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 — S.D. — B.D. — Crash Cymbals
Percussion 3&4 — P3: Crash Cym./Tambourine; P4: Sus. Cym./Hi-Hat/Sleigh Bells — Sus. Cym.

1 2 3 4 5 6

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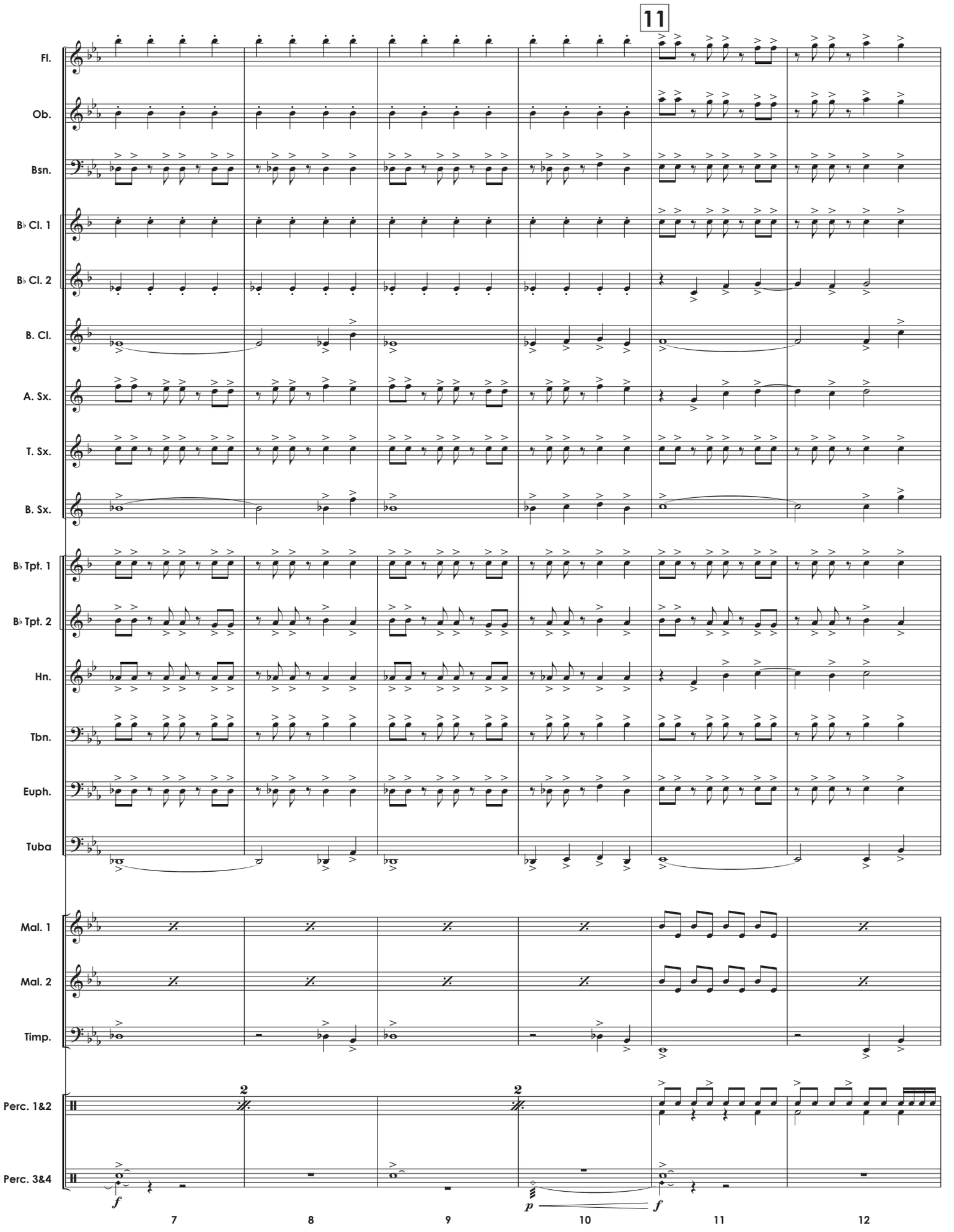
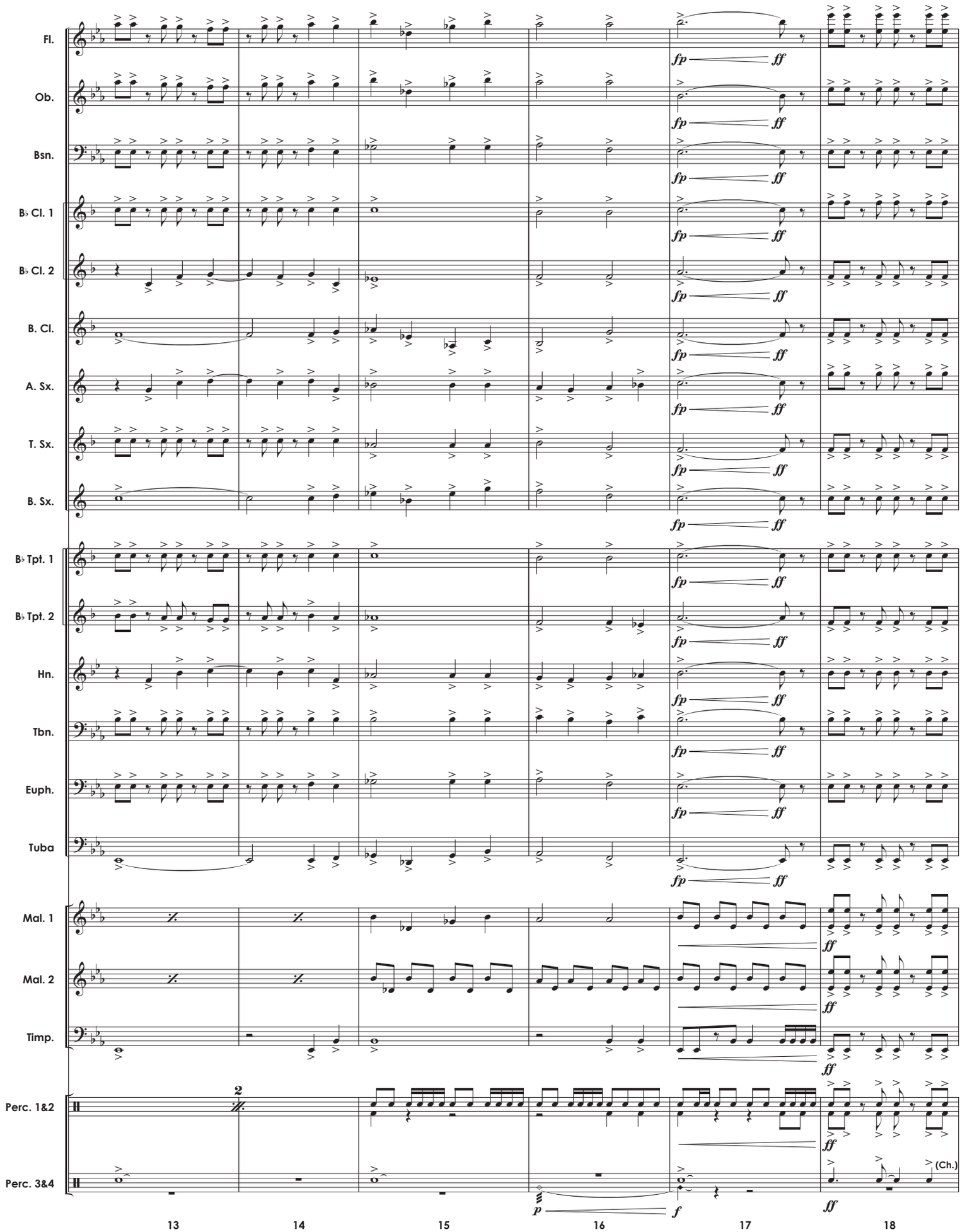
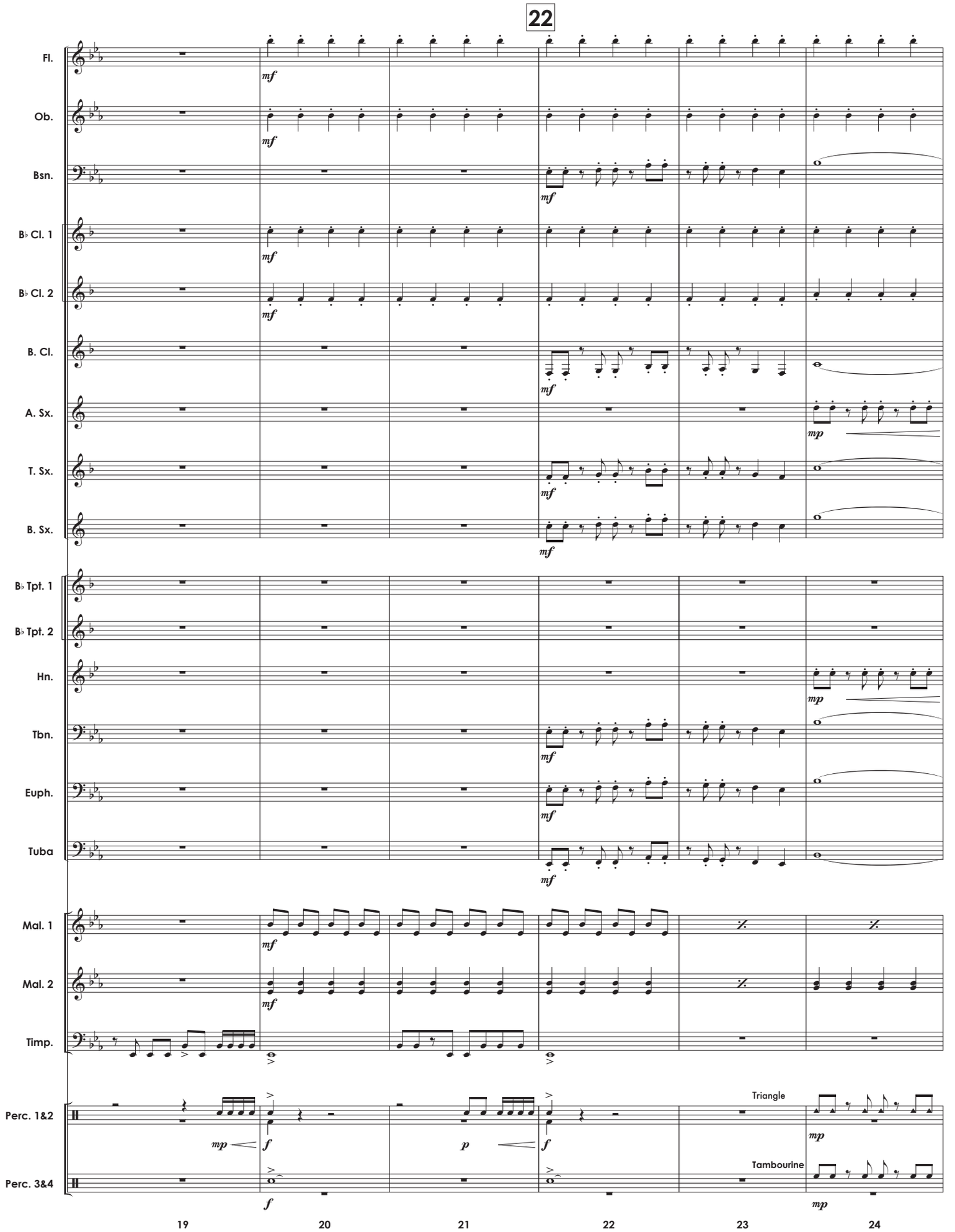

