

Everlight

For Concert Band, Grade 3.5
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 3 - Bb Trumpet 2 |
| 2 - Piccolo | 3 - Bb Trumpet 3 |
| 8 - Flute | 3 - F Horn 1 |
| 2 - Oboe | 3 - F Horn 2 |
| 2 - Bassoon | 2 - Trombone 1 |
| 3 - Bb Clarinet 1 | 2 - Trombone 2 |
| 3 - Bb Clarinet 2 | 2 - Trombone 3 |
| 3 - Bb Clarinet 3 | 2 - Euphonium B.C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
| 3 - Bb Trumpet 1 | |
-
- | |
|---|
| 1 - Piano (optional) |
| 2 - Bells |
| 2 - Marimba/Xylophone |
| 2 - Vibraphone |
| 2 - Crotales/Tambourine |
| 2 - Timpani |
| 3 - Percussion 1&2: P1: Snare Drum/Ride Cymbal/Hi-Hat P2: Bass Drum/Wind Chimes |
| 2 - Percussion 3: Suspended Cymbal/Crash Cymbals/Anvil |

Full Set - \$75.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Everlight

By Randall D. Standridge

Program Notes

Teaching is one of the most meaningful kinds of human connection.

As a former teacher myself, I still think about my students often. I remember the concerts, the chaos, the quiet moments. The breakthroughs. The hard days. The smiles. We don't always realize the impact we have in the moment—but music teachers have the rare privilege of seeing that growth unfold over years, not just one school year. It's a gift I'll always carry with me.

A student joins your class. You laugh together. You push them to improve. You see them on good days, bad days, and in-between days. And then... they move on. Hopefully better. Hopefully brighter.

Everlight is set in a fast and steady 4/4 tempo that never changes, but constantly evolves. Inspired by elements of minimalism and cinematic writing, the piece flows between rhythmic drive and lyrical reflection—colorful textures and harmonic shifts creating emotional momentum. It's both intimate and expansive, grounded and uplifting.

This piece is a musical tribute to the connections we build, the light we give, and the legacy we leave behind—not with grand gestures, but with daily kindness, consistency, and care. The light we share with others might not last forever in form... but its warmth remains.

Peace, Love, and Music – Randall Standridge

Commissioned by the Allen ISD Bands and dedicated to DJ Vacarezza in celebration of her retirement and successful teaching career at Ereckson Middle School (Allen, TX).

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.
- Percussion should be on the higher end of dynamic balance. Do not hide them.

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

Score
Grade 3-3.5
Duration 5:00

Randall D. Standridge
(ASCAP)

Percussion Section

Piccolo Flute

Oboe

Bassoon

B♭ Clarinet

B♭ Clarinet 2/3

B♭ Bass Clarinet

E♭ Alto Saxophone 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2/3

Horn in F 1/2

Trombone 1/2

Trombone 3

Euphonium

Tuba

Piano (optional)

Bells

Marimba/Xylophone

Vibraphone (optional)

Crotales/Tambourine

Timpani

Percussion 1/2

Percussion 3

Wind Chimes

Ride Cym. Dome

Suspended Cymbal/Crash Cymbals/Anvil

mf

p

(no pedal throughout)

Bells (hard acrylic mallets)

Marimba (hard yarn mallets)

Vibraphone (hard yarn mallets)

Crotales (brass mallets)

Player 1: Snare Drum/Ride Cymbal/Hi-Hat

Player 2: Bass Drum/Wind Chimes

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9

Picc. Fl. *mf* *p* *mp*

Ob. *mp*

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2 *mf* 1. Solo *mf* 2. Solo *mf* Play Solo *mf*

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno. *p*

Bl. *p*

Mrb./ Xyl. *p*

Vbs.

Crt./ Tamb.

Timp.

