DB **FJH DEVELOPING BAND**

Grade 1.5
B1739

DARK RIDE

Randall D. Standridge

Instrumentation

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

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 F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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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.

About the Music

Dark Ride is intended to evoke the experience one might feel on a moonlit night, riding through a darkened forest. The shadows stretch out across the ground, the wind howls, and owls may be heard hooting in the distance. Suddenly, a twig snaps behind you. You race into the darkness, fleeing from whatever made the sound.

Naturally, this work will be appropriate for an October or autumn concert, but it will also work well as an exciting concert opener or encore work any time of the year.

This work was commissioned for the Liberty High School Band of Colorado Springs, Colorado, by the friends and family of Scott Singmaster, in celebration of his many years of service in music education. The work is not intended to be reflective of him, but rather of the excitement that he inspired in his students for music.

Rehearsal Suggestions

The tempo of this work (both the slow section and the faster section) is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."

Trombone glissandi should be very loud and exaggerated.

Incorporate staccato exercises into your daily routine as you prepare this work.

In measure 58, the Mallet part indicates that the chimes should scrape both rows of bars in opposite directions. This should be a loud, frightening effect.

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 2 part is intended for suspended crash cymbals to make it possible for one person to play the part.

- Randall D. Standridge

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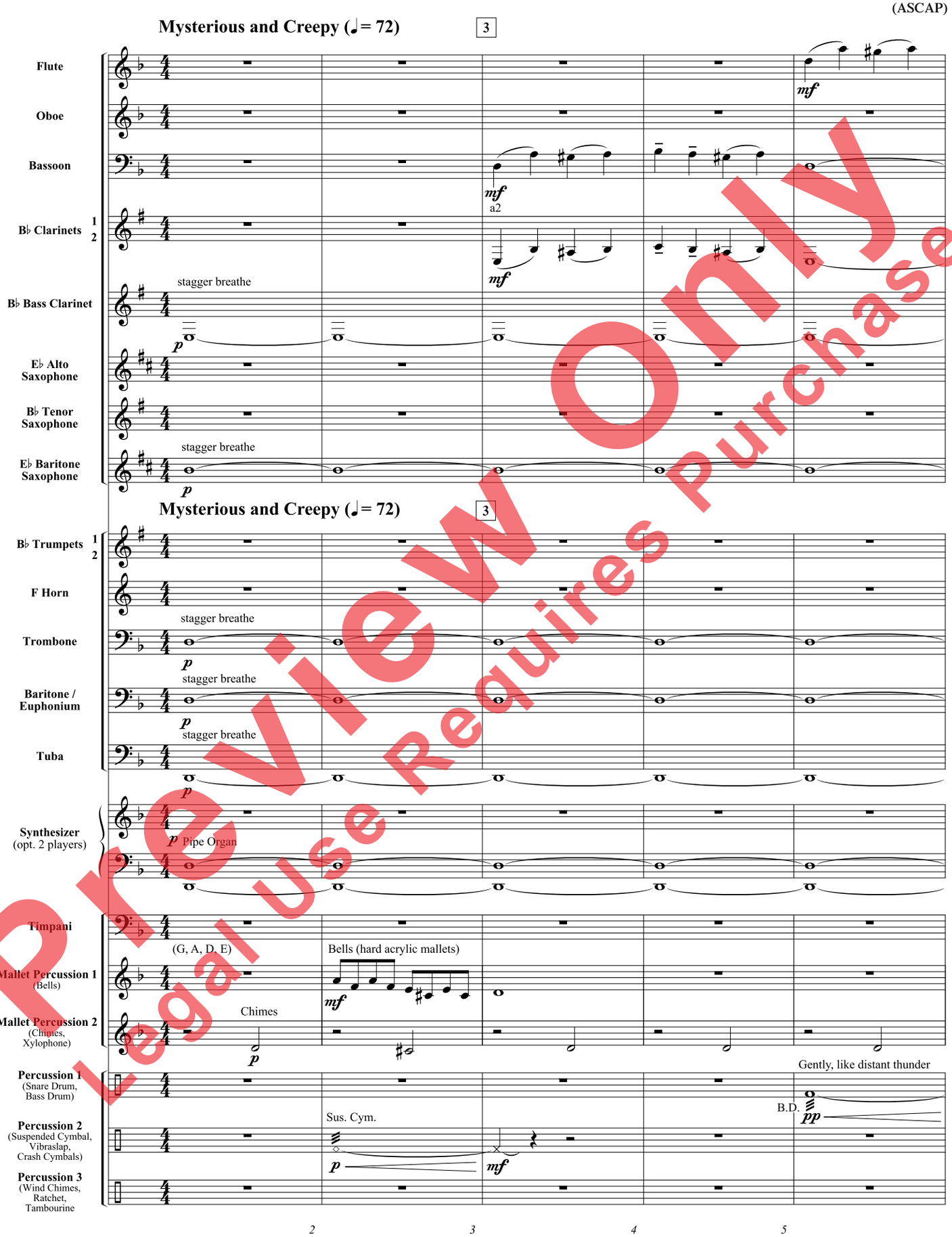
Duration: 2:15

commissioned for the Liberty High School Band (Colorado Springs, CO)
by the friends and family of Scott Singmaster, in celebration of his many years of service to music education

DARK RIDE

RANDALL D. STANDRIDGE
(ASCAP)



