

HIGH VOLTAGE

Randall D. Standridge

Instrumentation

1 - Conductor's Full Score	2 - Synthesizer
8 - Flute	1 - Sound FX
2 - Oboe	1 - Mallet Percussion 1 Bells
2 - Bassoon	2 - Mallet Percussion 2 Chimes Marimba
5 - B \flat Clarinet 1	1 - Timpani
5 - B \flat Clarinet 2	4 - Percussion 1 Snare Drum Hi-Hat Ride Cymbal Bass Drum
2 - B \flat Bass Clarinet	2 - Percussion 2 Suspended Cymbal Two Wood Blocks
2 - E \flat Alto Saxophone 1	4 - Percussion 3 Wind Chimes Crash Cymbal China Cymbal Cowbell
2 - E \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	
4 - Trombone	
2 - Baritone / Euphonium	
2 - Baritone T.C.	
4 - Tuba	

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

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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

We live in an electric world. Our homes, our phones, our televisions, our games, our music, and our lives are all tied to this source of energy. It has the power to create and destroy. It is truly one of the most awesome forces in our universe. *High Voltage* attempts to convey the energy and excitement of electricity racing across the sky, across wires, and across the world.

When conceiving this piece, I knew that I wanted to incorporate electronic effects to enhance the meaning and programmatic nature of the work. This work uses both a synthesizer and a set of sound effects to help create the aural experience for both the audience and the player. The work may be successfully performed without either of these effects, but it will definitely lose some of its, if you will, pardon the pun, "spark."

This work was commissioned by the Lake Hamilton Band Program (Percy, AR) and the Sheridan Band Program (Sheridan, AR) for a joint performance of their beginning bands. I would like to take this time to thank Jon Shultz, Ron McHone, Jarrett Tedder, Gregg Scott, Bryan Field, Dennis Wolfe, Cheri Wright, and Kelly Wolfe both for the amazing job they do with their students and for their trust in me to create a work for their bands.

Rehearsal Suggestions

The sound effects may be acquired from the *High Voltage* page on the FJH Website for use on sound boards and other such devices along with instructions for such sound effects. However, the sound effects are optional. The piece may be successfully performed without them.

It will be necessary to balance the electronic effects with the acoustic playing to make sure that one does not over-power the other.

This piece provides an opportunity to discuss parallel major and minor tonalities with your students. The piece uses them as representation of "alternating current".

The percussion should be on the slightly louder side of the balance spectrum. Please do not "hide" them.

The synthesizer part may be divided among two players if necessary.

The Percussion 3 part is intended for suspended crash cymbal to make it possible for one person to play the part.

Randall D. Standridge

HIGH VOLTAGE

RANDALL D. STANDRIDGE
(ASCAP)

Mysterious (♩ = 72)

3

Flute *p*

Oboe

Bassoon

B♭ Clarinets 1/2 *mf*

B♭ Bass Clarinet *p*

E♭ Alto Saxophones 1/2 *p* Tremolo: trill very quickly between the two given notes

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *p*

Mysterious (♩ = 72)

3

B♭ Trumpets 1/2

F Horn

Trombone Baritone / Euphonium

Tuba *p*

Each line may be played by one player;
Bass line should be played one octave lower than written,
or on an electric bass as written.

Synthesizer (optional) Synth Bass *p*

Sound FX (optional) Thunder *mf*

Mallet Percussion 1 (Bells) *p*

Mallet Percussion 2 (Chimes, Marimba) *p*

Timpani *p*

(F, C, D, E) → D is optional

Percussion 1 (Snare Drum, Hi-Hat, Ride Cymbal, Bass Drum) B.D.

Percussion 2 (Suspended Cymbal, Two Wood Blocks) Sus. Cym. *p*

Percussion 3 (Wind Chimes, Crash Cymbal, China Cymbal, Cowbell) Wind Chimes *p*



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Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 2

B. Cl. *mp*

A. Sax. 1 2 *mf*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *mp*

Hn. *mf*

Tbn. Bar./ Euph. *mp*

Tuba *mp*

Synth. *mp*

Voice *mp*

FX

Mlt. Perc. 1 *mp*

Mlt. Perc. 2

Timp.

Perc. 1 *fp* S.D. *p*

Perc. 2 *p* *mf* *p*

Perc. 3 *p*

6 7 *p* 8 9 10

Fast, Exciting (♩ = 150) [13]

FL. *f* *mf* div.

Ob. *f* *mf*

Bsn. *f* *p* *mf*

Cls. 1 2 *f* *mf*

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

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

T. Sax. *f* *p* *mf*

B. Sax. *f* *p* *mf*

Tpts. 1 2 *f* *p* *mf*

Hn. *f* *p* *mf*

Tbn. Bar./ Euph. *f* *p* *mf*

Tuba *f* *p* *mf*

Synth. *f* *p* *mf*

FX Electricity 1 *mf* Thunder *mf*

Mlt. Perc. 1 *f* *p* *mf*

Mlt. Perc. 2 Marimba (hard mallets) *mf* *p* *mf*

Timp. *f* *p* *mf*

Perc. 1 *f* Hi-Hat *mf* Ride Cym. Dome *mf*

Perc. 2 *mf* *p* *f* *p*

Perc. 3 Cr. Cym. (w/sticks) *f* W.B. *mf*

China Cym. *f*

11 *f* 12 13 *mf* 14 15 *mf* 16 *p*

Fl. *p*

Ob. *p*

Bsn. *mf*

Cls. 1 2 *p* a2

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *mf*

B. Sax. *p*

Tpts. 1 2 *p*

Hn. *p*

Tbn. Bar./ Euph. *mf*

Tuba *p*

Synth. *p*

FX Sub Drop 1 *f*

Mit. Perc. 1 *p*

Mit. Perc. 2 *p*

Timp. *fp*

Perc. 1 S.D. R L R *mf*

Perc. 2 *f* (ch)

Perc. 3 *f* China Cym. (ch)

17 *mf* 18 19 20 *mp* *f* 21

43

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cls. 1 2 *mf*

B. Cl. *mp*

A. Saxes. 1 2 *mf*

T. Sax. *mp*

B. Sax. *mp*

43

Tpts. 1 2

Hn. *mp*

Tbn. Bar./ Euph. *mp*

Tuba *mp*

Synth. *mf*

FX

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mp*

Ride Cym.

Wind Chimes

p *mf*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./ Euph.

Tuba

Synth.

FX

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56

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59

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.

Tuba

Synth.

FX

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Electricity 2

W.B.

57 58 59 60 61

