

Fantasia on a Theme by Camille Saint-Saens

For Wind Ensemble, Grade 4
By Randall D. Standridge (ASCAP)

Full Score

Instrumentation

1 Piccolo	
4 Flute 1	3 Bb Trumpet 1
4 Flute 2	3 Bb Trumpet 2
2 Oboe	3 Bb Trumpet 3
2 Bassoon	3 Horn in F 1
4 Bb Clarinet 1	3 Horn in F 2
4 Bb Clarinet 2	2 Trombone 1
4 Bb Clarinet 3	2 Trombone 2
2 Bb Bass Clarinet	2 Trombone 3
1 Bb Contra-Bass Clarinet	2 Euphonium (B.C.)
3 Eb Alto Saxophone 1	2 Euphonium (T.C.)
3 Eb Alto Saxophone 2	4 Tuba
2 Bb Tenor Saxophone	
2 Eb Baritone Saxophone	
2 Mallets 1 (Bells/Chimes/Slapstick)	
2 Mallets 2 (Marimba/Xylophone/Vibraphone)	
2 Mallets 3 (Chimes/Marimba)	
1 Timpani	
2 Percussion 1&2	
P1: (Snare Dr., Triangle, Ride Cym., Woodblocks, Finger Cym., Wind Chimes)	
P2: (Bass Drum)	
2 Percussion 3 (Crash Cymbals, Suspended Cymbals)	
2 Percussion 4 (Temple Blocks, Tambourine, Castanets, Sleigh Bells, Tam-Tam)	

Complete Set \$95.00 Extra Conductor Score \$20.00 Extra Part \$4.00



Fantasia on a Theme by Camille Saint-Saens

By Randall D. Standridge

Program Notes

Camille Saint-Saen's Third Symphony ("The Organ Symphony") has long been one of my favorite works from the composer. The beautiful orchestration, the wonderful flourishes, and the energy are all impossible to resist.

And then, there is the Maestoso.

Occurring in the second half of his symphony (he wrote it in two movements, but some modern scholars further divide it into four), this wonderful theme is introduced by the Pipe Organ. It is instantly memorable and glorious.

In 2019, Jeneatte Soebbing asked me to create a work for the Argo Community High School Band (Summit, Illinois) in celebration of the school's 100th anniversary. When deciding what to write, I knew that I wanted to create something joyous and triumphant. My mind immediately turned to Saint-Saen's Third, and the Maestoso that I love so much. The resultant work, *Fantasia on a Theme by Camille Saint-Saens*, uses this as its primary theme.

The work begins with a triumphant fanfare in compound meter, and the theme is first sounded in the oboe. The work then shifts into an off-kilter waltz (or as one of my composer friends dubbed it, a Waltz for one and a half people). After coming to a brief rest, the piece leaps forward into a dazzling galop that is both exciting and humorous. The mood then shifts dramatically into a more pensive mode with the melody featured in bass voices. The piece then begins to build towards its finale and the Maestoso is heard again in its original form.

I again want to thank Jeneatte for asking me to create this work and trusting me with its outcome. It was a delight to work on and I hope that you will be as pleased with the results as I am.

And to the late Camille Saint-Saens, I would just like to say, in the immortal words of the pop group ABBA...
Thank you for the music!

Peace, Love, and Music

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 composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. 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

14

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. *mf*

Bsn. *mf* *mp*

B♭ Cl. 1 *mf* Oboe

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

C.B. Cl. *mp*

A. Sx. 1 *mp* B♭ Clarinet

A. Sx. 2 *mp* B♭ Clarinet

T. Sx. *mf* Bassoon *mp*

B. Sx. *mp* B♭ Bass Clarinet

14

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *mf* Horn in F

Hn. 2 *mf* Horn in F

Tbn. 1 *mf* Horn in F

Tbn. 2

Tbn. 3

Euph. *mf* Horn in F

Tuba *mp* E♭ Contralto Clarinet

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3

Timp. *p*

Perc. 1&2 *mp* Triangle

Perc. 3

Perc. 4 *mp* Temple Blocks (distant) (distant)

30

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf* Play

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

C.B. Cl. *mf*

A. Sx. 1

A. Sx. 2 *mp* Play

T. Sx. *mp* Play

B. Sx. *mp* Play

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *mp*

Hn. 2 *mp* Horn in F

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

Euph. *mf* Trombone

Tuba *mf* (top note if entering from cues)

Mal. 1 *mf*

Mal. 2

Mal. 3 *mf*

Timp. *p* Tune D down to C *mp* Tune B♭ down to A♭

Perc. 1&2 *mp* S.D.

Perc. 3 *mp*

Perc. 4 *mp* (distant)

30

33

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C.B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

33

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

(play up 1 octave if possible)

(play up 1 octave if possible)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C.B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Tune: F up to G

Tune C up to D

(Ch.)

103

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C.B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

103

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

113

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *fp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *fp* *f* *mf*

C.B. Cl. *fp* *f* *mf*

A. Sx. 1 *fp* *f* *p*

A. Sx. 2 *fp* *f* *p*

T. Sx. *fp* *f* *p*

B. Sx. *fp* *f* *mf*

113

B♭ Tpt. 1 *f* add harmon mute, stem in

B♭ Tpt. 2 *f* add harmon mute, stem in

B♭ Tpt. 3 *f* add harmon mute, stem in

Hn. 1 *fp* *f* *p*

Hn. 2 *fp* *f* *p*

Tbn. 1 *fp* *f* *p*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Euph. *fp* *f*

Tuba *fp* *f* *mf*

Mal. 1 Chimes (hard mallets) *mf*

Mal. 2 *f* *mf* Solo (bring out strongly) *f*

Mal. 3 *fp* *f* *mf*

Timp. *fp* *f* *mf*

Perc. 1&2 *f* *mf*

Perc. 3

Perc. 4 Slapstick

Picc.



Fl. 1



Fl. 2



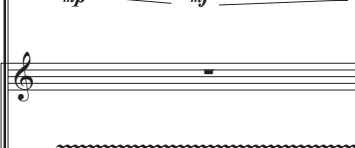
Ob.



Bsn.



B♭ Cl. 1



B♭ Cl. 2



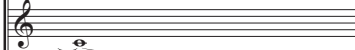
B♭ Cl. 3



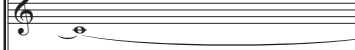
B. Cl.



C.B. Cl.



A. Sx. 1



A. Sx. 2



T. Sx.



B. Sx.



B♭ Tpt. 1



B♭ Tpt. 2



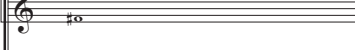
B♭ Tpt. 3



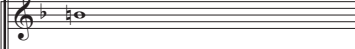
Hn. 1



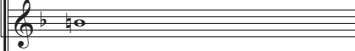
Hn. 2



Tbn. 1



Tbn. 2



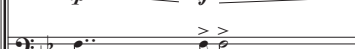
Tbn. 3



Euph.



Tuba



Mal. 1



Mal. 2



Mal. 3



Timp.



Perc. 1&2



Perc. 3



Perc. 4



151

152

153

154

155

156

Fantasia on a Theme by Camille Saint-Saens

[illegible]

181

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B $\flat$. Cl. 1

B $\flat$. Cl. 2

B $\flat$. Cl. 3

B. Cl.

C.B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

181

B $\flat$. Tpt. 1

B $\flat$. Tpt. 2

B $\flat$. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