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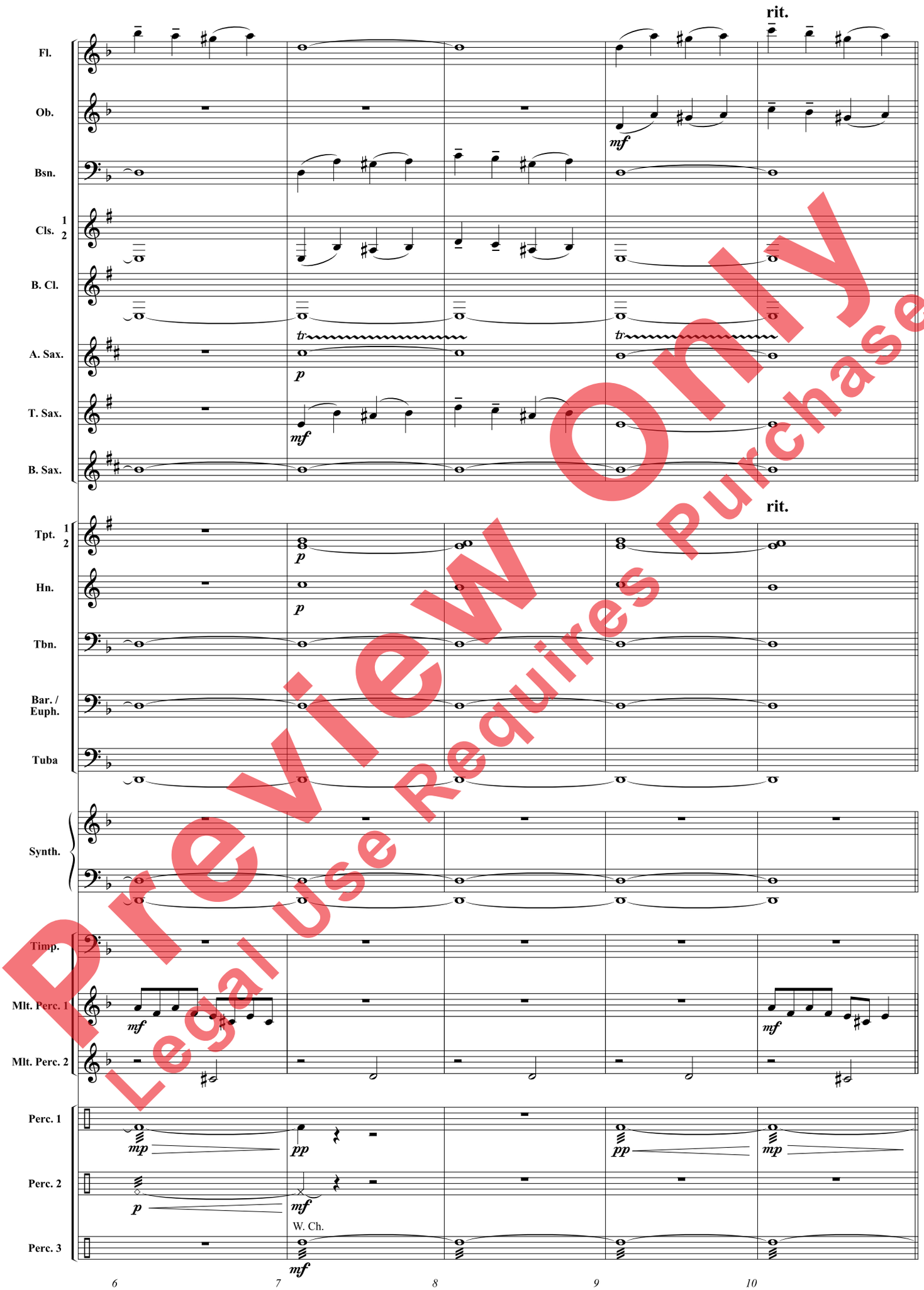

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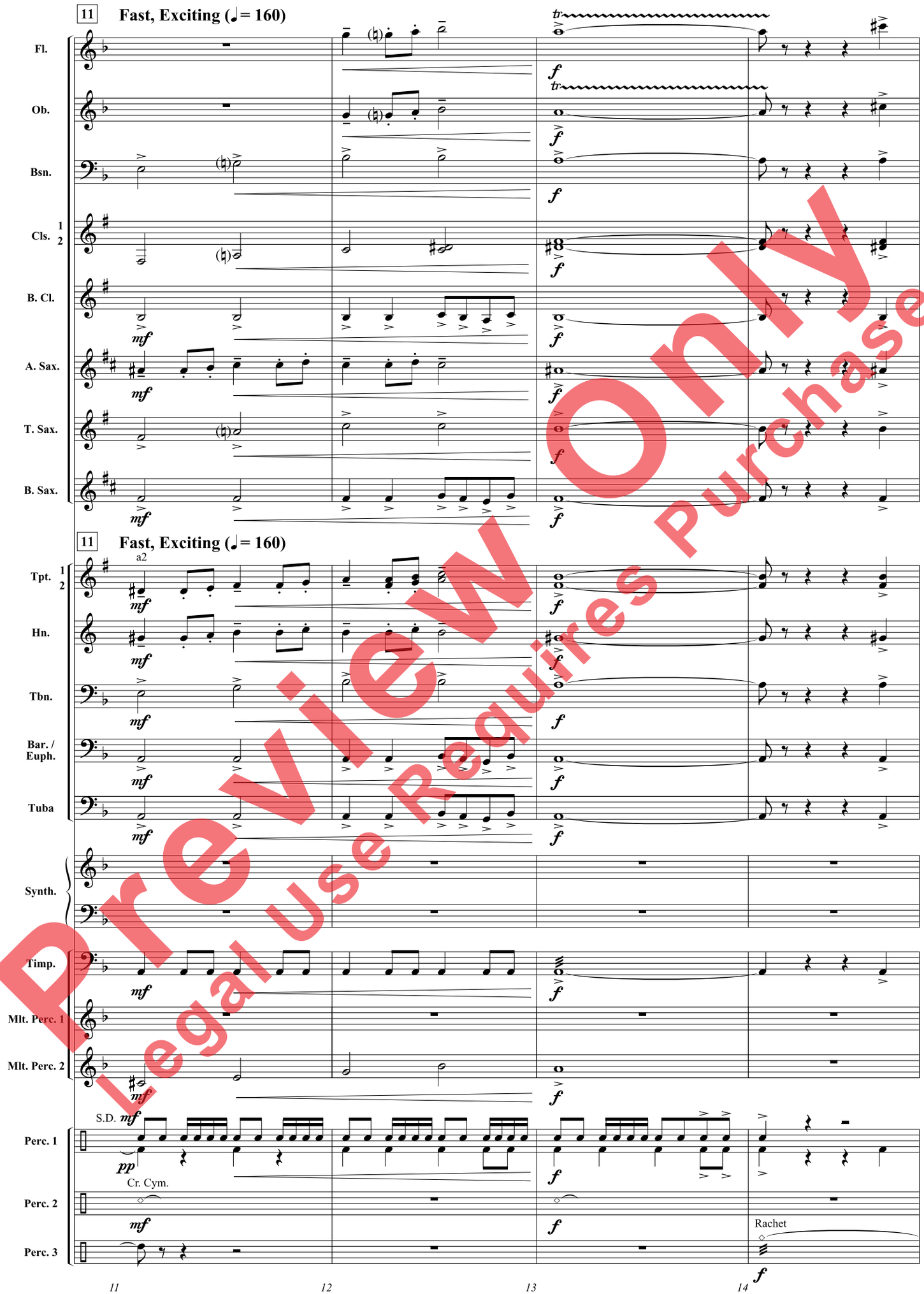

