

# In Memoriam

## (Aspects: Movement 2)

For Concert Band, Grade 4

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: Vibraphone
- 2 - Mallets 3: Chimes
- 2 - Timpani
- 3 - Percussion 1: Bass Drum/Wind Chimes
- 2 - Percussion 2: Triangle/Wind Chimes/Crash Cymbals
- 2 - Percussion 3: Suspended Cymbal

**Full Set - \$85.00**

**Extra Conductor Score - \$12.00**

**Extra Part - \$4.00**



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# In Memoriam (Aspects Movement 2)

By Randall D. Standridge

## Program Notes

**In Memoriam** is the second movement of **Aspects**, a multi-movement work commissioned by the **American School Band Directors Association Education Foundation**, and dedicated to **Ross Leeper (IA)**—founding member of the ASBDA Education Foundation and past president of the organization. Each movement in this suite explores different facets of Ross's musical personality and personal character, offering a reflection of the many ways he connected with music and the people around him.

After long days of rehearsals, he would often spend his evenings listening to professional recordings—not just to enjoy them, but to "reset" his ears and reconnect with the beauty of music well-performed. That practice spoke volumes about his humility, his devotion to the craft, and his constant pursuit of musical truth.

**In Memoriam** is my tribute to that part of Ross's heart. While none of their music is directly quoted, I drew inspiration from the choral and symphonic writing of John Rutter, Morten Lauridsen, and Leonard Bernstein—three composers who have deeply shaped my own musical life. The influence of their styles is present in the flowing lyricism, the rich harmonies, and the moments of unexpected, tender dissonance.

Originally titled "The Father," the piece serves as a requiem for a beloved teacher and family member, encouraging the listener to reflect on life and with whom we choose to spend it.

The piece opens with a brief, subdued introduction before a flute solo gently presents the main theme—nostalgic and sweet. As the movement unfolds, it passes through phases of memory and emotion: sorrow, longing, even flashes of anger... but gradually moves toward peace, and, finally, *acceptance*. It is intended not only as a requiem for Ross Leeper but also for others we've lost—an invitation to reflect, remember, and release.

Suitable for high school and college ensembles, **In Memoriam** may be performed as a standalone Grade 3–3.5 lyrical work or as part of the complete **Aspects** suite.

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.

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## 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](http://www.randallstandridge.com)





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**Concert work: In Memoriam (Aspects Movement 2) (Standard edition, RSM C104)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

Commissioned by the American School Band Directors Association Education Foundation and dedicated to Ross Leeper (IA),  
founding member of the ASBDA Education Foundation and ASBDA Past President.

Full Score  
Grade 3.5-4  
Duration: 4:30

# In Memoriam

(Aspects: Movement II)

RANDALL D. STANDRIDGE  
(ASCAP)

With Reverence ♩ = 80

5

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

B♭ Trumpet 1

B♭ Trumpet 2/3

Horn in F 1/2

Trombone 1

Trombone 2/3

Euphonium

Tuba

String Bass\* (written up 8va)

Mallets 1  
Bells

Mallets 2  
Vibraphone

Mallets 3  
Chimes

Timpani  
F, A, B, E

Percussion 1  
Bass Drum/  
Wind Chimes (shared)

Percussion 2  
Triangle/  
Wind Chimes (shared)/  
Crash Cymbals

Percussion 3  
Suspended Cymbal

Bells (hard acrylic mallets)

Vibraphone (hard yarn mallets)

Chimes

(medium mallets)

Triangle

Suspended Cymbal

Sus. Cym. Dome (stick)

1 2 3 4 5 6 7 8 9

RSMC105

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13

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

Mal. 3

Timp.

Perc. 1  
Bass Drum  
Wind Chimes (shared w/Perc. 1)

Perc. 2

Perc. 3

10 11 12 13 14 15 16 17 18 19





rit. **41** a tempo

Picc. *mp* All *mp*

Fl. 1/2 *mp* All *mp*

Ob. Solo *mf* *mp* All *mp*

Bsn. *p* *mp*

B. Cl. 1 *mp* *mp*

B. Cl. 2/3 *p* *mp*

B. Cl. *mp* *p*

Cb. Cl. *p* *mp* *p*

A. Sx. 1/2 *p*

T. Sx.

B. Sx.

B. Tpt. 1 Solo *mf*

B. Tpt. 2/3

Hn. 1/2 All *p*

Tbn. 1

Tbn. 2/3

Euph. Solo *mf*

Tuba Bass *p*

Mal. 1 *mp*

Mal. 2

Mal. 3 *mp*

Timp. *pp* *p*

Perc. 1 *mp*

Perc. 2

Perc. 3 *p* *mf*

50

Slightly Faster  $\text{♩} = 84$

rit.

