Siege

Randall D. Standridge

1 Full Score

8 Flute

2 Oboe (opt. Flute 2)

2 Bassoon

4 Bb Clarinet 1

4 Bb Clarinet 2

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

4 Bb Trumpet 1

4 Bb Trumpet 2

4 F Horn

3 Trombone 1

3 Trombone 2

2 Baritone B.C.

2 Baritone T.C.

5 Tuba

1 Timpani

1 Bells

1 Xylophone

2 Chimes and Marimba

2 Percussion 1 – Two Toms, Snare Drum

1 Percussion 2 – Bass Drum

2 Percussion 3 – Suspended Crash Cymbal, China Cymbal, Suspended Cymbal

2 Percussion 4 – Two Metal Objects, Tambourine, Castanets, Wind Chimes, Tam-tam

Extra Part - P3019121

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Notes

Siege is intended to evoke the danger and excitement of a grand battle. This battle could be at sea, on land, or even in space on some far-off planet, but the overall feeling would be the same regardless. My goal was to create a concert work that was pulled from both symphonic and cinematic language to appeal to a broad range of players and audience.

About the Compositional Process:

Siege was written under very unique circumstances. I am known for being a fast writer, and I have a background in education, more specifically as a band director for twelve years. One day, I decided I wanted to use both of these talents to challenge myself. I advertised on Facebook that I wished to do a "composer residency" project in which I would visit a school for a week and brainstorm the idea for a piece with the students and staff; in the evenings I would write it, bringing in new segments and versions every day until we had the final piece done by the end of the week. The very first person to contact me was Joe Glass, band director at Salyards Middle School in Cypress, Texas. On day one, the students and I brainstormed three ideas (all good, and you better believe I will be using the other two). Every day I would bring in new versions, and I was pleasantly surprised at how engaged the students were, asking intelligent questions, and suggesting changes (many of which were fantastic!). I was also able to visit band classes during the week, helping teach beginners, make suggestions for rehearsals, and "be a teacher" again. It was an absolute blast. I would like to thank Joe Glass, Charles Roberman, and Taylor Johnston for allowing me into their program and trusting me with this project. I would also like to thank Liz Wood, principal at Salyards Middle School, for being so supportive of the arts and for being so warm and welcoming. Lastly, I would like to thank Nick Berry, eighth grade student, for suggesting the title for the work, as I think it fits it perfectly.

Performance Notes:

Tempo is as much a part of a composition as notes, chords, rhythms, orchestration, or any other element. The intended character of a piece relies as much on this as it does on any of the other aspects of its design. Please observe the indicated tempo and try to match it as accurately as possible. If the proper tempo can be achieved, this may be conducted in one beat per measure.

• Any moving lines should be brought out slightly, particularly if they are paired against long chords

• The "shout" sections should be very guttural and evoke warriors, Vikings, and pirates

About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education and Master of Music in composition degrees from Arkansas State University, studying under Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as director of bands at Harrisburg High School in Harrisburg, Arkansas. Mr. Standridge has had numerous works selected for J.W. Pepper's Editor's Choice and the Bandworld Top 100. He has had several works performed at The Midwest Clinic in Chicago, Illinois, and his work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally. He is in demand as a conductor, clinician, drill designer, music arranger, and color guard designer for the marching arts. He also works as a freelance artist, photographer, and writer.

Duration ca. 3:00

Commissioned by the Salyards Middle School Band, Cypress, Texas, Joe Glass, Charles Roberman, and Taylor Johnston, Directors.

Siege

Randall. D. Standridge
ASCAP

Fast and Adventurous! ♩ = 184

Flute
Oboe/ (Opt. Fl.2)
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Fast and Adventurous! ♩ = 184

B♭ Trumpet 1
B♭ Trumpet 2
F Horn — div.
Trombone 1
Trombone 2
Baritone
Tuba
Timpani — F, B♭, C, E♭ - hard mallets
Bells — hard acrylic mallets
Xylophone — hard acrylic mallets
Chimes and Marimba — Chimes
Percussion 1 and 2 — Two Toms: sticks
Player 1: Two Toms, Snare Drum
Player 2: Bass Drum — Bass Drum
Percussion 3 — Suspended Crash Cymbal: stick; China Cymbal: stick
Suspended Crash Cymbal, China Cymbal, Suspended Cymbal
Percussion 4 — Two Metal Objects: hard mallets
Two Metal Objects, Tambourine, Castanets, Wind Chimes, Tam-tam

2 3 4 5 6 7 8

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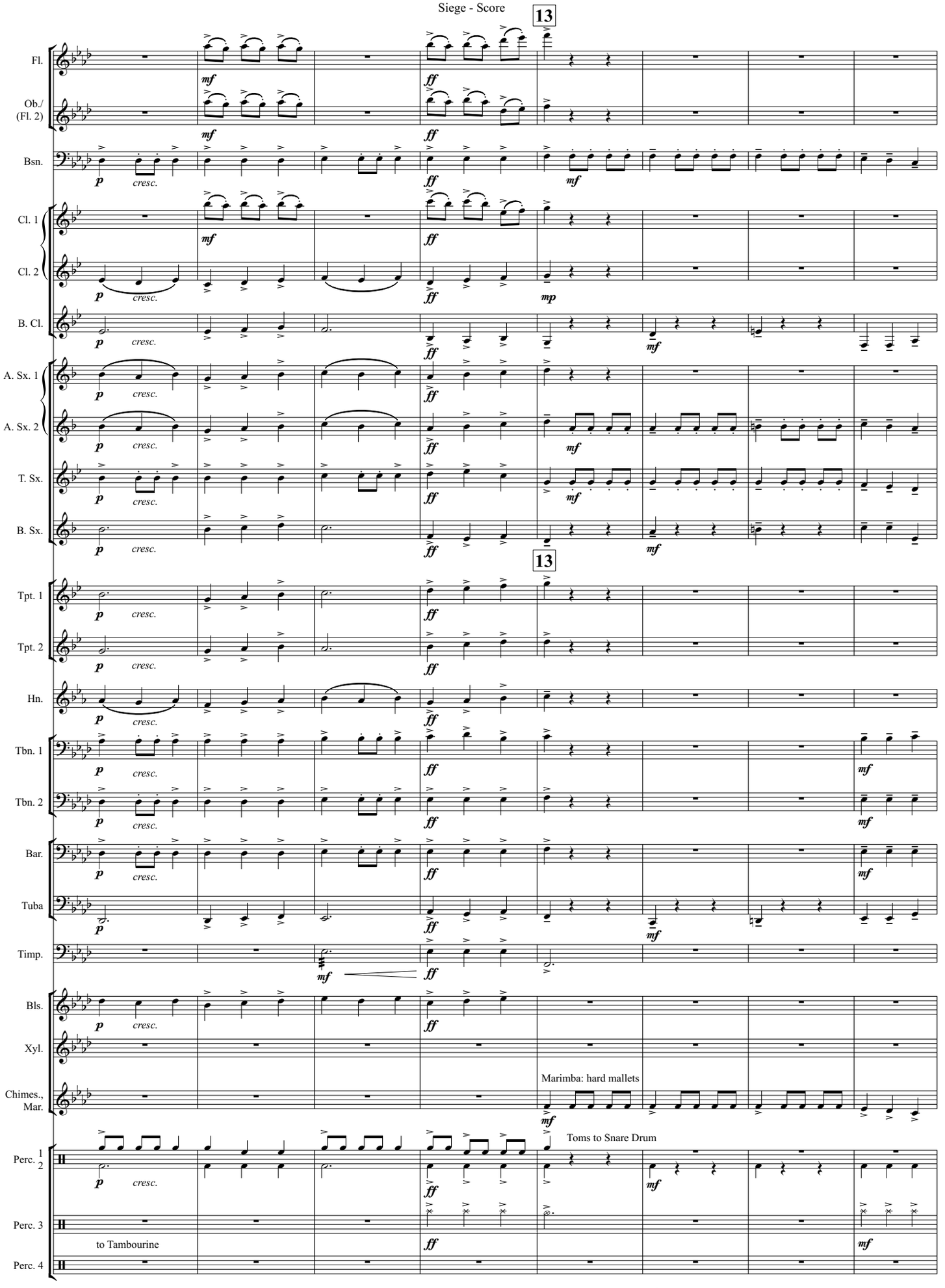

