

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 3.5
Duration: 2:00

Galop Comique

(Aspects: Movement III)

RANDALL D. STANDRIDGE
(ASCAP)

Galop! ♩ = 160

The score is for a 4/4 time signature with a tempo of 160 beats per minute. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into six measures, with dynamics ranging from fortissimo (f) to sforzando (sfz).

Woodwinds: 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.

Brass: B♭ Trumpet 1, B♭ Trumpet 2/3, Horn in F 1/2, Trombone 1, Trombone 2/3, Euphonium, Tuba, String Bass* (written up 8va).

Percussion: 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).

Dynamics: f, sf, mf, sfz.

Tempo: ♩ = 160.

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
 Timp.
 Perc. 1/2
 Perc. 3
 Perc. 4

7 8 9 10 11 12

17

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1/2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2/3 *mp*

Hn. 1/2 *mf*

Tbn. 1 *mf*

Tbn. 2/3 *mf*

Euph. *mf*

Tuba Bass *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Timp. *mf*

Perc. 1/2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

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

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1/2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ 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. *fff*

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

Perc. 3 *mf*

Two Woodblocks (hard mallets)

Perc. 4 *mf*

25 26 27 28 29 30

33

31 **32** **33** **34** **35** **36**

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** **Timp.** **Perc. 1/2** **Perc. 3** **Perc. 4**

Dynamics: *f*, *mf*, *mp*, *sfz*, *fff*

Articulations: *acc.*, *slur*, *sfz*, *fff*

Instructions: *Slapstick*, *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

mf

f

37 38 39 40 41 42

45

Picc.
 Fl. 1/2
 Ob.
 Bsn.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2/3
 B. Cl.
 Cb. 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

43 44 45 46 47 48 49

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

50 51 52 53 54 55 56

Change: A to G, D to C

Slapstick

ff *mf* *p* *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*

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

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

57 58 59 60 61 62

This page of the musical score for 'Galop Comique' contains measures 63 through 68. The score is written for a large orchestra and includes the following 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
- Timp.
- Perc. 1/2
- Perc. 3
- Perc. 4

The score is written in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The key signature is one flat (B♭). The measures are numbered 63, 64, 65, 66, 67, and 68 at the bottom of the page.

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