

Hillside March

For Concert Band, Grade 2
By Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score	4 - Bb Trumpet 1
8 - Piccolo/Flute	4 - Bb Trumpet 2
2 - Oboe	6 - F Horn
5 - Bb Clarinet 1	6 - Trombone
5 - Bb Clarinet 2	4 - Euph. B.C./Bassoon
2 - Bb Bass Clarinet	2 - Euphonium T.C.
8 - Eb Alto Saxophone	4 - Tuba
2 - Bb Tenor Saxophone	
2 - Eb Baritone Saxophone	
2 - Mallets : Bells, Xylophone, Chimes	
2 - Timpani	
3 - Percussion 1&2: Snare Drum, Bass Drum	
2 - Percussion 3: Crash Cymbals	

Full Set - \$65.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Program Notes

Imagine, if you will, the perfect Spring day. The air is cool but the sun is warm on your skin. The sound of newly awakened fauna chatter about the lush, verdant landscape. The blue sky seems to go on for miles. How could you feel anything but happy on a day like that?

Hillside March is a concert march for young band with a sunny, yet quirky, disposition. It draws inspiration from British marches, but filtered through my own particular American lens. The work starts as a pleasant walk in the countryside as we take in the beauty all around us. A darker theme creeps in later (a nod to the style of Ralph Vaughn Williams and his fantastic *English Folk Song Suite*), but a chorale melody answers it with an overwhelming sense of hope. We finish our promenade as we began it, whistling and strolling along our country path.

Peace, Love, and Music

Educational goals of the work:

- Explore March Style
- Articulation differences between: Tenuto, Accents, Staccatos, slurs
- Noticeable dynamic shaping.

Rehearsal suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."
- I would strongly recommend having your performers listen to professional recordings of marches by Vaughn Williams, Holst, and Grainger to assist in developing their sense of intended style.
- In m.33-40, the low voices should have a heavy, edgy quality.
- in m.41-49, the style should be chorale-like in nature, very connected and very cantabile.

About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.



In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family.

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

Full Score
Duration: 3'00"

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Moderate March Tempo, ♩=128

The musical score is for a 4/4 march in B-flat major. It features the following parts:

- Piccolo/Flute:** Enters in measure 5 with a melody marked *mf*.
- Oboe:** Enters in measure 5 with a melody marked *mf*.
- B♭ Clarinet 1 & 2:** Play a rhythmic accompaniment of eighth notes starting in measure 1, marked *mf*.
- E♭ Alto Saxophone & B♭ Tenor Saxophone:** Play a rhythmic accompaniment of eighth notes starting in measure 1, marked *mf*.
- B♭ Trumpet 1 & 2:** Silent throughout the score.
- Horn in F:** Silent throughout the score.
- Trombone:** Silent throughout the score.
- Euphonium/Bassoon & Low Reeds/Tuba:** Silent throughout the score.
- Mallets (Bells, Xylophone, Chimes):** Silent throughout the score.
- Timpani:** Silent throughout the score.
- Percussion 1&2 (Snare Drum, Bass Drum):** Play a snare drum pattern starting in measure 1, marked *mf*.
- Percussion 3 (Crash Cymbals):** Silent throughout the score.

The score is divided into six measures, numbered 1 through 6 at the bottom.

Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bsn.

L.R./ Tuba

Mall.

Timp.

Perc. 1&2

Perc. 3

(Ch.)

(Ch.)

19 20 21 22 23 24

25

Picc./ Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. Sax. *mf*

T. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph./ Bsn. *mf*

L.R./ Tuba *mf*

Mall. *mf*

Timp. *mf*

Perc. 1&2 *mf*

Perc. 3 *mf*

25 26 27 28 29 30

33

Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bssn.

L.R./ Tuba

Mall.

Xylophone (Hard Mallets)

Timp.

Perc. 1&2

Perc. 3

(Ch.)

31 32 33 34 35 36

41

Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bssn.

L.R./ Tuba

Mall.

Timp.

Perc. 1&2

Perc. 3

Chimes

37 38 39 40 41 42

1. (Opt.) Skip to 2nd ending

Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bsn.

L.R./ Tuba

Mall.

Timp.

Perc. 1&2

Perc. 3

p *f*

(Ch.)

43 44 *f* 45 46 47 48

50

Picc./ Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. Sax. *mf*

T. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph./ Bsn. *mf*

L.R./ Tuba *mf*

Mall. *mf*

Timp.

Perc. 1&2 *mf*

Perc. 3 (Ch.) (ch) (ch) (ch)

49 50 51 52 53 54

55 cresc. 56 57 58 59

The image shows a page of a musical score for a marching band, titled "Hillside March - Score" and numbered "11". The score is written for various instruments and includes measures 60 through 64. The instruments listed on the left are: Picc./Fl., Ob., Cl. 1, Cl. 2, A. Sax., T. Sax., Tpt. 1, Tpt. 2, Hn., Tbn., Euph./Bsn., L.R./Tuba, Mall., Timp., Perc. 1&2, and Perc. 3. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "NOT LICENSED FOR PERFORMANCE" is overlaid across the entire page.

Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bsn.

L.R./ Tuba

Mall.

Timp.

Perc. 1&2

Perc. 3

(Ch.)

65 66 67 68 69