

# The Kid's Sunshine March

*by*

Richard Hembree

*Grade: 2 1/2    Duration: 1:54*

## Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

5 – Clarinet 1

5 – Clarinet 2

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

4 – Trumpet 1

4 – Trumpet 2

2 – Horn in F1

2 – Horn in F2

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+ 2 T.C.)

4 – Tuba

1 – Timpani

1 – Percussion 1 (2 players)  
Snare Drum, Bass Drum

1 – Percussion 2  
Woodblocks, Vibraslap, Ratchet,  
Suspended Cymbal

1 – Percussion 3  
Suspended Cymbal, Triangle, Crash  
Cymbal, Finger Cymbals, Tambourine,  
Slapstick, Wind Chimes

1 – Mallets 1  
Bells

2 – Mallets 2  
Xylophone, Claves

# The Kid's Sunshine March

*The Kid's Sunshine March* was commissioned by Lola Sutherland, director of the Pacific Union Middle School Band in Spring of 2015. Lola told me about a popular show that many of her students watched, called "El Chavo del Ocho," and asked if I could come up with a melody inspired by its theme song, an incarnation itself of Beethoven's "Turkish March." I was happy to oblige. Upon completion of the work, I had created a piece that kicks off with Beethoven's theme, then detaches itself rather quickly, becoming more like a distant cousin yet maintaining that quirky air that the kids loved in "El Chavo." The new melody is simple, yet fun for the musicians as it is passed around to each section of the band. The end of the piece contains a few surprising modulations, something of a signature I've managed to include in all my compositions.

## Richard Hembree

Born November 12, 1986



Richard Ross Hembree was born in Victorville, CA. He grew up in Visalia, where he attended College of the Sequoias before transferring to California State University, Fresno. While studying at Fresno State, Richard began writing music for wind ensemble. In 2009, he became a finalist in the 2nd International Frank Ticheli Composition Contest for his grade 2 piece entitled Dreamcatcher. He has since written seventeen works for band and orchestra as well as five woodwind quintets.

In 2013, Richard graduated from CSU, Fresno with a Master of Arts degree in Horn performance. He is currently freelancing around the Central Valley and hopes to become a world-renown Hornist and composer.



Complete Score

# The Kid's Sunshine March

Inspired by Beethoven via El Chavo del Ocho

Richard Hembree

**Allegro**  $\text{♩} = 92 - 100$

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

**Allegro**  $\text{♩} = 92 - 100$   
F, B♭, C, E♭

Timpani

Percussion 1  
Snare Drum, Bass drum

Percussion 2  
Woodblocks, Vibraslap, Ratchet, Suspended Cymbal

Percussion 3  
Suspended Cymbal, Triangle, Crash Cymbal, Finger Cymbals, Tambourine, Slapstick, Wind Chimes

Bells

Xylophone and Claves

**5**

**6**

**7**

**8**

**9**

*f*, *mp*, *div.*, *unis.*, *F down to E♭*, *solo*, *Sus. Cym. (choke)*, *to Triangle*

10 11 12 13 14 15 16 17

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp* div. *mp* unis.

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 Triangle to Crash Cymbals *mp*

Bls. *mp*

Xyl. *mp*

18 19 20 21 22 23 24 25 26

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bls.

Xyl.

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Cl. 1 *f* *mp* *f* *mp*

Cl. 2 *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

A. Sx. *f* *mp* *f* *mp*

T. Sx. *f* *mp* *f* *mp*

B. Sx. *f* *p* *f* *p*

Tpt. 1 *f* *p* *f* *p*

Tpt. 2 *f* *p* *f* *p*

Hn. 1 *f* *p* *f* *p*

Hn. 2 *f* *p* *f* *p*

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

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

Euph. *f* *p* *f* *p*

Tuba *f* *p* *f* *p*

Timp. *f* *p* *f* *p* E<sub>b</sub> up to F

Perc. 1 *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *p* to Vibraslap

Perc. 3 *f* *p* *f* *p* to Finger Cymbals

Bls. *f* *p* *f* *p*

Xyl. *f* *p* *f* *p* to Claves

35 36 37 38 39 40 unis. 41 42 43

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bls.

Xyl.

mp

*p*

*mf*

*f*

div.

unis.

Vibraslap

to Woodblocks

Finger Cymbals

to Sus. Cym.

Sus. Cym. (choke)

*ff*

to Tambourine

Tambourine



44 45 46 47 48 49 div. 50 51 unis.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bls.

Xyl.

*mp*

*p*

*mf*

*f*

unis.

51

(Quick to Claves →)

Claves

Claves

52 53 54 55 56 57 58 59 60

Fl. *f*

Ob. *mf* *f*

Bsn. *f* *mf*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f* *mf*

A. Sx. *f*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

Tpt. 1 *mf* unis. *f* *mf*

Tpt. 2 *mf* *f* *mf*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf* 59

Perc. 1 *fp* *f* *mp*

Perc. 2 Woodblocks to Ratchet Ratchet to Sus. Cym.

Perc. 3 to Sus. Cym. Sus. Cymbal (soft mallet) to Slapstick Slapstick solo to Triangle

Bls. *f* *fff*

Xyl. *mf* *f*

This page of a musical score covers measures 61 through 68. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Bass (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Bass (Bls.), and Xylophone (Xyl.).

Measures 61-66 show various melodic lines for the woodwinds and strings, with dynamics such as *mp* and *p*. Measure 67 is a key measure where several instruments (Fl., Ob., Bsn., A. Sx., T. Sx., B. Sx., Tpt. 1, Tpt. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Bls., and Xyl.) play together. The percussion parts include a suspended cymbal with a metal beater (*Sus. Cym. (metal beater)*) and a triangle. Measure 68 continues the orchestral texture, with a *div.* marking for the Clarinet 2 part.

69 70 71 72 73 74 75 76 77

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 unis.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 div.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp. F up to A 75 Bb down to A C up to Db (Quickly!)

Perc. 1

Perc. 2 to Woodlocks

Perc. 3 to Sus. Cym.

Bls.

Xyl.

78 79 80 div. 81 82 83 unis. 84 85 86

Fl. *ff* *p*

Ob. *ff* *p*

Bsn. *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

B. Cl. *ff* *p*

A. Sx. *ff* *p* unis. div. unis. div.

T. Sx. *ff* *p*

B. Sx. *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Euph. *ff* *p*

Tuba *ff* *p*

Timp. *ff* *p* 83 A up to B $\flat$  (Quickly!)

Perc. 1 *ff* *p*

Perc. 2 Woodblocks *f* to Wind Chimes Wind Chimes to Sus Cym.

Perc. 3 *f* *p*

Bls. *ff* *p*

Xyl. *ff* *mp*

This page of a musical score, page 11, covers measures 87 through 94. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Bassoon (Bls.), and Xylophone (Xyl.).

The score features various musical notations including dynamics such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *div.* (divisi) and *unis.* (unison). The percussion section includes specific markings for *Sus. Cym.* (Suspended Cymbal) and *choke*. The woodwind and brass sections show complex phrasing with slurs and ties across measures. The overall texture is dense, with many instruments playing simultaneously.