

# Santa the Barbarian

For Concert Band, Grade 1.5

By Randall D. Standridge (ASCAP)

## Instrumentation

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 1 - Full Score                     | 4 - Bb Trumpet 1                 |
| 10 - Flute/Oboe                    | 4 - Bb Trumpet 2                 |
| 5 - Bb Clarinet 1                  | 4 - F Horn                       |
| 5 - Bb Clarinet 2 (F. Horn double) | 10 - Trombone/Euphonium/Bassoon. |
| 2 - Bb Bass Clarinet               | 2 - Euphonium T.C.               |
| 6 - Eb Alto Saxophone              | 4 - Tuba                         |
| 2 - Bb Tenor Saxophone             |                                  |
| 2 - Eb Baritone Saxophone          |                                  |
- 
- 2 - Marimba
  - 2 - Timpani/Tambourine (4)
  - 3 - Percussion 1&2: Two Toms, Bass Drum (opt. 1 player on drum set)
  - 2 - Percussion 3: Crash Cymbals/Anvil (opt. Brake Drum)
  - 2 - Percussion 4: Sleigh Bells/Maracas

**Full Set - \$50.00**

**Extra Conductor Score - \$12.00**

**Extra Part - \$4.00**



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## GRADE .5 - 1.5

Mechanical Monsters (.5)  
Spring (1)  
Beginners Rock (1)  
Groovy-8 (1)  
The Dragon Lord (1.5)  
The Lake of Sorrows (1.5)  
Santa the Barbarian (1.5)  
A Festival of Carols (1.5)  
Starfire Fanfare (1.5)  
Fanfare for the 16th Empire (1.5)  
Circuit Breaker (1.5)

## GRADE 2 - 2.5

Dominion (2)  
Creer (2)  
Spero (2)  
Hillside March (2)  
Earthdawn (2.5)  
Shadow Cove March (2.5)

## GRADE 3 - 3.5

Affirmation (3)  
...music speaks (3)  
On an Olde English Carol (3)  
Gallowglass (3)  
Precious Lord, Take My Hand (3.5)

## GRADE 4

Utopia (4)  
Providence (4)  
Havana Nights (4)  
Vanishing Point (4)  
Deus Ex Machina (4.5)  
The Four Horsemen of the Apocalypse  
(4.5)

## GRADE 5

Stonewall: 1969 (5)  
unBroken (5)

## PERCUSSION ENSEMBLES

Fur Elise (Grade 2)  
Taiko (Grade 3)  
3x3 (Grade 3)

# Santa the Barbarian

By Randall D. Standridge

## Program Notes

As I have stated before, I often suffer from an overactive imagination. This is not precisely true, as I don't really suffer...I enjoy all of the strange ideas that my mind comes up with. And I have the perfect ace in the hole, too, as any time someone asks me to explain myself, I simply say, "I'm *artistic*." But, I digress...

During my career as a composer, I have written a multitude of Christmas works. These are always quite challenging, as you have two factors working against from the outset. One, you are dealing with a very limited amount of recognizable material, as you can only use works that are in the public domain, and two, you are writing in an over-populated genre in which almost every conceivable combination of holiday tunes has been plumbed to death. The challenge, then, is to find a new angle that puts a different spin on well loved holiday classics.

Enter Santa the Barbarian.

In this work, I have reimagined the jolly old elf as a warrior of the winter wastes. The familiar tunes of *Up on the Housetop* and *Jingle Bells* are transformed into a war cry for this incarnation of Santa, as he navigates the snowy desert with his eight mighty reign-deer: Basher, Danger, Lancer, Victim, Bomb-it, Brutis, Runner, and Blitz-Them. On Christmas night, he fights his way across the unforgiving terrain in time to bring toys to all the good children, leaving a path of destruction and candy cane carnage in his wake.

Merry Christmas and Happy Holidays from me to you and yours!!

## Rehearsal suggestions

-The Narrator should adopt a movie trailer announcer persona.

-When chanting "Ho! Ho! Ho!", it should sound very short and war-like. Gesturing with fists or instruments is encouraged.

-Dynamics should be noticeable and taken to extremes.

-A fun side project would be to teach the students how to change a major scale into a minor scale (lower the third, sixth, and seventh by a half step) to create "sinister" versions of familiar songs. This would be a great exercise in identifying the tonic of a given scale and applying half-step intervals.

