

# March Phantasma

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

## Instrumentation

1 - Full Score  
8 - Flute  
2 - Oboe  
5 - Bb Clarinet 1  
5 - Bb Clarinet 2  
2 - Bb Bass Clarinet  
6 - Eb Alto Saxophone  
2 - Bb Tenor Saxophone  
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1  
4 - Bb Trumpet 2  
4 - F Horn  
6 - Trombone  
4 - Euphonium B.C./Bassoon  
2 - Euphonium T.C.  
4 - Tuba

2 - Bells  
2 - Chimes  
2 - Timpani (4)  
2 - Percussion 1 & 2: P1: Snare Drum  
P2: Bass Drum/Tam-Tam  
2 - Percussion 3: Crash Cymbals/Woodblock

**Full Set - \$65.00**

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**Extra Part - \$4.00**



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## GRADE .5 - 1.5

Mechanical Monsters (.5)  
Spring (1)  
Beginners Rock (1)  
Groovy-8 (1)  
The Dragon Lord (1.5)  
The Lake of Sorrows (1.5)  
Santa the Barbarian (1.5)  
A Festival of Carols (1.5)  
Starfire Fanfare (1.5)  
Fanfare for the 16th Empire (1.5)  
Circuit Breaker (1.5)

## GRADE 2 - 2.5

Dominion (2)  
Creer (2)  
Spero (2)  
Hillside March (2)  
Earthdawn (2.5)  
Shadow Cove March (2.5)

## GRADE 3 - 3.5

Affirmation (3)  
...music speaks (3)  
On an Olde English Carol (3)  
Gallowglass (3)  
Precious Lord, Take My Hand (3.5)

## GRADE 4

Utopia (4)  
Providence (4)  
Havana Nights (4)  
Vanishing Point (4)  
Deus Ex Machina (4.5)  
The Four Horsemen of the Apocalypse (4.5)

## GRADE 5

Stonewall: 1969 (5)  
unBroken (5)

## PERCUSSION ENSEMBLES

*Fur Elise (Grade 2)*

# March Phantasma

By Randall D. Standridge

## Program Notes

There is an old superstition that says when you walk by or through a graveyard, you should sing or whistle to keep the spirits at bay.

*March Phantasma* (which was originally titled "Graveyard March") is a concert march that would be right at home in a haunted house. The piece is written in a minor mode and incorporates hints of the old folk song "The worms crawl in, the worms crawl out." However, the piece does honor tradition by being written in a traditional march style, with a first strain, second strain, trio, and dog fight. The overall effect should be that of an eerie toe-tapper.

So, the next time you find yourself walking at night...in the dark...alone...keep this melody in mind.

Sing it.

Whistle it.

And let's hope, for your sake, that the spirits find it to their liking.

Peace Love and Music

## Rehearsal suggestions

- This work should be performed in "march style", with slight separation given to notes unless slurred.
- Dynamics should be noticeable and effective.
- Any tie the clarinets are placed in the chalumeau register, have them play out slightly for a richer sound

## 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 compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. 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.



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**Concert work: March Phantasma (Standard edition, RSM C038)**

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Score  
Grade 2  
Duration: 2:45

# March Phantasma

Randall D. Standridge  
(ASCAP)

Moderate March  $\text{♩} = 124$

5 2X only

The musical score is arranged in a standard orchestral format with 14 staves. The instruments and their parts are as follows:

- Flute:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- Oboe:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- B♭ Clarinet 1 & 2:** Both start with a forte (*f*) dynamic, then move to mezzo-forte (*mf*) for the 2X only section.
- B♭ Bass Clarinet:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- E♭ Alto Saxophone:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- B♭ Tenor Saxophone:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- E♭ Baritone Saxophone:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- B♭ Trumpet 1 & 2:** Both start with a forte (*f*) dynamic, then move to mezzo-forte (*mf*) for the 2X only section.
- Horn in F:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- Trombone:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- Euphonium/Bassoon:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- Tuba:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) for the 2X only section.
- Bells:** Played with hard acrylic mallets, starting with a forte (*f*) dynamic, then moving to mezzo-forte (*mf*) for the 2X only section.
- Chimes:** Played with hammers, starting with a forte (*f*) dynamic, then moving to mezzo-forte (*mf*) for the 2X only section.
- Timpani:** Tuned to G, A, C, D (medium-hard mallets), starting with a forte (*f*) dynamic, then moving to mezzo-forte (*mf*) for the 2X only section.
- Percussion 1&2:** Includes Snare Drum, Bass Drum, and Crash Cymbals, starting with a forte (*f*) dynamic, then moving to mezzo-forte (*mf*) for the 2X only section.

The score is in 4/4 time and features a key signature of two flats (B♭ and E♭). A large '4' is placed at the beginning of the woodwind and percussion staves to indicate the time signature. The 2X only section is marked with a box containing the number '5'. The score concludes with a '(Ch)' marking.

# March Phantasma

Fl. *mf* Play 1st X

Ob. *mf* Play 1st X

Cl. 1

Cl. 2

B. Cl.

A. Sx. *mf* Play 1st X

T. Sx.

B. Sx.

Tpt. 1 *mf* Play 1st X

Tpt. 2 *mf* Play 1st X

Hn. *mf* Play 1st X

Tbn.

Euph./ Bssn.

Tuba

Bls. *mf* Play 1st X

Ch.

Timp. *mf* Play 1st X

Perc. 1&2

# March Phantasma

14

Fl. *mf*

Ob. *mf*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

B. Cl. *f* *p* *f*

A. Sx. *f* *p* *f*

T. Sx. *f* *p* *f*

B. Sx. *f* *p* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Hn. *f* *p* *f*

Tbn. *f* *f*

Euph./ Bsn. *f* *p* *f* *f* Play

Tuba *f* *p* *f*

Bls. *mf*

Ch. *mf*

Timp. *f* (Ch) *f*

Perc. 1&2 *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *p* *mf* *f* *p* *mf* *f*

Cl. 2 *p* *mf* *f* *p* *mf* *f*

B. Cl. *p* *mf* *f* *p* *mf* *f*

A. Sx. *p* *mf* *f* *p* *mf* *f*

T. Sx. *p* *mf* *f* *p* *mf* *f*

B. Sx. *p* *mf* *f* *p* *mf* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *p* *mf* *f* *p* *mf* *f*

Tbn. *f* *f*

Euph./ Bssn. *f* *p* *f*

Tuba *p* *mf* *f* *p* *mf* *f*

Bls. *mf* *f*

Ch. *mf* *f*

Timp. (Ch) *mf* *f* *mf* *f*

Perc. 1&2

Horn in F *f* Play

# March Phantasma

The image displays a full orchestral score for the piece 'March Phantasma'. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium/Bassoon (Euph./Bssn.), Tuba, Bismillah (Bls.), Clarinet (Ch.), and Timpani (Timp.). The percussion part (Perc. 1&2) is shown at the bottom. 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 presented in a clean, professional format with clear notation and staff lines.

Full Miniscore on request.  
Vollständige Miniscore auf Anfrage.