

Deus Ex Machina

Grade 4 - 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.*

PART 1

C Instruments (Treble Clef) 3
(Flute, Oboe, Violin)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet, Bb Soprano Saxophone)

PART 2

C Instruments (Treble Clef) 3
(Flute, Oboe, Violin)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet)
Eb Instruments 3
(Eb Alto Saxophone)

PART 3

C Instruments (Treble Clef) 3
(Violin)
C Instruments (Alto Clef) 3
(Viola)
Bb Instruments 3
(Bb Clarinet, Bb Trumpet)
Eb Instruments 3
(Eb Alto Saxophone)
F Instruments 3
(French Horn)

PART 4

C Instruments (Bass Clef) 3
(Trombone, Euphonium, Bassoon, Cello)
Bb Instruments 3
(Bb Bass Clarinet, Bb Tenor Saxophone)
Bb Instruments (Low) 3
(Bb Clarinet, Bb Bass Clarinet)
Eb Instruments 3
(Eb Baritone Saxophone)
F Instruments 3
(French Horn)

PART 5

C Instruments (Bass Clef) 3
(Trombone, Euphonium, Bassoon, Cello, String Bass)
Bb Instruments 3
(Bb Bass Clarinet, Bb Tenor Saxophone)
Bb Instruments (Low) 3
(Bb Clarinet, Bb Bass Clarinet)
Eb Instruments 3
(Eb Baritone Saxophone)
C Instruments (Bass Clef, Low) 3
(Tuba)

PERCUSSION/PIANO/SYNTH/OTHERS

Piano/Synth	1	Timpani	2
Sound FX	2	Percussion 1	2
Mallets	2	(Drumset, opt. 2 Players)	
(Marimba)		Percussion 2	2
		(Triangle/Brake Drum/2 Cowbells)	

* 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.





REIMAGINE THE POSSIBILITIES

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/Per 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, Eb Instruments, F Instruments)
 - Part 5 (C Instruments, Bb Instruments, Eb Instruments)
- Optional Piano/Per 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).



26 COUNTY ROAD 472 - JONESBORO, AR 72404
870-926-3479 - randallstandridgemusic@gmail.com

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Concert work: Deus Ex Machina Flex Series (RSM FS003)

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Director

Administrator

Deus Ex Machina

By Randall D. Standridge

Program Notes

Some people say I suffer from an overactive imagination.

That is not true. I don't suffer from it at all. I enjoy every minute of it.

I remember being in English class in high school, and learning about classical plays. Mrs. Eggburn (my fantastic 11th Grade English teacher) mentioned the "Deus Ex Machina," or "God of the Machine." I'm not sure what she said after that because my mind was busy envisioning an ancient God brought into the modern age, with glowing neon eyes, speakers inside his mouth, and pulsing circuits growing out from his body into his temple built of circuit boards. It's an image that has stayed with me ever since every time I hear that particular term.

This work for concert band combines exotic scales, cinematic scoring, digital effects, and a dub-step feel to create a truly unique experience for the player and audience. Is it pop? Is it symphonic? Does it matter? Music is music and it's either effective or it's not.

Deus Ex Machina was commissioned by the Georgia Music Educators District Six for their 9ths-10th grade honor band. They were very kind by allowing me to write something that was far outside the norm, and I will always be grateful.

Peace, Love, and Music.

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, lest the work come off as "boring."
- Dynamics should be noticeable and taken to extremes.
- 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.
- Several percussion changes happen very quickly. Be sure that the mallets and trap tables are well planned out to allow for quick changes.
- Performances of the work should have a dramatic, cinematic quality.
- As with any piece that utilizes technology, be sure to do a sound-check before any performance. You don't want any unwelcome surprises
- Sound Effect samples are available for download from my website at www.randallstandridge.com

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.

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com, and be sure to follow him on Facebook, Instagram, and YouTube.

*Indicated parts available in lower octaves

Flex Series: For Adaptable Instrumentation

Randall D. Standridge
(ASCAP)

With Wonder and Awe ♩=92

[illegible]

Musical score for **Deus Ex Machina (Flex Series)**, page 9. The score is divided into five parts (PART 1 to PART 5) and includes various instruments and dynamics.

PART 1: C, B \flat . Dynamics: *p*, *pppp* (disappear), *mp* (Clearly Audible).

PART 2: C, B \flat , A. Sx. Dynamics: *mf*. Solo (mic'd, with slight digital distortion and reverb).

PART 3: C, C (A.I.C.), B \flat , E \flat , F. Dynamics: *mp*, *p*, *pppp* (disappear).

PART 4: C, E \flat , *B \flat , F. Dynamics: *mp*, *p*, *pppp* (disappear).

PART 5: C, E \flat , *B \flat , C (Low). Dynamics: *mp*, *p*, *pppp* (disappear).

Synth: Dynamics: *mf*.

SFX: Dynamics: *p*. Digital Texture.

Mal. Dynamics: *p*.

Timp. Dynamics: *p*.

Perc. 1: Dynamics: *p*, *mf*, *p*.

