

*for Lt. Gen. (Ret.) George A. Crocker*

# HAWKS' RIDGE

## (Concert March)

by  
Martin Tousignant

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### Complete Band Instrumentation

- |                     |                           |   |
|---------------------|---------------------------|---|
| 1 - Full Score      | 4 - Alto Saxophones 1 & 2 | 2 - Trombone 3  |
| 1 - Piccolo         | 2 - Tenor Saxophone       | 2 - Euphonium B.C.  |
| 7 - Flutes 1 & 2    | 1 - Baritone Saxophone    | 2 - Euphonium T.C.  |
| 2 - Oboes 1 & 2     | 5 - Trumpets 1 & 2        | 4 - Tuba  |
| 2 - Bassoons 1 & 2  | 3 - Trumpet 3             | 3 - Unpitched Percussion<br>Snare Drum, Cymbals & Bass Drum |
| 7 - Clarinets 1 & 2 | 2 - Horns 1 & 2           | 1 - Glockenspiel  |
| 4 - Clarinet 3      | 2 - Horns 3 & 4           | 1 - Xylophone   |
| 3 - Bass Clarinet   | 4 - Trombones 1 & 2       | 1 - Marimba   |
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# HAWKS' RIDGE

## Composer's Notes

To the Conductor and Performers:

I wrote Hawks' Ridge to honor Lt. Gen. George Crocker, former Ft. Lewis, Washington post commander, upon his retirement in September, 1999. It shares its trio D. S. form, key signatures, and certain motifs with W. Paris Chambers' Falcon (1908). As a concert band march *per se*, its chord progressions, dynamics, and textures encompass a broader spectrum.

The exact tempo will depend upon the ensemble and acoustic environment. I prefer a constant tempo throughout with the lead instruments taking slight *expressivo* liberties. The single grace notes in the trio (m. 44-59) and trio D. S. (m. 80-95) should be played slightly before the beat like snare drum flam rudiments. The double grace notes should be played crisply on the beat like snare drum drag rudiments. Both trills in the break strain (m. 66 and 74) are played upward to the next scale degrees. *N. B.* Since the opening pickup note is difficult to realize as an ensemble, I would recommend conducting the entire first measure.

This work requires all standard concert band parts except double reeds and low reeds (cued as needed). The mallet percussion parts, if played, will naturally dominate the woodwinds. The snare drum, bass drum, and crash cymbals should accompany, not dominate the ensemble. Normally play cues only if the primary instrument is unavailable, with two exceptions as follows: Double the low clarinets with the alto saxophones from m. 30-39 if the resulting chords do not balance, and double the horns with the tenor and alto saxophones from m. 43-59 if needed.

God bless you and your ensemble.

Martin Tousignant / Herndon, Virginia / April 2, 2003

## About the Composer

Born on March 27, 1965 in Saginaw, Michigan and raised in Michigan's Upper Peninsula, Martin Tousignant began music studies at Central Michigan University in 1988 and completed a Bachelor's of Music Education at Northern State University (Aberdeen, South Dakota) in 1992. He taught elementary music, band, and chorus in South Dakota for two years before enlisting as an Army tuba player in 1994. Over a six year term he was assigned to bands at Ft. Rucker, Alabama, Camp Red Cloud, Korea, and Ft. Lewis, Washington. He wrote his first band arrangements and compositions for the Ft. Lewis Army band in 1999. Since 2001, he has carried U. S. mail in Herndon, Virginia.

# HAWKS' RIDGE

(Concert March)

6

MARTIN TOUSIGNANT

**Piccolo**  
*f* *mp*

**Flutes 1 & 2**  
*f* *mp*

**Oboes 1 & 2**  
*f* *mp* *p*

**Bassoons 1 & 2**  
*f* *mp* *p*

**1, 2. Clarinets**  
*f* *mp* *p*

**3. Clarinets**  
*f* *mp* *p*

**Bass Clarinet**  
*f* *mp* *p*

**Alto Saxophones 1 & 2**  
*f* *mp* *p*

**Tenor Saxophone**  
*f* *mp* *p*

**Baritone Saxophone**  
*f* *mp* *p*

**1, 2. Trumpets**  
*f*

**3. Trumpets**  
*f*

**1, 2. Horns**  
*f* *mp*

**3, 4. Horns**  
*f* *mp*

**1, 2. Trombones**  
*f*

**3. Trombones**  
*f*

**Euphonium**  
*f*

**Tuba**  
*f* *p*

**Snare Drum**  
*f* *Cym. f*

**Cymbals & Bass Drum**  
*f* *B. Dr. f* *p*

**Glockenspiel**  
*p*

**Xylophone**  
*p*

**Marimba**  
*f* *p*

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
Cl.

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph.

Tba.

S. D.

Cym./B. Dr.

Glock.

Xylo.

Mrb.

