Dead Man's March

For Concert Band, Grade 1.5
By Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Clarinet (Horn Double)
2 - Bb Bass Clarinet
8 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

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

2 - Bells/Xylophone
2 - Chimes
2 - Timpani
2 - Percussion 1&2A: P1:Snare Drum, P2:Bass Drum
2 - Percussion 1&2B: P1:Snare Drum, P2:Bass Drum
2 - Percussion 3: Crash Cymbal/Suspended Cymbal
2 - Percussion 4: Tambourine/Triangle

Full Set - $60.00 **Extra Conductor Score - $12.00** **Extra Part - $4.00**

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Dead Man's March

By Randall D. Standridge

Program Notes

Let's be honest—marches don't always have the most thrilling reputation. Too often, they fall into the "peppy parade" category: bright, cheerful, and more about bouncing than battling. And while there's nothing wrong with a good, happy march, sometimes… I want ghosts. I want fog. I want *pirates*.

Dead Man's March is my attempt to bring a bit of cinematic mystery to the world of young band marches. Inspired by my love of pirate films, pop culture, and dramatic storytelling, this piece sets sail into supernatural waters—through the haunted reaches of Shadow Cove, a setting that also connects loosely to my other work, *Shadow Cove March* and *Sirens*.

The sound world here owes a debt to the iconic pirate scores of composers like **Klaus Badelt**, **Hans Zimmer**, and **Geoff Zanelli**, who brought swashbuckling swagger and supernatural suspense to life in the *Pirates of the Caribbean* films. That blend of bold themes, eerie textures, and a relentless sense of motion was a huge influence as I crafted this ghostly voyage for young players.

The piece begins with a solitary snare drum—like the echo of an old naval cadence, long forgotten. One by one, ghostly voices join in as the spectral crew of the *Revenant* rises from the deep. They march silently across the shoreline, cursed to patrol the coast until the end of days (*or at least until the end of class*).

Set in a brooding minor mode, *Dead Man's March* still follows traditional march form, giving melodic moments to every section. But don't expect sunshine and swing—this march is more *mystery and menace*. With active percussion, dark harmonies, and a few hair-raising twists, the piece leans into that spooky, swashbuckling energy that young players (and let's be honest, most adults) *love*.

As dawn begins to break, the music fades. The pirates vanish into the mist. The snare drum echoes once more… and then, silence. (Until the applause, of course.)

Whether you're programming this for a Halloween concert, a festival, or any event that needs a bit of haunted high-seas flair, I hope your band enjoys bringing these ghostly buccaneers to life.

So hoist the sails, beware the cursed fog, and above all…
'Ware the night, the lot of ya!

There be pirates near!

ARRRGH!

Peace, Love, and Music – Randy Standy

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."
-Dynamics should be noticeable and taken to extremes.
-Percussion should be on the higher end of dynamic balance. Do not hide them.
-This piece makes use of several repeats. For younger performers, I always find it helpful to have them physically touch their page to follow the "map" of the piece.
-The snare drum solo at the beginning should sound lonely. It is recommended that the player play on the part of the drumhead between the center and rim to thin out the sound and gradually bring it to center as more instruments enter.

About the Composer

Randall Standridge (b.1976) received his Bachelor's 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. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work Art(isms) at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work Stonewall: 1969 was premiered at the National LGBA conference in 2019. His Symphony no.1: A Ghost Story was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

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Concert work: Dead Man's March (Standard edition, RSM C099)

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_____
Director

_____
Administrator

Commissioned by the Denton Ave Elementary School Band and their director, Mark Bligh

Score
Grade 1.5
Duration: 2:30

Dead Man's March

Randall D. Standridge
(ASCAP)

Marching ♩=124

Flute

Oboe

B♭ Clarinet 1-2

B♭ Clarinet (Horn Double)

E♭ Alto Saxophone

B♭ Tenor Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone/ Euphonium/ Bassoon — 2nd time only — *mf*

Low Reeds Tuba — 2nd time only — *mf*

Bells/ Xylophone

Chimes — 2nd time only — *mf*

Timpani (3) — 2nd time only — *mf* — Tune: G, A♭, C, E♭ (med. hard mallets)

Percussion 1 &2 A
P1: Snare Drum
P2: Bass Drum
S.D. — *mf* BD (2nd time only)

Percussion 1 &2 B
P1: Snare Drum
P2: Bass Drum
S.D. — *mf* BD (2nd time only)

