

# Circuit Breaker

For Concert Band and Fixed Media, Grade 1.5  
by Randall D. Standridge (ASCAP)

## Instrumentation

- |                                   |                               |
|-----------------------------------|-------------------------------|
| 1 - Full Score                    | 8 - Bb Trumpet                |
| 10 - Flute/Oboe                   | 6 - F Horn                    |
| 5 - Bb Clarinet 1                 | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet 2 (F Horn Double) | 2 - Euphonium T.C.            |
| 2 - Bb Bass Clarinet              | 2 - Bass                      |
| 8 - Eb Alto Saxophone             | 4 - Tuba                      |
| 2 - Bb Tenor Saxophone            |                               |
| 2 - Eb Baritone Saxophone         |                               |
- 2 - Synth (optional)  
3 - Mallets  
2 - Timpani  
3 - Percussion 1&2: Hi-Hat/Snare Drum/Ride Cymbal, Bass Drum/Tambourine  
2 - Percussion 3: Suspended Cymbal/Crash Cymbals

Additional Materials for Classroom development and the "Fixed Media" may be found at [www.randallstandridge.com/circuit-breaker/](http://www.randallstandridge.com/circuit-breaker/)

## Circuit Breaker - Wind Ranges

Flute/Oboe   Clarinet   B. Clar.   Alto Sax.   Tenor Sax.   B. Sax.   Trumpet   F. Horn   Trombone/  
Euphonium/  
Bassoon   Tuba

\*(the lower note indicates the range for the "French Horn Double" Clarinet part)

**Full Set - \$60.00**

**Extra Conductor Score - \$12.00**

**Extra Part - \$4.00**



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 - 870-926-3479

[www.randallstandridge.com](http://www.randallstandridge.com) - [randallstandridge@yahoo.com](mailto:randallstandridge@yahoo.com)

# Circuit Breaker

By Randall D. Standridge, Grade 1.5

## About *Circuit Breaker*

I have written for young band for many years, and I'm always amazed at the perceived limits of what students and performers at this level can and cannot achieve. While their technical development should certainly be taken into consideration, I have also always felt that well written, well *planned* music can set them up for success with concepts and skills that are considered "too advanced." I set out to write a series of these pieces that began with *Starfire Fanfare* (6/8 Time), *Fanfare for the 16th Empire* (16th Notes), and *Spero* (7/8 Time).

*Circuit Breaker* is the latest in this intended series, and it is intended to expose young players to 5/4 Time (or 10/8 if you're a theory purist, but why die on *THAT* hill?) and Cut Time. In consideration of this, the ranges have been kept extremely modest and in the lower registers of the instruments, and careful attention was paid to rhythmic repetition to make sure that the students could be successful without being overwhelmed. Doing all of this and creating an aesthetically interesting work was no small task and in this, I hope I have succeeded.

The work also contains the option to be performed with "fixed media" or a "backing track." While this is not required for a successful performance, it will definitely add to the overall experience and help expose students to a developing and evolving aspect of the wind band repertoire. Plus...it's just fun!

Programmatically, *Circuit Breaker* is intended to evoke the sounds of a video game soundtrack or digital movie score. The computers bleep and blip as our players and audience soar above a landscape of circuit boards and transistors. The work should evoke feelings of energy, excitement, and innovation.

Peace, Love, and Music

## Educational goals of the work:

- Rhythmic development in 5/4 (3+3+2+2) and 2/2 "Cut" Time.
- Articulations: Staccato, Tenuto, Accents
- This work uses limited ranges and rhythmic repetition to add in the approachability of the work

Additional educational materials, such as the Fixed Media/Backing Track, Rhythm Sheets, and more may be found on *Circuit Breaker's* Website: [www.randallstandridge.com/circuit-breaker](http://www.randallstandridge.com/circuit-breaker)

## Rehearsal suggestions

- The 5/4 sections should be conducted in a modified 4 (3+3+2+2). If you'd like to email me about the theoretical reasons it should be 10/8, let me stop you right there. I made my choice. For the 2/2 - Cut Time section, it may prove beneficial to teach it to the players in 4/4 time initially until they are comfortable and then introduce the concept.
- 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."
- The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- The synthesizer part may be used with or without the backing track, or may be played on Mallet instruments.
- The Fixed Media/Backing Track is available in a variety of tempi, and I would also recommend using an additional app to further modify the tempo, if you wish. However, it is strongly recommended that *performance* be at the suggested/intended tempo.
- If you choose to perform the work without the backing track, add in the indicated parts on the mallet/percussion instruments. If you ARE using the backing track, omit them so they may catch the tempo.



## 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 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's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.



