

# Fiat Lux

(Fanfare for Wind Ensemble)

Grade 4

By Randall D. Standridge (ASCAP)

## Full Score

### Instrumentation

1 Piccolo	3 Bb Trumpet 1
4 Flute 1	3 Bb Trumpet 2
4 Flute 2	3 Bb Trumpet 3
2 Oboe	3 Horn in F 1
2 Bassoon	3 Horn in F 2
4 Bb Clarinet 1	2 Trombone 1
4 Bb Clarinet 2	2 Trombone 2
4 Bb Clarinet 3	2 Trombone 3
2 Bb Bass Clarinet	1 Bass Trombone
1 Eb Contra Alto Clarinet	2 Euphonium (B.C.)
1 Bb ContraBass Clarinet	2 Euphonium (T.C.)
3 Eb Alto Saxophone 1	4 Tuba
3 Eb Alto Saxophone 2	
2 Bb Tenor Saxophone	
2 Eb Baritone Saxophone	
2 Mallets 1: Bells	
2 Mallets 2: Chimes/Vibraphone/Xylophone	
1 Timpani/Crotales	
2 Percussion 1&2: Snare Drum/Triangle, Bass Drum/Wind Chimes	
2 Percussion 3: Crash Cymbals, Suspended Cymbal	

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# Fiat Lux (Fanfare for Wind Ensemble)

By Randall D. Standridge

## Program Notes

*Fiat Lux.* "Let there be light."

In 2019, I was very fortunate to be invited to the University of Akron (Akron, Ohio) to serve as the clinician/composer-in-residence for a conference and honors event they were hosting. During my travels, I meet all kinds of people, and, generally speaking, I get along with them. I mean, look at me; what's not to love? (kidding). My hosts for this event were Dr. Galen Karriker and Andrew "Andy" Freyes. An almost instantaneous friendship was kindled among kindred spirits, and the weekend was a total blast; I was genuinely pained when it was over.

Roughly a month later, Dr. Karriker contacted me and asked if I would be interested in a commission. It did, however, have two caveats: first, it should be based around the University of Akron's motto "Fiat Lux (Let there be Light)" and it would have to be done FAST, as he wished for it to be ready in time for a premiere at an upcoming conference. I had roughly a week in which to create the work, but, as many know...I am a fast writer. Don't believe me? Check out *Four: On a Remix of Beethoven*. I wrote that beast in less than 24 hours. True story.

I accepted the commission and tackled the project with the energy and enthusiasm that I felt during my stay in Ohio, and *Fiat Lux* was born.

*Fiat Lux (Fanfare for Wind Ensemble)* is a work that celebrates enlightenment, friendship, and positivity. The work is scored in the keys of C Major and G Major, which add to the overall brightness of its sound (you may or may not be aware that every key has a very particular character, but I digress). The compound meter and percussion scoring lend it a slightly cinematic quality that is true to my aesthetic as a composer and to the intent of the work. It is intended that the listener and performer experience exuberant joy and hope for a brighter tomorrow.

This commission was also Made possible through the generosity and support of the Mary Ann and Marcus L. Neiman Fund. Thank you for supporting the arts and, specifically, the creation of new works for the wind ensemble.

I hope you enjoy the work.

Let there be light.

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.

## 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.



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**Concert work: Fiat Lux (RSM C013)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

Full Score  
Duration: 2'20"

# Fiat Lux

Randall D. Standridge  
(ASCAP)

Fanfare for Wind Ensemble

5

**Celebration!** ♩ = 144

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5

5

Bells (Hard Mallets)

Tune: G, C, D, F (Med. Hard Mallets)

Snare Drum

f Chimes (Hard Mallets)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 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, and Timp./Cr. The score includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). The Oboe part features a section marked "Div." (divisi). The score is written in a key signature of one sharp (F#) and a common time signature (C).

14

Score for measures 14-17, including parts for 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., and B. Sx.

14

Score for measures 14-17, including parts for 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, and Timp./Cr.

22

Picc. *f*  
 Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. *f*  
 Bsn. *mp*  
 B. Cl. 1 *mp*  
 B. Cl. 2 *mp*  
 B. Cl. 3 *mp*  
 B. Cl. *mp*  
 C. B. Cl. *mp*  
 A. Sx. 1 *mf*  
 A. Sx. 2 *mf*  
 T. Sx. *mf*  
 B. Sx. *mf*  
 B. Tpt. 1 *mf*  
 B. Tpt. 2 *mf*  
 B. Tpt. 3 *mf*  
 Hn. 1 *mp*  
 Hn. 2 *mp*  
 Tbn. 1 *mp*  
 Tbn. 2 *mp*  
 Tbn. 3 *mp*  
 Euph. *mp*  
 Tuba *mp*  
 Mal. 1 *mp*  
 Mal. 2 *mp*  
 Timp./Cr. *p*

22

The musical score is arranged in systems. The first system includes Picc., Fl. 1, Fl. 2, Ob., and Bsn. The second system includes B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., C. B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., and B. Sx. The third system includes B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., and Tuba. The fourth system includes Mal. 1, Mal. 2, and Timp./Cr. Dynamics such as *mf*, *mp*, *pp*, and *f* are indicated throughout. A 'Tune: C to B' instruction is present in the Timp./Cr. part.

Picc. *f*  
 Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. *f*  
 Bsn. *cresc.*  
 B. Cl. 1 *f*  
 B. Cl. 2 *fp*  
 B. Cl. 3 *fp*  
 B. Cl. *cresc.* *fp*  
 C. B. Cl. *cresc.* *fp*  
 A. Sx. 1 *f* *fp*  
 A. Sx. 2 *f* *fp*  
 T. Sx. *mf* *cresc.* *fp*  
 B. Sx. *cresc.* *fp*  
 B. Tpt. 1 *mp* *f* *mf* *cresc.* *Div.* *fp*  
 B. Tpt. 2 *mp* *f* *mf* *cresc.* *fp*  
 B. Tpt. 3 *mp* *f* *mf* *cresc.* *fp*  
 Hn. 1 *f* *fp*  
 Hn. 2 *f* *fp*  
 Tbn. 1 *cresc.* *fp*  
 Tbn. 2 *cresc.* *fp*  
 Tbn. 3 *cresc.* *fp*  
 Euph. *cresc.* *fp*  
 Tuba *cresc.* *f*  
 Mal. 1 *f*  
 Mal. 2 *mf* *f*  
 Timp./Cr. *mf* *f*