Percussion 3
Crash Cymbals/ Suspended Cymbal

Percussion 4
Tambourine/ Triangle

1 2 3 4

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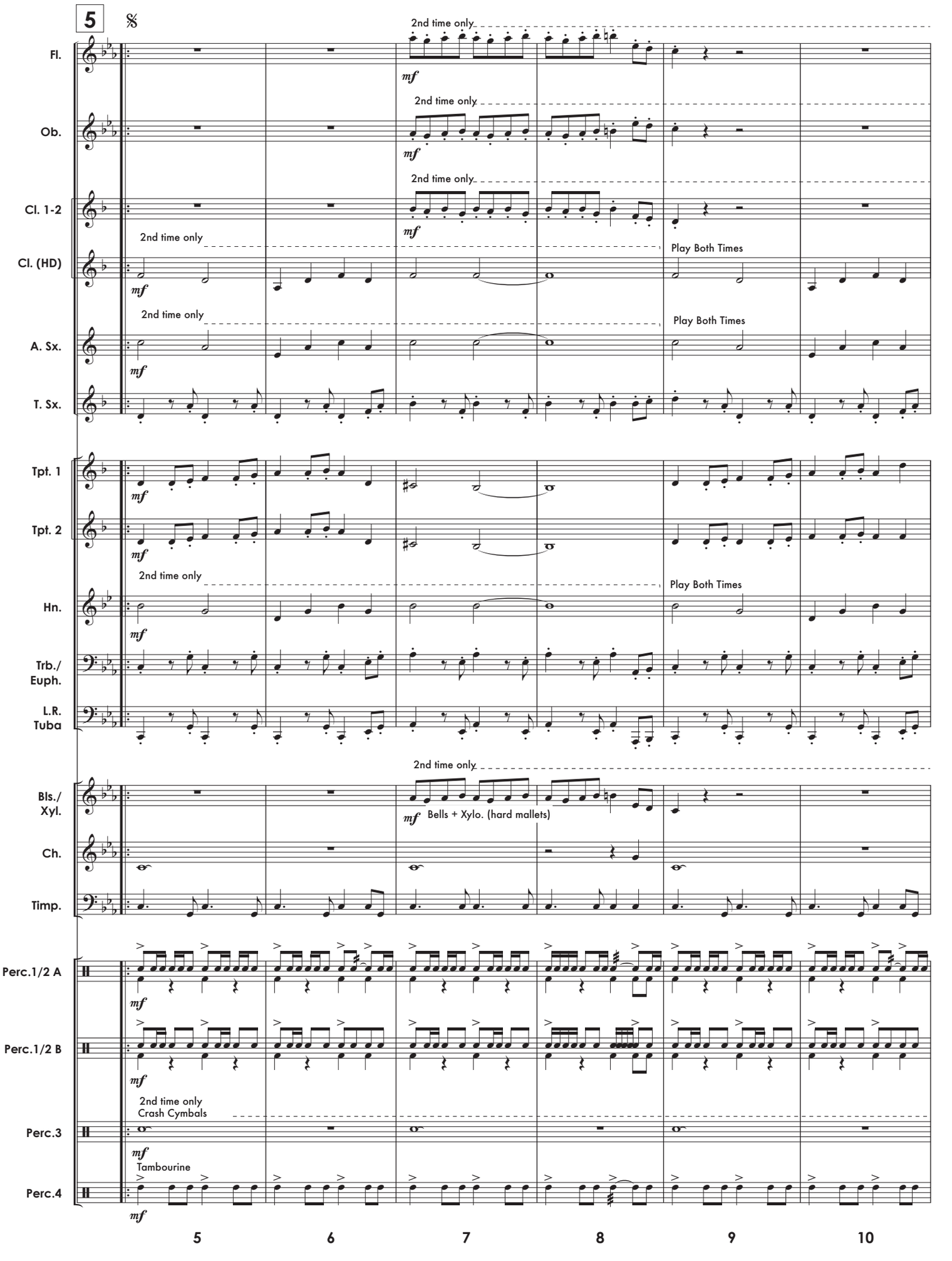
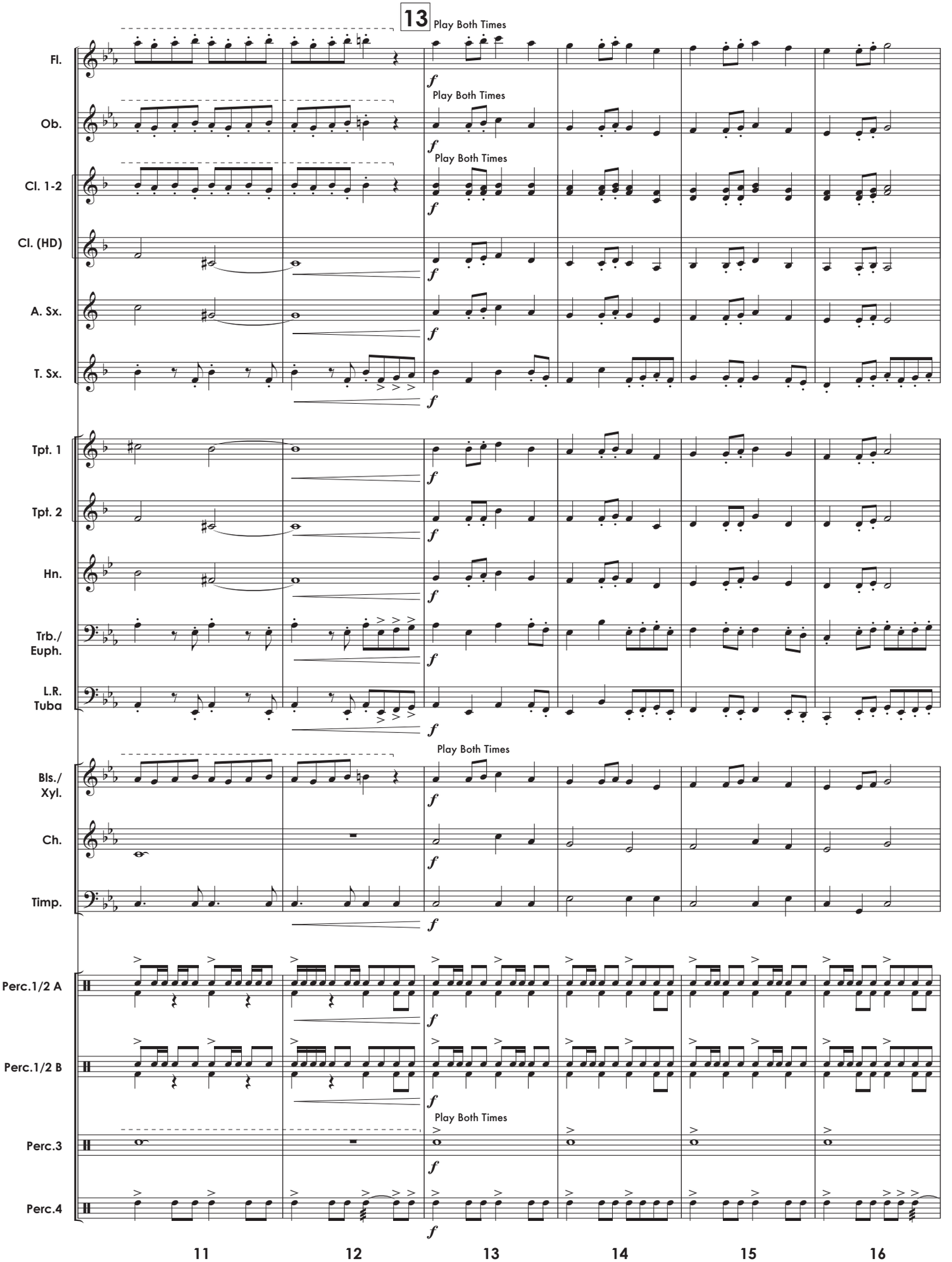
