

# WHERE WORDS END...

Randall D. Standridge

## Instrumentation

1 - Conductor's Full Score	2 - opt. Trombone 2
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	1 - Bells
2 - B $\flat$ Bass Clarinet	1 - Chimes
4 - E $\flat$ Alto Saxophone	4 - Percussion 1 Triangle Crash Cymbals Wind Chimes Bass Drum
2 - B $\flat$ Tenor Saxophone	2 - Percussion 2 Suspended Cymbal Sleigh Bells
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
2 - Trombone 1	

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

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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.

## About the Music

Sometimes, music is not about anything. It exists solely for its beautiful sounds and the emotions derived from the aesthetic experience of listening to it. *Where Words End...* falls firmly into this category of music. The title comes from the famous quote (attributed varyingly to Goethe and Heine): *Where words end, music begins*. Music can express emotions, ideas, pictures, and states of grace that no words or pictures could ever hope to capture; this is what makes music special.

This work was commissioned by the South Carolina Band Directors Association. I wish to thank them for trusting me with this project and for allowing me to explore a different side of my musical voice.

## Rehearsal Suggestions

-The work is in the key of A $\flat$  Major; this key (particularly the 4th degree) should be practiced daily, both in terms of technical ability and tuning.

-The tempo of this work is critical to its character. Please respect the intent of the music and the tempos described in the score.

-This work uses numerous suspensions throughout. These should be emphasized, as the tension and resolution they create heightens the emotional impact of the work.

-Beauty of tone, intonation, and blend are of utmost importance to the performance of this work. Students should work to match tonal energy, volume, and intonation to all players in their immediate vicinity to create a truly successful performance.

-Dynamic shaping plays a crucial role in this work as well. Dynamic changes and shapes should be obvious and clearly heard.

-The percussion parts should be gentle, but definitely heard. Please do not hide them.

-The piece has been generously cued to ensure the maximum accessibility for all ensembles, but when possible, the original orchestration should be used.

- Randall D. Standridge



Slightly faster (♩ = 84) rit.

11 Moving forward (♩ = 78)

Fl. *mf* *p* *mp*

Ob. *p* *mp*

Bsn. *p* *mf* *p* *mp*

1 Cls. *p* *mf* *p* *mp*

2 Cls. *p* *mf* *p* *mp*

B. Cl. *p* *mf* *p* *mp*

A. Sax. *mp* *p* *mp* play

T. Sax. *p* *mf* *p* *mp* play

B. Sax. *p* *mf* *p* *mp*

Slightly faster (♩ = 84) rit.

(very distant)

11 Moving forward (♩ = 78)

1 Tpts. *pp* (very distant) *mp*

2 Tpts. *pp* (very distant) *mp*

Hn. *mp* *pp* *mp*

Tbn. 1 *mp* *pp* *mp*

Bar. / Euph. (Tbn. 2) *p* *mf* play *p* *mp*

Tuba *p* *mf* *p* *mp*

Timp. *pp* *pp* acrylic mallets

Bells *pp* *pp* acrylic mallets *mp*

Ch. (very distant) *pp* *mp*

Perc. 1 *pp* *pp* *mp*

Perc. 2 *pp* *pp* *mp*

rit. a tempo rit.

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

Tbn. 1

Bar. / Euph. (Tbn. 2)

Tuba

Timp.

Bells

Ch.

Perc. 1

Perc. 2

Triangle

B.D. *pp*

Sus. Cym.

