

# Starfire Fanfare

Grade 1.5 - RANDALL D. STANDRIDGE

## RANDALL STANDRIDGE FLEX SERIES INSTRUMENTATION AND SUGGESTED USE

*\*While each part may be used for any instrument in that key, the instruments listed in parentheses are suggested for the best overall sound and range compatibility. Some parts contain optional octaves. The director/performer should select the octave that is best suited for their instrument and range.*

### FLEX PARTS

Includes parts 1, 2, 3, and 4  
for the following transpositions:

<b>C Instruments (T.C)</b> (Flute, Oboe, Violin, Mallets)	<b>3 each</b>
<b>Bb Instruments</b> (Bb Clarinets, Bb Trumpet, Bb Saxophones)	<b>3 each</b>
<b>Eb Instruments</b> (Eb Clarinets, Eb Saxophones)	<b>3 each</b>
<b>F Instruments</b> (French Horn)	<b>3 each</b>
<b>C Instruments (B.C., High)</b> (Bassoon, Trombone, Euphonium, Cello, String Bass)	<b>3 each</b>
<b>C Instruments (B.C., Low)</b> (Tuba)	<b>3 each</b>

### ALTERNATE PARTS

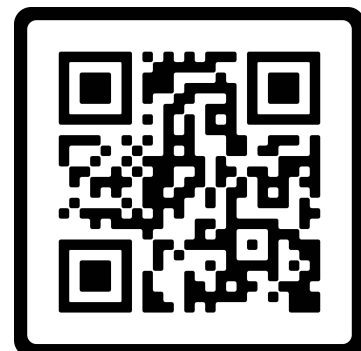
<b>Alternate Bb Clarinet</b>	<b>3</b>
<b>Alternate Bb Tenor Saxophone</b>	<b>3</b>
<b>Alternate French Horn</b>	<b>3</b>
<b>Alternate Alto Clef (Viola)</b>	<b>3</b>

### PERCUSSION/PIANO/SYNTH/OTHERS

<b>Piano/Synth (optional)</b>	<b>1</b>	<b>Percussion 1</b>	<b>2</b>
		(Snare Drum/Woodblocks, Bass Drum, opt. Drumset)	
<b>Mallets</b>	<b>2</b>	<b>Percussion 2 (optional)</b>	<b>2</b>
		(Crash Cymbals)	
<b>Timpani (optional)</b>	<b>2</b>	<b>Percussion 3 (optional)</b>	<b>2</b>
		(Tam-Tam/Tambourine/Wind Chimes)	

\* Practice click Tracks at two tempi (slow and performance speed) as well as percussion/synth backing tracks may be downloaded from our website at [www.randallstandridgemusic.com](http://www.randallstandridgemusic.com) or at the QR Code shown to the right (scan with device)

Practice tracks/Backing Tracks include a 2 measure intro.





## REIMAGINE THE POSSIBILITIES

### ABOUT THE SERIES

The Randall Standridge Music Flex-Series is a collection of adaptable music written for winds, strings, and percussion to provide performers and directors of any instrumentation with quality music that will inspire, educate, and entertain.

### FEATURES OF THE RANDALL STANDRIDGE MUSIC FLEX SERIES

#### ADAPTABLE PARTS

The Randall Standridge Music Flex Series offers two varieties of adaptable instrumentation works:

##### -4 PART FOUR VOICES

- Parts 1-4 transposed for all instruments, with optional octaves where appropriate
- Optional Bb Clarinet/French Horn/Tenor Saxophone/Viola part to address range
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion tracks

##### -5 PART FLEX BAND (GRADE 2.5-5)

- Five parts for flex instrumentation, with optional octaves where appropriate
  - Part 1 (C Instruments, Bb Instruments)
  - Part 2 (C Instruments, Bb Instruments, Eb Instruments)
  - Part 3 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
  - Part 4 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
  - Part 5 (C Instruments, Bb Instruments, Eb Instruments)
- Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion track

#### AUDIO SUPPORT

- All works have pre-recorded click tracks and practice tracks available at two tempi, practice tempo and performance tempo, with 2 measure click intros (available for download from our website, [www.randallstandridge.com](http://www.randallstandridge.com))
- All works have pre-recorded percussion/electronic backing at two tempi to provide a full ensemble experience for small wind ensembles, with 2 measure click intros (available for download from our website, [www.randallstandridge.com](http://www.randallstandridge.com))

#### COPYABLE PARTS (no...REALLY! But, please read restrictions below)

- Permission to legally copy our parts for the appropriate instrumentation of the purchasing party is included with purchase (see letter included in score). **However, the following guidelines must be adhered to:**
- Performers may only have access to THEIR part...the entire set should not be made available to any one performer.
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#### DIGITAL LICENSING.

- Our works are available as digital downloads for pdf printing/distribution. All of the above information applies to digital files as well.
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**Concert work: Starfire Fanfare Flex Series (RSM FS008)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

# Starfire Fanfare

By Randall D. Standridge

## Program Notes

Recently, at the Texas Music Educators Association convention, I had an interesting conversation with a director. She said that she wished there was more beginning band repertoire that taught 6/8, and that most of what she had found was too hard. I put this conversation in the back of my brain and let it cook for a while. It occurred to me that the reason most young musicians struggle with 6/8 is that most pieces introduce ALL iterations of 6/8 rhythms (or a least, quite a few) immediately with no middle step. Therefore, I decided to write a piece that would use no more than 5 iterations of 6/8 time but still be a fun concert work. The result was *Starfire Fanfare*.