The musical score for page 6 of 'In Memoriam' features a variety of instruments and dynamic markings. The woodwinds (Picc., Fl., Ob., Bsn., Cl., Sax.) and brass (Tpt., Hn., Tbn., Euph., Tuba) sections are prominent, with dynamics ranging from *p* to *f*. The percussion section includes mallets, toms, and crash cymbals. Performance instructions include 'rit.' at the top, 'Slightly Faster' with a tempo marking of  $\text{♩} = 84$ , and 'All' for some brass parts. Dynamic markings like *mf* and *f* are used throughout to indicate volume changes. The score is divided into measures 45 through 52, with some measures containing multiple dynamic markings.

59

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

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57 58 59 60

**rit.** **a tempo**

The score is arranged in a standard orchestral format with the following parts and dynamics:

- Picc.**: *ff* (measures 61-65), *ff* (measure 66)
- Fl. 1/2**: *ff* (measures 61-65), *ff* (measure 66)
- Ob.**: *ff* (measures 61-65), *ff* (measure 66), *div.* (measure 66)
- Bsn.**: *ff* (measures 61-65), *ff* (measure 66)
- B♭ Cl. 1**: *ff* (measures 61-65), *ff* (measure 66)
- B♭ Cl. 2/3**: *ff* (measures 61-65), *ff* (measure 66)
- B. Cl.**: *ff* (measures 61-65), *ff* (measure 66)
- Cb. Cl.**: *ff* (measures 61-65), *ff* (measure 66), *p* (measure 67)
- A. Sx. 1/2**: *ff* (measures 61-65), *ff* (measure 66), *p* (measure 67)
- T. Sx.**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- B. Sx.**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- B. Tpt. 1**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- B. Tpt. 2/3**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- Hn. 1/2**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- Tbn. 1**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- Tbn. 2/3**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67)
- Euph.**: *ff* (measures 61-65), *ff* (measure 66), *mf* (measure 67), *Stagger Breathe* (measure 67)
- Tuba Bass**: *ff* (measures 61-65), *ff* (measure 66), *mp* (measure 67)
- Mal. 1**: *ff* (measures 61-65), *ff* (measure 66), *mp* (measure 67)
- Mal. 2**: *f* (measures 61-65), *ff* (measure 66), *mf* (measure 67), *mp* (measure 67)
- Mal. 3**: *f* (measures 61-65), *mf* (measure 66), *mp* (measure 67)
- Timp.**: *f* (measures 61-62), *p* (measures 62-63), *f* (measures 63-64), *p* (measures 64-65), *ff* (measures 65-66), *p* (measure 67), *Wind Chimes* (measure 67)
- Perc. 1**: *p* (measures 61-62), *ff* (measures 62-63), *p* (measures 63-64), *ff* (measures 64-65), *p* (measures 65-66), *mp* (measure 67)
- Perc. 2**: *ff* (measures 61-62), *ff* (measures 62-63), *ff* (measures 63-64), *ff* (measures 64-65), *ff* (measures 65-66), *ff* (measure 67)
- Perc. 3**: *p* (measures 61-62), *ff* (measures 62-63), *p* (measures 63-64), *f* (measures 64-65), *f* (measures 65-66), *f* (measure 67)

Measure numbers: 61, 62, 63, 64, 65, 66, 67

68

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

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Triangle

*p*

*mp*

*mf*

*a2*

rit. **79** a tempo rit.

