YB **FJH YOUNG BAND**

Grade 2.5
B1706

THE BOOM-BOOM GALOP

Randall D. Standridge

Instrumentation

1 - Conductor's Full Score
1 - Piccolo
8 - Flute
2 - Oboe
2 - Bassoon
5 - B♭ Clarinet 1
5 - B♭ Clarinet 2
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
4 - B♭ Trumpet 1
4 - B♭ Trumpet 2
4 - F Horn
4 - Trombone
2 - Baritone / Euphonium
2 - Baritone T.C.
4 - Tuba
1 - Timpani
2 - Bells
2 - Xylophone
4 - Percussion 1
Snare Drum
Wood Block
Bass Drum
4 - Percussion 2
Crash Cymbals
Suspended Cymbal
Triangle
Temple Blocks

Preview Only

Extra Conductor Score: $0.00
Extra Parts: $0.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and Phi Mu Alpha, and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

Program Notes

Galops have always held a special place in my heart, whether they be of the circus or symphonic variety. A great galop should convey humor, excitement, and fun; my hope is that this work, *The Boom-Boom Galop*, succeeds at this requirement.

The Boom-Boom Galop is intended to be a somewhat humorous work, with many loud interjections from the bass drum and timpani (hence the title). Anytime the bass drum is featured, it should be played very dryly (choked) and with a lot of impact. Think Haydn's *Surprise Symphony* meets Bozo the Clown and you're somewhere in the right ballpark.

As with any such work, dynamic contrast (bass drum notwithstanding) and light articulation will be key to conveying the fun and surprise of the piece. Tempo is also key, as the title suggests (and demands) that the work be played as a "galop," not a "trot." By all means, practice slowly at first to achieve the correct technical facility; however, a performance at a slower speed will rob the piece of its character and intent.

While teaching this work, I would draw your students' attention to some of the great galops, can-cans, and dances of the repertoire for reference, ex. *Galop* (Shostakovich), *Pas redoublé* (Saint-Saëns); additionally, any of the numerous dances by Tchaikovsky would be perfect examples for your students. The work is in ternary form (ABA) with miniature ternary forms within (ABA –CDC - A - Finale overall)

This work was commissioned by the St. Joseph Middle School Band of St. Joseph, Illinois, and their director, Jeremy Dassow.

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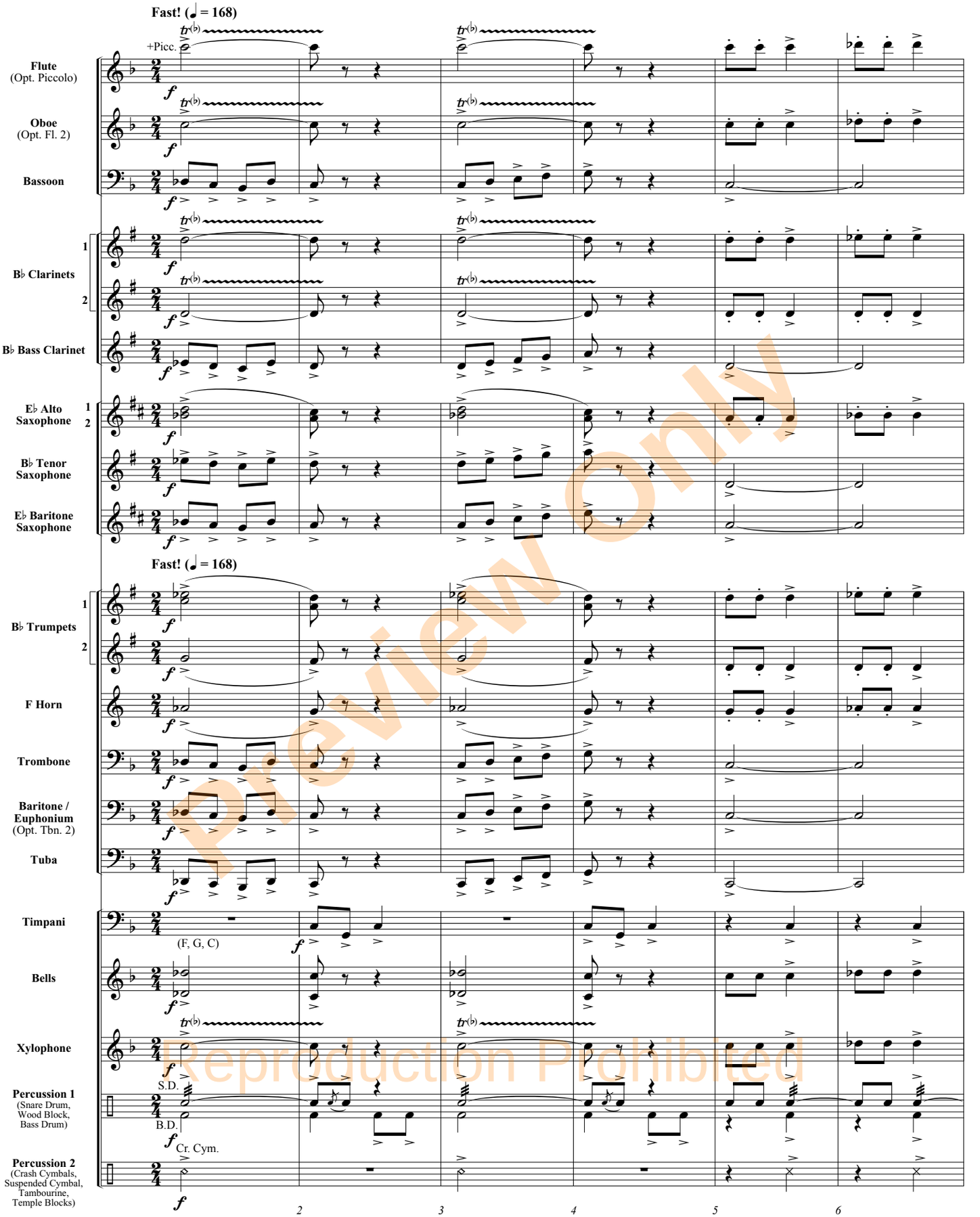
Duration: 2:30

commissioned by the St. Joseph Middle School Band
St. Joseph, Illinois; Jeremy Dassow, Director

THE BOOM-BOOM GALOP

RANDALL D. STANDRIDGE
(ASCAP)



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MP3
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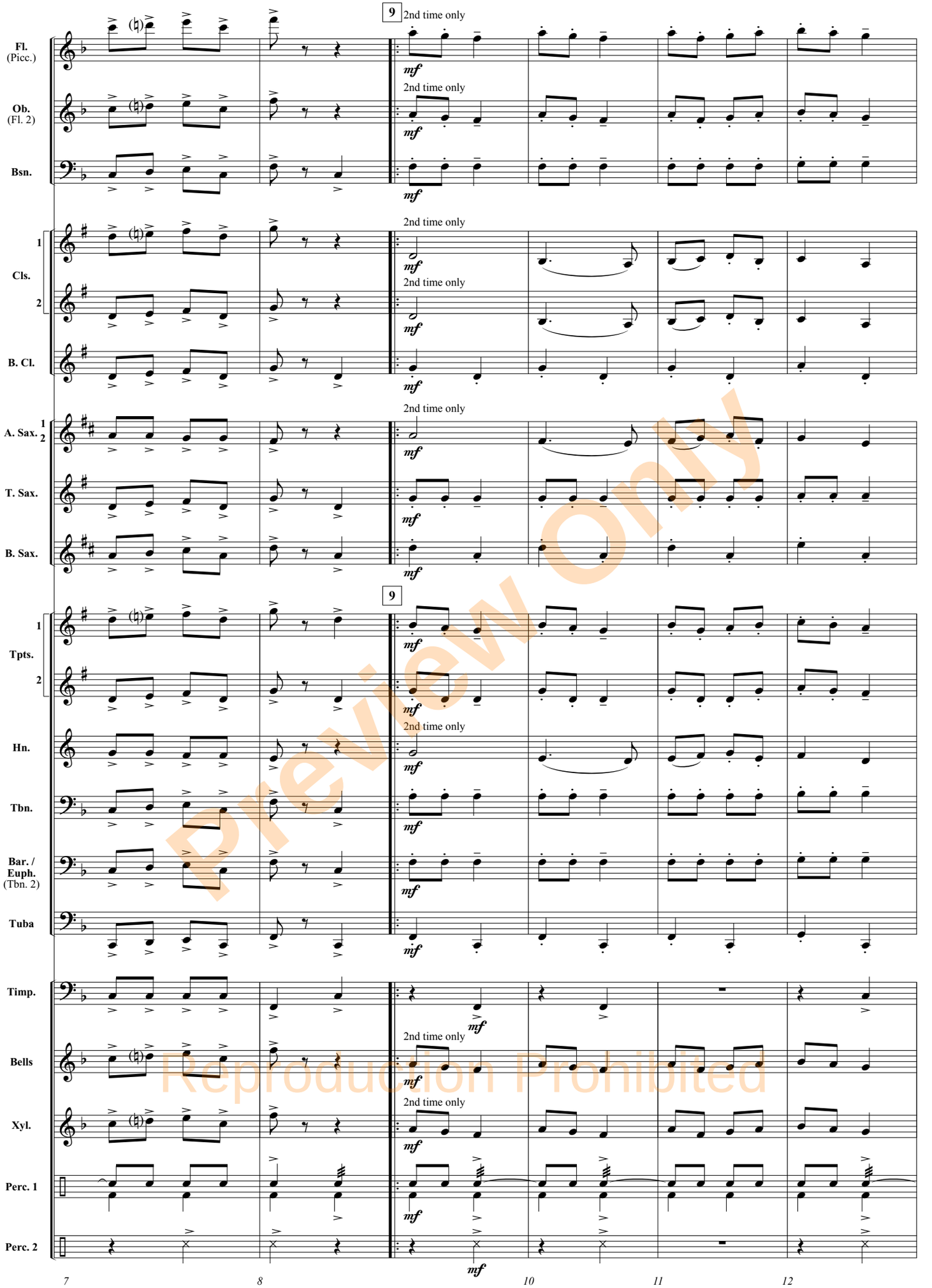

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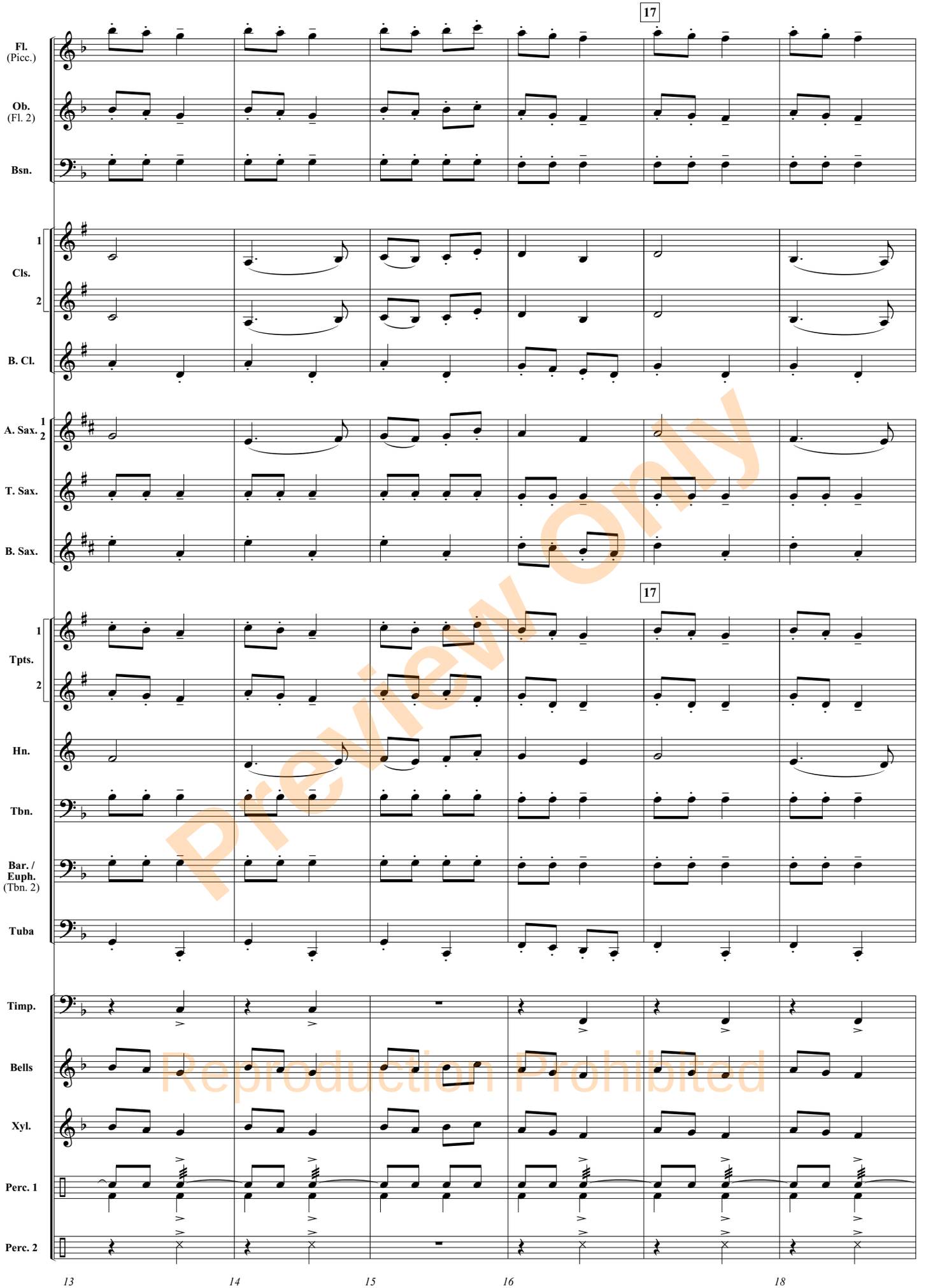

