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FJH CONCERT BAND

Grade 3

IN THESE LAST DAYS OF AUTUMN...

Randall D. Standridge

Instrumentation

- | | |
|----------------------------|------------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - Synthesizer (opt.) |
| 2 - Bassoon | 1 - Timpani |
| 4 - B♭ Clarinet 1 | 2 - Bells |
| 4 - B♭ Clarinet 2 | Crotales |
| 4 - B♭ Clarinet 3 | Ride Cymbal |
| 2 - B♭ Bass Clarinet | 1 - Vibraphone |
| 2 - E♭ Alto Saxophone 1 | 1 - Marimba |
| 2 - E♭ Alto Saxophone 2 | 4 - Percussion 1 |
| 2 - B♭ Tenor Saxophone | Ride Cymbal |
| 2 - E♭ Baritone Saxophone | Bass Drum |
| 3 - B♭ Trumpet 1 | Sleigh Bells |
| 3 - B♭ Trumpet 2 | Finger Cymbals |
| 3 - B♭ Trumpet 3 | Two Large Tom-toms |
| 4 - F Horn | 4 - Percussion 2 |
| 3 - Trombone 1 | Wind Chimes |
| 3 - Trombone 2 | Bass Drum |
| 2 - Baritone / Euphonium | Crash Cymbals |
| | Finger Cymbals |
| | 1 - Percussion 3 |
| | Suspended Cymbal |

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The Composer



Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

Program Notes

This work was commissioned by the University High School Symphonic Band of Greeley, Colorado and their director, Andrew Holcombe, in memory of Drew Harsh. Drew was a student at University High and an aspiring rocker.

In most cases, when writing a memorial piece, the composer simply relies on the description of the person from their loved ones or teachers or sometimes from photographs. I was very lucky and honored to be provided with videos and recordings of Drew performing and playing. These wonderful reminders of his talent influenced every note of this piece.

When writing the piece, I knew that I wished to merge symphonic and rock styles to create a hybrid piece that had one foot firmly in each style. I chose autumn as another point of inspiration due to the changing colors and melancholy, nostalgic air. I have attempted to create a work that would simultaneously evoke the spirit of that season and Drew's memory.

The title was inspired by the idea that as the winds turn colder and color fades from the world we might look back at happier times and remember not only the autumn fire, but the summer and spring that preceded it.

IN THESE LAST DAYS OF AUTUMN...

in memory of Drew Harsh

RANDALL D. STANDRIDGE
(ASCAP)

Slowly (♩ = 72)

5

The musical score is arranged in systems for various instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) and strings (Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba) are mostly silent in this section. The Piano (optional Marimba) plays a rhythmic accompaniment of eighth notes. The Percussion section includes Bells, Crotales, Ride Cymbal, Vibraphone, Marimba, and three types of Percussion (1, 2, and 3) with specific mallet and instrument instructions. Dynamics range from *mp* to *mf*. A bar line is marked with a '5' at the beginning of the section.

2 3 4 5 6



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Fl. *mf*

Ob. *mf*

Bsn. *p*

1 Ob. *mf*

Cl. 1 2. div. *mf*

Cl. 2 *p*

B. Cl. *p*

A. Saxes. Cl. 2 div. *p*

Cl. 3 *p*

T. Sax. *p*

B. Sax. *p*

1 Tpts. *p*

2

3

Hn. *p*

1 Tbn. *p*

2

Bar./ Euph. *p*

Tuba *p*

Synth. *p*

Timp. *p*

Bells / Croc. Ride, Cym. *p*

Vibra. *p*

Mar. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Slightly faster (♩ = 80)

18

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

A. Saxes.

1 Cl. 2

2 Cl. 3

T. Sax.

B. Sax.

p

tr

mf

mp

play

Slightly faster (♩ = 80)

18

1 Tpts.

2 Tpts.

3 Tpts.

Hn.

1 Tbn.

2 Tbn.

Bar. / Euph.

Tuba

Synth.

Timp.