11
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
2
2
f
p
f
7
8
9
10
11
12


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
fp
ff
p
f
(Ch.)
13
14
15
16
17
18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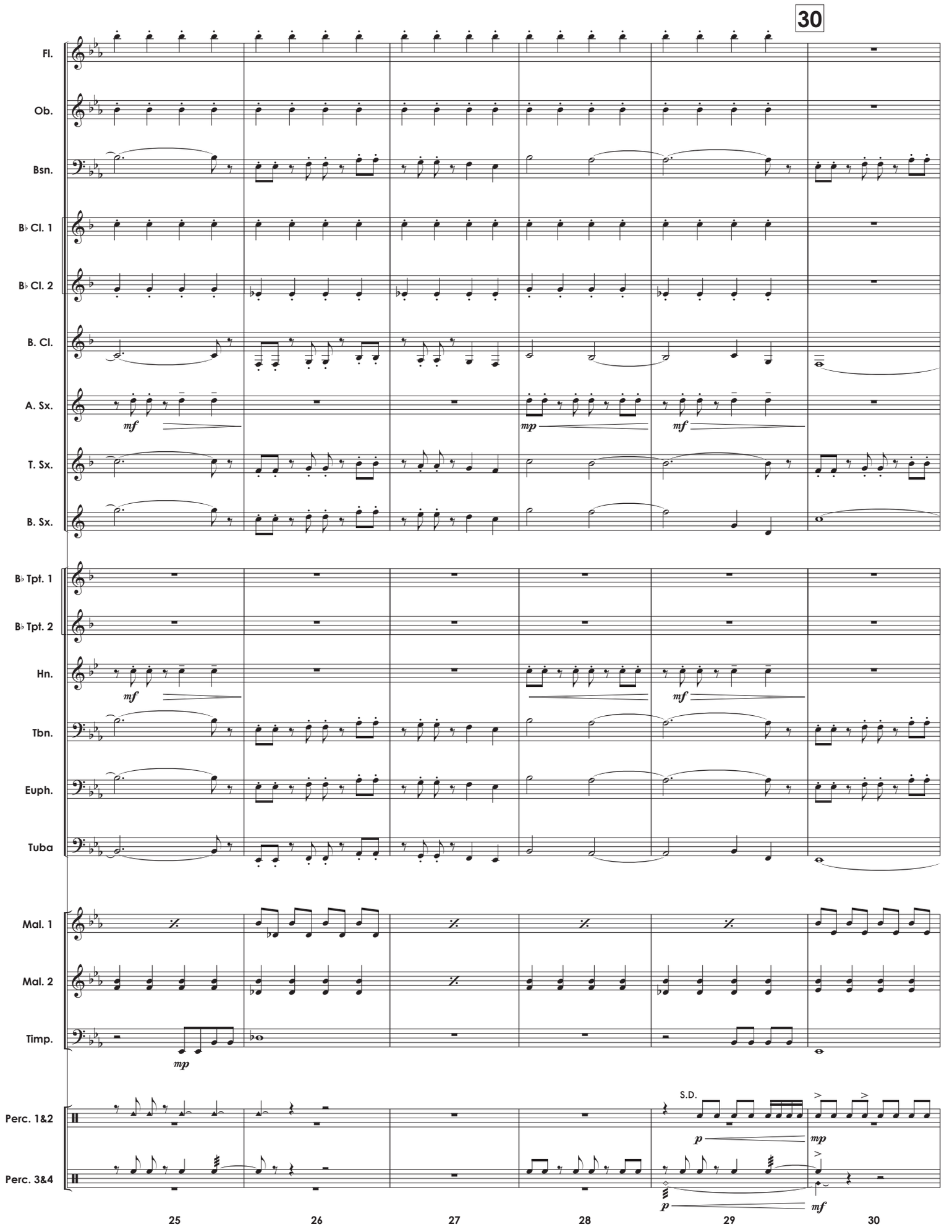
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
Triangle
Tambourine
mf
mp
f
p
19
20
21
22
23
24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Fl.
Ob.
Bsn.
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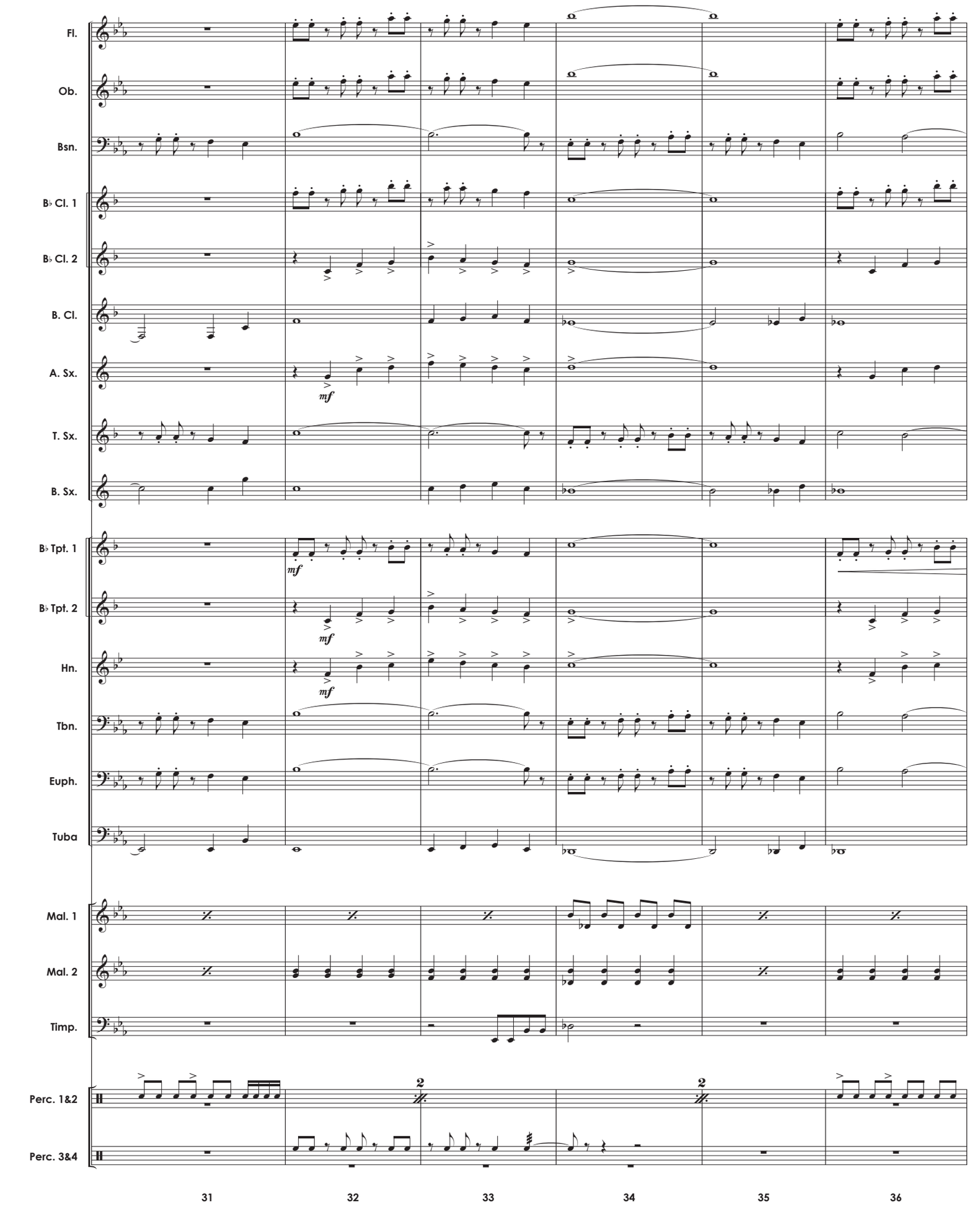
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
S.D.
mf
mp
p
25
26
27
28
29
30


