

F-1

For Concert Band, Grade 1.5
By Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
6 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone
4 - Bb Trumpet 1
4 - Bb Trumpet 2
4 - F Horn
6 - Trombone/Euphonium/Bassoon
2 - Euphonium T.C.
4 - Tuba
2 - Bells
2 - Marimba
2 - Timpani (3)
2 - Percussion 1&2: P1: Snare Drum/Hi-Hat
P2: Bass Drum/Wind Chimes
2 - Percussion 3: Crash Cymbals/2 Woodblocks/Suspended Cymbal/China Cymbal

Full Set - \$60.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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By Randall D. Standridge

Program Notes

Racers, start your engines!

Unless you have experienced it live, it is almost impossible to describe how exciting a car race can be. The rev of the engines, the roar of the crowd, the smell of burning rubber, and the zooming sound as these powerful machines fly past you. It is a complete adrenaline rush.

F-1 attempts to recreate some of this excitement for performers and audiences alike. The piece begins with the racers at the starting line and quickly leaps into full throttle. The sounds of cars passing one another and the driving rhythms (no pun intended) help propel the band forward.

Put on your seat belt. You're in for the ride of your life.

F-1 was commissioned by the National Heritage Academies Band and their conductor, David Steketee. Thank you for letting me hang out at the races in my imagination for a while. It was a blast.

Peace, Love, and Music.

Rehearsal suggestions/notes

- Ranges have been kept modest to allow for development of the rhythm, articulations, and dynamics
- The tempo of this work 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."
- Dynamics should be noticeable and taken to extremes.
- The trombone glissandi are intended to evoke the doppler effect of sound as cars pass. They should be brought out and exaggerated, with the glissandi happening primarily in the last beat of the measure.
- Performances of the work should have a dramatic, cinematic quality.

About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

Score
Grade 1.5

F-1

Randall D. Standridge
(ASCAP)

With Speed and Energy! ♩=160

5

Flute
Oboe
B♭ Clarinet 1
B♭ Clarinet 2
E♭ Alto Saxophone
B♭ Tenor Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
Horn in F
Trombone
Euphonium
Bassoon
Low Reeds
Tuba
Bells
Marimba
Timpani (3)
Percussion 1 & 2*
P1: Snare Drum/Hi-Hat
P2: Bass Drum
(opt., 1 player on drumset)
Percussion 3*
Crash Cymbals/
2 Woodblocks/
Suspended Cymbal/
China Cymbal

(hard yarn mallets)
Tune: F, B♭, C (med. hard mallets)
(Ch.)
(Ch.)
(Ch.)

1 2 3 4 5 6

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

(hard acrylic mallets)

Bls. *mf*

Mar.

Timp. (Ch.) *mf*

Perc. 1/2 *mf* *f*

Perc. 3 (Ch.)

7 8 9 10 11 12

21

This musical score page covers measures 19 through 24. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 19 and 20, then plays a melodic line starting in measure 21 with a *mf* dynamic.
- Ob. (Oboe):** Rests in measures 19 and 20, then plays a melodic line starting in measure 21 with a *mf* dynamic.
- Cl. 1 (Clarinet 1):** Rests in measures 19 and 20, then plays a melodic line starting in measure 21 with a *mf* dynamic.
- Cl. 2 (Clarinet 2):** Plays a rhythmic pattern of eighth notes throughout.
- A. Sx. (Alto Saxophone):** Plays a rhythmic pattern of eighth notes throughout.
- T. Sx. (Tenor Saxophone):** Plays a rhythmic pattern of eighth notes throughout.
- Tpt. 1 & 2 (Trumpets 1 & 2):** Play a rhythmic pattern of eighth notes throughout.
- Hn. (Horn):** Plays a rhythmic pattern of eighth notes throughout.
- Trb. Euph. Bssn. (Trombone, Euphonium, Bassoon):** Play a rhythmic pattern of eighth notes throughout.
- L.R. Tuba (Low Brass/Tuba):** Plays a rhythmic pattern of eighth notes throughout.
- Bls. (Bassoon):** Rests in measures 19 and 20, then plays a melodic line starting in measure 21 with a *mf* dynamic.
- Mar. (Maracas):** Plays a consistent rhythmic pattern of eighth notes throughout.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes throughout.
- Perc. 1/2 (Percussion 1/2):** Plays a rhythmic pattern of eighth notes throughout with a *mf* dynamic.
- Perc. 3 (Percussion 3):** Plays a rhythmic pattern of eighth notes throughout.

The score includes various musical notations such as rests, melodic lines, and rhythmic patterns. Dynamics like *mf* (mezzo-forte) are indicated. The page is numbered 4 at the top left, and the section is labeled F-1 - Score. A box containing the number 21 is positioned above the first measure of the score.

27

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. Euph. Bsn.

