

Infinite Possibilities

For Concert Band, Grade 2
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------|----------------------------|
| 1 - Full Score | 4 - Bb Trumpet 2 |
| 8 - Flute | 4 - F Horn |
| 2 - Oboe | 3 - Trombone 1 |
| 5 - Bb Clarinet 1 | 3 - Trombone 2 |
| 5 - Bb Clarinet 2 | 4 - Euphonium B.C./Bassoon |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 6 - Eb Alto Saxophone | 4 - Tuba |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
| 4 - Bb Trumpet 1 | |
-
- | |
|---|
| 2 - Bells |
| 2 - Chimes |
| 2 - Timpani |
| 2 - Percussion 1&2: Snare Drum/Hi-Hat/Ride Cymbal/Bass Drum/Wind Chimes |
| 2 - Percussion 3: Crash Cymbals/Tambourine/Suspended Cymbal |

Full Set - \$65.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Infinite Possibilities

By Randall D. Standridge

Program Notes

When people find out I'm from Arkansas, there is usually a small sense of surprise as if to say, "Arkansas? Really?" It reminds me of one of my favorite sayings:

"Success and excellence have no zip code."

I taught for twelve years in rural Arkansas, and I tried to impart this message to my students as well. This was a Title 1 school, and many of the students came from very challenging home situations. Having grown up in Arkansas myself, I wasn't surprised at all at how this colored their perceptions of themselves and the possibilities of their lives. So, I posted it on the wall: "Success and excellence have no zip code." I spent my career trying to get them to reach beyond their self-perceived limitations because I truly believed they could do anything. I just needed THEM to believe it.

Infinite Possibilities is inspired by the spirit of perseverance and work ethic. It combines elements of symphonic tradition with pop sensibilities to create a work that I hope will speak to students of all walks and interests. The fast 3/4 meter (a little bit unusual in symphonic band literature) creates a unique feeling of optimism and movement.

So, if you are reading this or sitting in a band room or audience, I want you to really receive what I'm about to say.

You can do anything.

ANYTHING.

"Success and excellence have no zip code."

It doesn't matter where you're from.

It matters where you're going.

Peace Love and Music.

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, especially the forte-piano motives that occur at the beginning.
- Performances of the work should have a dramatic, cinematic quality.

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. 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. 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 Symphony no.1: A Ghost Story was premiered in 2023. 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 editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

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

Dedicated to the members of the Upperman Middle School Band, Baxter, TN, whose future is filled with 'Infinite Possibilities'

Score
Grade 2

Infinite Possibilities

Duration: 3:00

Excellence and success has no zip code. It doesn't matter where you're from...only where you're going.

Randall D. Standridge (ASCAP)

With Energy and Hope $\text{♩} = 172$

The score is for a Grade 2 band and includes the following parts:

- Flute
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- Horn in F
- Trombone 1-2
- Euphonium/Bassoon
- Low Reeds/Tuba
- Bells (hard acrylic mallets)
- Chimes
- Timpani (4) (Tune: F, A, B, E. (med. hard mallets))
- Percussion 1 & 2* (P1: Snare Drum/Hi-Hat/Ride Cymbal; P2: Bass Drum, Wind Chimes (opt., 1 player on drumset))
- Percussion 3: Crash Cymbals/Tambourine/Suspended Cymbal

The score is in 3/4 time and features dynamic markings such as *f*, *fp*, and *f*. It includes performance instructions like "Div." and "S.D." (Suspended Cymbal). The piece is divided into measures 1 through 8.

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RSM C084

9

Fl. *fp* *ff* *mf* Div.

Ob. *fp* *ff*

Cl. 1 *fp* *ff*

Cl. 2 *fp* *ff*

A. Sx. *fp* *ff*

T. Sx. *ff*

Tpt. 1 *fp* *ff*

Tpt. 2 *fp* *ff*

Hn. *fp* *ff*

Trb. 1-2 *ff*

Euph./ Bssn. *ff*

L.R. Tuba *fp* *ff* *f*

Bls. *mf* 2

Ch.

Timp. *f*

Perc.1/2 (Ch.) *mf*

Perc.3

9 10 11 12 13 14 15 16

17

The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1-2 (Trb. 1-2), Euphonium/Bassoon (Euph./Bssn.), and Left/Right Tuba (L.R. Tuba). The second system includes Basses (Bls.), Chorus (Ch.), Timpani (Timp.), Percussion 1/2 (Perc. 1/2), and Percussion 3 (Perc. 3). The Flute part features a complex rhythmic pattern of eighth and sixteenth notes. The Trumpets play a melodic line with accents and a dynamic marking of *mf*. The Trombones, Euphonium, and Tuba play a simple harmonic line, with the Tuba part starting in the second system. The Basses play a rhythmic accompaniment with a dynamic marking of *mf*. The Chorus and Timpani parts are mostly silent. The Percussion parts include a snare drum pattern and a Hi-Hat pattern in the second system, both marked *mf*.

25

Fl.

Ob. *mf*

Cl. 1

Cl. 2 *mf*

A. Sx. *mf*

T. Sx. *mf*

Tpt. 1

Tpt. 2

Hn. *mf*

Trb. 1-2

Euph./ Bssn.