Bells / Crof. / Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

mp

p

mp

Ride Cymbal dome

Wind Chimes

Fl. *mf*

Ob. *mf*

Bsn. *mp*

1 *play*

2 *tr* *mf*

3 *tr* *mf*

B. Cl. *p* *mp* *p*

1 *play* *tr*

2 *p* *mp* *p*

T. Sax. *p* *mp* *p*

B. Sax.

1 *p*

2 *p*

3 *p*

Hn. *p*

1 *mp*

2 *mp*

Bar. / Euph. *mp*

Tuba *mp*

Synth.

Timp. *p* *mf*

Bells / Crof. Ride. Cym. *mf*

Vibra.

Mar. *mf* *mp*

Perc. 1

Perc. 2 Bass Drum (soft mallets) *pp* *mp* *pp*

Perc. 3 *p* *mp*

21 22 23 24

Fl. *mf*

Ob.

Bsn.

1
Cls.

2
3
mp

B. Cl.

1
A. Saxes.

2
mp

T. Sax.

B. Sax.

1
Tpts.

2
3

Hn.

1
Tbns.

2

Bar. / Euph.

Tuba

Synth.

Timp.

Bells / Crot.
Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

p *mf* (F to Eb)

mf *mp* *mf* *mp* *mf* *mp*

25 26 27 28

Fl.

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

1
2
A. Saxes.

T. Sax.

B. Sax.

1
2
3
Tpts.

Hn.

1
2
Tbns.

Bar. /
Euph.

Tuba

Synth.

Timp.

Bells / Crota.
Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

rit.

a2

mp

rit.

fp

B.D.

p

p

34 Slightly faster (♩ = 80)

Fl.

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

1
2
A. Saxes.

T. Sax.

B. Sax.

34 Slightly faster (♩ = 80)

1
2
3
Tpts.

Hn.

1
2
Tbns.

Bar. / Euph.

Tuba

Synth.

Timp.

Bells / Crot. Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

(E♭ to F)

p *f*

f *p* *f*

34 35 36 37 38

rit. $\text{♩} = 60$ Slightly faster ($\text{♩} = 80$) rit.

Fl. *p mp*

Ob. *p mp*

Bsn. *p mp*

1 Cls. *p mp*

2 *p mp*

3 *p mp*

B. Cl. *p mp*

1 A. Sax. *p mp* Cl. 1

2 *p mp* Cl. 2-3

T. Sax. *p mp* Bsn. *play mp play*

B. Sax. *p mp* B. Cl. *mp play*

1 rit. $\text{♩} = 60$ Slightly faster ($\text{♩} = 80$) rit.

2 Tpts. *p*

3 *p*

Hn. *p*

1 Tbns. *p mp*

2 *p mp*

Bar. / Euph. *p mp*

Tuba *p mp* B. Cl. *mp play*

Synth. *p*

Timp. *p*

Bells / Crof. *p* Crotales *mp p*

Ride. Cym. *p* *mf*

Vibra. *p mp*

Mar. *p mp*

Perc. 1

Perc. 2 *mp* Wind Chimes

Perc. 3 *p*

p *mf* *p*

39 40 41 42 43

44 ♩ = 60

Fl. *div.*
 Ob.
 Bsn.
 Cls. 1 *tr*
 Cls. 2 *p*
 Cls. 3 *tr*
 B. Cl.
 A. Saxes. 1 *play tr*
 A. Saxes. 2 *tr*
 T. Sax. *Bar.*
 B. Sax. *mf*

44 ♩ = 60

Tpts. 1 *Bar.*
 Tpts. 2
 Tpts. 3
 Hn. *p*
 Tbn. 1
 Tbn. 2 *p*
 Bar. / Euph. *Solo (opt. Soli)*
 Tuba *mf*
 Synth.
 Timp.
 Bells / Crof. Ride. Cym. *p*
 Vibra.
 Mar. *p*
 Perc. 1 *Sleigh Bells*
 Perc. 2 *Finger Cymbals (opt. Triangle)*
 Perc. 3 *mp*

rit. $\text{♩} = 72$ rit.

Fl.

Ob.

Bsn.

1
Cts.

2
3

B. Cl.

1
A. Saxes.

2
Hn.

T. Sax.

B. Sax.

1
Tpts.

2
3

Hn.

1
Tbns.

2

Bar. / Euph.

Tuba

Synth.