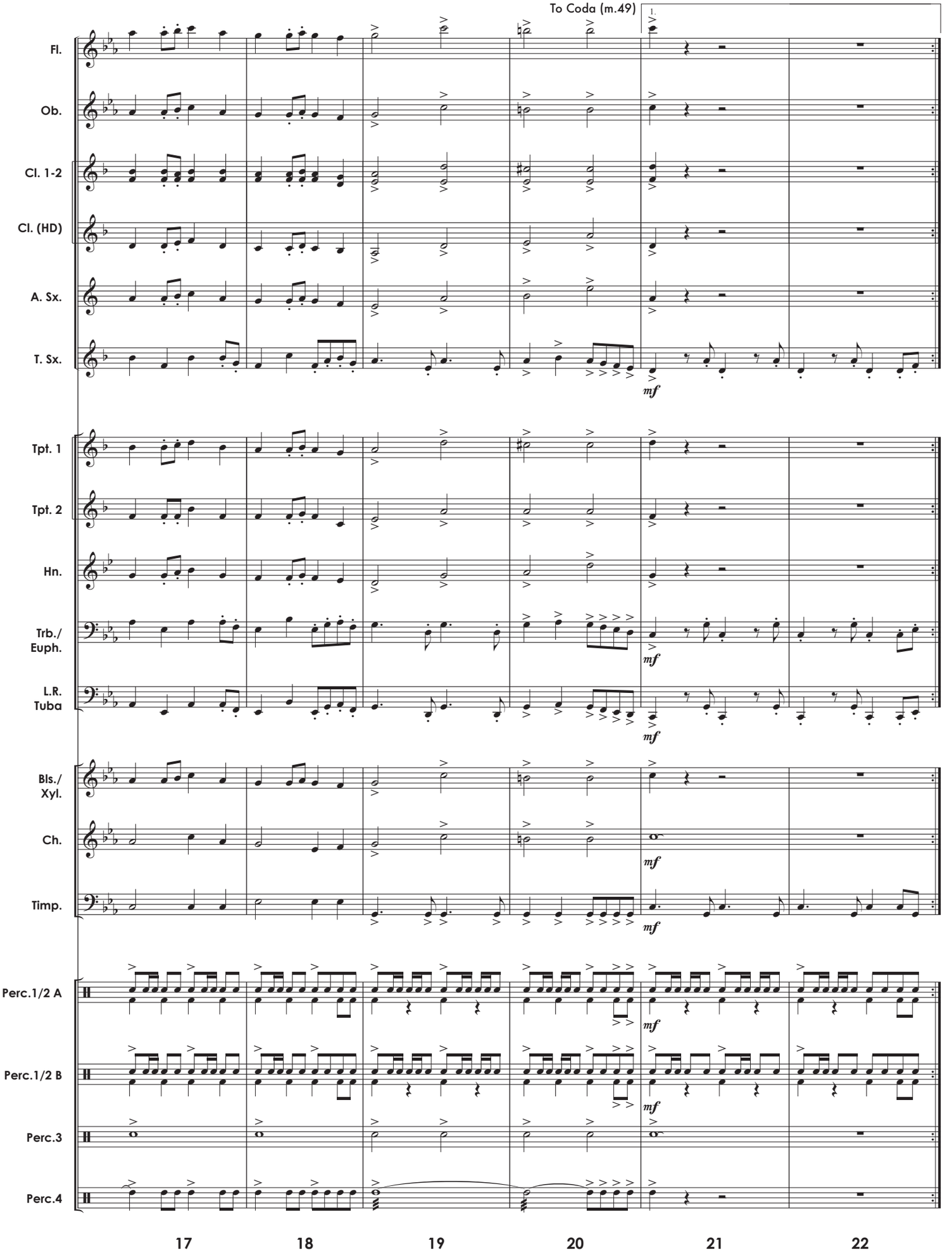
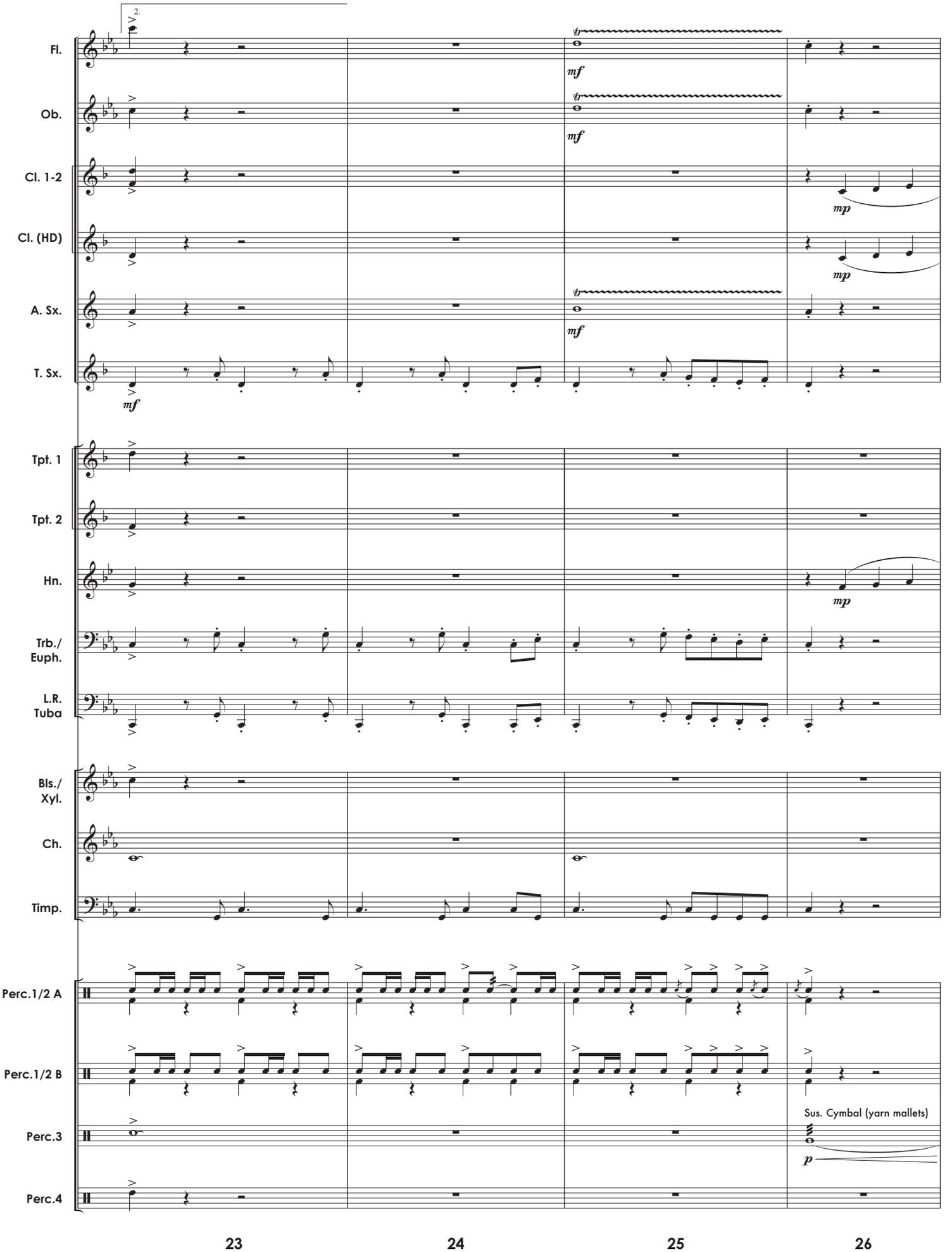
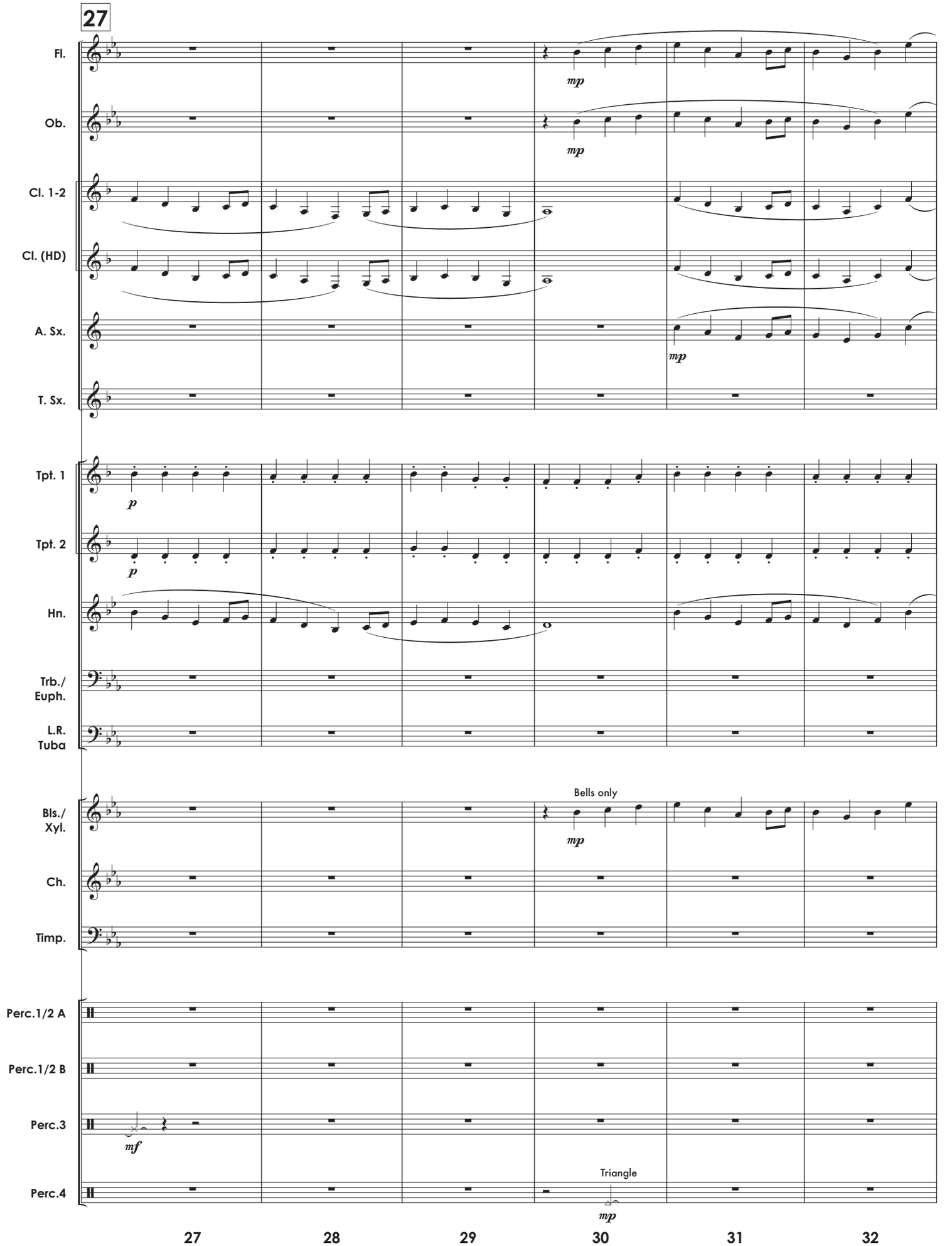
RSM C083

