The Dragon Lord

Grade 1.5 - RANDALL D. STANDRIDGE

RANDALL STANDRIDGE FLEX SERIES INSTRUMENTATION AND SUGGESTED USE

*While each part may be used for any instrument in that key, the instruments listed in parentheses are suggested for the best overall sound and range compatibility. Some parts contain optional octaves. The director/performer should select the octave that is best suited for their instrument and range.

FLEX PARTS
Includes parts 1, 2, 3, and 4
for the following transpositions:

<table>
<thead>
<tr>
<th>Key</th>
<th>Instruments</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Instruments (T.C)</td>
<td>(Flute, Oboe, Violin, Mallets)</td>
<td>3 each</td>
</tr>
<tr>
<td>Bb Instruments (Bb Clarinet, Bb Trumpet, Bb Saxophones)</td>
<td>3 each</td>
<td></td>
</tr>
<tr>
<td>Eb Instruments (Eb Clarinets, Eb Saxophones)</td>
<td>3 each</td>
<td></td>
</tr>
<tr>
<td>F Instruments (French Horn)</td>
<td>3 each</td>
<td></td>
</tr>
<tr>
<td>C Instruments (B.C., High) (Bassoon, Trombone, Euphonium, Cello, String Bass)</td>
<td>3 each</td>
<td></td>
</tr>
<tr>
<td>C Instruments (B.C., Low) (Tuba)</td>
<td>3 each</td>
<td></td>
</tr>
</tbody>
</table>

ALTERNATE PARTS

<table>
<thead>
<tr>
<th>Part</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternate Bb Clarinet</td>
<td>3</td>
</tr>
<tr>
<td>Alternate Bb Tenor Saxophone</td>
<td>3</td>
</tr>
<tr>
<td>Alternate French Horn</td>
<td>3</td>
</tr>
<tr>
<td>Alternate Alto Clef (Viola)</td>
<td>3</td>
</tr>
</tbody>
</table>

PERCUSSION/PIANO/SYNTH/OTHERS

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano/Synth (optional)</td>
<td>1</td>
</tr>
<tr>
<td>Mallet 1 (Bells)</td>
<td>2</td>
</tr>
<tr>
<td>Mallet 2 (optional) (Chimes)</td>
<td>2</td>
</tr>
<tr>
<td>Timpani (optional)</td>
<td>2</td>
</tr>
<tr>
<td>Percussion 1 (Finger Cym./Sn.Dr./Ride Cym. Bass Drum, opt Drumset)</td>
<td>2</td>
</tr>
<tr>
<td>Percussion 2 (optional) (Sus. Cym/Wind Ch./Cr.Cym.)</td>
<td>2</td>
</tr>
<tr>
<td>Percussion 3 (optional) (Sus.Cym./Anvil/Sleigh Bells/Tambourine)</td>
<td>2</td>
</tr>
</tbody>
</table>

* Practice click Tracks at two tempi (slow and performance speed) as well as percussion/synth backing tracks may be downloaded from our website at www.randallstandridgemusic.com or at the QR Code shown to the right (scan with device)

Practice tracks/Backing Tracks include a 2 measure intro.
ABOUT THE SERIES
The Randall Standridge Music Flex-Series is a collection of adaptable music written for winds, strings, and percussion to provide performers and directors of any instrumentation with quality music that will inspire, educate, and entertain.

FEATURES OF THE RANDALL STANDRIDGE MUSIC FLEX SERIES

ADAPTABLE PARTS
The Randall Standridge Music Flex Series offers two varieties of adaptable instrumentation works:

-4 PART FOUR VOICES
  -Parts 1-4 transposed for all instruments, with optional octaves where appropriate
  -Optional Bb Clarinet/French Horn/Tenor Saxophone/Viola part to address range
  -Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion tracks

-5 PART FLEX BAND (GRADE 2.5-5)
  -Five parts for flex instrumentation, with optional octaves where appropriate
  -Part 1 (C Instruments, Bb Instruments)
  -Part 2 (C Instruments, Bb Instruments, Eb Instruments)
  -Part 3 (C Instruments, Bb Instruments, Eb Instruments, F Instruments)
  -Part 4 (C Instruments, Bb Instruments, Bb Instruments, F Instruments)
  -Part 5 (C Instruments, Bb Instruments, Eb Instruments)
  -Optional Piano/Percussion parts, which may be covered with our pre-recorded percussion track

AUDIO SUPPORT
-All works have pre-recorded click tracks and practice tracks available at two tempi, practice tempo and performance tempo, with 2 measure click intros (available for download from our website, www.randallstandridge.com)
-All works have pre-recorded percussion/electronic backing at two tempi to provide a full ensemble experience for small wind ensembles, with 2 measure click intros (available for download from our website, www.randallstandridge.com)

COPYABLE PARTS (no...REALLY! But, please read restrictions below)
-Permission to legally copy our parts for the appropriate instrumentation of the purchasing party is included with purchase (see letter included in score).
  However, the following guidelines must be adhered to:
-Performers may only have access to THEIR part...the entire set should not be made available to any one performer.
-Downloads/PDFs of parts may not be made available on public websites, such as links that may be found through search engines such as Google, etc. However, they may be made available via password protected sites, such as Google Classroom, etc. Our company does weekly internet sweeps to search for such files, and parties who violate this policy will be prosecuted under U.S. and International copyright law. This also applies to performing members, so directors are encouraged to discuss copyright law.
-Purchase only licenses performance and rehearsal for the purchasing party. Sharing files with third parties, such as other organizations, schools, or individuals is strictly prohibited and will be prosecuted under U.S. and International copyright law.
-Please remember that composers depend on the sales of their music for their livelihood and to continue their careers. Your financial support of their music allows the creation of new works. In doing so, you are acting as a patron, and you are greatly appreciated.

