

After...

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

Instrumentation

1 - Full Score	3 - Bb Trumpet 1
2 - Piccolo	3 - Bb Trumpet 2
4 - Flute 1	3 - Bb Trumpet 3
4 - Flute 2	3 - F Horn 1
2 - Oboe	3 - F Horn 2
2 - Bassoon	3 - Trombone 1
3 - Bb Clarinet 1	3 - Trombone 2
3 - Bb Clarinet 2	3 - Trombone 3
3 - Bb Clarinet 3	2 - Euphonium B.C.
2 - Bb Bass Clarinet	2 - Euphonium T.C.
2 - Bb Contrabass Clarinet	4 - Tuba
3 - Eb Alto Saxophone 1	
3 - Eb Alto Saxophone 2	
2 - Bb Tenor Saxophone	
2 - Eb Baritone Saxophone	

2 - Piano
2 - Timpani
2 - Mallet 1 (Bells)
2 - Mallet 2 (Crotales)
2 - Mallet 3 (Vibraphone)
3 - Percussion 1 & 2: Garden Wind Chimes/Ride Cymbal/Suspended Cymbal/Bass Drum
2 - Percussion 3: Finger Cymbals/Crash Cymbals
2 - Percussion 4: Garden Wind Chimes/Triangle/Tam-Tam

Full Set - \$75.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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What happens after this life?

Do we continue on in some new form?

Do we fade into memory?

Do we become something we cannot yet understand?

These are questions humanity has asked for as long as we have been able to ask them. And while we may never fully know the answers, we continue to wonder.

After... is a reflection on those questions, but also on something we understand all too well. What happens to those left behind. The piece opens with the sound of garden chimes, suggesting a place of quiet beauty and rest. A solo clarinet follows, offering a simple and somber melody that represents those who grieve. From there, the music shifts between moments of heartbreak and warmth, reflecting the complex emotions that come with loss. Grief, love, longing, and remembrance exist side by side. Because even in sorrow, there is connection.

As the piece comes to a close, the solo clarinet returns. This time, the music is changed. The sorrow is still there, but it has softened. There is a sense of acceptance, of peace, as the melody settles gently into its final notes.

This work does not attempt to answer the question of what comes after. Instead, it sits in that space of uncertainty, while also acknowledging something more certain. The impact we have on one another does not simply disappear; it remains in memory, in feeling, in the quiet moments when we remember those who are no longer with us.

Peace, Love, and Music - Randall

Commissioned by the Del Mar Performing Arts Association for the DMHS Symphonic Band, William Burkhead, Conductor; in memory of his lifelong friend, Timothy James Blevins.

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.
- The garden chimes should only be used if you can find some that are in the Key of D-Flat, or at least a key that sounds good with the tonality of the work. If not, please omit them or just use regular wind chimes or triangles sparsely.**



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 list. His compositions Snake Charmer, Gently Blows the Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series, and 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 works Stonewall: 1969, unBroken, and Animation (Episode 1: WABBIT!), have all been recognized as honorable mentions for the American Prize in Composition, and his Symphony no.1: A Ghost Story was premiered in 2023 and was awarded 3rd Place in the American Prize for Composition in 2025. 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 chief editor of Randall Standridge Music, LLC, and Grand Mesa Marching. He is in demand as a composer, conductor, clinician, and arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

Score
Grade 3.5
Duration: 6:00

Commissioned by the Del Mar Performing Arts Association for the DMHS Symphonic Band, William Burkhead, Conductor; in memory of his lifelong friend, Timothy James Blevins.

After...

Randall D. Standridge
(ASCAP)

Peaceful $\text{♩}=80$

4 2 4

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

4 2 4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

4 2 4

Piano

Timpani (G♯, B♭, D♭, E♭)

Mallets 1 Bells

Mallets 2 Crotales

Mallets 3 Vibraphone

Percussion 1&2 P1: Garden Wind Chimes/ Ride Cymbal/Suspended Cymbal P2: Garden Wind Chimes/ Bass Drum

Percussion 3 Finger Cymbals/ Crash Cymbals

Percussion 4 Garden Wind Chimes/ Triangle/Tam-Tam

1 2 3 4 5 6 7 8 9 10 11 12

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[illegible]

For Preview Only, Purchase required for performance

Picc. *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

Fl. 1 *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

Fl. 2 *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

Ob. *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

Bsn. *p* *mf* *f*

B♭ Cl. 1 *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

B♭ Cl. 2 *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

B♭ Cl. 3 *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *f*

B. Cl. *p* *mf* *f*

Cb. Cl. *p* *mf* *f*

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *p* *f*

B♭ Tpt. 1 *All* *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *p* *mf* *f*

Tbn. 2 *p* *mf* *f*

Tbn. 3 *p* *mf* *f*

Euph. *f*

Euba. *p* *mf* *f*

Pn. *mf* (note Clef change)

Timp. *f*

Mal. 1 Bells *mf*

Mal. 2 Crof. *mf*

Mal. 3 Vibes *mf*

Perc. 1/2 *p* *mf* *B.D.* *p* *f* *mp*

Perc. 3 *mf* *f*

Perc. 4 *mp*

42

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

42

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pn.

Timp.

Mal. 1 Bells

Mal. 2 Crof.

Mal. 3 Vibes

Perc. 1/2

Perc. 3

Perc. 4

42 43 44 45 46 47 48 49 50 51 52

53

Molto Rit. 68 With passion ♩=92

(distant and transparent)

p

mf

f

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Molto Rit. 68 With passion ♩=92

Open (-mute)

f

Open (-mute)

f

Open (-mute)

f

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pn.

(note Clef change)

pp

f

p

f

p

f

p

Mal. 1 Bells

Mal. 2 Crof.

Mal. 3 Vibes

Perc. 1/2

Perc. 3

Perc. 4

(distant and transparent)

pp

f

Sus. Cym. (yarn mallets)

pp

f

Crash Cymbals

p

f

p

f

p

Tam-Tam

64 65 66 67 68 69 70 71 72 73

96 Moving on $\text{♩} = 108$ *rit.* *Molto Rit.*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pn.

Timp.

Mal. 1
Bells

Mal. 2
Crotales

Mal. 3
Vibes

Perc. 1/2

Perc. 3

Perc. 4

92 93 94 95 96 97 98 99

100

Broadly

104

Peaceful

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B> Cl. 1

B> Cl. 2

B> Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pn.

Tim.

Mal. 1
Bells

Mal. 2
Crof.

Mal. 3
Vibes

Perc. 1/2

Perc. 3

Perc. 4

Gently play/activate real garden wind chimes, spread around audience if possible

100

101

102

103

104

105

106

107

108

109

110

111

114 **Slower** ♩=72 *rit.* 121 *a tempo*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Pn.

Timp.

Mal. 1 Bells

Mal. 2 Crof.

Mal. 3 Vibes

Perc. 1/2

Perc. 3

Perc. 4

112 113 114 115 116 117 118 119 120 121 122 123 124