Fl.
Ob.
Bsn.
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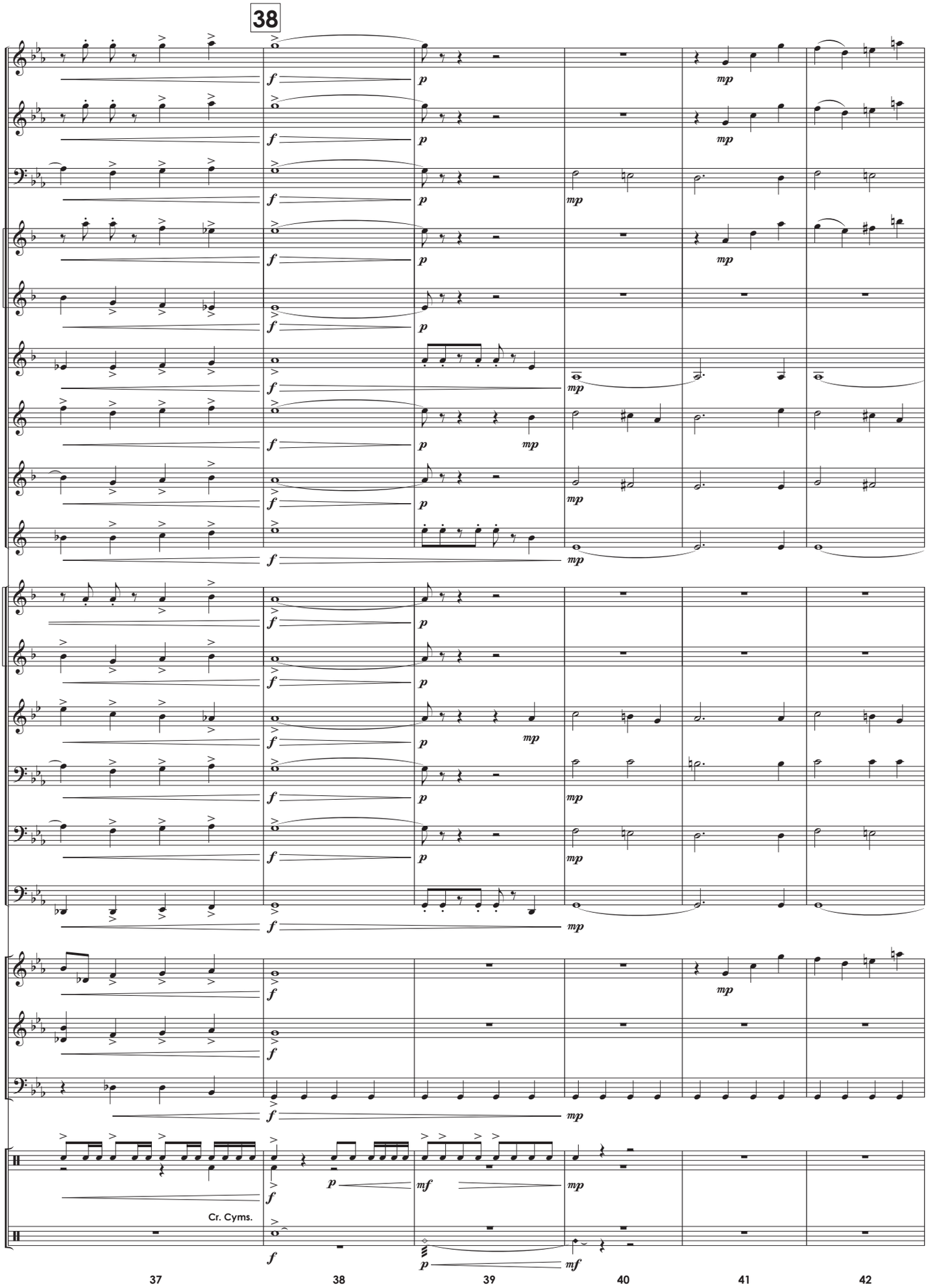
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
mf
2
2
31
32
33
34
35
36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Fl.
Ob.
Bsn.
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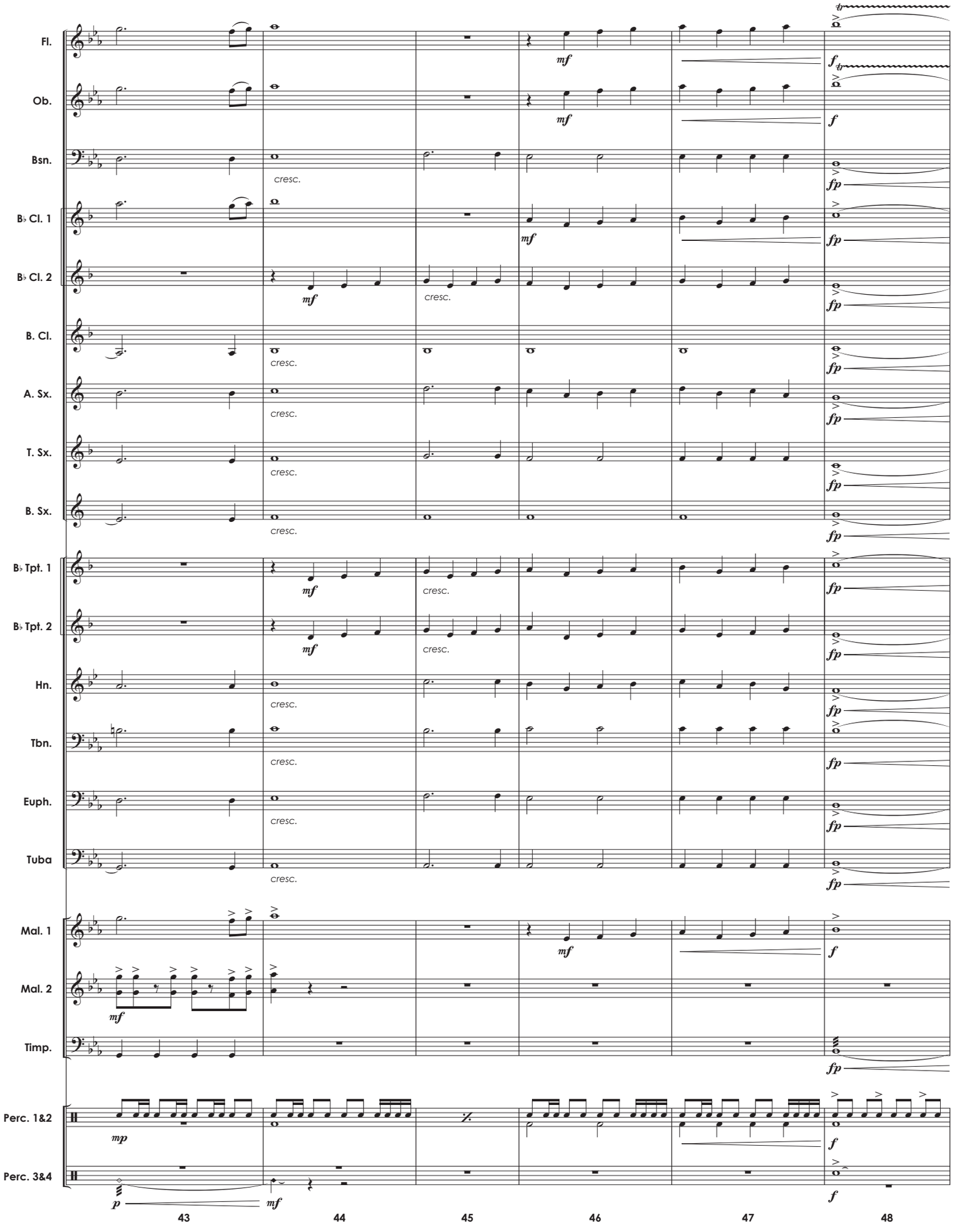
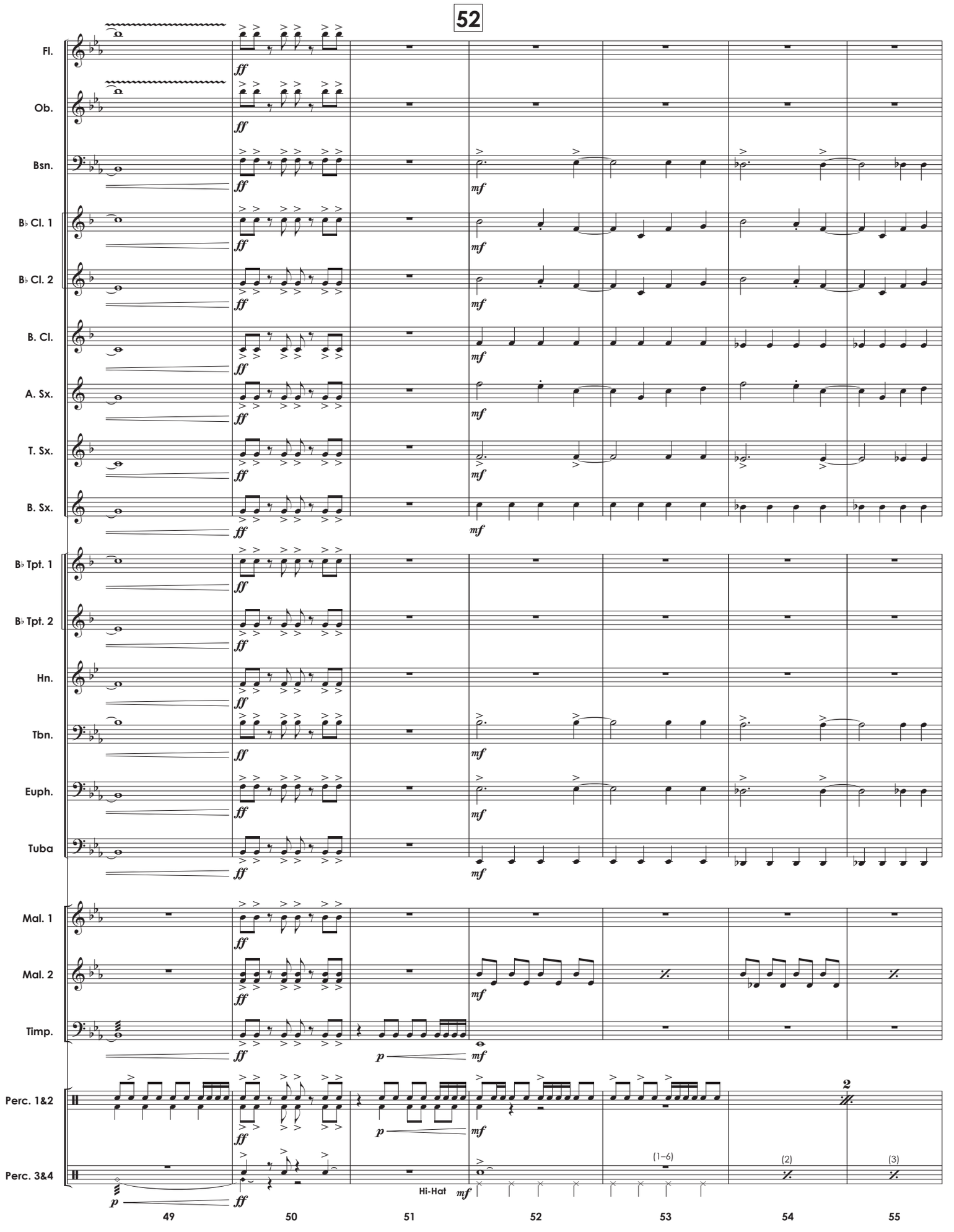
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Cr. Cyms.
Perc. 3&4
37
38
39
40
41
42