Perc. 1/2

Sus. Cym. (yarn mallets) *p* *mf*

Perc. 3

8 9 10 11 12 13 14

17

Picc. Fl. *mf*

Ob. *mf*

Bsn. *p*

B♭ Cl. *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *p*

A. Sx. 1/2 *mf* All *mf*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1 *mp* 2. Horn in F

B♭ Tpt. 2/3 *mp* 2. Horn in F

Hn. 1/2 *mp* 1. *mp* 2. *mp*

Tbn. 1/2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Pno. *mf*

Bls. *mf*

Mrb./ Xyl. *mf*

Vbs. *mf*

Crt./ Tamb. *mf*

Timp. *mf*

Perc. 1/2 *mf* Hi-Hat (closed)

Perc. 3 *p* *mf*

15

16

17

18

19

20

21

[illegible]

40

+ Picc.

Picc. Fl.
 Ob.
 Bsn.
 B♭ Cl.
 B♭ Cl. 2/3
 B. Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno.
 Bls.
 Mar./ Xylo.
 Vbs.
 Crts./ Tamb.
 Timp.
 Perc. 1/2
 Perc. 3

2.
 a2
 a2
 a2
 f
 fp
 mf
 f

Tambourine
 f

Picc. Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno.

Bs.

Mar./ Xylo.

Vbs.

Crts./ Tamb.

Timp.

Perc. 1/2

Perc. 3

fp *f* *fp* *f*

53

59

Everlight- Score

60 66

Picc. Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno.

Bls.

Mar./ Xylo.

Vbs.

Crts./ Tamb.

Timp.

Perc. 1/2

Perc. 3

60 61 62 63 64 65 66

Picc. Fl. *mf* *Div.*
 Ob. *mf*
 Bsn. *sub. p*
 B♭ Cl. *mf*
 B♭ Cl. 2/3 *mf*
 B. Cl. *mf*
 A. Sx. 1/2 *sub. p*
 T. Sx. *sub. p*
 B. Sx. *mf*
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2/3 *mf*
 Hn. 1/2 *sub. p*
 Tbn. 1/2 *sub. p*
 Tbn. 3 *sub. p*
 Euph. *sub. p*
 Tuba *mf*
 Pno.
 Bls.
 Mar./Xylo.
 Vbs.
 Crts./Tamb. *p*
 Timp. *f* *fp* *f* *fp* *f* *sub. p*
 Perc. 1/2 *sub. p*
 Perc. 3 *p*

Picc. Fl. *ff* *mf*
 Ob. *ff* *mf*
 Bsn. *ff* *p*
 B♭ Cl. *ff* *mf* *p*
 B♭ Cl. 2/3 *ff* *mf* *p*
 B. Cl. *ff* *mf* *p*
 A. Sx. 1/2 *ff* *mf* *p*
 T. Sx. *ff* *p* *mf*
 B. Sx. *ff* *mf* *p*
 B♭ Tpt. 1 *ff* *p*
 B♭ Tpt. 2/3 *ff* *p*
 Hn. 1/2 *ff* *p* *mf* *α2*
 Tbn. 1/2 *ff* *p*
 Tbn. 3 *ff* *p*
 Euph. *ff* *p* *mf*
 Tuba *ff* *mf* *p*
 Pno. *ff* *p*
 Bls. *ff* *mf*
 Mrb./Xyl. *ff* *p*
 Vbs. *ff* *mf* *Crotales*
 Crts./Tamb. *ff* *mf*
 Timp. *ff* *mf* *p*
 Perc. 1/2 *ff* *mf* *p* *Ride Cym.* *mf*
 Perc. 3 *ff* *p* *Sus. Cym.* *mf*

Picc. Fl.
 Ob.
 Bsn.
 B♭ Cl.
 B♭ Cl. 2/3
 B. Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno.
 Bls.
 Mrb./ Xyl.
 Vbs.
 Crt./ Tamb.
 Timp.
 Perc. 1/2
 Perc. 3

mf
mf
mf
mf
mf
p

86

86 87 88 89 90 91

94

Picc. Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno.

Bls.

Mrb./Xyl.

Vbs.

Crt./Tamb.

Timp.

Perc. 1/2

Perc. 3

Ride Cym.

104

106

Picc. Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno.

Bl.

Mrb./ Xyl.

