

# 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)*

# 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.

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 and a 3-measure rest. It features a narrator and a variety of instruments. The woodwinds and strings play a mysterious, atmospheric melody. The percussion section includes marimba, timpani, and various drums, providing a rhythmic foundation. The score is divided into four narration sections, each corresponding to a line of the story provided above.

**9** Barbaric! ♩=120

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

- 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

The score is in 2/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The music is marked *f* (forte) throughout. The percussion parts include Maracas (Mrb.), Timpani (Timp./ Tamb.), and Crash Cymbals (Perc. 1&2). The Perc. 3 part consists of a steady rhythmic pattern. The woodwinds and brass parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The strings (not explicitly labeled but implied by the context of a full orchestral score) would typically provide a rhythmic accompaniment.

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 2x only *mf* Play both times

T. Sax. *mf*

Tpt. 1 *mf*

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

Hn. *mf* *mf* Play both times

Trb. *mf*

Euph. Bssn. *mf*

L.R. Tuba *mf* Play 2x only

Mrb. *mf* Tambourine Play 2x only

Timp./Tamb. *mf*

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

Perc. 3

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

26

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

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

