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Choose Joy

By Randall D. Standridge

Why Choose Joy?

Commissions can take many forms. I have written pieces that celebrate special occasions, I have written works that tackle serious issues, I have created commissioned pieces that commemorate historical events, and I have written commissions that encouraged me to just play around in my imagination.

I have also written too many that are memorial works. Each piece of this type is a reminder to me (and, I hope, to the audience and performers) that time is our greatest gift and most valuable asset, and we are always spending it, whether we intend to or not. When we ask someone for their hand in marriage, we are asking for and offering our most treasured possession. Our time. Our lives. When we choose a profession, we are agreeing to dedicate our time to this. When we lose someone, we are simultaneously grateful for the time we have had with them and grieving for that time being depleted.

We never get time back. Ever.

In May 2021, I was approached by Joe Glass of Salyards Middle School about a commission. Joe and I have collaborated on a work before (*Siege*), in which I spent a week with him, his staff, and his students to create a work. We created a fun piece of music, but more importantly we created a friendship that has continued ever since. It was time well spent.

Joe asked if I would be interested in a new commission, but that the circumstances were somewhat unusual. It is with his permission and the permission of the family involved that I am sharing these details. He told me about Nicole Crandall, a recent graduate from the high school that Joe's program feeds and his former student. Nicole had been battling Level 4 Glioblastoma, a very aggressive form of brain cancer. She was then 20 years old and had been moved into hospice care. To celebrate her, they have asked that I create a work in her honor. Illness is the thief of time.

In spite of this, Nicole and her family had created a motto that they used to navigate this difficult time. "Choose Joy". I was very moved by this, as I feel too many people waste their time (and their lives) choosing hate, choosing anger, choosing misery. Do those emotions legitimately exist? Absolutely, but I can safely say for myself that there have been moments where I gave energy to them and fed them, instead of shutting them down.

Choose Joy. I like that.

For those of you that may have been touched by cancer (either yourself or a loved one), I am sure you can agree that we never know how much time we are given on this Earth, but life events such as these can put a lot of things in perspective.

To Joe, thank you for trusting me with this project.

To Nicole and her family, thank you for reminding us that happiness can be a choice, even in the face of incredible adversity.

It is raining as I finish writing this, and I looked out my window just now. Instead of thunderheads, there is a rainbow shining in the heavens.

Even in the darkest clouds, there can be beauty and light.

Peace, Love, and Music

About the Work

The piece uses elements of Beethoven's Ode to joy along with a five note motive representing the five family members of Nicole's immediate family. A trio is heard near the beginning, representing Nicole and her siblings; the parts have been written for the instruments they played in band (Flute, Clarinet, Saxophone). The work alternates between a rhythmic and joyful intensity and a more nostalgic and bittersweet lyrical moment in the middle. There are moments of happiness, humor, worry, pain, and determination. I hope this work serves as a fitting tribute to all of those who choose joy in times of darkness.

About the unBroken Project

The unBroken Project began with the composition of my work, *unBroken*. The work was my first to deal with mental health struggles and, inspired by its reception, I have created a series of works for performers, conductors, and audiences to use as conversational starting points for these issues. As of this writing, there are 5 works in the series, and I anticipate creating at least 2 more: *unBroken (Grade 5)*, *Choose Joy (Grade 3)*, *(not) Alone (Grade 2.5)*, *Blue Sky Horizon (Grade 2)*, and *Fragile (Grade 1.5-2)*.

Choose Joy connects to this project by encouraging us all to find happiness and positivity where we can. This is not to dismiss mental health conditions or dire situations, but rather a reminder that moments of joy should be treasured and that, with help, those of us who live with these conditions can move closer to happiness.

Note that *unBroken* (the grade 5 work) is available as a free rental for university, professional, community, and accomplished high school bands. Please message me for details.

WORKS IN "THE UNBROKEN PROJECT"

- unBroken (Grade 5)
- Choose Joy (Grade 3)
- (not) Alone (Grade 2.5)
- Blue Sky Horizon (Grade 2)
- Fragile (Grade 1.5-2)

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 compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. 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

Score

Grade 3

Duration 4:00

Choose Joy

Randall D. Standridge
(ASCAP)

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RSM C032

[illegible]

Choose Joy - Score

3

19

17

Fl./Picc.