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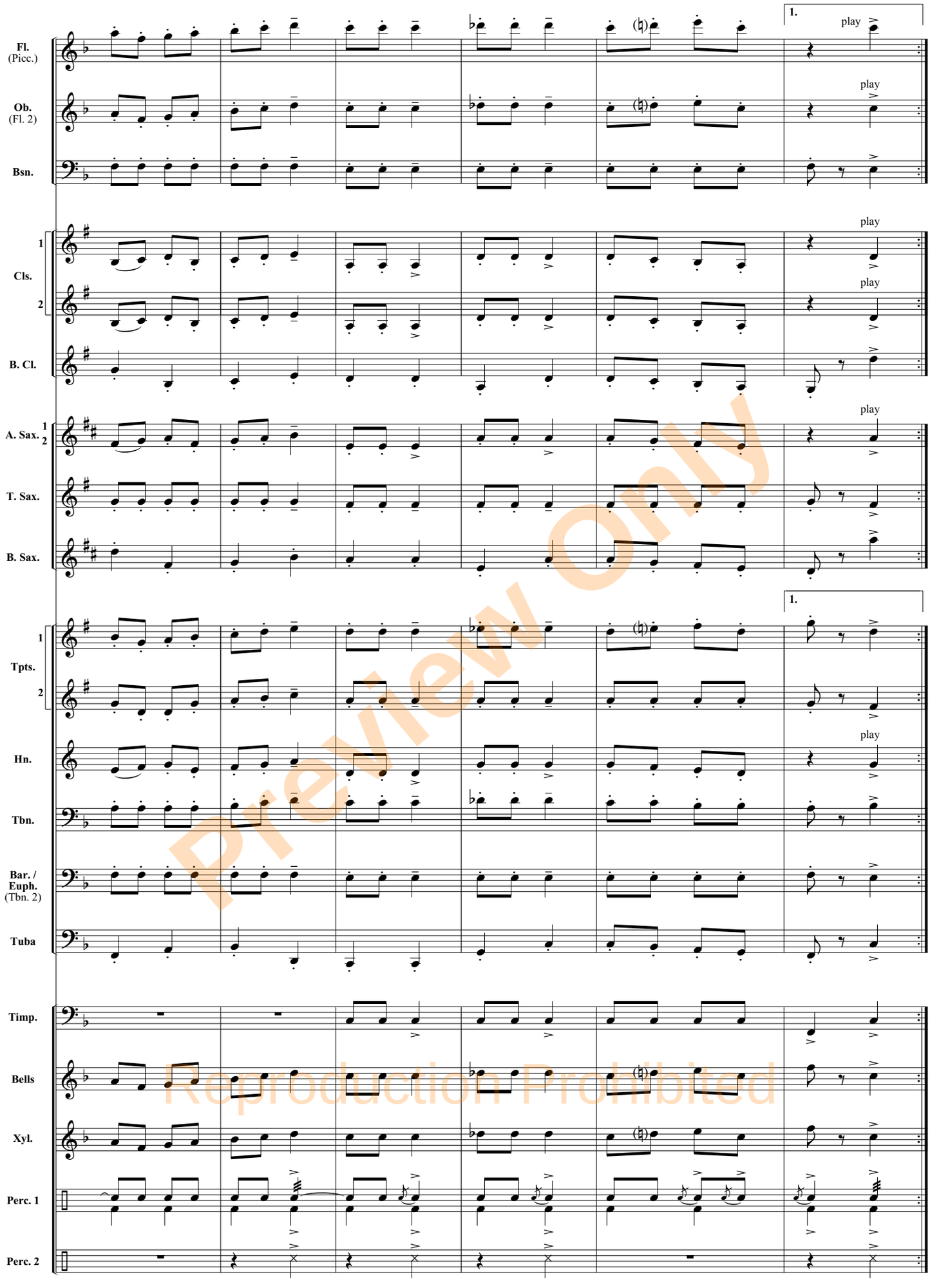

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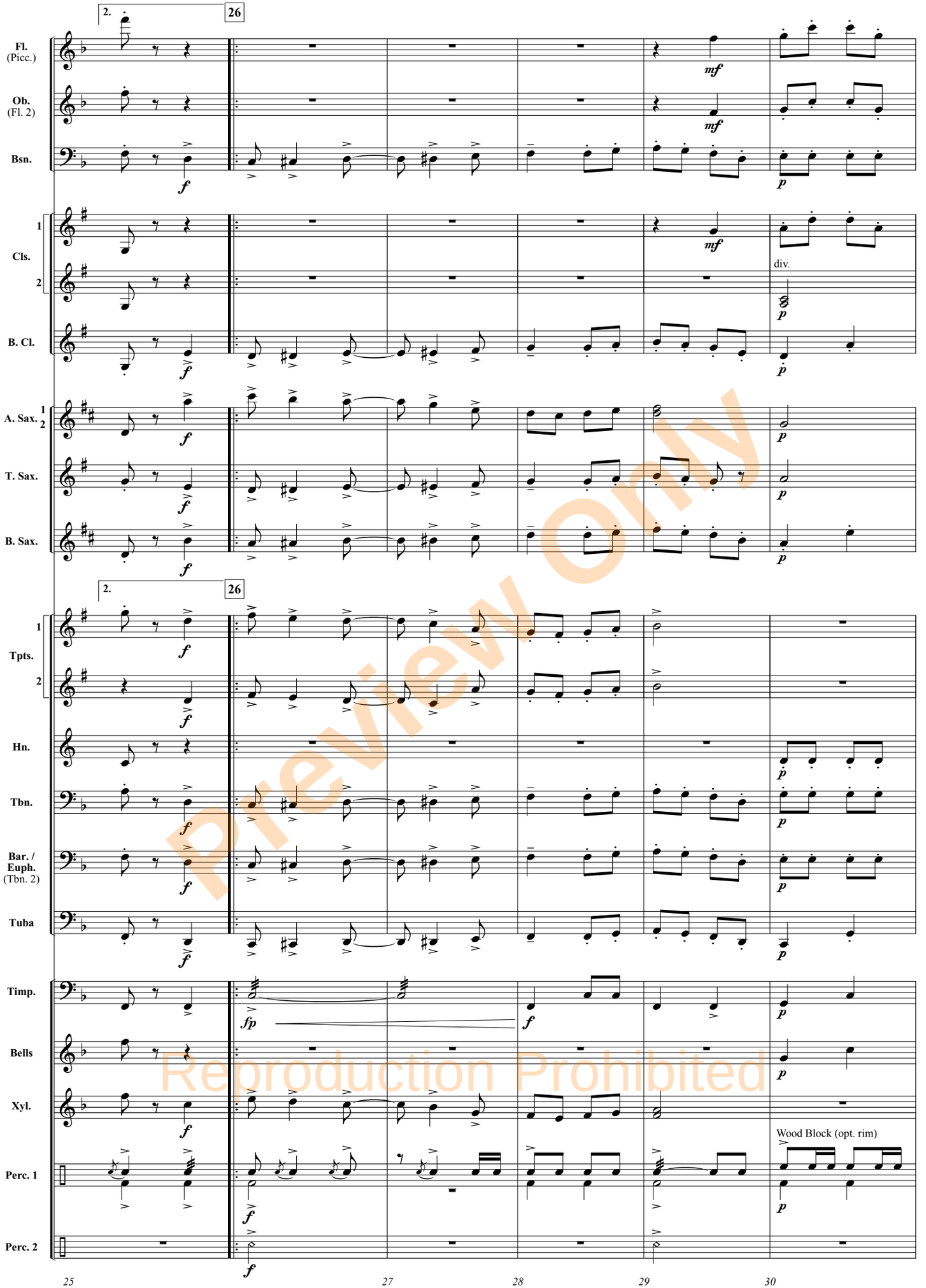

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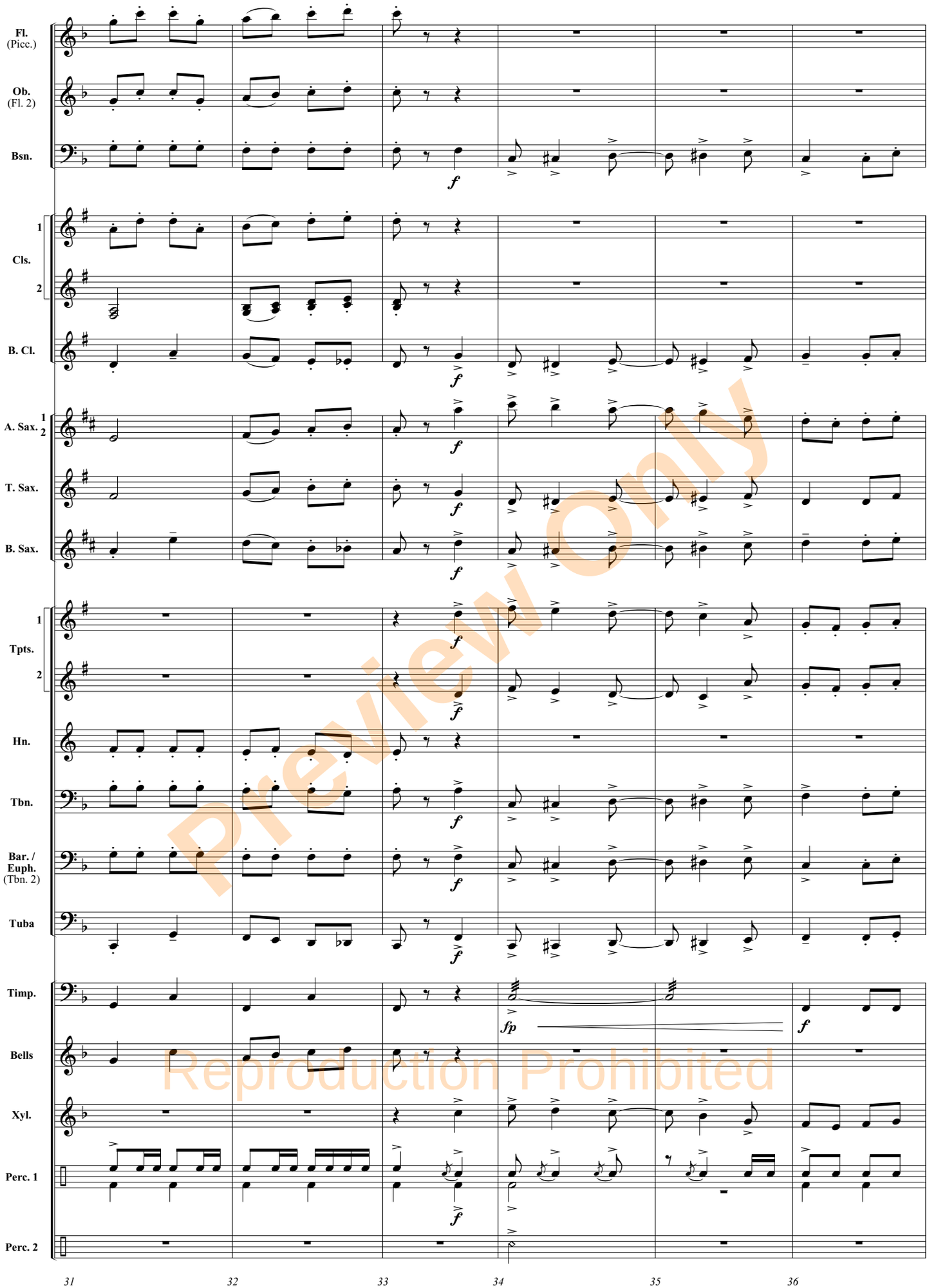

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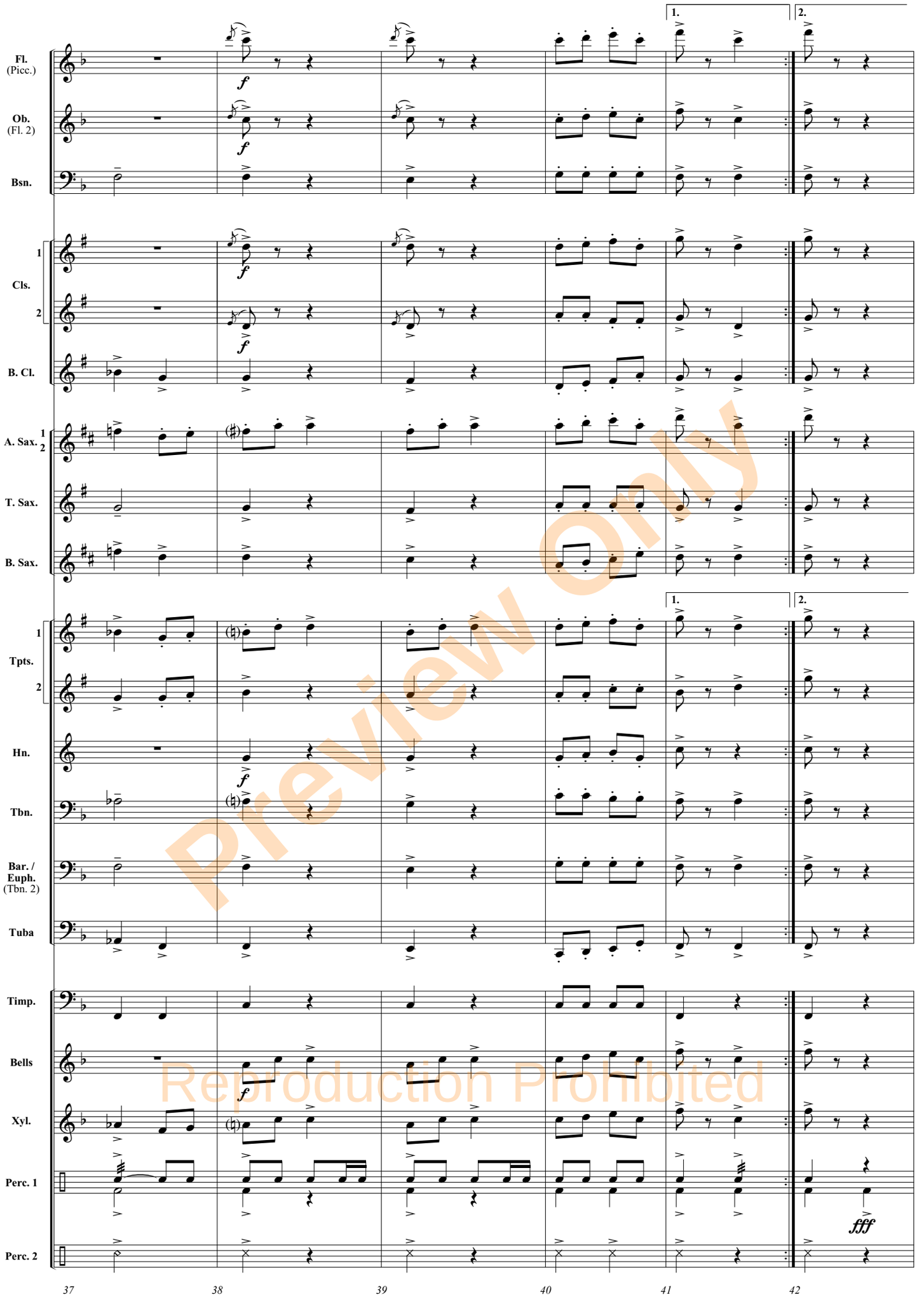

