

Afterburn: Relaunch

For Concert Band, Grade 2

By Randall D. Standridge

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
6 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1
4 - Bb Trumpet 2
4 - F Horn
3 - Trombone 1
3 - Trombone 2
4 - Euphonium B.C./Bassoon
2 - Euphonium T.C.
4 - Tuba

2 - Mallets 1 (Bells)
2 - Mallets 2 (Xylophone)
2 - Timpani
2 - Percussion 1&2: P1: Snare Drum
P2: Bass Drum
2 - Percussion 3: Crash Cymbals/Tambourine/Suspended Cymbal/Two Woodblocks

Full Set - \$.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Afterburn: Relaunch

By Randall D. Standridge

Program Notes

Composers change. Let's get that out of the way right off the bat.

Composers change.

In 2009 (check the year), I wrote a piece titled AFTERBURN, which went on to be my first "hit." At the time I wrote it, I really loved the way it sounded, and I thought, "Good job, Randall!"

However, composers change.

It has been 14 years (check time) since I wrote that piece, and my aesthetic and my educational concerns have changed significantly. While I was always grateful that the piece gave me my real start in the band world, I would always cringe when I heard anyone play it due to the fact that, while it sounded good, it did not engage all of the players in a meaningful way. Sorry Clarinets and Flutes. Sorry Tubas.

Being that the piece was published, I assumed I would never get the opportunity to go back and revisit this work and correct what I now perceived as past mistakes.

How wrong I was.

In 2022, I had the good fortune to regain the rights to all of my works that have been previously published by Grand Mesa Music. The owners had decided to semi-retire, and we were able to create a deal in which I would get back my entire library of works that had previously been in their catalog. Among these, of course, was AFTERBURN.

This new version, AFTERBURN: RELAUNCH, maintains the exact form and melodic contents of the previous version, but it has been significantly re-scored to ensure that the parts are more equitable and engaging for all players. In addition to those, I have added some new textures and countermelodic moments that bring the piece to life in new and unexpected ways.

If you still prefer the old version, do not worry; it will remain in print. However, I am very proud of this new version and very proud of the composer I have become in the intervening years, having found a balance between satisfying my own aesthetic preferences as well as my educator's heart.

Composers change. And, sometimes, it's even for the better.

Peace Love and Music

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 2
Duration: 3:20

Afterburn: Relaunch

Randall D. Standridge
(ASCAP)

Soaring! ♩ = 152

3

Flute/Picc.

Oboe (Opt. Fl.2)

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Mallets 1
Bells

Mallets 2
Xylophone

Timpani
Tune: E, G, B, D (hard mallets)

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

Percussion 3&4
P3: Crash Cym./Tambourine
P4: Sus. Cym./Hi-Hat/
Sleigh Bells

1 2 3 4 5 6

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RSM C059

11

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

7 8 9 10 11 12

f *p* *f*

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

13

14

15

16

17

18

22

This page of the musical score is for a symphony orchestra, featuring staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *mf*, *mp*, and *f*, and various musical notations like notes, rests, and articulation marks.

The instruments and parts shown are:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Mal. 1 (Mallet 1)
- Mal. 2 (Mallet 2)
- Timp. (Timpani)
- Perc. 1&2 (Percussion 1 and 2)
- Perc. 3&4 (Percussion 3 and 4)

The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). It also features various musical notations, including notes, rests, and articulation marks.

30

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

25

26

27

28

29

30

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

mf

mf

mf

2

2

This page of the musical score contains measures 37 through 42. The instrumentation includes:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B. Cl. 1 (Bb Clarinet 1)
- B. Cl. 2 (Bb Clarinet 2)
- B. Cl. (B Clarinet)
- A. Sx. (A Saxophone)
- T. Sx. (T Saxophone)
- B. Sx. (B Saxophone)
- B. Tpt. 1 (Bb Trumpet 1)
- B. Tpt. 2 (Bb Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Mal. 1 (Mallet 1)
- Mal. 2 (Mallet 2)
- Timp. (Timpani)
- Perc. 1&2 (Percussion 1 and 2)
- Perc. 3&4 (Percussion 3 and 4)

The score features a variety of dynamics, including *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The percussion parts include a complex rhythmic pattern in measures 37-38, followed by a more melodic line in measures 39-42.

