

Dark Beginnings

For Concert Band, Grade 1
by Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---|-------------------------------|
| 1 - Full Score | 6 - Bb Trumpet |
| 8 - Flute/Oboe | 4 - F Horn |
| 5 - Bb Clarinet | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet (F Horn Double) | 2 - Euphonium T.C. |
| 2 - Bb Bass Clarinet | 4 - Tuba |
| 6 - Eb Alto Saxophone | |
| 4 - Eb Alto Saxophone (F Horn Double) | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
| | |
| 2 - Mallets ("A" Part) | |
| 2 - Timpani (optional) | |
| 2 - Percussion 1&2 ("A" Part): Snare Drum/Bass Drum | |
| 2 - Percussion 3: Crash Cymbals/Suspended Cymbal/Temple Blocks | |
| 2 - Percussion 4: Sleigh Bells/Wind Chimes/Anvil/Triangle/Tam-Tam | |
| 2 - Mallets ("B" Part) | |
| 2 - Percussion 1&2 ("B" Part): Snare Drum/Bass Drum | |

Additional Materials for Classroom development may be found at www.randallstandridge.com

Dark Beginnings - Wind Ranges

Flute/Oboe	Clarinet	B. Clar.	Alto Sax.	Tenor Sax.	B. Sax.	Trumpet	F. Horn	Trombone/ Euphonium/ Bassoon	Tuba
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Full Set - \$50.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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By Randall D. Standridge, Grade 1

About *Mechanical Monsters*

I think that people sometimes forget that I used to be a teacher.

For those not in the know, I was a band director for 12 years in Harrisburg, Arkansas. During that time, I taught 5th-grade general music, 6th-grade beginning band, 7-8 Middle School Band, and High School Band every single day (it was a small district). Because of this, I had a wonderful opportunity to facilitate and witness the growth of my students from their earliest experiences with music until they graduated. I strongly feel this provided me with a great amount of insight into how young musicians develop and the type of music they like. But I digress.

Occasionally, I would have my students (even my older players) do a "review marathon" in which we would play back through old lines of our beginning band books. Whenever I would call up *Hot Cross Buns*, *Mary Had a Little Lamb*, etc., there would be groans, and they would say the songs were "not cool." This always broke my heart a little bit because I would remember the first days we would play these songs and the looks of excitement and feeling of accomplishment plastered on their faces. Sunrise, sunset, and all that.

So, I asked myself, how do we make these songs "cool" again?

Dark Beginnings is a minor-mode mash-up of several beginning band tunes: *Hot Cross Buns*, *Mary Had a Little Lamb*, *Twinkle Twinkle Little Star*, and *Baa Baa Black Sheep*. They have been converted into minor-mode and set against driving rhythms, bombastic percussion, and textured with some easy polyphony. My hope is that the combination of new sounds with familiar tunes will re-ignite some of the enthusiasm our young musicians had for these well-worn classics.

I hope you and your students enjoy revisiting these songs, just on the darker side of the looking glass!

From one teacher to another.

Peace, Love, and Music.

Educational goals of the work:

- Understanding of minor-mode (what scale degrees are changed from major?)
- Tone production and proper note length
- Articulations: Staccato, Tenuto, Accents
- Polyphony (one melody layered on top of another)

For melody sheets, please check out our Handy Dandy Randy Standy Bandy Yay-Tudes vol 5: *Dark Beginnings* found at www.randallstandridge.com. You can find them on the product page for *Dark Beginnings*.

Rehearsal suggestions

- The clarinets/alto saxes may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- The snare and mallet parts have been made available in "A" (Advanced) and "B" (Easier) versions. Please use whichever is appropriate for your players' abilities and developmental level.
- The vocal effects for the wind players should be powerful, low-pitched, and guttural. The "Huh!" should be staccato and accented, and the "Haaaaaah!" should be longer and have a natural crescendo to the end. Choreography is encouraged.



About the Composer

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 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's music is performed internationally. He has had numerous works selected to the J.W. Pepper's Editor's Choice. 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 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 for 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, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas, with his family.

