

Son of Santa the Barbarian

For Concert Band, Grade 2.5
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|-------------------------------|----------------------------|
| 1 - Full Score | 4 - Bb Trumpet 1 |
| 1 - Narrator | 4 - Bb Trumpet 2 |
| 8 - Flute | 4 - F Horn |
| 2 - Oboe | 6 - Trombone |
| 4 - Bb Clarinet 1 | 4 - Euphonium B.C./Bassoon |
| 4 - Bb Clarinet 2 | 2 - Euphonium T.C. |
| 2 - Bb Clarinet (horn double) | 4 - Tuba |
| 2 - Bb Bass Clarinet | |
| 3 - Eb Alto Saxophone 1 | |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Mallet 1: Bells |
| 2 - Mallet 2: Chimes/Xylophone/Whipcrack |
| 2 - Timpani |
| 2 - Percussion 1&2: P1: Two Toms/Snare Drum
P2: Bass Drum |
| 2 - Percussion 3: Suspended Cymbal/Crash Cymbals/Wind Chimes |
| 2 - Percussion 4: Sleigh Bells/Tam-Tam |

Full Set - \$70.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Son of Santa the Barbarian

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Program Notes

In 2022, I wrote a piece entitled Santa the Barbarian. It was originally intended to be a one-off. Still, I enjoyed the character and the universe so much that I wrote two sequels (Santa the Barbarian and the Pirates of the North Pole & Santa the Barbarian: Snowpocalypse). I really thought that I was done...and then an idea came to me.

What if Santa the Barbarian had a son? And what if he was very different from his father? Children being at odds with their parents or seeking their identity is a common theme, so this idea seemed natural and provided me with a great structure and theme to work from.

This fourth chapter finds Santa the Barbarian and his son, Nicholas, at odds over how Christmas should be celebrated. Instead of a holiday full of doom and destruction, Nicholas wants Christmas to be merry and bright. Father and son, unable to come to an agreement, go to war! The battle rages back and forth as minor mode versions (Santa the Barbarian) and major mode versions (Nicholas) battle back and forth. But, ho, ho, who will win?

This work combines elements of a great many pieces to tell its tale: *Mars, the Bring of War* from Holst's "The Planets", *Jolly Old St. Nicholas, What Child is This?*, *Deck the Halls*, *Jingle Bells*, *Up on the Housetop*, *Fum, Fum, Fum*, and *We Wish You a Merry Christmas* (and even portions of the *Ukrainian Bell Carol*).

One quick note...it would be easy for some to say I am simply writing "more of the same," but please remember that I am an educator at heart. When I wrote the 2nd piece and 3rd pieces, I made sure that it had different educational concerns and concepts than the first one, and that trend has continued here. This work is more advanced than the first three, albeit slightly, and introduces more time signatures, fluctuation between major and minor modes, style changes, and extreme dynamic and expressive moments. The four works are intended to be sequential in development for the players. I hope this comes through.

Performance Notes:

-The Narration files are available as free downloads from our website; please visit the product page for this piece.

-Above all, go for EFFECT! This piece is intended to be over the top, ludicrous, and entertaining. Costuming and special effects are strongly encouraged.

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.

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 husband, Steven, and their very spoiled pets. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

FULL SCORE
GRADE 2.5
DURATION 4:30

SON OF SANTA THE BARBARIAN

with even more apologies
by Randall D. Standridge (ASCAP)

Mysterious ♩=100

Full score page showing musical staves for various instruments and sections, including Narrator, Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet (F Horn Double), E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium/Bassoon (opt. Trb. 2), Low Reeds/Tuba, Mallets 1 (Bells), Mallets 2 (Chimes, Xylophone, Whiplcrack), Timpani (F, B♭, C, E♭), Percussion 1/2 (P1: Two Toms/Snare, P2: Bass Drum, Opt. 1 player drumset), Percussion 3 (Suspended Cymbal, Crash Cymbals, Wind Chimes), and Percussion 4 (Sleigh Bells, Tam-Tam).

The score is divided into four measures, numbered 1, 2, 3, and 4. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked "Mysterious" with a quarter note equal to 100 beats per minute.