*Starfire Fanfare* is intended to evoke the feel and sound of cinematic scores for space opera films and games, such as *Star Wars*, *Star Trek*, *Halo*, and others. The 6/8 time gives the music a feeling of adventure and boldness that is particular to that meter. The orchestration of the work was designed to simultaneously double lines to increase the confidence of young musicians, but to still have color-specific moments to sound more mature than the typical developing band work.

*Starfire Fanfare* is the first in a series of works that will comprise a larger piece entitled "The Galactic Empire," all for Grade 1 ensembles, depicting my own "space opera" for young band.

I hope you and your performers enjoy your trip into the world of 6/8 and into the farthest reaches of the galaxy.  
Peace, Love, and Music

## Educational goals of the work:

- Rhythmic stability and vocabulary in 6/8 time.
- Articulation differences between: Tenuto, Accents, Staccatos, slurs
- Repeats: Navigating 1st and 2nd endings.

## 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."
- The percussion should be on the slightly louder side of the balance spectrum. Please do not "hide" them. However, they should not cover the ensemble.
- Please use the COPYABLE rhythm sheet included to help develop your ensembles sense of rhythm in 6/8 time. It covers almost all of the rhythms found in the work.

## 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 several of his pieces performed internationally, and 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 family.

For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)

Grade 1.5

Duration: 1'40"

\*Parts 1-4 are transposed for every instrument with octave adjustments and options as necessary.

# Starfire Fanfare

FLEX SERIES: For Adaptable Instrumentation.

Randall D. Standridge  
(ASCAP)

With Energy ♩ = 128

3

1  
2  
3  
4

Alt. Horn in F  
Alt. T. Sax  
Alt. B♭ Clarinet  
Alt. Viola

Piano (Optional)

Mallets

Timpani (Optional)

Percussion 1  
Player 1: Snare/Woodblocks  
Player 2: Bass Drum (opt. 1 pl. on drumset)

Percussion 2 (Optional)  
Crash Cymbals

Percussion 3 (Optional)  
Tam-Tam/  
Tambourine/  
Wind Chimes

1 2 3 4 5 6 7

Alf. H  
Alf. T. S.  
Alf. B. Cl.  
Alf. Vla.

Pn.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

8 9 10 11 12 13 14

*mp* *f*

*f* *f*

19

Alf. H  
Alf. T. S.  
Alf. B. Cl.  
Alf. Vla.

Pn.

Mal.

(Hard Acrylic Mallets)

Timp.

(light accents)

Perc. 1

Perc. 2

Perc. 3

Tam-Tam

15 16 17 18 19 20 21



Alf.H  
Alf.T.S.  
Alf.B.Cl.  
Alf.Vla

Pn.

Mal.

Timp. (release)

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26 27 28



35

1  
2  
3  
4

Alt. H  
Alt. T.S.  
Alt. B.CI.  
Alt. Vla

Pn.

Mal.

(release)

Timp.

Perc. 1

Perc. 2

Perc. 3

*fp*  
*fp*  
*fp*  
*fp*  
*mf*  
*fp*  
*mf*  
*mp*  
*mp*

29

30

31

32

33

34

35

1 *mf*  
(release on 8th note)

2 *f*  
(release on 8th note) *mf* Play 2nd Time Only

3 *f*  
(release on 8th note)

4 *f*  
(release on 8th note)

Alt.H  
Alt.T.S.  
Alt.B.Cl.  
Alt.Vla

Pn.

Mal.

Timp.

Perc. 1 *f* *mf* *mf*  
Two Woodblocks (Rubber Mallets)

Perc. 2

Perc. 3 *mf*  
Tambourine

36 37 38 39 40 41 42



Starfire Fanfare (Flex Series)

1  
2  
3  
4

Alt. H  
Alt. T.S.  
Alt. B.CI.  
Alt. Vla

Pn.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

50 51 52 53 54 55 56

*mf*

*mf*

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57

1  
2  
3  
4

Alt. H  
Alt. T.S.  
Alt. B.Ci.  
Alt. Vla

Pn.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

(release on 8th note)

57

58

59

60

61

62

63

67

(release on 8th note)

(release on 8th note)

(release on 8th note)

(release on 8th note)

(release on 8th note)

Alt.H  
Alt.T.S.  
Alt.B.Cl.  
Alt.Vla

Pn.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tambourine

64

65

66

67

68

69

70

75

Alt. H  
Alt. T.S.  
Alt. B.Cl.  
Alt. Vla

Pn.

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

71 72 73 74 75 76 77



1  
2  
3  
4

Alt. H  
Alt. T.S.  
Alt. B.CI.  
Alt. Vla

Pn.

Mal.

(release)

Timp.

Perc. 1

Perc. 2

Perc. 3

(release on 8th note)

(release on 8th note)

(release on 8th note)

(release on 8th note)

(release on 8th note)

Alt. H  
Alt. T.S.  
Alt. B.CI.  
Alt. Vla

Pn.

Mal.  
*f*

Timp.

Perc. 1

Perc. 2

Tam-Tam

Perc. 3  
*f*

85 86 87 88 89 90 91 92

93

1 (do not create a bad tone)

2 (do not create a bad tone)

3 (do not create a bad tone)

4 (do not create a bad tone)

Alt.H  
Alt.T.S.  
Alt.B.Cl.  
Alt.Vla

Pn.

Mal. (Choke)

Timp. (Choke)

Perc. 1 (Choke)

Perc. 2 (Choke)

Perc. 3 Tambourine

*mf* *cresc.* *f* *p* *ff*

93 94 95 96 97 98 99 100