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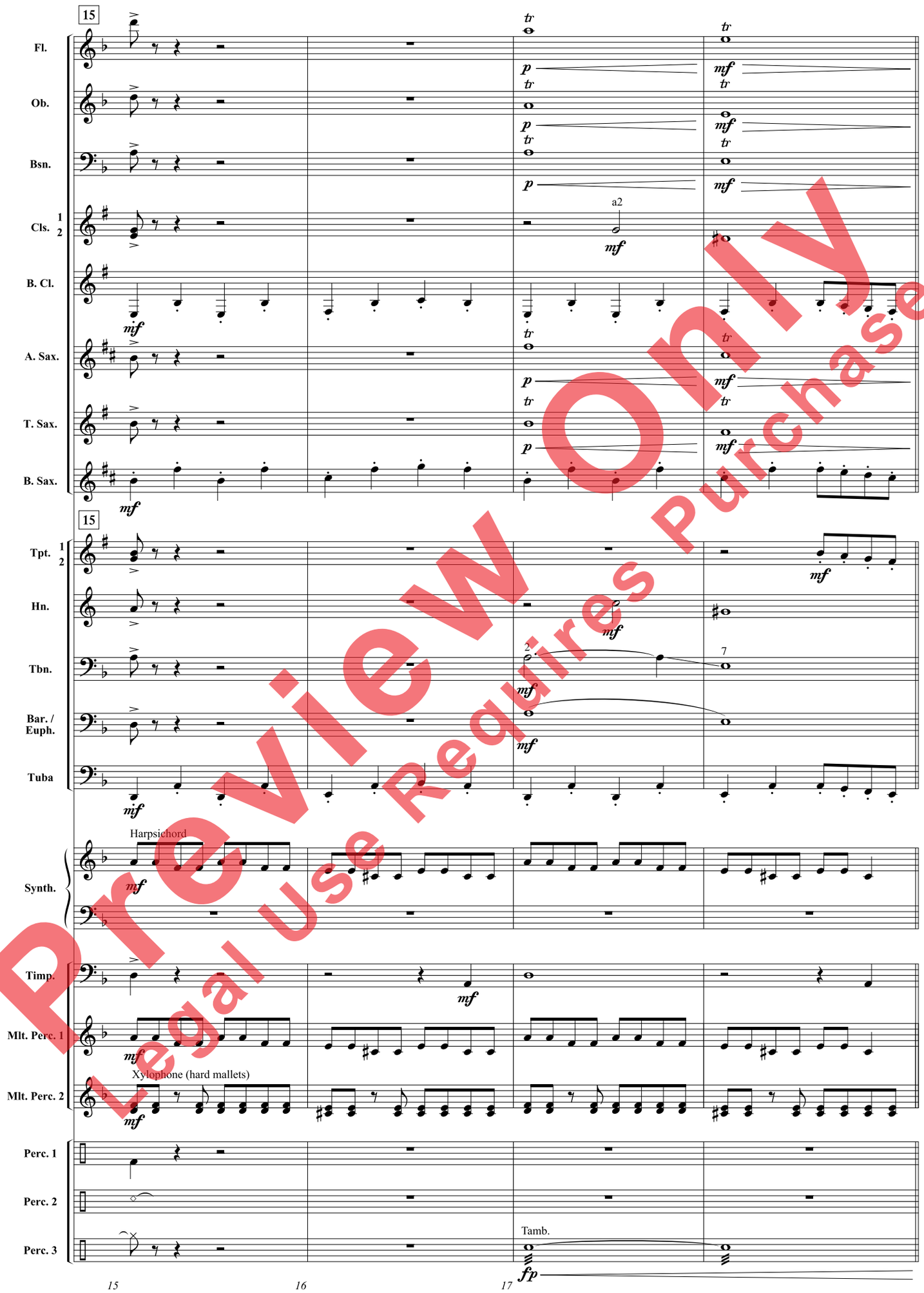

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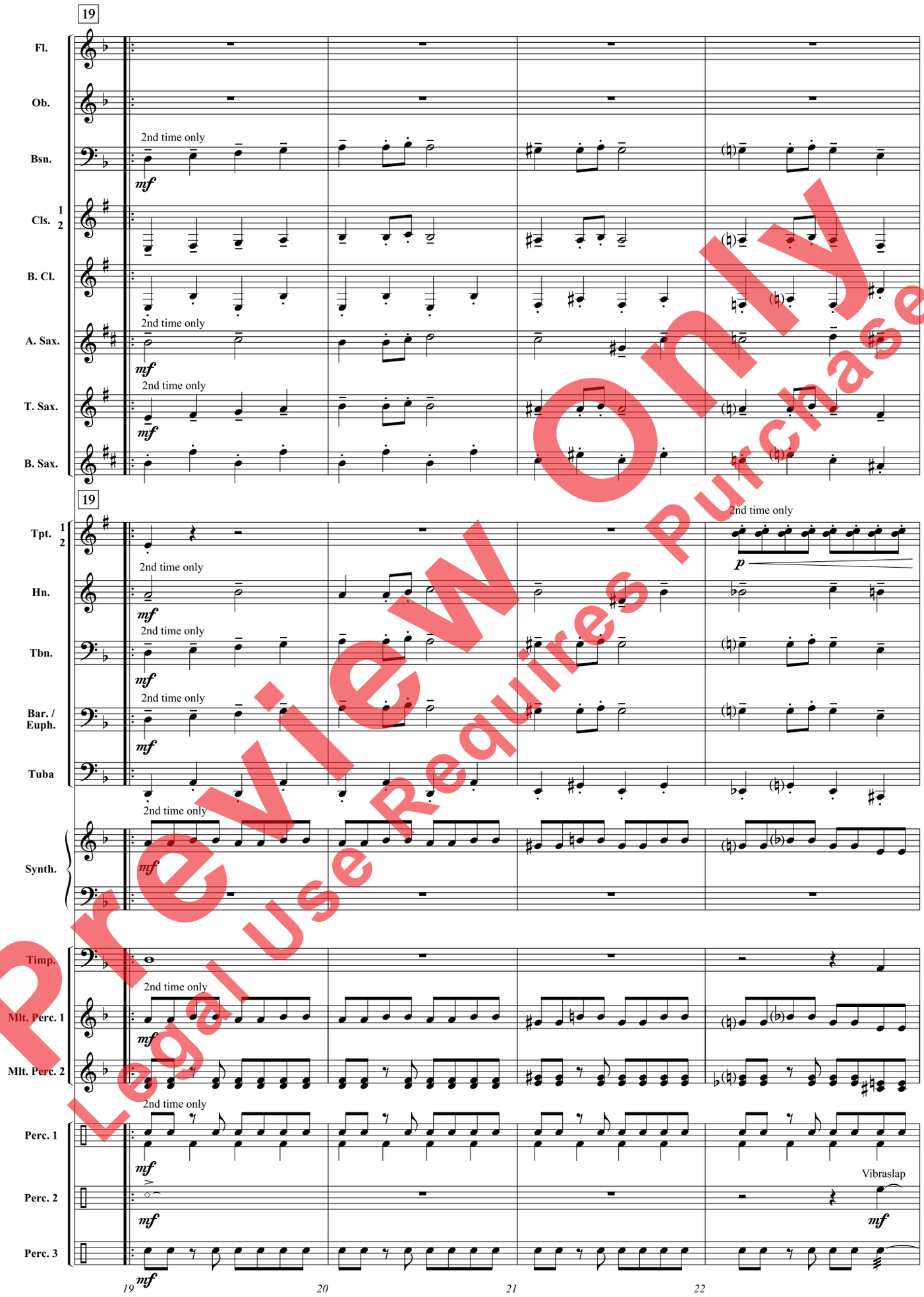