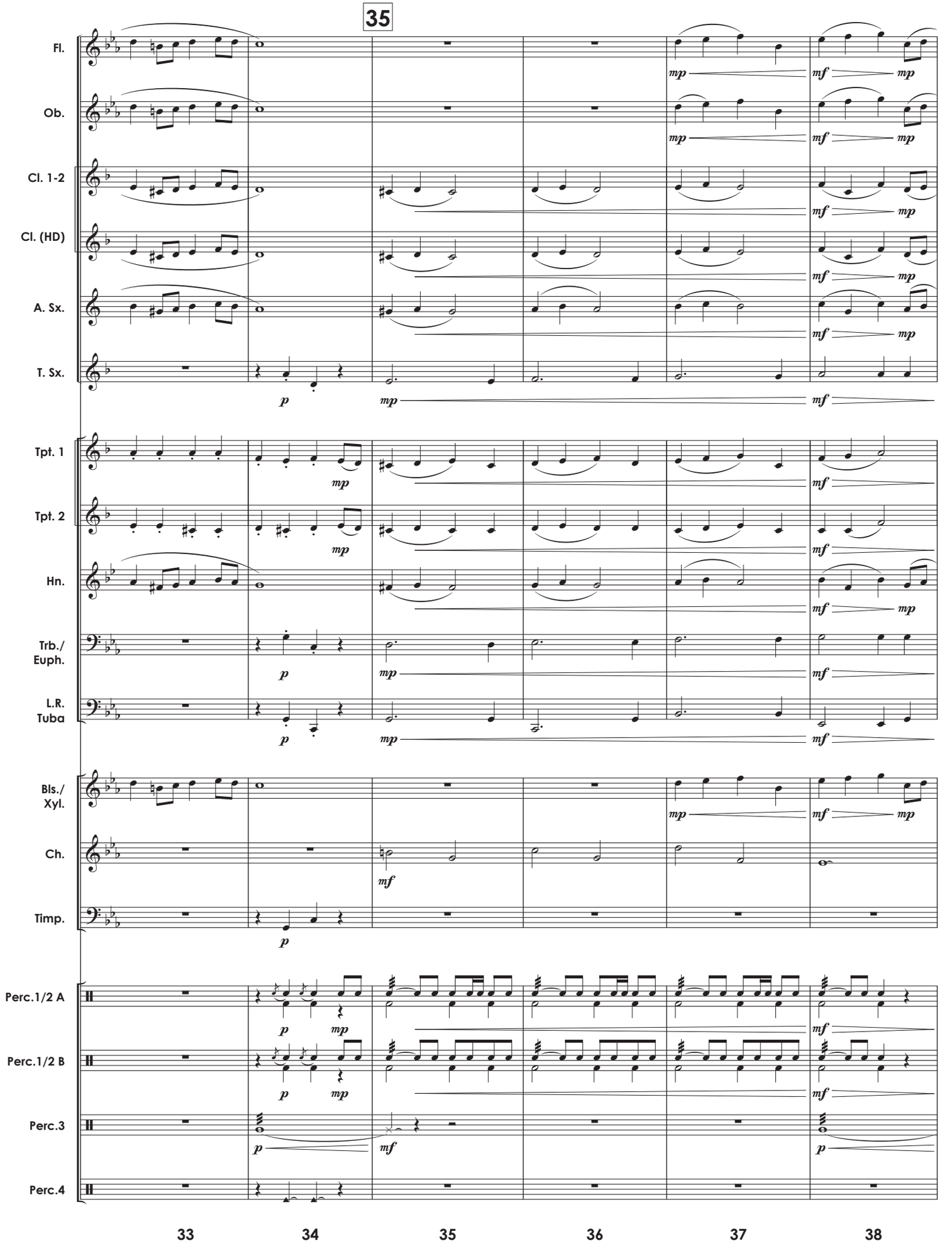

5
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
2nd time only
Play Both Times
mf
Bells + Xylo. (hard mallets)
Crash Cymbals
Tambourine
5
6
7
8
9
10

