

Awaken

(Aspects: Movement 1)

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 | 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. |
| 1 - Bb Contrabass Clarinet | 4 - Tuba |
| 3 - Eb Alto Saxophone 1 | 2 - String Bass |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Mallets 1: Bells |
| 2 - Mallets 2: Chimes |
| 2 - Timpani |
| 3 - Percussion 1&2: P1:Snare Drum, P2: Bass Drum |
| 2 - Percussion 3: Crash Cymbals/Suspended Cymbal |
| 2 - Percussion 4: Tam-tam/Triangle/Wind Chimes |

Full Set - \$70.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 - 870-558-5035

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Awaken (Aspects Movement 1)

By Randall D. Standridge

Program Notes

Awaken is the first movement of **Aspects**, a multi-movement work commissioned by the American School Band Directors Association Education Foundation. The piece is dedicated to Ross Leeper (IA), a founding member of the ASBDA Education Foundation and a past president of the organization. This suite was written to reflect on Ross's many musical interests as a director, as well as different aspects of his personality and passion for the concert band tradition.

Ross loved *all* kinds of music. He even had a habit of listening to professional recordings in the evenings—after a full day of rehearsing and teaching—so he could “reset” his ears and reconnect with how music *should* sound. His musical tastes were wide-ranging, and each movement of *Aspects* reflects on this part of his personality. Originally titled “The Director,” this first movement is my tribute to the music educator side of him.

Drawing inspiration from the great British concert band tradition, *Awaken* opens with a brass fanfare that is both majestic and reverent. The moderate 3/4 tempo gives the music a sense of formality and grace, while woodwind flourishes and colorful textures add energy and uplift. You'll hear quotes and influences woven throughout—from the **Chaconne** movement of Holst's **First Suite for Military Band** to hints of Vaughan Williams' **Flourish for Wind Band**—all blended with my own compositional voice and modern sensibilities.

While *Awaken* serves as the introduction to the larger **Aspects** suite, it also stands on its own as a Grade 3 work—ideal as an opening statement for concerts, festivals, or any performance that calls for something noble and timeless.

Ross's legacy lives on through the music he loved, the students he inspired, and the community he helped shape. I hope this piece honors that legacy and awakens something meaningful in all who hear or perform it.

Peace, Love, and Music – Randall Standridge

Rehearsal suggestions

- The tempo of this work is critical to its character. Please note and honor the intended tempos.
- Dynamics should be noticeable and taken to extremes.
- Percussion should be on the higher end of dynamic balance. Do not hide them.

Movements of Aspects

1. Awaken (*Aspects: Movement 1*)
2. In Memoriam (*Aspects: Movement 2*)
3. Galop Comique (*Aspects: Movement 3*)

Movement 4 to be released in the coming year.

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

Full Score
Grade 3
Duration: 2:00

Awaken

(Aspects: Movement I)

RANDALL D. STANDRIDGE
(ASCAP)

Stately ♩ = 116

Piccolo

Flute 1/2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2/3

B♭ Bass Clarinet

B♭ Contrabass 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

Trombone 2/3

Euphonium

Tuba

String Bass*
(written up 8va)

Mallets 1
Bells

Mallets 2
Chimes

Timpani
F, B♭, D, E♭

Percussion 1/2
P1: Snare Drum
P2: Bass Drum

Percussion 3
Crash Cymbals/
Suspended Cymbal

Percussion 4
Tam-Tam/Triangle/
Wind Chimes

Bells (hard mallets)

(med. hard mallets)

S.D.

B.D.

Tam-Tam

1 2 3 4 5 6 7 8

9

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Chimes

Mal. 2

Timp.

Perc. 1/2

Crash Cymbals

Perc. 3

Perc. 4

9 10 11 12 13 14 15 16

24

25

For Preview Only, Purchase required for performance

33

Picc. *mf*

Fl. 1/2 *mf* α_2

Ob. *mf*

Bsn. *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mp* *mf*

C♯ Cl. *mp* *mf*

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

T. Sx. *mp*

B. Sx. *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2/3 *mp*

Hn. 1/2 1. *mp*

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1 *mf*

Mal. 2

Timp. *p* *mf*

Perc. 1/2 *p*

Perc. 3 *mf* *p*

Perc. 4

33

34

35

36

37

38

39

40

41 42 43 44 45 46 47 48

53

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Tam-Tam

49 50 51 52 53 54 55 56

61

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

57 58 59 60 61 62 63

9

70

rit.