Measure 1: The Narrator has a whole rest. The Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet (F Horn Double), E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium/Bassoon (opt. Trb. 2), and Low Reeds/Tuba all have whole rests. Mallets 1 (Bells) has a whole rest. Mallets 2 (Chimes, Xylophone, Whiplcrack) has a whole rest. Timpani (F, B♭, C, E♭) has a whole rest. Percussion 1/2 (P1: Two Toms/Snare, P2: Bass Drum, Opt. 1 player drumset) has a whole rest. Percussion 3 (Suspended Cymbal, Crash Cymbals, Wind Chimes) has a whole rest. Percussion 4 (Sleigh Bells, Tam-Tam) has a whole rest.

Measure 2: The Narrator has a whole rest. The Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet (F Horn Double), E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium/Bassoon (opt. Trb. 2), and Low Reeds/Tuba all have whole rests. Mallets 1 (Bells) has a whole rest. Mallets 2 (Chimes, Xylophone, Whiplcrack) has a whole rest. Timpani (F, B♭, C, E♭) has a whole rest. Percussion 1/2 (P1: Two Toms/Snare, P2: Bass Drum, Opt. 1 player drumset) has a whole rest. Percussion 3 (Suspended Cymbal, Crash Cymbals, Wind Chimes) has a whole rest. Percussion 4 (Sleigh Bells, Tam-Tam) has a whole rest.

Measure 3: The Narrator has a whole rest. The Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet (F Horn Double), E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium/Bassoon (opt. Trb. 2), and Low Reeds/Tuba all have whole rests. Mallets 1 (Bells) has a whole rest. Mallets 2 (Chimes, Xylophone, Whiplcrack) has a whole rest. Timpani (F, B♭, C, E♭) has a whole rest. Percussion 1/2 (P1: Two Toms/Snare, P2: Bass Drum, Opt. 1 player drumset) has a whole rest. Percussion 3 (Suspended Cymbal, Crash Cymbals, Wind Chimes) has a whole rest. Percussion 4 (Sleigh Bells, Tam-Tam) has a whole rest.

Measure 4: The Narrator has a whole rest. The Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet (F Horn Double), E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium/Bassoon (opt. Trb. 2), and Low Reeds/Tuba all have whole rests. Mallets 1 (Bells) has a whole rest. Mallets 2 (Chimes, Xylophone, Whiplcrack) has a whole rest. Timpani (F, B♭, C, E♭) has a whole rest. Percussion 1/2 (P1: Two Toms/Snare, P2: Bass Drum, Opt. 1 player drumset) has a whole rest. Percussion 3 (Suspended Cymbal, Crash Cymbals, Wind Chimes) has a whole rest. Percussion 4 (Sleigh Bells, Tam-Tam) has a whole rest.

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SON OF SANTA THE BARBARIAN - SCORE

5

Nar. 1. A long time ago, on a cold winter morn, to Santa the Barbarian, a child was born.
2. He was raised a Barbarian, Nicholas by name, but he and his father were not quite the same.

Fl. 2X only Div. *mf*

Ob. 2X only *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. (Hn. Dbl.) 2X only Both times *mf*

A. Sx. 1/2 2X only Both times *mf*

T. Sx. 2X only *mf*

Tpt. 1 2X only Div. *p* *mf*

Tpt. 2 2X only *p* *mf*

Hn. 2X only Both times *mf*

Trb. 2X only *p* (stagger breathe)

Euph./Bssn. 2X only *p* (stagger breathe)

L.R./Tuba (stagger breathe)

Bells (hard acrylic mallets)

Mal. 1 *mf*

Mal. 2 *mf*

Timp. *mf*

Perc. 1/2 Toms: 2X only *pp* *mp*

Perc. 3 *mf* *p*

Perc. 4 Sleigh Bells *p*

5 6 7 8 9 10 11 12 13 14

15

Brooding ♩ = 88

Joyful ♩ = 120

Nar. 3. While Santa wanted Christmas to remain dark and scary,
Young Nicholas thought the holidays, instead, should be merry!