## 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.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)



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**Concert work: Santa the Barbarian (Standard edition, RSM C028)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

Score  
Grade 1.5  
Duration: 3:00

# SANTA THE BARBARIAN

Randall D. Standridge  
(ASCAP)

Narration:

- 1) When the winter winds blew in an age long ago
- 2) And the Yuletide season brought the darkness and snow
- 3) They told of a gift-giver in tomes antiquarian
- 4) From the far icy wastes he comes, Santa the BARBARIAN!

Mysterious  $\text{♩} = 60$  **3**

*rit.*

The score is for a 4/4 piece in B-flat major, marked 'Mysterious' with a tempo of 60 beats per minute. It features a narrator and a variety of instruments. The score is divided into eight measures, with narration lines 1-4 corresponding to the numbered measures. Dynamics range from *p* (piano) to *fp* (fortissimo). The percussion section includes two toms, bass drum, tam-tam, suspended cymbal, finger cymbals, and sleigh bells. The woodwinds and strings play a mysterious, atmospheric melody. The piece concludes with a *rit.* (ritardando) marking.

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**9** Barbaric! ♩=120

The score is for a piece titled "Barbaric!" with a tempo of 120 beats per minute. It features a variety of instruments:

- Fl. / Ob.:** Flute/Oboe part, starting with a rest and then playing a melodic line from measure 9.
- Cl. 1:** Clarinet 1 part, starting with a rest and then playing a melodic line from measure 9.
- Cl. 2 (F. H. Dbl.):** Clarinet 2 / Bass Clarinet part, playing a rhythmic accompaniment from measure 9.
- A. Sx.:** Alto Saxophone part, playing a rhythmic accompaniment from measure 9.
- T. Sx.:** Tenor Saxophone part, playing a rhythmic accompaniment from measure 9.
- Tpt. 1:** Trumpet 1 part, playing a rhythmic accompaniment from measure 9.
- Tpt. 2:** Trumpet 2 part, playing a rhythmic accompaniment from measure 9.
- Hn.:** Horn part, playing a rhythmic accompaniment from measure 9.
- Trb. Euph. Bssn.:** Trombone, Euphonium, and Bass Trombone parts, playing a rhythmic accompaniment from measure 9.
- L.R. Tuba:** Left and Right Tuba parts, playing a rhythmic accompaniment from measure 9.
- Mrb.:** Maracas part, playing a rhythmic accompaniment from measure 9.
- Timp./ Tamb.:** Timpani and Tom-toms part, playing a rhythmic accompaniment from measure 9.
- Perc. 1&2:** Percussion 1 and 2 part, playing a rhythmic accompaniment from measure 9.
- Perc. 3:** Percussion 3 part, playing a rhythmic accompaniment from measure 9.
- Perc. 4:** Percussion 4 part, playing a rhythmic accompaniment from measure 9.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The dynamics are marked with *f* (forte) and *fp* (fortissimo piano). The piece is divided into measures 9, 10, 11, and 12.

13

Fl./Ob. *mf* *tr* Play 2x only

Cl. 1 *mf* *tr* Play 2x only

Cl. 2 (F. H. Dbl.) *mf* Play 2x only Play both times

A. Sax. *mf* Play both times

T. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf* Play 2x only Play both times

Trb. Euph. Bssn. *mf*

L.R. Tuba *mf*

Mrb. *mf* Play 2x only

Timp./ Tamb. *mf* Play 2x only

Perc. 1&2 *mf* *fp* *mf*

Perc. 3 *mf*

Perc. 4 *mf*

1. **Play 1st Time**

Fl./Ob. *mf*

Cl. 1 *mf* **Play 1st Time**

Cl. 2 (F. H. Dbl.)

A. Sax.

T. Sax.

Tpt. 1

Tpt. 2

Hn.

Trb.  
Euph.  
Bssn.

L.R.  
Tuba

Mrb. **Play 1st Time** *mf*

Timp./  
Tamb. **Play 1st Time**  
Tambourine *mf*

Perc. 1&2 *fp* *mf*

Perc. 3 *mf*

Perc. 4



26

2.

Fl./Ob.

Cl. 1

Cl. 2 (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. Euph. Bssn.

L.R. Tuba

Mrb.

Timp./ Tamb.

