

Stonewall: 1969

For Wind Ensemble, Grade 5
By Randall D. Standridge (ASCAP)

Full Score

Instrumentation

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Eb Soprano Clarinet (opt.)
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet (opt.)
Bb Bass Clarinet
Eb Contra Alto Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone

Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium (B.C.)
Euphonium (T.C.)
Tuba

Poet
Vocalist
Synthesizer
Mallet 1 (Bells/Chimes/Marimba)
Mallet 2 (Vibraphone/Xylophone/Chimes)
Timpani
Percussion 1 (Drumset/Triangle/Concert Snare Drum, opt. 2 players)
Percussion 2 (Bongos/Triangle/Tam-Tam)
Percussion 3 (Ride Cymbal, Suspended Cymbal/Splash Cymbal/China Cymbal/Tam-Tam)
Percussion 4 (Wind Chimes/Cowbell/Tam-Tam/Ride Cymbal/2 Tom Drums/Police Whistle/Crash Cymbals)
Percussion 5 (Suspended Cymbal/Bass Drum)



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Program Notes

On June 28, 1969, police raided the Stonewall Inn, and the patrons fought back.

To understand the magnitude of this event, one must understand the social conditions that the LGBTQ+ community had been living under prior to this evening. Very few public businesses welcomed openly queer patrons, and those that did were often the site of police raids, vandalism, and ridicule. The community at the time lived in fear and persecution, with even the accusation that one was in the LGBTQ+ community was enough for one to lose friends, jobs, everything.

We are very lucky to be living in a time when people, such as myself, can live their lives openly and with less fear (though not quite "none") as before. Since the riots, we have seen a push for protections in the workplace, legal rights for adoption, and the rights of marriage (I happily married my husband in 2011, though we still count ourselves as being together since our first date, 22 years ago on the day of this writing). There are many victories that have been hard won, both large and small.

But, we still have a long way to go.

Everyday, countless members of the LGBTQ+ community are harassed, marginalized, and attacked or killed for living their true selves. We must remain vigilant. My hope is that one day, we, as a human race, truly see that we are all one heart, one soul, one love.

Lastly, I want to thank Chris Green and the LGBA Band Association, The Central Florida Sounds of Freedom Band, the Tampa Bay Pride Band, and the South Florida Pride Wind Ensemble for trusting me with this commission, commemorating the 50th Anniversary of the day that Marsha P. Johnson broke a mirror and, thus, a ceiling for all of us. If someone tries to make you feel ashamed of yourself, as Marsha would say, "Pay it no mind."

Peace, Love, and Music.

About the work:

Stonewall: 1969 is divided into five "scenes," each depicting an event from that night, and accompanied by a "beat poem" (*Colors of a Revolution*) that is intended to evoke the Greenwich Village culture of the time. The theme of each poem corresponds with colors from the original pride flag, designed by Gilbert Baker. An in-depth breakdown of the symbolism and themes of the poem and music may be found on my website (www.randallstandridge.com)

Scene 1: Dancing at Stonewall

The first scene takes place as patrons enter the Stonewall Inn, shedding their facades and embracing the joy of their true selves. The music is inspired by the late Motown, proto-disco music of the time period. Think Diana Ross meets Donna Summers, and you're somewhere in the ballpark. An original song, "One Love", serves as the main theme for this movement.

Colors of a Revolution part 1: Violet

*The night is purple,
Her violet folds draw curtains closed on another day
And smiling like the moon, she slips on her dress of sequins and moonlight
And one by one, we step out of the shadows to gaze upon her glory,
We take off our masks that hide our faces from the cruel, cruel sun.
And our hearts beat as one,
And our bodies move as one,
And as we lose ourselves to her pulsing darkness,
We scream, scream, scream our joy to the night sky and dance*

One Love

*One Love, One Way,
One Hope, One Day,
One Life, One Choice,
One Soul, One Voice,
One Path, One Time
One Heart, One Mind,
I'm dreaming of
One Life, One Love*

Scene 2: Blues for Judy

The second scene continues in the bar as the patrons mourn the loss of a departed celebrity icon, Judy Garland. Judy died on June 22, 1969, less than a week before the riots. While how much her death actually had to do with the riots is up for debate, there is no doubt that the community saw this as a loss of someone with whom they identified. A blues number, "Blues for Judy," is sung by one of the bars entertainers as the patrons drown their sorrows.