Picc. *ff*

Fl. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1/2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

Hn. 1/2 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Euph. *ff*

Tuba Bass *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Timp. *ff*

Perc. 1/2 *ff* (like a cannon shot)

Perc. 3 *ff*

Perc. 4 *ff*

71 72 73 74 75 76 77

In Memoriam

(Aspects: Movement 2)

For Concert Band, Grade 4

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 | 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. |
| 1 - Bb Contrabass Clarinet | 4 - Tuba |
| 3 - Eb Alto Saxophone 1 | 2 - String Bass |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Mallets 1: Bells |
| 2 - Mallets 2: Vibraphone |
| 2 - Mallets 3: Chimes |
| 2 - Timpani |
| 3 - Percussion 1: Bass Drum/Wind Chimes |
| 2 - Percussion 2: Triangle/Wind Chimes/Crash Cymbals |
| 2 - Percussion 3: Suspended Cymbal |

Full Set - \$85.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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In Memoriam (Aspects Movement 2)

By Randall D. Standridge

Program Notes

In Memoriam is the second movement of **Aspects**, a multi-movement work commissioned by the **American School Band Directors Association Education Foundation**, and dedicated to **Ross Leeper (IA)**—founding member of the ASBDA Education Foundation and past president of the organization. Each movement in this suite explores different facets of Ross's musical personality and personal character, offering a reflection of the many ways he connected with music and the people around him.

After long days of rehearsals, he would often spend his evenings listening to professional recordings—not just to enjoy them, but to “reset” his ears and reconnect with the beauty of music well-performed. That practice spoke volumes about his humility, his devotion to the craft, and his constant pursuit of musical truth.

In Memoriam is my tribute to that part of Ross's heart. While none of their music is directly quoted, I drew inspiration from the choral and symphonic writing of John Rutter, Morten Lauridsen, and Leonard Bernstein—three composers who have deeply shaped my own musical life. The influence of their styles is present in the flowing lyricism, the rich harmonies, and the moments of unexpected, tender dissonance.

Originally titled “The Father,” the piece serves as a requiem for a beloved teacher and family member, encouraging the listener to reflect on life and with whom we choose to spend it.

The piece opens with a brief, subdued introduction before a flute solo gently presents the main theme—nostalgic and sweet. As the movement unfolds, it passes through phases of memory and emotion: sorrow, longing, even flashes of anger... but gradually moves toward peace, and, finally, acceptance. It is intended not only as a requiem for Ross Leeper but also for others we've lost—an invitation to reflect, remember, and release.

Suitable for high school and college ensembles, **In Memoriam** may be performed as a standalone Grade 3–3.5 lyrical work or as part of the complete **Aspects** suite.

Peace, Love, and Music – Randall Standridge

Rehearsal suggestions

- The tempo of this work is critical to its character. Please note and honor the intended tempos.
- Dynamics should be noticeable and taken to extremes.
- Percussion should be on the higher end of dynamic balance. Do not hide them.

Movements of Aspects

1. Awaken (*Aspects: Movement 1*)
2. In Memoriam (*Aspects: Movement 2*)
3. Galop Comique (*Aspects: Movement 3*)

Movement 4 to be released in the coming year.

About the Composer



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Full Score
Grade 3.5-4
Duration: 4:30

In Memoriam

(Aspects: Movement II)

RANDALL D. STANDRIDGE
(ASCAP)

With Reverence ♩ = 80

5

Piccolo

Flute 1/2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2/3

B♭ Bass Clarinet

B♭ Contrabass 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

Trombone 2/3

Euphonium

Tuba

String Bass*
(written up 8va)

Mallets 1
Bells

Mallets 2
Vibraphone

Mallets 3
Chimes

Timpani
F, A, B, E

Percussion 1
Bass Drum/
Wind Chimes (shared)

Percussion 2
Triangle/
Wind Chimes (shared)/
Crash Cymbals

Percussion 3
Suspended Cymbal

Bells (hard acrylic mallets)

