

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 | |
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- | |
|---|
| 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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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

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.

With Energy and Hope $\text{♩} = 172$

Randall D. Standridge (ASCAP)

The musical score is for a band piece in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 172. The score is divided into two systems. The first system includes parts for Flute, Oboe, Bb Clarinet 1, Bb Clarinet 2, E Alto Saxophone, Bb Tenor Saxophone, Bb Trumpet 1, Bb Trumpet 2, Horn in F, Trombone 1-2, Euphonium/Bassoon, and Low Reeds/Tuba. The second system includes Bells, Chimes, and Timpani (4). The percussion part is labeled 'Percussion 1&2*' and includes Snare Drum/Hi-Hat/Ride Cymbal (P1) and Bass Drum/Wind Chimes (P2). The score features dynamic markings of *f* (forte) and *fp* (fortissimo piano), and includes performance instructions such as 'Div.' (divisi) and '(hard acrylic mallets)'. The piece concludes with a final chord marked *f* and a fermata.

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* $\frac{2}{\#}$

Ch.

Timp. *f*

The score is for a woodwind and brass ensemble. It features parts for Flute, Oboe, Clarinets 1 and 2, Alto Saxophone, Tenor Saxophone, Trumpets 1 and 2, Horns, Trombones 1-2, Euphonium/Bassoon, and Low/Right Tuba. The percussion section includes Bass Drum, Snare Drum, and Cymbals. The score is in 4/4 time with a key signature of two flats. It begins with a dynamic of *fp* and includes a section marked *ff* and *mf*. A 'Div.' instruction is present above the Flute part. The score concludes with a double bar line and a $\frac{2}{\#}$ time signature change.

17

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1-2

Euph./
Bssn.

L.R.
Tuba

Bs.

Ch.

Timp.

Hi-Hat

25

The musical score is arranged in a standard orchestral format. It includes parts for 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.), Left/Right Tuba (L.R. Tuba), Basses (Bls.), Chorus (Ch.), and Timpani (Timp.). 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 used throughout. The percussion part includes a Ride Cymbal with a dome (stick) and a Tuba. The score is divided into measures, with some measures containing repeat signs and first/second endings. The bottom of the page shows a rhythmic pattern for the Ride Cymbal and a tuba part.

33

Fl.

Ob.

Cl. 1

Cl. 2

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1-2

Euph./ Bssn.

L.R. Tuba

Bs.

Ch.

Timp.

p

mf

mf

p

mf

41 45

Fl.

Ob. *mf*

Cl. 1

Cl. 2

A. Sx.

T. Sx. *fp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Trb. 1-2 *fp* *mf* a2

Euph./ Bssn. *fp* *mf* a2

L.R. Tuba *mf*

Bls.

Ch. *mf*

Timp. *fp*

Barc 1/2

61

65

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Cl. 1 *f* *fp* *f*

Cl. 2 *f* *fp* *f*

A. Sx. *f* *fp* *f*

T. Sx. *f* *fp* *f*

Tpt. 1 *f* *fp* *f*

Tpt. 2 *f* *fp* *f*

Hn. *f* *fp* *f*

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

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

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

Bls. *f* *fp* *f*

Ch. *f*

Timp. *f* *fp* *f*

73 In One

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

- Fl. (Flute):** Features a melodic line with a dynamic shift from *p* to *mf* and a *Div.* (divisi) marking.
- Ob. (Oboe):** Mirrors the flute's melodic line with a dynamic shift from *p* to *mf* and a *Div.* marking.
- Cl. 1 & 2 (Clarinets):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.
- A. Sx. (Alto Saxophone):** Enters in the final measure with a melodic phrase marked *mf*.
- T. Sx. (Tenor Saxophone):** Remains silent throughout this section.
- Tpt. 1 & 2 (Trumpets):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.
- Hn. (Horn):** Enters in the final measure with a melodic phrase marked *mf*.
- Trb. 1-2 (Trombones):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.
- Euph./Bssn. (Euphonium/Bassoon):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.
- L.R. Tuba (Left/Right Tuba):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.
- Bls. (Bass):** Enters in the final measure with a melodic phrase marked *mf*.
- Ch. (Chimes):** Enters in the final measure with a melodic phrase marked *mf*.
- Timp. (Timpani):** Play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*.

The score includes various musical notations such as dynamics (*p*, *mf*), articulation (*Div.*), and phrasing slurs. The bottom of the page features a series of rhythmic patterns with accents.

Infinite Possibilities - Score

81

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.

Full Miniscore on request.
Vollständige Miniscore auf Anfrage.