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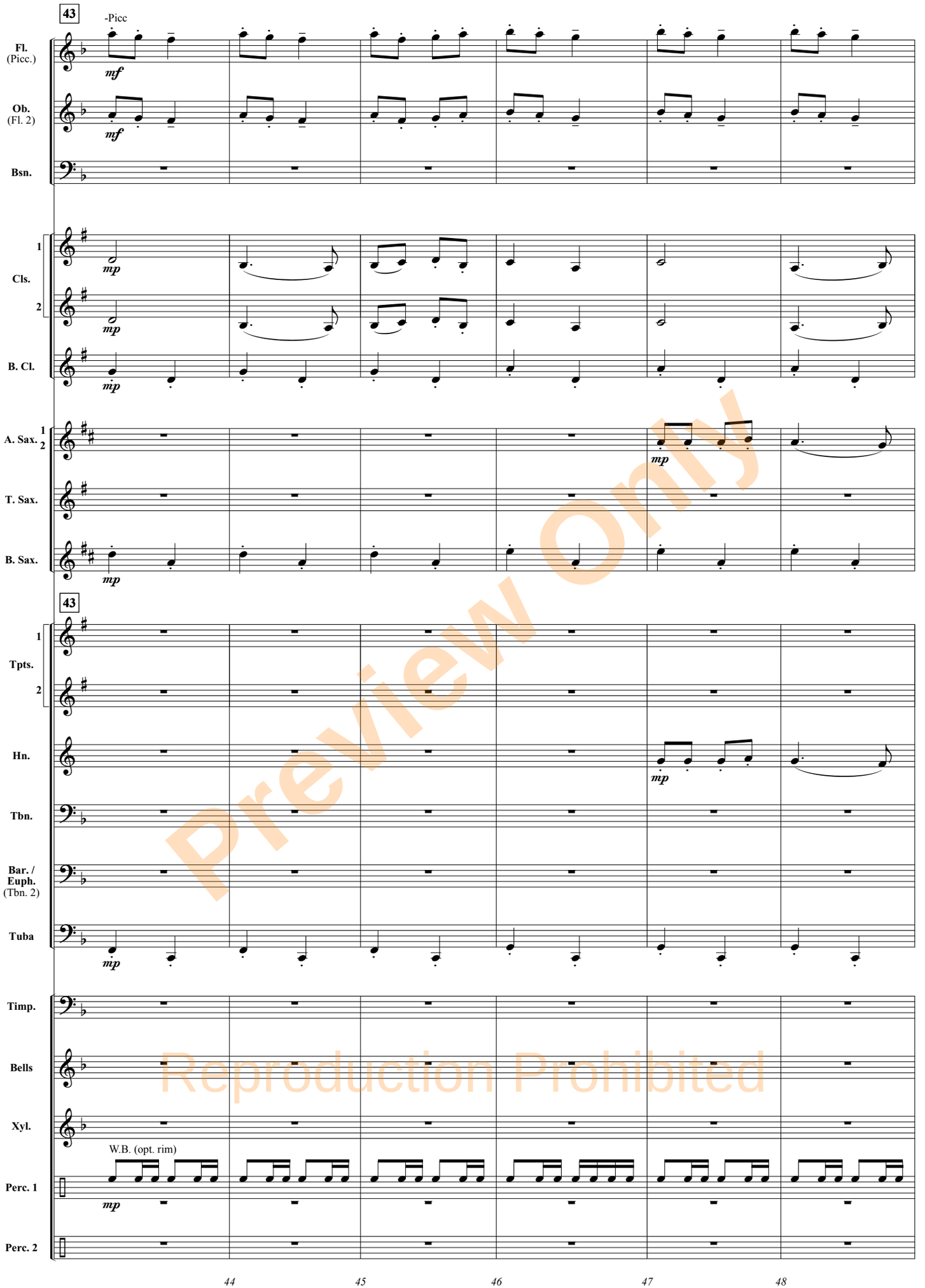

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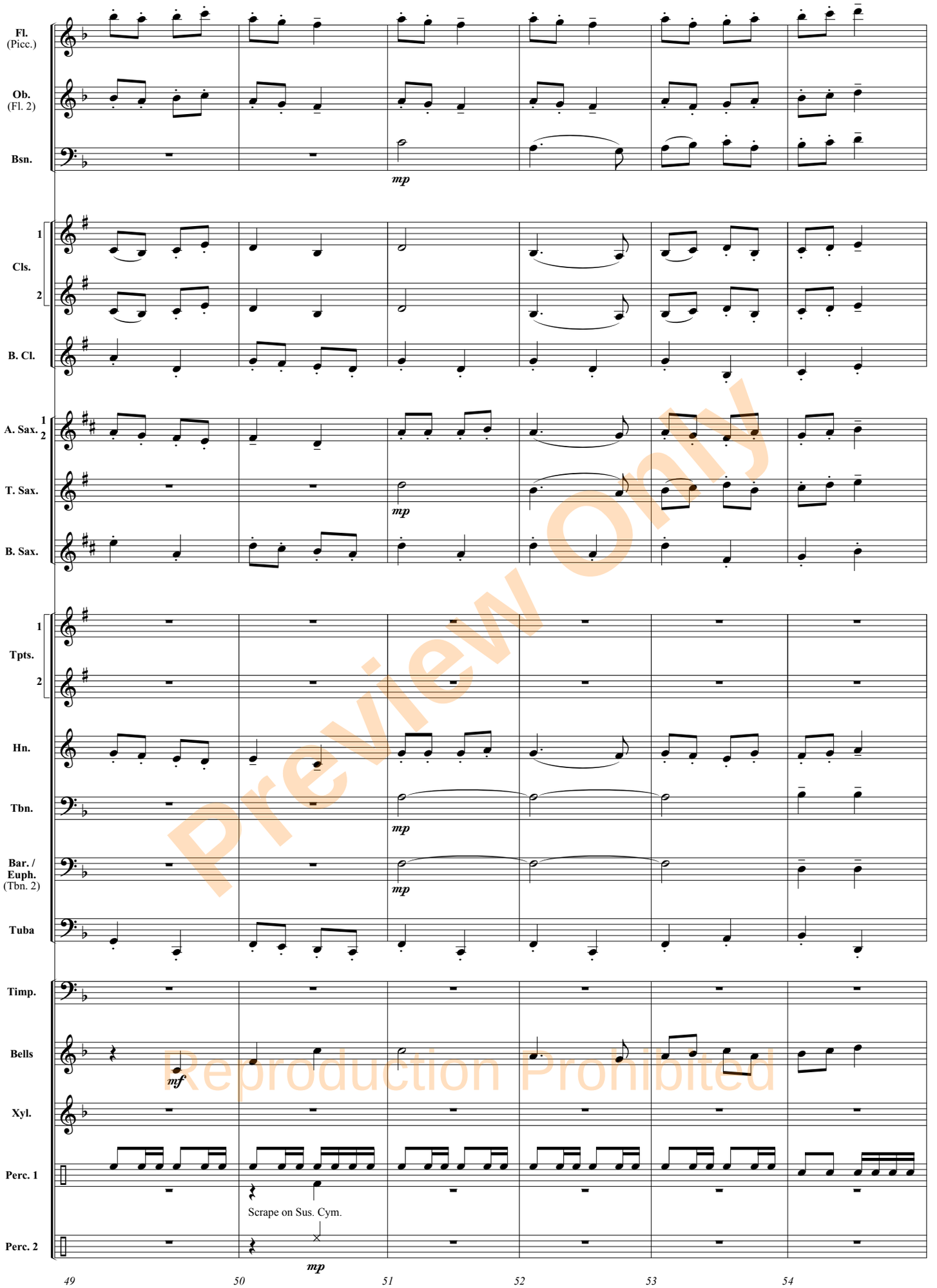

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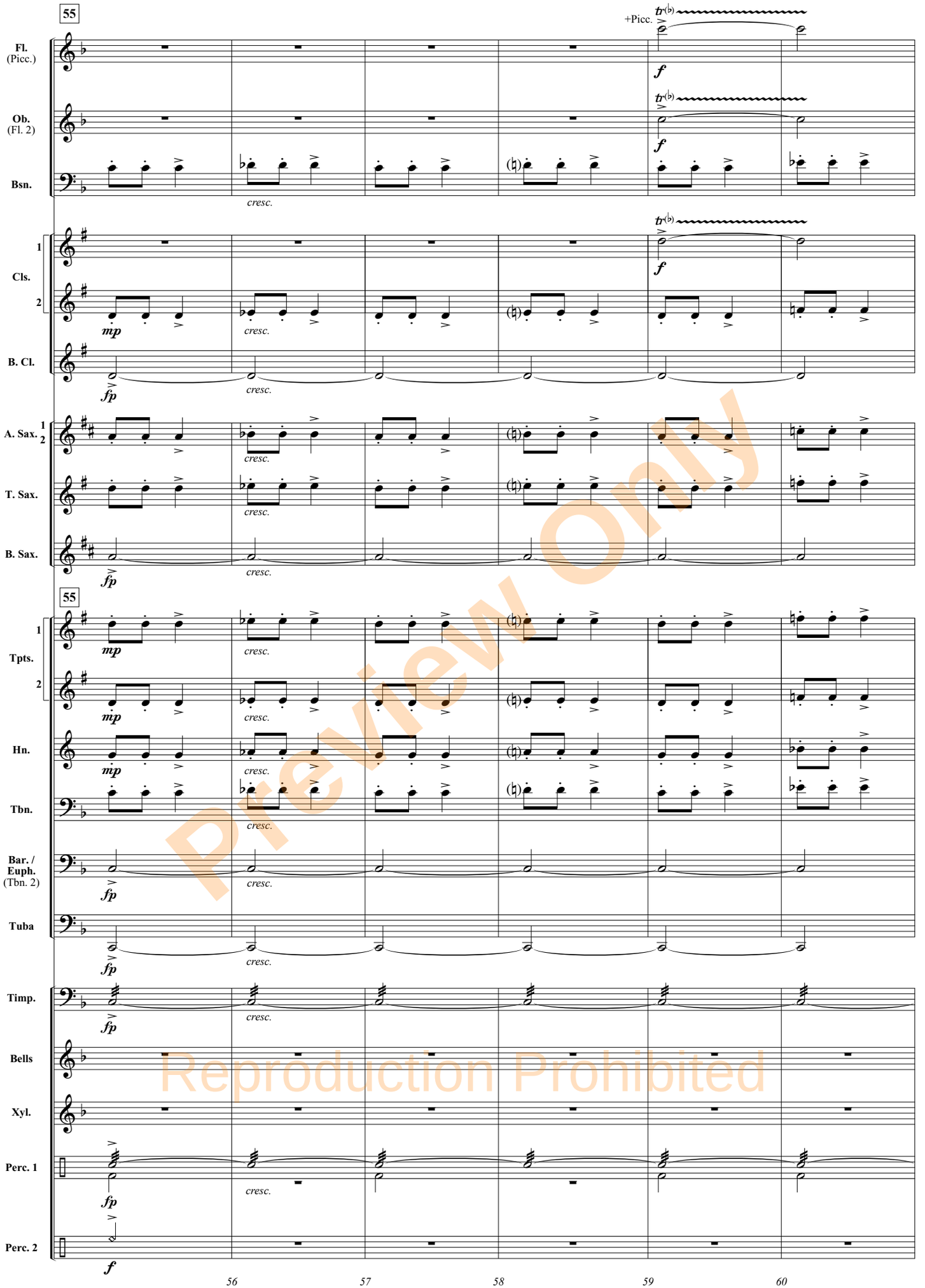