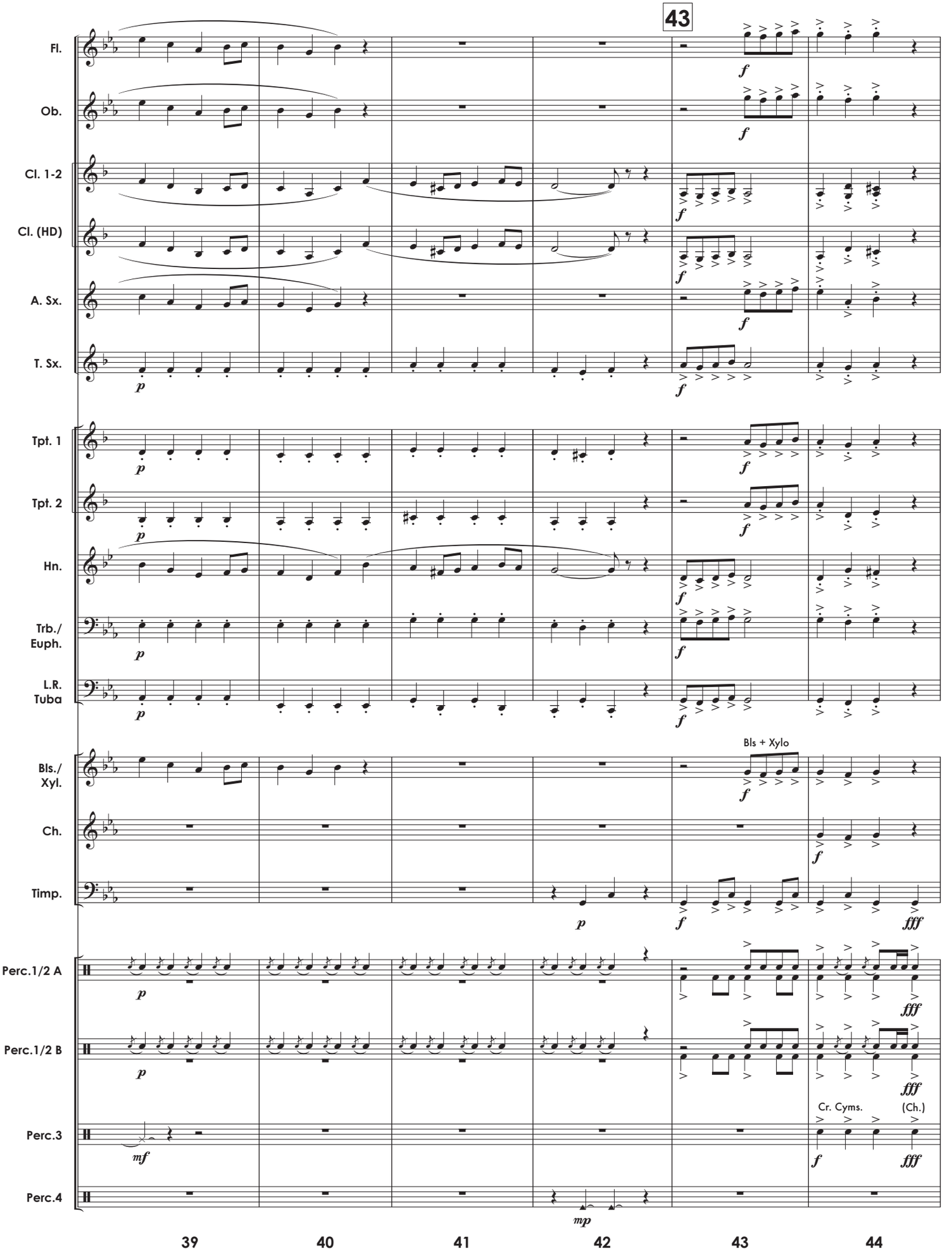

13
Play Both Times
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
f
11
12
13
14
15
16

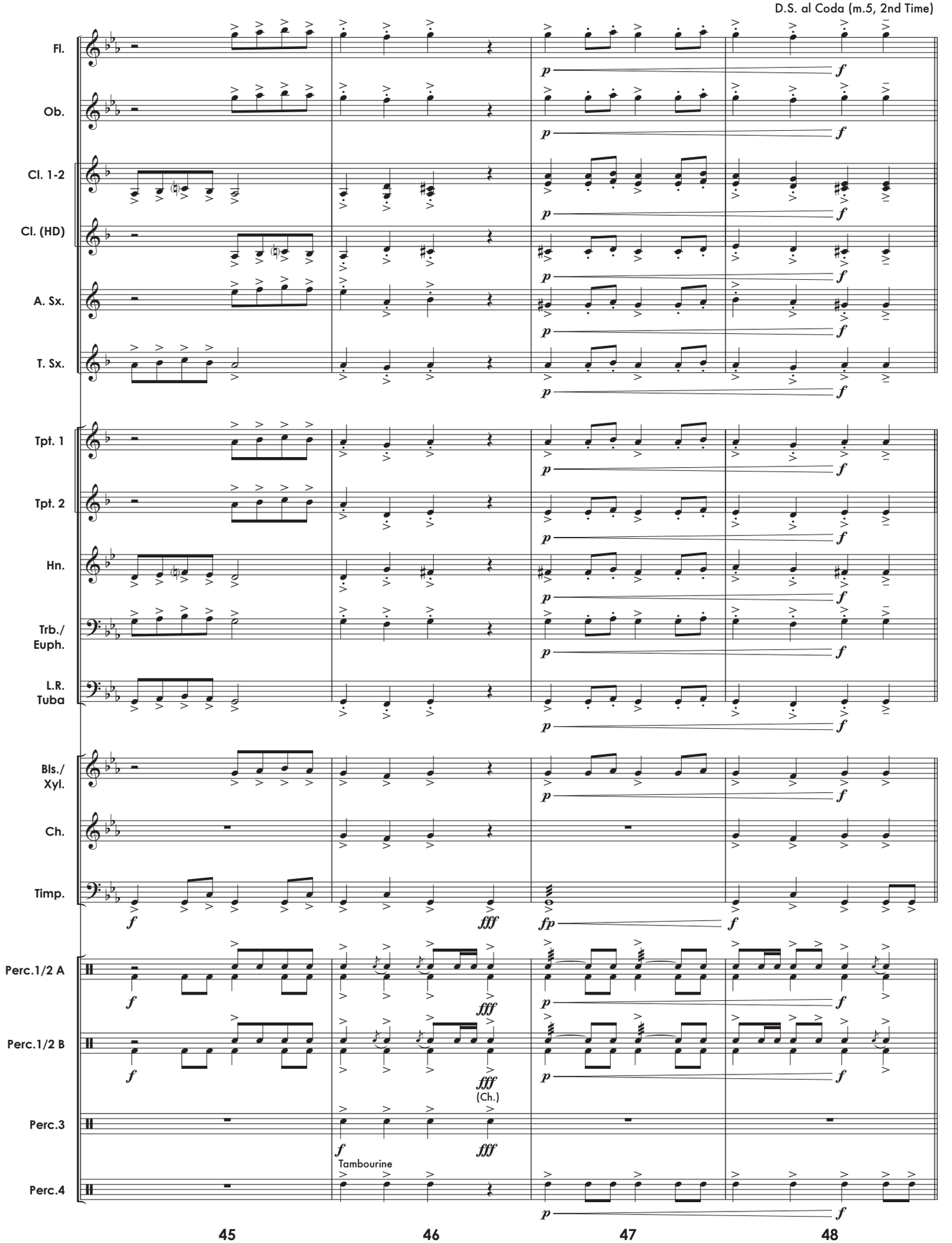

To Coda (m.49)
1.
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
mf
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
17
18
19
20
21
22