26 COUNTY ROAD 472 - JONESBORO, AR 72404  
870-926-3479 - [randallstandridgemusic@gmail.com](mailto:randallstandridgemusic@gmail.com)

**PERMISSION TO PHOTOCOPY AND PERMISSION FOR DIGITAL USAGE (RESTRICTIONS APPLY)**

**Concert work: Circuit Breaker, Standard Edition (RSM C019)**

This document grants the organization/entity that purchased this work the right to create photocopy reproductions of the parts for use in rehearsal and performance of this work. The organization may create digital copies of the parts for sole distribution to their active members. **The following regulations and restrictions must be followed; failure to comply will result in prosecution by Randall Standridge Music under United States and International copyright law. For legal permission, signatures by the director and a school/organization administrator are required below.**

**Please read and initial all of the following statements. Initialing each line constitutes an understanding and agreement to the terms listed. Without initials and signatures, this document is null and void, along with all rights granted therein.**

\_\_\_\_\_ Randall Standridge Music retains all rights to the musical composition. Purchase of the work grants the purchaser the rights listed in this document, but does not constitute a surrender of ownership by Randall Standridge Music. Randall Standridge Music may void this agreement at any time should the purchasing party violate the regulations. Any arranging rights for other ensembles (marching band, etc...) require a separate licensing agreement. Please contact us for details.

\_\_\_\_\_ This work is licensed solely for use by the purchasing organization/entity. This work, in part or in whole, **may not** be shared with a third party, such as other schools or organizations.

\_\_\_\_\_ Purchase of this work grants the purchasing organization/entity the following rights

- The right to copy parts and to create digital copies of said parts.
- The right to distribute both physical and digital copies to performers (**see restrictions below**)
- The right to rehearse and perform the work with members of the purchasing organization/entity.
- The right to create not-for-profit audio and video recordings and to display them on websites/social media/etc.

\_\_\_\_\_ The following restrictions apply and must be followed. Any violation renders this document null and void, along with all rights granted therein.

- Performers may be supplied with access to their part **ONLY**. **No performer should have access to all parts.**
- Digital copies **may not** be made available via websites or links that may be accessed by the general public. Randall Standridge Music conducts weekly internet searches for our products. Any such links or websites found disseminating our music will be investigated and prosecuted under United States and International copyright law. This applies to both purchasing organizations/entities AND their performers.
- The right to copy parts does NOT extend to scores. Separate scores must be purchased, if required.

\_\_\_\_\_ The purchasing organization/entity acknowledges that composers of musical works depend on the income of said works for their livelihood and careers. By purchasing this music, you are acting as a patron for the composer and are very much appreciated.

\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

# Circuit Breaker

for Concert Band and Fixed Electronic Media

Score

Randall D. Standridge

With Energy ♩=152

5

(ASCAP)

Flute  
Oboe

B $\flat$  Clarinet 1

B $\flat$  Clarinet 2  
(F Horn Double)

E $\flat$  Alto  
Saxophone

B $\flat$  Tenor  
Saxophone

B $\flat$  Trumpet

Horn in F

Trombone  
Euphonium  
Bassoon

Low Reeds\*  
Bass\*  
Tuba

Electronic Track  
(opt. Synth/Mallets)

Mallets

Timpani

Percussion 1 & 2  
P1: Hi-Hat/Snare Drum/  
Ride Cymbal  
P2: Bass Drum/  
Tambourine

Percussion 3  
Suspended Cymbal/  
Crash Cymbals

Only play if fixed media is not being used

\*Low Reeds and Bass are written 1 octave above Tuba

Tune: G, B $\flat$ , C

Hi Hat

Suspended Cymbal (Yarn Mallets)

*mp* *mp* *mp* *p* *mf*

1 2 3 4 5

Copyright © 2021, by Randall Standridge Music, LLC. All Rights Reserved. Purchase required for public or recorded performance. See "Permission to Photocopy..." agreement in score regarding digital distribution rights and usage of copyable parts. **Signature required.** All other forms of duplication constitute an infringement of U.S. and International Copyright Law, and will be prosecuted by the publisher.