Fl. 4 *mf*

Ob. 4 *mf*

Cl. 1 4 *mf*

Cl. 2 *mf*

Cl. (Hn. Dbl.) *mf*

A. Sx. 1/2 *mf*

T. Sx. *mp*

Tpt. 1 4 *mf*

Tpt. 2 4 *mf*

Hn. 4 *mf*

Trb. *mf*

Euph./ Bssn. *mf*

L.R./ Tuba *mf*

Mal. 1 4 *mf*

Mal. 2 *mf*

Timp. 4

Perc. 1/2 *pp* *mp* *pp*

Perc. 3

Perc. 4 *mf*

SON OF SANTA THE BARBARIAN - SCORE

Insistent and Angry $\text{♩} = 80$ Joyfully Defiant $\text{♩} = 144$

The musical score is written for a large ensemble. The first section, 'Insistent and Angry' (measures 20-21), is in 4/4 time with a tempo of 80 beats per minute. The second section, 'Joyfully Defiant' (measures 22-23), is in 4/4 time with a tempo of 144 beats per minute. The score includes parts for Nar., Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bsn., L.R./Tuba, Mal. 1, Mal. 2, Timp., Perc. 1/2, Perc. 3, and Perc. 4. Dynamics include *f* (forte) and *mf* (mezzo-forte).

24 With rising tension $\text{♩} = 108$ *rit.*

Nar. 4. And so the land shook with a great blizzard's roar, as Santa the Barbarian and Son declared WAR!

Fl.

Ob.

Cl. 1

Cl. 2

Cl. (Hn. Dbl.)

A. Sx. 1/2

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.

Euph./ Bssn.

L.R./ Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Tam-Tam

5

4

5

4

5

4

24

25

26

27

28 To WAR! ♩ = 144

[illegible]

7

35

41

46

Score for **SON OF SANTA THE BARBARIAN**, page 9, measures 42-47.

Instrumentation: Nar., Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, Mal. 1, Mal. 2, Timp., Perc. 1/2, Perc. 3, Perc. 4.

Measure 42: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. play a rhythmic pattern of eighth notes, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

Measure 43: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. continue the rhythmic pattern, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

Measure 44: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. continue the rhythmic pattern, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

Measure 45: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. continue the rhythmic pattern, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

Measure 46: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. continue the rhythmic pattern, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

Measure 47: Nar. is silent. Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, and Timp. continue the rhythmic pattern, marked *ff*. Perc. 1/2, Perc. 3, and Perc. 4 are silent.

53

SON OF SANTA THE BARBARIAN - SCORE

11

58

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Nar., Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, Mal. 1, Perc., Timp., Perc. 1/2, Perc. 3, and Perc. 4. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is divided into measures, with large numbers 4 and 5 indicating specific measures. Dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *mp* (mezzo-piano) are used throughout. The score includes various musical notations, including notes, rests, and articulation marks. The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and brass and percussion in the lower staves.

54

55

56

57

58

59

Nar.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. (Hn. Dbl.)

A. Sx. 1/2

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.

Euph./ Bssn.

L.R./ Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Mallets 1 Bells

mf

Ho Ho Ho!

mf

Mallets 1 Bells

mf

Ho Ho Ho!

mf

ff

Xylo.

mf

ff

mp

(canon shots!)

mp

(Ch.)

ff

mp

ff

mp

60 61 62 63 64 65

SON OF SANTA THE BARBARIAN - SCORE

13

69

[illegible]

76

SON OF SANTA THE BARBARIAN - SCORE

15

77

This page of the musical score is for a large orchestra, featuring staves for Nar., Fl., Ob., Cl. 1, Cl. 2, Cl. (Hn. Dbl.), A. Sx. 1/2, T. Sx., Tpt. 1, Tpt. 2, Hn., Trb., Euph./Bssn., L.R./Tuba, Mal. 1, Mal. 2, Timp., Perc. 1/2, Perc. 3, and Perc. 4. The score includes dynamic markings like *ff* and *fff*, and large numbers 4 and 5 indicating measures or sections.