L.R. Tuba

Bls.

Ch. *mf*

Timp.

Perc.1/2

Perc.3 *mf*

Ride Cymbal Dome (stick)

Tambourine

25

26

27

28

29

30

31

32

33

The score is written for a symphony orchestra and includes the following parts:

- Fl.:** Flute part with melodic lines and accents.
- Ob.:** Oboe part, mostly rests.
- Cl. 1 & 2:** Clarinet parts with sustained notes, marked *p*.
- A. Sx. & T. Sx.:** Alto and Tenor Saxophone parts. The Alto Saxophone part has a *mf* dynamic.
- Tpt. 1 & 2:** Trumpet parts, mostly rests.
- Hn.:** Horn part, mostly rests.
- Trb. 1-2:** Trombone parts, mostly rests.
- Euph./Bssn.:** Euphonium and Bass Trombone parts, mostly rests.
- L.R. Tuba:** Large and Small Tuba part with sustained notes, marked *p*.
- Bls.:** Bassoon part with melodic lines and accents.
- Ch. & Timp.:** Clarinet and Timpani parts, mostly rests.
- Perc. 1/2:** Percussion part for Wind Chimes, marked *mf*.
- Perc. 3:** Percussion part for Suspended Cymbal (yarn mallets), marked *p*.

The score spans measures 33 to 40. The key signature has two flats (B-flat and E-flat). Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

This musical score page covers measures 41 through 48. The instruments and their parts are as follows:

- Fl.:** Measures 41-44 and 47-48. Measure 45 is a whole rest.
- Ob.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Cl. 1:** Measures 41-44 and 47-48. Measure 45 is a whole rest.
- Cl. 2:** Measures 41-44 and 47-48. Measure 45 is a whole rest.
- A. Sx.:** Measures 41-44 and 47-48. Measure 45 is a whole rest.
- T. Sx.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamics: *fp* (measures 44-45), *mf* (measures 46-48).
- Tpt. 1:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Tpt. 2:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Hn.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Trb. 1-2:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamics: *fp* (measures 44-45), *mf* (measures 46-48). Includes *a2* markings.
- Euph./Bssn.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamics: *fp* (measures 44-45), *mf* (measures 46-48). Includes *a2* markings.
- L.R. Tuba:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Bls.:** Measures 41-44 and 47-48. Measure 45 is a whole rest.
- Ch.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*.
- Timp.:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *fp*.
- Perc. 1/2:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *fp*. Includes *B.D.* marking.
- Perc. 3:** Measures 41-44 and 47-48. Measure 45 is a whole rest. Dynamic: *mf*. Includes *Cr. Cyms.* marking.

Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are printed at the bottom of the page.

53

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f* *mf*

A. Sax. *f* *mf*

T. Sax. *fp* *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *f* *mf*

Trb. 1-2 *fp* *f* *mf* ^{a2}

Euph./Bssn. *fp* *f* *mf*

L.R. Tuba *f* *mf*

Bls. *f* *mf*

Ch. *f*

Timp. *fp* *f* *mf*

Perc.1/2 *fp* *f* *mf*

Perc.3 *mf* Tambourine

61

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The middle section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1-2 (Trb. 1-2), Euphonium/Bassoon (Euph./Bssn.), and Tuba (L.R. Tuba). The bottom section includes Basses (Bls.), Chorus (Ch.), and two Percussion parts (Perc. 1/2 and Perc. 3). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of measure 61 for the woodwinds and brass. The percussion parts feature rhythmic patterns of eighth and sixteenth notes with accents.

65

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): *f*, *fp*, *f*
- Ob.** (Oboe): *f*, *fp*, *f*
- Cl. 1** (Clarinet 1): *f*, *fp*, *f*
- Cl. 2** (Clarinet 2): *f*, *fp*, *f*
- A. Sx.** (Alto Saxophone): *f*, *fp*, *f*
- T. Sx.** (Tenor Saxophone): *f*, *fp*, *f*
- Tpt. 1** (Trumpet 1): *f*, *fp*, *f*
- Tpt. 2** (Trumpet 2): *f*, *fp*, *f*
- Hn.** (Horn): *f*, *fp*, *f*
- Trb. 1-2** (Trombone 1-2): *f*, *fp*, *f*
- Euph./Bssn.** (Euphonium/Bassoon): *f*, *fp*, *f*
- L.R. Tuba** (Left/Right Tuba): *f*, *fp*, *f*
- Bls.** (Bassoon): *f*, *fp*, *f*
- Ch.** (Chorus): *f*
- Timp.** (Timpani): *f*, *fp*, *f*
- Perc. 1/2** (Percussion 1/2): *f*
- Perc. 3** (Percussion 3): *f*

Dynamic markings (*f*, *fp*) are placed below the staves. Performance instructions include *Div.* (divisi) for Flute and Trumpet 2, and *Cr. Cyms.* (Cymbals) and *(Ch.)* (Chorus) for Percussion 3. A rehearsal mark *a2* is present at the end of the Trombone 1-2 staff.

In One

73

Fl. *p* *mf* Div.