Vbs.

Crt./ Tamb.

Timp.

Perc. 1/2

Perc. 3

mf

a2

mf

mf

a2

mf

p

mf

p

mf

D♭ to C

105

106

107

108

109

110

111

114

Picc. Fl. *fp* *ff* Div.
 Ob. *fp* *ff*
 Bsn. *fp* *ff*
 B♭ Cl. *fp* *ff*
 B♭ Cl. 2/3 *fp* *ff*
 B. Cl. *fp* *ff*
 A. Sx. 1/2 *f* *ff*
 T. Sx. *fp* *ff*
 B. Sx. *fp* *ff*
 B♭ Tpt. 1 *fp* *ff*
 B♭ Tpt. 2/3 *fp* *ff*
 Hn. 1/2 *f* *ff*
 Tbn. 1/2 *fp* *ff*
 Tbn. 3 *fp* *ff*
 Euph. *fp* *ff*
 Tuba *fp* *ff*
 Pno. *f* *ff*
 Bls. *f* *ff*
 Mar./Xylo. *f* *ff*
 Vbs. *f* *ff*
 Crt./Tamb. *ff* Tambourine
 Timp. *ff*
 Perc. 1/2 Bass Drum *f* *ff*
 Perc. 3 Crash Cyms. *f* *ff*

112 113 114 115 116 117

122

Picc. Fl.
 Ob.
 Bsn.
 B♭ Cl.
 B♭ Cl. 2/3
 B. Cl.
 A. Sax. 1/2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno.
 Bls.
 Mar./Xylo.
 Vbs.
 Crts./Tamb.
 Timp.
 Perc. 1/2
 Perc. 3

118 119 120 121 122 123

126

[illegible]

134

135

141

142

Picc. Fl.
 Ob.
 Bsn.
 B. Cl.
 B. Cl. 2/3
 B. Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B. Tpt. 1
 B. Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno.
 Bls.
 Mrb./Xyl.
 Vbs.
 Crt./Tamb.
 Timp.
 Perc. 1/2
 Perc. 3

The score is written for measures 142 through 147. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes parts for a wide variety of instruments, with some instruments (like Picc. Fl., Ob., Bsn., B. Cl., B. Cl. 2/3, B. Cl., A. Sx. 1/2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2/3, Hn. 1/2, Tbn. 1/2, Tbn. 3, Euph., Tuba, Pno., Bls., Mrb./Xyl., Vbs., Crt./Tamb., Timp., Perc. 1/2, and Perc. 3) having parts that begin in measure 142 and continue through measure 147. Other instruments (like B. Cl. 2/3, B. Cl., A. Sx. 1/2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2/3, Hn. 1/2, Tbn. 1/2, Tbn. 3, Euph., Tuba, Pno., Bls., Mrb./Xyl., Vbs., Crt./Tamb., Timp., Perc. 1/2, and Perc. 3) have parts that begin in measure 145 and continue through measure 147. The score is written for measures 142 through 147.

142

143

144

145

146

147

150

Picc. Fl.
 Ob.
 Bsn.
 B♭ Cl.
 B♭ Cl. 2/3
 B. Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno.
 Bln.
 Mrb./Xyl.
 Vbs.
 Crt./Tamb.
 Timp.
 Perc. 1/2
 Perc. 3

Dynamics: *p*, *f*, *mf*
 Performance Instructions: Xylophone, Tambourine

156

Picc. Fl.
Ob.
Bsn.
B♭ Cl.
B♭ Cl. 2/3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 1/2
Tbn. 1/2
Tbn. 3
Euph.
Tuba
Pno.
Blis.
Mar./ Xylo.
Vbs.
Crts./ Tamb.
Timp.
Perc. 1/2
Perc. 3

ff
ff
ff
f
Hi-Hat
p

Crash Cym.

154

155

156

157

158

159

Picc. Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Pno.

Bls.

Mar./Xylo.

Vbs.

Crts./Tamb.

Timp.

