

# ASCENSION

RANDALL D. STANDRIDGE

## INSTRUMENTATION

- |                                |   |
|--------------------------------|---|
| 1 Conductor Score              | 2 Trombone 1  |
| 8 Flute                        | 2 Trombone 2  |
| 2 Oboe (opt. Flute 2)          | 2 Euphonium   |
| 2 Bassoon                      | 2 Baritone T.C.   |
| 4 B $\flat$ Clarinet 1         | 4 Tuba  |
| 4 B $\flat$ Clarinet 2         | 1 Timpani   |
| 4 B $\flat$ Clarinet 3 (opt.)  | 1 Mallet Percussion 1<br>(Bells, Vibraphone,<br>Suspended Cymbal) |
| 2 B $\flat$ Bass Clarinet      | 1 Mallet Percussion 2<br>(Chimes)                                 |
| 2 E $\flat$ Alto Saxophone 1   | 1 Mallet Percussion 3<br>(Marimba, opt. Bells)                    |
| 2 E $\flat$ Alto Saxophone 2   | 1 Percussion 1<br>(Bass Drum, Triangle)                           |
| 2 B $\flat$ Tenor Saxophone    | 2 Percussion 2<br>(Suspended Cymbal,<br>Crash Cymbals)            |
| 2 E $\flat$ Baritone Saxophone | 1 Percussion 3<br>(Wind Chimes, opt. Tam-Tam)                     |
| 3 B $\flat$ Trumpet 1          |   |
| 3 B $\flat$ Trumpet 2          |   |
| 3 B $\flat$ Trumpet 3          |   |
| 4 F Horn                       |   |

### SUPPLEMENTAL and WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E $\flat$  Alto Clarinet
- E $\flat$  Contra Alto Clarinet
- B $\flat$  Contra Bass Clarinet
- E $\flat$  Horn
- Trombone in B $\flat$  T.C.
- Trombone in B $\flat$  B.C.
- Euphonium in B $\flat$  B.C.
- Tuba in B $\flat$  T.C.
- Tuba in B $\flat$  B.C.
- Tuba in E $\flat$  T.C.
- Tuba in E $\flat$  B.C.
- String Bass





## THE COMPOSER

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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 to the J.W. Pepper's Editors' Choice list. 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. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico; and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series.

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 a drill designer, music arranger, and colorguard designer for the marching arts. He lives in Jonesboro, Arkansas with his family.

## ABOUT THE MUSIC

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Many moons ago, when I was in high school, I was fortunate enough to be in an honor band in which the conductor had programmed Fred J. Allen's fantastic arrangement of *They Led My Lord Away*. It was my introduction to hymn-song settings for band, and I was enraptured by the combination of melody, harmony, and drama that the piece evoked, and it began a career-long love of hymn tunes.

*Ascension* combines two hymns: *Nearer My God to Thee* and *Be Thou My Vision*. My first intent, when setting these works, was a meditation on mortality and our own finite time on this Earth. There are moments of absolute faith, moments of doubt, and moments of wonder, all of which mark our own experiences over the span of our lives. My second intent, as I think is common for most composers, was to create an aesthetic experience for the instrumentalists that they would find intriguing, powerful, and above all, musical. In this, I hope I have succeeded.

*Ascension* was commissioned by Aaron Welker and the Coventry High School Symphonic Winds of Akron, Ohio, in memory of Aaron's father, Bill Welker. I want to thank Aaron for trusting me with this work and helping to create a memorial for his loved one.

—Randall D. Standridge

DURATION: 4:30

commissioned by Aaron Welkner and the Coventry High School Symphonic Winds (Akron, Ohio)  
in loving memory of Bill Welkner

# ASCENSION

RANDALL D. STANDRIDGE  
(ASCAP)

Solemn (♩ = 72)

Flute

Oboe (opt. Flute 2)

Bassoon

1 B♭ Clarinets

2

3 (opt.)

B♭ Bass Clarinet

1 E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solemn (♩ = 72)

1 B♭ Trumpets

2

3

F Horn

1 Trombones

2

Euphonium

Tuba

Timpani

Mallet Percussion 1 (Bells, Vibraphone, Suspended Cymbal)

Mallet Percussion 2 (Chimes)

Mallet Percussion 3 (Marimba, opt. Bells)

Percussion 1 (Bass Drum, Triangle)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Percussion 3 (Wind Chimes, opt. Tam-Tam)

Solo

*mf*

Hn.

*mf*

*mp*

(G, A, D, E♭)

Chimes

*mp*

2 3 4 5 6



9 div. *mp*

Fl.

Ob.

Bsn.

1 *mf*

2 *p*

3 *p*

B. Cl.

1 *play*

2 *p*

A. Saxes

T. Sax.

B. Sax.

9 one player st. mute *p*

1 *p*

2 *p*

3 *p*

Tpts.

Hn.

1 *p*

2

Tbns.

Euph.

Tuba

Timp.

Mlt. Perc. 1 Bells (w/hard acrylic mallets) *mp*

Mlt. Perc. 2 *mp*

Mlt. Perc. 3 Marimba (w/med.-hard yarn mallets) *mp*

Perc. 1 *mp* Tri.

Perc. 2 Sus. Cym. *mf*

Perc. 3 *p* *mf* Wind Chimes

rit. Slightly faster (♩ = 84) 18

Fl.

Ob. *mp*

Bsn.

1 *mp*

2 *mp*

3 *mp*

B. Cl. *mp*

1 *mp*

2 *mp*

T. Sax.

B. Sax.

1 rit. Slightly faster (♩ = 84) 18 tutti, open *mp* tutti, open *mp*

2

3

Hn. *mp*

1

2

Tbns.

