

Gloriam

For Concert Band, Grade 4
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 3 - Bb Trumpet 2 |
| 2 - Piccolo | 3 - Bb Trumpet 3 |
| 8 - Flute | 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. |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
| 3 - Bb Trumpet 1 | |
-
- | |
|--|
| 2 - Mallets 1: Bells |
| 2 - Mallets 2: Chimes/Xylophone |
| 2 - Timpani |
| 3 - Percussion 1&2: Snare Drum/Hi-Hat/Bass Drum |
| 2 - Percussion 3: Suspended Crash Cymbal/China Cymbal/Ride Cymbal |
| 2 - Percussion 4: Tam-Tam/Suspended Cymbal/Whipcrack/Tambourine/Sleigh Bells/Wind Chimes |

Full Set - \$85.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Gloriam

By Randall D. Standridge

Program Notes

When I was first approached about this commission, the request was clear:

"We want a showstopper."

Challenge accepted.

Gloriam is a blazing-fast, multi-meter concert work commissioned by the University of Detroit Jesuit High School and Academy Symphonic Band and their director, Christopher Charboneau. The piece is dedicated to Fr. Karl Kiser, S.J., who served as the school's President from 2002–2016. It was written to honor his legacy, his leadership, and the spirit of excellence he helped inspire in generations of students and musicians.

Right from the downbeat, this piece comes out swinging. With rapid meter changes, propulsive rhythms, and intense technical demands, *Gloriam* is designed to push your ensemble—and your audience—into high gear. Think of it as part fanfare, part thrill ride, and part musical fireworks show.

While the technical difficulty makes it a great fit for advanced high school or university-level groups, the musical payoff is just as important: soaring melodies, layered textures, and percussion that doesn't just support the band—it drives it like a heartbeat on fire.

There's no slow middle section. No soft fade-out. Just raw energy, musical precision, and a lot of notes flying very fast in very exciting directions.

Use it as an opener. Use it as a closer. Use it when you want your audience to sit up straight and *really* pay attention.

Because **Gloriam** doesn't whisper.
It SINGS.

Peace, Love, and Music – Randall Standridge

Gloriam was commissioned by the University of Detroit Jesuit High School and Academy Symphonic Band and their director, Christopher Charboneau. The piece is dedicated to Fr. Karl Kiser, S.J., who served as the school's President from 2002–2016. It was written to honor his legacy, his leadership, and the spirit of excellence he helped inspire in generations of students and musicians.

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.

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

Duration: 3'15"

Grade 4

Gloriam

Randall D. Standridge
(ASCAP)

With energy, ♩=164 **3**

Piccolo

Flute

Oboe

Bassoon

B♭ Clarinet 1-2

B♭ Clarinet 3

B♭ Bass 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 1-2

Trombone 3

Euphonium

Tuba

Mallets 1
Bells (acrylic mallets)

Mallets 2
Chimes/Xylophone

Timpani

Percussion 1&2
Snare Drum/Hi-Hat/
Bass Drum

Percussion 3
Suspended Crash Cymbal/
China Cymbal/Ride Cymbal

Percussion 4
Tam-Tam/Suspended Cymbal/
Whipcrack/Tambourine/
Sleigh Bells/Wind Chimes

1 2 3 4 5 6 7

8 9 10 11 12 13 14

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Sus. Cym.

