

# 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.







Picc./ Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph./ Bssn.

L.R./ Tuba

Mall.

Timp.

25

Picc./ Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

A. Sx. *mf*

T. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph./ Bssn. *mf*

L.R./ Tuba *mf*

Mall. *mf*

Timp. *mf*



Hillside March - Score



The image displays a musical score for the piece "Hillside March". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the score are: Picc./Fl., Ob., Cl. 1, Cl. 2, A. Sax., T. Sax., Tpt. 1, Tpt. 2, Hn., Tbn., Euph./Bssn., L.R./Tuba, Mall., and Timp. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "ALL RIGHTS RESERVED" is overlaid diagonally across the entire score.

Full Miniscore on request.  
Vollständige Miniscore auf Anfrage.