

Animation

(Episode 1: WABBIT!)

For Concert Band, Grade 4

By Randall D. Standridge

Full Score

Instrumentation

- | | |
|---|----------------------|
| 1 - Piccolo | 3 - Bb Trumpet 1 |
| 3 - Flute 1 | 3 - Bb Trumpet 2 |
| 3 - Flute 2 | 3 - Bb Trumpet 3 |
| 2 - Oboe | 3 - Horn in F 1 |
| 2 - Bassoon | 3 - Horn in F 2 |
| 4 - Bb Clarinet 1 | 2 - Trombone 1 |
| 4 - Bb Clarinet 2 | 2 - Trombone 2 |
| 4 - Bb Clarinet 3 | 2 - Trombone 3 |
| 2 - Bb Bass Clarinet | 2 - Euphonium (B.C.) |
| 2 - Bb Contrabass Clarinet | 2 - Euphonium (T.C.) |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | 2 - String Bass |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
| 1 - Mallets 1: Bells/Vibraphone | |
| 2 - Mallets 2: Xylophone/Bells | |
| 2 - Timpani | |
| 2 - Marimba | |
| 2 - Timpani | |
| 2 - Percussion 1: Snare Drum/2 Woodblocks/Ride Cymbal/Bass Drum | |
| 2 - Percussion 2: Crash Cymbals/Suspended Cymbal/Tam-Tam | |
| 2 - Percussion 3: Ratchet/Triangle/Vibraslap/Bells/Anvil/High and Low Cowbells/
Splash Cymbal/Toms/Siren Whistle/Slapstick/Sound FX Machine (or synth) | |

Complete Set \$95.00 Extra Conductor Score \$20.00 Extra Part \$4.00

Animation

(Episode 1: WABBIT!)

By Randall D. Standridge

Program Notes

Carl Stalling is one of my favorite film composers of all time. Some of you may not instantly recognize his name, but I guarantee you that you have heard his work. Mr. Stalling was most famously known for his scores for several Warner Bros. cartoons, especially the Looney Tunes. His work introduced me to *The Barber of Seville* ("welcome to my shop...let me cut your mop...let me shave your crop...daintily"), *The Ring Cycle* ("kill da wabbit...kill da wabbit...kill da WABBIT!"), and many more, but he also wrote hours and hours of original material that defined the sound of cartoon soundtracks. So, in my estimation, Carl Stalling is the single most influential composer in my development.

Animation: Episode 1: Wabbit! operates under the conceit that it is a "lost score" to a forgotten cartoon. The movie starts with the opening credits, paying homage to the jaunty melodies that always preceded the main action before we find our hunter, sneaking through the forest in search of prey. He finds our wascally friend enjoying a nice sunny day, completely unaware (?) that he is being watched. The hunter sneaks up until the rascal spots the hunter, and then...the chase is on! The duo runs through the forest as the hunter falls further and further behind. He rounds a corner, and suddenly, the most gorgeous creature he has ever seen stands before him. The suspiciously furry mademoiselle charms the hunter, who leans in for a kiss...and is slapped for his troubles. Laughter is heard as our hero runs away to the city. A chase in taxis across the busy urban streets takes place before they both arrive at a construction site. The hunter looks up to the top of the building and sees something falling. An anvil slams into the hunter, who, furious, races up the construction site, chasing the wascal until he runs through a fake door and into the sky. He blinks twice, looking down, before falling to the ground below. As his spirit ascends to the heavens, the varmint winks one last time to the audience before the credits roll.

Performance notes:

- Everything should be exaggerated, EVERYTHING.
- When in doubt, go for the laugh.
- Please feel free to add all the comedic effects you like...as long as it doesn't interfere with the music.
- The sound FX for Percussion 3 may be found on the product page for this work on our website.

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 arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR, with his family.

Score
Duration: 6:15
Grade 4

ANIMATION

(Episode 1: WABBIT!)