Ob. *p* *mf* Div.

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

A. Sx. *mf*

T. Sx. *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Hn. *mf*

Trb. 1-2 *p*

Euph./ Bssn. *p*

L.R. Tuba *p*

Bls. *mf*

Ch. *mf*

Timp. *mf*

Perc.1/2 *mf*

Perc.3 *p* Sus. Cym.

73

74

75

76

77

78

79

80

81

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

- Fl. (Flute):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Ob. (Oboe):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Cl. 1 (Clarinet 1):** Plays a steady eighth-note accompaniment, marked *p*.
- Cl. 2 (Clarinet 2):** Plays a steady eighth-note accompaniment, marked *p*.
- A. Sx. (Alto Saxophone):** Plays a melodic line with eighth-note accompaniment, marked *p*.
- T. Sx. (Tenor Saxophone):** Plays a steady eighth-note accompaniment, marked *p*.
- Tpt. 1 (Trumpet 1):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Tpt. 2 (Trumpet 2):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Hn. (Horn):** Plays a melodic line with eighth-note accompaniment, marked *p*.
- Trb. 1-2 (Trombone 1-2):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Euph./Bssn. (Euphonium/Bassoon):** Plays a steady eighth-note accompaniment, marked *p*.
- L.R. Tuba (Left/Right Tuba):** Plays a steady eighth-note accompaniment, marked *p*.
- Bls. (Bassoon):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Ch. (Chamberlain):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Timp. (Timpani):** Rests in measures 81-86, then plays a melodic phrase in measure 87, marked *mf*.
- Perc. 1/2 (Percussion 1/2):** Plays a steady eighth-note accompaniment, marked *p*.
- Perc. 3 (Percussion 3):** Plays a steady eighth-note accompaniment, marked *p*.

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The dynamic markings are *p* (piano) and *mf* (mezzo-forte).

89

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1-2

Euph./ Bssn.

L.R. Tuba

Bls.

Ch.

Timp.

Perc.1/2

Perc.3

mf

mf

p

89 90 91 92 93 94 95 96

97

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

A. Sx. *mf*

T. Sx. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *mf*

Trb. 1-2 *mf*

Euph./ Bssn. *mf*

L.R. Tuba *mf*

Bls. *f*

Ch. *f*

Timp. *p*

Perc.1/2 Wind Chimes *mf* *f*

Perc.3 *mf* *p*

97 98 99 100 101 102 103 104

105

109 In Three

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinets 1 & 2, Alto Saxophone, Tenor Saxophone) and brass section (Trumpets 1 & 2, Horns, Trombones 1 & 2, Euphonium/Bassoon, Low Trumpet) are in the upper staves. The strings (Basses, Chorus) and percussion (Timpani, Percussion 1/2, Percussion 3) are in the lower staves. The score is in a key signature of two flats and a common time signature. A section change to 3/4 time is indicated at measure 111. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The percussion parts include B.D. (Bass Drum), Cr. Cyms. (Cymbals), and other instruments.

117

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1-2

Euph./ Bssn.

L.R. Tuba

Bls.

Ch.

Timp.

Perc.1/2

Perc.3

mf *ff* *f*

Div.

113 114 115 116 117 118 119 120

125

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1-2

Euph./ Bssn.

L.R. Tuba

Bls.

Ch.

Timp.

Perc.1/2

Perc.3

mf

mf

mf

mf

133

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The middle section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1-2 (Trb. 1-2), Euphonium/Bassoon (Euph./Bssn.), and Low Trumpet (L.R. Tuba). The bottom section includes Basses (Bls.), Chorus (Ch.), Timpani (Timp.), and Percussion 1/2 (Perc. 1/2) and Percussion 3 (Perc. 3). The score is in a key signature of two flats and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. Measure 133 is highlighted with a box. The score ends with measure 136.

129

130

131

132

133

134

135

136

137

The score is arranged in a standard orchestral layout with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1-2 (Trb. 1-2), Euphonium/Bassoon (Euph./Bssn.), Low Brass (L.R. Tuba), Basses (Bls.), Chorus (Ch.), Timpani (Timp.), and Percussion 1/2 (Perc. 1/2) and Percussion 3 (Perc. 3). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into three systems of measures: measures 137-140, 141-143, and 144. Dynamics include *f* (forte), *fp* (fortissimo piano), and *f* (forte). Performance markings include accents (>), slurs, and 'Div.' (divisi) for the Flute, Oboe, Clarinet 1, Trumpet 2, and Trombone 1-2. Percussion parts include 'Ch.' (Charleston) for Perc. 1/2 and Perc. 3. The score ends with a double bar line at the end of measure 144.

145

The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Hn. (Horn)
- Trb. 1-2 (Trombone 1-2)
- Euph./Bssn. (Euphonium/Bassoon)
- L.R. Tuba (Left/Right Tuba)
- Bls. (Bass)
- Ch. (Chimes)
- Timp. (Timpani)
- Perc. 1/2 (Percussion 1/2)
- Perc. 3 (Percussion 3)

Dynamic markings include *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo). The score features various articulations such as accents and slurs, and includes performance instructions like "(Ch.)" for chimes.