

# 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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## 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.

Score  
Grade 2  
Duration: 3:20

# Afterburn: Relaunch

Randall D. Standridge  
(ASCAP)

Soaring! ♩=152

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The score is for a 4/4 piece in B-flat major, marked 'Soaring!' with a tempo of 152 beats per minute. It features a variety of instruments:

- Flute/Picc.:** Melodic line starting in measure 3 with a forte (*f*) dynamic.
- Oboe (Opt. Fl.2):** Melodic line starting in measure 3 with a forte (*f*) dynamic.
- Bassoon:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- B♭ Clarinet 1:** Melodic line starting in measure 3 with a forte (*f*) dynamic.
- B♭ Clarinet 2:** Melodic line starting in measure 3 with a forte (*f*) dynamic.
- B♭ Bass Clarinet:** Sustained notes with accents, starting in measure 3 with a forte (*f*) dynamic.
- E♭ Alto Saxophone:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- B♭ Tenor Saxophone:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- E♭ Baritone Saxophone:** Sustained notes with accents, starting in measure 3 with a forte (*f*) dynamic.
- B♭ Trumpet 1:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- B♭ Trumpet 2:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Horn in F:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Trombone:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Euphonium:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Tuba:** Sustained notes with accents, starting in measure 3 with a forte (*f*) dynamic.
- Mallets 1 (Bells):** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Mallets 2 (Xylophone):** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic.
- Timpani:** Rhythmic accompaniment with accents, starting in measure 3 with a forte (*f*) dynamic. Includes a section with a mezzo-forte (*mf*) dynamic.
- Percussion 1&2:** Snare Drum/Triangle (P1) and Bass Drum (P2) accompaniment, starting in measure 3 with a forte (*f*) dynamic.

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

The musical score is arranged in a standard orchestral format with 20 staves. The instruments are listed on the left side of each staff: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), B♭ Cl. 1 (Bass Clarinet 1), B♭ Cl. 2 (Bass Clarinet 2), B. Cl. (Baritone Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Bass Saxophone), B♭ Tpt. 1 (Bass Trumpet 1), B♭ Tpt. 2 (Bass Trumpet 2), Hn. (Horn), Tbn. (Trombone), Euph. (Euphonium), Tuba, Mal. 1 (Mallet 1), Mal. 2 (Mallet 2), and Timp. (Timpani). The score is in 4/4 time and features a key signature of two flats (B♭ major or D♭ minor). The music is divided into measures, with dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo) indicating volume changes. The percussion section includes a snare drum pattern in the Timp. part and mallet parts for Mal. 1 and Mal. 2.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mp*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mp*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Timp.

Triangle

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.

*mf*

*mp*

*mf*

*mf*

*mp*

S.D. > >

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (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 (Maracas 1)
- Mal. 2 (Maracas 2)
- Timp. (Timpani)

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like *mf*. The percussion parts (Mal. 1, Mal. 2, Timp.) are marked with slashes and specific rhythmic patterns.

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Fl. *f* *p* *mp*

Ob. *f* *p* *mp*

Bsn. *f* *p* *mp*

B. Cl. 1 *f* *p* *mp*

B. Cl. 2 *f* *p*

B. Cl. *f* *mp*

A. Sx. *f* *p* *mp*

T. Sx. *f* *p* *mp*

B. Sx. *f* *mp*

B. Tpt. 1 *f* *p*

B. Tpt. 2 *f* *p*

Hn. *f* *p* *mp*

Tbn. *f* *p* *mp*

Euph. *f* *p* *mp*

Tuba *f* *mp*

Mal. 1 *f* *mp*

Mal. 2 *f*

Timp. *f* *mp*

The musical score is arranged in a standard orchestral format with 20 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *f* by measure 6.
- Ob. (Oboe):** Similar to the flute, re-enters at measure 4 with a *mf* dynamic and reaches *f* by measure 6.
- Bsn. (Bassoon):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B♭ Cl. 1 (Bass Clarinet 1):** Starts with a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B♭ Cl. 2 (Bass Clarinet 2):** Starts with a rest, then a quarter note, followed by a half note. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B. Cl. (Bass Clarinet):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- A. Sx. (Alto Saxophone):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- T. Sx. (Tenor Saxophone):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B. Sx. (Baritone Saxophone):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B♭ Tpt. 1 (Trumpet 1):** Starts with a rest, then a quarter note, followed by a half note. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *fp* by measure 6.
- B♭ Tpt. 2 (Trumpet 2):** Starts with a rest, then a quarter note, followed by a half note. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *fp* by measure 6.
- Hn. (Horn):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- Tbn. (Trombone):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- Euph. (Euphonium):** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- Tuba:** Plays a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *cresc.* dynamic, playing a melodic line that reaches *fp* by measure 6.
- Mal. 1 (Maracas 1):** Starts with a half note, then a quarter note, followed by a rest. Re-enters at measure 4 with a *mf* dynamic, playing a melodic line that reaches *f* by measure 6.
- Mal. 2 (Maracas 2):** Plays a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes, starting with a *mf* dynamic.



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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.

The musical score is arranged in a standard orchestral format with 18 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (B. Cl. 1), Clarinet 2 (B. Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mallet 1 (Mal. 1), Mallet 2 (Mal. 2), and Timpani (Timp.). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) and *f* (forte). The percussion parts include mallets and timpani.

The musical score is arranged in a standard orchestral format. It features the following instruments and parts:

- Fl.:** Flute, starting with a rest and then playing a rhythmic pattern of eighth notes.
- Ob.:** Oboe, playing a rhythmic pattern of eighth notes.
- Bsn.:** Bassoon, playing a rhythmic pattern of eighth notes.
- B> Cl. 1 & 2:** Bass Clarinets, playing a rhythmic pattern of eighth notes.
- B. Cl.:** Baritone Clarinet, playing a rhythmic pattern of eighth notes.
- A. Sx. & T. Sx.:** Alto and Tenor Saxophones, playing a rhythmic pattern of eighth notes.
- B. Sx.:** Baritone Saxophone, playing a rhythmic pattern of eighth notes.
- B> Tpt. 1 & 2:** Trumpets, playing a rhythmic pattern of eighth notes.
- Hn.:** Horns, playing a rhythmic pattern of eighth notes.
- Tbn.:** Trombones, playing a rhythmic pattern of eighth notes.
- Euph. & Tuba:** Euphonium and Tuba, playing a rhythmic pattern of eighth notes.
- Mal. 1 & 2:** Mallets, playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani, playing a rhythmic pattern of eighth notes.
- Drum:** Drum, playing a rhythmic pattern of eighth notes.

Dynamic markings include *subito mp*, *f*, and *mf*. The score is in a key signature of two flats and a 4/4 time signature.

Full Miniscore on request.  
Vollständige Miniscore auf Anfrage.