Ob.

Bsn.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1 & 2

Perc. 3

Perc. 4

mf

f

p

f Div.

f Cr. Cym.

15

16

17

18

19

20

21

Fl./Picc. *f*

Ob. *f*

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1 & 2

Perc. 3

Perc. 4

Div.

mf

mf

mp

Sleigh Bells

mf

31

Flute Solo

Fl. / Picc. *pp* *mf*

Ob. *pp*

Bsn. *pp*

B. Cl. 1 *pp*

B. Cl. 2 *pp*

B. Cl. *p*

A. Sx. 1 *pp* *mf* *mf* *Solo*

A. Sx. 2 *pp* *Bb Clarinet* *mf*

T. Sx. *pp* *Bb Clarinet* *mf*

B. Sx. *p* *Bb Bass Clarinet* *p*

B. Tpt. 1 *pp*

B. Tpt. 2 *pp*

Hn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Euph. *pp*

Tuba *p* *Bb Bass Clarinet* *p*

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3 *mf*

Timp. *mp*

Perc. 1&2 *Triangle* *mp* *Ride Cymbal Dome (stick)* *mp*

Perc. 3 *Sus. Cym.* *p* *mf*

Perc. 4 *mf*

42

Fl./Picc. *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *f*

B. Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Mal. 1

Mal. 2 *f*

Mal. 3

Timp. *f*

Perc. 1 & 2 *f*

Perc. 3 *f*

Perc. 4 *f*

43 44 45 46 47 48 49

51

Fl./Picc.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Whip Crack

Bells

ff

f

fp

f

(In Two, Cantabile)

63

Fl./Picc. *fp* *f* *mf*

Ob. *fp* *f* *mf*

Bsn. *fp* *f* *pp* *mf*

B. Cl. 1 *fp* *f* *pp*

B. Cl. 2 *fp* *f* *pp*

B. Cl. *fp* *f* *p*

A. Sx. 1 *fp* *f* *pp*

A. Sx. 2 *fp* *f* *pp*

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

B. Sx. *fp* *f* *p*

B. Tpt. 1 *fp* *f* *pp*

B. Tpt. 2 *fp* *f* *pp*

Hn. *fp* *f* *pp*

Tbn. 1 *fp* *f* *pp* *mf*

Tbn. 2 *fp* *f* *pp* *mf*

Euph. *fp* *f* *pp* *mf*

Tuba *fp* *f* *p*

Mal. 1 *mf* Vibes (hard yarn mallets)

Mal. 2 *mf* (bring out strongly)

Mal. 3 *f*

Timp. *fp* *f* *mf* *mp*

Perc. 1 & 2 *mf* Triangle

Perc. 3 *p* Sus. Cym. *mf*

Perc. 4 Sleigh Bells *mp*

Fl./Picc.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1 & 2

Perc. 3

Perc. 4

mp
Stick on Ride Cymbal Dome

mf

p

71

Fl./Picc. *mf*

Ob. *mf*

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl.

A. Sx. 1 *mf*

A. Sx. 2

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mf*

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3 *mf*

Perc. 4

p B.D.

71

72

73

74

75

76

77

84

87

Fl./Picc.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Cr.

Perc. 1 & 2

Perc. 3

Perc. 4

mf

mf

p

mf

p

mf

95 (In Four, Energetic)

+Piccolo

Fl./Picc. *f* *pp*

Ob. *f* *pp*

Bsn. *f* *pp*

B. Cl. 1 *f* *pp*

B. Cl. 2 *f* *pp*

B. Cl. *f* *pp*

A. Sax. 1 *f* *pp*

A. Sax. 2 *f* *pp*

T. Sax. *f* *pp*

B. Sax. *f* *pp*

B. Tpt. 1 *f* *pp*

B. Tpt. 2 *f* *pp*

Hn. *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Euph. *f* *pp*

Tuba *f* *pp*

Mal. 1 *f*

Mal. 2 *f*

Mal. 3 *f* (bring out strongly)

Cr. *f* *mf*

Perc. 1 & 2 *f* *mf*

Perc. 3 *f* Cr. Cym.