Perc. 1&2

Perc. 3

Perc. 4

*fp* *mf* *f* *f* *f* *f*

2 2

25 26 27 28 29 30

33

Fl./Ob.  
Cl. 1  
Cl. 2 (F. H. Dbl.)  
A. Sx.  
T. Sx.  
Tpt. 1  
Tpt. 2  
Hn.  
Trb. Euph. Bssn.  
L.R. Tuba  
Mrb.  
Timp./ Tamb.  
Perc. 1&2  
Perc. 3  
Perc. 4

37

The score is divided into four measures, numbered 37, 38, 39, and 40 at the bottom. The woodwind and brass sections have a 'Chant' part with lyrics: 'Ho! Ho! Ho! Hurrr -'. The percussion section includes Mrb., Timp./Tamb., Perc. 1&2, Perc. 3, and Perc. 4 (Maracas). Dynamic markings include *f*, *fp*, and *f*. Percussion 1&2 has a crescendo leading to *f*. Percussion 4 has a *f* marking and a repeat sign. Percussion 3 has a *fp* marking.

37

38

39

40

Fl./Ob. *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!* *fp*

Cl. 1 *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!* *fp*

Cl. 2 (F. H. Dbl.) *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!* *fp*

A. Sx. *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!* *fp*

T. Sx. *mf*

Tpt. 1 *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!*

Tpt. 2 *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!*

Hn. *Rah!* *Ho! Ho! Ho!* *Ho! Ho! Ho!*

Trb. *Euph. Bssn.* *mf*

L.R. Tuba *mf*

Mrb. *p* *mf*

Timp./ Tamb. *mf*

Perc. 1&2 *f* *fp* *f* *mf* *Anvil (hard acrylic mallet) (opt. Brake Drum)*

Perc. 3 *p* *mf*

Perc. 4 *mf*

Fl./Ob.

Cl. 1

Cl. 2  
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.  
Euph.  
Bssn.

L.R.  
Tuba

Mrb.

Timp./  
Tamb.

Perc. 1&2

Perc. 3

Perc. 4

53

Fl./Ob.

Cl. 1

Cl. 2 (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. Euph. Bssn.

L.R. Tuba

Mrb.

Timp./ Tamb.

Perc. 1&2

Perc. 3

Perc. 4

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

Crash Cymbals

Sleigh Bells

2

51 52 53 54 55 56

60

Fl./Ob.  
Cl. 1  
Cl. 2 (F. H. Dbl.)  
A. Sx.  
T. Sx.  
Tpt. 1  
Tpt. 2  
Hn.  
Trb. Euph. Bssn.  
L.R. Tuba  
Mrb.  
Timp./ Tamb.  
Perc. 1&2  
Perc. 3  
Perc. 4

64

Fl./Ob.

Cl. 1

Cl. 2 (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. Euph. Bssn.

L.R. Tuba

Mrb.

Timp./ Tamb.

Perc. 1&2

Perc. 3

Perc. 4

Chant

Ho! Ho! Ho!

Chant

Ho! Ho! Ho!

Chant

Ho! Ho! Ho!

Chant

Ho! Ho! Ho!

Chant

Ho! Ho! Ho!

Chant

Ho! Ho! Ho!

*mf*

*fp* *f*

*fp* *f*

*f*

62 63 64 65 66



Fl./Ob. Chant Ho! Ho! Ho! Ho! Ho! Ho! Yah!

Cl. 1 Chant Ho! Ho! Ho! Ho! Ho! Ho! Yah!

Cl. 2 (F. H. Dbl.) Chant Ho! Ho! Ho! Ho! Ho! Ho! Yah!

A. Sax. Chant Ho! Ho! Ho! Ho! Ho! Ho! Yah!

T. Sax. Chant Ho! Ho! Ho! Yah!

Tpt. 1 Chant Ho! Ho! Ho! Yah!

Tpt. 2 Chant Ho! Ho! Ho! Yah!

Hn. Chant Ho! Ho! Ho! Yah!

Trb. Chant Ho! Ho! Ho! Yah!

Euph. Bsn. Chant Ho! Ho! Ho! Yah!

L.R. Tuba Chant Ho! Ho! Ho! Yah!

Mrb. (Ch.)

Timp./Tamb. *fp* *f* (Ch.)

Perc. 1&2 *fp* *f* (Ch.)

Perc. 3

Perc. 4