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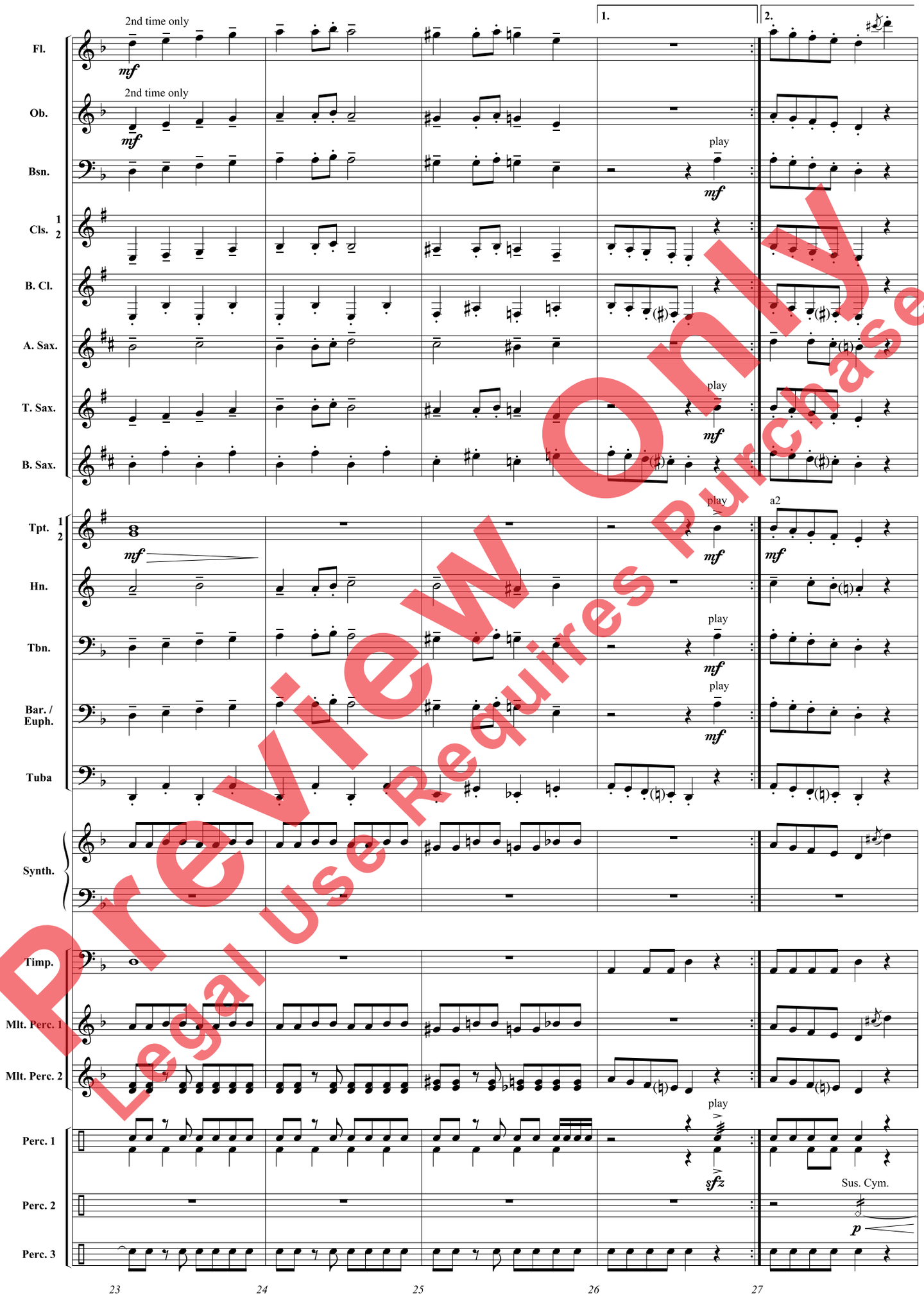

