

DARK RIDE

Randall D. Standridge

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, 3, and 4 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

Synthesizer

Percussion

(in addition to

Mallet Percussion adaptable parts)

Bells

Timpani

Percussion 1

Snare Drum

Bass Drum

(opt. Drum Set)

Percussion 2

Crash Cymbals

China Cymbal

Suspended Cymbal

Vibraslap

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.

Frank J. Hackinson

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

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

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 relective 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 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

Duration: 2:15

4-PART FULLY ADAPTABLE

Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

DARK RIDE

RANDALL D. STANDRIDGE
(ASCAP)

Mysterious and creepy (♩=72)

3

The musical score is arranged in a multi-staff format. The top section (measures 1-5) includes:

- Parts 1-4:** Four staves for different instruments, with dynamics *mf* and *p*.
- Alt. Horn in F / Alt. T. Sax.:** A single staff with dynamics *p* and *mf*.
- Synthesizer:** Two staves for Piano and Pipe Organ, with dynamics *mf* and *p*.
- Bells:** A staff with dynamics *mf* and *p*.
- Timpani:** A staff with notes (G, A, D, E) and dynamics *mf*.
- Percussion 1:** A staff with dynamics *pp* and *mf*.
- Percussion 2:** A staff with dynamics *pp* and *mf*.

The bottom section (measures 6-10) includes:

- Alt. Hn. / T. Sax.:** A single staff with dynamics *p* and *mf*.
- Synth.:** Two staves with dynamics *p* and *mf*.
- Bells:** A staff with dynamics *mf* and *p*.
- Timp.:** A staff with dynamics *mf* and *p*.
- Perc. 1:** A staff with dynamics *mp* and *pp*.
- Perc. 2:** A staff with dynamics *mp* and *pp*.

Additional markings include *rit.* at measure 5, *gently, like distant thunder* at measure 5, and *B.D. (if on Drum Set, play gently on floor tom)* at measure 5. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

Copyright © 2018 The FJH Music Company Inc. (ASCAP).
 This arrangement © 2020 The FJH Music Company Inc. (ASCAP).
 International Copyright Secured. Made in U.S.A. All Rights Reserved.
 WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
 Any duplication is an infringement of U.S. copyright law.



Hear and download this piece at www.fjhmusic.com

11 Fast, exciting (♩=160)

15

11 12 13 14 15

mf f mf f mf f

tr

Harpischord

S.D. pp cresc. f mf

Cr. Cym. mf

19

16 17 18 19 20 21

mf mf mf mf mf

2nd time only

2nd time only

2nd time only

2nd time only

2nd time only

1. play 1st time

1

2

3

4

Alt. Hn.
T. Sax.

Synth.

Bells

Timp.

Perc. 1

Perc. 2

Vibraslap

p *mf* *mf*

22 23 24 25 26

2. 28

1

2

3

4

Alt. Hn.
T. Sax.

Synth.

Bells

Timp.

Perc. 1

Perc. 2

Sus. Cym.

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

27 28 29 30 31 32

36

1

2

3

4

Alt. Hn.
T. Sax.

Synth.

Bells

Timp.

Perc. 1

Perc. 2

mf

Cr. Cym.

fp

f

tr

Voices

33 34 35 36 37 38

1

2

3

4

Alt. Hn.
T. Sax.

Synth.

Bells

Timp.

Perc. 1

Perc. 2

39 40 41 42 43

1
2
3
4
Alt. Hn.
T. Sax.
Synth.
Bells
Timp.
Perc. 1
Perc. 2

55 56 57 58 59

1
2
3
4
Alt. Hn.
T. Sax.
Synth.
Bells
Timp.
Perc. 1
Perc. 2

60 61 62 63 64 65