Randall D. Standridge
(ASCAP)

Dramatic

3 Animated ♩=168

The musical score is for a 4/4 piece in B-flat major, marked 'Dramatic' and '3 Animated' with a tempo of 168. The score is arranged for a full band and includes the following parts:

- Piccolo
- Flute 1-2
- Oboe
- Bassoon
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- Horn in F 1
- Horn in F 2
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- String Bass* (written up 8va)
- Mallets 1 (Bells/Vibraphone)
- Mallets 2 (Xylophone/Bells)
- Timpani
- Percussion 1 (Snare Drum, 2 Woodblocks, Ride Cymbal/Bass Drum)

Key features of the score include:

- A large '4' indicating the 4/4 time signature.
- A '3' in a box above the first measure of the 'Animated' section.
- A tempo marking of ♩=168.
- Dynamic markings such as *f* (forte) and *fp* (fortissimo piano).
- A 'Tune' for the Mallets 2 part: F, B♭, C, E (med. hard mallets).
- A 'Snare' part with 'B.D.' (Bass Drum) markings.
- A 'Xylophone (hard acrylic mallets)' part.

22 *a tempo*

Picc.
Fl. 1-2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Bass
Mal. 1
Mal. 2
Timp.

33 Sneaking ♩=100

Picc. *Solo* *p*

Fl. 1-2 *mf*

Ob. 2 4

Bsn. 4 4

B♭ Cl. 1 *Piccolo* *p* *Solo* *mf*

B♭ Cl. 2 4 4

B♭ Cl. 3

B. Cl. *mf* *p*

Cb. Cl. *p* *p*

A. Sx. 1 *Piccolo* *p* 2 4

A. Sx. 2

T. Sx. *p* 4 4

B. Sx. *p* *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 2 4

Hn. 2

Tbn. 1 *p* 4 4 *p* straight mute

Tbn. 2 *p* *p* straight mute

Tbn. 3 *p* *p*

Euph. *p*

Tuba Bass *Solo* *p* *All* *mf*

Vibraphone (hard yarn mallets) Pedal up *mf*

Mal. 1 2 4

Mal. 2

Timp. 4 4

2 W.B. S.D.

Picc. *mp*

Fl. 1-2 *mp*

Ob.

Bsn. *mf*

B♭ Cl. 1 *mf* All

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1 *mf* harmon mute

B♭ Tpt. 2 *mf* harmon mute

B♭ Tpt. 3 *mf* harmon mute

Hn. 1 *mp* Solo (opt. Off stage)