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc.1/2

Perc.3

*mf*

*mf*

*mf*

*mf*

*mp*

Only play if fixed media is not being used

*mp*

*mp*

*p*

Tambourine

6 7 8 9 10

11

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. Ob.:** Flute and Oboe parts, starting with *mp* and moving to *mf*.
- Cl. 1:** Clarinet 1 part, starting with *mp* and moving to *mf*.
- Cl. 2 (F.H.Dbl.):** Clarinet 2 and Bass Clarinet part, starting with *mp* and moving to *mf*.
- A. Sx.:** Alto Saxophone part, starting with *mp* and moving to *mf*.
- T. Sx.:** Tenor Saxophone part, starting with *mp* and moving to *mf*.
- Tpt.:** Trumpet part, starting with *mp* and moving to *mf*.
- Hn.:** Horn part, starting with *mp* and moving to *mf*.
- Trb. Euph. Bssn.:** Trombone, Euphonium, and Bass Trombone parts, starting with *mp* and moving to *mf*.
- L.R. Bass Tuba:** Left and Right Bass Tuba parts, starting with *mp* and moving to *mf*.
- Elec.:** Electric Piano part, featuring a rhythmic accompaniment.
- Mal.:** Maracas part, playing a steady rhythmic pattern.
- Timp.:** Timpani part, playing a rhythmic pattern.
- Perc. 1/2:** Percussion 1 and 2 parts, playing a rhythmic pattern.
- Perc. 3:** Percussion 3 part, playing a rhythmic pattern.

Dynamic markings are indicated throughout the score, including *mp* (mezzo-piano) and *mf* (mezzo-forte). A specific instruction for the Trombone, Euphonium, and Bass Trombone parts reads: "Only play if fixed media is not being used".

11

12

13

14

15

17

Fl. Ob. *p* *cresc.* *f*

Cl. 1 *p* *cresc.* *f*

Cl. 2 (F.H.Dbl.) *p* *cresc.* *f*

A. Sx. *p* *cresc.* *f*

T. Sx. *p* *cresc.* *f*

Tpt. *p* *cresc.* *f*

Hn. *p* *cresc.* *f*

Trb. Euph. Bssn. *p* *cresc.* *f*

L.R. Bass Tuba *p* *cresc.* *f*

Elec. *p* *cresc.* *f*

Mal. *p* *cresc.* *f*

Timp. *p* *cresc.* *f*

Perc.1/2 Snare Drum *p* *cresc.* *f*

Perc.3 Bass Drum *p* *cresc.* *f*

*p* *mf*

22

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. Ob.:** Flute and Oboe part, starting in measure 22 with a *ff* dynamic.
- Cl. 1:** Clarinet 1 part, starting in measure 22 with a *ff* dynamic.
- Cl. 2 (F.H.Dbl.):** Clarinet 2 and Flute Harmonica/Double Bass part, starting in measure 22 with a *ff* dynamic.
- A. Sx.:** Alto Saxophone part, starting in measure 22 with a *ff* dynamic.
- T. Sx.:** Tenor Saxophone part, starting in measure 22 with a *ff* dynamic.
- Tpt.:** Trumpet part, starting in measure 22 with a *ff* dynamic.
- Hn.:** Horn part, starting in measure 22 with a *ff* dynamic.
- Trb. Euph. Bssn.:** Trombone, Euphonium, and Bassoon parts, starting in measure 22 with a *ff* dynamic.
- L.R. Bass Tuba:** Left and Right Bass Tuba parts, starting in measure 22 with a *ff* dynamic.
- Elec.:** Electric Piano part, starting in measure 22 with a *ff* dynamic, changing to *mp* in measure 24.
- Mal.:** Maracas part, starting in measure 22 with a *ff* dynamic, changing to *mp* in measure 24.
- Timp.:** Timpani part, starting in measure 22 with a *mf* dynamic.
- Perc. 1/2:** Percussion 1 and 2 parts, including Crash Cymbals, starting in measure 22 with a *ff* dynamic.
- Perc. 3:** Percussion 3 part, starting in measure 22 with a *ff* dynamic, changing to *p* in measure 25.

Measure numbers 21, 22, 23, 24, and 25 are indicated at the bottom of the page.





34

The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2, F.H. Dbl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Trb. Euph. Bssn.), and Low/Right Bass Tuba (L.R. Bass Tuba). The keyboard section includes Electric Piano (Elec.). The percussion section includes Maracas (Mal.), Tom-toms (Timp.), Percussion 1/2 (Perc. 1/2), and Percussion 3 (Perc. 3). The score spans measures 31 to 35, with the current page (7) covering measures 33 and 34. Measure 34 is highlighted with a box containing the number 34. Dynamics include *mf*, *mp*, and *p*. Performance markings include accents (>), slurs, and a 'Div.' (divisi) instruction for the Clarinet 1 and Trumpet parts in measure 33. The Electric Piano part has an 8va marking in measure 31.

31

32

33

34

35

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc.1/2

Perc.3

Div.

*f*

*mf*

B.D.