Colors of a Revolution part 2: Turquoise/Indigo

*Purple fades to blue, indigo and turquoise, and a star falls from the sky.
It burns bright, that star, but is used up long before its own true time.
And its last lingering light is all that it leaves,
Shining like a memory on a million tear-stained silver screens*

Blues for Judy

*The boys all came to see her, but Judy doesn't live here anymore.
I said the boys all came to see her, but Judy doesn't live here anymore.
They all just stood and held their breath as they carried poor Judy out the door.*

*They loved her on the silver screens, they loved her in the magazines,
They gave their hearts wherever she would go.
She led them all to Babylon, they turned to look, but she was gone,
They all just stopped and stared,
But Judy wasn't there.*

*Now the boys all hang their heads and cry as they shuffle across the floor.
Oh yeah, the boys all hang their heads and cry as they shuffle across the floor.
You see, they came to say their last goodbyes, 'cause Judy doesn't live here anymore.*

Scene 3: Fear and Greed

The Stonewall Inn had mob connections, and the police were routinely paid off to “warn” the bar of upcoming raids. Prior to a raid, a yellow light would be turned on to warn the patrons, most of whom would grab a partner of the opposite sex to dance with, while others would hurriedly put on “gender appropriate” clothing. Those who refused would be carted off in the police vehicles, and the patrons would resume their nightly celebrations. This didn't happen on the night of the riots, leading to a large number of patrons being arrested, contributing to the general unrest and violence of the crowd.

Colors of a Revolution part 3: Green/Yellow

*You gotta have the green, man,
and you gotta pay the man, man
And then the light goes on,
And in its yellow glow, so much like the sun,
The masks go on and the masquerade begins all over again.
Venus and Mars, man, reluctant dance partners,
And the boys in blue, they take a few,
But only a few in that yellow glow,
'Cause yellow and blue makes all the green, man,
And you gotta have the green...*

Scene 4: Raid and Riot

As the Police raided the bar, a few patrons resisted (credit has been given to Marsha P. Johnson for starting the riots). One of the hallmarks of the LGBTQ+ community is our ability to channel anger into action, sometimes activism, and sometimes a snarky or sardonic response. According to accounts, there was violence, but also mirth, as patrons formed kicklines and screamed nasty cheers at the police. The patrons simultaneously felt outraged and elated, and the music attempts to communicate the duality of that emotion.

Colors of a Revolution part 4: Orange/Red

*No!
The word hangs bleeding in the orange glow of the streetlights.
No!
Marsha says this masquerade is OVER!
Masks off! Masks off!
No!
And as the yellow drains from our veins
And the pain of a thousand generations ignite in our blood,
Our minds turn red, and we dance our dance of rage*

Scene 5: Sunrise of a Revolution

The final scene is more based on my own imagination than in historical fact. I picture the sunlight cresting over the horizon, shining on a newly liberated crowd who truly see the possibilities of the world for the first time. A dawning sense of hope rises in them as they join hands and march towards a new day. The song from Scene 1 “One Love” is revisited here, but presented as an anthem of hope and joy. However, the cry of “We are here! We are here! We are here!” does not signify victory, but a demand to be seen, a refutation of marginalization, and a new sense of purpose and vigilance.

Colors of a Revolution part 5: Pink

*In the silence that follows
A new light paints itself across the sky
Not yellow
But pink
A majestic shade, warm and wonderful and glorious*

*And we drop our masks, breaking them,
And naked, we walk into that light, bathing in it,
and we greet the new morning finally, blissfully unafraid.*

*And as hand finds hand,
We march forward, onward and onward,
Into a new day dawning we never thought would come
And we know that we will never go back into the cold safety of those shadows
For the world has turned its face into the light of a new sun.*

*And together, we scream, scream, scream our joy to the sky,
And defy those who would turn their faces from our light
And we cry with the voices of a thousand generations gone and a thousand generations to come,
“We are Here! We are Here! We are Here!”*

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 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 husband, Steven Cazort, and their two dogs (on purpose) and three cats (on accident).

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com