Vibraphone (hard yarn mallets)

Chimes (medium mallets)

Triangle

Suspended Cymbal

Sus. Cym. Dome (stick)

1 2 3 4 5 6 7 8 9

RSMC105

13

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Bass Drum

Wind Chimes (shared w/Perc. 1)

10 11 12 13 14 15 16 17 18 19

4 4

20

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

20 21 22 23 24 25 26 27 28

Musical score for measures 29-36. The score is written for a woodwind and brass section. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 29-36.
- Fl. 1/2**: Flute 1/2, measures 29-36.
- Ob.**: Oboe, measures 29-36.
- Bsn.**: Bassoon, measures 29-36.
- B♭ Cl. 1**: B-flat Clarinet 1, measures 29-36.
- B♭ Cl. 2/3**: B-flat Clarinet 2/3, measures 29-36.
- B. Cl.**: Bass Clarinet, measures 29-36.
- Cb. Cl.**: Contrabass Clarinet, measures 29-36.
- A. Sx. 1/2**: Alto Saxophone 1/2, measures 29-36.
- T. Sx.**: Tenor Saxophone, measures 29-36.
- B. Sx.**: Baritone Saxophone, measures 29-36.
- B♭ Tpt. 1**: B-flat Trumpet 1, measures 29-36.
- B♭ Tpt. 2/3**: B-flat Trumpet 2/3, measures 29-36.
- Hn. 1/2**: Horn 1/2, measures 29-36.
- Tbn. 1**: Trombone 1, measures 29-36.
- Tbn. 2/3**: Trombone 2/3, measures 29-36.
- Euph.**: Euphonium, measures 29-36.
- Tuba Bass**: Tuba/Bass, measures 29-36.
- Mal. 1**: Mallet 1, measures 29-36.
- Mal. 2**: Mallet 2, measures 29-36.
- Mal. 3**: Mallet 3, measures 29-36.
- Timp.**: Timpani, measures 29-36.
- Perc. 1**: Percussion 1, measures 29-36.
- Perc. 2**: Percussion 2, measures 29-36.
- Perc. 3**: Percussion 3, measures 29-36.

The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f). It also features a "Solo" section for the Flute 1/2 and a "1. Solo" section for the Horn 1/2. The percussion section includes parts for Wind Chimes (shared w/Perc. 2), Triangle, and Sus. Cym. (yarn mallets).

rit.

41 a tempo

Score for measures 37-44, marked **rit.** and **41 a tempo**.

Instrument Parts:

- Picc.**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Fl. 1/2**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Ob.**: Solo, *mf* in measures 37-40, rests in 41-44.
- Bsn.**: *p* in measures 37-40, *mp* in 41-44.
- B. Cl. 1**: *mp* in measures 37-40, rests in 41-44.
- B. Cl. 2/3**: *p* in measures 37-40, *mp* in 41-44.
- B. Cl.**: *mp* in measures 37-40, *p* in 41-44.
- Cb. Cl.**: *p* in measures 37-40, *mp* in 41-44.
- A. Sx. 1/2**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- T. Sx.**: Rests in measures 37-44.
- B. Sx.**: Rests in measures 37-44.
- B. Tpt. 1**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- B. Tpt. 2/3**: Rests in measures 37-44.
- Hn. 1/2**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Tbn. 1**: Rests in measures 37-44.
- Tbn. 2/3**: Rests in measures 37-44.
- Euph.**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Tuba Bass**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Mal. 1**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Mal. 2**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Mal. 3**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Timp.**: *pp* in measures 37-40, *p* in 41-44.
- Perc. 1**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Perc. 2**: Rests in measures 37-40, then plays a melodic line in measures 41-44.
- Perc. 3**: Rests in measures 37-40, then plays a melodic line in measures 41-44.