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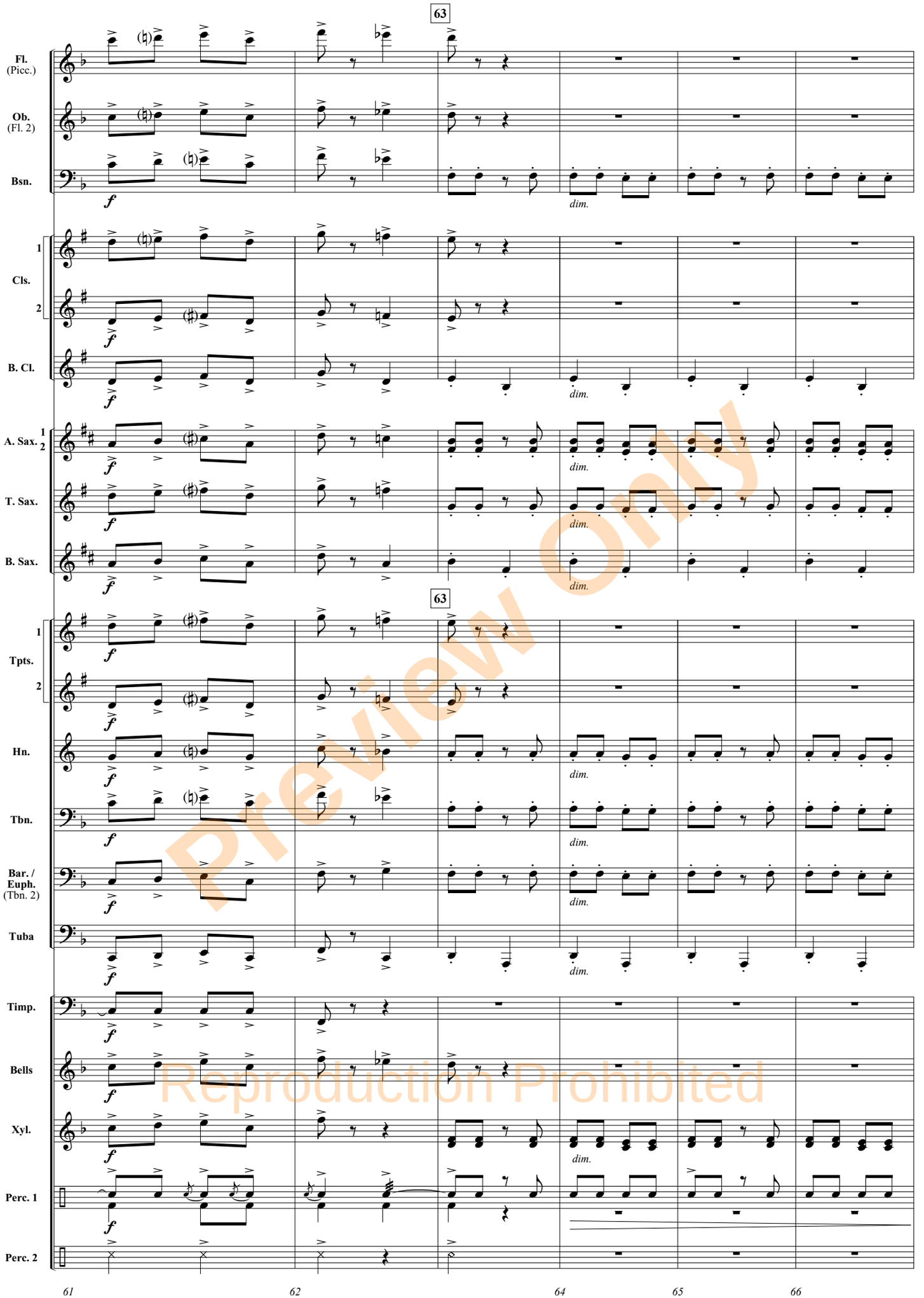

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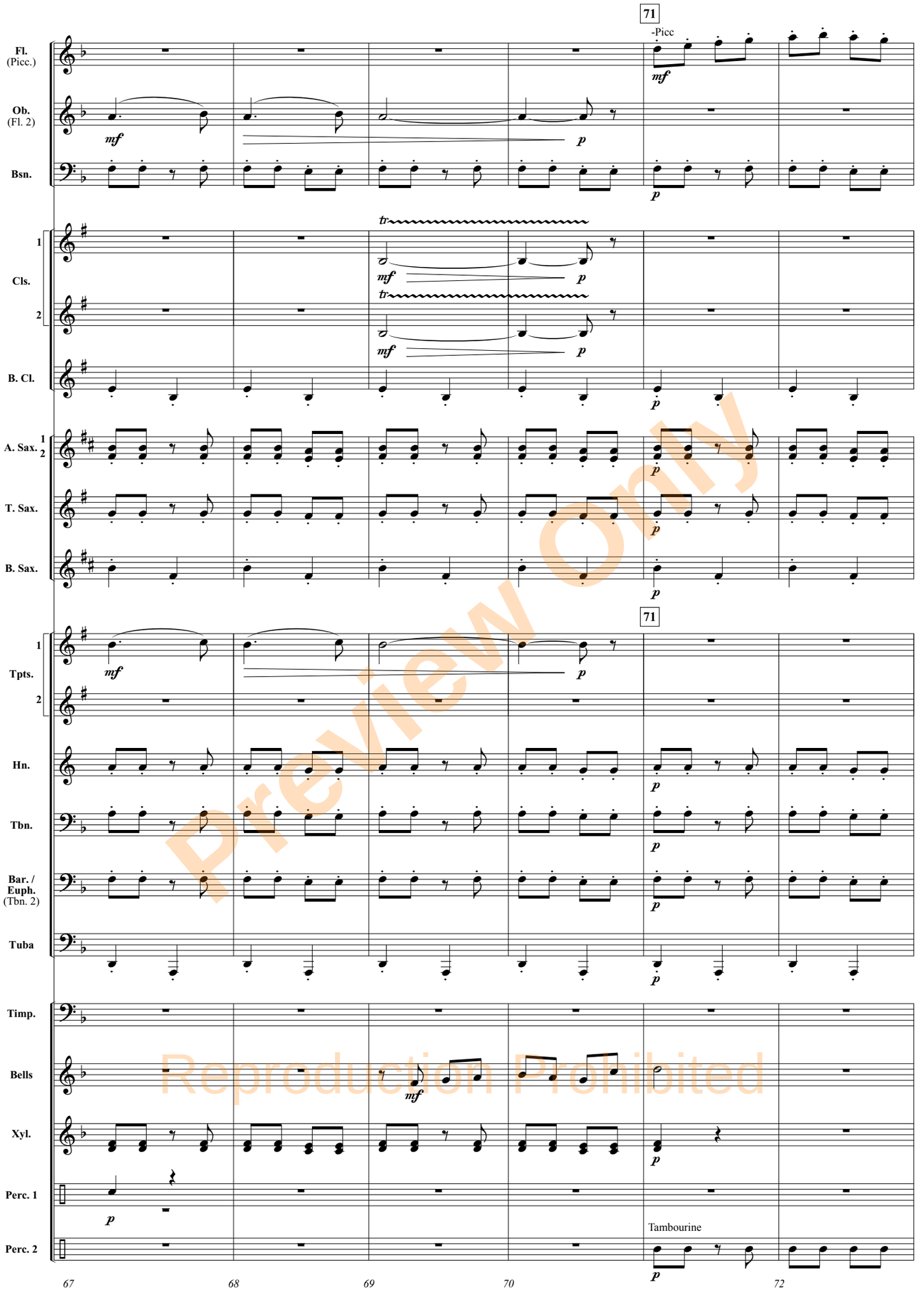

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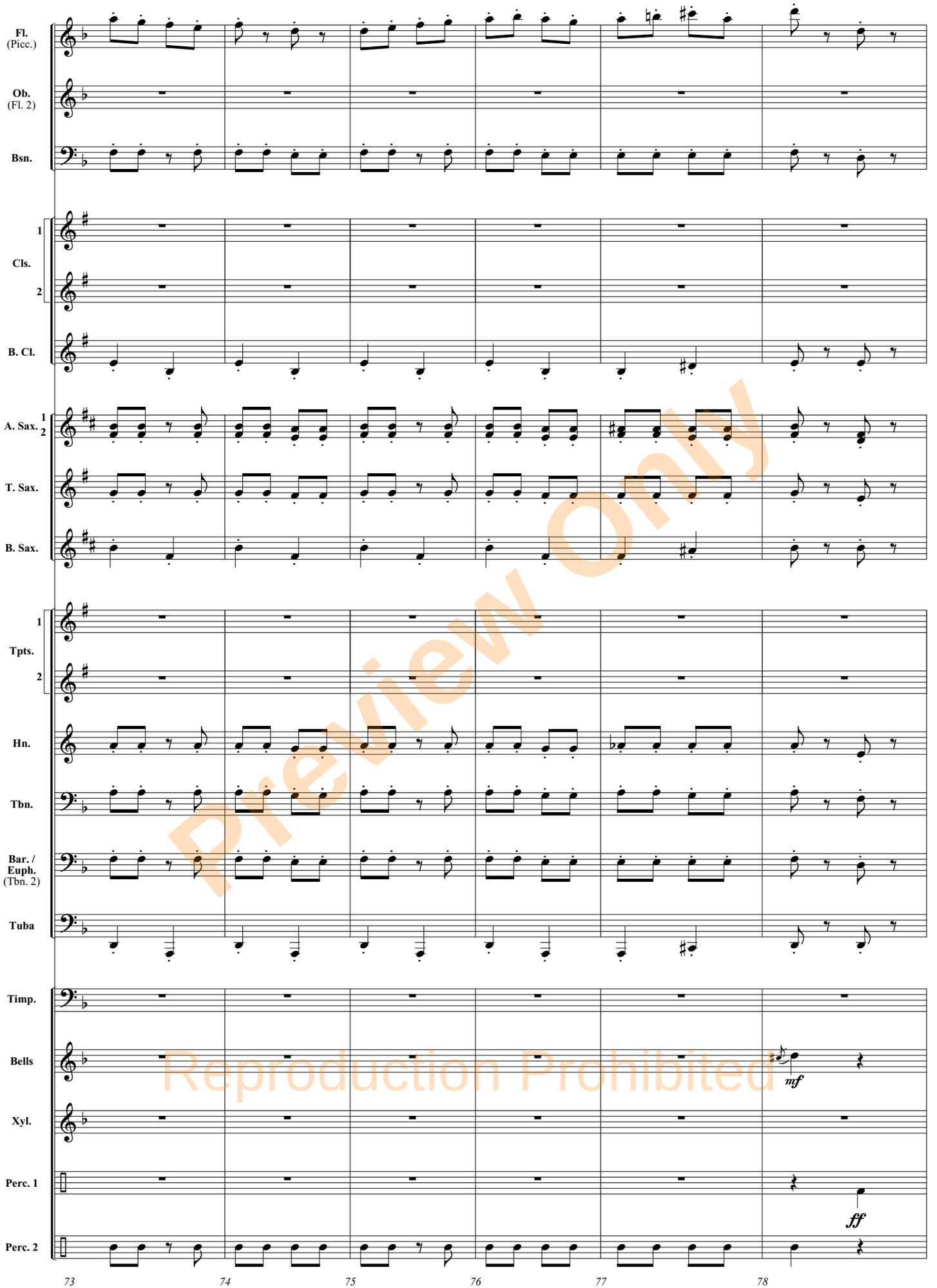

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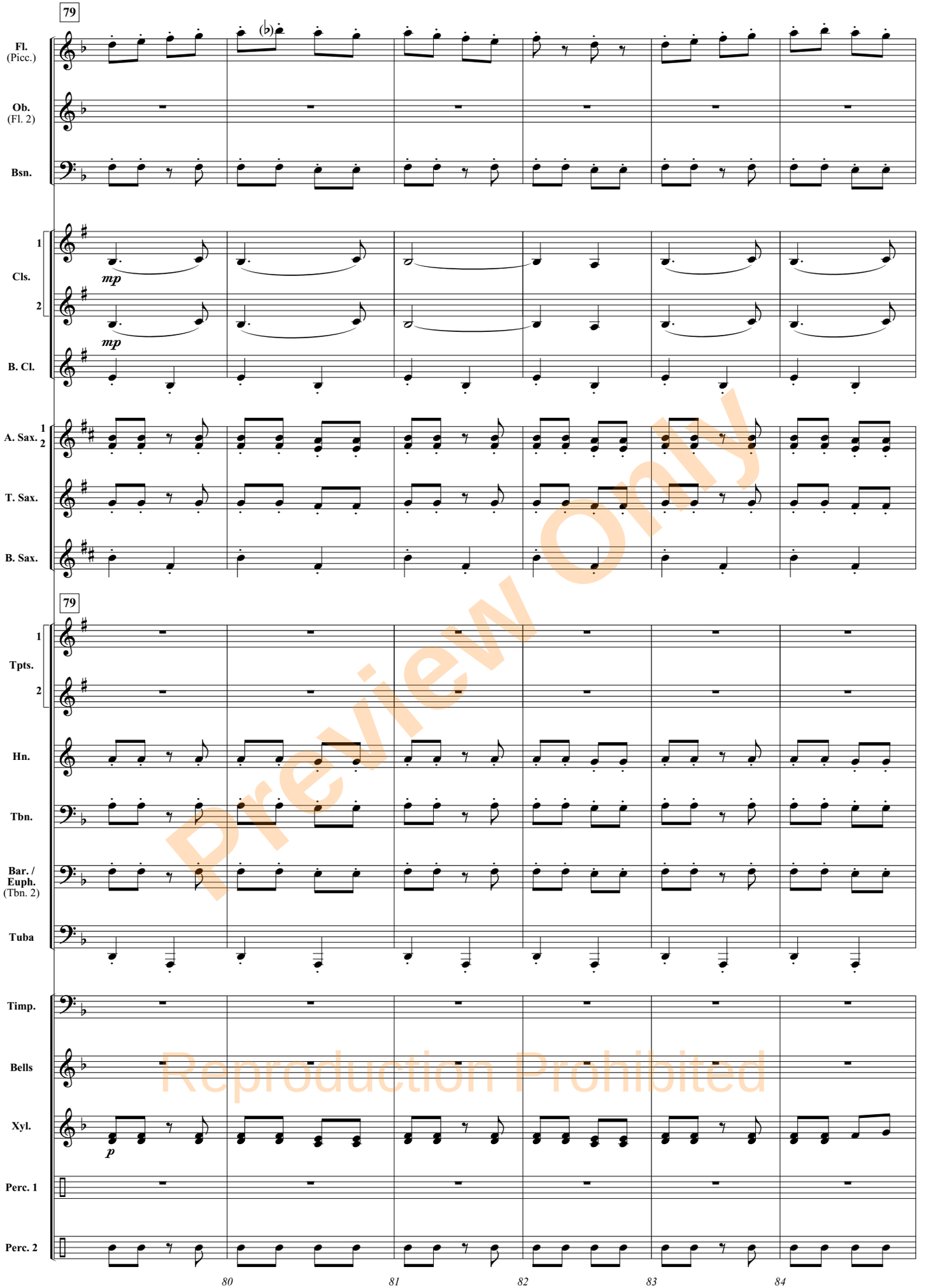

