Havana Nights:
El Fuego de la Noche

For Concert Band, 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
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
2 - Bass

2 - Mallet 1: Bells
2 - Mallet 2: Xylophone
2 - Timpani
3 - Percussion 1&2: Snare Drum/Two Toms/Hi-Hat/Ride Cymbal, Bass Drum (opt. 1 player on set)
2 - Percussion 3: Bongos/Timbales
2 - Percussion 4: Shaker/Cowbell/Whipcrack
2 - Percussion 5: Claves/Agogo Bells/Tam-Tam/Vibraslap

Full Set - $85.00 **Extra Conductor Score - $12.00** **Extra Part - $4.00**

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Havana Nights: El Fuego de la Noche

By Randall D. Standridge

Program Notes

My musical tastes tend to wander.

One moment I am immersed in the world of symphonic music, and the next I am drawn into something completely different. I have always believed that every style of music has something valuable to offer, and I have never felt the need to choose just one.

One style that has always held a special place for me is mambo. From the moment I first encountered it, I was captivated by its energy, its rhythm, and the electricity it brings to both performers and listeners. A few years ago, I explored that sound in a work entitled *Havana Nights*, a piece that followed an imagined dancer moving through the vibrant nightlife of Havana. It was an absolute blast to write, though I never really planned on visiting that world again. But, one day, sitting in my office and brainstorming for a commission, my foot began tapping, and I started singing a syncopated tune under my breath. Within minutes, I was dancing around my office, much to the confusion of my pets.

Havana Nights: El Fuego de la Noche is a return to that world.

In this second chapter, Havanna returns to the dance floor and is met by someone who can match her energy and intensity. What begins as a playful exchange quickly turns into something more driven and competitive, as the two dancers push each other further with every step. The music grows more aggressive and charged as the dance builds, the audience clapping and stomping, until the tension finally breaks and the two come together in a final, unified moment, ending in an embrace as the crowd roars around them.

It is important to note that this work is not intended to be an authentic mambo, but rather my own interpretation and homage to a musical style that I deeply admire and love. If this piece sparks your interest, I encourage you to explore the music of Tito Puente, Pérez Prado, Yma Sumac, and many others who helped define this vibrant and exciting genre.

Peace, Love, and Music - Randall

Commissioned by the Missouri Bandmasters Association 2026 Missouri All-State Band 50th Anniversary; Premiered at the Missouri Music Educators Association 88th In-Service Conference/Clinic

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.
-There are free lead sheets for all instruments for the saxophone solo that occurs in the middle of the work; they may be found on the RSM website on the product page for this work; look under "Additional Materials." Soloists should feel free to improvise if they wish, but it had better not be boring. Directors are free to repeat this section m.75-85, but m.86 on should be reserved for the last soloist only.
-The clapping at m.92 should be above the stands and with moving energy. Have them stand if you wish. Just don't sit there.
-Percussion should be on the higher end of dynamic balance. Do not hide them.
-Much like the first one, I envisioned this as a miniature ballet. If anyone ever stages it as so, please send me a video link. I'd love to see it!

About the Composer

Randall Standridge (b.1976) received his Bachelor's 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. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's Editor's Choice list. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series, and he has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work Art(isms) at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work Stonewall: 1969 was premiered at the National LGBA conference in 2019. His works Stonewall: 1969, unBroken, and Animation (Episode 1: WABBIT!), have all been recognized as honorable mentions for the American Prize in Composition, and his Symphony no.1: A Ghost Story was premiered in 2023 and was awarded 3rd Place in the American Prize for Composition in 2025. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and chief editor of Randall Standridge Music, LLC, and Grand Mesa Marching. He is in demand as a composer, conductor, clinician, and arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

