

Stampede March

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

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 4 - Bb Trumpet 1 |
| 8 - Flute | 4 - Bb Trumpet 2 |
| 2 - Oboe | 4 - F Horn |
| 2 - Bassoon | 3 - Trombone 1 |
| 5 - Bb Clarinet 1 | 3 - Trombone 2 |
| 5 - Bb Clarinet 2 | 4 - Euphonium B.C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 8 - Eb Alto Saxophone | 4 - Tuba |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|---|
| 2 - Bells |
| 2 - Xylophone |
| 2 - Timpani/Whipcrack |
| 2 - Percussion 1&2: P1: Snare Drum/Ride Cymbal P2: Bass Drum (opt. 1 player on Drumset) |
| 2 - Percussion 3: Crash Cymbals |
| 2 - Percussion 4: Two Woodblocks |

Full Set - \$65.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Stampede March

By Randall D. Standridge

Program Notes

I've always had a soft spot for Westerns.

The sweeping landscapes. The stoic heroes. The tension, the grit... and the *music*. The score to *The Magnificent Seven* (the Yul Brynner version, of course) was one of my first musical obsessions, and it opened the door to other favorites like *Silverado* and *The Cowboys*. Composers like Elmer Bernstein, Bruce Broughton, and John Williams crafted music that was bold, memorable, and just plain fun—and **Stampede March** is my way of tipping my hat to them.

Stampede March blends traditional form with the cinematic energy of classic Western film scores. You'll hear galloping rhythms, vibrant orchestration, and a healthy dose of personality. The piece is written in mixolydian mode, giving it that open, frontier feel, and it's packed with playful touches—woodblocks for hoofbeats, whip cracks, and yes, even trumpet horse whinnies (because why not?).

As a composer, I'm always trying to push the boundaries of what a march can be. I love the form, but I also love shaking it up a bit—giving students and audiences something familiar, but with a twist. **Stampede March** is all about that blend: tradition meets trail ride, Sousa meets Silverado.

It's accessible, energetic, and perfect for concert or festival settings. Whether you use it to open the show, end the program, or just ride off into the musical sunset, I hope this piece puts a little more hitch in your band's giddy-up.

Peace, Love, and Music – Randy Standy

Commissioned by the Stamford High School Bulldog Band, directed by Michael J. Copeland. Dedicated to the "TCR" (Texas Cowboy Reunion, est. 1930), Stamford, Texas.

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.

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

Score
Grade 2
Duration: 2:15

Stampede March

Randall D. Standridge
(ASCAP)

Galoping $\text{♩} = 148$

Flute

Oboe (opt. Flute 2)

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone 1-2

Euphonium

Tuba

Bells (hard acrylic mallets)

Xylophone (hard mallets)

Timpani/Whipcrack (Tune: A♭, B♭, C, E (hard felt mallets))

Percussion 1&2 Snare Drum, Bass Drum

Percussion 3 Crash Cymbals

Percussion 4 Two Woodblocks

2 Woodblocks (hard mallets)

1 2 3 4 5 6

RSM C080

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Stampede March

9

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1&2

Perc. 3

Perc. 4

7

8

9

10

11

12

sfz

mp

mf

Whipcrack

Stampede March

3

17

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mp*

B. Cl. 1 *f* *mf*

B. Cl. 2 *f* *mf*

B. Cl. *f* *mp*

A. Sx. *f* *mf*

T. Sx. *f* *mp*

B. Sx. *f* *mp*

B. Tpt. 1 *f* *mf*

B. Tpt. 2 *f* *mf*

Hn. *f* *mf*

Tbn. 1-2 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Bls. *f* *mf*

Xyl. *f* *mf*

Timp. *f* *mp*

Perc. 1&2 *f* *mp*

Perc. 3 *f*

Perc. 4

13 14 15 16 17 18

Stampede March

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1 & 2

Perc. 3

Perc. 4

Whipcrack

f

sf

Stampede March

5

25

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1&2

Perc. 3

Perc. 4

2nd Time Only

mf

mp

f

25

26

27

28

29

30

36

Stampede March

7

37 41

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1&2

Perc. 3

Perc. 4

mf

sfz

mp

Whipcrack

37 38 39 40 41 42

Stampede March

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1&2

Perc. 3

Perc. 4

mp

43 44 45 46 47 48

Detailed description: This is a page of a musical score for a band, specifically measures 43 through 48 of a piece titled 'Stampede March'. The score is written for a variety of instruments including Flute, Oboe, Bassoon, Clarinets in Bb and B, Saxophones in Alto, Tenor, and Baritone, Trumpets in Bb, Horns, Trombones, Euphonium, Tuba, Bells, Xylophone, Timpani, and three types of Percussion. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measures 43 and 44 are mostly rests for the woodwinds and strings, with some activity in the brass and percussion. Measures 45 through 48 feature more active parts for the woodwinds and strings, with the brass and percussion providing a rhythmic foundation. The dynamic marking 'mp' (mezzo-piano) is indicated in measures 45, 46, 47, and 48. The percussion parts include a mix of rhythmic patterns, with Perc. 1&2 and Perc. 4 playing more complex figures and Perc. 3 playing a simpler, steady pattern.

Stampede March

9

49

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf*

B. Cl. 1 *mf* *mp*

B. Cl. 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sx. *mf* *mp*

T. Sx. *mf*

B. Sx. *mf* *mp*

B. Tpt. 1 *mf* *mp*

B. Tpt. 2 *mf* *mp*

Hn. *mf* *mp*

Tbn. 1-2 *mf*

Euph. *mf*

Tuba *mf* *mp*

Bls. *mf*

Xyl. *mp*

Timp. *mf* *mp*

Perc. 1 & 2 *mf*

Perc. 3 *mf*

Perc. 4

49 50 51 52 53 54

[illegible]

Stampede March

11

65

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1-2

Euph.

Tuba

Bls.

Xyl.

Timp.

Perc. 1&2

Perc. 3

Perc. 4

61 62 63 64 65 66

Stampede March

This musical score page contains measures 67 through 72 of the 'Stampede March'. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Baritone Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone 1-2 (Tbn. 1-2), Euphonium (Euph.), Tuba, B♭ Bassoon (Bls.), Xylophone (Xyl.), and Timpani (Timp.). The percussion section consists of four parts: Perc. 1 & 2, Perc. 3, and Perc. 4. The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). Measures 67 and 68 feature a complex woodwind and brass melody with many beamed sixteenth and thirty-second notes. Measures 69 and 70 continue this melodic line with some rests. Measure 71 shows a continuation of the melody with some changes in instrumentation. Measure 72 concludes the section with a final chordal texture. The percussion parts provide a steady rhythmic foundation, with Perc. 1 & 2 playing a continuous eighth-note pattern and Perc. 3 and 4 playing more complex rhythmic figures.

Stampede March

13

73

Fl. *ff*

Ob. *ff*

Bsn. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

Hn. *ff*

Tbn. 1-2 *ff*

Euph. *ff*

Tuba *ff*

Bls. *ff*

Xyl. *ff*

Timp. *ff*

Perc. 1 & 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

1 or 2 players on Horse whiney sound effect. Press all valves halfway, and buzz high, falling off to a low sound with molto vibrato

Play

Whipcrack

(Ch)

ff *sfz*

73 74 75 76