

**Grade
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4986-01

Spring Ridge Fantasy

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.

SPRING RIDGE FANTASY

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, Chimes, Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Crash Cymbals	2
Percussion 3: Triangle, Maracas	2
Piano/Keyboard (optional)	1

Program Note

Spring Ridge Fantasy is a joyful and exuberant musical tribute to the arrival of springtime in the mountains, with all of its colorful splendor and fresh air. This jubilant overture incorporates just the right mix of interesting melodies, lively syncopation, and unique harmonies to generate appreciative accolades from performers and audience members alike.

Rehearsal Suggestions

Strive for a gradual, but climactic crescendo to *f* on the introduction (measures 1-4), achieving good contrast at *m. 5* with a return to *mf*. Place emphasis on uniformity of articulation on the syncopated figures (*m. 5-14*) but maintain a light overall style. Strive for good dynamic contrast at *m. 14* in the woodwinds. At *m. 31*, work to achieve a gradual *ritard* and *crescendo/decrescendo* leading into the change of tempo and style at *m. 33*. The Andante section should be very connected, observing the phrase markings to achieve a flowing, legato style. Work for an effective *ritard*, *crescendo* and *fermata* at *m. 49-50*, resolving directly into the Allegro (no breath or silence at the double bar) at *m. 51*. Strive for good dynamic contrast on beat 4 of *m. 61*, followed by an effective crescendo from *mp* to *f* at the end, always maintaining good tone quality, especially at the final *forte*.

I hope you enjoy rehearsing and performing **Spring Ridge Fantasy!**



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 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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SPRING RIDGE FANTASY

Ed Hucceby

Conductor Score
024-4986-00

Allegro (♩ = 132)

The score is for a 4/4 piece in B-flat major, marked Allegro with a tempo of 132 beats per minute. It features a variety of instruments, each with a specific part. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombone, Tuba) play melodic and harmonic lines, often with dynamic markings like *mp*, *cresc.*, and *f*. The percussion section includes Snare Drum, Bass Drum, Crash Cymbal, Suspended Cymbal, Triangle, and Maracas, providing a rhythmic foundation. The Piano/Keyboard part is optional and provides harmonic support. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

Instruments and Parts:

- 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
- Tuba
- Mallet Percussion (Xylophone)
- Xylophone
- Chimes
- Bells
- Timpani (F, B♭)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Crash Cym., Suspended Cymbal, Crash Cymbals)
- Percussion 3 (Triangle, Maracas)
- Piano/Keyboard (optional)

Measure Numbers: 1, 2, 3, 4

5

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

5

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Pno. *mf*

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mp*

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn. *mp*

Trom.

Bar.

Tuba

Mallet Perc. Chimes *mp*

Bells *mp*

Timp.

Perc. 1

Perc. 2 Sus. Cym. w/snare stick on Dome *mp*

Perc. 3 *mp*

Pno. *mp*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

tr

tr

tr

tr

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

1st Cl. *cresc.* *mf*

2nd Cl. *cresc.* *mf*

Bass Cl. *cresc.* *mf*

Bsn. *cresc.* *mf*

Alto Sax. *cresc.* *mf*

Ten. Sax. *cresc.* *mf*

Bari. Sax. *cresc.* *mf*

1st Trpt. *cresc.* *mf*

2nd Trpt. *cresc.* *mf*

Hn. *cresc.* *mf*

Trom. *cresc.* *mf*

Bar. *cresc.* *mf*

Tuba *cresc.* *mf*

Mallet Perc. *mp cresc.* *mf*

Bells *mp cresc.* *mf*

Xylo. *mf*

Timp. *mf*

Perc. 1 *cresc.* *mf*

Perc. 2 *cresc.* *mf* C.C.

Perc. 3 *cresc.*

Pno. *cresc.* *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

25

26

27

28

29

33 Andante (♩ = 76)

rit.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

33 Andante (♩ = 76)

rit.

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

Trom. *mp*

Bar. *mp*

Tuba *mp*

Mallet Perc. *mp* Bells

Timp. *mp*

Perc. 1 *ff*

Perc. 2 *mp* Sus. Cym. w/ snare stick

Perc. 3

Pno. *mp*

Fl. *cresc.*

Ob. *cresc.*

1st Cl. *cresc.*

2nd Cl. *cresc.*

Bass Cl. *cresc.*

Bsn. *cresc.*

Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax *cresc.*

1st Trpt. *mp cresc.*

2nd Trpt. *mp cresc.*

Hn. *mp*

Trom. *mp*

Bar. *mp*

Tuba *mp*

Mallet Perc. *mf*

Timp. *mp*

Perc. 1

Perc. 2 *cresc.*

Perc. 3

Pno. *cresc.*

41

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

41

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp.

Perc. 1 *mp* *mf*

Perc. 2 *mf*

Perc. 3 Maracas *mp* *mf*

Pno. *mf*

Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bass Cl. *p*

Bsn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

1st Trpt. *p*

2nd Trpt. *p*

Hn. *p*

Trom. *p*

Bar. *p*

Tuba *p*

Mallet Perc. *p* Chimes

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Pno. *p*

rit.

Allegro (♩ = 126)

53

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

1st Cl. *cresc.* *mf*

2nd Cl. *cresc.* *mf*

Bass Cl. *cresc.* *mf*

Bsn. *cresc.* *mf*

Alto Sax. *cresc.* *mf*

Ten. Sax. *cresc.* *mf*

Bari. Sax *cresc.* *mf*

1st Trpt. *rit.* *Allegro (♩ = 126)* *mf*

2nd Trpt. *cresc.* *mf*

Hn. *cresc.* *mf*

Trom. *cresc.* *mf*

Bar. *cresc.* *mf*

Tuba *cresc.* *mf*

Mallet Perc. *cresc.* *mf* Xylo.

Timp. *cresc.* *mf*

Perc. 1 *cresc.* *mf*

Perc. 2 *cresc.* *mf* C.C.

Perc. 3 *cresc.* *mf*

Pno. *cresc.* *mf*

Fl.
Ob.
1st Cl.
2nd Cl.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
1st Trpt.
2nd Trpt.
Hn.
Trom.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

54 55 56 57

- 14 -

This image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), 1st Trumpet (1st Trpt.), 2nd Trumpet (2nd Trpt.), Horn (Hn.), Trombone (Trom.), Baritone (Bar.), Tuba, Mallet Percussion (Mallet Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into four measures, numbered 54, 55, 56, and 57. A large, semi-transparent watermark reading 'For Reference Only. Not Valid for Performance.' is overlaid diagonally across the page. The page number '- 14 -' is centered at the bottom.

62

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Chimes *mp*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

f

Tri. *mp* *cresc.*

mp *cresc.*

58 59 60 61 62

Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bass Cl.
 Bsn.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd Trpt.
 Hn.
 Trom.
 Bar.
 Tuba
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.

Musical score for measures 63-67. The score includes parts for Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (Alto, Tenor, Bari.), Trumpets (1st, 2nd), Horns, Trombones, Baritone, Tuba, Mallet Percussion, Timpani, Percussion 1, 2, and 3, and Piano. The score is in 2/4 time and features various dynamics such as *mf*, *cresc.*, *f*, *div.*, and *a2*. A large watermark "For Reference Only - Not for Performance" is overlaid diagonally across the page.