Tambourine

ff *fp* *f* *mf* *mp* *p*

(3+2+2) **21**

Picc. *Div.* *p* *cresc.* *mf* *cresc.* *f* 6 7 4

Fl. *p* *cresc.* *f* 6 7 4

Ob. *p* *cresc.* *f* 8 8 4

Bsn. *p* *cresc.* *f* 8 8 4

B♭ Cl. 1-2 *p* *cresc.* *f* 8 8 4

B♭ Cl. 3 *mf* *cresc.* *f* 8 8 4

B. Cl. *p* *cresc.* *f* 8 8 4

A. Sx. 1-2 *p* *cresc.* *f* 8 8 4

T. Sx. *p* *cresc.* *f* 8 8 4

B. Sx. *p* *cresc.* *f* 8 8 4

B♭ Tpt. 1 *mf* *cresc.* *f* 6 7 4

B♭ Tpt. 2-3 *mf* *cresc.* *f* 6 7 4

Hn. 1-2 *p* *cresc.* *f* 8 8 4

Tbn. 1-2 *p* *cresc.* *f* 8 8 4

Trb. 3 *p* *cresc.* *f* 8 8 4

Euph. *p* *cresc.* *f* 8 8 4

Tuba *p* *cresc.* *f* 8 8 4

Mal. 1 *p* *cresc.* *f* 6 7 4

Mal. 2 *p* *cresc.* *f* 6 7 4

Timp. *mf* *ff* 8 8 4

Perc. 1&2 *p* *cresc.* *f* *ff* 8 8 4

Perc. 3 *ff* 8 8 4

Perc. 4 *Sus. Cym.* *Tam-Tam* *p* *mf* *f* 8 8 4

Picc. *ff* *fp* *ff*
 Fl. *ff* *fp* *mf* Div.
 Ob. *ff* *fp* *ff*
 Bsn. *ff* *fp* *ff*
 B♭ Cl. 1-2 *ff* *fp* *ff*
 B♭ Cl. 3 *ff* *fp* *ff*
 B. Cl. *ff* *fp* *ff*
 A. Sx. 1-2 *ff* *ff*
 T. Sx. *ff* *ff*
 B. Sx. *ff* *ff*
 B♭ Tpt. 1 *ff* *ff*
 B♭ Tpt. 2-3 *ff* *ff*
 Hn. 1-2 *ff* *ff*
 Tbn. 1-2 *ff* *ff*
 Trb. 3 *ff* *ff*
 Euph. *ff* *ff*
 Tuba *ff* *ff*
 Mal. 1 *ff* *mf*
 Mal. 2 *mf* Xylophone (hard mallets) *mf*
 Timp. *p* *f* *ff* Solo *f*
 Perc. 1&2 *f* *fp* *f* *ff* *mp* *f* *mp*
 Perc. 3 (ch) *ff*
 Perc. 4 Whipcrack Tam-Tam Sus. Cym. *p*

22 23 24 25 26 27 28

Gloriam

29

This page of the musical score covers measures 29 through 35. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Bb, Bb), Saxophones (A, T, B), Trumpets (Bb), Trombones (Bb), Tuba, Mallets (Mal. 1, Mal. 2), Timpani, and Percussion (Perc. 1&2, Perc. 3, Perc. 4). The key signature is B-flat major, and the time signature is 4/4. The score features various musical notations, including notes, rests, dynamics (mf, mp, f), and articulation marks. The percussion parts include mallet patterns and drum notation.

37

Picc. *f*

Fl. *f*

Ob. *f*

Bsn.

B♭ Cl. 1-2 *f* Top notes are optional *mf* *ff* Top notes are optional

B♭ Cl. 3 *mf*

B. Cl.

A. Sx. 1-2 *f*

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1 *f* *mf* *ff*

B♭ Tpt. 2-3 *f* *mf* *ff*

Hn. 1-2 *mf*

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2 *f* *mf*

Perc. 3

Perc. 4

36 37 38 39 40 41 42

45

This page of the musical score for 'Gloriam' covers measures 43 through 49. The score is written for a large symphony orchestra and includes a variety of woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The woodwind section includes Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet 1-2, B♭ Clarinet 3, B♭ Clarinet, Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2-3, Horn 1-2, Trombone 1-2, Trombone 3, Euphonium, Tuba, and Mallet 1. The percussion section includes Mallet 2, Timpani, and four different Percussion parts (1&2, 3, 4). The score is marked with a large '4' at the beginning of measure 43, indicating the time signature. The page number '45' is prominently displayed at the top center.

43 44 45 46 47 48 49

53

50 51 52 53 54 55 56

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1-2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1-2 *f*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf* *f* *mf*

B♭ Tpt. 2-3 *mf* *f* *mf*

Hn. 1-2 *f*

Tbn. 1-2 *mf* *f* *mf*

Trb. 3 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mal. 1 *mf*

Mal. 2

Timp. *fp* *fp*

Perc. 1&2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* Sleigh Bells

61

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Chimes

Timp.