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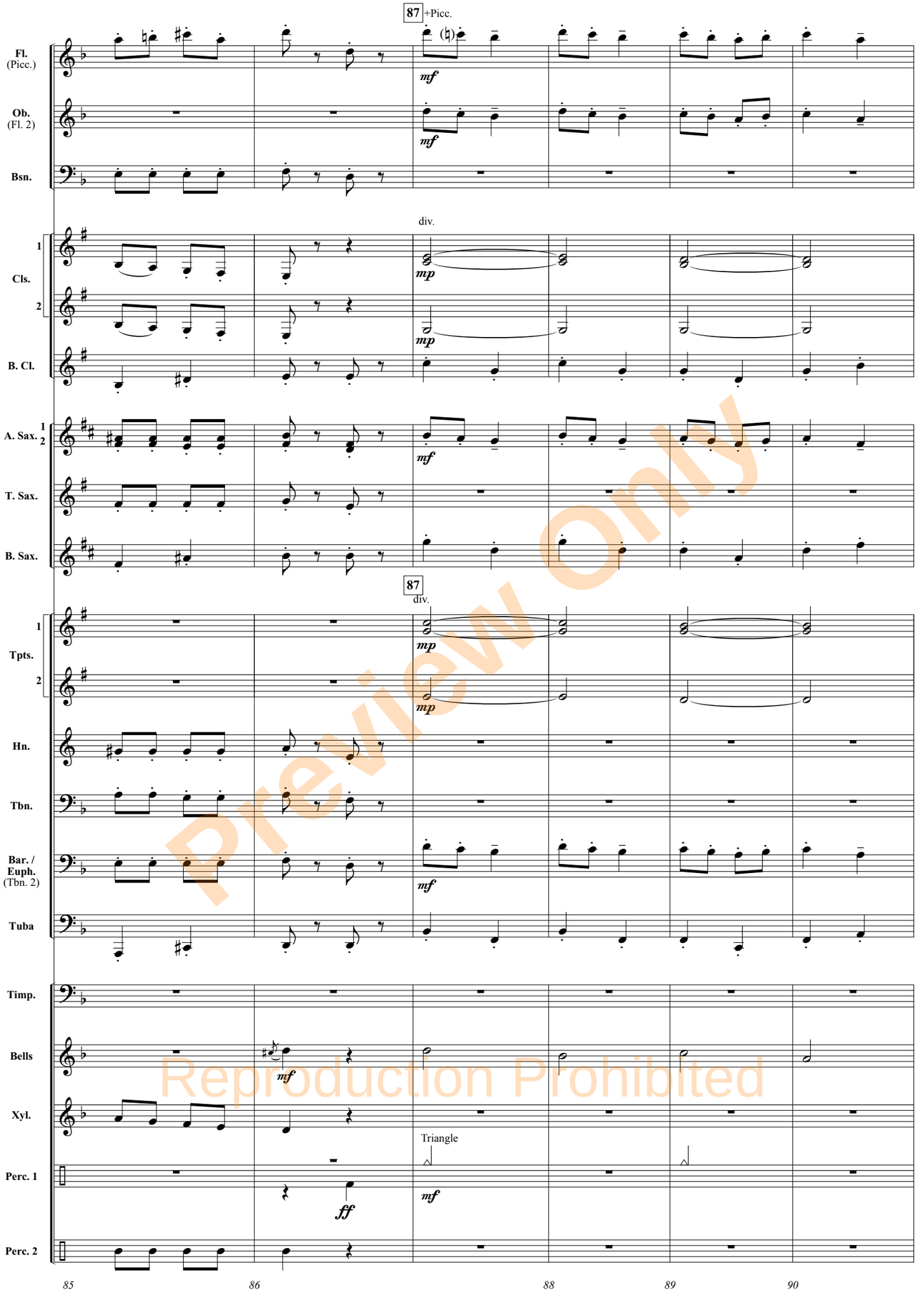

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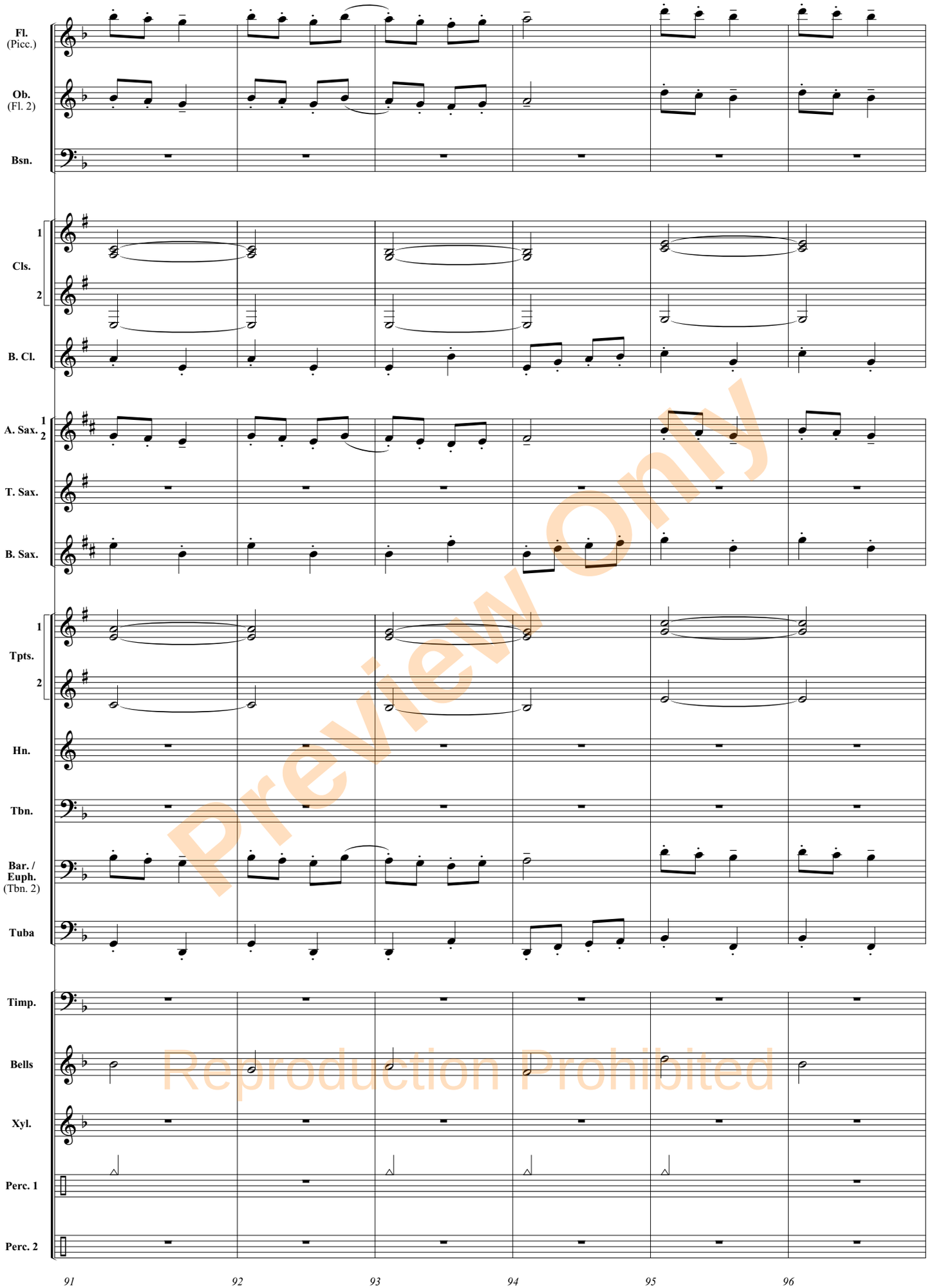

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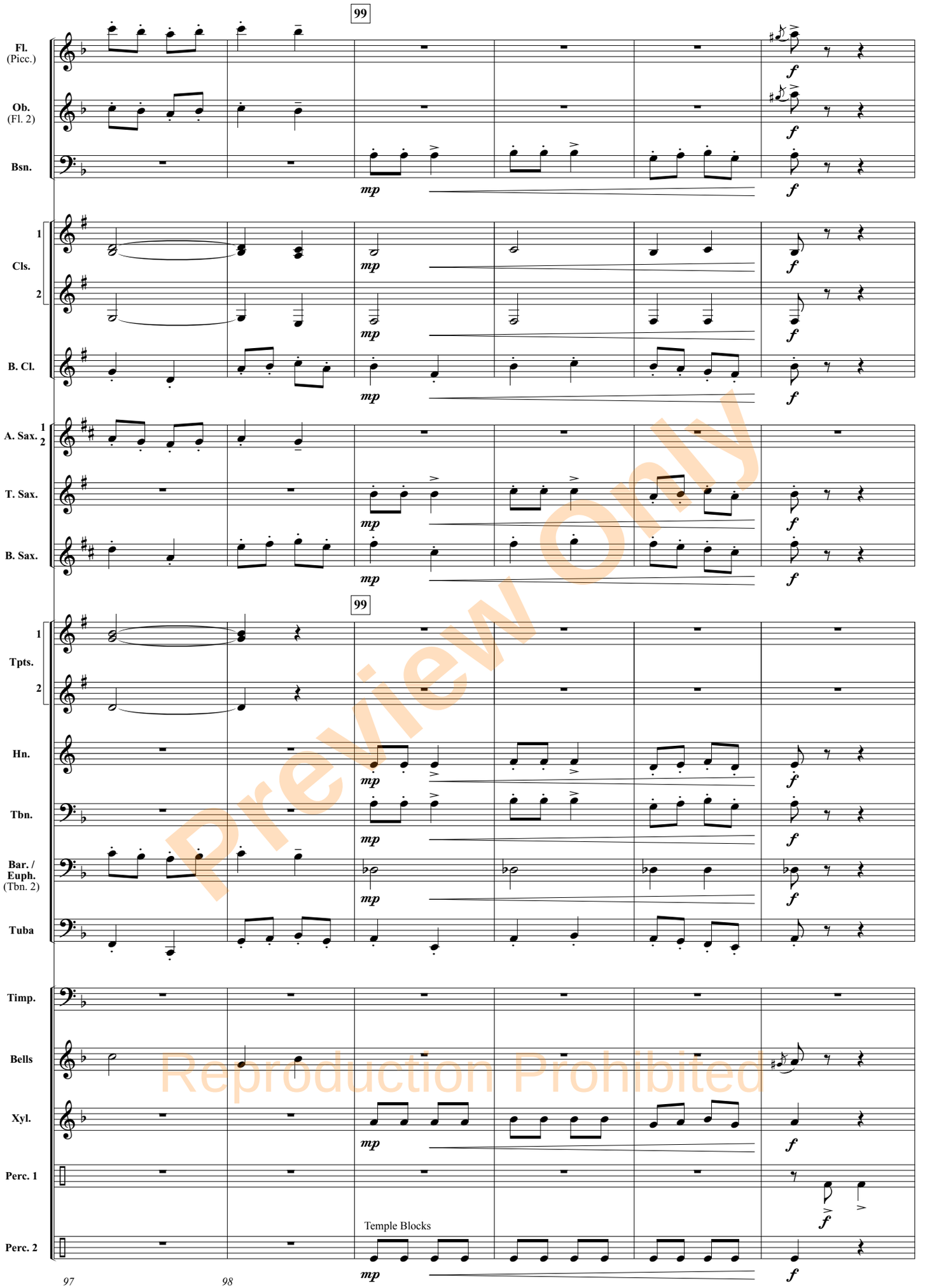

