

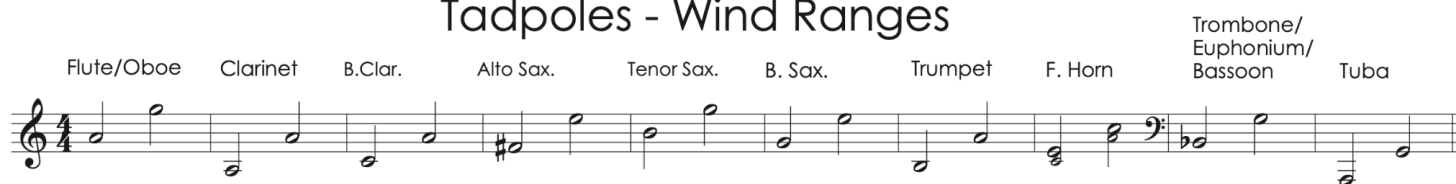
Tadpoles

For Concert Band, Grade 0.75
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|--------------------------------------|----------------------------|
| 1 - Full Score | 8 - Bb Trumpet |
| 8 - Flute/Oboe | 6 - F Horn |
| 5 - Bb Clarinet | 6 - Alt. F Horn |
| 5 - Bb Clarinet (French Horn Double) | 8 - Trombone |
| 2 - Bb Bass Clarinet | 4 - Euphonium B.C./Bassoon |
| 8 - Eb Alto Saxophone | 2 - Euphonium T.C. |
| 2 - Bb Tenor Saxophone | 4 - Tuba |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Mallets/Slide Whistle |
| 2 - Timpani (2)/Flexatone |
| 2 - Percussion 1&2: P1: Snare Drum P2: Bass Drum |
| 2 - Percussion 3: Frog Guiro/Crash Cymbal |
| 2 - Percussion 4: Two Woodblocks/Splash Cymbal |

Tadpoles - Wind Ranges



*There are optional parts that include extended range: Optional lower Horn part, and optional Clarinet and Alto Saxophone parts that double the french horn.
Mallet part offered in High and low octaves.

Additional Optional Parts available for download on our website:
Alt. Clarinet, Alt. Alto Saxophone, Alt. Tenor Saxophone, and Mallets High

Full Set - \$50.00

Extra Conductor Score - \$8.00

Extra Part - \$4.00



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Tadpoles

(A Prologue to *Frogs*)

By Randall D. Standridge

Program Notes

A few years back, I wrote a young band work entitled *Frogs* that was quirky, humorous, and fun. To this day I would still put it in my personal top 5 favorite things I've ever written.

A few days ago, while working on some music, I noticed that single 8th notes, with their round heads, long stems, and single tail, looked kind of like tadpoles. This made me flash back to *Frogs* and I thought "Well, tadpoles would be before frogs, so they would have to learn to jump and..." Boom. The idea hit me and in less than 24 hours I wrote the piece that is before you.

Tadpoles is intended to introduce young players to the idea of "leaping." The piece begins with the young amphibians trying out their new legs as they leap for the first time. The piece becomes a joyous celebration of growth and maturation, as the titular tadpoles work themselves into a froggy finale!

I hope you and your students enjoy this work. Peace Love and Music!

Educational goals of the work:

- Rhythmic stability and vocabulary in regards to performing 8th notes
- Articulation differences between: Tenuto, Accents, Staccatos, slurs
- Noticeable dynamic shaping.
- Learning "leaps" and becoming more confident with them.

Other notes

- 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.
- The trombone glissandi, flex-a-tone, and slide whistle should create as humorous an effect as possible.
- There are alternate parts for Clarinet, Alto Saxophone, and Tenor saxophone available to fill out certain sounds. You may download them from our website. The same is true of an alternate mallet part that is in a higher register.

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



Randall D. Standridge
(ASCAP)

Play 2nd Time Only

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Play 2nd Time Only

Fl.
Ob.*mf*

Cl.

*mf*Cl.
(H. Dbl.)