Perc. 1&2

Perc. 3

Perc. 4

ff_{sus.} Crash Cym.

ff China Crash (stick)

Tam-Tam

57 58 59 60 61 62 63

64 65 66 67 68 69 70

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Sus. Cym.

f *fp* *f* *mf* *ff* *p* *mp*

Instrumentation and Dynamics:

- Picc.**: *mf* cresc. *f* *ff*
- Fl.**: *p* cresc. *f* *ff*
- Ob.**: *p* cresc. *f* *ff*
- Bsn.**: *p* cresc. *f* *ff*
- B♭ Cl. 1-2**: *p* cresc. *f* *ff*
- B♭ Cl. 3**: *mf* cresc. *f* *ff*
- B. Cl.**: *p* cresc. *f* *ff*
- A. Sx. 1-2**: *p* cresc. *f* *ff*
- T. Sx.**: *p* cresc. *f* *ff*
- B. Sx.**: *p* cresc. *f* *ff*
- B♭ Tpt. 1**: *mf* *p* *mf* cresc. *f* *ff*
- B♭ Tpt. 2-3**: *mf* *p* *mf* cresc. *f* *ff*
- Hn. 1-2**: *p* cresc. *f* *ff*
- Tbn. 1-2**: *p* cresc. *f* *ff*
- Trb. 3**: *p* cresc. *f* *ff*
- Euph.**: *p* cresc. *mf* cresc. *f* *ff*
- Tuba**: *p* cresc. *f* *ff*
- Mal. 1**: *p* cresc. *f* *ff*
- Mal. 2**: *p* cresc. *f* *ff*
- Timp.**: *mf* *ff*
- Perc. 1&2**: *mf* *p* cresc. *f* *ff*
- Perc. 3**: *p* cresc. *ff*
- Perc. 4**: *mp* *mf* *p* *Sus. Cym.* *ff*

Measure Numbers: 71, 72, 73, 74, 75, 76, 77

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3

Perc. 4

Xylophone (hard mallets)

p *ff* *p* *ff*

78 79 80 81 82 83 84

89

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1-2

B♭ Cl. 3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Tbn. 1-2

Trb. 3

Euph.

Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 3

Perc. 4

85 86 87 88 89 90 91

f

mf

mf

mf

mf

Tambourine

97

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mp*

B♭ Cl. 1-2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B. Cl. *mp*

A. Sx. 1-2 *mf* *fp*

T. Sx.

B. Sx. *mp*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2-3 *mf* *f*

Hn. 1-2 *mf* *fp*

Tbn. 1-2 *mp* *σ2*

Trb. 3 *mp*

Euph. *mp*

Tuba *mp*

Mal. 1 *ff*

Mal. 2 *ff* *fp*

Timp. *ff*

Perc. 1&2 *ff* (ch)

Perc. 3 *ff* (ch) *f*

Perc. 4 *ff* Whipcrack

92 93 94 95 96 97 98

Gloriam

15

105

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Picc.
- Fl.
- Ob.
- Bsn.
- B♭ Cl. 1-2
- B♭ Cl. 3
- B. Cl.
- A. Sax. 1-2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2-3
- Hn. 1-2
- Tbn. 1-2
- Trb. 3
- Euph.
- Tuba
- Mal. 1
- Mal. 2
- Timp.
- Perc. 1&2
- Perc. 3
- Perc. 4

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The page number 103 is visible in the top right corner.