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *cresc.* *fp*

B♭ Cl. 1 *mf* *fp*

B♭ Cl. 2 *mf* *cresc.* *fp*

B. Cl. *cresc.* *fp*

A. Sx. *cresc.* *fp*

T. Sx. *cresc.* *fp*

B. Sx. *cresc.* *fp*

B♭ Tpt. 1 *mf* *cresc.* *fp*

B♭ Tpt. 2 *mf* *cresc.* *fp*

Hn. *cresc.* *fp*

Tbn. *cresc.* *fp*

Euph. *cresc.* *fp*

Tuba *cresc.* *fp*

Mal. 1 *mf* *f*

Mal. 2 *mf*

Timp. *fp*

Perc. 1&2 *mp* *f*

Perc. 3&4 *p* *mf* *f*

43 44 45 46 47 48

52

Fl.

Ob.

Bsn.

B> Cl. 1

B> Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B> Tpt. 1

B> Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

Hi-Hat

ff

mf

p

49

50

51

52

53

54

55

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

56

57

58

59

60

61

Fl. *f*

Ob. *f*

Bsn. *subito mp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *subito mp* *f* *mf*

A. Sx. *subito mp* *f*

T. Sx. *subito mp* *f*

B. Sx. *subito mp* *f* *mf*

B♭ Tpt. 1 *subito mp* *f* *mf*

B♭ Tpt. 2 *subito mp* *f* *mf*

Hn. *subito mp* *f*

Tbn. *subito mp* *f*

Euph. *subito mp* *f*

Tuba *subito mp* *f* *mf*

Mal. 1 *f* *mf*

Mal. 2 *subito mp* *f* *mf*

Timp. *f* *p* *mf*

Perc. 1&2 *subito mp* *p* *f* *p* *mf*

Perc. 3&4 *ff* *mf*

Sleigh Bells *mf*

68 69 70 71 72 73

Fl.

Ob.

Bsn.

mf

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

mf

T. Sx.

mf

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

mf

Tbn.

mf

Euph.

mf

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

74 75 76 77 78 79

80

Fl. *mf*

Ob. *mf*

Bsn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

80 81 82 83 84 85

88

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

86

87

88

89

90

91

94

[illegible]

102

Fl. *f* *ff* *mp*

Ob. *f* *ff* *mp*

Bsn. *fp* *ff*

B> Cl. 1 *fp* *ff* *mp*

B> Cl. 2 *fp* *ff* *mp*

B. Cl. *fp* *ff* *mp*

A. Sx. *fp* *ff* *mp*

T. Sx. *fp* *ff* *mp*

B. Sx. *fp* *ff* *mp*

B> Tpt. 1 *fp* *ff* *mp*

B> Tpt. 2 *fp* *ff* *mp*

Hn. *fp* *ff* *mp*

Tbn. *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff* *mp*

Mal. 1 *f* *ff* *mp*

Mal. 2 *f* *ff* *mp*

Timp. *fp* *ff* *mp*

Perc. 1&2 *f* *ff* *p*

Perc. 3&4 *ff* *mp* (1-6) (2)

98 99 100 101 102 103

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3&4

104

105

106

107

108

109

mf

mf

mp

p

p

2

(3)

(4)

(5)

(6)

110

Fl. *f*

Ob. *f*

Bsn. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B. Tpt. 1 *f*

B. Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *f*

Perc. 1&2 *f*

Perc. 3&4 *f*

110 111 112 113 114 115

[illegible]

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *fp* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *fp* *ff*

B. Cl. *f* *fp* *ff*

A. Sx. *f* *ff*

T. Sx. *f* *fp* *ff*

B. Sx. *f* *fp* *ff*

B♭ Tpt. 1 *f* *fp* *ff*

B♭ Tpt. 2 *f* *ff*

Hn. *f* *ff*

Tbn. *f* *fp* *ff*

Euph. *f* *fp* *ff*

Tuba *f* *fp* *ff*

Mal. 1 *f* *ff*

Mal. 2 *f* *ff*

Timp. *f* *fp* *ff*

Perc. 1&2 *f* *ff*

Perc. 3&4 *f* *ff* *p* *ff* (Ch.)

122 123 124 125 126