

# (not) Alone

For Concert Band, Grade 2.5  
By Randall D. Standridge (ASCAP)

## Instrumentation

1 - Full Score	4 - Bb Trumpet 1
8 - Flute	4 - Bb Trumpet 2
2 - Oboe	4 - F Horn
2 - Bassoon	4 - Trombone 1
5 - Bb Clarinet 1	4 - Trombone 2
5 - Bb Clarinet 2	4 - Euphonium B.C.
2 - Bb Bass Clarinet	2 - Euphonium T.C.
6 - Eb Alto Saxophone	4 - Tuba
2 - Bb Tenor Saxophone	
2 - Eb Baritone Saxophone	

1 - Piano (optional)  
2 - Mallets 1: Bells/Slapstick  
2 - Mallets 2: Vibraphone/Xylophone  
2 - Mallets 3: Crotales/Chimes/Marimba  
2 - Timpani (4)  
2 - Percussion 1: Finger Cymbals(opt. Tri.)/Tam-Tam (w perc.3)/Snare Drum/4 Concert Toms/Wind Chimes  
2 - Percussion 2: Bass Drum  
2 - Percussion 3: Suspended Cymbal/China Cymbal/Sleigh Bells/Tam-Tam (w perc.1)

**Full Set - \$75.00**

**Extra Conductor Score - \$12.00**

**Extra Part - \$4.00**



# (not) Alone

By Randall D. Standridge

## Why I wrote (not) Alone

Many who live with mental health conditions experience a profound sense of isolation. Discussing these issues and more so, identifying as someone who lives with them, has been extremely taboo in our society. Thus, many suffer in silence, facing their troubles with no support. But, as the title of the work implies, they are not alone.

I live with depression and anxiety. I have tried to use my platform to normalize discussions about mental health and to help start conversations about this issue. Here are some statistics you may or may not be aware of:

1 in 5 of adults in the US experience mental health issues each year.

1 in 6 youths in the US experience mental health issues each year.

90% of suicides worldwide are attributable to mental illness.

Suicide is the 2nd leading cause of death in the United States.

With statistics like this, it is shocking and frustrating that so many people are reluctant to acknowledge, discuss, and address these issues.

In 2021, I was asked to create a work for wind ensemble addressing mental illness. The resultant work, "unBroken", is one of my favorite works I have ever created, both from an aesthetic and personal perspective. However, this work is very advanced (Grade 5), which limits its demographic for performers and, thus, audiences.

Those of us that teach or have taught middle school and high school know that there is a need to address this issue at younger ages, and to make such tools available to middle schools and developing high school ensembles.

I decided to make this work a consortium, expecting there would be 20-30 schools that would support such a piece. 40 tops.

The consortium included over 300 schools.

This is an issue whose time has come. The time is now. We need to talk about this, and we are going to talk about this.

We are going to show them all that they are not alone.

## About the work

The piece starts very softly, with both beauty and dissonance. The individual is aware that something is wrong but is trying to bravely persist. A soloist introduces the main theme of the work, a bittersweet melody that is lovely and vulnerable. As the first segment continues, dissonant elements and a three note descending theme signals the onset of a mental health crisis.

The second segment is manic and violent. The individual struggles with their condition as everything seems to be in darkness. The piece builds to a thunderous moment before dying away to a cloud of confusion. Their heartbeat is heard racing and then slowing. The individual is broken.

The original theme sounds out again, unaccompanied, but others join in. The work rises to a triumphant climax, as a sense of solidarity is achieved. The work ends with the soloist again, but more confident and with others there for support.

## Major Themes

There are four major themes that are used in the work.

The first, which I call "Shirley's Theme", after my mother who lives with severe depression, is first heard at measure 9. This work is used throughout, both in whole and in part, so signify the individual.

The fourth theme, the "crisis" motif, is a 12-tone row, first sounded in m.42. 12 tone music has always sound disturbing and inhuman to me, and I found this to be a great way to express mental illness and despair. The 12-tone row is built off of various iterations and inversions of the second theme ("Mental Illness Motif").

### Rehearsal suggestions

- The ranges of this work have been severely limited to allow younger players to focus on expression, dynamics, style, and beauty of sound.
- Dynamics should be noticeable and taken to extremes, for a hyper dramatic quality.
- The piano part is optional but highly encouraged.
- The work may appear daunting at first. Work in segments and gradually join them. I recommend breaking the piece up into the following "chunks" to work on: m.1-39, m.40 - 89, m.89-End. Treat it as 3 smaller pieces and approach it accordingly.
- At m.9, the solo may be played freely with a slight pause between each phrase. Let the silence echo out.
- Explain to performers that rests are not the composer saying "do not play." They are the composer saying that the player should "allow silence to exist." They must be still and not move to create this effect. Movement creates both aural and visual sound. The silence should be absolute to create the proper mood.

**The unBroken Project** began with the composition of my work, *unBroken*. The work was my first to deal with mental health struggles and, inspired by its reception, I have created a series of works for performers, conductors, and audiences to use as conversational starting points for these issues. As of this writing, there are 5 works in the series, and I anticipate creating at least 2 more: *unBroken (Grade 5)*, *Choose Joy (Grade 3)*, *(not) Alone (Grade 2.5)*, *Blue Sky Horizon (Grade 2)*, and *Fragile (Grade 1.5-2)*.