82

Nar. *mf* Shouting and yelling and "Ho Ho Ho's"

Fl. *mf* Shouting and yelling and "Ho Ho Ho's"

Ob. *mf* Shouting and yelling and "Ho Ho Ho's"

Cl. 1 *mf* Shouting and yelling and "Ho Ho Ho's"

Cl. 2 *mf* Shouting and yelling and "Ho Ho Ho's"

Cl. (Hn. Dbl.) *mf* Shouting and yelling and "Ho Ho Ho's"

A. Sx. 1/2 *mf* Shouting and yelling and "Ho Ho Ho's"

T. Sx. *mf* Shouting and yelling and "Ho Ho Ho's"

Tpt. 1 *mf* Shouting and yelling and "Ho Ho Ho's"

Tpt. 2 *mf* Shouting and yelling and "Ho Ho Ho's"

Hn. *mf* Shouting and yelling and "Ho Ho Ho's"

Trb. *mf* Shouting and yelling and "Ho Ho Ho's"

Euph./ Bssn. *mf* Shouting and yelling and "Ho Ho Ho's"

L.R./ Tuba *mf* Shouting and yelling and "Ho Ho Ho's"

Mal. 1 *mf* Shouting and yelling and "Ho Ho Ho's"

Mal. 2 *mf* Shouting and yelling and "Ho Ho Ho's"

Timp. *fp* Shouting and yelling and "Ho Ho Ho's"

Perc. 1/2 *fp* Shouting and yelling and "Ho Ho Ho's"

Perc. 3 *fp* Shouting and yelling and "Ho Ho Ho's"

Perc. 4 *fp* Shouting and yelling and "Ho Ho Ho's"

5. "Ho! Ho! Nooooooooo!" (as if falling)

ff

p

SON OF SANTA THE BARBARIAN - SCORE

88

Nar.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. (Hn. Dbl.)

A. Sx. 1/2

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.

Euph./Bssn.

L.R./Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

Wind Chimes

Sus. Cym.

ff

mf

mp

p

pp

88

89

90

91

92

93

94

95

96

1. 2.

Nar. 6. After the Fall, a hush filled the air, and people began to gather and stare. They came to see which winter warrior had won, was it Santa the Barbarian or was it his son?
7. They now saw a man who was striding on foot, and his clothes were all tarnished with ashes and soot. For out of the wreckage Saint Nicholas stood tall, and laughing, he cried "Merry Christmas to all!"

2X only

Fl. *mp*

Ob. 2X only *mp*

Cl. 1 2X only *mp*

Cl. 2 2X only *mp*

Cl. (Hn. Dbl.) *mp*

A. Sx. 1/2 *mp*

T. Sx. 2X only *mp*

Tpt. 1 2X only *mp*

Tpt. 2 2X only *mp*

Hn. *mp*

Trb. 2X only *p*

Euph./ Bssn. 2X only *p*

L.R./ Tuba 2X only (stagger breathe) *p*

Mal. 1 2X only *mp*

Mal. 2

Timp.

Perc. 1/2 2X only *p*

Perc. 3 *mf*
Sleigh Bells
2X only

Perc. 4 *mp*
Tam-Tam *p*

96 97 98 99 100 101 102 103 104 105

SON OF SANTA THE BARBARIAN - SCORE

106

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Nar.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. (Hn. Dbl.)

A. Sx. 1/2

T. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb.

Euph./Bssn.

L.R./Tuba

Mal. 1

Mal. 2

Timp.

Perc. 1/2

Perc. 3

Perc. 4

106 107 108 109 110 111 112 113

116

Nar. 2.

8. Our tale is now ended, with good at last winning, 9. (Maniacal Laughter)
But is this end....or a new beginning?

Fl. *ff* *fp* *ff* *mf* *fff*

Ob. *ff* *fp* *ff* *fff*

Cl. 1 *ff* *fp* *ff* *fff*

Cl. 2 *ff* *fp* *ff* *fff*

Cl. (Hn. Dbl.) *ff* *fp* *ff* *fff*

A. Sx. 1/2 *ff* *fp* *ff* *fff*

T. Sx. *ff* *fp* *ff* *fff*

Tpt. 1 *ff* *fp* *ff* *fff*

Tpt. 2 *ff* *fp* *ff* *fff*

Hn. *ff* *fp* *ff* *fff*

Trb. *ff* *fp* *ff* *fff*

Euph./ Bssn. *ff* *fp* *ff* *fff*

L.R./ Tuba *ff* *fp* *ff* *fff*

Mal. 1 *ff* *fff*

Mal. 2 *ff* *fff*

Timp. *fp* *ff* *fp* *fff*

Perc. 1/2 *ff* *fp* *ff* *fff* (Ch.)

Perc. 3 *ff* *fff* (l.v.)

Perc. 4 *ff* *fff*

114 115 116 117 118 119 120 121 122