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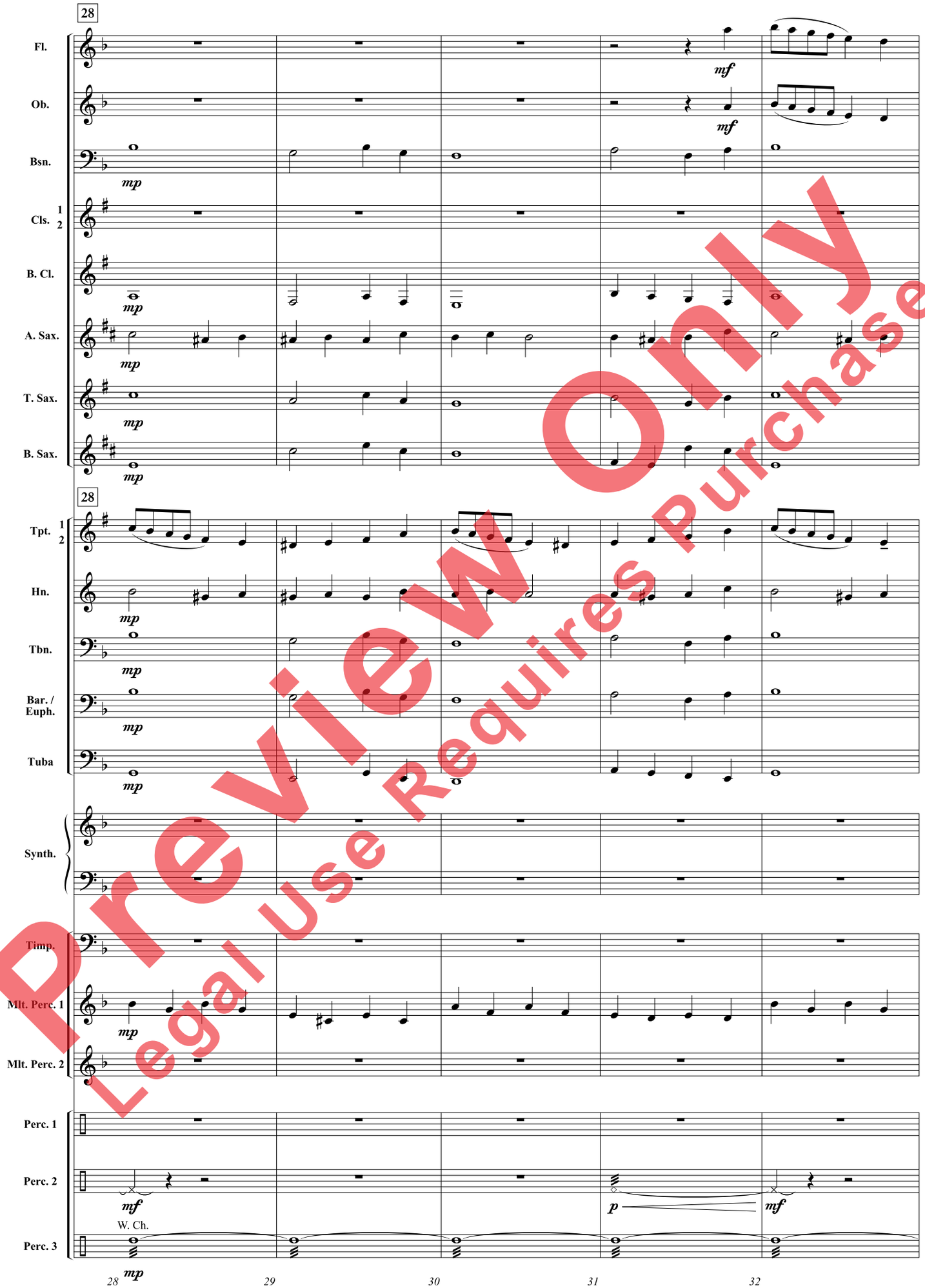

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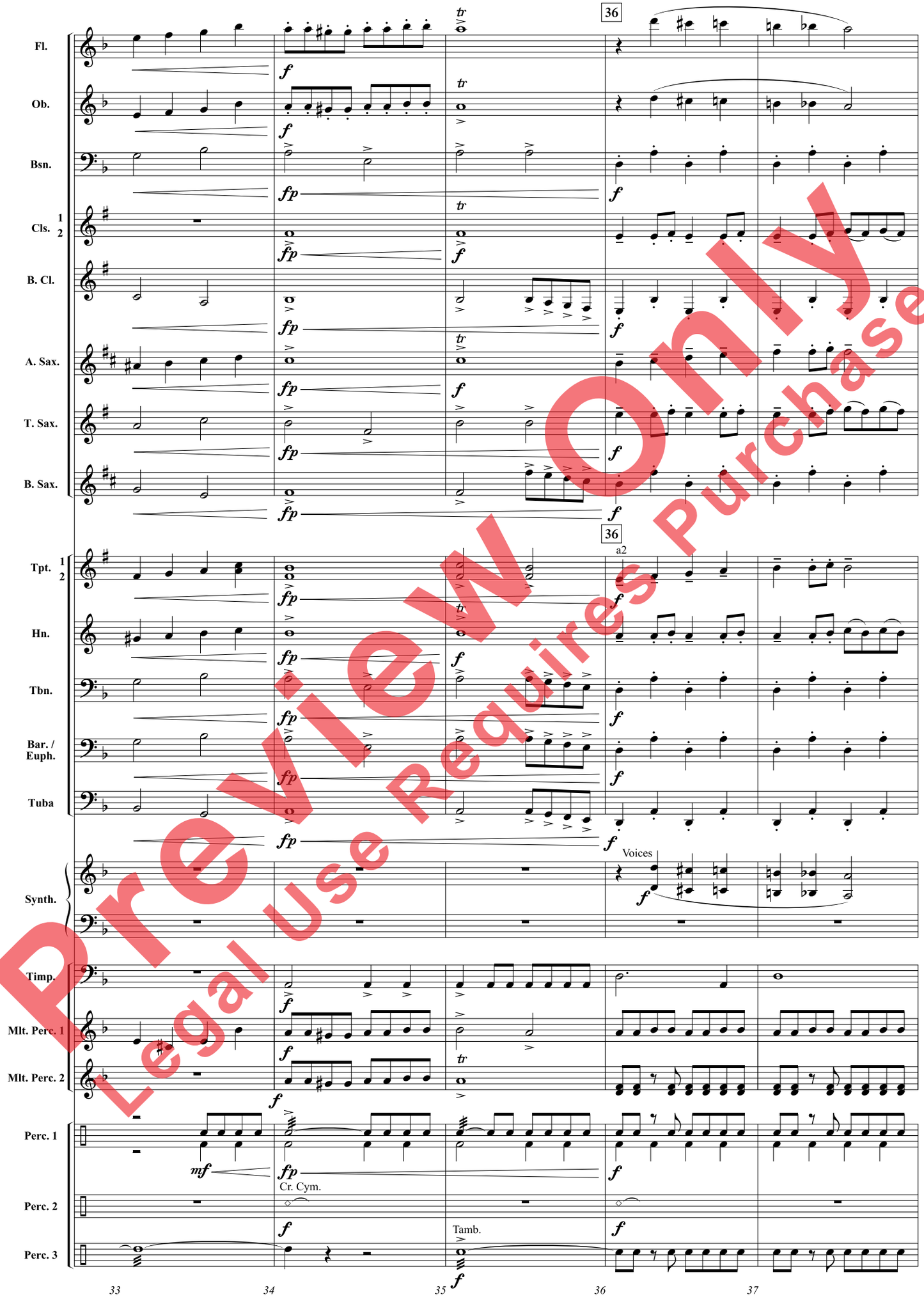

