



Hear and download this
piece at www.fjhmusic.com

FJH YOUNG BAND

Grade 2

EXTREMIS

Randall D. Standridge

Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B♭ Clarinet 1	2 - Mallet Percussion
5 - B♭ Clarinet 2	Bells
2 - B♭ Bass Clarinet	Chimes
2 - E♭ Alto Saxophone 1	3 - Percussion 1
2 - E♭ Alto Saxophone 2	Snare Drum
2 - B♭ Tenor Saxophone	Bass Drum
2 - E♭ Baritone Saxophone	Floor Tom
4 - B♭ Trumpet 1	2 - Percussion 2
4 - B♭ Trumpet 2	Suspended Cymbal
4 - F Horn	Tambourine
2 - Trombone 1	3 - Percussion 3
2 - Trombone 2	Suspended Crash Cymbal
	Suspended China Cymbal
	Ride Cymbal

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

The Composer



Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

Program Notes

Extremis is an aggressive concert work that utilizes bombastic percussion, glissandi in trombones and chimes, and ritualistic chanting to create a dark, savage soundscape. This work is intended to open or finish a concert with a very dramatic musical statement.

Rehearsal Suggestions

The trombone glissandi effect should sound as if each trombone player were on a separate pitch wheel being bent at different speeds to create a mass of sound that expands and resolves.

The chime glissando effect should be achieved by placing one mallet on the upper (black) chimes and one hand on the lower (white) chimes, on opposite ends. The glissando should be played by depressing the pedal and scraping both rows as quickly and loudly as possible. Make sure to use the hardest mallet possible.

The floor tom should be as dry as possible with little to no ring.

The chanting syllables should be shouted as if in anger. There is no definite pitch for these syllables, but, where indicated, the pitch should bend from a lower to higher pitch. These syllables do not mean anything, and were simply created for dramatic effect.

B1652

5

Fl. *sfz*

Ob. *sfz*

Bsn. *sfz*

Cls. 1 *f*

2

B. Cl. *sfz*

A. Saxes 1 *sfz*

2

T. Sax. *sfz*

B. Sax. *sfz*

5

Tpts. 1 *a2* *sfz*

2

Hn. *f*

Tbns. 1 *sfz*

2

Bar. / Euph. *sfz*

Tuba *sfz*

Timp. *f* *mf*

Mlt. Perc. Bells *f*

Perc. 1 *f* *mp* Tambourine

Perc. 2 *mf*

Perc. 3

5 6 7 8

Fl. *f* *p* *tr*

Ob. *f* *p* *tr*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *f* *tr* *p*

T. Sax. *f* *tr* *p*

B. Sax. *f*

Tpts. 1 2 *f*

Hn. *f*

Tbns. 1 2 *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

13 14 15 16

17

Fl. *f* *mf*

Ob. *f* *mf*

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2 *f* *mf*

T. Sax. *mf*

B. Sax.

17

Tpts. 1 2 *mf*

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1 *f* *mf*

Perc. 2

Perc. 3 Ride Cymbal, dome *mf*

17 18 19 20

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

mf

p

25

Fl. *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f* a2

2

B. Cl. *f*

A. Saxes 1 *f*

2

T. Sax. *f*

B. Sax. *f*

25

Tpts. 1 *fp* play 2nd time only

2 *f*

Hn. *f*

Tbns. 1 *f* gliss. from 1st down or 5th up, different speeds, creating a sound band.

2

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. *ff* Chimes

Perc. 1 *f*

Perc. 2 *f* Tamb. *fp*

Perc. 3 *f*

25 26 27 28

1.

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

fp

f

f

sim.

play 1st time

Floor Tom

Sus. Cym.

p

29 30 31 32

37

Fl. Ya! Ho - Cha! So - Tai - Yo! Ha -

Ob. Ya! Ho - Cha! So - Tai - Yo! Ha -

Bsn. Ya! Ho - Cha! So - Tai - Yo! Ha -

Cls. 1 2 Ya! Ho - Cha! So - Tai - Yo! Ha -

B. Cl. Ya! Ho - Cha! So - Tai - Yo! Ha -

A. Saxes 1 2 Ya! Ho - Cha! So - Tai - Yo! Ha -

T. Sax. Ya! Ho - Cha! So - Tai - Yo! Ha -

B. Sax. Ya! Ho - Cha! So - Tai - Yo! Ha -

37

Tpts. 1 2 Ya! Ho - Cha! So - Tai - Yo! Ha -

Hn. Ya! Ho - Cha! So - Tai - Yo! Ha -

Tbns. 1 2 Ya! Ho - Cha! So - Tai - Yo! Ha -

Bar. / Euph. Ya! Ho - Cha! So - Tai - Yo! Ha -

Tuba Ya! Ho - Cha! So - Tai - Yo! Ha -

Timp. *f*

Mlt. Perc.

Perc. 1 Floor Tom *f*

Perc. 2 Tamb. *f*

Perc. 3 *f*

37 38 39 40

Fl. Ya! Ho - Cha! So - Tai - Yo!

Ob. Ya! Ho - Cha! So - Tai - Yo!

Bsn. Ya! Ho - Cha! So - Tai - Yo! *f*

Cls. 1 2 Ya! Ho - Cha! So - Tai - Yo!

B. Cl. Ya! Ho - Cha! So - Tai - Yo!

A. Saxes 1 2 Ya! Ho - Cha! So - Tai - Yo!

T. Sax. Ya! Ho - Cha! So - Tai - Yo!

B. Sax. Ya! Ho - Cha! So - Tai - Yo!

Tpts. 1 2 Ya! Ho - Cha! So - Tai - Yo!

Hn. Ya! Ho - Cha! So - Tai - Yo!

Tbns. 1 2 Ya! Ho - Cha! So - Tai - Yo!

Bar. / Euph. Ya! Ho - Cha! So - Tai - Yo!

Tuba Ya! Ho - Cha! So - Tai - Yo!

Timp. Ya! Ho - Cha! So - Tai - Yo!

Mlt. Perc. *f*

Perc. 1

Perc. 2

Perc. 3

41 42 43 44

48

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

49 50 51 52

53

Fl.

Ob.

Bsn.

Cls. 1 a2 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

53

Tpts. 1 a2 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

mf

S.D.

Sus. Cym.

p

57

58

59

60

63

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Floor Tom

S.D.

61 62 63 64

B1652

