

ALARM

Randall D. Standridge

Instrumentation

Usage Guidelines

Full Score

Flexible Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to
Mallet Percussion adaptable parts)

Bells

Timpani

Percussion 1

Drum Set (opt. 2 players)

Percussion 2

Crash Cymbals

China 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
MUSIC
COMPANY
I N C.

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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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

According to Dictionary.com, the definition reads:

noun

- 1) A sudden fear or distressing suspense caused by an awareness of danger; apprehension; fright.
- 2) Any sound, outcry, or information intended to warn of approaching danger.
- 3) An automatic device that serves to call attention, to rouse from sleep, or to warn of fire, smoke, an intruder, etc.
- 4) A warning sound; signal for attention.

verb (used with object)

- 1) To make fearful or apprehensive; distress
- 2) To warn of danger; rouse to vigilance and swift measures for safety

I think that about covers it, don't you?

- Randall D. Standridge

11 15

Musical score for measures 11-15. The score includes staves for Flute 1, Flute 2, Flute 3, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. Dynamics include *mf* and *f*. A large red watermark 'Preview Only - Requires Purchase' is overlaid on the score.

Musical score for measures 16-20. The score includes staves for Flute 1, Flute 2, Flute 3, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. Dynamics include *mf*, *f*, and *p*. A large red watermark 'Preview Only - Requires Purchase' is overlaid on the score.

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Timp.

Perc. 1

Perc. 2

21 22 23 24 25

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Timp.

Perc. 1

Perc. 2

26 27 28 29 30

31

Musical score for measures 31-35. The score is for a full orchestra and includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. The music is in a key with two flats and a 2/4 time signature. Dynamics include *mp*, *f*, and *sfz*. The measures are numbered 31, 32, 33, 34, and 35 at the bottom.

39

Musical score for measures 36-40. The score continues from the previous page and includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. The music is in a key with two flats and a 2/4 time signature. Dynamics include *f*, *mp*, and *sfz*. The measures are numbered 36, 37, 38, 39, and 40 at the bottom.

1
2
3
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

41 42 43 44 45

This block contains the musical score for measures 41 through 45. It features seven staves: three for woodwinds (1st Flute, 2nd Flute, and Alto Saxophone/Tenor Saxophone), Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 2/4 at measure 42 and returns to 4/4 at measure 43. Dynamics include *mp* (mezzo-piano) and *f* (forte). A large red watermark 'Preview Only' is overlaid diagonally across the page.

49
1
2
3
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

46 47 48 49 50

This block contains the musical score for measures 46 through 50. It features the same seven staves as the previous block. The key signature remains B-flat major. The time signature is 4/4. Dynamics include *p* (piano), *tr* (trill), *f* (forte), and *ff* (fortissimo). A large red watermark 'Preview Only' is overlaid diagonally across the page.

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Timp.

Perc. 1

Perc. 2

tr

mf

p

f

51 52 53 54 55

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

p

mf

56 57 58 59

Musical score for measures 60-63. The score includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

Musical score for measures 64-68. The score includes parts for Flute 1, Flute 2, Bassoon, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Bells, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major. The score features dynamic markings such as *f*, *mp*, and *sfz*. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

1
2
3
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

69 70 71 72

75 accel.

1
2
3
Alt. Hn.
T. Sax.
Pno. (Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

73 74 75 76 77

Frenzy! (♩=160)

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

78 79 *f* 80 81

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Timp.
Perc. 1
Perc. 2

82 *p* *ff* 83 84 85 86