Dark Beginnings

Score
Grade 1
Duration: 2:00

Randall D. Standridge (ASCAP)

Sinister! ♩ = 144

The score is for a Grade 1 ensemble piece in 4/4 time, marked "Sinister!" with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute/Oboe, B-flat Clarinet, B-flat Clarinet* (F Horn Double), E-flat Alto Saxophone, B-flat Tenor Saxophone, B-flat Trumpet, Horn in F, Trombone/Euphonium/Bassoon/Low Reeds, Tuba, Mallets (A-Part), Timpani, Percussion 1 & 2 (A-Part), Percussion 3, Percussion 4, Mallets (B-Part), and Percussion 1 & 2 (B-Part). The woodwinds and strings (represented by the mallet parts) play a melody that starts with a forte (*f*) dynamic and then drops to a piano (*p*) dynamic "subito". The percussion parts include Snare Drum and Bass Drum, with the Snare Drum playing a rhythmic pattern throughout. Percussion 3 includes Crash Cymbals, Suspended Cymbal, and Temple Blocks, playing a single note. Percussion 4 includes Sleigh Bells, Wind Chimes, Anvil/Triangle, and Tam-Tam, also playing a single note. The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

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Fl. Ob. *f* *mf*

Cl. *f* *mf*

Cl. (F. H. Dbl.) *f*

A. Sx. *f* *mf*

T. Sx. *f* *mf*

Tpt. *f*

Hn. *f*

Trb. Euph. Bssn. L.R. *f* *mf*

Tuba *f* *mf*

Mal. (A) *mf*

Timp. *f* *mf*

Perc.1/2 (A) *f* *p* *mf* *p* *mf*

Perc.3 *f*
Sleigh Bells

Perc. 4 *mf*

Mal. (B) *mf*

Perc.1/2 (B) *f* *p* *mf* *p* *mf*

6 7 8 9 10 11

Fl. Ob. *mf* (top notes optional throughout)

Cl. *mf*

Cl. (F. H. Dbl.) *p*

A. Sx. *mf*

T. Sx. *p*

Tpt. Div. *p*

Hn. *p*

Trb. Euph. Bssn. L.R.

Tuba

Mal. (A) %

Timp.

Perc.1/2 (A)

Perc.3 *mf* Sus. Cym. (yarn mallets) *p*

Perc. 4 %

Mal. (B) %

Perc.1/2 (B)

12 13 14 15 16 17

18

The musical score for page 4 of "Dark Beginnings" covers measures 18 through 23. The instrumentation includes Flute/Oboe, Clarinet, Clarinet in F (Horn/Double Bass), Alto Saxophone, Tenor Saxophone, Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba, Maracas (A and B), and Percussion (1/2 A, 3, 4, 1/2 B). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion parts feature various rhythmic patterns, including a prominent snare drum pattern in measures 22 and 23. The woodwind and brass parts consist of melodic lines with some sustained notes and rests.

18

19

20

21

22

23

(opt. up 8va) ----- 44

Fl. Ob. *p*

Cl. *p*

Cl. (F. H. Dbl.)

A. Sx. Play

T. Sx.

Tpt. *p*

Hn.

Trb. Euph. Bssn. L.R. *p*

Tuba *p*

Mal. (A) *p*

Timp.

Perc.1/2 (A)

Sus. Cym. *p* *mf* 2

Perc.3

Perc. 4

Mal. (B) *p*

Perc.1/2 (B)

42 43 44 45 46 47

Fl. Ob
cresc.
f
"Haaaaah!"

Cl.
cresc.
f
"Haaaaah!"

Cl. (F. H. Dbl.)
cresc.
f
"Haaaaah!"

A. Sx.
cresc.
f
"Haaaaah!"

T. Sx.
cresc.
f
"Haaaaah!"

Tpt.
cresc.
f
"Haaaaah!"

Hn.
cresc.
f
"Haaaaah!"

Trb.
cresc.
f
"Haaaaah!"

Euph.
cresc.
f
"Haaaaah!"

Bssn.
cresc.
f
"Haaaaah!"

L.R.
cresc.
f
"Haaaaah!"

Tuba
cresc.
f
"Haaaaah!"

Mal. (A)
cresc.
f

Timp.
f

Perc.1/2 (A)
cresc.
Crash Cym.
f

Perc.3
p
cresc.
f

Perc. 4
Anvil
f

Mal. (B)
cresc.

Perc.1/2 (B)
cresc.
f

48 49 50 51 52 53

Fl. Ob. *f*

Cl. *f* Div.

Cl. (F. H. Dbl.) *f*

A. Sx. *fp* *f*

T. Sx. *f*

Tpt. *fp* *f* Div.

Hn. *f*

Trb. Euph. Bssn. L.R. *fp* *f*

Tuba *fp* *f*

Mal. (A) *f* (dampen)

Timp. *f* *fp* *f* (dampen)

Perc.1/2 (A) *fp* *f* (ch)

Perc.3 *f* (let ring)

Perc. 4 *f*

Mal. (B) *f* (dampen)

Perc.1/2 (B) *fp* *f*

59 60 61 62 63