Dynamics and Performance Instructions:

- mf**: Oboe (measures 37-40), Piccolo (measures 41-44), Flute (measures 41-44), Euphonium (measures 41-44), Tuba Bass (measures 41-44).
- p**: Bassoon (measures 37-40), Clarinet 1 (measures 41-44), Clarinet 2/3 (measures 41-44), Saxophone 1/2 (measures 41-44), Trumpet 1 (measures 41-44), Horn 1/2 (measures 41-44), Mallet 1 (measures 41-44), Mallet 2 (measures 41-44), Mallet 3 (measures 41-44), Timp. (measures 41-44), Perc. 1 (measures 41-44), Perc. 2 (measures 41-44), Perc. 3 (measures 41-44).
- mp**: Bassoon (measures 41-44), Clarinet 1 (measures 41-44), Clarinet 2/3 (measures 41-44), Saxophone 1/2 (measures 41-44), Trumpet 1 (measures 41-44), Horn 1/2 (measures 41-44), Mallet 1 (measures 41-44), Mallet 2 (measures 41-44), Mallet 3 (measures 41-44), Timp. (measures 41-44), Perc. 1 (measures 41-44), Perc. 2 (measures 41-44), Perc. 3 (measures 41-44).
- Solo**: Oboe (measures 37-40), Piccolo (measures 41-44), Flute (measures 41-44), Euphonium (measures 41-44), Tuba Bass (measures 41-44).
- All**: Piccolo (measures 41-44), Flute (measures 41-44), Horn 1/2 (measures 41-44).

Slightly Faster $\text{♩} = 84$

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf* *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *p* *mf*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

A. Sx. 1/2 *mf* *f* *α2*

T. Sx. *p* *mf* *f*

B. Sx. *p* *mf* *f*

B. Tpt. 1 *All*

B. Tpt. 2/3 *mp* *mf* *f* *α2*

Hn. 1/2 *mf* *f*

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

Tbn. 2/3 *mf* *f*

Euph. *f*

Tuba *f*

Mal. 1 *mf*

Mal. 2 *mf* *f*

Mal. 3 *mf* *f*

Timp. *p* *mf* *f*

Perc. 1 *p* *f* *Crash Cymbals* *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *mf* *p* *f*

45 46 47 48 49 50 51 52

59

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57 58 59 60

rit. a tempo

The score is written for a large symphony orchestra and includes the following instruments and parts:

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

Measure numbers: 61, 62, 63, 64, 65, 66, 67.

Dynamic markings: *ff*, *f*, *mf*, *mp*, *p*.

Articulations: *div.*, *Stagger Breathe*, *Wind Chimes*.

68

Picc.
 Fl. 1/2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 Eb Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tuba
 Bass
 Mal. 1
 Mal. 2
 Mal. 3
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Triangle
 mp
 p
 mf
 p
 mf

68 69 70 71 72 73 74 75 76

rit. 79 a tempo rit.

Picc. *Solo (opt. Soli)* *mf* *mp* *mf*

Fl. 1/2 *mf* *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf* *p* *mf*

B♭ Cl. 1 *mp* *p* *mf*

B♭ Cl. 2/3 *mp* *p* *mf*

B. Cl. *mp* *p* *mf*

Cb. Cl. *mp* *p* *mf*

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

T. Sx. *mf* *mp* *mf*

B. Sx. *mp* *p* *p* *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2/3 *mp* *mf*

Hr. 1/2 *p* *mf*

Tbn. 1 *mp* *p* *mf* *p* *mf*

Tbn. 2/3 *mp* *p* *mf* *p* *mf* *a2*

Euph. *mp* *p* *mf* *mp* *mf*

Tuba Bass *mp* *p* *mf*

Mal. 1 *mp* *mf*

Mal. 2 *mp* *mf*

Mal. 3 *mp* *mf*

Timp. *p* *mf* *p*

Perc. 1 *mp* *pp* *mf* *(gentle)*

Perc. 2 *mf*

Perc. 3 *p* *mf*

77 78 79 80 81 82 83 84 85 86

87 *a tempo*

This musical score page covers measures 87 through 95. The instrumentation includes Piccolo, Flute 1/2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2/3, B♭ Clarinet, Contrabass Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2/3, Horn 1/2, Trombone 1, Trombone 2/3, Euphonium, Tuba/Bass, Mallet 1, Mallet 2, Mallet 3, Timpani, Percussion 1 (Wind Chimes), Percussion 2, and Percussion 3. The score is written in B-flat major (two flats) and 4/4 time. Measure 87 is marked *a tempo*. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts feature Wind Chimes in measure 87, and various drum patterns in measures 88-95. The woodwinds and strings play melodic and harmonic lines, with some instruments like the Flute 1/2 and Oboe having long notes or rests. The brass section, including the B♭ Trumpets and Horns, has more active parts, particularly in measures 90-95. The mallets play a steady, rhythmic pattern throughout the section.

