

Whiplash

Randall D. Standridge

1 Full Score	4 Trumpet 1
1 Piccolo	4 Trumpet 2
8 Flute	4 F Horn
2 Oboe	6 Trombone
2 Bassoon	2 Baritone B.C.
4 Clarinet 1	2 Baritone T.C.
4 Clarinet 2	5 Tuba
2 Bass Clarinet	1 Timpani
2 Alto Saxophone 1	3 Percussion 1: Snare Drum, Bass Drum, Hi-hat, (optional Drum Set)
2 Alto Saxophone 2	3 Percussion 2: Crash Cymbal, China Cymbal, 2 Wood Blocks, Wind Chimes
2 Tenor Sax	2 Percussion 3: Slap Stick, Suspended Cymbal, Ride Cymbal
1 Baritone Sax	1 Mallets 1: Bells
	1 Mallets 2: Xylophone

Extra Part - P3016721

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3016722



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Program Notes

Whiplash is a piece written for young band that explores rhythmic and motivic development. The title has a double meaning within the work. First, it refers to the breakneck tempo at which the piece is suggested to be played at (♩ = 172). Second, it refers to the liberal use of the whipcrack throughout the piece. The combination of rhythm, energy, and changing meters work together to make this piece an exciting experience for students, conductor, and audience.

Rehearsal Notes

-As with any fast piece, it is recommended that the students first rehearse the piece very slowly, mastering the rhythmic structure and technique necessary for a successful performance. As confidence and technical facility builds, the tempo should be increased

-The conductor would do well to check his or her conducting gestures at some of the mixed meter sections, particularly when the whipcrack plays and no one else does. The obvious danger is students entering over the whipcrack, which will completely ruin the effect. Try to make the conducting and cueing as obvious as possible, and once mastered with students, allow enough repetition to build confidence and consistency.

-Dynamics should be exaggerated and obvious to achieve the desired directional effects.

About the Composer

Randall Standridge (b. 1976) grew up in Little Rock, Arkansas. He received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and Phi Mu Alpha, and is in demand as a composer, arranger, clinician, and designer. Mr. Standridge is currently published by Grand Mesa Music, FJH Music, Wingert-Jones Music, Bandworks Publications, Twin Towers Music, Jon Ross Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous pieces selected to the J.W. Pepper's Editor's Choice list. His composition "Snake Charmer," published by Grand Mesa Music, was included in "Teaching Music through Performance in Band Vol. 8." He has had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is gaining recognition as worthwhile literature for concert festivals and band concerts across the United States and the world.

In addition to his career as a composer, Mr. Standridge is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs, and serves as Marching Band Editor for Grand Mesa Music. Mr. Standridge also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

Whiplash

Randall D. Standridge

ACSAP

With Energy ♩ = 172

The musical score is arranged in systems. The woodwind section includes Piccolo, Flute (with a2), Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone 1/2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, Trumpet 2, F Horn, Trombone, Baritone (opt. Trombone 2), and Tuba. The percussion section includes Timpani Eb, Bb, Db; Spare Drum; Percussion 1 (Snare Drum, Hi-hat, Bass Drum (opt. Drum Set)); Percussion 2 (Crash Cymbal, China Cymbal, 2 Wood Blocks, Wind Chimes); Percussion 3 (Slap Stick, Suspended Cymbal, Ride Cymbal); Mallets 1 (Bells); and Mallets 2 (Xylophone). The score features dynamic markings such as *f*, *mf*, *fff*, and *sub. p*. The tempo is marked as ♩ = 172. The score is divided into measures 2 through 8.

Whiplash

Musical score for Whiplash, measures 9-17. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1 & 2, Horn, Trombone, Baritone, Tuba, Timpani, Percussion 1 (Hi-hat, China, Crash), Percussion 2 (W.B.'s), Percussion 3 (Slp. Stk., Sus. Cym.), and Mallets 1 & 2. The score features dynamic markings such as *ff*, *mf*, *pp*, and *fff*, and includes rehearsal marks 11 and 15. A large watermark 'FOR PREVIEW ONLY' is overlaid on the score.