8 9 *f* 10 11 12 13 14 15

1. 2. 23

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2 *p*

Bsn. 1-2 *p* *f*

1, 2. Cl. *p* *f*

3. *mf* *p* *f*

B. Cl. *mf* *f*

A. Sx. 1-2 *mf* Solo *mp*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1, 2. Tpt. *f* *f*

3. *f* *f*

1, 2. Hn. *f*

3, 4. *f*

1, 2. Tbn. *mf* *f*

3. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

S. D. *f*

Cym./B. Dr. *f*

Glock. *f*

Xylo. *p*

Mrb. *f*

16 17 *f* 18 19 20 21 22 *f* 23

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2 *mp*

Bsn. 1-2 *p*

1, 2. Cl. *p*

3. *p*

B. Cl. *p*

A. Sx. 1-2 *p* Cl. 2-3

T. Sx. *p*

B. Sx. *p*

1, 2. Tpt. *p* Ob. 1

3. *p* Hns. *p*

1, 2. Hn. *mp*

3, 4. *mp*

1, 2. Tbn. *p*

3. *p*

Euph. *p*

Tba. *p*

S. D.

Cym./B. Dr.

Glock. *p*

Xylo.

Mrb.

24 25 26 27 28 29 30

Picc. *f mp p*

Fl. 1-2 *f mp p*

Ob. 1-2 *f mp p*

Bsn. 1-2 *mf p pp f*

1, 2. Cl. *mf p pp f*

3. *mf p pp f*

B. Cl. *mf p pp f*

A. Sx. 1-2 *mf p pp*

T. Sx. *mf p pp f*

B. Sx. *mf p pp f*

1, 2. Tpt. *mf p pp f*

3. *mf p pp*

1, 2. Hn. *f mp p*

3, 4. *f mp p*

1, 2. Tbn. *mf p pp f*

3. *mf p pp f*

Euph. *mf p pp f*

Tba. *mf p pp f*

S. D. *pp f*

Cym./B. Dr. *f*

Glock. *mf p pp*

Xylo. *mf p pp*

Mrb. *f*

31 32 33 34 35 36 37 38 *f*

2.

Picc. *p f*

Fl. 1-2 *p f*

Ob. 1-2 *p mp*

Bsn. 1-2 *pp p*

1, 2. Cl. *pp f*

3. *pp f*

B. Cl. *pp f mp*

A. Sx. 1-2 *pp f*

T. Sx. *pp f*

B. Sx. *f*

1, 2. Tpt. *pp f*

3. *pp f*

1, 2. Hn. *p mp*

3, 4. *p mp*

1, 2. Tbn. *f*

3. *f*

Euph. *pp f*

Tba. *f*

S. D. *pp f*

Cym./B. Dr. *f*

Glock. *pp f*

Xylo. *pp*

Mrb. *f*

Ob. 1 *mp*

Ob., Hns. *p*

Hns. *p*

Hns. *p*

One per part

Solo *p*

Bsn. 1 *p*

Bsn. 2 *p*

39 *f* 40 41 42 43 44 45



Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
Cl.

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph.

Tba.

S. D.

Cym./B. Dr.

Glock.

Xylo.

Mrb.

60

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
Cl.

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph.

Tba.

S. D.

Cym./B. Dr.

Glock.

Xylo.

Mrb.

54 55 56 57 58 59 60 61



Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
Cl.

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph.

Tba.

S. D.

Cym./B. Dr.

Glock.

Xylo.

Mrb.

69 70 71 72 73 74 75

This musical score page contains 24 staves for various instruments and percussion. The instruments listed on the left are Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Bassoons 1-2 (Bsn. 1-2), Clarinets 1, 2, and 3 (1, 2, CL), Bass Clarinet (B. CL), Saxophones Alto 1-2 (A. Sx. 1-2), Saxophone Tenor (T. Sx.), Saxophone Bass (B. Sx.), Trumpets 1, 2, and 3 (1, 2, Tpt.), Horns 1, 2, 3, and 4 (1, 2, Hn.), Trombones 1, 2, and 3 (1, 2, Tbn.), Euphonium (Euph.), Trombone Bass (Tba.), Snare Drum (S. D.), Cymbal/Bass Drum (Cym./B. Dr.), Glockenspiel (Glock.), Xylophone (Xylo.), and Maracas (Mrb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo) are used throughout. A large red watermark is visible across the center of the page. The measure numbers 76 through 81 are printed at the bottom of the page.

Picc. ⑥

Fl. 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
Cl.

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt. unis.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph. sfz

Tba. sfz

S. D. sfz

Cym./B. Dr.

Glock. sfz

Xylo.

Mrb.

82 83 sfz 84 85 86 87 88

Picc. (8)

FL 1-2

Ob. 1-2

Bsn. 1-2

1, 2.  
CL

3.

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

1, 2.  
Tpt.

3.

1, 2.  
Hn.

3, 4.

1, 2.  
Tbn.

3.

Euph.

Tba.

S. D.

Cym./B. Dr.

Glock.

Xylo.

Mrb.

unis.

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