87 88 89 90 91 92 93 94 95

96

rit. a tempo

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

4444

96 97 98 99 100 101 102

110

molto rit.

111	112	113	114	115	116	117	118	119
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Galop Comique

(Aspects: Movement 3)

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 | 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. |
| 1 - Bb Contrabass Clarinet | 4 - Tuba |
| 3 - Eb Alto Saxophone 1 | 2 - String Bass |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |

- 2 - Mallets 1: Bells
2 - Mallets 2: Xylophone
2 - Timpani
3 - Percussion 1&2: P1:Snare Drum, P2: Bass Drum
2 - Percussion 3: Crash Cymbals/Tambourine
2 - Percussion 4: Ratchet/Slapstick/Siren Whistle/Two Woodblocks

Full Set - \$80.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Galop Comique (Aspects Movement 3)

By Randall D. Standridge

Program Notes

Galop Comique is the third movement of **Aspects**, a multi-movement work commissioned by the **American School Band Directors Association Education Foundation**, and dedicated to **Ross Leeper (IA)**—a founding member of the ASBDA Education Foundation and past president of the organization. Each movement in this suite reflects a different facet of Ross's musical preferences and personality, as described by those who knew him best.

From what I've been told, Ross had a wonderful sense of humor—a light-hearted, good-natured personality that brought joy to those around him. While he deeply valued musical excellence, he also appreciated levity and fun, and this movement is meant to capture that joyful spirit.

Galop Comique is a fast-paced Grade 3–3.5 work that brings energy, playfulness, and a few musical surprises along the way. Inspired by the traditions of the classic galop, the piece includes whimsical moments, comic timing, and even a few musical winks—including quotes from Mozart's *Eine kleine Nachtmusik*, one of Ross's favorite composers.

Just when you think you've reached the expected lyrical trio section... you haven't. Instead, the music launches into a dazzling, technically challenging xylophone solo, a tongue-in-cheek twist that plays with galop expectations and gives your percussionist a well-deserved moment in the spotlight.

This movement is designed to be a musical smile—a tribute to the laughter, joy, and sparkle that can be such a vital part of a musician's life. Whether performed on its own or as part of the complete **Aspects** suite, **Galop Comique** offers a reminder that great music doesn't always have to be serious... sometimes, it just needs to be fun.

Peace, Love, and Music – Randall Standridge

Rehearsal suggestions

- The tempo of this work is critical to its character. Please note and honor the intended tempos.
- Dynamics should be noticeable and taken to extremes.
- Percussion should be on the higher end of dynamic balance. Do not hide them.

Movements of Aspects

1. Awaken (*Aspects: Movement 1*)
2. In Memoriam (*Aspects: Movement 2*)
3. Galop Comique (*Aspects: Movement 3*)

Movement 4 to be released in the coming year.

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

Full Score
Grade 4
Duration: 2:00

Aspects

RANDALL D. STANDRIDGE
(ASCAP)

Movement II: The Comedian

Galop! ♩ = 160

Piccolo

Flute 1/2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2/3

B♭ Bass Clarinet

B♭ Contrabass 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

Trombone 2/3

Euphonium

Tuba

String Bass*
(written up 8va)

Mallets 1
Bells

Mallets 2
Xylophone

Timpani
G.C.F.

Percussion 1/2
F1: Snare Drum
P2: Bass Drum

Percussion 3
Crash Cymbals
Tambourine

Percussion 4
Ratchet
Slapstick
Siren Whistle
Two Woodblocks

1 2 3 4 5 6 sfz

7 8 9 10 11 12

17

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Tambourine

Picc.
 Fl. 1/2
 Ob.
 Bsn.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2/3
 B. Cl.
 Eb Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2/3
 Hn. 1/2
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tuba
 Bass
 Mal. 1
 Mal. 2
 Timp.
 Perc. 1/2
 Perc. 3
 Perc. 4

25

25

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2/3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1/2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2/3 *mf*

Hn. 1/2 *mf*

Tbn. 1 *mf*

Tbn. 2/3 *mf*

Euph. *mf*

Tuba Bass *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Change: G to A, C to D

Timp. *mf*

Perc. 1/2 *mf* Cr. Cyms.