L.R. Tuba

Bls.

Mar.

Timp.

Perc. 1/2

Perc. 3

mf *fp* *f* *f* *f*

cresc. *cresc.*

Cr. Cym.

25 26 27 28 29 30

32 Div.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The middle section includes brass instruments: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Trb.), Euphonium (Euph.), and Tuba (L.R. Tuba). The bottom section includes reeds and percussion: Bassoon (Bsn.), Maracas (Mar.), Timpani (Timp.), Percussion 1/2 (Perc. 1/2), and Percussion 3 (Perc. 3). The score begins at measure 31 with a *ff* dynamic. At measure 32, a *f* dynamic is introduced, and a *Div.* (divisi) instruction is placed above the woodwind parts. The woodwinds play sustained chords, while the brass and strings play rhythmic patterns. The percussion parts feature complex rhythmic figures. The score concludes at measure 36 with a *f* dynamic.

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *mp* *f*

Trb. Euph. Bssn. *f*

L.R. Tuba *f*

Bls. *mf*

Mar.

Timp. *p*

Perc. 1/2 *p*

Perc. 3

42

Musical score for F-1, measures 42-47. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Trb. Euph. Bssn.), L.R. Tuba, Bassoon (Bls.), Maracas (Mar.), Timpani (Timp.), Percussion 1/2 (Perc. 1/2), and Percussion 3 (Perc. 3). The score features various musical notations including notes, rests, dynamics (mf, f), and performance instructions like (Ch.) and accents.

50

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.

Euph.

Bssn.

L.R. Tuba

Bls.

Mar.

Timp.

Perc. 1/2

Perc. 3

f *p* *mf* *p f*

Div.

p *mf*

p *mf*

p *mf*

p (5th position) *mf*

Glissando

(Trb. Gliss, others slur) *f* *mf* *p f*

mf

(Ch.) (Ch.)

mf

Suspended Cymbal (yarn mallets)

(Ch.)

p *mf* *p*

48 49 50 51 52 53

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *p* *mf* *mp*

A. Sax. *mf* *mp*

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

Tpt. 1 *p* *mf* *mp*

Tpt. 2 *p* *mf* *mp*

Hn. *p* *mf* *mp*

Trb. Euph. Bssn. *p* *mf* *mp*

L.R. Tuba *mp*

Bls.

Mar.

Timp.

Perc. 1/2 *mp*

Perc. 3 *mf* *p* *mf*

54 55 56 57 58 59

60 64

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Bls.

Mar.

Timp.

Perc. 1/2

Perc. 3

China Cym. (stick)

60 61 62 63 64 65

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Bs.

Mar.

Timp.

Perc. 1/2

Perc. 3

f

mf

f

f

66 67 68 69 70 71

74

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. 1 *mp* *f* *mf* *f*

Cl. 2 *mp* *f* *mf* *f*

A. Sx. *mp* *f* *mf* *f*

T. Sx. *mp* *f* *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Hn. *mp* *f* *mf* *f*

Trb. Euph. Bsn. *f* *mf* *f*

L.R. Tuba *f* *mf* *f*

Bls. *mf*

Mar. *mf*

Timp. *p* *mf*

Perc. 1/2 *p* *mf*

Perc. 3 *mf*

72 73 74 75 76 77

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Bs.

Mar.

Timp.

Perc. 1/2

Perc. 3

Div.

f

fp

f

78

79

80

81

The musical score for F-1, measures 82-87, features the following instruments and parts:

- Fl.:** Flute part with dynamics *fp* and *f*.
- Ob.:** Oboe part with dynamics *fp* and *f*.
- Cl. 1:** Clarinet 1 part with dynamics *fp* and *f*.
- Cl. 2:** Clarinet 2 part with dynamics *fp* and *f*.
- A. Sx.:** Alto Saxophone part with dynamics *fp* and *f*.
- T. Sx.:** Tenor Saxophone part with dynamics *fp* and *f*.
- Tpt. 1:** Trumpet 1 part with dynamics *fp* and *f*.
- Tpt. 2:** Trumpet 2 part with dynamics *fp* and *f*.
- Hn.:** Horn part with dynamics *fp* and *f*.
- Trb. Euph. Bssn.:** Trombone, Euphonium, and Bassoon parts with dynamics *fp* and *f*. The Trombone part includes a *Div.* (divisi) marking.
- L.R. Tuba:** Tuba part with dynamics *fp* and *f*.
- Bls.:** Bassoon part with dynamics *f* and *fp*.
- Mar.:** Maracas part with dynamics *fp* and *f*.
- Timp.:** Timpani part with dynamics *fp* and *f*.
- Perc. 1/2:** Percussion 1/2 part with dynamics *fp* and *f*.
- Perc. 3:** Percussion 3 part with dynamics *fp* and *f*.