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
cresc.
mf
mp
fp
f
p
43
44
45
46
47
48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Fl.
Ob.
Bsn.
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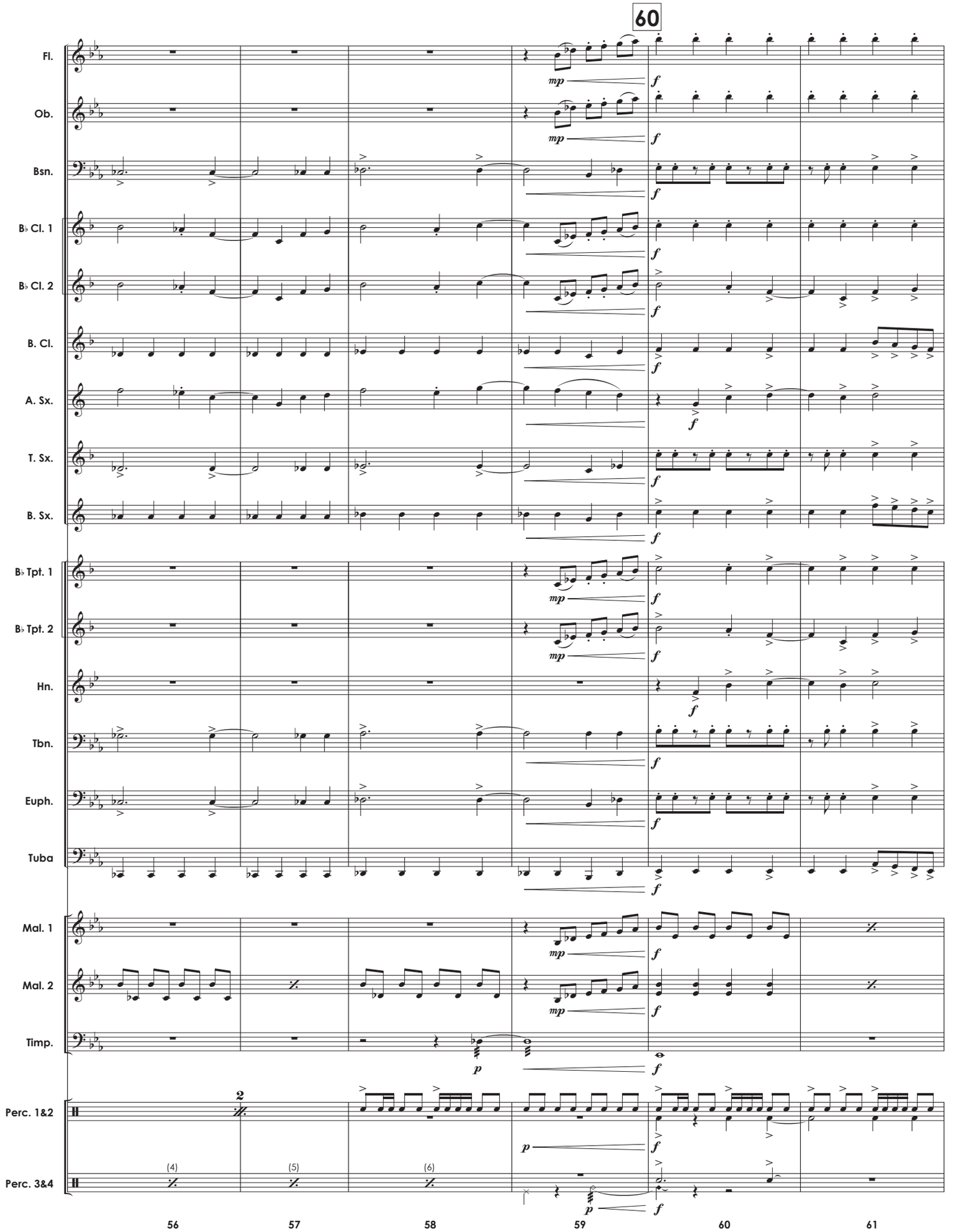
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
Hi-Hat
(1–6)
(2)
(3)
49
50
51
52
53
54
55


60
Fl.
Ob.
Bsn.
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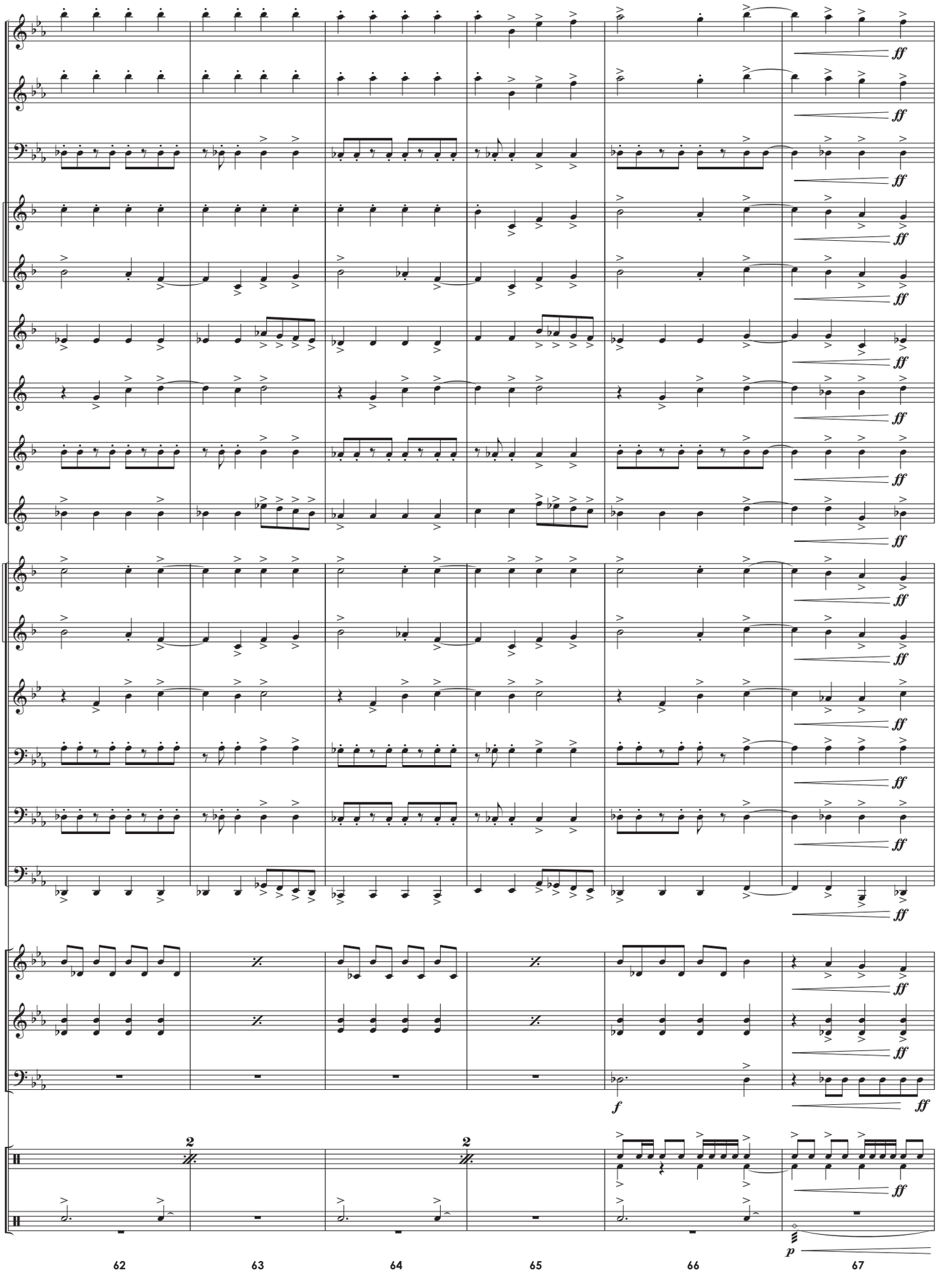
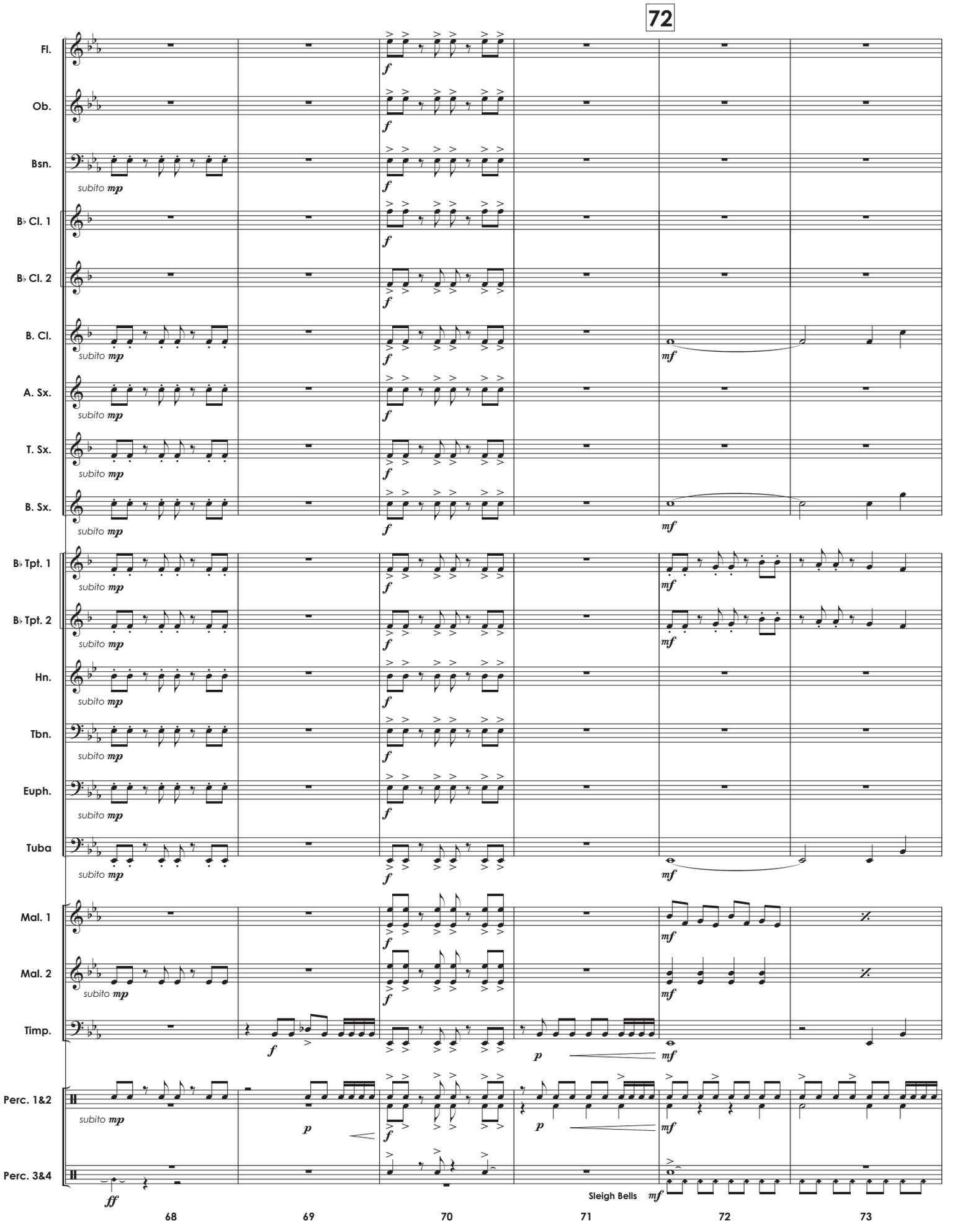
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
2
(4)
(5)
(6)
mp
f
p
56
57
58
59
60
61