Whiplash

23

Picc. Fl. Ob. Bsn. Cl. 1. Cl. 2. B. Cl. A. Sx. 1. 2. T. Sx. B. Sx. Tpt. 1. Tpt. 2. F. Hn. Tbn. Bar. Tuba. Timp. Perc. 1. Perc. 2. Perc. 3. Mlts. 1. Mlts. 2.

mf p mf p p mf p mf mf p f p mf p f p f fff

18 19 20 21 22 23 24 25

Whiplash

31

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff* *fp* *ff*

Cl. 1 *ff* *f* *ff*

Cl. 2 *ff* *f* *ff*

B. Cl. *ff*

A. Sx. 1 *mf* *p* *mf* *p* *ff* *f* *ff*

A. Sx. 2 *mf* *p* *mf* *p* *ff* *f* *ff*

T. Sx. *ff* *fp* *ff*

B. Sx. *ff*

Tpt. 1 *mf* *p* *mf* *p* *ff* *fp* *ff*

Tpt. 2 *mf* *p* *mf* *p* *ff* *fp* *ff*

F. Hn. *mf* *p* *mf* *p* *ff* *f* *ff*

Tbn. *ff* *fp* *ff*

Bar. *ff* *f* *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 S.D. *ff* B.D. *ff* W.B.'s *f* China *ff*

Perc. 2 *mf* *p* *mf* *p* *ff*

Perc. 3 Sus. Cym. *p* *ff*

Mlts. 1 *ff*

Mlts. 2 *ff*

26 27 28 29 30 31 32 33

Whiplash

41

Picc. *f* *ff* *f* *ff* *mf*

Fl. *f* *ff* *f* *ff* *mf*

Ob. *f* *ff* *f* *ff* *mf*

Bsn. *f* *ff* *f* *ff* *p* *mf*

Cl. 1 *f* *ff* *f* *ff* *mp*

Cl. 2 *f* *ff* *f* *ff* *mp*

B. Cl. *f* *ff* *f* *ff* *mp*

A. Sx. 1 *f* *ff* *fp* *ff* *mp*

T. Sx. *f* *ff* *fp* *ff* *p* *mf*

B. Sx. *f* *ff* *f* *ff* *mp*

Tpt. 1 *f* *ff* *f* *ff* *mp*

Tpt. 2 *f* *ff* *f* *ff* *mp*

F. Hn. *f* *ff* *fp* *ff* *mp*

Tbn. *f* *ff* *f* *ff* *p* *mf*

Bar. *f* *ff* *f* *ff* *p* *mf*

Tuba *f* *ff* *f* *ff* *mp*

Timp. *f* *ff* *f* *ff* *p*

Perc. 1 *ff* *f* *ff* *Crash*

Perc. 2 *f* *ff* *Slp. Stk.* *p* *f*

Perc. 3 *fff* *p* *mp* *Ride Cym.*

Mlts. 1 *ff* *f* *ff*

Mlts. 2 *ff* *f* *ff* *mp*

34 35 36 37 38 39 40 41 42

Whiplash

49

Picc. *mf*
div.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*
2

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

F. Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Timp.

Perc. 1 H.H. *mf*

Perc. 2 W.B. Wind Chimes *mf*

Ride Cym. *p* *mf* *mp*

Sus. Cym. *p* *mf*

Mlts. 1 *mf*

Mlts. 2 *mf*

43 44 45 46 47 48 49 50

Whiplash

57

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Bsn. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