Timp.

Bells / Croc. Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

mp

mf

mf

mp

mf

mp

(Eb to F)

Crotales (opt. Bells)

F. Cym. (opt. Tri.)

♩ = 72

68

Fl. *mp* *play*

Ob. *p*

Bsn. *p*

1 Cls. *p*

2 Cls.

3 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

B. Sax.

♩ = 72

68

1 Tpts. *Solo (opt. Soli)* *mf*

2 Tpts.

3 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar. / Euph.

Tuba

Synth.

Timp.

Bells *mp*

Bells / Crot. Ride. Cym.

Vibra. *mp*

Mar. *mp*

Perc. 1 B.D. *p* *mf*

Perc. 2 Wind Chimes *mp*

Perc. 3 *p* *mf*

64

65

66

67

68

69

This page of a musical score, numbered 17, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes. 1, 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1, 2, 3), Horns (Hn.), Trombones (Tbns. 1, 2), Baritone/Euphonium (Bar./Euph.), and Tuba. Other instruments include Synth., Timp., Bells/Crot., Ride Cym., Vibra., Mar., Perc. 1, Perc. 2, and Perc. 3. The score features complex rhythmic patterns and dynamic markings such as *mf*, *tutti*, *play*, and *p*. A large red watermark reading "Preview Only" is overlaid diagonally across the page. At the bottom, a dynamic curve shows a transition from *p* at measure 70 to *mf* at measure 72.

Fl.
Ob.
Bsn.
1
Cls. a2
2
3
B. Cl.
1
A. Saxes.
2
T. Sax.
B. Sax. play
1
Tpts.
2
3
Hn.
1
Tbns.
2
Bar. / Euph.
Tuba
Synth. Elec. Guitar (Distortion)
Timp.
Bells / Crot. Ride Cym.
Vibra.
Mar.
Perc. 1 2 Large Tom-toms
Perc. 2
Perc. 3 Cr. Cym.

74 75 76 77

Fl.

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

1
A. Saxes.
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hn.

1
Tbns.
2

Bar. / Euph.

Tuba

Synth.

Thmp.

Bells / Croc. Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

p *ff* *p* *ff*

78 79 80 81

div.

div.

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Fl. *mf* *fp* *ff*

Ob. *mf* *fp* *ff*

Bsn. *mf* *fp* *ff*

1 Cls. *mf* *fp* *ff*

2 B. Cl. *mf* *fp* *ff*

3

1 A. Saxes. *mf* *fp* *ff*

2

T. Sax. *mf* *fp* *ff* Bar.

B. Sax. *mf* *fp* *ff* Bar.

1 Tpts. *mf* *fp* *ff* *mf*

2

3

Hn. *mf* *fp* *ff* Bar.

1 Tbns. *mf* *fp* *ff* *mf*

2

Bar./Euph. *mf* *fp* *ff* *mf*

Tuba *mf* *fp* *ff*

Synth. *mf* *ff*

Timp. *mf* *ff*

Bells/Crot. Ride. Cym. *mf* *ff*

Vibra. *mf* *ff*

Mar. *mf* *ff*

Perc. 1 *mf* *fp* *ff*

Perc. 2

Perc. 3

p *ff* *p* *ff*

82 83 84 85 86

J = 60

div.

Legal Use Requires Purchase

88 ♩ = 72

Fl.

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

1
A. Saxes.
Cl. 1
p
Cl. 2-3

2
T. Sax.

B. Sax.

88 ♩ = 72

1
Tpts.
2
3

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth.

Timp.

Bells / Crot.
Ride, Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

play Solo (opt. Soli)
mf

Piano loco
mp

mp

Ride Cym. dome
mp

Wind Chimes
mp

Bells
mp

rit. $\text{♩} = 72$ rit.

Fl.

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

1
A. Saxes.
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hn.

1
Tbns.
2

Bar. / Euph.

Tuba

Synth.

Timp.

Bells / Crof. Ride. Cym.

Vibra.

Mar.

Perc. 1

Perc. 2

Perc. 3

play

p *mp*

p *mp*

p *mf*

Crotales (opt. Bells)

F. Cym. (opt. Tri.)

93 94 95 96 97 98