

Fracas

For Concert Band, Grade 3.5

By Randall D. Standridge

Full Score

Instrumentation

- | | |
|---------------------------|----------------------|
| 1 - Piccolo | 3 - Bb Trumpet 1 |
| 6 - Flute | 3 - Bb Trumpet 2 |
| 2 - Oboe | 3 - Bb Trumpet 3 |
| 2 - Bassoon | 3 - Horn in F 1 |
| 4 - Bb Clarinet 1 | 3 - Horn in F 2 |
| 4 - Bb Clarinet 2 | 2 - Trombone 1 |
| 4 - Bb Clarinet 3 | 2 - Trombone 2 |
| 2 - Bb Bass Clarinet | 2 - Trombone 3 |
| 3 - Eb Alto Saxophone 1 | 2 - Euphonium (B.C.) |
| 3 - Eb Alto Saxophone 2 | 2 - Euphonium (T.C.) |
| 2 - Bb Tenor Saxophone | 4 - Tuba |
| 2 - Eb Baritone Saxophone | |
-
- | |
|---|
| 1 - Synth |
| 1 - Electric Bass |
| 2 - Xylophone |
| 2 - Vibraphone |
| 2 - Marimba |
| 2 - Timpani |
| 2 - Percussion 1&2: Snare Drum/Two Toms/Hi-Hat/Ride Cymb./Crash Cym., Bass Drum
(opt. 1 player on drumset) |
| 2 - Percussion 3: Tam-Tam/Tambourine/China Crash |
| 2 - Percussion 4: Suspended Cymbal/Cowbell/Wind Chimes |

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Fracas

By Randall D. Standridge

Program Notes

FRACAS (noun): A noisy disturbance or quarrel.

My musical tastes are diverse, to say the least. This is because I am not a musical snob. I really do think that all music is valid, and I like to bathe my mind in all of the wonderful varieties of sound that the wonderful world of music has to offer.

In this spirit, I have always had a great deal of affection for the horn bands and jazz musicians of the '50s, '60s, and '70s. Earth Wind and Fire, Bill Chase, Chick Corea, Buddy Rich, Blood Sweat and Tears, Stan Kenton....these were heroes to me.

FRACAS is my love letter to this time period and these groups and individuals. It is a fusion of symphonic convention and rock/jazz sensibilities. It is also a spiritual follow-up to my work RUCKUS.

So sit back, tap your toes, and get ready for a collision of worlds where horn riffs, psychedelic colors, and driving energy meet.

Also, do NOT play this safe or politely. If your only concern is creating a beautiful pyramidal sound, this piece is NOT. FOR. YOU. It's called "Fracas" for goodness sake.

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 composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. 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

Fracas

Randall Standridge

With attitude ♩=136

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, and Bass Clarinet. The saxophone section includes E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Euphonium, and Tuba. The keyboard section includes Synth and Rock Organ. The string section includes Electric Bass. The percussion section includes Xylophone, Vibraphone, Marimba, and Timpani. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics, including accents and fortissimo (f) markings. The piece concludes with a double bar line and a repeat sign.

11 15

Picc. *ff* *fp* *f* *f*

Fl. *ff* *fp* *f* *f*

Ob. *ff* *fp* *f* *f*

Bsn. *ff* *ff* *f* *f*

Cl. 1 *ff* *fp* *f* *f*

Cl. 2 *ff* *fp* *f* *f*

Cl. 3 *ff* *fp* *f* *f*

B. Cl. *ff* *ff* *f* *f*

A. Sx. 1 *ff* *fp* *f* *f*

A. Sx. 2 *ff* *fp* *f* *f*

T. Sx. *ff* *fp* *f* *f*

B. Sx. *ff* *ff* *f* *f*

Tpt. 1 *ff* *fp* *f* *f*

Tpt. 2 *ff* *fp* *f* *f*

Tpt. 3 *ff* *fp* *f* *f*

Hn. 1 *ff* *fp* *f* *f*

Hn. 2 *ff* *fp* *f* *f*

Trb. 1 *ff* *ff* *f* *f*

Trb. 2 *ff* *ff* *f* *f*

Euph. *ff* *ff* *f* *f*

Tuba *ff* *ff* *f* *f*

Synth. *ff* *f*

E.B. *ff* *f* *f*

Xyl. *ff* *f* *f*

Vib. *ff* *f* *f*

Mrb. *ff* *f* *f*

Timp. *ff* *fp* *f* *p* *f*

Crash Cym.

