

RWS CONCERT BAND SERIES

Grade: 4

Conductor Score: RWS-2427-01

Arkansas Huskin' Bee

Arthur Pryor

Arranged by
Brady Massey

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CONCERT BAND SERIES

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Arkansas Huskin' Bee

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INSTRUMENTATION

Conductor Score	1	B $\flat$ Trumpet 2	3
Piccolo	1	B $\flat$ Trumpet 3	3
Flute 1	5	F Horn 1	2
Flute 2	5	F Horn 2	2
Oboe	2	Trombone 1	2
B $\flat$ Clarinet 1	4	Trombone 2	2
B $\flat$ Clarinet 2	4	Trombone 3	2
B $\flat$ Clarinet 3	4	Euphonium B.C.	2
B $\flat$ Bass Clarinet	2	Euphonium T.C.	2
Bassoon	2	Tuba	4
E $\flat$ Alto Saxophone 1	3	Mallet Percussion 1: Bells	1
E $\flat$ Alto Saxophone 2	3	Mallet Percussion 2: Xylophone	1
B $\flat$ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E $\flat$ Baritone Saxophone	2	Percussion 2: 2 Woodblocks (mounted), Triangle, Tambourine, Cabasa (or Washboard)	3
B $\flat$ Trumpet 1	3		

PROGRAM NOTE

In many parts of the country, the harvest is a significant time for smaller, agriculture-reliant communities. In the same spirit as a quilting bee, neighbors would come together for work and fellowship. Folk tunes were often sung as the participants prepared their bounty for the winter. In this case, folks came together to "husk" corn and enjoyed time with their neighbors. The singing or playing of catchy tunes was intended to lift the spirits of the hard-working crowd.

In its original form, *Arkansas Huskin' Bee* was one of Arthur Pryor's go-to pieces in his popular concerts. Written in 1899 for his virtuoso musicians, it was not scored for the modern concert band instrumentation. It featured a catchy tune and interesting harmonies that were characteristic of contemporary programmatic music of the day. Just like the original, this arrangement for the modern concert band has proven a very entertaining "change-of-pace" addition to concert programs, and its spirited style doesn't take itself too seriously.

NOTES TO CONDUCTOR

To capture the folksy flavor of the music, consider replacing the cabasa with an old washboard, scraped with thimble-capped fingers. Approach the performance technique much as you would a guiro. Other appropriate additions could include a performer playing spoons and other "instruments" used in authentic family/community-based performances.

Stylistically, be conscious of maintaining a light style as opposed to heavy, aggressive playing. The separated style resembles a quickstep march without the marcato approach. As in the original, the sections utilize terraced dynamics with only a little gradual change written in.

At measure 45, there is a soli part for the tubas and low reeds. The Euphonium also has this part. To cut back on the texture and heaviness, the trombones do not have this melody. However, knowing that there are ensembles that need to cover those parts and that there are conductors who might prefer thickening the texture, the trombones have cues for the melodic part.

The tambourine part is intended to be performed in the accepted concert style (playing with the fingers on the edge of the instrument), however, starting in measure 77 and through measure 83, the tambourine should be played "gospel style," meaning shaking the tambourine with one hand to achieve the sixteenth notes and striking the edge of the instrument against the palm of the other hand for the accents.

The bass drum has a repeated "solo" throughout. The final note is accented and marked *sfz* at the ends of many phrases. Feel free to allow your performer to play that note as aggressively as your musical sensibilities will allow!

The tempo is marked at MM 104 which is significantly slower than a traditional march. I prefer this pace, although other conductors have chosen a slower, more "Joplin-esque" approach to the tempo. However you interpret it, I sincerely hope that the Huskin' Bee will be an audience favorite for your next concert.

Please visit my composer page at rwsmusic.com to connect.



ABOUT THE COMPOSER



Brady Massey (b. 1966) is the Director of Bands at Williams Baptist University in Walnut Ridge, Arkansas. Mr. Massey's background includes teaching all grade levels of instrumental music, from beginning band through university band. His ensembles have received acclaim on the local, regional, and national levels, and are consistently praised on their performances.

Mr. Massey's professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), the Arkansas School Band and Orchestra Association, the National Band Association, the College Band Directors' National Association, and has served on the board of directors for Dixie Band Camp and Drum Corps South. He is a recent past-president of the Arkansas Bandmasters Association, and has been the recipient of numerous awards in the education field as well as in the music education field.

Mr. Massey is the owner of Ovation by Design, which creates custom music and arrangements for bands and other media, and is the director of the Arkansas Ambassadors of Music, which produces a concert tour of Europe every two years. He resides in Pocahontas, Arkansas with his wife Carol and daughter Makenzie.



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Conductor Score
RWS-2427-00

Original Melody by Arthur Pryor
Arr. by Brady Massey (ASCAP)

5

[illegible]

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

13

13

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21

Pic.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

21

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Cabasa

29

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

29

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

27 28 29

- 6 -

Pic.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

30 31 32 33 34 35 36

37

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

37

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

45

Pic. *f* *mp*

Fl. 1-2 *f* *mp*

Ob. *f* *mp*

Clar. 1 *f* *mp*

Clar. 2-3 *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *f* *mp*

B. Sax *f* *mp*

Trpt. 1 *f* *mp*

Trpt. 2 *f* *mp*

Trpt. 3 *f* *mp*

F Hn. 1 *f* *mp*

F Hn. 2 *f* *mp*

Tbn. 1 *f* *cue: Euphonium*

Tbn. 2 *f* *cue: Euphonium*

Tbn. 3 *f* *cue: Euphonium*

Euph. B.C. *f*

Tuba *f* *mp*

Mlt. 1 *f* *mp*

Mlt. 2 *f* *mp*

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

Perc. 2 *f* *Tambourine*

45

53

Picc. *mp*

Fl. 1-2 *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2-3 *mp*

B. Cl. *f*

Bsn. *mp*

A. Sax 1

A. Sax 2

T. Sax

B. Sax *mp*

Trpt. 1 *f*

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. B.C. *f*

Tuba *mp*

Mlt. 1 *mp*

Mlt. 2 *mp*

Perc. 1 *f*

Perc. 2

50 51 52 53 54 55 56

61

[illegible]

69

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

69

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Woodblocks

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

80 81 82 83 84 85 86

89

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

87 88 89 90 91 92 93

95

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

95

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Tri.

Woodblocks