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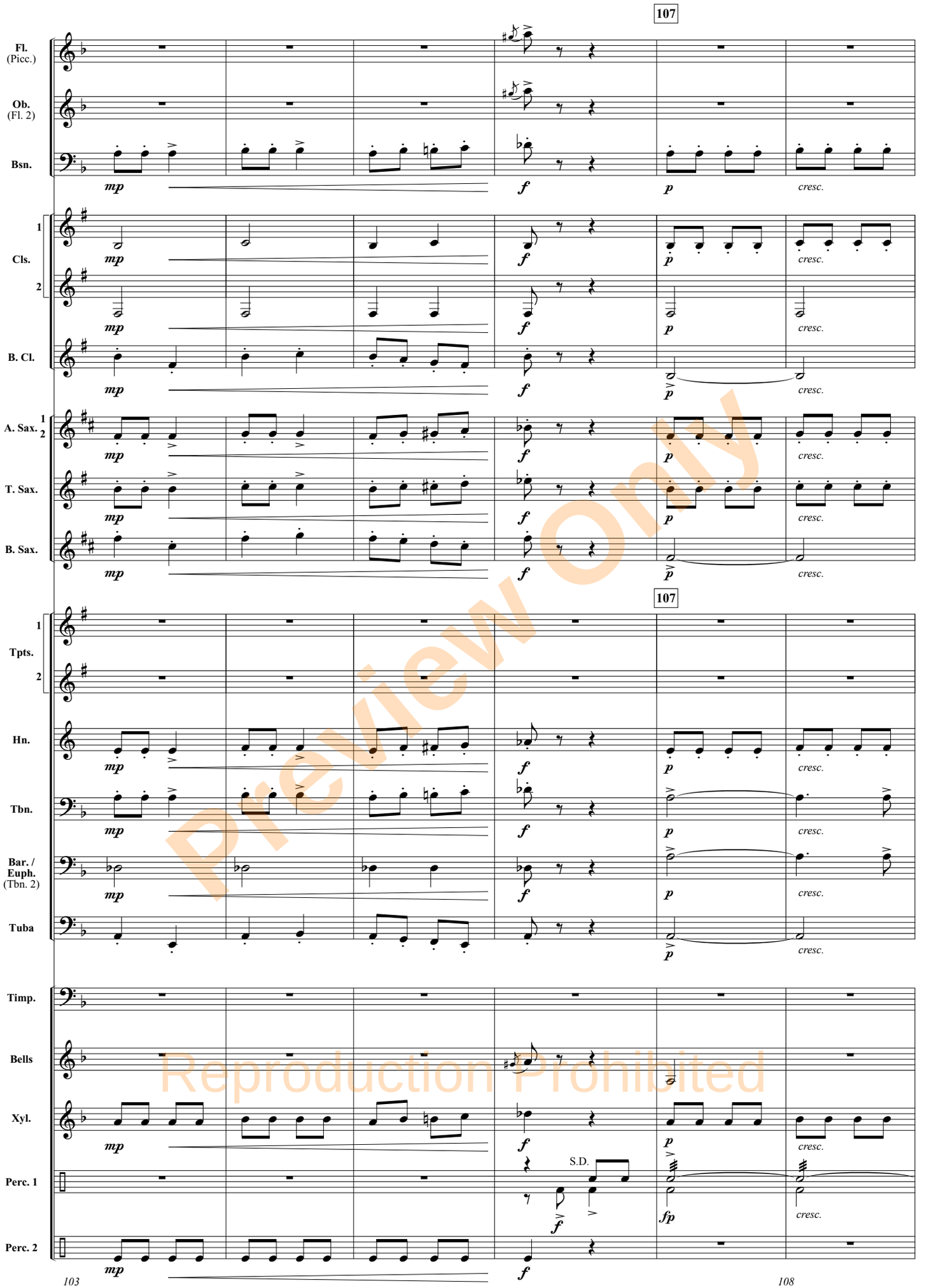

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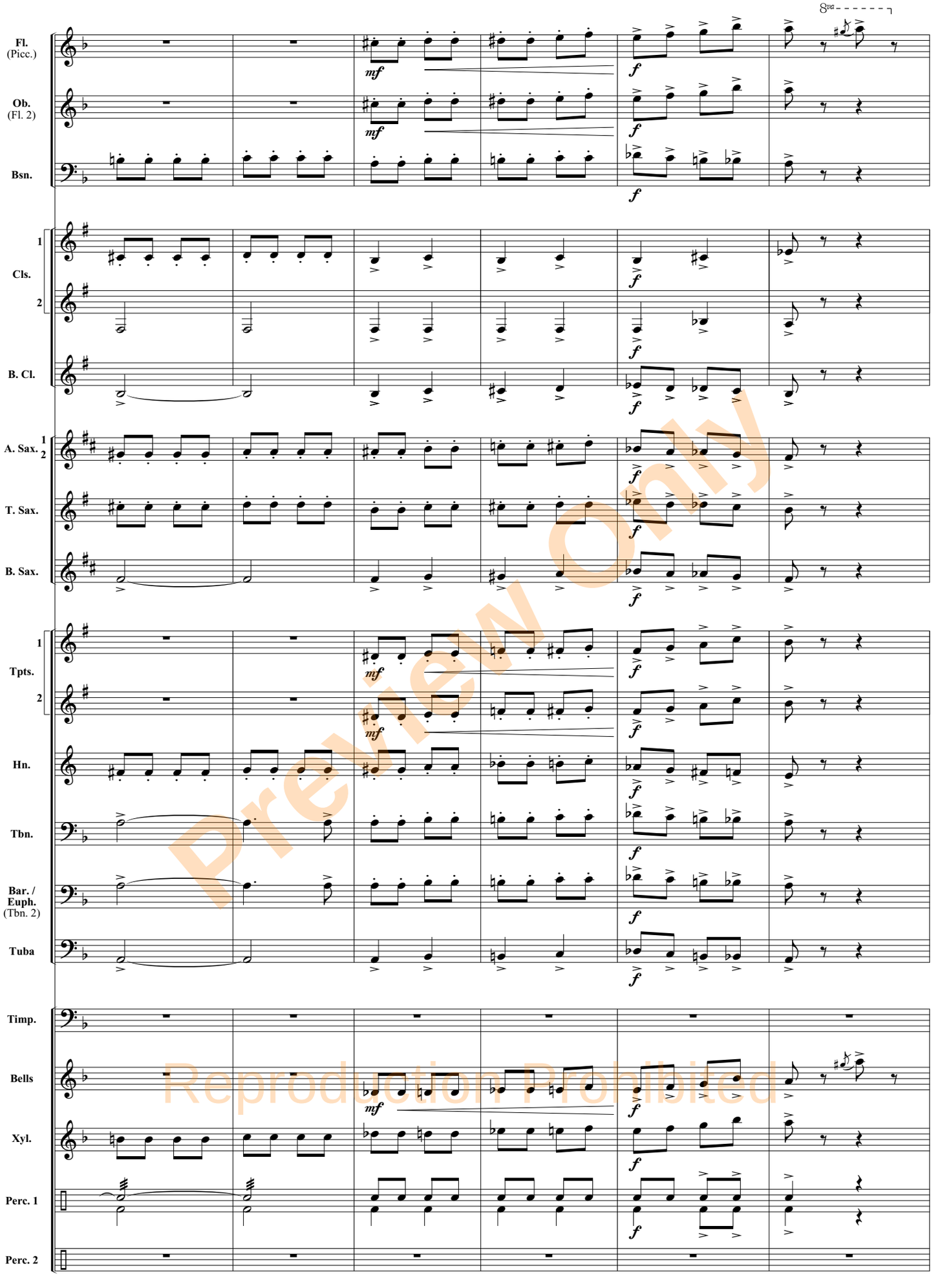

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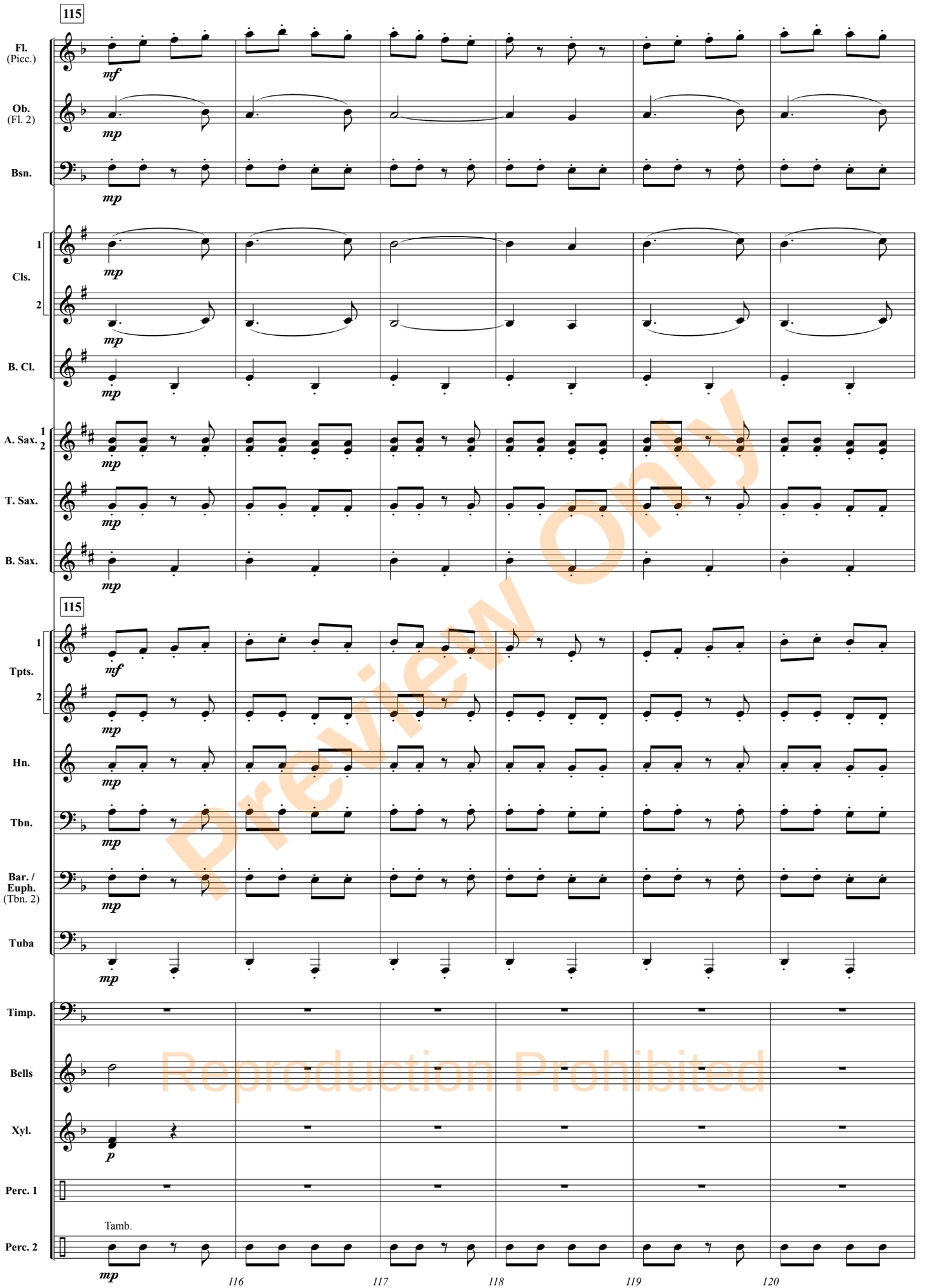

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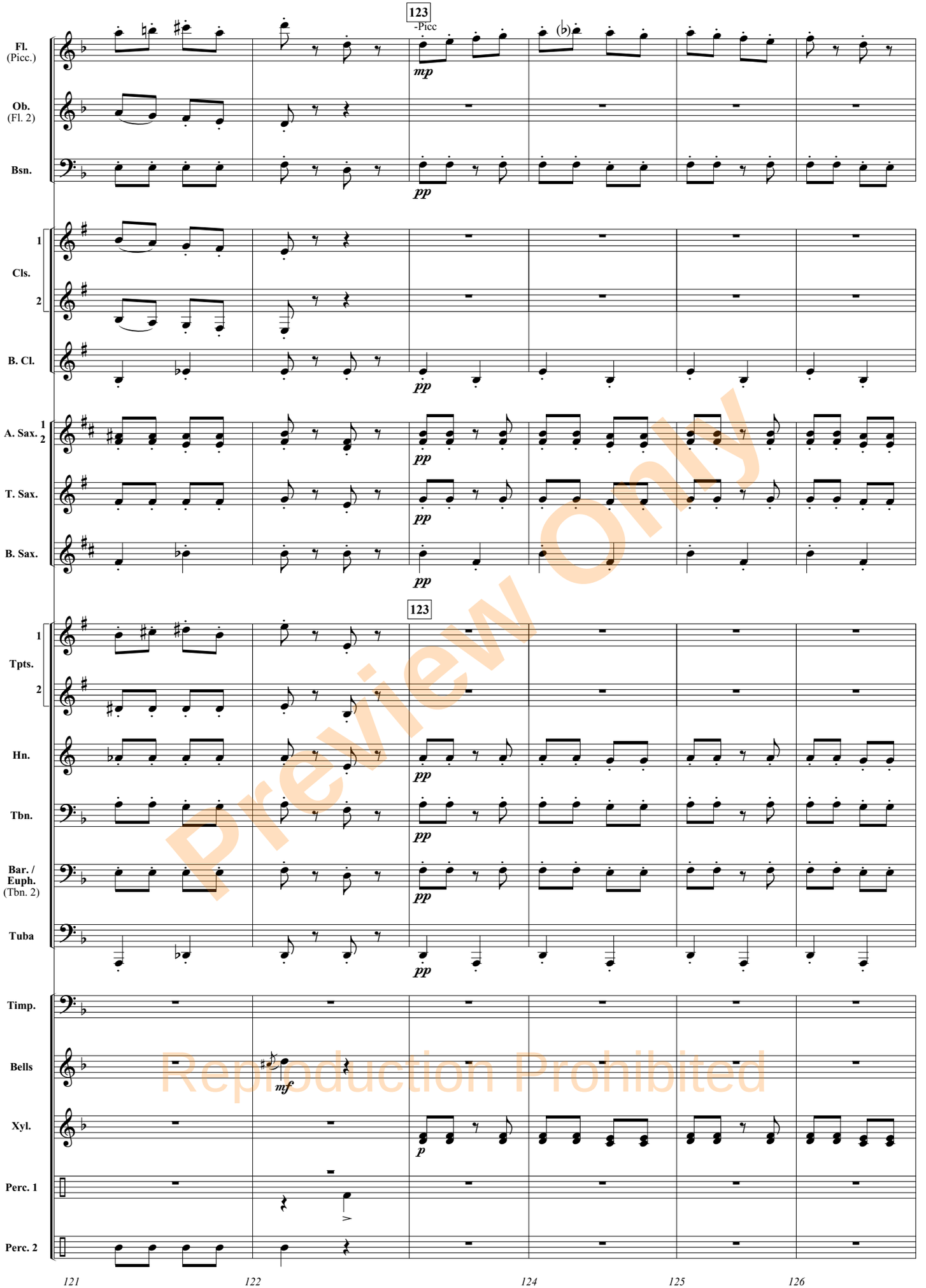

