

# Providence

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

## Instrumentation

1 - Full Score  
2 - Piccolo  
4 - Flute 1  
4 - Flute 2  
2 - Oboe  
2 - Bassoon  
3 - Bb Clarinet 1  
3 - Bb Clarinet 2  
3 - Bb Clarinet 3  
2 - Bb Bass Clarinet  
3 - Eb Alto Saxophone 1  
3 - Eb Alto Saxophone 2  
2 - Bb Tenor Saxophone  
2 - Eb Baritone Saxophone

3 - Bb Trumpet 1  
3 - Bb Trumpet 2  
3 - Bb Trumpet 3  
3 - F Horn 1  
3 - F Horn 2  
3 - Trombone 1  
3 - Trombone 2  
3 - Trombone 3  
3 - Euphonium B.C.  
2 - Euphonium T.C.  
4 - Tuba

1 - Piano  
2 - Bells  
2 - Chimes  
2 - Vibraphone  
2 - Crotales/Marimba  
2 - Timpani (4)  
2 - Percussion 1: Triangle/Crash Cymbals  
2 - Percussion 2: Ride Cymbal/Wind Chimes/Bass Drum  
2 - Percussion 3: Suspended Cymbal

**Full Set - \$80.00**

**Extra Conductor Score - \$20.00**

**Extra Part - \$4.00**





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## Program Notes

Nestled on the western edge of Georgia is Providence Canyon. Also known as the "Little Grand Canyon", this beautiful state park, with its steep cliffs and red clay coloring" is both peaceful and majestic. This work attempts to capture both of those moods, along with the notion that sometimes in our lives, good fortune ("providence") brings us to the exact places and times that we need to be. When I look back on the chain of events that have led me to the person I am and the work that I do, I often marvel at the razor's edge of fate where one small change or one different decision could have led to a completely different life. A few examples:

I almost quit band in 8th grade. I stayed in and decided to major in music education.

I was originally planning to attend the University of Central Arkansas (Go bears!), but at the last minute, decided to attend Arkansas State University instead (go Red Wolves!). During my time there in the marching band, I met my future husband.

When at a music convention one year, I saw Grand Mesa Music's booth. I almost passed it up, but decided to stop and talk to the owner about my compositions.

Every decision we make echoes down the pathways of our lives.

*Providence* was commissioned by the Georgia Music Educators Association District 10 Band Directors, with Richard D. Brasco serving as my main contact for the project.

## Rehearsal suggestions

-The trumpet section must work in tandem to create an uninterrupted "line" with the sustained note at the beginning and end of the work.

-This work features multiple tempo changes that enhance the emotional and aesthetic impact; make sure these are rehearsed so that performers are very comfortable with the interpretation.

-While some conductors may be tempted to alter the tempo of the work, it is strongly discouraged. Tempo is as much an element of a composition as the notes, articulations, and harmonies. If this piece is too slow, it will lose much of its kaleidoscopic effect.

-Dynamics should be noticeable and taken to extremes.

-I specifically wrote a lot of percussion for two reasons; first, because it adds a lot of color to the palette of the wind ensemble and second, because I feel there is a lack of lyrical material that significantly integrates percussion. I hope this helps fill the gap somewhat, and as so, please make sure that their contribution is heard.



## 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





23

23

Play

*mf*

Play

*mf*

*mf*

*p* *mf*

*mf*

*p* *mf*

Stagger Breathe as necessary

*mf*

*p*

Flute

*mf*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*mp*

*mf*

*p*

Bassoon

*mf*

*p* *mf*

23

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*mf*

*p*

Div.

*mp*

*mp*

*mp*

(bring out)

*mf*

Marimba (Soft Yarn Mallets)

*p*

*p*

# Providence

31

Picc. *mp*

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. *pp* *mp*

Bsn. *pp* *mp*

B. Cl. 1 *pp*

B. Cl. 2 *pp* *mp* **Play**

B. Cl. 3 *mf* *pp*

B. Cl. *mp*

Cb. Cl.

A. Sx. 1 *mp* *mf* *p*

A. Sx. 2 *mf* *pp*

T. Sx. *mp* **Bassoon**

B. Sx. *pp* *mp* **Bassoon**

B. Tpt. 1 *mp* **Play** *mf* *p*

B. Tpt. 2 *mp* **Play** *mf* *p*

B. Tpt. 3 *mp* *mf* *p*

Hn. 1 *mp* *mf* *p*

Hn. 2 *mp* *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Pno.

Bs. *mp*

Chm. *mp*

Vib. *mp*

Crt./Mar. *mp*

Timp. *mp* *p*

**Only play if it can be achieved with a good tone and tuning (1 player recommended)**

**31**

*rit.* Slightly Faster, with purpose ♩=88 **39**

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

B. Cl. 1 *mp* *mf* *p*

B. Cl. 2 *mf* *p*

B. Cl. 3 *mp* *mf* *p*

B. Cl. *mf* *p* Trombone

Cb. Cl. *mp* *mf* *p*

A. Sx. 1 *mp* *mf* *p* Horn in F

A. Sx. 2 *mp* *mf* *p* Horn in F

T. Sx. *mp* *mf* *p* Trombone

B. Sx. *mp* *mf* *p* Trombone

*rit.* Slightly Faster, with purpose ♩=88 **39**

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

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

B. Tpt. 3 *mp* *mf* *p*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mp* *mf* *p* *mf*

Tuba *mp* *mf* *p* Div.

Pno. *mp* *mp*

Bis. *mp* *mp*

Chm. *mp*

Vib. *mp*

Crt./Mar. *mp* Crotales

Timp. *mp* *mf*



*rit.* **Broadly** ♩=80 *poco rit.* **a tempo**

Picc. *mf* Play *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *mf* Play *f*

B. Cl. 2 *mf* *f* *pp*

B. Cl. 3 *mf* *f* *pp*

B. Cl. *f* *mf*

Cb. Cl. *f* *mf*

A. Sax. 1 *mf* Play *f*

A. Sax. 2 *mf* Play *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *f* *mf*

B. Tpt. 2 *f* *mf*

B. Tpt. 3 *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Pno. *mf* *f* *mf*

Bls. *mf* *f* *mf*

Chm. *mf* *f* *mf*

Vib. *mf* *f* *mf*

Crt./Mar. *f*

Timp. *f* (Ch) *p*

accel. 58 Moving Forward ♩=96



www.cjg-music.com

Full orchestral score for "Providence" (Movement 58, "Moving Forward", tempo 96). The score includes parts for:

- Picc.
- Fl. 1, Fl. 2
- Ob.
- Bsn.
- B. Cl. 1, B. Cl. 2, B. Cl. 3
- B. Cl.
- Cb. Cl.
- A. Sax. 1, A. Sax. 2
- T. Sax.
- B. Sax.
- B. Tpt. 1, B. Tpt. 2, B. Tpt. 3
- Hn. 1, Hn. 2
- Tbn. 1, Tbn. 2, Tbn. 3
- Euph.
- Tuba
- Pno.
- Bis.
- Chm.
- Vib.
- Crt./Mar. (Marimba)
- Timp.
- Triangle

Dynamic markings include *p*, *mp*, *mf*, and *pp*. The score features a key signature of two flats and a 4/4 time signature. The piece is marked "accel." and "58 Moving Forward ♩=96".

Full Miniscore on request.  
Vollständige Miniscore auf Anfrage.