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
ff
f
p
2
62
63
64
65
66
67


72
Fl.
Ob.
Bsn.
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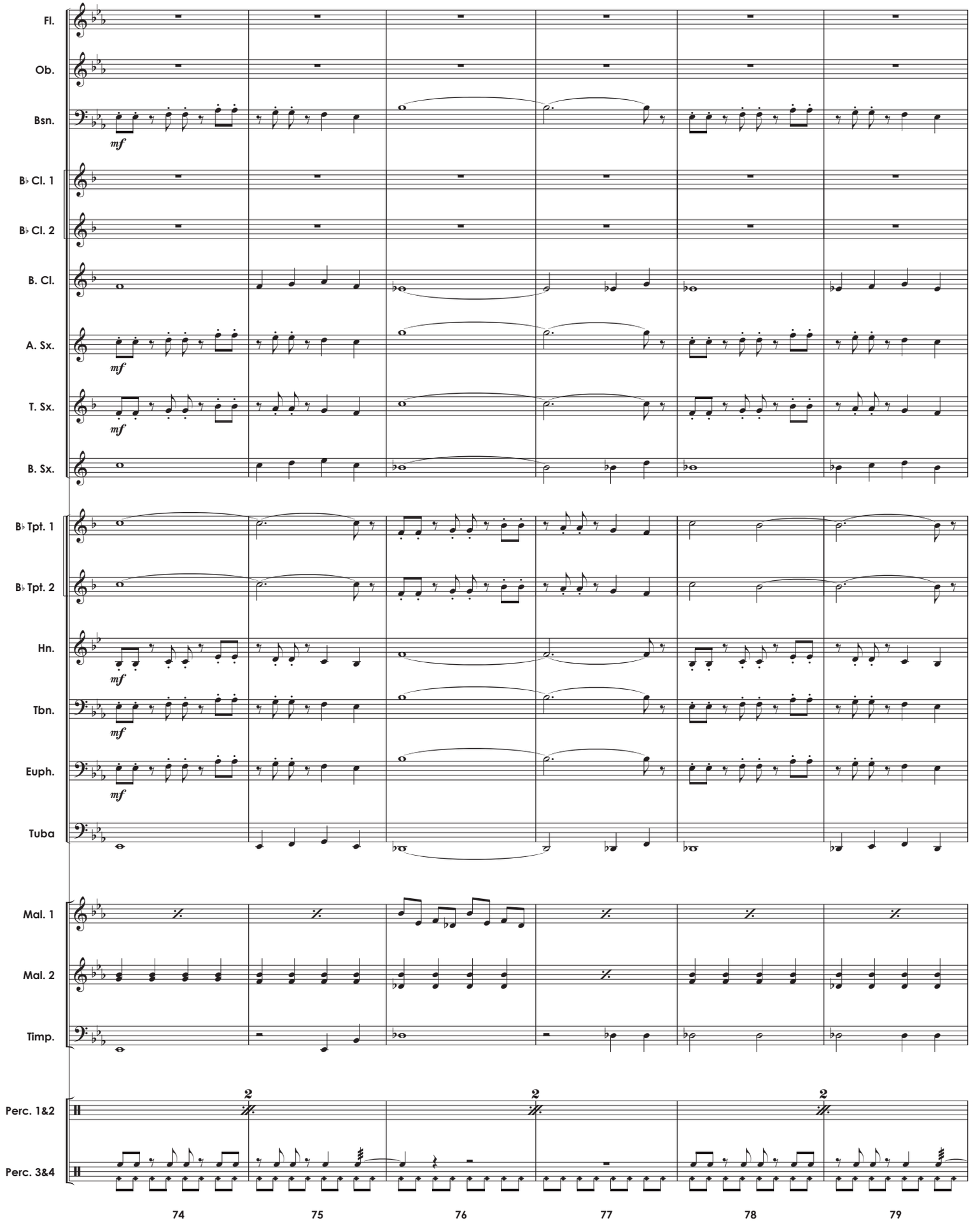
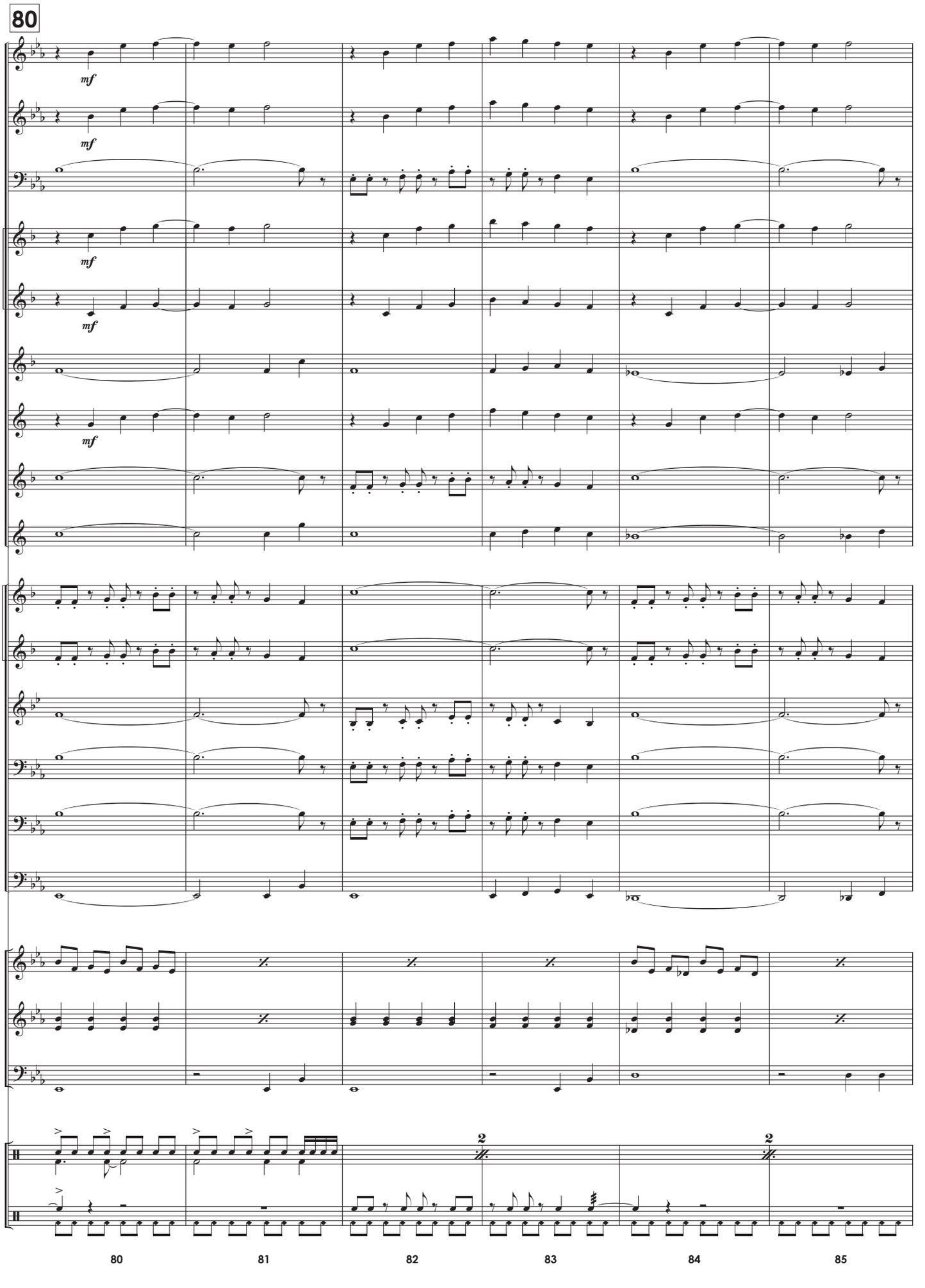
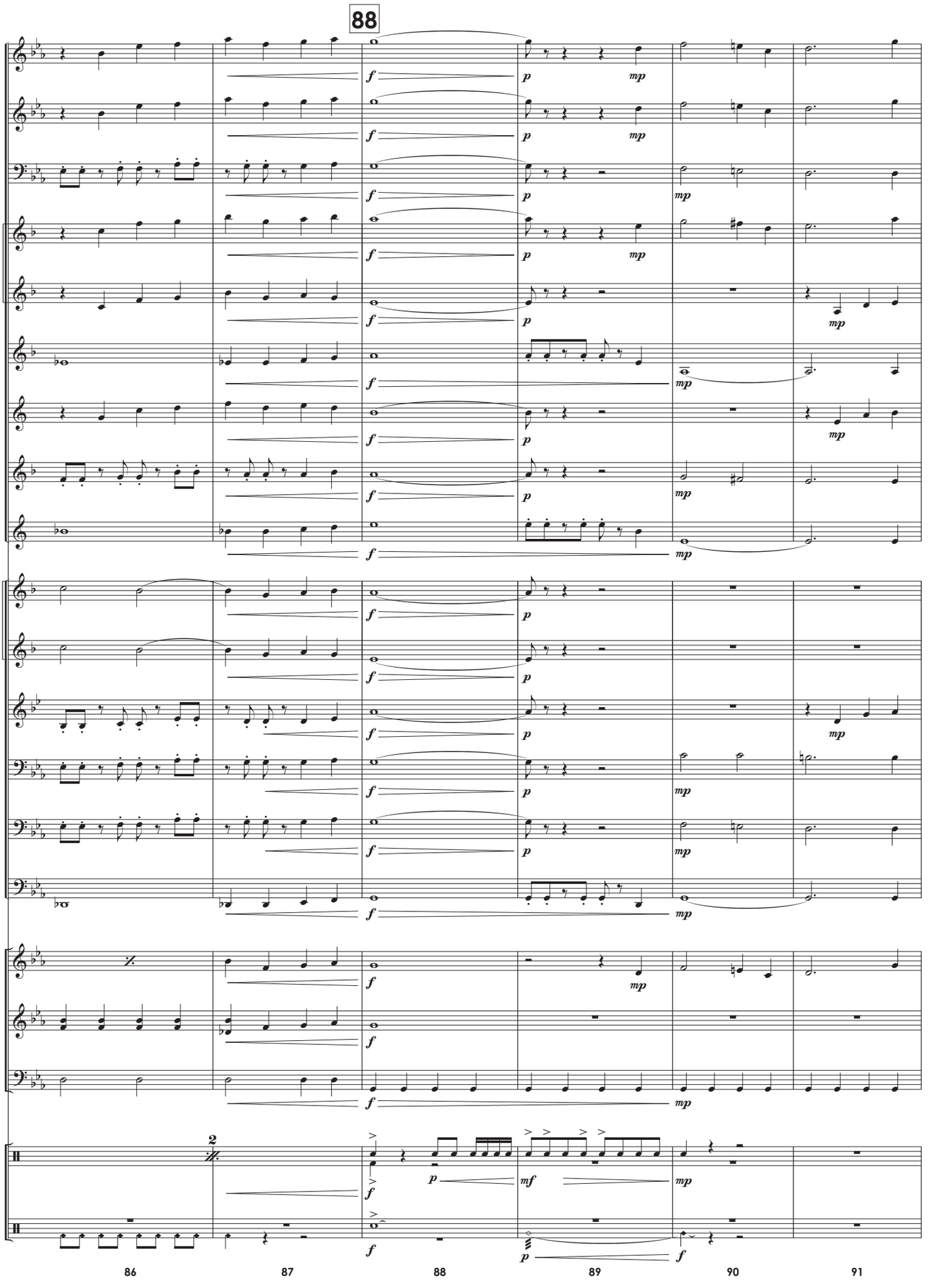
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
subito mp
f
mf
p
ff
Sleigh Bells
68
69
70
71
72
73