**77** **78** **79** **80** **81** **82** **83** **84** **85** **86**

Picc. Solo (opt. Soli) *mf* *mp* *mf*  
 Fl. 1/2 *mp* *p* *mp* *mf*  
 Ob. *mp* *p* *mp* *mf*  
 Bsn. *mf* *p* *mp* *mf*  
 B. Cl. 1 *mp* *p* *mp* *mf*  
 B. Cl. 2/3 *mp* *p* *p* *mf*  
 B. Cl. *mp* *p* *mf*  
 Cb. Cl. *mp* *p* *mf*  
 A. Sx. 1/2 *p* *mf*  
 T. Sx. *mf* *mp* *mf*  
 B. Sx. *mp* *p* *p* *mf*  
 B. Tpt. 1 *mp* *mf*  
 B. Tpt. 2/3 *mp* *mf*  
 Hn. 1/2 *p* *mf*  
 Tbn. 1 *mp* *p* *mf* *p* *mf*  
 Tbn. 2/3 *mp* *p* *mf* *p* *mf* *a2*  
 Euph. *mp* *p* *mf* *mp* *mf*  
 Tuba Bass *mp* *p* *mf* *mf*  
 Mal. 1 *mp* *mf*  
 Mal. 2 *mp* *mf*  
 Mal. 3 *mp* *mf*  
 Timp. *p* *mf* *p*  
 Perc. 1 *mp* *pp* *mf* (gentle)  
 Perc. 2 *mf*  
 Perc. 3 *p* *mf*

**87** a tempo

Picc.

Fl. 1/2 *p*

Ob. *mp*

Bsn. *p*

B. Cl. 1 *mp*

B. Cl. 2/3 *mp*

B. Cl. *p*

Cb. Cl. *p*

A. Sx. 1/2 *mp* *p*

T. Sx. *p* *p*

B. Sx. *p*

B. Tpt. 1 *mf*

B. Tpt. 2/3

Hn. 1/2 *p* 1.

Tbn. 1 *p*

Tbn. 2/3 *p*

Euph. *p*

Tuba Bass *p*

Mal. 1 *p*

Mal. 2 *p*

Mal. 3 *p*

Timp. *p*

Wind Chimes

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* *p* *mf* *p*

87 88 89 90 91 92 93 94 95

96

rit. a tempo

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

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

*p* *mf* *p* *f* *p* *f* *p*

*p* *mf* *p* *f* *p*

*mf* *p* *mf* *p*

96 97 98 99 100 101 102

105

rit.

The musical score for 'In Memoriam' on page 13 covers measures 103 to 110. The key signature is B-flat major (two flats). The score is divided into several sections:

- Measures 103-104:** Piccolo, Flute 1/2, Oboe, and Bassoon play a rapid sixteenth-note pattern. Clarinets, Saxophones, and Trombones play a rhythmic accompaniment. Percussion includes snare and tom-toms.
- Measure 105:** A time signature change to 3/4 occurs. The Piccolo, Flute 1/2, and Oboe parts change to a slower, more melodic line. The Bassoon and Saxophone parts also change. The Percussion part features a pattern of snare and tom-toms.
- Measures 106-110:** The music continues with the 3/4 time signature. The Piccolo, Flute 1/2, and Oboe parts conclude with a final melodic phrase. The Bassoon and Saxophone parts provide harmonic support. The Percussion part ends with a final snare and tom-tom pattern.

Dynamic markings include *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *p* (piano). The score also includes a *rit.* (ritardando) marking at the beginning of measure 105.

113 Slowing  $\text{♩} = 72$

molto rit.

The musical score for measures 111-119 of 'In Memoriam' features a variety of instruments and dynamic markings. The Piccolo, Flutes (Fl. 1/2), Oboe, Bassoon, Clarinets (B♭ Cl. 1, 2/3, B. Cl., Cb. Cl.), Saxophones (A. Sx. 1/2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, 2/3), Horns (Hn. 1/2), Trombones (Tbn. 1, 2/3), Euphonium, and Tuba Bass all play a melodic line starting in measure 113. The dynamics for these instruments are marked *ff* in measures 111-112, *mf* in measure 113, and *pp* in measure 119. The Mallets (Mal. 1, 2, 3) play a rhythmic accompaniment, with dynamics marked *ff* and *mp*. The Timpani (Timp.) part is marked *ff* and *p*. The Percussion (Perc. 1, 2, 3) parts are marked *ff* and *f*. The score also includes a 'Wind Chimes' part in measure 119.