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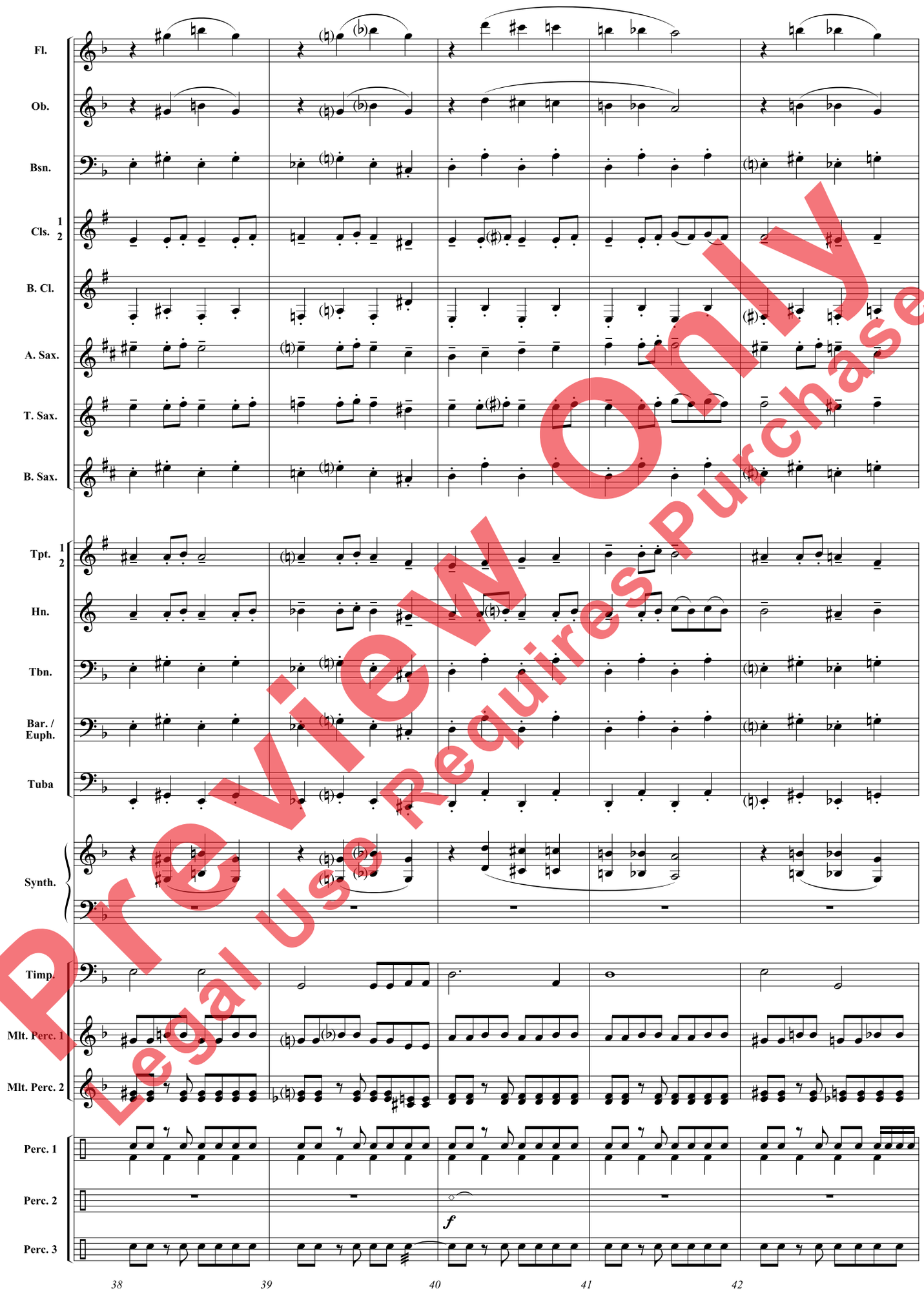

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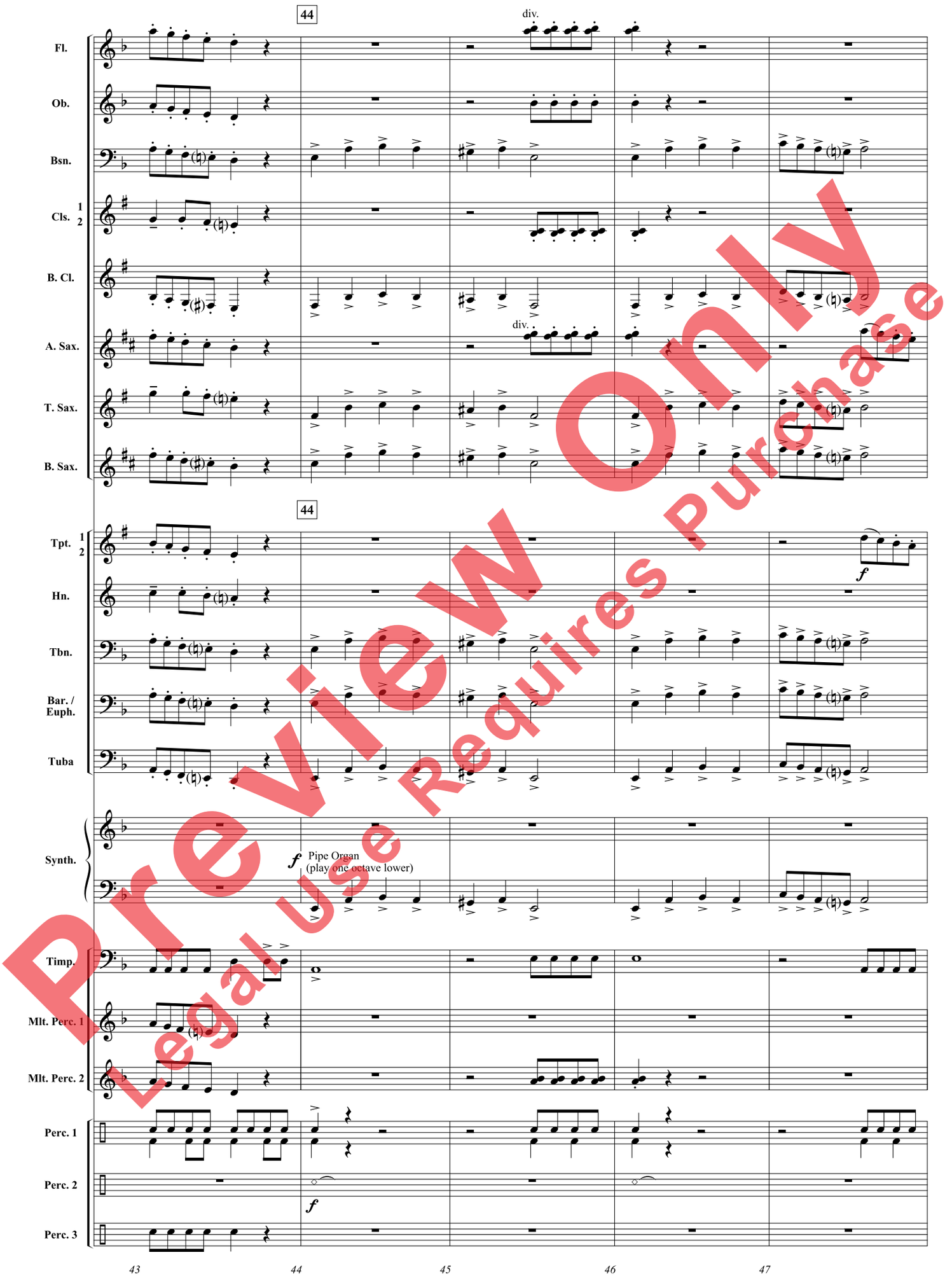