Perc. 3 *mf*

Two Woodblocks (hard mallets)

Perc. 4 *mf*

36

Siren Whistle

37

Picc.

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba Bass

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

W. Bkts.

Tamb.

p

p

mf

f

mf

37 38 39 40 41 42

45

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

43 44 45 46 47 48 49

53

50 51 52 53 54 55 56

Change: A to G, D to C

Slapstick

sfz

61

Picc. *mf* *ff* *sfz* *f*

Fl. 1/2 *mf* *ff* *sfz* *f*

Ob. *mf* *ff* *sfz* *f*

Bsn. *mf* *ff* *sfz* *f*

B♭ Cl. 1 *mf* *ff* *sfz* *f*

B♭ Cl. 2/3 *mf* *ff* *sfz* *f*

B. Cl. *mf* *ff* *sfz* *f*

Cb. Cl. *mf* *ff* *sfz* *f*

A. Sx. 1/2 *mf* *ff* *sfz* *f*

T. Sx. *mf* *ff* *sfz* *f*

B. Sx. *mf* *ff* *sfz* *f*

B♭ Tpt. 1 *mf* *ff* *sfz* *f*

B♭ Tpt. 2/3 *mf* *ff* *sfz* *f*

Hn. 1/2 *mf* *ff* *sfz* *f*

Tbn. 1 *mf* *ff* *sfz* *f*

Tbn. 2/3 *mf* *ff* *sfz* *f*

Euph. *mf* *ff* *sfz* *f*

Tuba Bass *mf* *ff* *sfz* *f*

Mal. 1 *mf* *ff* *sfz* *f*

Mal. 2 *mf* *ff* *sfz* *f*

Timp. *fp* *f* *fp* *ff* *sfz*

Perc. 1/2 *fp* *f* *fp* *ff* *sfz* *f*

Perc. 3 *f* *sfz* *f*

Perc. 4 *f* *sfz* *f*

57 58 59 60 61 62

This page contains the musical score for measures 63 through 68 of the second movement of 'Aspects'. The score is written for a large symphony orchestra and includes parts for the following instruments:

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

The score is written in 4/4 time and features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. The key signature is one sharp (F#).

69

Picc. *ff*

Fl. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1/2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

Hn. 1/2 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Euph. *ff*

Tuba Bass *ff*

Mal. 1 *ff*

Mal. 2

Timp. *ff*

Perc. 1/2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

75

1. Solo

Picc. *mf* Piccolo *ff* All *ff*

Fl. 1/2 *mf* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff*

Bsn. *pp* *ff* *ff* *ff*

B♭ Cl. 1 *ff* *ff* *ff* *ff*

B♭ Cl. 2/3 *ff* *ff* *ff* *ff*

B. Cl. *pp* *ff* *ff* *ff*

Cb. Cl. *pp* *ff* *ff* *ff*

A. Sx. 1/2 *mf* Horn in F 1 *ff* *ff* *ff* *ff*

T. Sx. *pp* *ff* *ff* *ff*

B. Sx. *pp* *ff* *ff* *ff*

B♭ Tpt. 1 *pp* *ff* *ff* *ff*

B♭ Tpt. 2/3 1. *pp* 2. div. *pp* *ff* *ff* *ff*

Hn. 1/2 1. Solo *mf* All *ff* *ff* *ff*

Tbn. 1 *pp* *ff* *ff* *ff*

Tbn. 2/3 *pp* *ff* *ff* *ff*

Euph. *pp* *ff* *ff* *ff*

Tuba Bass *pp* *ff* *ff* *ff*

Mal. 1 *pp* *ff* *ff* *ff*

Mal. 2 *pp* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Perc. 1/2 *pp* *sfz* *ff* *ff* (Ch)

Perc. 3 *ff* *ff* *ff* *ff*

Perc. 4 Slapstick Siren Whistle *sfz* *ff* *ff* *ff*

75 76 77 78 79 80