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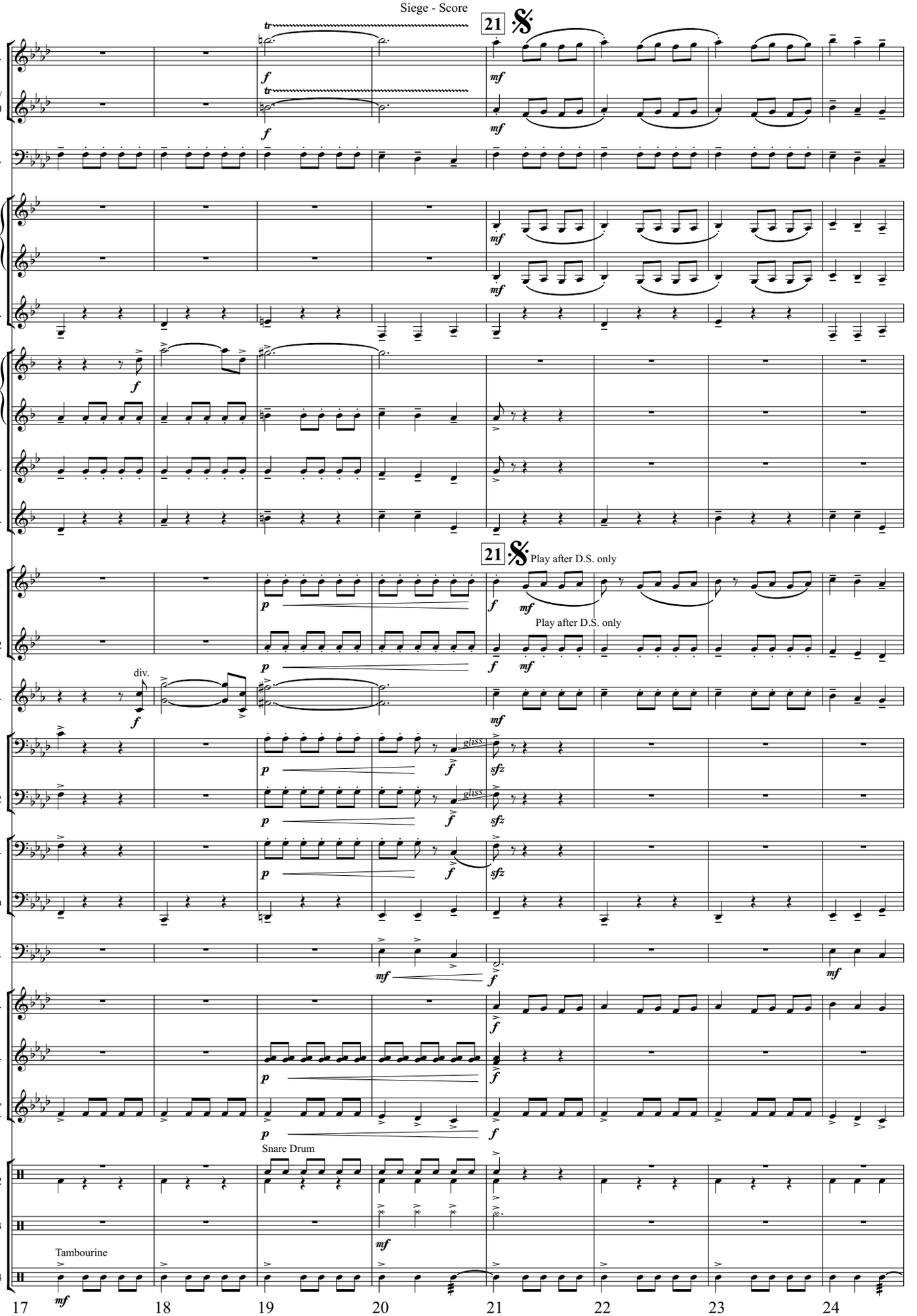
