

Siege

Randall D. Standridge

1 Full Score	4 Bb Trumpet 1
8 Flute	4 Bb Trumpet 2
2 Oboe (opt. Flute 2)	4 F Horn
2 Bassoon	3 Trombone 1
4 Bb Clarinet 1	3 Trombone 2
4 Bb Clarinet 2	2 Baritone B.C.
2 Bass Clarinet	2 Baritone T.C.
2 Alto Saxophone 1	5 Tuba
2 Alto Saxophone 2	1 Timpani
2 Tenor Saxophone	1 Bells
1 Baritone Saxophone	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.

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

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

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
Player 1: Two Toms, Snare Drum
Player 2: Bass Drum

Percussion 3
Suspended Crash Cymbal, China Cymbal, Suspended Cymbal

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

2 *ff* 3 4 5 6 7 8

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob./Fl. 2), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Tuba, Timpani (Timp.), Basses (Bls.), Xylophone (Xyl.), Chimes and Maracas (Chimes., Mar.), and four types of Percussion (Perc. 1-4). The score spans measures 9 to 16. Dynamic markings such as *p*, *cresc.*, *mf*, *ff*, and *mp* are used throughout. Performance instructions include 'Marimba: hard mallets' and 'Toms to Snare Drum'. A large diagonal watermark 'Wingert-Jones Publications' is overlaid on the score.

Siege - Score

21 



Fl. *f* *mf*

Ob./ (Fl. 2) *f* *mf*

Bsn. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *p* *f* *mf* Play after D.S. only

Tpt. 2 *p* *f* *mf* Play after D.S. only

Hn. *f* *mf*

Tbn. 1 *p* *f* *sfz*

Tbn. 2 *p* *f* *sfz*

Bar. *p* *f* *sfz*

Tuba *p* *f* *sfz*

Timp. *mf* *f* *mf*

Bls. *f*

Xyl. *p* *f*

Chimes., Mar. *p* *f*

Perc. 1 Snare Drum *f*

Perc. 2 *f*

Perc. 3 *mf*

Perc. 4 Tambourine *mf*

17 *mf* 18 19 20 21 22 23 24

Siege - Score

29

Fl. *mf*

Ob./ (Fl. 2) *mf*

Bsn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn.

Tbn. 1 *f* *gliss.* *sfz*

Tbn. 2 *f* *gliss.* *sfz*

Bar. *mf*

Tuba

Timp. *mf*

Bls. *mf*

Xyl. (Bring out strongly) *p* *f*

Chimes., Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

25 26 27 28 29 30 31 32

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe/Flute 2 (Ob./Fl. 2), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Tuba, Timpani (Timp.), Bass Drum (Bls.), Xylophone (Xyl.), Chimes/Maracas (Chimes., Mar.), and four different Percussion parts (Perc. 1-4). The score spans measures 33 to 40, with a specific focus on measure 37. Dynamic markings such as *cresc.*, *mf*, and *f* are used throughout. Performance instructions like "play both times" are present for the trumpet parts. A large, semi-transparent watermark "Wingert-Jones Publications" is overlaid diagonally across the score.

div.

Fl.

Ob./ (Fl. 2)

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

45

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Bls.

Xyl.

Chimes, Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This musical score page, numbered 71, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob./Fl. 2), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), and Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.). The brass section consists of Trumpets (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Tbn. 1, Tbn. 2), Baritone (Bar.), and Tuba. The percussion section includes Timpani (Timp.), Basses (Bls.), Xylophone (Xyl.), Chimes and Maracas (Chimes., Mar.), and four different Percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score is written in a key signature of three flats and a 2/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. A large watermark reading 'Wingert-Jones Publications' is overlaid diagonally across the page. The page number '71' is printed in a box at the top right and bottom right. The measure numbers 65 through 72 are indicated at the bottom of the page.