Hn. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf* straight mute

Tuba Bass

Mal. 1

Mal. 2

Timp. *p*

Perc. 1

43 Slightly Faster ♩=112 **Hunting Call** ♩=126 **47 Hunting** ♩=132

Picc. *All* *sfz*

Fl. 1-2 *sfz*

Ob. *sfz*

Bsn. *mf*

B♭ Cl. 1 *sfz*

B♭ Cl. 2 *sfz*

B♭ Cl. 3 *sfz*

B. Cl. *sfz*

Cb. Cl. *p*

A. Sx. 1 *sfz*

A. Sx. 2 *sfz*

T. Sx. *sfz*

B. Sx. *mf*

B♭ Tpt. 1 *sfz*

B♭ Tpt. 2 *sfz*

B♭ Tpt. 3 *sfz*

Hn. 1 *Solo (opt. Off stage)* *All* *mp*

Hn. 2 *sfz*

Tbn. 1 *Horn* *mp*

Tbn. 2 *sfz*

Tbn. 3 *sfz*

Euph. *Bassoon* *mf*

Tuba Bass *p*

Mal. 1 *Pedal up* *p*

Mal. 2 *mf* *sfz*

Timp. *sfz* *p*

Perc. 1 *Ride Cymbal (stick)* *S.D.*

51 55

Picc. *mf*

Fl. 1-2 *mf* a2

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mp*

Cb. Cl. *mp*

A. Sx. 1 *mp* Horn *mf*

A. Sx. 2 *mp* Horn

T. Sx. *mp* Horn *mf*

B. Sx. *mp* *mf*

B♭ Tpt. 1 *mf* open Horn *mf*

B♭ Tpt. 2 *mf* open Horn *mf*

B♭ Tpt. 3 *mf* open Horn *mf*

Hn. 1 *mp* All Div. *mf*

Hn. 2 *mp* *mf*

Tbn. 1 *mf* open

Tbn. 2 *mf* open

Tbn. 3 *mf* open

Euph. *mf* Open

Tuba Bass *mp* *mf*

Mal. 1

Mal. 2 *mf*

Timp. *mp* F to G

Perc. 1

rit.

75 Creeping, straight 8ths ♩=112

Score for various instruments including Picc., Fl. 1-2, Ob., Bsn., B♭ Cl. 1-3, B. Cl., Cb. Cl., A. Sx. 1-2, T. Sx., B. Sx., B. Tpt. 1-3, Hn. 1-2, Tbn. 1-3, Euph., Tuba Bass, Mal. 1-2, and Timp. The score features dynamic markings such as *mf* and *p*, and includes large numbers (2, 4) indicating specific measures or sections. A key signature change is noted as 'F to G' in the Timp. part.

rit.

84 Calm ♩=88

Picc. *p* *mf*
 Fl. 1-2 *p* *mf*
 Ob. *mf*
 Bsn. *p* *mf*
 B♭ Cl. 1 *mf* Solo
 B♭ Cl. 2 *p*
 B♭ Cl. 3 *p*
 B. Cl. *p* *mf*
 Cb. Cl. *p* *mf*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 B♭ Tpt. 1 *mf* Horn in F 1
 B♭ Tpt. 2 *mf* Horn in F 2
 B♭ Tpt. 3 *mf* Play harmon mute
 Hn. 1 *mf* mute
 Hn. 2 *mf* mute
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 Euph. *p* *mf*
 Tuba Bass *p* *mf*
 Mal. 1
 Mal. 2 *mf*
 Timp. *sfz* G to F, B♭ to A, E♭ to D
 Perc. 1

97

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

- Picc.
- Fl. 1-2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Cb. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba Bass
- Mal. 1
- Mal. 2
- Timp.
- Perc. 1

Dynamic markings include *f*, *sfz*, *mf*, and *mp*. Performance instructions include *open* for the tubas and *E to G, A to B♭* for the timpani.

The musical score is arranged in two systems. The first system includes:

- Picc.
- Fl. 1-2
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- Cb. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.

The second system includes:

- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba Bass
- Mal. 1
- Mal. 2
- Timp.
- Perc. 1

Dynamic markings include *mf* and *f*. Performance instructions include *o2*, *D to E*, and *Bells*. The score is written in a key signature of one flat and a common time signature.

113

Musical score for Episode 1: Wabbit! page 17, measures 113-118. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets in Bb (1-3), Clarinet in B, Clarinet in Cb, Saxophones in A (1-2), Saxophone in Eb, Trumpets 1-3, Horns 1-2, Trombones 1-3, Euphonium, Tuba/Bass, Mallets 1-2, and Timpani. The percussion part features a complex rhythmic pattern. Dynamics include *mf*, *ff*, and *sfz*. Performance instructions include *Open* for trumpets and *E to Eb* for timpani.

Seductive Swing $\text{♩} = 72$

127

musical score for Seductive Swing, measures 127-130. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets in Bb (1-3), Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1-2, Tenor, Baritone), Trumpets (1-3), Horns (1-2), Trombones (1-3), Euphonium, Tuba/Bass, Maracas (1-2), Timpani, and Percussion 1. The score features various dynamics such as *mf*, *p*, and *mp*, and includes performance instructions like "harmon mute" and "Solo" for the trumpet part.

Full Miniscore on request.
Vollständige Miniscore auf Anfrage.