36 37 38 39 40

42

Fl. Ob.  
Cl. 1  
Cl. 2 (F.H.Dbl.)  
A. Sx.  
T. Sx.  
Tpt.  
Hn.  
Trb. Euph. Bssn.  
L.R. Bass Tuba  
Elec.  
Mal.  
Timp.  
Perc.1/2  
Perc.3

The musical score for 'Circuit Breaker' spans measures 46 to 50. The instrumentation includes:

- Fl. Ob.
- Cl. 1
- Cl. 2 (F.H.Dbl.)
- A. Sax.
- T. Sax.
- Tpt.
- Hn.
- Trb.
- Euph.
- Bssn.
- L.R. Bass Tuba
- Elec. (Electric Piano)
- Mal. (Maracas)
- Timp. (Tom-toms)
- Perc. 1/2
- Perc. 3

Measure 46 begins with a dynamic marking of *f*. The score features various articulations such as accents (>) and slurs. Percussion parts include maracas and tom-toms. The electric piano part includes a section marked *8va* with a dashed line. Measure 50 includes a marking *(choke)* for Perc. 3.

54

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec. (8va)

Mal.

Timp.

Perc.1/2

Perc.3

(choke)

Ride Cymbal

Sus. Cym.

*mp*

*p* *mf*

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt. Div.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc. 1/2 Tambourine

Perc. 3

56 57 58 59 60 61

*mp*

*mp*

*p* *mf* *mf*

*p* *mf* *p* *mf* *p*

*p* *mf* *p* *mf* *p*

*p* *mf* *p* *mf* *p*

*p* *mf* *p*

*p*

62

Fl. Ob. *mf*

Cl. 1 *mf*

Cl. 2 (F.H.Dbl.) *mf*

A. Sx. *mf*

T. Sx. *mf*

Tpt. *mf*

Hn. *mf*

Trb. Euph. Bssn. *mf*

L.R. Bass Tuba *mf*

Elec. *mf*

Mal. *mf*

Timp. *mf*

Perc.1/2 *mf*

Perc.3 *mf*

5

4

5

4

5

4

5

4

B.D. *mf* Cr. Cym.

62 63 64 65 66



70

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. Ob., Cl. 1, Cl. 2 (F.H.Dbl.), A. Sx., T. Sx., Tpt., Hn., Trb. Euph. Bssn., L.R. Bass Tuba, Elec., Mal., Timp., Perc.1/2, and Perc.3. The score spans measures 67 to 71. A box containing the number '70' is positioned above the Flute staff at the beginning of measure 70. The dynamic marking *f* (forte) is present in measures 70 and 71 for several instruments, including the Flute, Clarinet 1, Saxophone, Trumpet, Trombone, Electric Piano, Maracas, and Percussion 1/2. Percussion 3 has a sustained note in measures 68 and 70. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc.1/2

Perc.3

78

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass: Fl. Ob., Cl. 1, Cl. 2 (F.H. Dbl.), A. Sax., T. Sax., Tpt., Hn., Trb., Euph., Bssn., and L.R. Bass Tuba. The bottom section includes keyboard and percussion: Elec. (with an 8va line), Mal., Timp., Perc. 1/2, and Perc. 3. A large, bold number '2' is placed at the beginning of measure 81 in several staves, indicating a second ending. The dynamic marking *ff* (fortissimo) is present in measures 80 and 81 across multiple instruments. The percussion part in measure 81 includes the instruction '(choke)'. The score is divided into measures 77, 78, 79, 80, and 81, with measure numbers printed below the staves.

82

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. Ob.**: Flute and Oboe, starting with a rest and entering at measure 84.
- Cl. 1**: Clarinet 1, starting with a rest and entering at measure 84.
- Cl. 2 (F.H.Dbl.)**: Clarinet 2 and Bassoon, starting with a rest and entering at measure 84.
- A. Sx.**: Alto Saxophone, starting with a rest and entering at measure 84.
- T. Sx.**: Tenor Saxophone, starting with a rest and entering at measure 84.
- Tpt.**: Trumpet, starting with a rest and entering at measure 84.
- Hn.**: Horn, starting with a rest and entering at measure 84.
- Trb. Euph. Bssn.**: Trombone, Euphonium, and Bassoon, starting with a rest and entering at measure 84.
- L.R. Bass Tuba**: Low and Right Bass Tubas, starting with a rest and entering at measure 84.
- Elec.**: Electric Piano, playing a rhythmic accompaniment throughout.
- Mal.**: Maracas, playing a rhythmic accompaniment throughout.
- Timp.**: Timpani, playing a rhythmic accompaniment throughout.
- Perc. 1/2**: Percussion 1 and 2, playing a rhythmic accompaniment throughout.
- Perc. 3**: Percussion 3, playing a rhythmic accompaniment throughout.

Large numbers (5 and 4) are placed vertically between measures 82 and 84, likely indicating rehearsal marks or section divisions. Dynamic markings include *ff* (fortissimo), *f* (forte), and *fp* (fortissimo piano). The score concludes at measure 87.

82

83

84

85

86

87