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
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. Sx.
mf
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
2
2
Perc. 3&4
80
81
82
83
84
85


88
Fl.
Ob.
Bsn.
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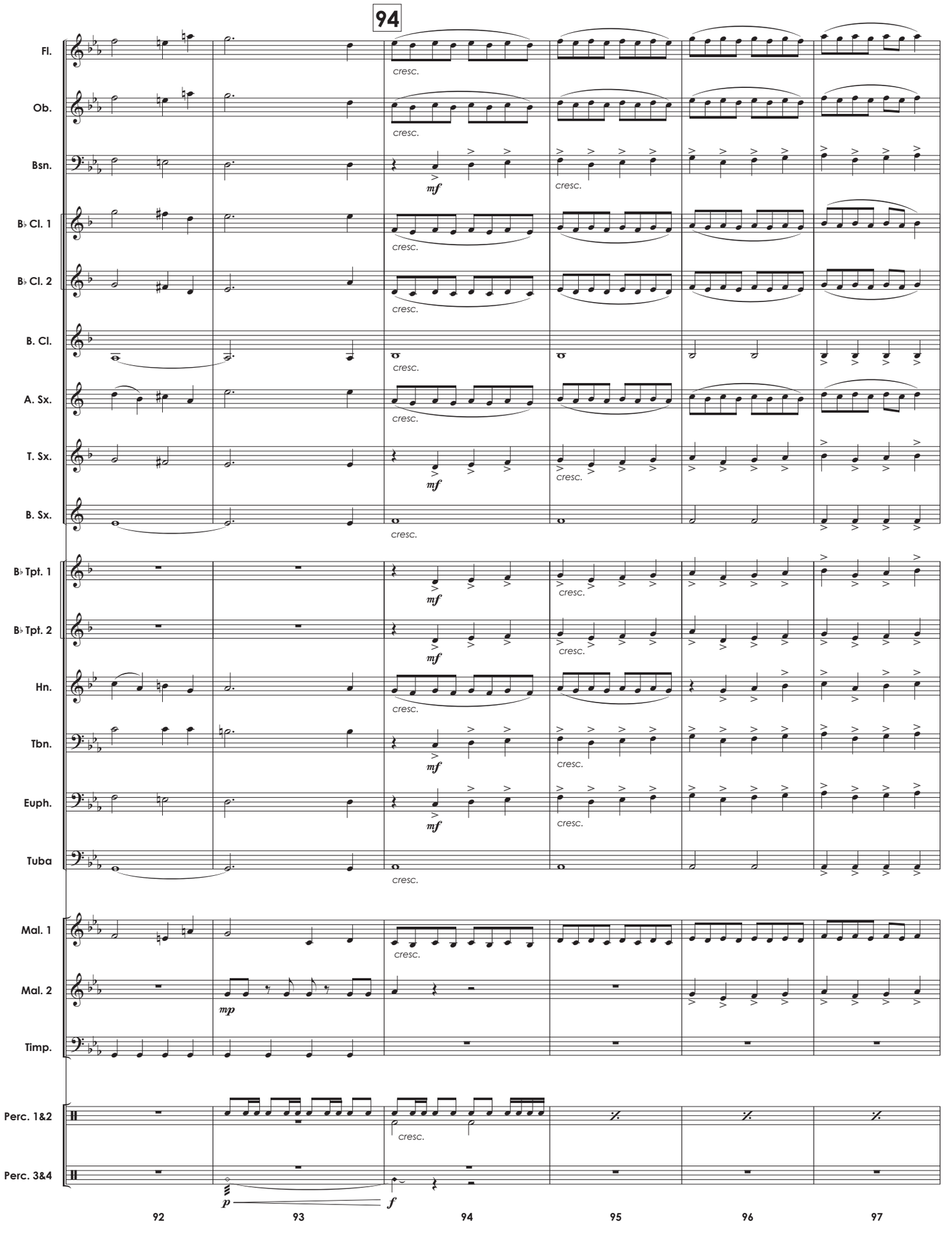
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
2
86
87
88
89
90
91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B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
cresc.
mf
mp
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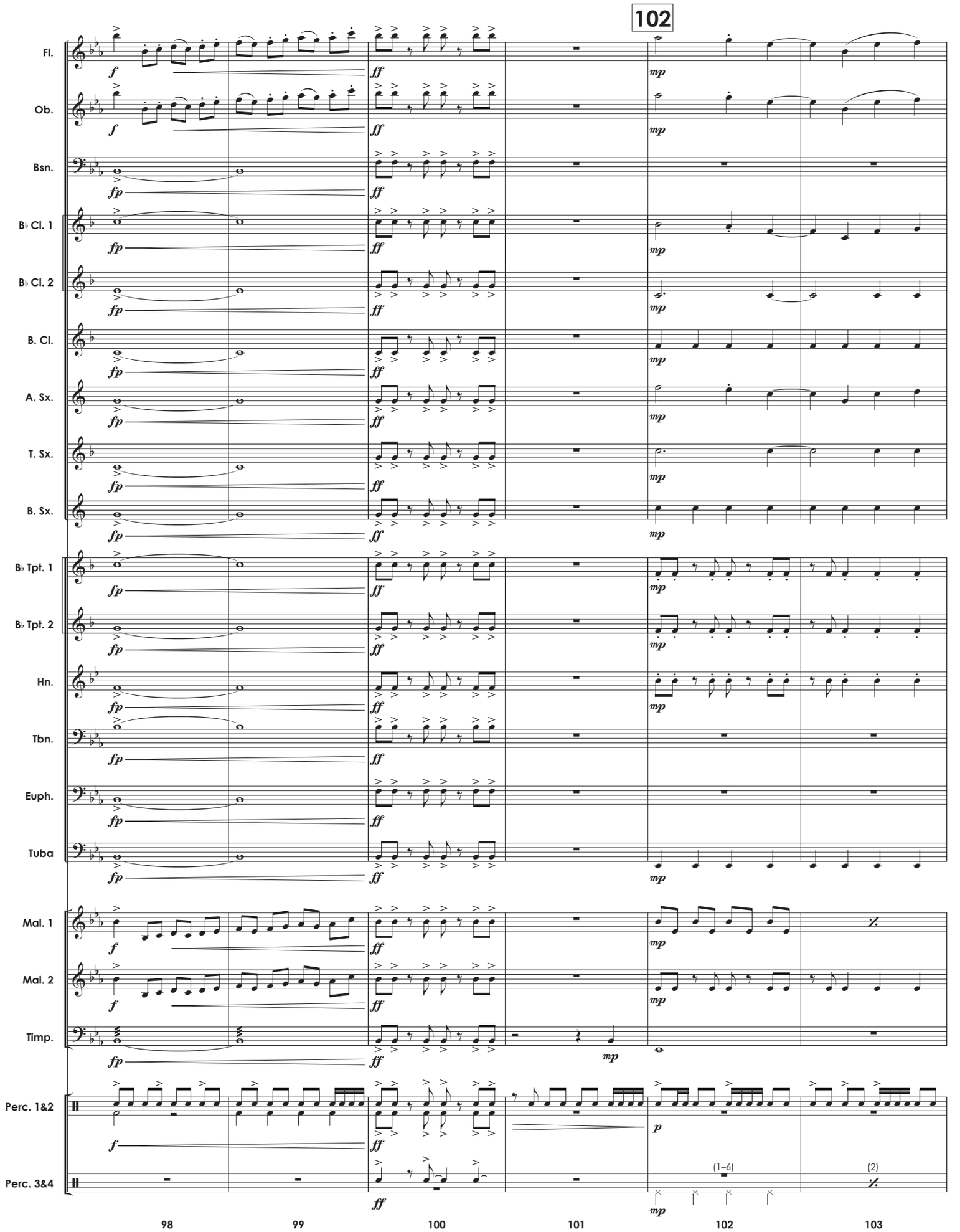
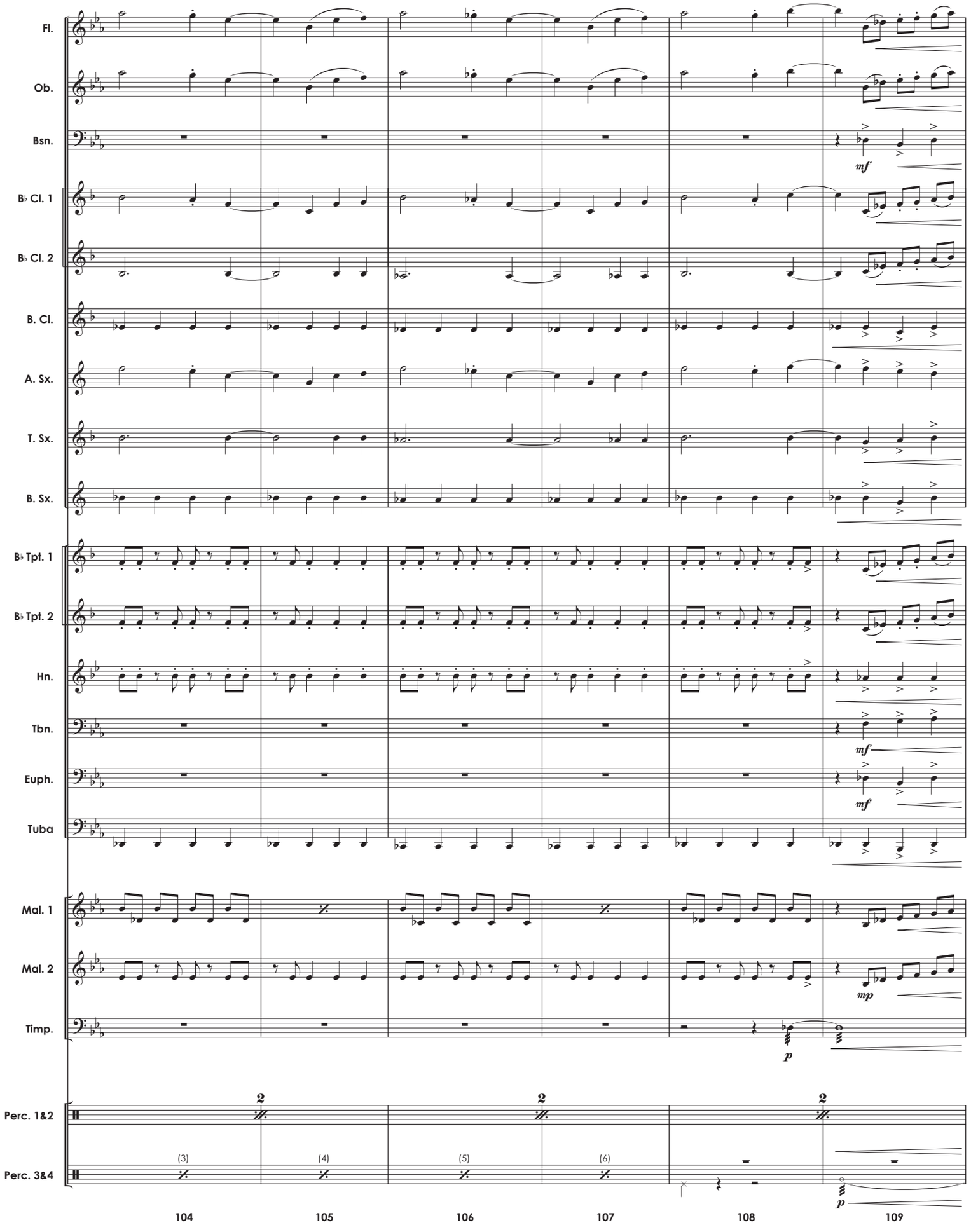
f
92
93
94
95
96
97


102
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
(1–6)
(2)
98
99
100
101
102
103