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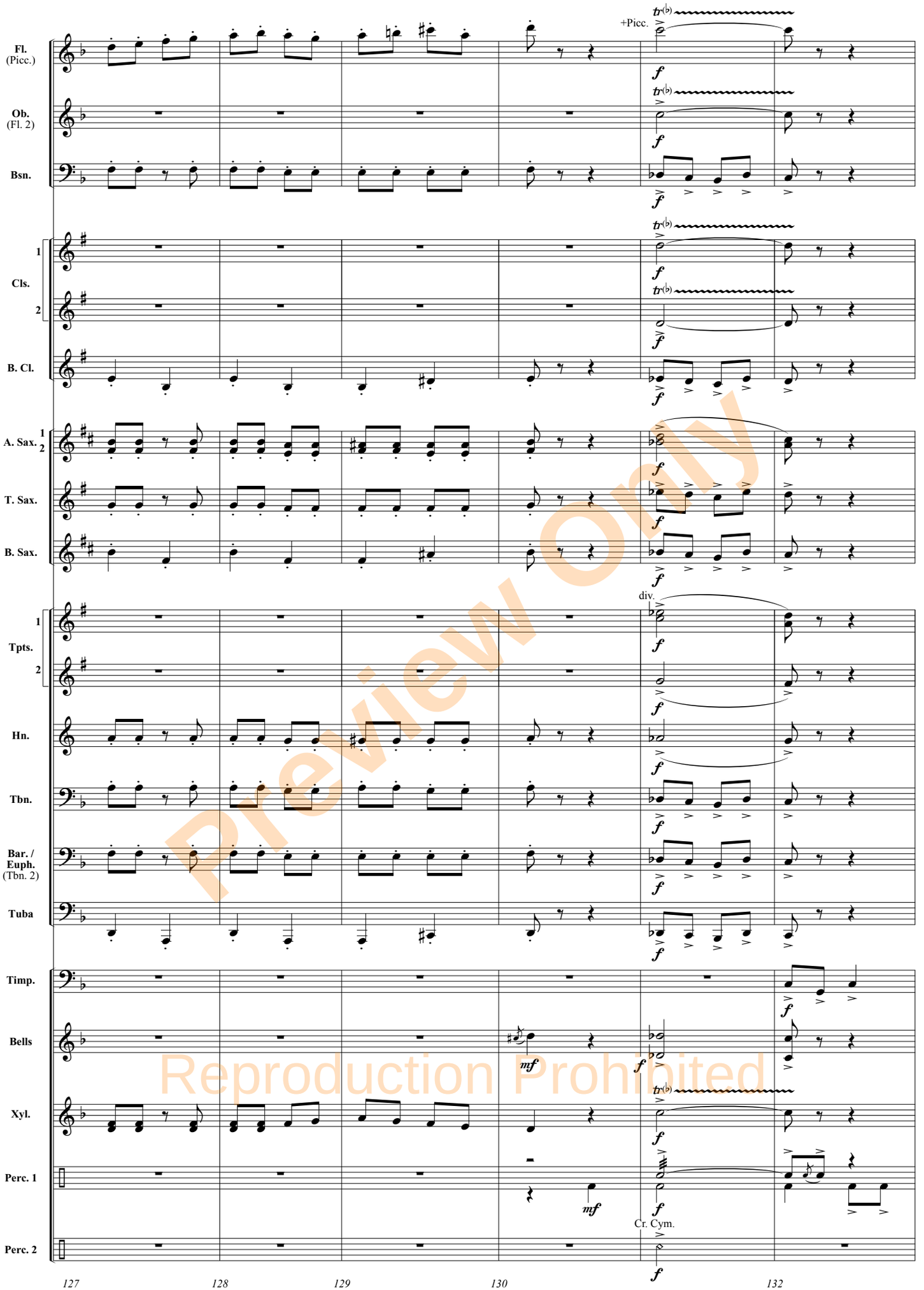

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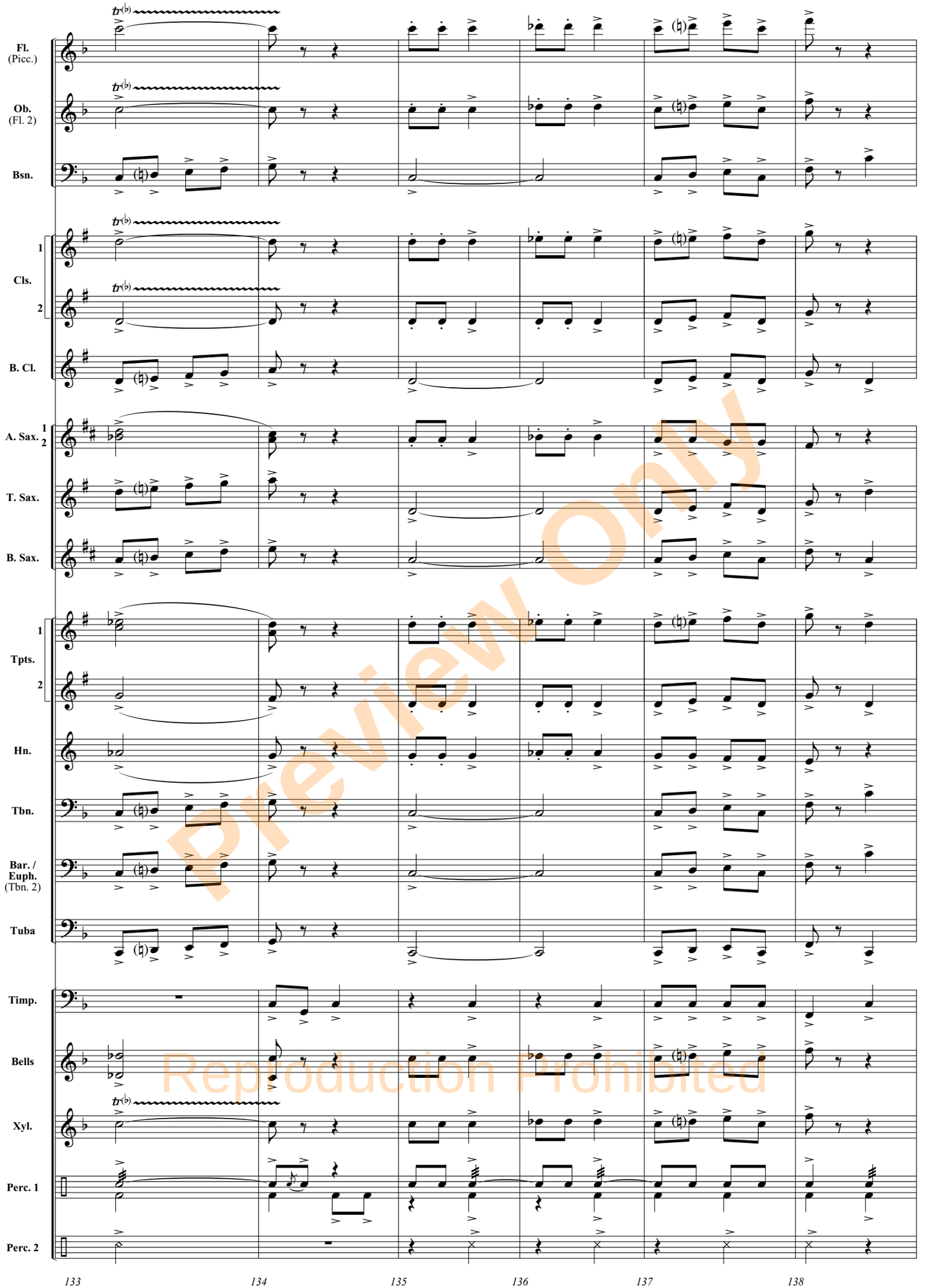

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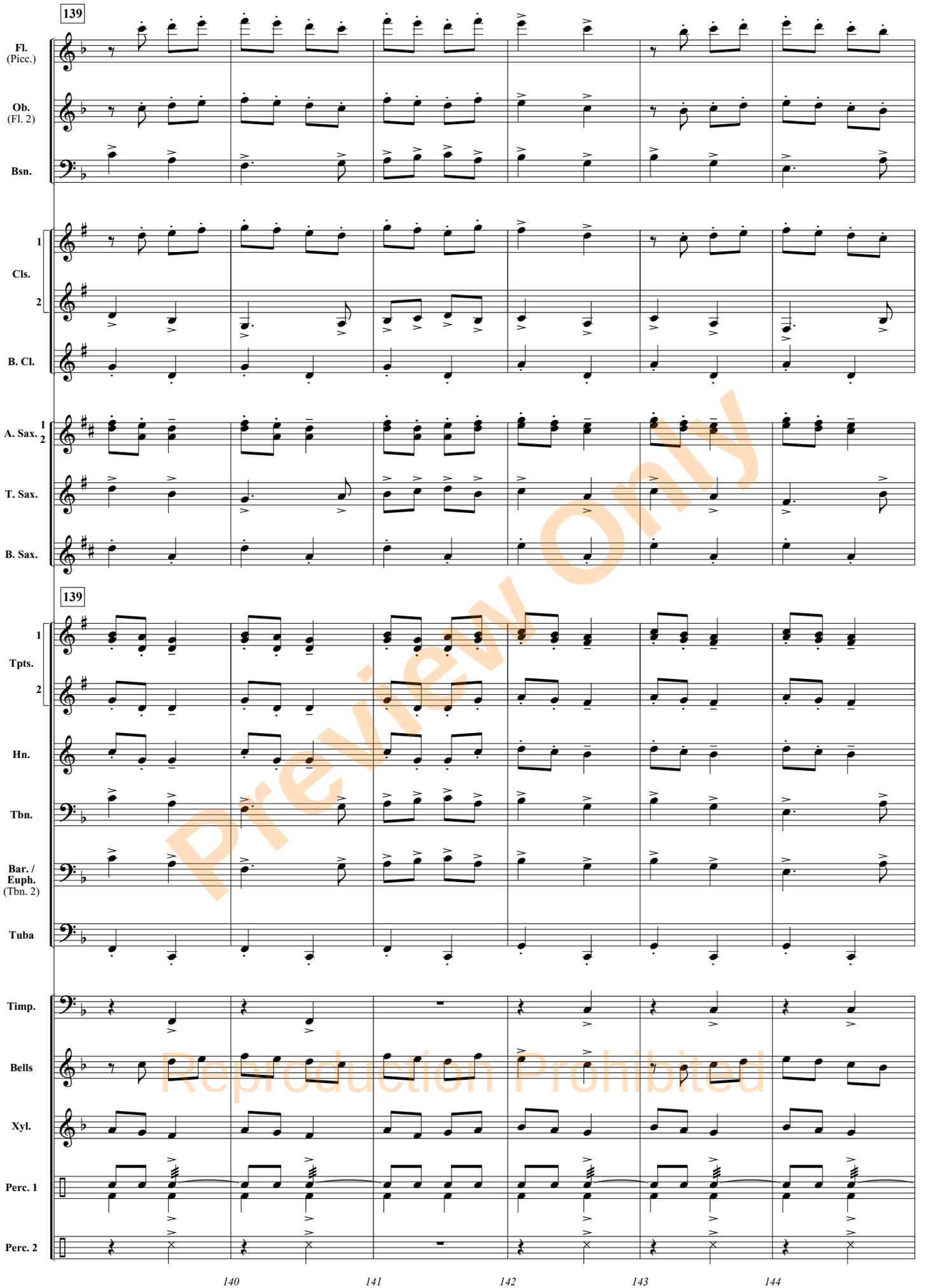

