

Earthdawn

Grade 2.5 - RANDALL D. STANDRIDGE

RANDALL STANDRIDGE FLEX SERIES INSTRUMENTATION AND SUGGESTED USE

**While each part may be used for any instrument in that key, the instruments listed in parentheses are suggested for the best overall sound and range compatibility. Some parts contain optional octaves. The director/performer should select the octave that is best suited for their instrument and range.*

PART 1

C Instruments (Treble Clef) (Flute, Oboe, Violin)	3
Bb Instruments (Bb Clarinet, Bb Trumpet, Bb Soprano Saxophone)	3

PART 2

C Instruments (Treble Clef) (Flute, Oboe, Violin)	3
Bb Instruments (Bb Clarinet, Bb Trumpet)	3
Eb Instruments (Eb Alto Saxophone)	3

PART 3

C Instruments (Treble Clef) (Violin)	3
C Instruments (Alto Clef) (Viola)	3
Bb Instruments (Bb Clarinet, Bb Trumpet)	3
Eb Instruments (Eb Alto Saxophone)	3
F Instruments (French Horn)	3

PART 4

C Instruments (Bass Clef) (Trombone, Euphonium, Bassoon, Cello)	3
Bb Instruments (Bb Bass Clarinet, Bb Tenor Saxophone)	3
Bb Instruments (Low) (Bb Clarinet, Bb Bass Clarinet)	3
Eb Instruments (Eb Baritone Saxophone)	3
F Instruments (French Horn)	3

PART 5

C Instruments (Bass Clef) (Trombone, Euphonium, Bassoon, Cello, String Bass)	3
Bb Instruments (Bb Bass Clarinet, Bb Tenor Saxophone)	3
Bb Instruments (Low) (Bb Clarinet, Bb Bass Clarinet)	3
Eb Instruments (Eb Baritone Saxophone)	3
C Instruments (Bass Clef, Low) (Tuba)	3

PERCUSSION/PIANO/SYNTH/OTHERS

Piano/Synth	1	Percussion 1	2
		(Rainstick/Bass Drum/Low Djembe (or Tom)/China Cymbal/Bongos)	
Mallets/Shaker (Marimba)	2	Percussion 2	2
Timpani	2	(Sus.Cym./Cowbell/Splash Cym./Bass Drum/Shaker)	

* Practice click Tracks at two tempi (slow and performance speed) as well as percussion/synth backing tracks may be downloaded from our website at www.randallstandridgemusic.com or at the QR Code shown to the right scan with device)

Practice tracks/Backing Tracks include a 2 measure intro.



REIMAGINE THE POSSIBILITIES

ABOUT THE SERIES

The Randall Standridge Music Flex-Series is a collection of adaptable music written for winds, strings, and percussion to provide performers and directors of any instrumentation with quality music that will inspire, educate, and entertain.

FEATURES OF THE RANDALL STANDRIDGE MUSIC FLEX SERIES

ADAPTABLE PARTS

The Randall Standridge Music Flex Series offers two varieties of adaptable instrumentation works:

-4 PART FOUR VOICES

- Parts 1-4 transposed for all instruments, with optional octaves where appropriate
- Optional Bb Clarinet/French Horn/Tenor Saxophone/Viola part to address range
- Optional Piano/Per percussion parts, which may be covered with our pre-recorded percussion tracks

-5 PART FLEX BAND (GRADE 2.5-5)

- Five parts for flex instrumentation, with optional octaves where appropriate
 - Part 1 (C Instruments, Bb Instruments)
 - Part 2 (C Instruments, Bb Instruments, Eb Instruments)
 - Part 3 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
 - Part 4 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
 - Part 5 (C Instruments, Bb Instruments, Eb Instruments)
- Optional Piano/Per percussion parts, which may be covered with our pre-recorded percussion track

AUDIO SUPPORT

- All works have pre-recorded click tracks and practice tracks available at two tempi, practice tempo and performance tempo, with 2 measure click intros (available for download from our website, www.randallstandridge.com)
- All works have pre-recorded percussion/electronic backing at two tempi to provide a full ensemble experience for small wind ensembles, with 2 measure click intros (available for download from our website, www.randallstandridge.com)

COPYABLE PARTS (no...REALLY! But, please read restrictions below)

- Permission to legally copy our parts for the appropriate instrumentation of the purchasing party is included with purchase (see letter included in score). **However, the following guidelines must be adhered to:**
- Performers may only have access to THEIR part...the entire set should not be made available to any one performer.
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- Please remember that composers depend on the sales of their music for their livelihood and to continue their careers. Your financial support of their music allows the creation of new works. In doing so, you are acting as a patron, and you are greatly appreciated.