Fl.
Ob.
Bsn.
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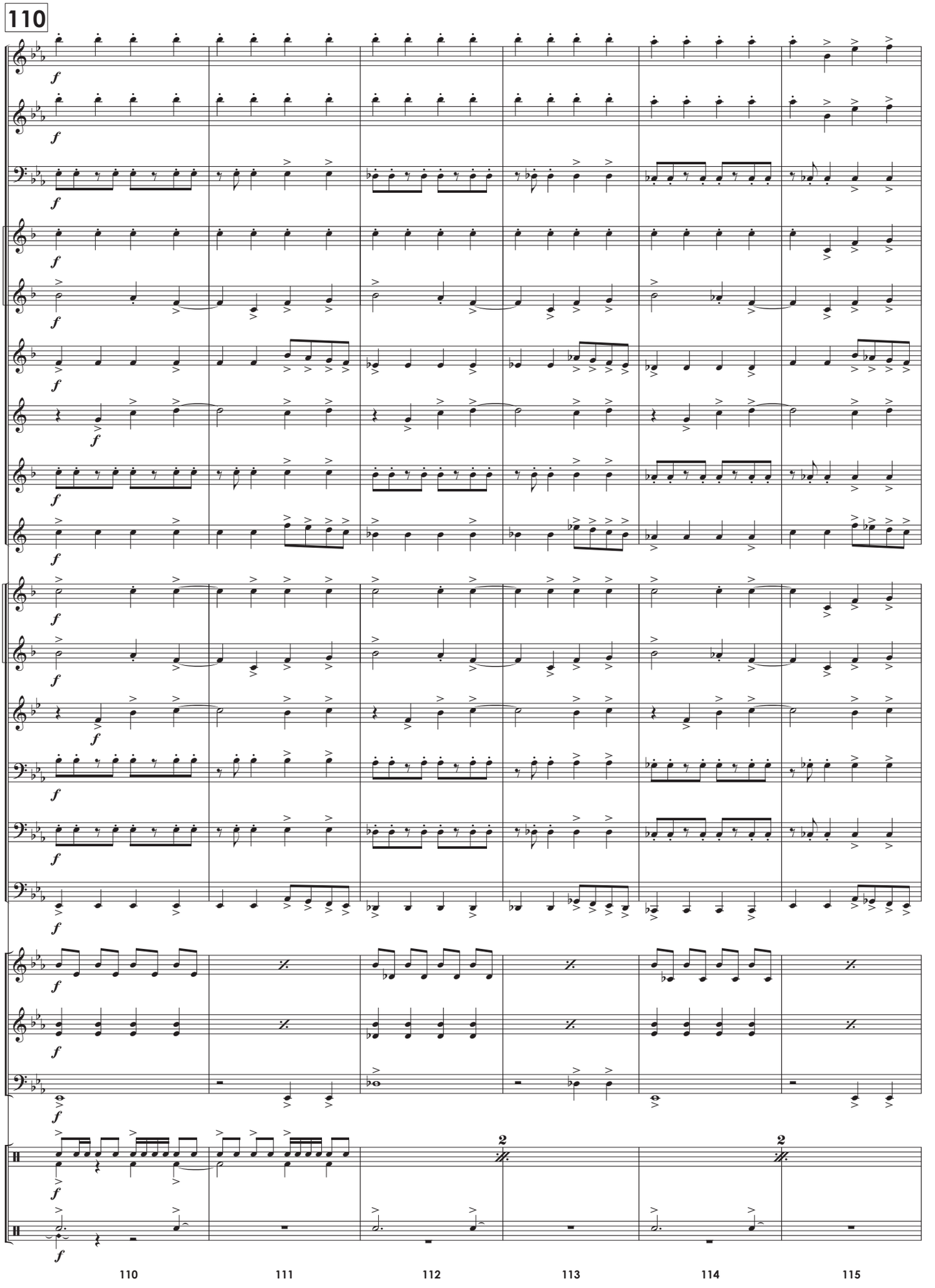
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
mf
mp
p
(3)
(4)
(5)
(6)
104
105
106
107
108
109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Fl.
Ob.
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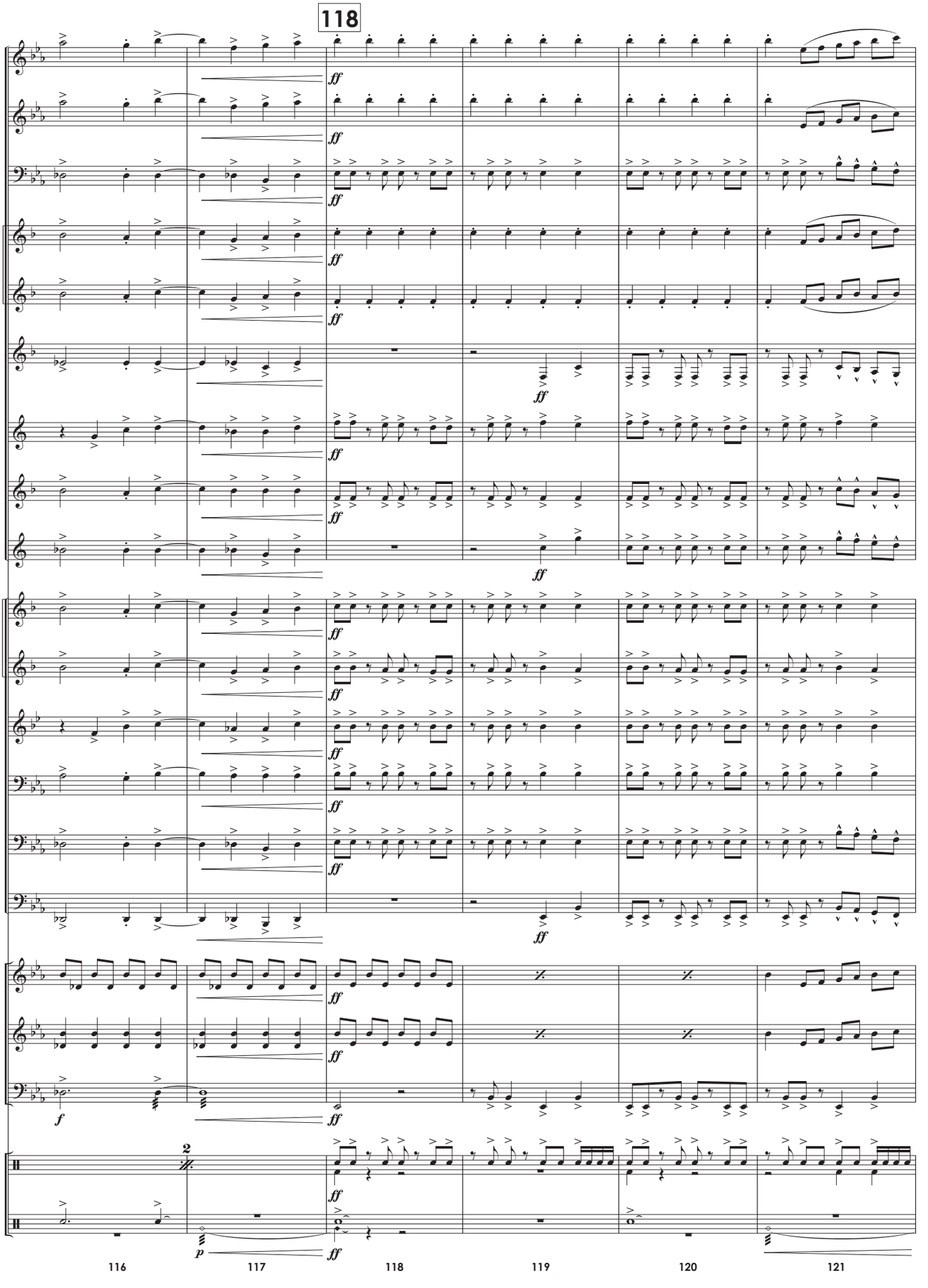