A. Sx.

mf

T. Sx.

Play 2nd Time Only
Div.

Tpt.

*mf**p**mf*

Hn.

Hn. (alt.)

Trb.

*p*Euph.
Bssn.*p*L.R.
Tuba*p*

Mal.

Timp.

mf

Play 2nd Time Only

Rim

Perc.1/2

mf

Perc.3

mf

Perc. 4

mf

15

16

Fl. Ob. *f*

Cl. *f*

Cl. (H. Dbl.) *f*

A. Sx. *f*

T. Sx. *f*

Tpt. *f*

Hn. *f*

Hn. (alt.) *f*

Trb. *f*

Euph. Bssn. *f*

L.R. Tuba *f*

Mal. *f* Slide Whistle

Timp. *f* Flexatone (opt. additional slide whistle)

Perc. 1/2 *f* Crash Cymbals

Perc. 3 *f* (ch)

Perc. 4 *f* Splash Cymbal

Fl. Ob.

Cl.

Cl. (H. Dbl.)

A. Sax.

T. Sax.

Tpt.

Hn.

Hn. (alt.)

Trb.

Euph. Bssn.

L.R. Tuba

Mal.

Timp.

Perc.1/2

Perc.3

Perc. 4

Timpani: B $\flat$, F

Frog Guiro

f

f

f

26

Fl. Ob.

Cl.

Cl. (H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Hn. (alt.)

Trb.

Euph. Bssn.

L.R. Tuba

Mallets

Mal.

Timp.

Perc. 1/2

Perc. 3

Perc. 4

30

Fl. Ob.

Cl.

Cl. (H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Hn. (alt.)

Trb.

Euph. Bssn.

L.R. Tuba

Mal.

Timp.

Perc.1/2

Perc.3

Perc. 4

30 31 32 33 34 35

22

This musical score page covers measures 36 through 41. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Harmonic Double (Cl. (H. Dbl.)), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet (Tpt.), Horn (Hn.), Horn in Alternative (Hn. (alt.)), Trombone (Trb.), Euphonium (Euph.), Basson (Bssn.), Low Brass (L.R. Tuba), Mellophone (Mal.), Snare Drum (Timp.), Percussion 1/2 (Perc.1/2), Percussion 3 (Perc.3), and Percussion 4 (Perc. 4). The score features various musical notations such as rests, eighth and sixteenth notes, beams, slurs, and dynamic markings including *f* (forte), *mp* (mezzo-piano), and *f* (forte). Performance instructions like 'Div.' (divisi) and 'Slide Whistle' are present. The percussion parts include specific rhythmic patterns and cross-stick notation. The page is numbered 36, 37, 38, 39, 40, and 41 at the bottom.

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[illegible]

This musical score page contains measures 48 through 52. The instrumentation includes:

- Fl. Ob.** (Flute/Oboe): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Cl.** (Clarinet): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Cl. (H. Dbl.)** (Clarinet in High D): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- A. Sx.** (Alto Saxophone): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- T. Sx.** (Tenor Saxophone): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Tpt.** (Trumpet): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Hn.** (Horn): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Hn. (alt.)** (Horn in A): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Trb.** (Trombone): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Euph. Bssn.** (Euphonium/Bass Trombone): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- L.R. Tuba** (Large/Right Tuba): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Mal.** (Mallet): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Timp.** (Timpani): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Perc. 1/2** (Percussion 1/2): Measures 48-49 play a melodic line with *mf* and *f* dynamics. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Perc. 3** (Percussion 3): Measures 48-49 are rests. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.
- Perc. 4** (Percussion 4): Measures 48-49 are rests. Measures 50-51 are rests. Measure 52 plays a descending eighth-note scale.

Measure 50 includes a *fp* (fortissimo piano) dynamic marking. Measure 51 includes a *f* dynamic marking. Measure 52 includes a *f* dynamic marking. The score also includes a *Slide Whistle* and *Flexatone* section in measure 51, and a *Frog Guiro* section in measure 52.