

**Grade
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4890-01

Dragon Dance

Ed Huckleby

**Rising Band
Series**

FOR DEVELOPING BANDS!

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Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

DRAGON DANCE

Ed Huceby

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet	6
2nd B \flat Clarinet	6
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Mallet Percussion: Xylophone, Bells	4
Timpani	1
Percussion 1: Triangle, Snare Drum, Bass Drum	3
Percussion 2: Ride Cymbal, Suspended Cymbal, Gong, Crash Cymbals	3
Percussion 3: Concert Toms (2)	1
Piano/Keyboard (optional)	1

Program Notes

Dragon Dance takes you on an exciting, musical journey through the mythical dragon-slaying days of Medieval times. Put on your imaginary armor, and visit this epic time of fierce warriors, legendary heroes, and battles of chivalry and honor!

Rehearsal Suggestions

Following the dramatic opening, **Dragon Dance** should be filled with driving energy! The percussion section plays a large role in providing the dynamic drive, with melodic and harmonic punctuation from the wind instruments. At m. 27, strive for a contrasting, legato melodic style in the upper woodwinds with good harmonic support from the lower woodwinds and brass, while also establishing good dynamic contrast. Similar contrast occurs at m. 46 and m. 64. Work for a dramatic crescendo from m. 82 to the end, with the percussion providing especially energetic drive in m. 85 and 86 (without rushing)!

I hope you enjoy **Dragon Dance**.



About the Composer



Ed Huceby 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). Huceby 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.

Huceby'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. Huceby 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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DRAGON DANCE

Andante Moderato ♩ = 76

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- Trombone
- Baritone B.C.
- Tuba
- Mallet Percussion (Xylo., Xylophone, Bells)
- Timpani (A, D)
- Percussion 1 (Triangle, Snare Drum, Bass Drum)
- Percussion 2 (Ride Cymbal, Suspended Cymbal, Gong, Crash Cymbals)
- Percussion 3 (Concert Toms (2))
- Piano/Keyboard (optional)

The score is in 4/4 time and marked *f* (forte). It consists of six measures, with measure numbers 1 through 6 indicated at the bottom of the piano part.

9 Allegro ♩ = 136-140

Fl. *sfzp* *rit.* *sfzp* *f* *mp*

Ob. *sfzp* *sfzp* *f* *mp*

1st Cl. *sfzp* *sfzp* *f* *mp*

2nd Cl. *sfzp* *sfzp* *f* *mp*

B. Cl. *sfzp* *sfzp* *f* *mp*

Bsn. *sfzp* *sfzp* *f* *mp*

A. Sx. *sfzp* *sfzp* *f* *mp*

T. Sx. *sfzp* *sfzp* *f* *mp*

B. Sx. *sfzp* *sfzp* *f* *mp*

9 Allegro ♩ = 136-140

1st Tpt. *sfzp* *rit.* *sfzp* *f*

2nd Tpt. *sfzp* *sfzp* *f*

Hrn. *sfzp* *sfzp* *f*

Tbn. *sfzp* *sfzp* *f*

Bar. *sfzp* *sfzp* *f*

Tuba *sfzp* *sfzp* *f*

Mlt. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* *f* *mp*

Toms *mp*

Pno. *f* *mp*

Susp. Cymb. *mp*

Ride Cym. on dome *f*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Toms

Pno.

13 14 15 16 17 18

19

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

19

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Toms *mf*

Pno. *mf*

19

20

21

22

23

24

27

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

27

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. *mp* Bells

Timp. *mp*

Perc. 1 *mp* Triangle

Perc. 2 *mp*

Toms *mp*

Pno. *mp*

25

26

27

28

29

30

31

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt.

Timp.

Perc. 1 *mf*

Perc. 2

Toms

Pno. *mf*

38 39 40 41 42 43

This musical score page contains 6 measures, numbered 38 through 43. The instrumentation includes Flute, Oboe, Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1st and 2nd), Horns, Trombones, Baritone, Tuba, Mellophone, Timpani, Percussion 1, Percussion 2, Tom-toms, and Piano. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is indicated for several instruments, including Flute, Oboe, Clarinets, Bassoon, Saxophones, and Percussion 1. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. *mp* Bells

Timp. *mf* *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Toms *mp*

Pno. *mp*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

B. Cl. *cresc.* *f* *mf*

Bsn. *cresc.* *f* *mf*

A. Sx. *cresc.* *f* *mf*

T. Sx. *cresc.* *f* *mf*

B. Sx. *cresc.* *f* *mf*

1st Tpt. *cresc.* *f* *mf*

2nd Tpt. *cresc.* *f* *mf*

Hn. *cresc.* *f* *mf*

Tbn. *cresc.* *f* *mf*

Bar. *cresc.* *f* *mf*

Tuba *cresc.* *f* *mf*

Mlt. *cresc.* *f* *mf*

Timp. *mf* *f* *mf*

Perc. 1 *cresc.* *mf* *f* *mf*

Perc. 2 *cresc.* *f* *mf*

Toms *cresc.* *f* *mf*

Pno. *cresc.* *f* *mf*

52 53 54 55 56

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Toms

Pno.

57 58 59 60 61 62

64

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

64

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. *mp* Bells

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Toms *mp*

Pno. *mp*

63

64

65

66

67

68

69

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Toms

Pno.

mp

f

cresc.

Div.

77 78 79 80 81 82

This page contains the musical score for measures 83 through 88. The instruments listed on the left are: Fl., Ob., 1st Cl., 2nd Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., 1st Tpt., 2nd Tpt., Hn., Tbn., Bar., Tuba, Mlt., Timp., Perc. 1, Perc. 2, Toms, and Pno. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of dynamics, including *ff* (fortissimo), *sfz* (sforzando), and *sfzp* (sforzando piano), with crescendo and decrescendo hairpins. The percussion parts include a complex rhythmic pattern in the snare drum (Perc. 1) and tom-toms (Toms). The piano part (Pno.) provides harmonic support with chords and arpeggios. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

83

84

85

86

87

88