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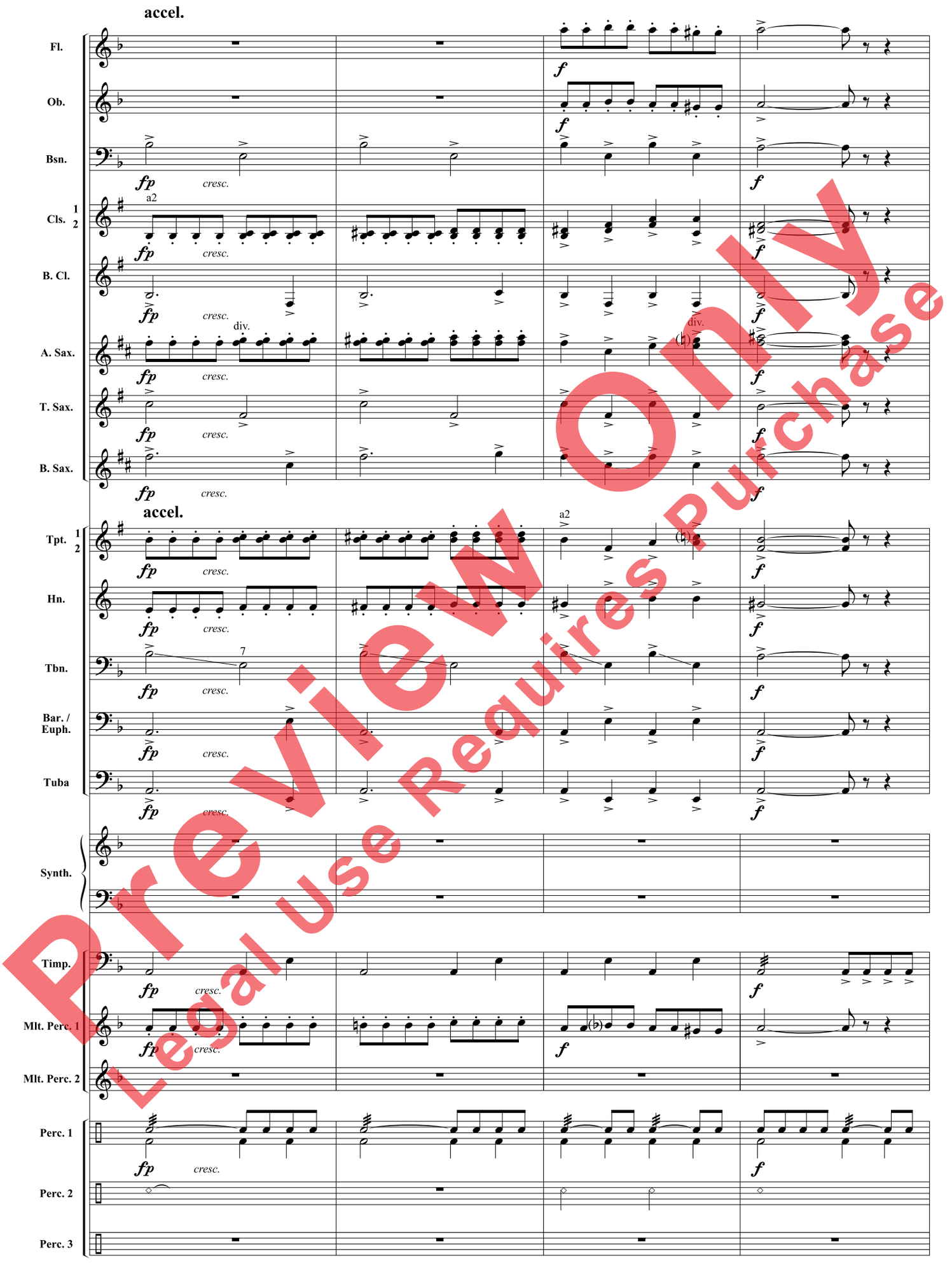