Picc. *f* 7
 Fl. *f* 7
 Ob. *f* 8
 Bsn. *f* *fp* *f*
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl. *f* *fp* *f*
 A. Sx. 1-2 *ff*
 T. Sx.
 B. Sx. *f* *fp* *f*
 B♭ Tpt. 1 *fp* *f* 7
 B♭ Tpt. 2-3 *mf* *fp* *f* 7
 Hn. 1-2 *ff* 8
 Tbn. 1-2 *mf* *fp* *f* *fp* *f*
 Trb. 3 *mf* *fp* *f* *fp* *f*
 Euph. *mf* *fp* *f* *fp* *f*
 Tuba *fp* *f* *fp* *f*
 Mal. 1
 Mal. 2 Chimes *ff* *f* 7
 Timp. *ff* 8
 Perc. 1&2 *ff*
 Perc. 3 *ff*
 Perc. 4

113

Picc. 7

Fl. 7

Ob. 8

Bsn. *mp*

B♭ Cl. 1-2 *mp* *o2*

B♭ Cl. 3 *mp*

B. Cl.

A. Sx. 1-2

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1 *mf* 7

B♭ Tpt. 2-3 *mf*

Hn. 1-2 8

Tbn. 1-2 *mf* *o2*

Trb. 3

Euph. *mf*

Tuba

Mal. 1 *mp* 7

Mal. 2 *mp*

Timp. 8

Perc. 1&2 *mp* Hi-Hat

Perc. 3

Perc. 4 Wind Chimes (metallic) *mp*

121

Picc. *mf* *f*
 Fl. *mf* *f*
 Ob. *mf* *f*
 Bsn. *mf* *f*
 B♭ Cl. 1-2 *a2* *mf* *f*
 B♭ Cl. 3 *mf* *f*
 B. Cl. *mf* *f*
 A. Sx. 1-2 *mf* *f*
 T. Sx. *f*
 B. Sx. *mf* *f*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2-3 *f*
 Hn. 1-2 *mf* *f*
 Tbn. 1-2 *f*
 Trb. 3 *mf* *f*
 Euph. *f*
 Tuba *mf* *f*
 Mal. 1 *mf* *cresc.* *f*
 Mal. 2 *mf* *cresc.* *f*
 Timp. *mf* *cresc.* *f*
 Perc. 1&2 *f*
 Perc. 3 *mf* *cresc.* *f*
 Perc. 4 *Sus. Cym.* *p*

133

127 128 129 130 131 132 133

Picc. 7 4 7 *fp* 6 *mf* 7 *ff* (3+2+2)
 Fl. 7 4 7 *fp* 6 *mf* 7 *ff*
 Ob. 8 4 8 *fp* 8 *mf* 8 *ff*
 Bsn. 7 4 7 *fp* 6 *mf* 7 *ff*
 B♭ Cl. 1-2 7 4 7 *fp* 6 *mf* 7 *ff*
 B♭ Cl. 3 7 4 7 *fp* 6 *mf* 7 *ff*
 B. Cl. 7 4 7 *fp* 6 *mf* 7 *ff*
 A. Sx. 1-2 7 4 7 *fp* 6 *mf* 7 *ff*
 T. Sx. 7 4 7 *fp* 6 *mf* 7 *ff*
 B. Sx. 7 4 7 *fp* 6 *mf* 7 *ff*
 B♭ Tpt. 1 7 4 7 *fp* 6 *mf* 7 *ff*
 B♭ Tpt. 2-3 7 4 7 *fp* 6 *mf* 7 *ff*
 Hn. 1-2 8 4 8 *fp* 8 *mf* 8 *ff*
 Tbn. 1-2 8 4 8 *fp* 8 *mf* 8 *ff*
 Trb. 3 8 4 8 *fp* 8 *mf* 8 *ff*
 Euph. 8 4 8 *fp* 8 *mf* 8 *ff*
 Tuba 8 4 8 *fp* 8 *mf* 8 *ff*
 Mal. 1 7 4 7 *fp* 6 *mf* 7 *ff*
 Mal. 2 7 4 7 *fp* 6 *mf* 7 *ff*
 Timp. 8 4 8 *fp* 8 *mf* 8 *ff*
 Perc. 1&2 8 4 8 *fp* 8 *mf* 8 *ff*
 Perc. 3 8 4 8 *fp* 8 *mf* 8 *ff*
 Perc. 4 8 4 8 *fp* 8 *mf* 8 *ff*