21

Fast, Exciting! ♩=160

Picc. *fp* *ff*
 Fl. *fp* *ff*
 Ob. *fp* *ff*
 Bsn. *fp* *f* *mf*
 Cl. 1 *fp* *ff*
 Cl. 2 *fp* *ff*
 Cl. 3 *fp* *ff*
 B. Cl. *fp* *mf*
 A. Sx. 1 *fp* *f* (opt. Solo)
 A. Sx. 2 *fp* *ff*
 T. Sx. *fp* *f* *ff*
 B. Sx. *fp* *mf*
 Tpt. 1 *fp* *ff*
 Tpt. 2 *fp* *ff*
 Tpt. 3 *fp* *ff*
 Hn. 1 *fp* *ff*
 Hn. 2 *fp* *ff*
 Trb. 1 *fp* *f* *ff*
 Trb. 2 *fp* *f* *ff*
 Euph. *fp* *f* *ff*
 Tuba *fp* *mf*
 Synth *ff*
 E.B. *fp* *mf*
 Xyl. *mf*
 Vib. *p* *f* (Sus. Cym.)
 Mrb. *mf*
 Timp. *fp* *ff* (Ride Cym.)

25

Picc. *mf* *fp*
 Fl. *mf* *fp*
 Ob. *mf* *fp*
 Bsn. *mf* *fp*
 Cl. 1 *mf* *fp*
 Cl. 2 *mf* *fp*
 Cl. 3 *mf* *fp*
 B. Cl. *mf* *fp*
 A. Sx. 1 *fp* *mf* *fp*
 A. Sx. 2 *mf* *fp* *mf* *fp*
 T. Sx. *mf* *fp* *mf* *fp*
 B. Sx. *mf* *fp*
 Tpt. 1 *mf* *fp*
 Tpt. 2 *mf* *fp*
 Tpt. 3 *mf* *fp*
 Hn. 1 *mf* *fp* *mf* *fp*
 Hn. 2 *mf* *fp* *mf* *fp*
 Trb. 1 *mf* *fp* *mf* *fp*
 Trb. 2 *mf* *fp* *mf* *fp*
 Euph. *mf* *fp* *mf* *fp*
 Tuba *mf* *fp*
 Synth *mf* *fp*
 E.B. *mf* *fp*
 Xyl. *f*
 Vib. *mf*
 Mrb. *mf*
 Timp. *p* *mf* *p*

33 37

Picc. *f* (*pp*)

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mp*

B. Cl. *f*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Trb. 1 *f* *ff* *sfz* *mp*

Trb. 2 *f* *ff* *sfz* *mp*

Euph. *f* *ff* *sfz* *mp*

Tuba *f*

Synth *Piano*

E.B. *f*

Xyl. *f*

Vib. *f* *Solo* *mf*

Mrb. *mf*

Timp. *f* *p* *mf* *mp*

Picc. *mf* *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cl. 1 *f* *ff* Div.

Cl. 2 *f* *ff*

Cl. 3 *mf* *f* *ff*

B. Cl. *ff*

A. Sx. 1 *f* *ff*

A. Sx. 2 *f* *ff*

T. Sx. *f* *ff*

B. Sx. *ff*

Tpt. 1 *mf* *f* *ff* Div.

Tpt. 2 *mf* *f* *ff*

Tpt. 3 *mf* *f* *ff*

Hn. 1 *mf* *f* *ff*

Hn. 2 *mf* *f* *ff*

Trb. 1 *mf* *f* *ff*

Trb. 2 *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *f* *ff*

Synth

E.B. *f* *ff*

Xyl. *f* *ff*

Vib. *f* *ff*

Mrb. *f* *ff*

Timp. *mf* *fp* (ch)

53

Musical score for 'Fracas' page 7, measures 53-60. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1-3, Horns 1-2, Trombones 1-2, Euphonium, Tuba, Synth, Euphonium Bass, Xylophone, Vibraphone, Mallets, and Timpani. The score features various dynamics such as *mf*, *ff*, and *p*, and includes performance instructions like "1 Octave down".

Musical score for 'Fracas' page 8, measure 61. The score includes parts for Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Trb. 1, Trb. 2, Euph., Tuba, Synth, E.B., Xyl., Vib., Mrb., and Timp. The score shows various dynamics such as *mf* and *f*, and includes a rehearsal mark at measure 61.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Saxophones Alto, Tenor, Baritone, Trumpets 1-3, Horns 1-2) and brass (Trombones 1-2, Euphonium, Tuba) sections are marked with *fp* (fortissimo piano) and *ff* (fortissimo) dynamics. The strings (Violins 1 & 2, Violas, Cellos, Double Basses) are marked with *mf* (mezzo-forte) and *f* (forte) dynamics. The percussion section includes Xylophone, Vibraphone, Maracas, and Timpani, with the Xylophone and Vibraphone marked *ff* and the Maracas marked *mf*. The Synth part is marked *mf*. The Electric Bass part is marked *ff* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Trb. 1, Trb. 2, Euph., Tuba, Synth., E.B., Xyl., Vib., Mrb., and Timp. The score includes dynamic markings such as *mf*, *f*, *p*, and *mp*. Performance instructions like "(opt. Solo)" are present for the saxophones. The music is written in a key signature of three flats and a common time signature.

Full Miniscore on request.
 Vollständige Miniscore auf Anfrage.