Perc. 4 *f* Sleigh Bells

Choose Joy - Score

15

99

99

100

101

102

103

104

105

Fl./Picc.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Xylo.

Sus. Cym.

Two Woodblocks (hard mallets)

mf

pp

p

mp

115

Fl./Picc.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1 & 2

Perc. 3

Perc. 4

113

114

115

116

117

118

119

Fl./Picc. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *fp* *f*

B. Cl. 1 *f* *mf* *f*

B. Cl. 2 *f* *mf* *f*

B. Cl. *fp* *f*

A. Sx. 1 *fp* *mf* *f*

A. Sx. 2 *fp* *mf* *f*

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

B. Sx. *fp* *f*

B. Tpt. 1 *f* *mf* *f*

B. Tpt. 2 *f* *mf* *f*

Hn. *fp* *mf* *f* Div.

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Euph. *fp* *f*

Tuba *fp* *f* Div.

Mal. 1 *f* *mf* *f* (bring out strongly)

Mal. 2 *f* *mf* *f* (Ch)

Mal. 3 *f* *f* (Ch)

Timp. *fp* *mf* *f* (Ch)

Perc. 1 & 2 *fp* *f* (Ch)

Perc. 3 *f* *f* (Ch)

Perc. 4 *f* *f* Tambourine

Fl./Picc. *fp* *f* *mf* -Piccolo

Ob. *fp* *f* *mf*

Bsn. *fp* *f*

B. Cl. 1 *fp* *f* *mf*

B. Cl. 2

B. Cl. *fp* *f*

A. Sax. 1 *fp* *f*

A. Sax. 2

T. Sax. *fp* *f*

B. Sax. *fp* *f*

B. Tpt. 1 *fp* *f*

B. Tpt. 2 *fp* *f*

Hn. *fp* *f*

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Euph. *fp* *f*

Tuba *fp* *f*

Mal. 1

Mal. 2

Mal. 3

Timp. *fp* *f*

Perc. 1 & 2

Perc. 3 *Sus. Cym.* *p*

Perc. 4

134

Fl./Picc.

Ob.

Bsn.

p

B♭ Cl. 1

B♭ Cl. 2

p

B. Cl.

p

A. Sx. 1

A. Sx. 2

mf

mf

T. Sx.

p

B. Sx.

p

B♭ Tpt. 1

B♭ Tpt. 2

mf

mf

Hn.

p

mf

Tbn. 1

p

Tbn. 2

p

Euph.

p

Tuba

p

Mal. 1

Mal. 2

Vibes (med. hard yarn mallets)

mf

Mal. 3

mp

Timp.

p

Perc. 1 & 2

p

mp

Perc. 3

mf

p

mf

Wind Chimes

Perc. 4

mp

Fl./Picc. *fp* *f* +Piccolo

Ob. *fp* *f*

Bsn. *fp* *f*

B. Cl. 1 *fp* *f*

B. Cl. 2 *fp* *f*

B. Cl. *fp* *f*

A. Sx. 1 *fp* *f*

A. Sx. 2 *fp* *f*

T. Sx. *fp* *f*

B. Sx. *fp* *f*

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

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

Hn. *fp* *fp* *f*

Tbn. 1 *fp* *fp* *f*

Tbn. 2 *fp* *fp* *f*

Euph. *fp* *fp* *f*

Tuba *fp* *fp* *f*

Mal. 1 *f* *f*

Mal. 2 *f* *f* Xylo.

Mal. 3 *f*

Timp. *fp* *f*

Perc. 1&2 *fp* *f*

Perc. 3 *f* Cr. Cym.

Perc. 4 *f* Tambourine

141 142 143 144 145 146

This musical score is for the piece "Choose Joy". It is written for a large orchestra and includes a percussion section. The score is divided into five measures, numbered 147 to 151 at the bottom. The instruments are listed on the left side of the score:

- Fl./Picc.
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- Hn.
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Mal. 1
- Mal. 2
- Mal. 3
- Timp.
- Perc. 1 & 2
- Perc. 3
- Perc. 4

The score features various musical notations, including notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *f* (fortissimo). The percussion section includes a variety of instruments, including snare drums, cymbals, and tom-toms.

Fl./Picc.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Div.

ff

(Ch)

ff