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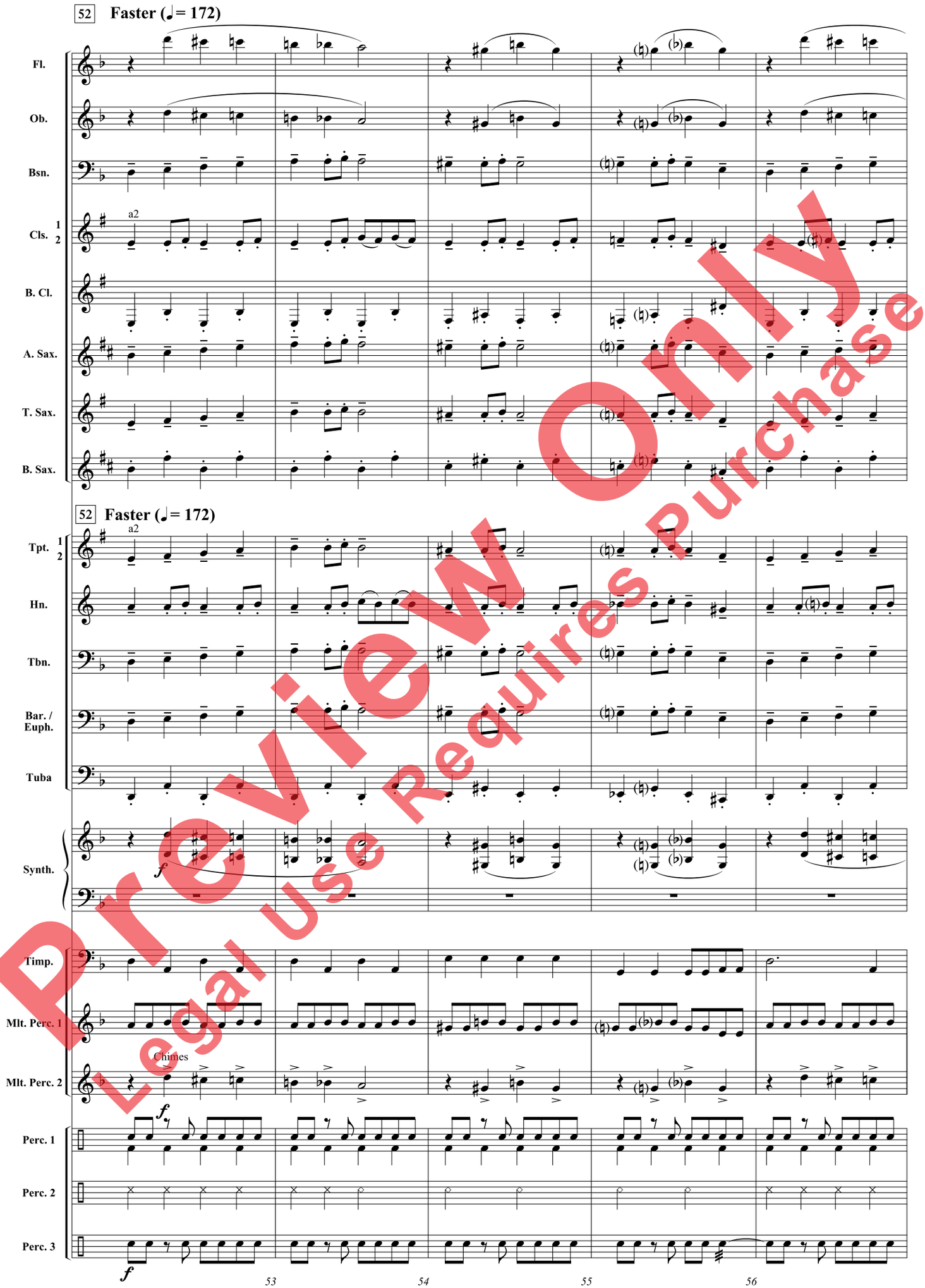

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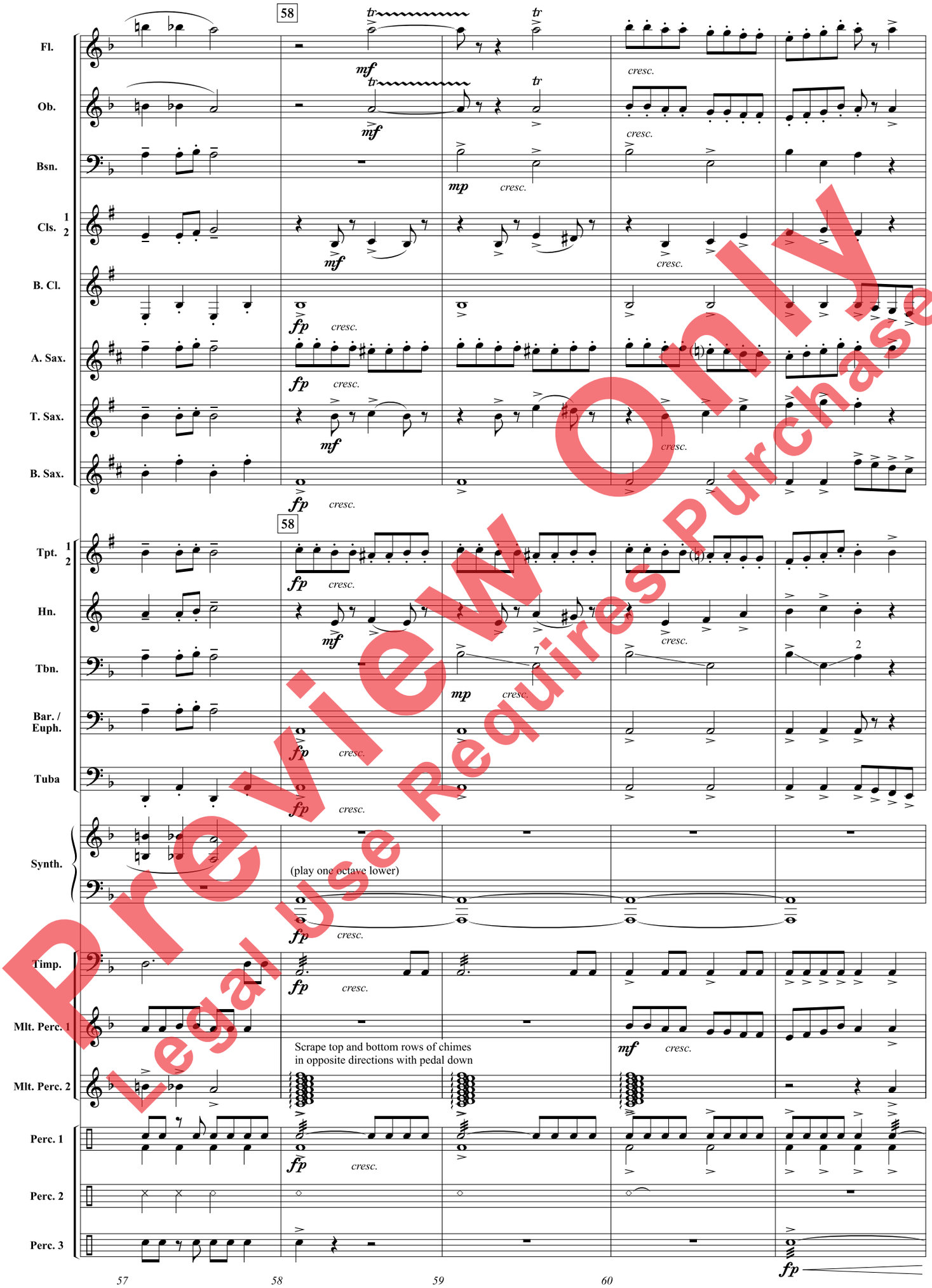

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Fl.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1 2
Hn.
Tbn.
Bar. / Euph.
Tuba
Synth.
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2
Perc. 3

fp mf f tr a2 div. Xylo.

62 63 64 65

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