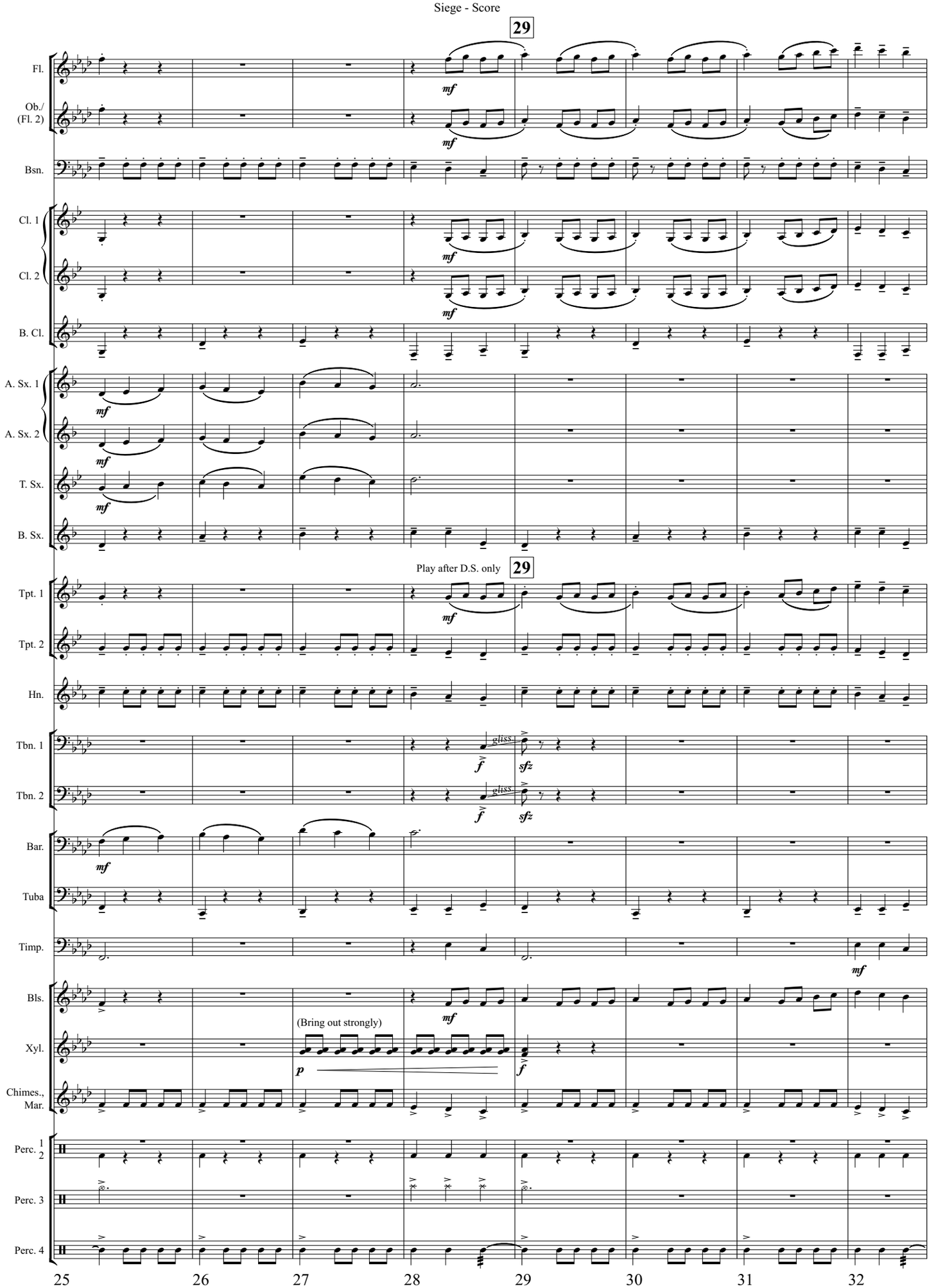
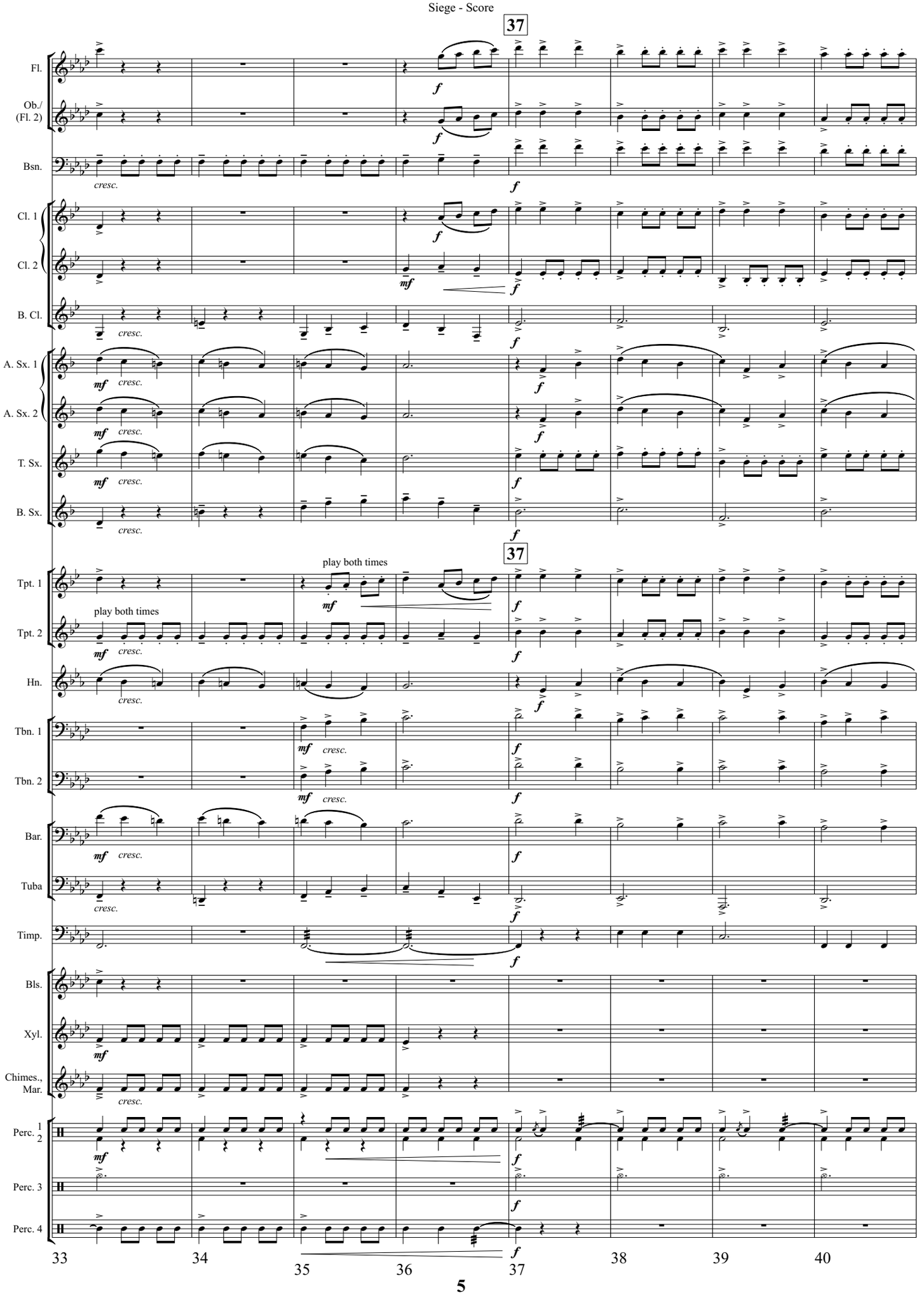

