

RWS CONCERT BAND SERIES

Awakening Skies

Ed Huckleby

INSTRUMENTATION

Conductor Score	1	F Horn	4
Flute	10	Trombone 1	3
Oboe	2	Trombone 2	3
B♭ Clarinet 1	6	Euphonium B.C.	2
B♭ Clarinet 2	6	Euphonium T.C.	2
B♭ Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion 1: Xylophone, Bells	2
E♭ Alto Saxophone 1	3	Mallet Percussion 2: Marimba, Chimes	2
E♭ Alto Saxophone 2	3	Timpani	1
B♭ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E♭ Baritone Saxophone	2	Percussion 2: Crash Cymbals, Suspended Cymbal, Cabasa, Triangle	2
B♭ Trumpet 1	5	Percussion 3: Concert Toms (4)	1
B♭ Trumpet 2	5		

PROGRAM NOTE

From the spirited, lively opening to the beautifully lyrical middle section, this unique overture incorporates exciting rhythms, beautiful melodic lines, and creative harmonies to provide an enthralling musical experience for the listener. Enjoy!

NOTES TO CONDUCTOR

Approach the introduction with enthusiastic and aggressive accents on the syncopations, making sure the upper woodwind trills don't overpower, then achieving a good fp in m. 3 to allow the woodwind syncopations to be heard. Dramatic contrast is very important in m. 11 with the Flute and Oboe leading into the primary theme at m. 15. Maintain good balance at m. 23, making certain that the upper woodwind countermelody is heard. Work for a contrasting ultra-legato style at mm. 31-39 while maintaining the rhythmic drive in the Triangle and Suspended Cymbal. Make sure the tempo and style transition from mm. 51-54 is achieved gradually, leading into the Andantino section, which should be approached in a "quasi-rock ballad" style. Phrase markings are found throughout this section to assist with uniform breathing and styling. The solos should be prominent (and may be adapted to fit instrumentation). Focus on control and dynamic contrast during the transition (mm. 85-90) to the recapitulation beginning in m. 91.

Special rehearsal attention should be given to the conclusion (mm. 135-end), focusing on the accidentals, melodic fragments, and dynamics which lead to the unique ending, a half-step above the home key.

Overall, a jubilant, dynamic, and enthusiastic approach to **Awakening Skies** will make this work a rewarding experience for both your performers and your audiences. Feel free to connect on my composer page at rwsmusic.com! 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. 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. 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, was selected as an East Central University Outstanding Alumnus in 2020 and presented the 2024 Oklahoma Music Educators Association "President's Award" for his outstanding career contributions to Oklahoma music education. Huckleby and his wife, Latricia, live in Broken Arrow, Oklahoma, near their two daughters and grandchildren.

AWAKENING SKIES

Conductor Score
RWS-2631-00

Ed Huckeby
(ASCAP)

Allegro con moto $\text{♩} = 138$

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion 1
Xylophone
Bells

Mallet Percussion 2
Marimba
Chimes

Timpani
F, A♭, C, E♭

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Crash Cymbals
Suspended Cymbal
Cajon
Triangle

Percussion 3
Concert Toms (4)

Xylo. (hard rubber mallets)

Chm.

S.D. >

B.D.

Cr. Cym.

Sus. Cym. w/ soft mallets

1 2 3 4 5

AWAKENING SKIES

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

6

7

8

9

10

AWAKENING SKIES

11 15

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

11 12 13 14 15

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

16

17

18

19

20

- 6 -

23

- 7 -

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Tri.

Sus. Cym. w/ stick on dome

26

27

28

29

30

- 8 -

[illegible]

39

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

36 37 38 39 40

- 10 -

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FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

41 42 43 44 45

AWAKENING SKIES

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged in a standard orchestral layout. The music is in 4/4 time, as indicated by the time signature. The key signature is one flat (B-flat major or D minor). The score includes various musical notations, such as notes, rests, and dynamic markings like 'f' (forte) and 'sfz' (sforzando). A large red watermark 'Preview Only' is overlaid diagonally across the page.

molto rall. *molto rit.* **55** Andantino $\text{♩} = 84$

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

molto rall. *molto rit.* **55** Andantino $\text{♩} = 84$

Trpt. 1 *p*

Trpt. 2 *p*

F. Hn. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p* Cue: B. Cl.

Mlt. 1 *p*

Mlt. 2 *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *mf* Cabasa

Perc. 3 *p* Sus. Cym. w/ snare stick on edge

51 52 53 54 55

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

56

57

58

59

60

mp

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63

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

61

62

63

64

65

mp

Tri.

mf

play

Solo

f

mp

mf

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

66

67

68

69

70

71

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

71

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cab.

mp

Sus. Cym.

71 72 73 74 75

- 17 -

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

76

77

78

79

80

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85

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

81 82 83 84 85

- 19 -

molto rall.

Fl. *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf* *mp*

Cl. 1 *mf* *mp* *mf* *mp* *p*

Cl. 2 *mf* *mp* *mf* *mp* *p*

B. Cl. *mf* *mp* *mf* *mp* *p*

Bsn. *mf* *mp* *mf* *mp* *p*

A. Sx. 1 *mf* *mp* *mf* *mp* *p*

A. Sx. 2 *mf* *mp* *mf* *mp* *p*

T. Sx. *mf* *mp* *mf* *mp* *p*

B. Sx. *mf* *mp* *mf* *mp* *p*

Trpt. 1 *mp* *mf* *mp* *p*

Trpt. 2 *mp* *mf* *mp* *p*

F. Hn. *mf* *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Euph. B.C. *mp* *p*

Tuba *mf* *mp* *mf* *mp* *p*

Mit. 1 *mf* *mp* *mf* *Soli*

Mit. 2 *mf* *Soli*

Timp. *mf* *mp* *mf* *mp* *p* Bb to Ab

Perc. 1 *mf* *mp* *mf* *mp* *p*

Perc. 2 *mf* *mp* *mf* *mp*

Perc. 3

Allegro con moto $\text{♩} = 138$

91

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

91 Allegro con moto $\text{♩} = 138$

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1 Xylo.

Mit. 2 Mar. Chm.

Timp.

Perc. 1

Cr. Cym.

Perc. 2

Perc. 3

91 92 93 94 95

- 21 -

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

96

97

98

99

100

101 105

Fl. *mf* *p*

Ob. *mf* *p*

Cl. 1 *mp* *mf*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

101 105

Trpt. 1 *mf* *Cue Ob.*

Trpt. 2

F. Hn. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. B.C. *mp*

Tuba *mp*

Mit. 1

Mit. 2 *Mar.* *mf*

Timp. *A♭ to B♭* *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

101 102 103 104 105

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

106 107 108 109 110

- 25 -

Sus Cym.
an dda

125

129

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

126 127 128 129 130

- 28 -

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FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mit. 1

Mit. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

131 132 133 134 135

AWAKENING SKIES

[illegible]

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

141

142

143

144

145