B. Cl. *ff* *f*

A. Sx. 1 *ff* *fp*

2 *ff* *fp*

T. Sx. *ff* *fp*

B. Sx. *ff* *f*

Tpt. 1 *ff* *f*

2 *ff* *f*

F. Hn. *ff* *fp*

Tbn. *ff* *f*

Bar. *ff* *f*

Tuba *ff* *f*

Timp. *mf* *ff*

Perc. 1 S.D. *ff* *f*

2 *mp* *ff* *China* *ff*

3 *mf* *ff*

Mlts. 1 *ff* *f*

2 *ff* *f*

51

52

53

54

55

56

57

58

Whiplash **63**

Picc. *ff* *mp*

Fl. *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff* *sfz* *pp*

Cl. 1 *ff* *mp*

Cl. 2 *ff* *mf*

B. Cl. *ff* *pp*

A. Sx. 1 *ff* *sfz* *pp* *mf*

A. Sx. 2 *ff* *mf*

T. Sx. *ff* *sfz* *pp* *mf*

B. Sx. *ff* *sfz* *pp* *mf*

Tpt. 1 *ff* *mf* **63**

Tpt. 2 *ff* *mf*

F. Hn. *ff* *mf*

Tbn. *ff* *sfz* *pp*

Bar. *ff* *sfz* *pp*

Tuba *ff* *sfz* *pp*

Timp. *ff* *mp*

Perc. 1 S.D. *ff* *mp*
B.D. *ff* *mp*
Chupa *ff* *mp*
Crash *ff* *mp*

Perc. 2 *ff* *W.B.'s* *p* *f*

Perc. 3 *fff* *Slp. Stk.* *p* *Sus. Cym.* *mf* *fff*

Mlts. 1 *ff* *mp*

Mlts. 2 *ff* *mp*

59 60 61 62 63 64 65 66

Whiplash

71

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mlts. 1

Mlts. 2

67 68 69 70 71 72 73

9

Whiplash

79

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff* *fp*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

B. Cl. *ff*

A. Sx. 1 *ff* *f*

2 *ff* *f*

T. Sx. *ff* *fp*

B. Sx. *ff*

Tpt. 1 *ff* *fp*

2 *ff* *fp*

F. Hn. *ff* *f*

Tbn. *ff* *fp*

Bar. *ff* *f*

Tuba *ff*

Timp. *ff*

Perc. 1 S.D. *ff*
B.D. *ff*
W.B.'s *f*

Perc. 2 *mf* *p* *mf* China *ff*

Perc. 3 Snp. Stk. *fff*

Mlts. 1 *ff*

Mlts. 2 *ff*

74 75 76 77 78 79 80

Whiplash

87

Picc. *f* *ff* *f* *sub. p*

Fl. *f* *ff* *f* *sub. p*

Ob. *f* *ff* *f* *sub. p*

Bsn. *ff* *f* *ff* *sub. p* *f*

Cl. 1 *ff* *f* *ff* *f* *sub. p* *f*

Cl. 2 *ff* *f* *ff* *f* *sub. p* *f*

B. Cl. *f* *ff* *f* *sub. p* *f*

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

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

T. Sx. *ff* *f* *ff* *fp* *sub. p* *f*

B. Sx. *f* *ff* *f* *sub. p* *f*

Tpt. 1 *ff* *f* *ff* *f* *sub. p* *f*

Tpt. 2 *ff* *f* *ff* *f* *sub. p* *f*

F. Hn. *ff* *ff* *fp* *sub. p* *f*

Tbn. *ff* *f* *ff* *sub. p* *f*

Bar. *ff* *f* *ff* *sub. p* *f*

Tuba *f* *ff* *f* *sub. p* *f*

Timp. *f* *ff* *f* *mf* *f*

Perc. 1 *ff* *ff* *f* *sub. p* *f*

Perc. 2 *f* *ff* *sub. p* *f*

Perc. 3 *sub. p* *f*

Mlts. 1 *f* *sub. p* *f*

Mlts. 2 *sub. p* *f*

81

82

83

84

85

86

87

Whiplash

Picc. *f* *f* *f* *fp* *ff*

Fl. *f* *f* *f* *fp* *ff* *div.*

Ob. *f* *f* *f* *fp* *ff*

Bsn. *f* *f* *f* *fp* *ff*

Cl. 1 *f* *f* *f* *fp* *ff*

Cl. 2 *f* *f* *f* *fp* *ff*

B. Cl. *f* *f* *f* *fp* *ff*

A. Sx. 1 *f* *f* *f* *fp* *ff* *a2*

T. Sx. *f* *f* *f* *fp* *ff*

B. Sx. *f* *f* *f* *fp* *ff*

Tpt. 1 *f* *f* *f* *fp* *ff*

Tpt. 2 *f* *f* *f* *fp* *ff*

F. Hn. *f* *f* *f* *fp* *ff*

Tbn. *f* *f* *f* *fp* *ff*

Bar. *f* *f* *f* *fp* *ff*

Tuba *f* *f* *f* *fp* *ff*

Timp. *f* *f* *f* *fp* *ff* *dampen*

Perc. 1 *f* *f* *f* *mf* *f* *mf* *ff*
China Crash

Perc. 2 *f* *f* *f* *mf* *f* *mf* *ff*
W.B.'s

Perc. 3 *f* *f* *f* *mf* *f* *mf* *ff*
Slp. Stk. *fff* *fff*

Mlts. 1 *f* *f* *f* *fp* *ff*

Mlts. 2 *f* *f* *f* *fp* *ff*

88 89 90 91 92 93 94 95