DIGITAL LICENSING.

- Our works are available as digital downloads for pdf printing/distribution. All of the above information applies to digital files as well.
- Purchases are automatically licensed for digital recording and performance on all not-for-profit social media, virtual band, and streaming platforms. Please share recordings of our music (but not copies of our sheet music! See above).



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Concert work: Earthdawn (RSM FS002)

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Director

Administrator

Earthdawn

By Randall D. Standridge

Program Notes

Imagine that every day holds the possibility of hope. Imagine that every day holds the possibility of goodness and love. Imagine that every day holds the potential for creation. These are the ideas that spawned *Earthdawn*.

This work paints the picture of a lush landscape that begins to wake as the first rays of sunlight bring its colors to life. The opening segment is calm, but holds a sense of anticipation as the instruments enter one by one, adding their voices to the growing chorus. Finally, a primal scream signals the beginning of a celebration. The rest of the work is a dance for the Earth and all who inhabit it.

On a more practical side, this work explores some very specific ideas for young ensembles. The primary focus is on rhythm, dynamic expression, and polyphony. With this in mind, I limited the ranges and technical demands as much as I could, and I tried to ensure that all instrument groups had melodic moments to help develop the ENTIRE band, and not just part of it. Also, careful consideration was given to cross-cueing to allow this work to be performed by as many instrumentation situations as possible.

Earthdawn was commissioned by the Otto Shortell Middle School 7th and 8th Grade Band and their director, Nicholas J. Anderalli. I wish to thank them for allowing me to create something really different and for trusting me with the process.

Peace, Love, and Music.

Rehearsal suggestions

- 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 percussion should be on the slightly louder side of the balance spectrum. Please do not "hide" them. However, they should not cover the ensemble.
- Several percussion changes happen very quickly. Be sure that the mallets and trap tables are well planned out to allow for quick changes.
- Performances of the work should have a dramatic, cinematic quality.
- To bend the flute pitch, the player should simultaneously allow their airflow to diminish and then bring their chin down, angling their air further into the tone hole, causing the pitch to noticeably drop. Please reference the album recording for a great example of the intended sound.

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

Optional Octaves are included occasionally to address player development and potential instrumental range.

*Indicated parts available in lower octaves

Earthdawn

Flex Series: For Adaptable Instrumentation

Randall D. Standridge
(ASCAP)

Score

Dawning $\text{♩}=72$

Optional: Solo played in a microphone with reverb to add a sense of mysticism

PART 1

C Instruments *mf* Bend Pitch down at the end of the half note* (see program notes for instructions)
Optional: Solo played in a microphone with reverb to add a sense of mysticism

B Instruments *mf* Bend Pitch down at the end of the half note* (see program notes for instructions)

PART 2

C Instruments *p* *mp* *p* (Brass do not trill)
(Trill for WWs only)

B Instruments *p* *mp* *p*

E Instruments *p* *mp* *p*

PART 3

C Instruments Solo *mf*

C Instruments (Alto Clef) Solo *mf*

B Instruments Solo *mf*

E Instruments Solo *mf*

F Instruments Solo *mf*

PART 4

C Instruments

E Instruments

*B Instruments

F Instruments

PART 5

C Instruments Stagger Breathe *p*

E Instruments Stagger Breathe *p*

*B Instruments Stagger Breathe *p*

C Instruments (Low) Stagger Breathe *p*

Strings *p*

Synth Strings *p*

Timpani Tune: G, B, C *p*

Mallets/Shaker Marimba *p*

Percussion 1 Rainstick (opt. Shaker) *p*

Low Djembe (or Tom)/China Cymbal/Bongos *mp*

Percussion 2 Suspended Cymbal/Cowbell/Splash Cymbal/Bass Drum/Shaker *mp*

Sus. Cym. *mf*

Bass Drum (Distant, but present) *pp*

1 2 3 5 6

PART 1

C

B.

PART 2

C

B.

A. Sx.

PART 3

(Al C.)

E.

F.

PART 4

Solo

Solo

Solo

PART 5

*B.

C (Low)

Synth

Timp.

Mai./Sh.

Perc. 1

Perc. 2

To Perc 1 station, Bells

7 8 9 10 11 12

PART 1

C.

B.

(Trill for WWG only)

PART 2

C.

B.

A. Sx.

PART 3

C.

(Al. C.)

B.

E.

F.