21
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
21
Play after D.S. only
Tpt. 1
Tpt. 2
Play after D.S. only
div.
Hn.
Tbn. 1
Tbn. 2
gliss.
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Snare Drum
Perc. 1 2
Perc. 3
Tambourine
Perc. 4
17
18
19
20
21
22
23
24


29
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Play after D.S. only
29
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
gliss
Bar.
Tuba
Timp.
Bls.
(Bring out strongly)
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
25
26
27
28
29
30
31
32


37
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
37
play both times
Tpt. 1
play both times
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
33
34
35
36
37
38
39
40

To Coda

div.

Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

45

To Coda

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.

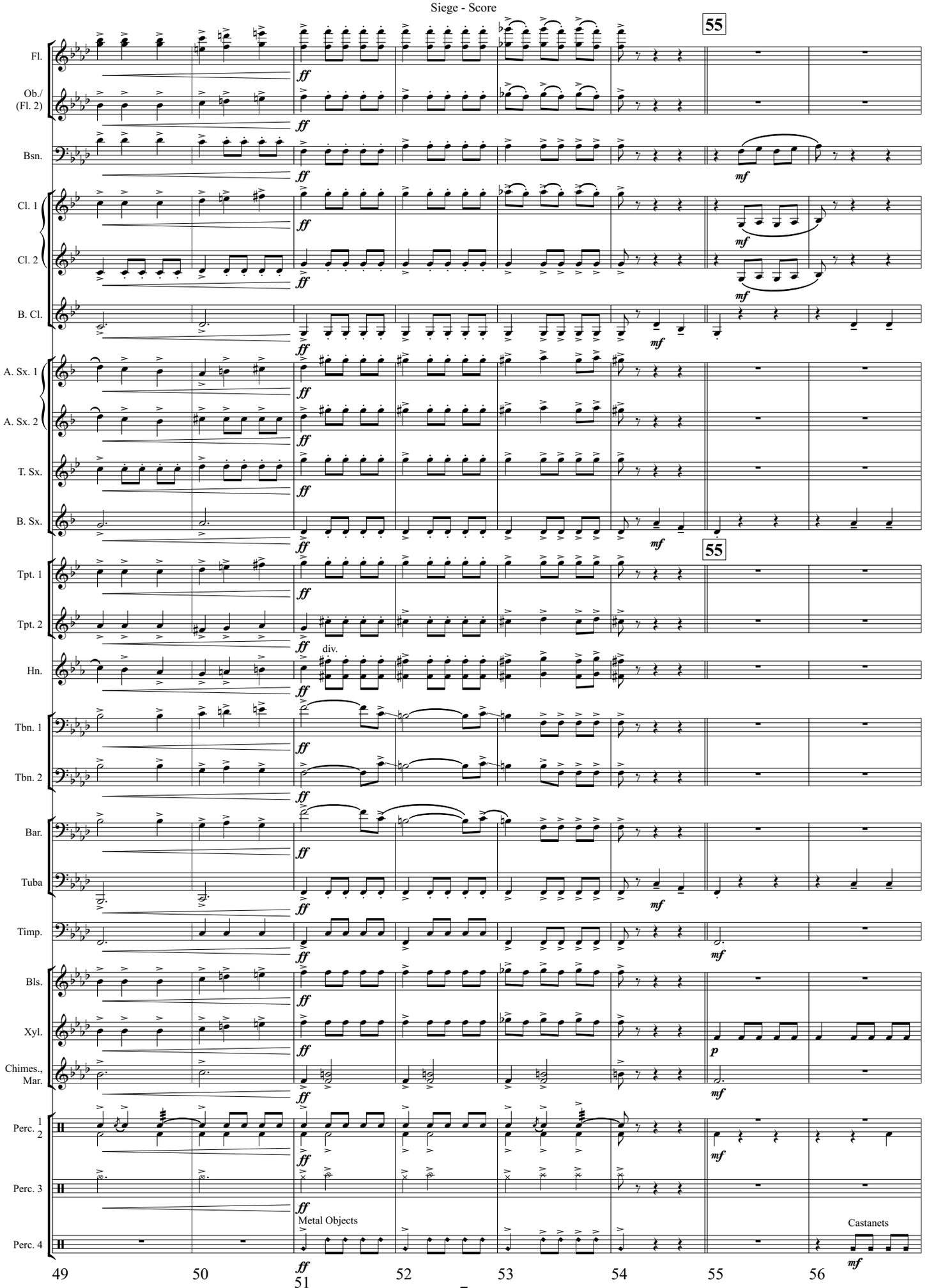
f

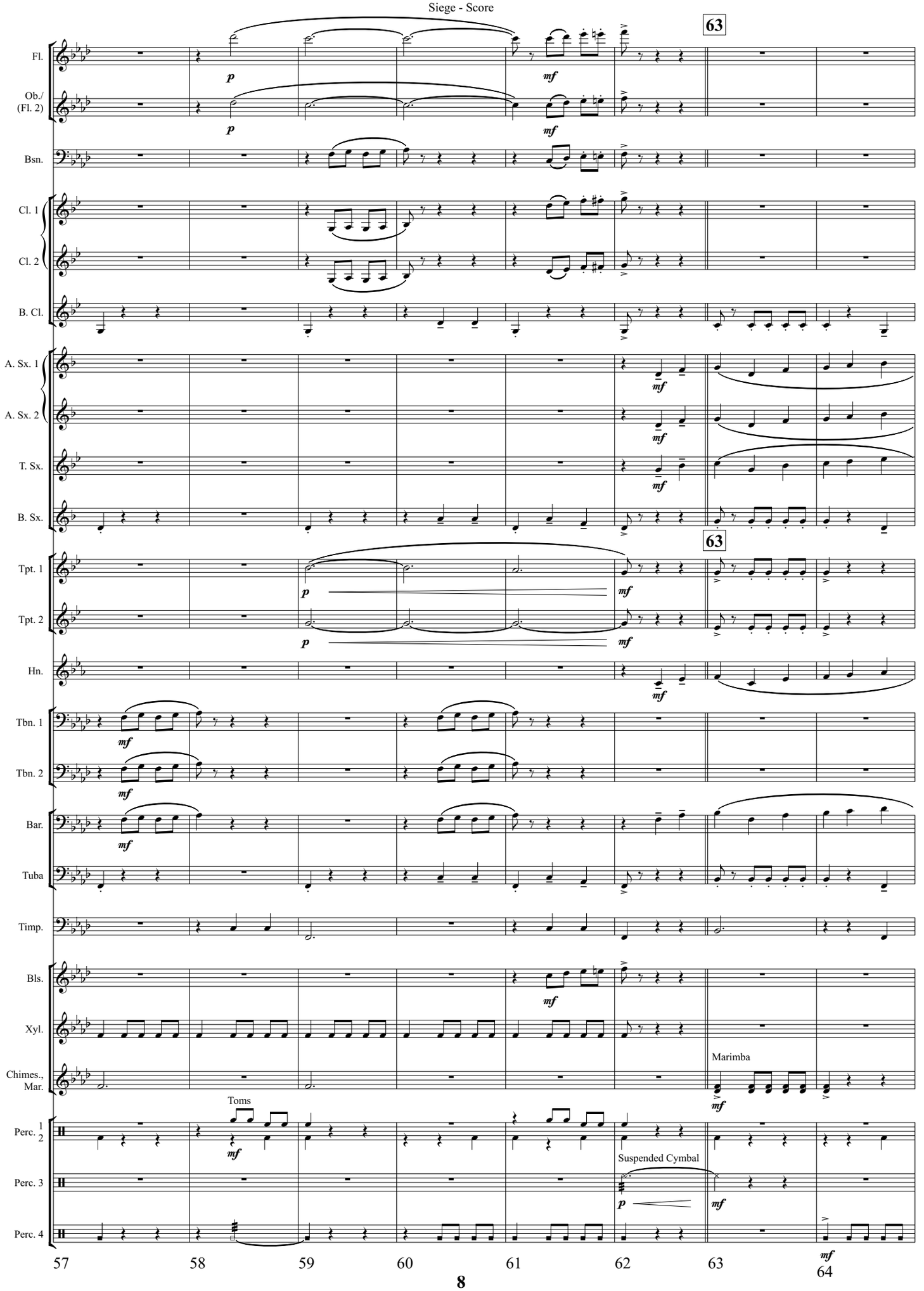
Chimes

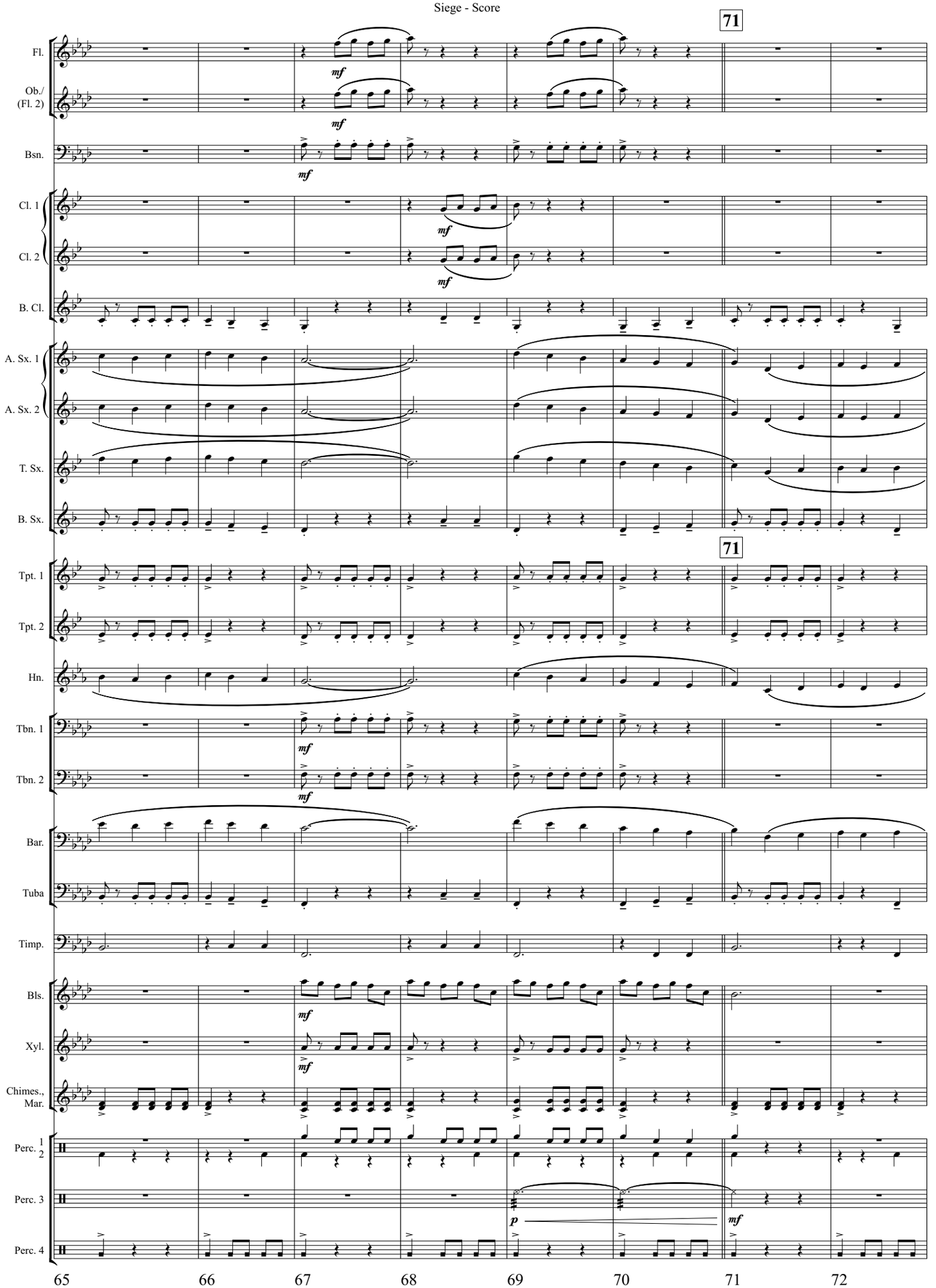
f

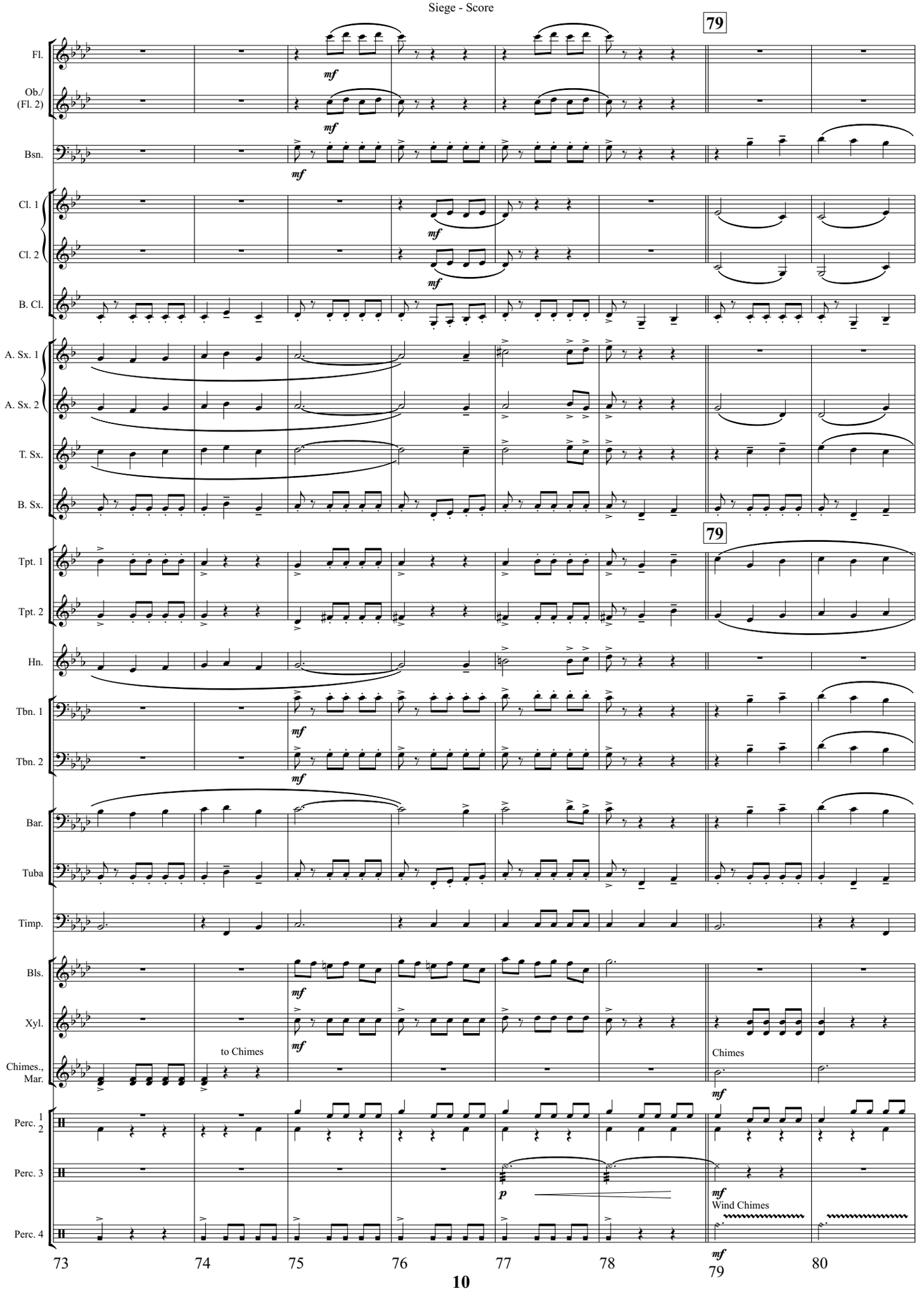
Perc. 1
2
Perc. 3
Perc. 4

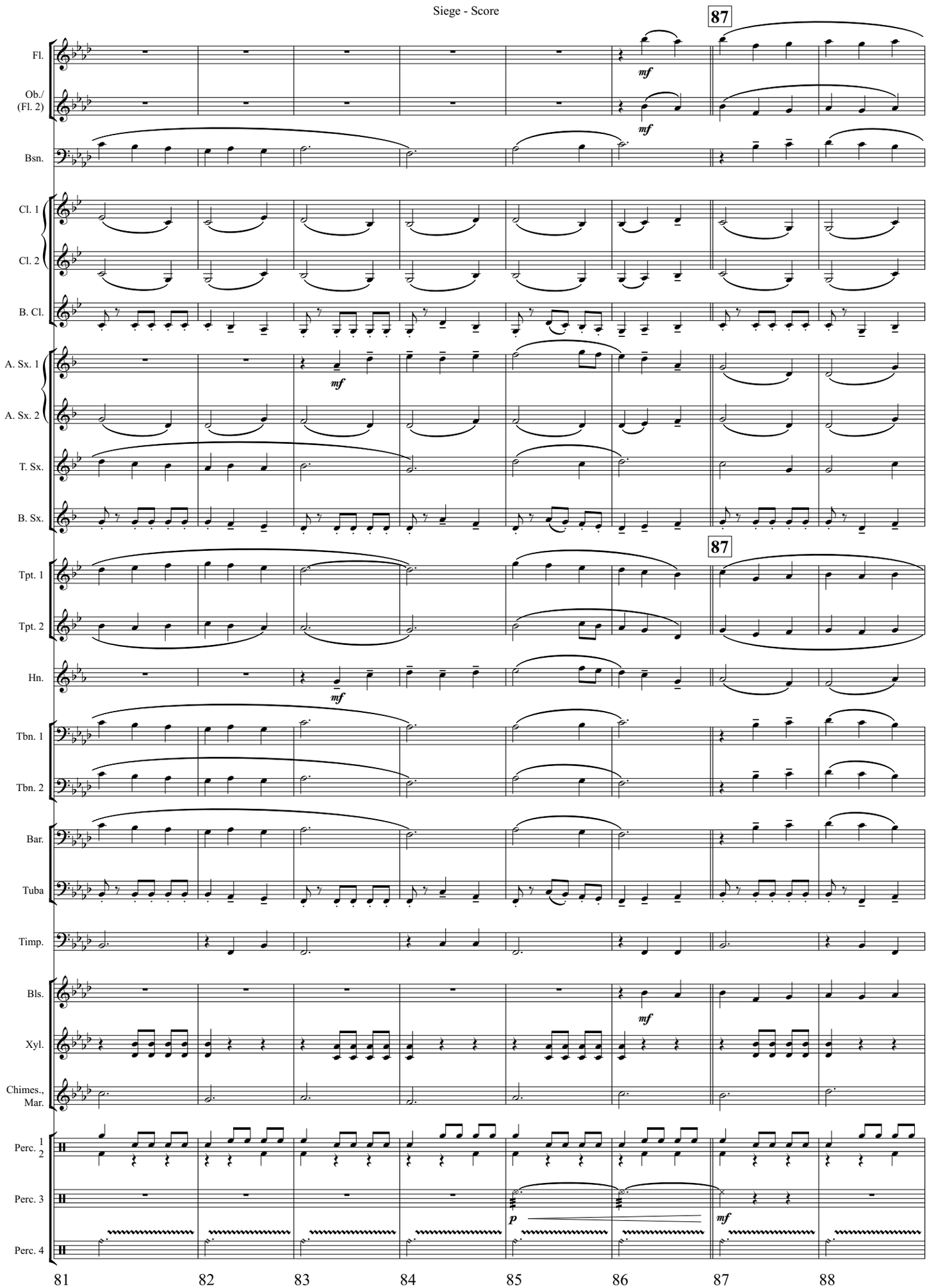
41 42 43 44 45 46 47 48

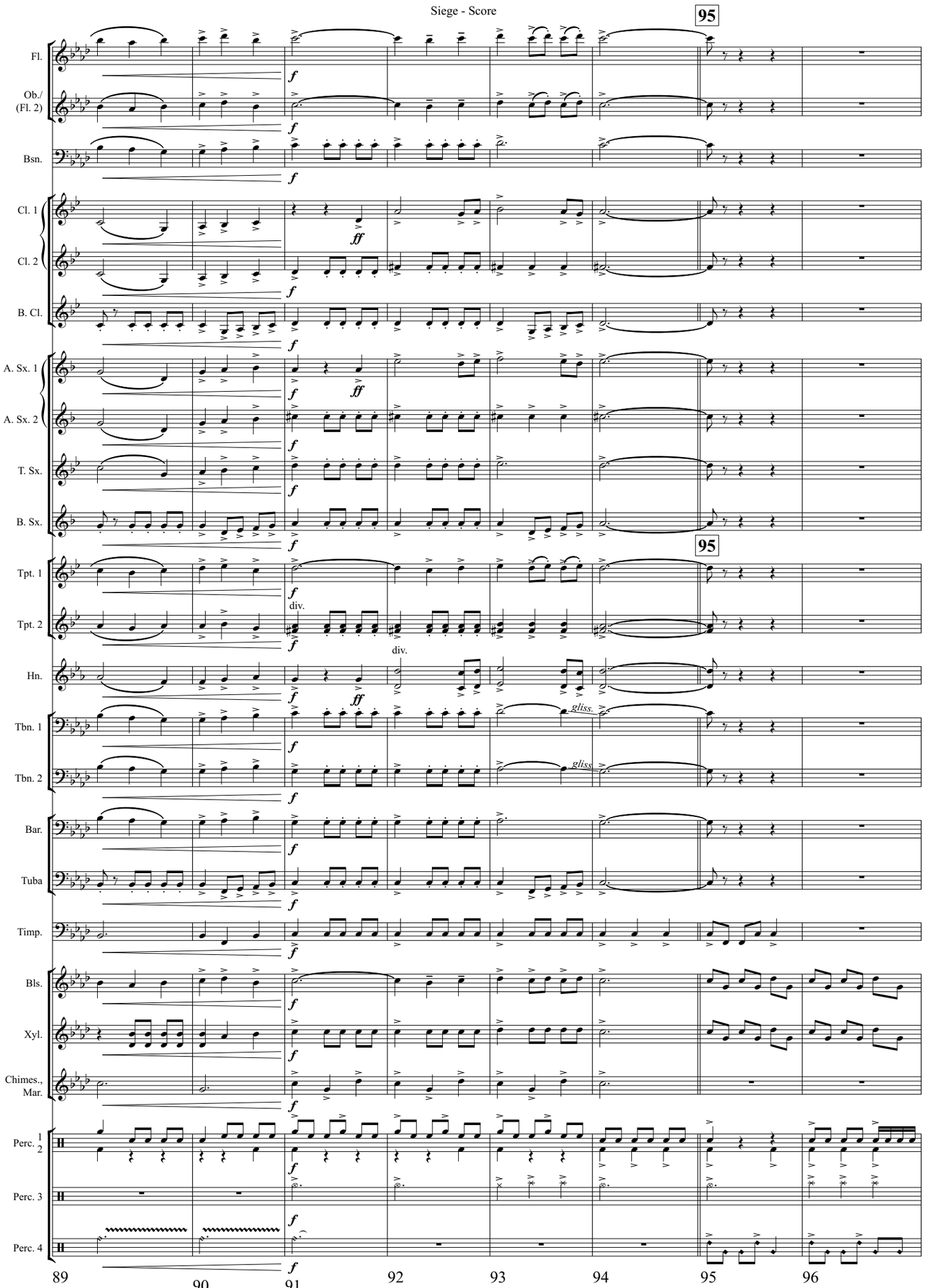

55
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
div.
Metal Objects
Castanets
ff
mf
p
49
50
51
52
53
54
55
56