DIGITAL LICENSING.
-Our works are available as digital downloads for pdf printing/distribution. All of the above information applies to digital files as well.
-Purchases are automatically licensed for digital recording and performance on all not-for-profit social media, virtual band, and streaming platforms. Please share recordings of our music (but not copies of our sheet music! See above).
Concert work: The Dragon Lord Flex Series (RSM FS010)

This document grants the organization/entity that purchased this work the right to create photocopy reproductions of the parts for use in rehearsal and performance of this work. The organization may create digital copies of the parts for sole distribution to their active members. The following regulations and restrictions must be followed; failure to comply will result in prosecution by Randall Standridge Music under United States and International copyright law. For legal permission, signatures by the director and a school/organization administrator are required below.

Please read and initial all of the following statements. Initialing each line constitutes an understanding and agreement to the terms listed. Without initials and signatures, this document is null and void, along with all rights granted therein.

_____ Randall Standridge Music retains all rights to the musical composition. Purchase of the work grants the purchaser the rights listed in this document, but does not constitute a surrender of ownership by Randall Standridge Music. Randall Standridge Music may void this agreement at any time should the purchasing party violate the regulations. Any arranging rights for other ensembles (marching band, etc...) require a separate licensing agreement. Please contact us for details.

_____ This work is licensed solely for use by the purchasing organization/entity. This work, in part or in whole, may not be shared with a third party, such as other schools or organizations.

_____ Purchase of this work grants the purchasing organization/entity the following rights:
- The right to copy parts and to create digital copies of said parts.
- The right to distribute both physical and digital copies to performers (see restrictions below)
- The right to rehearse and perform the work with members of the purchasing organization/entity.
- The right to create not-for-profit audio and video recordings and to display them on websites/social media/etc.

_____ The following restrictions apply and must be followed. Any violation renders this document null and void, along with all rights granted therein.
- Performers may be supplied with access to their part ONLY. No performer should have access to all parts.
- Digital copies may not be made available via websites or links that may be accessed by the general public. Randall Standridge Music conducts weekly internet searches for our products. Any such links or websites found disseminating our music will be investigated and prosecuted under United States and International copyright law. This applies to both purchasing organizations/entities AND their performers.
- The right to copy parts does NOT extend to scores. Separate scores must be purchased, if required.

_____ The purchasing organization/entity acknowledges that composers of musical works depend on the income of said works for their livelihood and careers. By purchasing this music, you are acting as a patron for the composer and are very much appreciated.

__________________________________________________________
Director

__________________________________________________________
Administrator
The Dragon Lord
Tales from the Darklands, Part 1  By Randall D. Standridge

Program Notes

A few years back, I created a narrative work for concert band entitled The Darklands Symphony, which told the tale of several characters and places that I have created over the years in my imagination through stories, art, and, finally, music. All of the pieces were at the Grade 2-2.5 level, and were very well received. I thought I was done with the Darklands.

I was wrong.

New stories and new figures have populated that world and I felt drawn to the subject matter again. Thus, we are beginning a whole new volume, titled Tales from the Darklands. Unlike the Symphony, the “Tales” series will not be one long story but, rather, small individual tales that give more back story and depth to the Darklands Universe. Also, the entire “Tales” series will be written at the Grade 1-1.5 level, opening up the Darklands to a whole new level of players. Each “Tales” piece will be accompanied by supplemental material online, which may be found at my website (beginning October 2020).

The Dragon Lord

The Dragon Lord is a mythical figure from the Darklands, who is said to live in the mountains that border the kingdom. His shadow is occasionally glimpsed flying above the clouds, and, more often, his lonely, terrifying roar can be heard echoing from the ebony cliffs where only fools would dare to go. In this piece, we come face to face with this monstrous giant in all of his fury and power.

Educational goals of the work:

- Rhythmic stability and vocabulary in 4/4 Time
- Articulation differences between: Tenuto, Accents, Staccatos, Slurs
- Navigating Slight Tempo Changes
- Teaching Chromaticism at a basic level and with limited range. Copyable Chromatic exercise sheets have been included with this work and are keyed for all instruments

Rehearsal suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos. Let the work come off as “boring.”
- The percussion should be on the slightly louder side of the balance spectrum. Please do not “hide” them. However, they should not cover the ensemble.
- The sound FX are optional and may be downloaded from my website.
- The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- Please use the COPYABLE chromatic exercise sheets to help work with your performers with their development of this skill.

Some supplemental videos and the entire short story about “The Dragon Lord” will be available on my website by mid-October 2020.

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, Band Works 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 Charmers, 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 Artifice 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 also a contributing composer for Alfred Music 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 color guard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.
The Dragon Lord (Flex Series)

Aggressive! $\frac{\text{bpm}}{\text{bpm}} = 144$

Mal. 1

Mal. 2

Timp.

Perc. 1&2

Perc. 2

Perc. 3

Snare Drum

Marimba (Hard Yarn Mallets)

(Medium Hard Mallets)

Crash Cymbals

Anvil (opt. Brake Drum)

Aggressive!

$\text{Timp.}$

$\text{Mal. 1}$

$\text{Mal. 2}$

$\text{Perc. 1&2}$

$\text{Perc. 2}$

$\text{Perc. 3}$