Note that *unBroken* (the grade 5 work) is available as a free rental for university, professional, community, and accomplished high school bands. Please message me for details.

### WORKS IN "THE UNBROKEN PROJECT"

- unBroken (Grade 5)
- Choose Joy (Grade 3)
- (not) Alone (Grade 2.5)
- Blue Sky Horizon (Grade 2)
- Fragile (Grade 1.5-2)

### 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

## The (not) Alone Consortium

I cannot thank the following group of schools and organizations enough. Thank you for supporting this work:

Academy High School Bands; Eric Skinner, Director of Bands,  
Brant Poindexter, Assistant Director

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Creek Valley Middle School Band, Kim Cooley, Director.

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Mosinee High School Band

Mount Carmel School Wind Orchestra, Julian Greening, Director

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St. James Bands, Derek Limback and Roger Payne Jr, Directors

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17 With hope  $\text{♩} = 84$

The musical score is for the piece "With hope" at a tempo of 84 beats per minute. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (B. Cl. 1, B. Cl. 2), Clarinet in C (C. Cl.), Saxophones in A (A. Sx.) and Tenor (T. Sx.), Bass Saxophone (B. Sx.), Trumpets in Bb (B. Tpt. 1, B. Tpt. 2), Horns (Hn.), Trombones in Bb (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba, Piano (Pn. (opt.)), Mallets (Mal. 1, Mal. 2, Mal. 3), Timpani (Timp.), and Percussion (Perc. 1). The score includes dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like "Soloist returns to seat", "Play", and "rit.". A specific instruction for the Clarinet in C part reads: "\*play higher note if low E is not available". The score is written in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature.

(not) Alone - Score

24 *a tempo*

*accel.* *Div.*

28 **More urgent** ♩=92

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp* *mf* *p*

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

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

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

A. Sx. *mf* *mp*

T. Sx. *mf* *mf* *p*

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

B. Tpt. 1 *mf* *mf* *Solo (opt. Soli)*

B. Tpt. 2 *p* *f* *mf*

Hn. *mf*

Tbn. 1 *mf* *mf* *p*

Tbn. 2 *mf* *mf* *p*

Euph. *mf* *mf* *p*

Tuba *mf* *mp* *p*

Pn. (opt.) *f*

Mal. 1 *f* *mf*

Mal. 2 *f* *p*

Mal. 3 *f* *mf*

Timp. *p*

Perc. 1 Tam-Tam (scrape with metal beater)

Start in 6th bend pitch freely up then down, creating a hybridic/rhythmish effect

Start in 1st bend pitch freely down then up, creating a hybridic/rhythmish effect

Arrive at F on Beat 3

Arrive at F on Beat 3

rit. Tense  $\text{♩} = 76$  Div.

Musical score for 'not) Alone' featuring various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba, Piano (Pn. (opt.)), Mallets (Mal. 1, Mal. 2, Mal. 3), and Percussion (Timp., Perc. 1). The score includes dynamic markings such as *mf*, *p*, *cresc.*, *All*, and *ppp*, along with performance instructions like 'rit.', 'Tense', and 'Div.'. The percussion part includes specific instructions: 'B♭ to C', '(create tension)', and '(roll with two mallets)'.

38

**With Violence** ♩=154

\*m.39-97, no key signature, all accidentals notated

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Pn. (opt.)

Perc.

Mal. 2

Mal. 3

Timp.

Perc. 1

The score consists of 21 staves. The woodwind section includes Flute, Oboe, Bassoon, B♭ Clarinets 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, and Tuba. The keyboard section includes Piano (optional). The percussion section includes Snare Drum, Xylophone (hard mallets), and Bells. The score begins with a dynamic marking of *f* and a tempo of ♩=154. The percussion parts include specific instructions for Slapstick, Xylophone (hard mallets), Snare Drum, and Bells. The score is divided into four measures, with various dynamics and articulations throughout.

Musical score for 'not) Alone' featuring various instruments including Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Euphonium, Tuba, Percussion, and Mallets. The score includes dynamic markings such as *f*, *fp*, *ff*, and *p*, and performance instructions like 'Play' and 'Div.'. The score is arranged in a standard orchestral format with multiple staves for each instrument.



55

Fl. *fp* *Div.*

Ob.

Bsn. *f*

B♭ Cl. 1 *fp* *Div.*

B♭ Cl. 2 *fp*

B. Cl. *f*

A. Sax.

T. Sax.

B. Sax. *f*

B. Tpt. 1

B. Tpt. 2

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Pn. (opt.) *fp*

Mal. 1 *f* Bells

Mal. 2 *fp* (throughout, if 3 mallets not possible, play top 2 notes)

Mal. 3 *f* Chimes

Timp.

Perc. 1 *f*

Musical score for 'not) Alone' featuring various instruments including Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Piano, Maracas, and Percussion. The score includes dynamic markings such as *f*, *ff*, *mf*, and *p*, and performance instructions like 'Div.' and 'Use back ends of mallets to hit bowls, High and low'. A rehearsal mark '64' is present at the top.

Full Miniscore on request.  
 Vollständige Miniscore auf Anfrage.