63
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Marimba
Toms
Perc. 1 2
Suspended Cymbal
Perc. 3
Perc. 4
p
mf
57
58
59
60
61
62
63
64


71
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
mf
p
65
66
67
68
69
70
71
72


79
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
79
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
to Chimes
Chimes
Perc. 1 2
Perc. 3
Perc. 4
Wind Chimes
mf
p
73
74
75
76
77
78
79
80


87
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1
2
Perc. 3
Perc. 4
mf
p
81
82
83
84
85
86
87
88


95
Fl.
Ob./
(Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
95
Tpt. 1
Tpt. 2
div.
div.
Hn.
Tbn. 1
Tbn. 2
gliss.
gliss.
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes.,
Mar.
Perc. 1
2
Perc. 3
Perc. 4
89
90
91
92
93
94
95
96

Woodwinds and Brass Shout

103

Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Yah! Hur - - Rah! Yah! So - Cha!

div.

ff

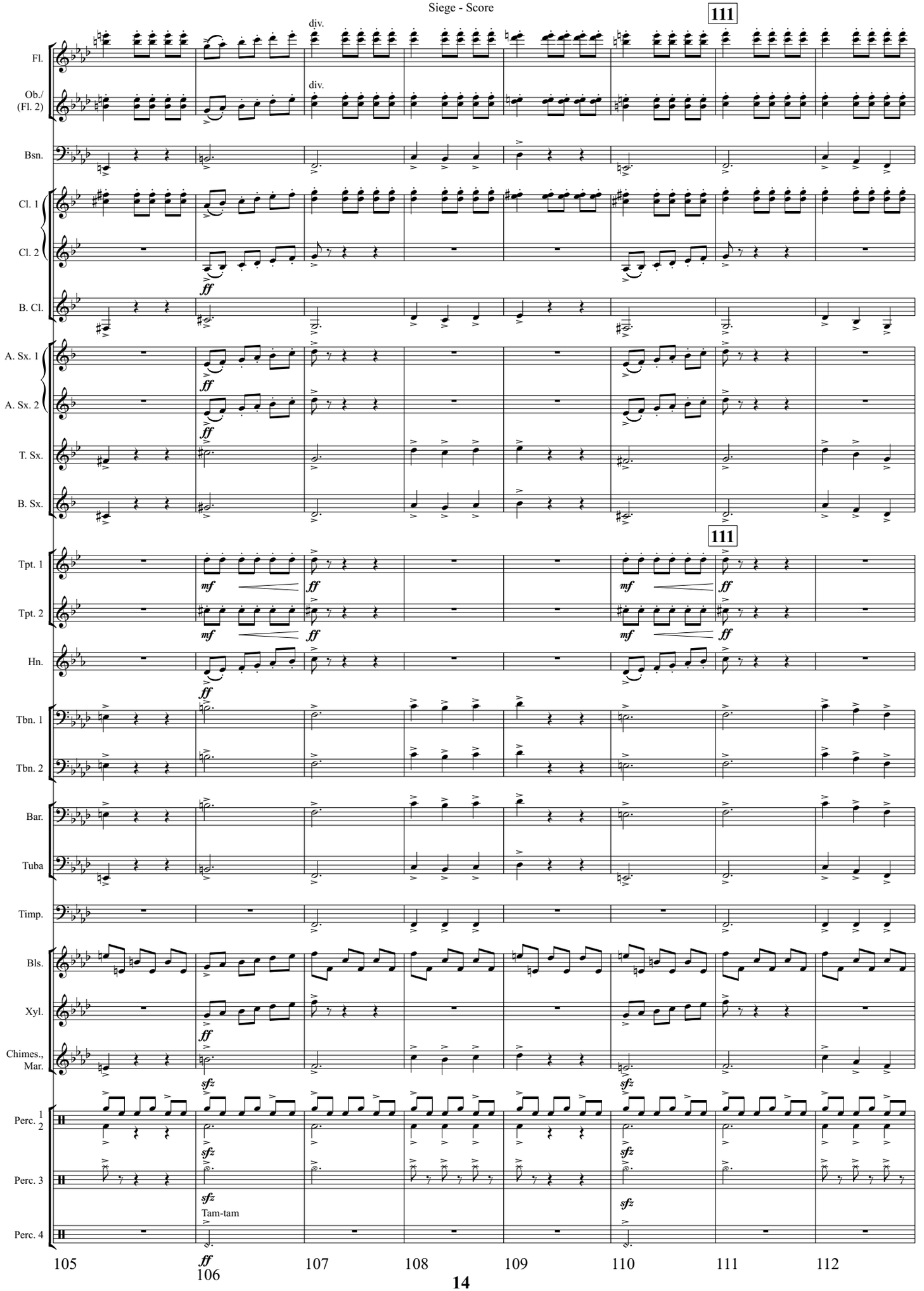
Edgy and Aggressive!