This musical score page, numbered 87, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob./Fl. 2), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The brass section consists of Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), and Tuba. The percussion section includes Timpani (Timp.), Bass Drum (Bls.), Xylophone (Xyl.), Chimes (Chimes.), and four different Percussion parts (Perc. 1-4). The score is written in a key signature of three flats and a common time signature. A large, diagonal watermark reading 'Wingert-Jones Publications' is overlaid across the page. The page number '87' is printed in a box at the top right and another box at the middle right. The page number '11' is centered at the bottom.

This musical score page, numbered 95, is for the piece 'Siege'. It features a variety of instruments and includes dynamic markings such as *f*, *ff*, and *gliss.*. The score is divided into measures 89 through 96. The instruments listed on the left are: Fl. (Flute), Ob./ (Fl. 2) (Oboe/Flute 2), Bsn. (Bassoon), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B. Cl. (Bass Clarinet), A. Sx. 1 (Alto Saxophone 1), A. Sx. 2 (Alto Saxophone 2), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Hn. (Horn), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), Bar. (Baritone), Tuba, Timp. (Timpani), Bls. (Bass), Xyl. (Xylophone), Chimes, Mar. (Maracas), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Perc. 3 (Percussion 3), and Perc. 4 (Percussion 4). The score includes various musical notations such as notes, rests, and articulation marks.

Woodwinds and Brass Shout

Fl. Yah! Hur - - Rah! Yah! So - Cha! *ff* div.

Ob./ (Fl. 2) Yah! Hur - - Rah! Yah! So - Cha! *ff* div.

Bsn. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Cl. 1 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Cl. 2 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

B. Cl. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

A. Sx. 1 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

A. Sx. 2 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

T. Sx. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

B. Sx. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Woodwinds and Brass Shout

Tpt. 1 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Tpt. 2 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Hn. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Tbn. 1 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Tbn. 2 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Bar. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Tuba Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Timp. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Bls. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Xyl. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Chimes., Mar. Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Perc. 1 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Perc. 2 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Perc. 3 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

Perc. 4 Yah! Hur - - Rah! Yah! So - Cha! *ff* Edgy and Aggressive!

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe/Flute 2 (Ob./ (Fl. 2)), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Tuba, Timpani (Timp.), Bass Drum (Bls.), Xylophone (Xyl.), Chimes/Maracas (Chimes., Mar.), and four types of Percussion (Perc. 1-4). The score includes various musical notations such as dynamics (ff, mf, sfz), articulation (accents, staccato), and performance instructions (div.). A large watermark 'Wingert-Jones Publications' is overlaid diagonally across the score. The page number '111' is shown in a box at the top right and bottom right. The measure numbers 105 through 112 are indicated at the bottom of the page.

105

ff
106

107

108

109

110

111

112

Siege - Score

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

Perc. 2

Perc. 3

Perc. 4

113 114 115 116 117 118 119 120

fp *ff* *gliss.* *sfz*

129 Woodwinds and Brass Shout

Fl. Yah! Hur - - Rah! *ff*

Ob./ (Fl. 2) Yah! Hur - - Rah! *ff*

Bsn. Yah! Hur - - Rah! *ff*

Cl. 1 Yah! Hur - - Rah! *ff*

Cl. 2 Yah! Hur - - Rah! *ff*

B. Cl. Yah! Hur - - Rah! *ff*

A. Sx. 1 Yah! Hur - - Rah! *ff*

A. Sx. 2 Yah! Hur - - Rah! *ff*

T. Sx. Yah! Hur - - Rah! *ff*

B. Sx. Yah! Hur - - Rah! *ff*

129 Woodwinds and Brass Shout

Tpt. 1 Yah! Hur - - Rah! *ff*

Tpt. 2 Yah! Hur - - Rah! *ff*

Hn. Yah! Hur - - Rah! *ff* div.

Tbn. 1 Yah! Hur - - Rah! *ff*

Tbn. 2 Yah! Hur - - Rah! *ff*

Bar. Yah! Hur - - Rah! *ff*

Tuba Yah! Hur - - Rah! *ff*

Timp. *ff*

Bls. *ff*

Xyl. *ff*

Chimes., Mar. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