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
f
2
110
111
112
113
114
115


118
Fl.
Ob.
Bsn.
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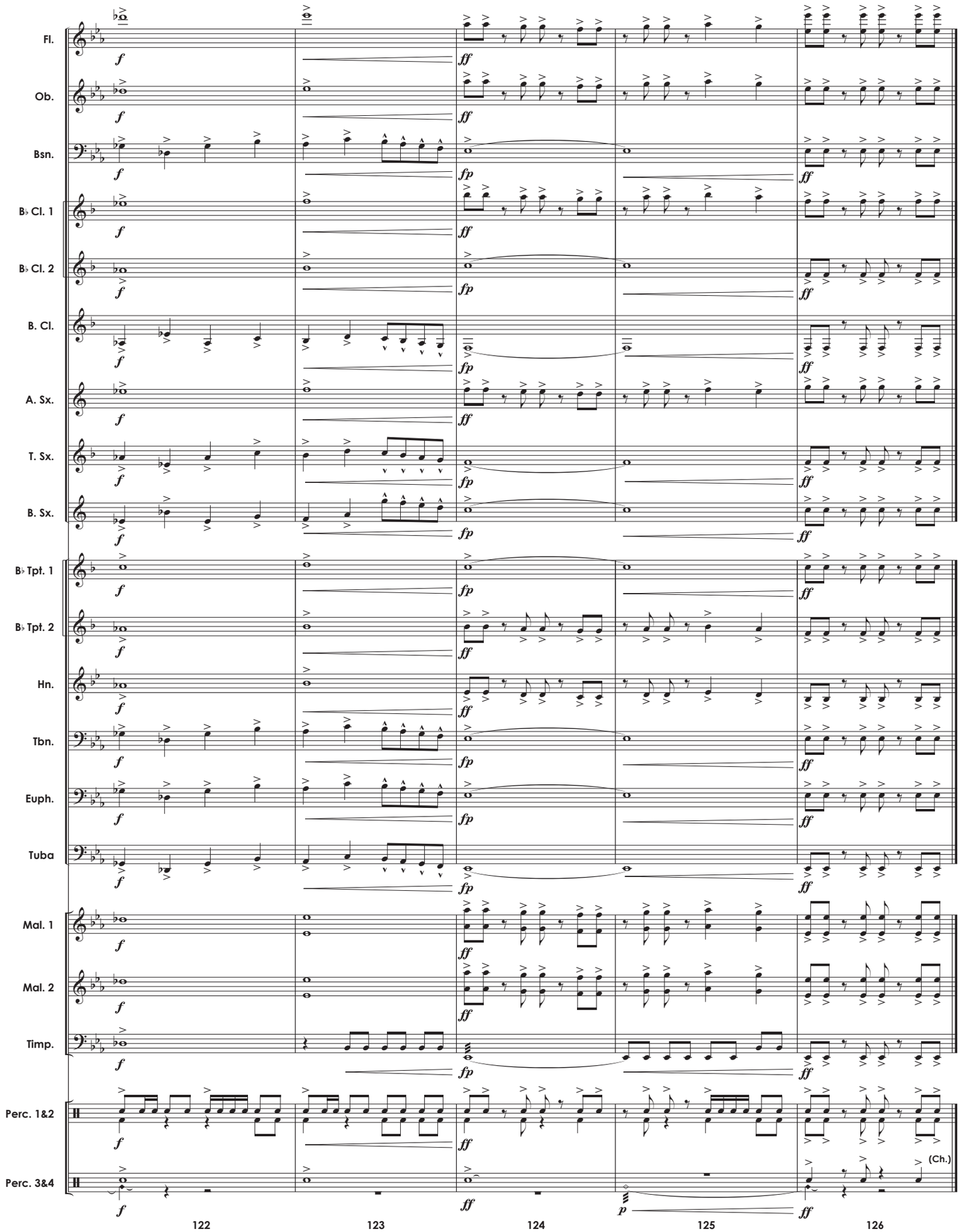
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Mal. 1
Mal. 2
Timp.
Perc. 1&2
Perc. 3&4
ff
f
p
2
116
117
118
119
120
121


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
(Ch.)
122
123
124
125
126