Perc. 1/2

Perc. 3

f

fp

f

fp

f

Picc. Fl. *mf* *Div.*
 Ob. *mf*
 Bsn. *sub. p*
 B♭ Cl. *mf*
 B♭ Cl. 2/3 *a2* *mf*
 B. Cl. *mf*
 A. Sx. 1/2 *sub. p*
 T. Sx. *sub. p*
 B. Sx. *mf*
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2/3 *a2* *mf*
 Hn. 1/2 *sub. p*
 Tbn. 1/2 *sub. p*
 Tbn. 3 *sub. p*
 Euph. *sub. p*
 Tuba *mf*
 Pno.
 Bls.
 Mar./ Xylo. *mf*
 Vbs.
 Crts./ Tamb.
 Timp. *fp* *f* *fp* *f* *sub. p*
 Perc. 1/2 *sub. p*
 Perc. 3 *sub. p*

172

Picc. Fl. *ff* *f* *ff* *p*
 Ob. *ff* *f* *ff* *p*
 Bsn. *ff* *f* *ff* *p*
 B♭ Cl. *ff* *f* *ff* *p*
 B♭ Cl. 2/3 *ff* *f* *ff* *p*
 B. Cl. *ff* *f* *ff* *p*
 A. Sx. 1/2 *ff* *f* *ff* *p*
 T. Sx. *ff* *f* *ff* *p*
 B. Sx. *ff* *f* *ff* *p*
 B♭ Tpt. 1 *ff* *f* *ff* *p*
 B♭ Tpt. 2/3 *ff* *f* *ff* *p*
 Hn. 1/2 *ff* *f* *ff* *p*
 Tbn. 1/2 *ff* *f* *ff* *p*
 Tbn. 3 *ff* *f* *ff* *p*
 Euph. *ff* *f* *ff* *p*
 Tuba *ff* *f* *ff* *p*
 Pno. *ff* *mf*
 Bls. *ff* *f* *ff* *mf*
 Mar./Xylo. *ff* *mf* *Marimba*
 Vbs. *ff* *mf*
 Crt./Tamb. *ff* *mf* *Crotales*
 Timp. *ff* *f* *ff*
 Perc. 1/2 *ff* *mf* *f* *ff*
 Perc. 3 *ff* *f* *ff*

172

173

174

175

176

177

178

180

183

- Picc.

Picc. Fl. *mp*
 Ob. *mp*
 Bsn.
 B♭ Cl.
 B♭ Cl. 2/3
 B. Cl.
 A. Sax. 1/2 *mf* 1. Solo
 T. Sax. *mf* E♭ Alto Saxophone
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tuba
 Pno. *p*
 Bls. *p*
 Mrb./ Xyl. *p*
 Vbs.
 Crt./ Tamb.
 Timp.
 Perc. 1/2 Ride Cym.
 Perc. 3 Sus. Cym. *p* *mf*

179

180

181

182

183

184

185

188

Picc. Fl. *mp* *pp* *p* *mf*
 Ob. *mp* *pp* *p* *mf*
 Bsn. *pp* *mf*
 B♭ Cl. *pp* *mf*
 B♭ Cl. 2/3 *pp* *mf*
 B. Cl. *pp* *mf*
 A. Sx. 1/2 *mf* 2. Horn in F *pp* *mf*
 T. Sx. *mp* *mf*
 B. Sx. *pp* *mf*
 B♭ Tpt. 1 *mf* *pp* *mf*
 B♭ Tpt. 2/3 *pp* *mf*
 Hn. 1/2 *mf* *pp* *mf*
 Tbn. 1/2 *pp* *mf*
 Tbn. 3 *pp* *mf*
 Euph. *pp* *mf*
 Tuba *pp* *mf*
 Pno. *p* *mf*
 Bls. *p* *mf* l.v.
 Mrb./Xyl. *p* *mf* l.v.
 Vbs. *p* *mf* l.v.
 Crt./Tamb. *p* *mf* l.v.
 Timp. *p* *mf*
 Perc. 1/2 *p* *mf* l.v.
 Perc. 3 *p* *mf*

186

187

188

189

190

191

192