindeer Galop* (R. W. Smith); *Legend of Crystal Lake* (Shaffer); *Zeal* (Conaway); *Holiday Flutecake* (Shaffer); *Revenge of the Swarm* (Neeck); *Flutissimo* (McGinty); *Excellentia* (Shaffer); *Christmas Prism* (R. W. Smith); *National Emblem* (Bagley/arr. Conaway);

Commissioned by the Bartlesville (OK) Public School Music Department in memory of Mr. Ron Jared,
consummate musician and administrator, loving husband and father, and friend to all.

THE ETERNAL OPTIMIST

Ed Hucyeb

Conductor Score

012-4264-00

Andante Glorioso (♩ = ca. 76)

Flute/
Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto
Saxophone

2nd E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd
Trombone

Euphonium
(Baritone)

Tuba

Chimes,
Xylophone,
Bells

Timpani
(F, B♭, C, E♭)

Snare Drum
Bass Drum

Crash Cymbals
Sus. Cymbal

Triangle
Wind Chimes

1 2 3 4

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11

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

11

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

19

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

mf

mp

mf

mp

mp

mp

mf

Xylophone

mf

mp *mf*

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D.
B.D.

Cyms.

Tri./ W.Ch.

(Change F to G)

Crash Cymbal *ff*

53 Andante Rubato (♩ = ca. 76-80)

Fl./ Picc. *div. -Picc.* *mp* *poco rit.*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp* *mp*

2nd Alto Sax. *mp* *mp*

Ten. Sax. *mp*

Bari. Sax. *mp* *mp*

53 Andante Rubato (♩ = ca. 76-80) *poco rit.*

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

1st & 2nd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Ch., Xylo., Bells *mp* Bells *mp*

Timp. *mp* *mp*

S.D. B.D. *mp*

Cyms. *mp*

Tri./ W.Ch. *mf* *mf*

61 *a tempo*

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

61 *a tempo*

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

solo
mf

mp

70 Poco più mosso

poco rit.

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

70 Poco più mosso

poco rit.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

78 *a tempo* *poco rit.*

Fl./ Picc. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st Alto Sax. *mp* *mf*

2nd Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

78 *a tempo* *poco rit.*

1st Trpt. *mp* *mf*

2nd Trpt. *mp* *mf*

Hn. *mp* *mf*

1st & 2nd Trom. *mp* *mf*

Euph. (Bar.) *mp* *mf*

Tuba *mp* *mf*

Ch., Xylo., Bells *mp* *mf*

Timp. *mp* *mf*

S.D. B.D.

Cyms. *mp* *mf*

Tri./ W.Ch. *mp* *mf*

86 *a tempo* *molto rit. e dim.*

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

86 *a tempo* *molto rit. e dim.*

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D.
B.D.

Cyms.

Tri./ W.Ch.

96 Allegro (♩ = ca. 144)

100

FL./ Picc.
 Ob.
 1st Cl.
 2nd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.

96 Allegro (♩ = ca. 144)

100

1st Trpt.
 2nd Trpt.
 Hn.
 1st & 2nd Trom.
 Euph. (Bar.)
 Tuba
 Ch., Xylo., Bells
 Timp.
 S.D.
 B.D.
 Cyms.
 Tri./ W.Ch.

108 +Picc. *mf*

Fl./ Picc.

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

108

1st Trpt. *mf*

2nd Trpt. *mf*

Hn.

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Ch., Xylo., Bells Xylophone *mf*

Timp. *mf*

S.D. B.D. *mp* *mf*

Cyms. *mp* *mf*

Tri./ W.Ch. *mp* *mf*

FL./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

This page of a musical score contains 18 staves of music. The instruments listed on the left are: Flute/Piccolo, Oboe, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2, Horn, Trombone 1 & 2, Euphonium/Baritone, Tuba, Chimes, Xylophone, Bells, Snare Drum, Bass Drum, Cymbals, and Triangle/Water Drum. The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

Fl./ Picc. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st Alto Sax. *mp* *mf*

2nd Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

1st & 2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Ch., Xylo., Bells *mf*

Timp. *mf*

S.D. B.D.

Cyms. *mp* *mf* *mp*

Tri./ W.Ch. *mp* *mf*

mp Sus. Cym. w/ snare stick

126

Fl./ Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Ch., Xylo., Bells

Timp.

S.D. B.D.

Cyms.

Tri./ W.Ch.

mf

f

Xylo.

f

Fl./ Picc.
 Ob.
 1st Cl.
 2nd Cl.
 Bass Cl.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd Trpt.
 Hn.
 1st & 2nd Trom.
 Euph. (Bar.)
 Tuba
 Ch., Xylo., Bells
 Timp.
 S.D.
 B.D.
 Cyms.
 Tri./ W.Ch.

136

Fl./ Picc. *p subito*

Ob. *p subito*

1st Cl. *p subito*

2nd Cl. *p subito*

Bass Cl. *fp* *fp* *p subito*

Bsn. *fp* *fp* *p subito*

1st Alto Sax. *fp* *p subito*

2nd Alto Sax. *fp* *p subito*

Ten. Sax. *fp* *fp* *p subito*

Bari. Sax. *fp* *fp* *p subito*

1st Trpt. *fp* *p subito*

2nd Trpt. *fp* *p subito*

Hn. *fp* *p subito*

1st & 2nd Trom. *fp* *fp* *p subito*

Euph. (Bar.) *fp* *fp* *p subito*

Tuba *fp* *fp* *p subito*

Ch., Xylo., Bells *fp* *fp*

Timp. *fp* *fp* *p subito*

S.D. B.D. *fp* *fp* *p subito*

Cyms. *c.c. ff* *mf* *f* *mf* *f*

Tri./ W.Ch. *f* *fp* *f* *fp*

134

135

136

137

138

139

140

Fl./ Picc. *cresc.* *f* *ff*

Ob. *cresc.* *f* *ff*

1st Cl. *cresc.* *f* *ff*

2nd Cl. *cresc.* *f* *ff*

Bass Cl. *cresc.* *f* *ff*

Bsn. *cresc.* *f* *ff*

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

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

Ten. Sax. *cresc.* *f* *ff*

Bari. Sax. *cresc.* *f* *ff*

1st Trpt. *cresc.* *f* *ff*

2nd Trpt. *cresc.* *f* *ff*

Hn. *cresc.* *f* *ff*

1st & 2nd Trom. *cresc.* *f* *ff*

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

Tuba *cresc.* *f* *ff*

Ch., Xylo., Bells *p* *mp* *mf* *f* *ff*

Timp. *cresc.* *f* *ff* *f* *ff*

S.D. B.D. *cresc.* *f* *ff*

Cyms. *mp cresc.* *mp* *mf* *mf* *f* *ff*

Tri./ W.Ch. *mp cresc.* *mp* *mf* *mf* *f* *ff*