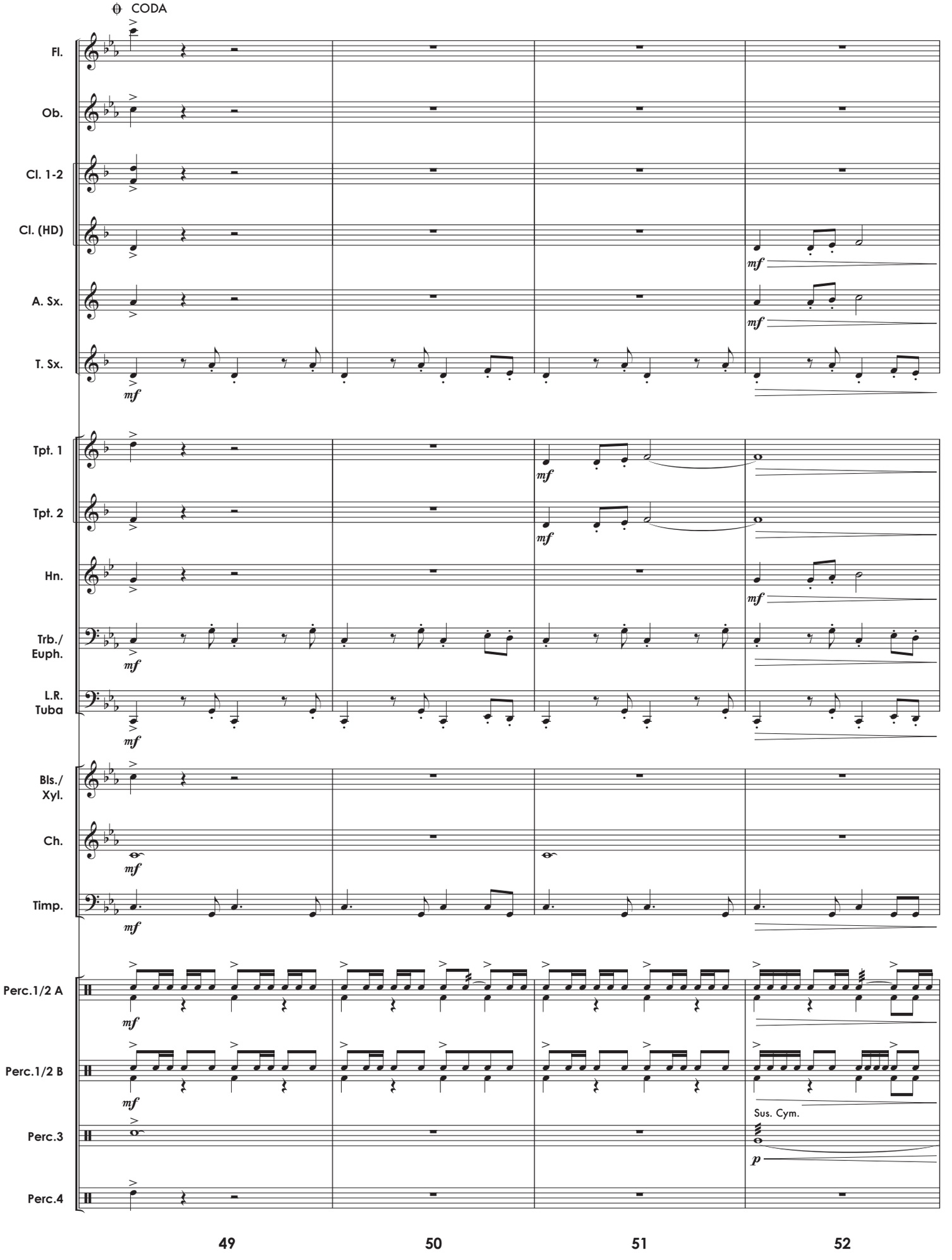

2.
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
tr
mf
mp
p
Sus. Cymbal (yarn mallets)
23
24
25
26

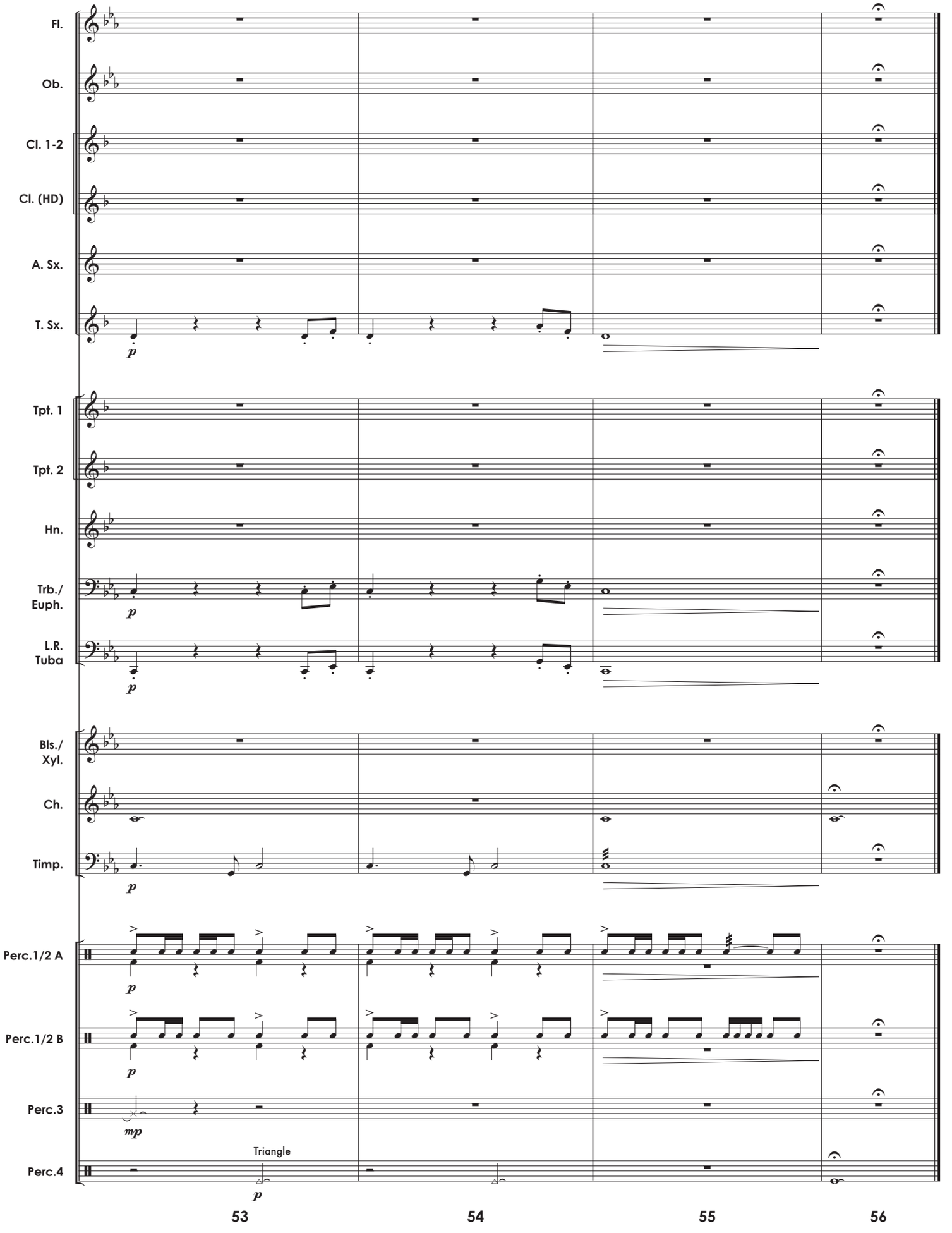

27
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Bells only
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
Triangle
mp
p
mf
27
28
29
30
31
32


35
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
33
34
35
36
37
38


43
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Bls + Xylo
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Cr. Cyms.
(Ch.)
Perc.4
39
40
41
42
43
44


D.S. al Coda (m.5, 2nd Time)
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
(Ch.)
Tambourine
45
46
47
48


CODA
Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
mf
Sus. Cym.
p
49
50
51
52


Fl.
Ob.
Cl. 1-2
Cl. (HD)
A. Sx.
T. Sx.
Tpt. 1
Tpt. 2
Hn.
Trb./ Euph.
L.R. Tuba
Bls./ Xyl.
Ch.
Timp.
Perc.1/2 A
Perc.1/2 B
Perc.3
Perc.4
Triangle
53
54
55
56