Euph.

Tuba *p*

Timp.

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Mlt. Perc. 3 *mf*

Perc. 1

Perc. 2

Perc. 3 *p* *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

1 *mf*

2 *mf*

3 *mf*

B. Cl. *mf* tutti *p* *mf*

1 *mf* *mp* *mf*

2 *mf* *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

1 *mf* *p* *mp*

2 *mf* *p* *mp*

3 *mf* *p* *mp*

Hn. *mf* *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mf* *p* *mp* *mf*

Timp. *p* *mp* (G to Eb) *p*

Mlt. Perc. 1

Mlt. Perc. 2 *mf*

Mlt. Perc. 3

Perc. 1 B.D. *pp* *p* *pp* *pp*

Perc. 2

Perc. 3

26 Moving forward (♩ = 92)

rit.

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

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

26 Moving forward (♩ = 92)

rit.

1

Tpts. 2

3

Hn.

1

Tbns. 2

Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3

Tam-Tam

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

30 Flowing (♩ = 84)

Fl.

Ob.

Bsn.

1

2

3

B. Cl.

1

2

A. Sax.

T. Sax.

B. Sax.

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

30 Flowing (♩ = 84)

1

2

3

Hn.

1

2

Tbns.

Euph.

Tuba

Timp.

Vibraphone

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

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





Fl. *mf* *f* rit.

Ob. *mf* *f*

Bsn. *mf* *f*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

B. Cl. *mf* *f*

1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

1 *mf* *f* rit.

2 *mf* *f*

3 *mf* *f*

Hn. *mf* *f*

1 *mf* *f*

2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* (D $\flat$  to C) *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *mf* *f*

Mlt. Perc. 3 *f*

Perc. 1 *f*

Perc. 2 *mf* *f*

Perc. 3 *f*



a tempo

48

Fl.

Ob.

Bsn.

1

Cls.

2

3

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

1

Tpts.

2

3

Hn.

Tbns.

1

2

Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3

a tempo

48

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4

This page contains a musical score for an orchestra, spanning measures 51 to 55. The score is divided into several sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), and Saxophones (A. Saxes, T. Sax., B. Sax.).
- Brass:** Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Euphonium (Euph.), and Tuba.
- Percussion:** Timpani (Timp.), Milt. Perc. 1, 2, 3, and other Percussion (Perc. 1, 2, 3).

The score features various dynamics such as *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). It includes a 3-measure rest in measures 53 and 54. A large red watermark is overlaid on the score, reading "Preview Only - Legal Use Requires Purchase".

Fl. *mf*

Ob. *mf*

Bsn. *p* *mf* *p*

1 *mf*

2 *mf* *p*

3 *mf* *p*

B. Cl. *pp*

A. Saxes 1 *mf* *mp*

2 *mf* *p*

T. Sax. *pp*

B. Sax. *p* *mf* *pp*

58

Tpts. 1 *pp*

2 *pp*

3 *pp*

Hn. *mf* *pp* *mp*

Tbns. 1 *p* *mf* *pp*

2 *p* *mf* *pp*

Euph. *pp*

Tuba *pp*

Timp. *pp* (Ab to Bb)

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Mlt. Perc. 3 *mf*

Perc. 1

Perc. 2 *p* *mf*

Perc. 3

64

Fl.

Ob.

Bsn.

1

2

3

Cl.

B. Cl.

1

2

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3

*p sub. cresc.*

*p sub. cresc.*

*cresc.*

*p sub. cresc.*

*cresc.*

*p*

*cresc.*

*p sub. cresc.*

*cresc.*

*mf*

*mf*

*mf*

*mf*

*p cresc.*

*p cresc.*

*mf*

*mf*

*p cresc.*

*p sub. cresc.*

*p*

*cresc.*

*p cresc.*

*f*

*mp*

*B.D. p cresc.*







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.

Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3





88 Broadly (♩ = 92)

Fl.

Ob.

Bsn.

1

2

3

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

88 Broadly (♩ = 92)

1

2

3

Hn.

1

2

Tbns.

Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Perc. 3

**93 Building (♩ = 84) rit.**

FL. *pp* *cresc.* *ff* *fff*

Ob. *pp* *cresc.* *ff* *fff*

Bsn. *f* *ff* *fff*

1 *pp* *cresc.* *ff* *fff*

2 *pp* *cresc.* *ff* *fff*

3 *pp* *cresc.* *ff* *fff*

B. Cl. *pp* *cresc.* *ff* *fff*

1 *f* *ff* *fff*

2 *f* *ff* *fff*

T. Sax. *f* *ff* *fff*

B. Sax. *f* *ff* *fff*

**93 Building (♩ = 84) rit.**

1 *pp* *cresc.* *ff* *fff*

2 *pp* *cresc.* *ff* *fff*

3 *pp* *cresc.* *ff* *fff*

Hn. *f* *ff* *fff*

1 *f* *ff* *fff*

2 *f* *ff* *fff*

Euph. *f* *ff* *fff*

Tuba *pp* *cresc.* *ff* *fff*

Timp. *pp* *cresc.* *ff* *fff* ch.

Mlt. Perc. 1 *pp* *cresc.* *ff* *fff* ch.

Mlt. Perc. 2 *mf* *cresc.* *ff* *fff* ch.

Mlt. Perc. 3 *mf* *cresc.* *ff* *fff* ch.

Perc. 1 *mf* *cresc.* *ff* *fff* ch.

Perc. 2 *p* *ff* *fff* ch.

Perc. 3 *ff* *fff* ch.