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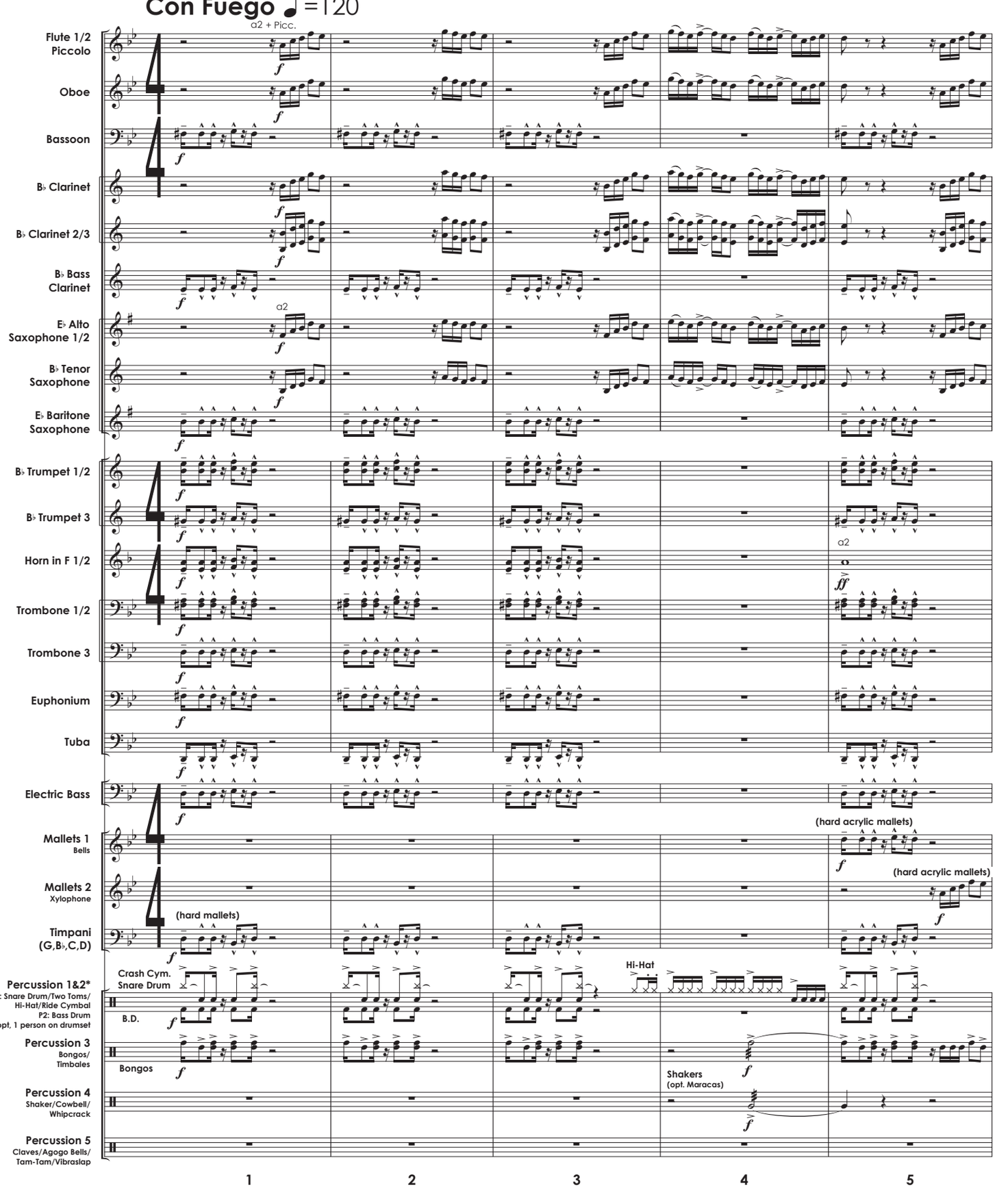
Havana Nights: El Fuego de la Noche

SCORE
GRADE 4
DURATION: 5:00

RANDALL D. STANDRIDGE
(ASCAP)



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9
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
Claves
mf
6
7
8
9
10

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For Preview Only, Purchase required for performance

For Preview Only, Purchase required for performance

24
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
22
23
24
25
26
27

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
Tam-Tam
28
29
30
31
32
33

34
38
- Picc.
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
Solo (opt. Soli)
Cowbell (stick)
Agogo Bells
34
35
36
37
38

Fl. 1/2
Picc.
+ Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
a2
B. Cl.
A. Sx. 1/2
a2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
a2
Tbn. 1/2
All
Trbn. 3
All
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
39
40
41
42
43

46
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
Ride Cymbal
Shakers
Claves
mf
44
45
46
47
48

53
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
mf
f
a2
Timbales
49
50
51
52
53

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
a2
B. Cl.
A. Sx. 1/2
2.
1.
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Bongos
Timbales
Perc. 4
Perc. 5
54
55
56
57
58

59
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
Hi-Hat
Bongos
Whipcrack
Agogo Bells
59
60
61
62
63

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
Timbales
Tam-Tam
64
65
66
67
68
69

70
- Picc.
a2
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Ride Cymbal
Perc. 1/2
Perc. 3
Shakers
Perc. 4
Perc. 5
70
71
72
73
74

78
+ Picc.
- Picc.
a2
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Solo (opt, play into microphone)
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Ride Cymbal
Perc. 1/2
Bongos
Perc. 3
Shakers
Perc. 4
Vibraslap
Perc. 5
75
76
77
78
79

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
pp
mf
pp
pp
mf
pp
mf
80
81
82
83
84

86
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
85
86
87
88
89

94
+ Picc.
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Lower notes are optional
A. Sx. 1/2
T. Sx.
B. Sx.
Clap
B♭ Tpt. 1/2
B♭ Tpt. 3
a2
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Hi-Hat
Perc. 1/2
Perc. 3
Cowbell
Perc. 4
Agogo Bells
Perc. 5
90
91
92
93
94
95

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
f
96
97
98
99
100
101

102
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
f
f
102
103
104
105
106

109
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
ff
p
107
108
109
110
111

113
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
1. Bottom Notes opt.
Timbales
Shakers
Claves
112
113
114
115
116

121
- Picc.
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Ride Cymbal
Perc. 1/2
Bongos
Perc. 3
Perc. 4
Perc. 5
mf
p
f
mp
117
118
119
120
121

Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
+ Picc.
1.
2.
a2
mf
mp
122
123
124
125
126

128
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
mp
f
Bongos
Timbales
Bongos
Timbales
127
128
129
130
131

132
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
Bongos
Whipcrack
Hi-Hat
Agogo Bells
a2
132
133
134
135
136

139
- Picc.
Fl. 1/2
Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
a2
cresc.
137
138
139
140
141

Fl. 1/2
Picc.
+ Picc.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
B♭ Tpt. 1/2
1. Div.
B♭ Tpt. 3
Hn. 1/2
Tbn. 1/2
Trbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.
Perc. 1/2
Perc. 3
Perc. 4
Perc. 5
Tam-Tam
Cowbell
a2
ff
fp
142
143
144
145
146