*mf* *p* *mf* *pp*

13 14 15 16 17 18 19

20 Flowing (♩ = 78) 24

Fl. *p* *mp* *tr*

Ob. *p*

Bsn. *p* *mp*

1 Cls. *p* *pp* *tr*

2 Cls. *p* *pp*

B. Cl. *p* *mp*

A. Sax. *p*

T. Sax. *mp*

B. Sax. *p* *mp*

20 Flowing (♩ = 78) 24

1 Tpts. *pp*

2 Tpts. *p* *pp*

Hn. *p*

Tbn. 1 *p* *mp*

Bar. / Euph. (Tbn. 2) *p* *mp*

Tuba *p* *mp*

Timp. *pp* (disappear)

Bells *mp*

Ch. *p* *mp*

Perc. 1 *p*

Perc. 2

Sleigh Bells (shake quickly and quietly) *pp*

20 21 22 24 25

Fl. *mp* *mf* *rall.*

Ob. *mp* *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 Tpts. *mf* *rall.*

2 Tpts. *mf*

Hn. *mf*

Tbn. 1 *mf*

Bar. / Euph. (Tbn. 2) *mf*

Tuba *mf*

Timp. *p*

Bells

Ch.

Perc. 1

Perc. 2 (Sus. Cym.) *pp*

26 27 28 29 30 31



32

With motion (♩ = 92)

rit.

a tempo

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

32

With motion (♩ = 92)

rit.

a tempo

1  
Tpts.

2

Hn.

Tbn. 1

Bar./  
Euph.  
(Tbn. 2)

Tuba

Timp.

Bells

Ch.

Perc. 1

Perc. 2

Cr. Cym.

B.D.

*mf*

*p*

*mf*

(Db to Eb)

*mf*

*pp*

*mf*

*mf*

32

33

34

35

36

37





*a tempo* *molto rit.* **46 With passion** (♩ = 84)

Fl. *pp* *f* *div.*

Ob. *pp* *f*

Bsn. *mf* *f*

1 Cls. *pp* *f*

2 Cls. *pp* *f*

B. Cl. *pp* *f*

A. Sax. *pp* *f*

T. Sax. *mf* *f*

B. Sax. *pp* *f*

*a tempo* *molto rit.* **46 With passion** (♩ = 84)

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *pp* *f*

Tbn. 1 *mf* *f*

Bar. / Euph. (Tbn. 2) *mf* *f*

Tuba *pp* *f*

Timp. *p* *f* *p* *f* *p*

Bells *pp* *f*

Ch. *p* *f*

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

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

44 45 47 48 49

**molto rit.      a tempo      molto rit.      Peaceful (♩ = 70)**

Fl. *div.* *ff* *p* *ff* *mf*

Ob. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

1 Cls. *ff* *p* *ff* *div.* *p*

2 Cls. *ff* *p* *ff* *p*

B. Cl. *ff* *p* *ff* *p*

A. Sax. *ff* *p* *ff* *div.*

T. Sax. *ff* *p* *ff*

B. Sax. *ff* *p* *ff* *p*

1 Tpts. *ff* *p* *ff*

2 Tpts. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Tbn. 1 *ff* *p* *ff*

Bar./Euph. (Tbn. 2) *ff* *p* *ff* *p*

Tuba *ff* *p* *ff*

Timp. *f* *p* *ff* *p* *ff*

Bells *ff* *p*

Ch. *p* *ff* *p*

Perc. 1 *f* *p* *ff* *Wind Chimes mp* *Tri. p*

Perc. 2 *f* *p* *ff* *p* *ff* *pp*

50 51 52 53 54 55 56

57 stagger breathe

Fl. *mp* *pp*

Ob.

Bsn. *p* *mp* *pp*

1 Cls. *p* *mp* *pp*

2 Cls. *p* *mp* *pp*

B. Cl. *p* *mp* *pp*

A. Sax. *mp* *pp*

T. Sax. *p* *mp* *pp*

B. Sax. *p* *mp* *pp*

57

1 Tpts. *mp* *pp*

2 Tpts.

Hn. *mp* *pp*

Tbn. 1 *p* *mp* *pp*

Bar. / Euph. (Tbn. 2) *p* *mp* *pp*

Tuba *p* *mp* *pp*

Timp. *pp*

Bells *p*

Ch.

Perc. 1 *pp*

Perc. 2 *mp* *pp* *mp*

57 58 59 60 61 62 63 64