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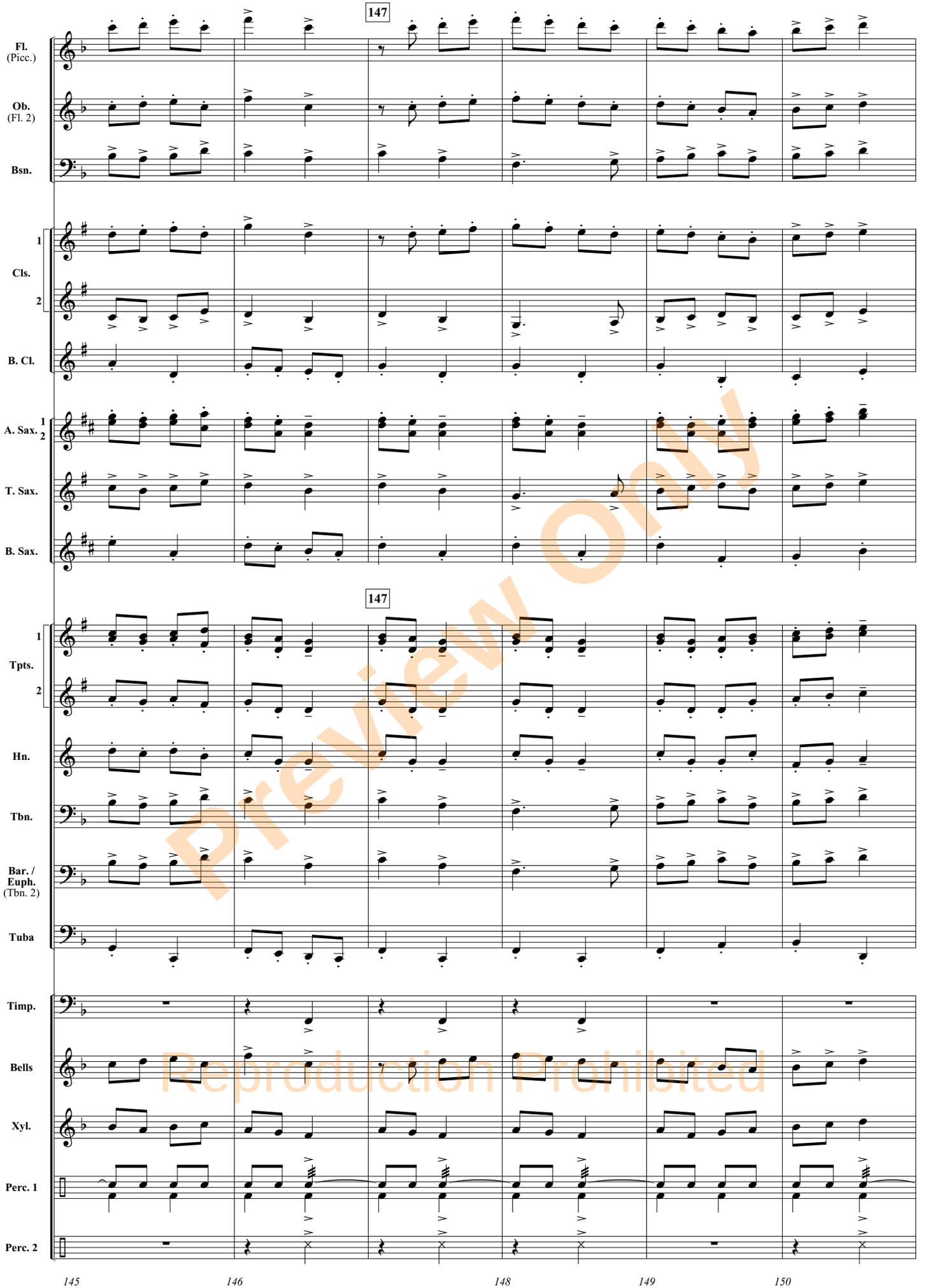

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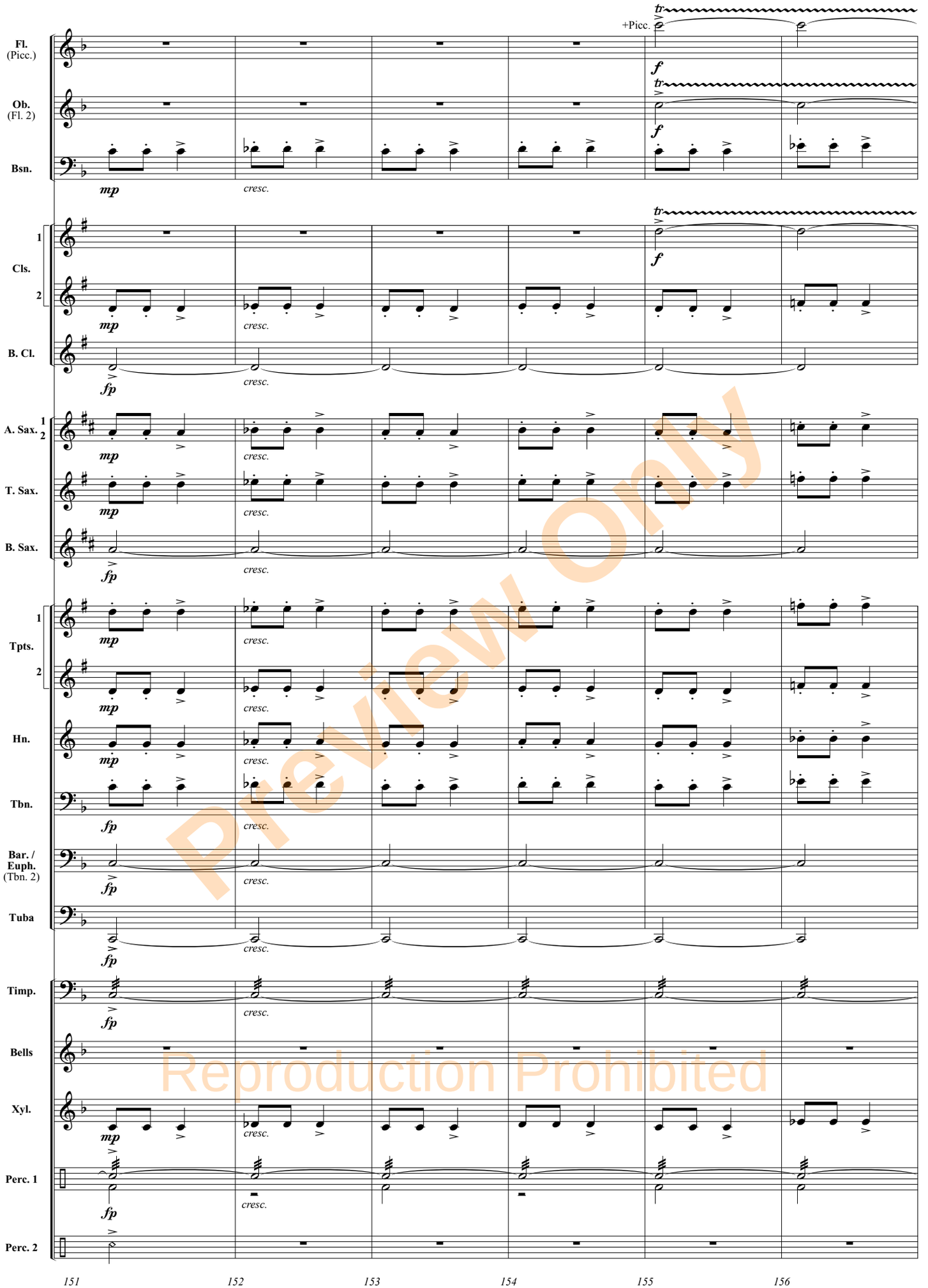

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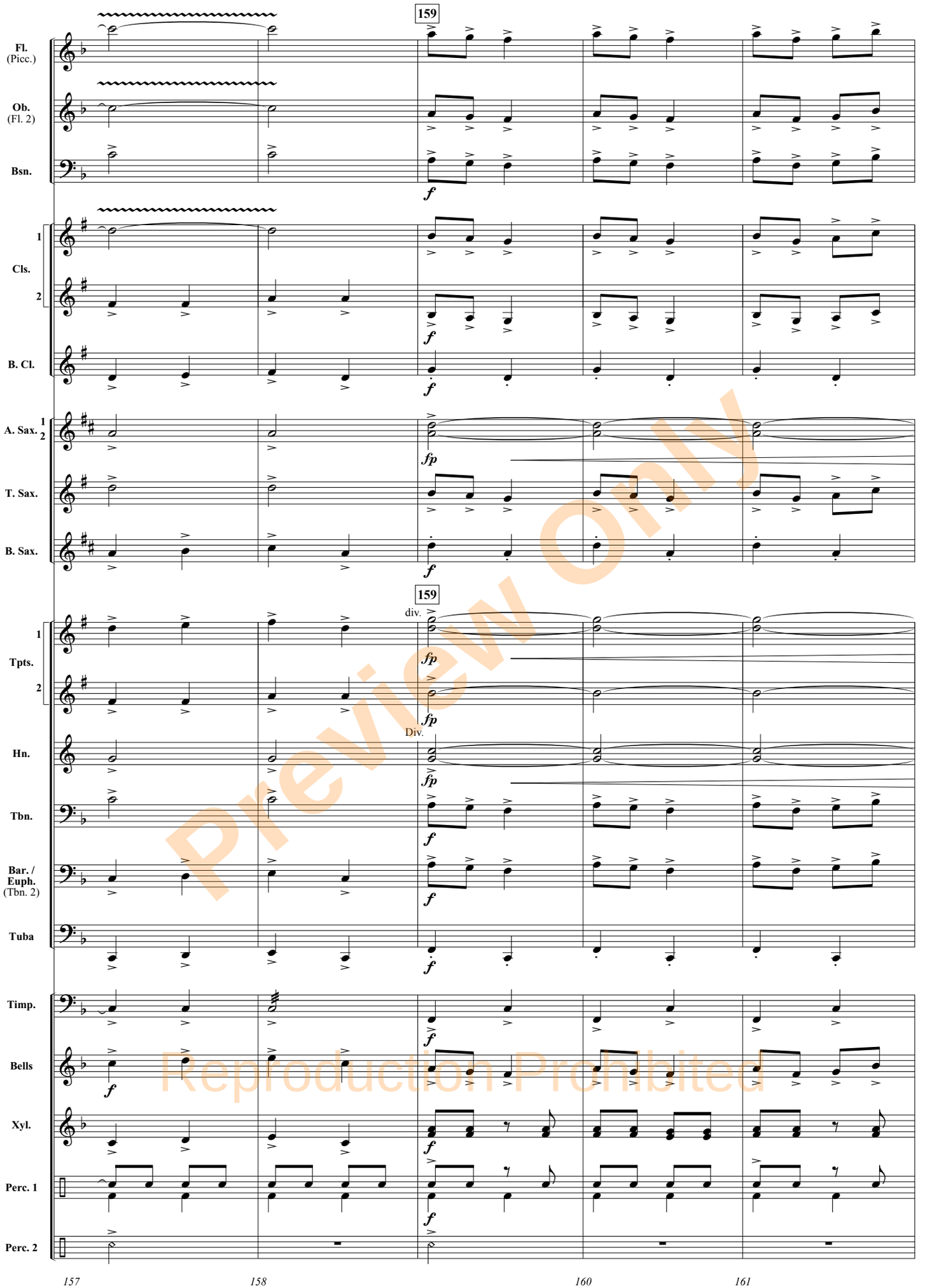

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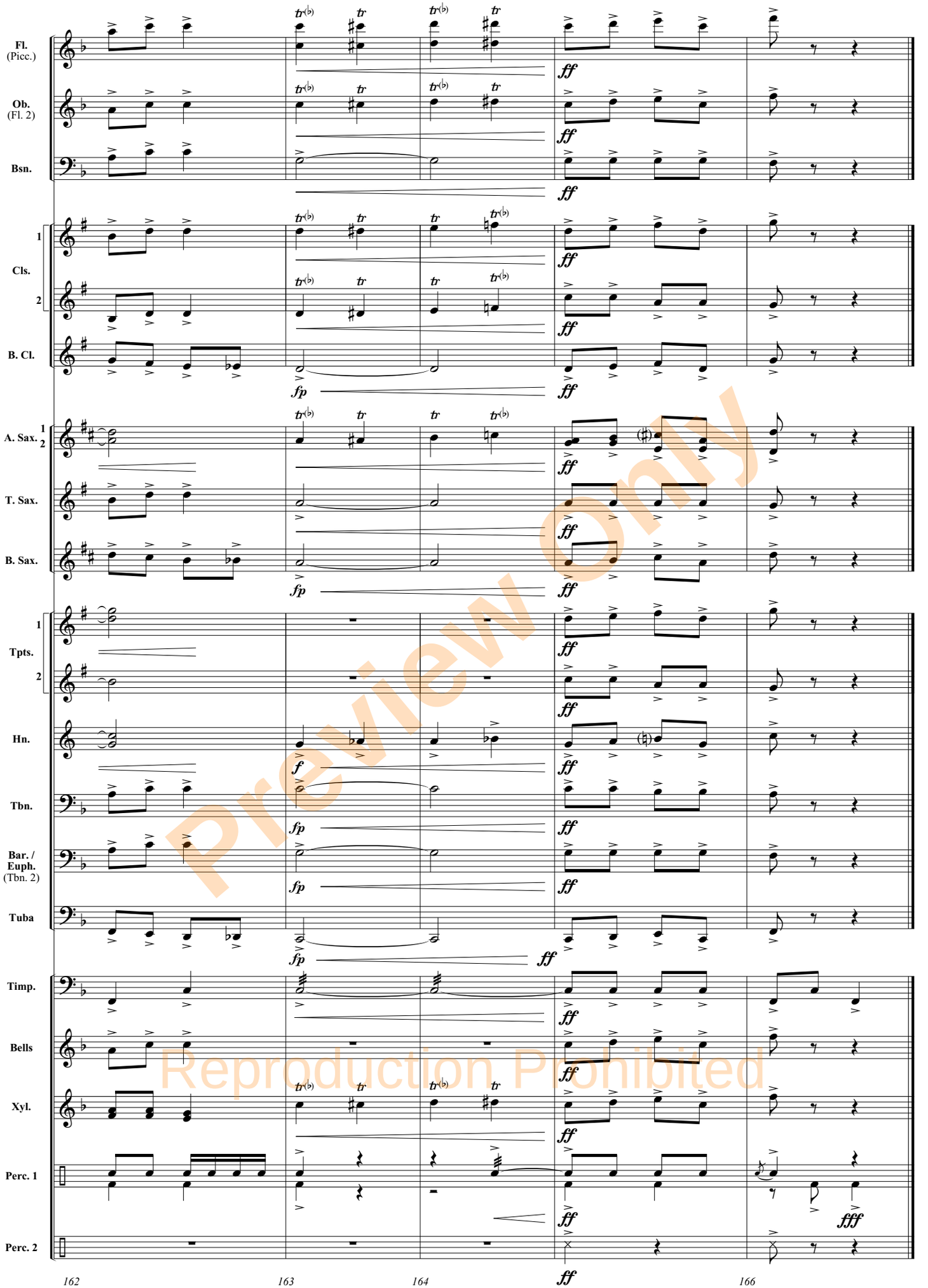

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