PART 4

C.

E.

B.

F.

PART 5

C.

*B.

C. (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

Bass Drum (Distant, but present)

Sus. Cym.

13 14 15 16 17 18

21 Celebration! ♩=180

Optional: Mic'd with reverb as before

PART 1

C *mf* Optional: Mic'd with reverb as before

B \flat *mf*

PART 2

C *p*

B \flat *p*

A. Sx. *p*

PART 3

C *f*

(Al. C.) *f*

B \flat *f*

E \flat *f*

F *f*

PART 4

C *p*

E \flat *p*

B \flat *p*

F *p*

PART 5

C *p*

E \flat *p*

*B \flat *p*

C (Low) *p*

Synth *p*

Timp. *p*

Mal./Sh. *p*

Perc. 1 *f* Primal Scream!* *If possible, start on "C" and drop pitch as shown Low Djembe (or Tom)

Perc. 2 *f* If'Yah!!!! Sus. Cym.

3 4 3 4 3 4 3 4

19 20 21 22 23 24

27

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

China Cym

Bongos

[illegible]

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al.C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

"B \flat

C
(Low)

Synth

Timp.

Mal.

Perc. 1

Perc. 2

Preview Copy Only.

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal.

Perc. 1

Perc. 2

Bass Drum

All

f

Marimba

p

f

43

44

45

46

47

48

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

Bottom Notes are optional if top notes are out of players range

Bottom Notes are optional if top notes are out of players range

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

65

PART 1

C
B \flat

PART 2

C
B \flat
A. Sx.

PART 3

C
(Al. C.)
C
B \flat
E \sharp
F

PART 4

C
E \flat
B \flat
F

PART 5

C
E \flat
 \ast B \flat
C (Low)
Synth.
Timp.
Mal./Sh.
Perc. 1
Perc. 2

Optional Solo

Synth.

Timp.

Mal./Sh.

Perc. 1

Perc. 2

Bongos (with Sticks)

Sus. Cym.

p

mf

mp

All

mf

mf

61 62 63 64 65 66

Preview Copy Only.

73

PART 1

C *mf*

B \flat *mf*

PART 2

C *p*

B \flat *p*

A. Sx. *p*

PART 3

C *p*

(Al. C.) *p*

B \flat *p*

E \flat *p*

F *p*

PART 4

C *p*

E \flat *p*

B \flat *p*

F *p*

PART 5

C *p*

E \flat *p*

*B \flat *p*

C (Low) *p*

Synth

Timp.

Mal./Sh.

Perc. 1

Shaker

Perc. 2 *mf*

73 74 75 76 77 78

Preview Copy Only.

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

High Pitched Cowbell

Low Djembe (or Tom)

Sus. Cym.

p *f* *ff*

3 4 4 4

79 80 81 82 83 84

90

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal.

Perc. 1

Perc. 2

91 92 93 94 95 96

97

PART 1

C *f*

B \flat *f*

PART 2

C

B \flat

A. Sx.

PART 3

C *f*

(Al. C.) *f*

B \flat *f*

E \flat *f*

F *f*

PART 4

C *f*

E \flat *f*

B \flat *f*

F *f*

PART 5

C *f*

E \flat *f*

*B \flat *f*

C (Low) *f*

Synth *f*

Timp.

Mal./Sh. *f*

Perc. 1 *f*

Perc. 2

Preview Copy Only.

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

103

104

105

106

107

108

113

PART 1

C

B.

PART 2

C

B.

A. Sx.

PART 3

C

(Al.C.)

B.

E.

F.

PART 4

C

E.

B.

F.

PART 5

C

E.

*B.

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

Sus. Cym.

ff

mf

ff

ff

ff

p

ff

p

ff

p

ff

mp

ff

mf

p

f

109

110

111

112

113

114

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Perc. 2

121

121

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

(Al. C.)

B \flat

E \flat

F

PART 4

C

E \flat

B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

Timp.

Mal./Sh.

Perc. 1

Bass Drum

Perc. 2

mf

f

PART 1

C *f*

B \flat *f*

PART 2

C *f*

B \flat *f*

A. Sx. *f*

PART 3

C *f*

(Al. C.) *f*

B \flat *f*

E \flat *f*

F *f*

PART 4

C *f*

E \flat *f*

B \flat *f*

F *f*

PART 5

C *f*

E \flat *f*

*B \flat *f*

C (Low) *f*

Synth *f*

Timp.

Mal./Sh.

Perc. 1 *f*

Perc. 2 *f*

[illegible]