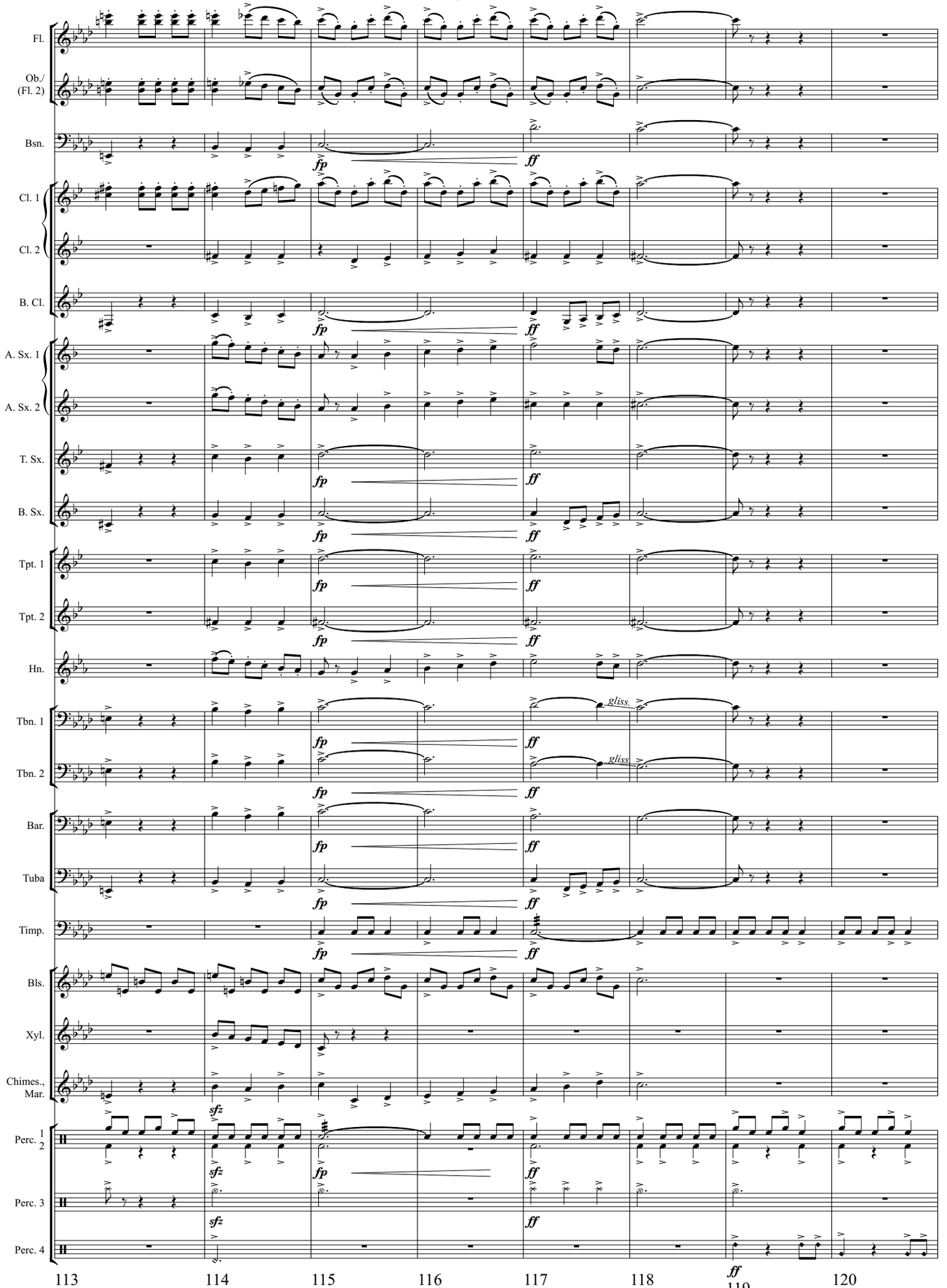
Woodwinds and Brass Shout

103

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4

97 98 99 100 101 102 103 104


111
div.
div.
Fl.
Ob./
(Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes.,
Mar.
Perc. 1
2
Perc. 3
Perc. 4
Tam-tam
105
106
107
108
109
110
111
112


Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
fp
ff
sfz
gliss.
113
114
115
116
117
118
119
120

D.S. al Coda

Coda

Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

div.

D.S. al Coda

Coda

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.

Chimes

Perc. 1
2
Perc. 3
Perc. 4

121 122 123 124 125 126 127 128

129 **Woodwinds and Brass Shout**

133

Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Yah! Hur - - Rah!

ff

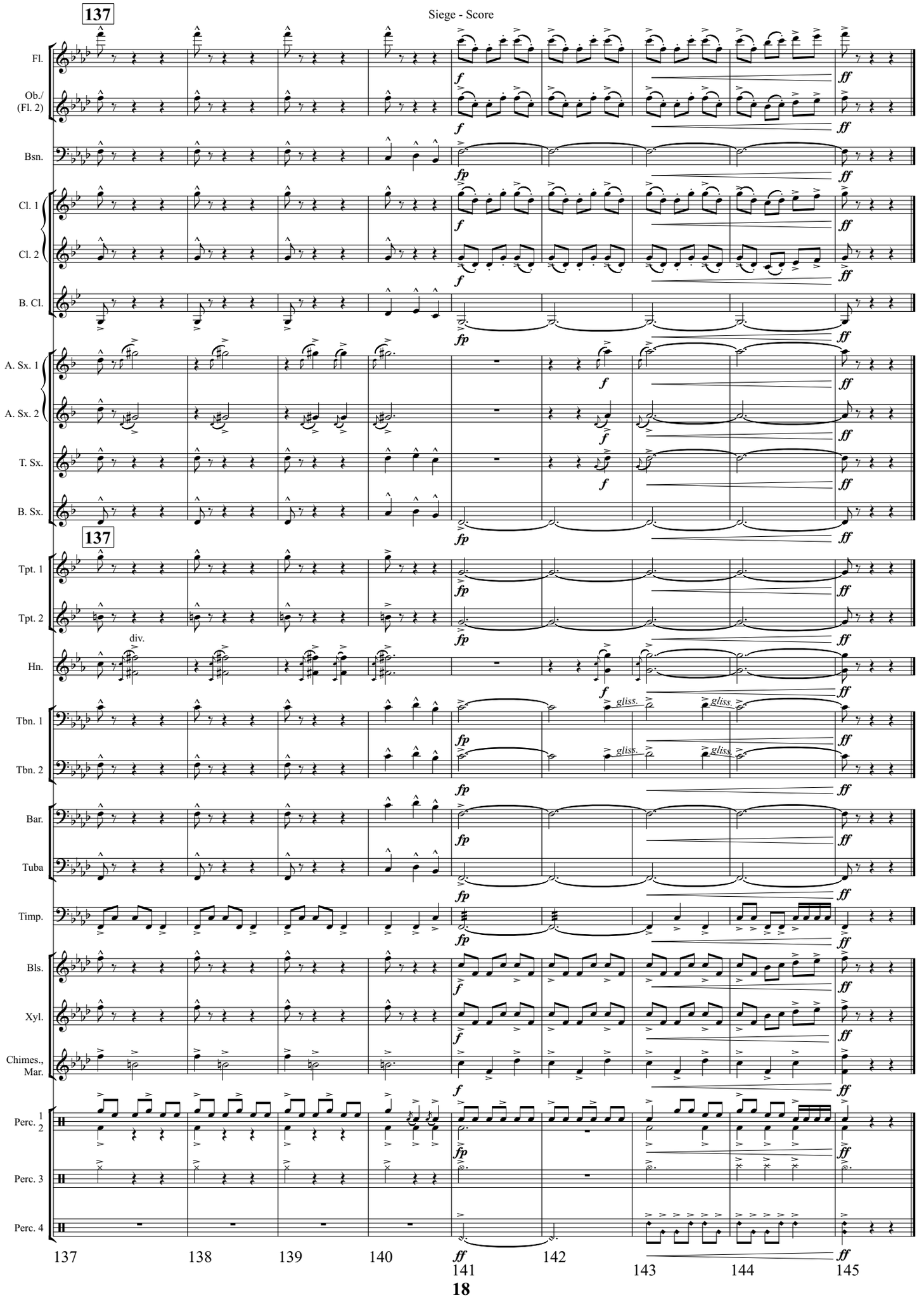
129 **Woodwinds and Brass Shout**

133

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4

div.

129 130 131 132 133 134 135 136


137
Fl.
Ob./ (Fl. 2)
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
137
Tpt. 1
Tpt. 2
div.
Hn.
Tbn. 1
Tbn. 2
gliss.
Bar.
Tuba
Timp.
Bls.
Xyl.
Chimes., Mar.
Perc. 1 2
Perc. 3
Perc. 4
f
ff
fp
137
138
139
140
141
142
143
144
145