Perc. 2: Dynamics: *p*.

Deus Ex Machina (Flex Series)

3

PART 1

C
mp One Player p All

B_s
mp p

PART 2

C
B_s
A. Sx.

PART 3

(disappear)
C pp mp p pppp (disappear) mf p
(Al.C.) C pp mp p pppp (disappear) mf p
B_s pp mp p pppp (disappear) mf p
E: pp mp p pppp (disappear) mf p
F pp mp p pppp (disappear) mf p

PART 4

C E:
pp mp p pppp mf p
*B_s pp mp p pppp mf p
F pp mp p pppp mf p

PART 5

C E:
pp mp p pppp mp
*B_s pp mp p pppp mp
C (Low) pp mp p pppp mp
Synth mf
SFX
Mal.
Timp.
Perc. 1 mf p mf mf
Perc. 2 mf

Slide Cym. Dm

17 All

PART 1

C *mp* *pppp* (disappear)

B₁ *mp* *pppp* (disappear)

PART 2

C

B₁

A. Sx.

PART 3

C *mf* *p* *mp*

C (A.I.C.) *mf* *p* *mp*

B *mf* *p* *mp*

E₁ *mf* *p* *mp*

F *mf* *p* *mp*

PART 4

C *mf* *p* *mp* *Glissando*

E₁

*B₁ *mf* *p* *mp*

F *mf* *p* *mp*

PART 5

C *mf*

E₁

*B₁

C (Low)

Synth *mf*

SFX

Mal.

Timp.

Perc. 1 *p*

Perc. 2

19 20 21 22 23 24

25

PART 1

C *mf*

B₁ *mf*

PART 2

C *mp* *All* *mf*

B₁ *mp* *All* *mf*

A. Sx. *mp* *All* *mf*

PART 3

C *mf* *mp* *mf*

C (A.I.C.) *mf* *mp* *mf*

B *mf* *mp* *mf*

E₁ *mf* *mp* *mf*

F *mf* *mp* *mf*

PART 4

C *f* *pppp* *mp* *mf*

E₁ *f* *pppp* *mp* *mf*

*B₁ *f* *pppp* *mp* *mf*

F *f* *pppp* *mp* *mf*

PART 5

C *f* *pppp* *mp* *mf*

E₁ *f* *pppp* *mp* *mf*

*B₁ *f* *pppp* *mp* *mf*

C (Low) *f* *pppp* *mp* *mf*

Synth

SFX

Mal.

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

25 26 27 28 29 30 31

33

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (A.I.C.)

B

E₁

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

Hi-Hat

Bass Drum

pp

mf

f

mp

p

sfz

2

2

41

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (Al.C.)

B₁

E₁

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

37

38

39

40

41

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (A.I.C.)

B

E

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Hard Mallets

p

f

Timp.

Perc. 1

Hi Cowbell

Low Cowbell

Perc. 2

ff

p

42

ff

p

43

ff

44

f

45

46

PART 1
 C
 B
 PART 2
 C
 B
 A. SX.
 PART 3
 C
 C (A.I.C.)
 B
 E
 F
 PART 4
 C
 E
 *B
 F
 PART 5
 C
 E
 *B
 C (Low)
 Synth
 SFX
 Mal.
 Timp.
 Perc. 1
 Perc. 2

Musical score for a percussion ensemble, featuring multiple parts (PART 1 to PART 5) and various instruments including C, B, A. SX., C (A.I.C.), B, E, F, C, E, *B, F, C (Low), Synth, SFX, Mal., Timp., Perc. 1, and Perc. 2. The score includes dynamic markings like *fp*, *mf*, *ff*, *p*, and *f*, and a large diagonal watermark reading "NOT FOR PUBLICATION".

Part 1

C

B₁

Part 2

C

B₁

A. Sx.

Part 3

C

C (A.C.)

B

E

F

Part 4

C

E₁

*B₁

F

Part 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

(disappear)

pppp

(disappear)

pppp

mf

mf

mf

mf

mf

6th position (No trigger)

Gliss.

Gliss.

Gliss.

Gliss.

mp

mp

mp

mp

mp

mp

mp

Med. Hard Mallets

B₁ to G, C to D, D₁ to E₁

PART 1

C *mf* *f* *mf*

B₁ *mf* *f* *mf*

PART 2

C *p* *f* *mf*

B₁ *p* *f* *mf*

A. Sx. *p* *f* *mf*

PART 3

C *mf*

C (A.I.C.) *mf*

B *mf*

E₁ *mf*

F *mf*

PART 4

C *f* *mp*

E₁ *f* *mp*

*B₁ *f* *mp*

F *f* *mp*

PART 5

C *f* *mp*

E₁ *f* *mp*

*B₁ *f* *mp*

C (Low) *f* *mp*

Synth *mf*

SFX *p*

Mal. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

57 58 59 60 61

66

71

PART 1

C *mf* *mp*

B \flat *mf* *mp*

PART 2

C *mf* *mp*

B \flat *mf* *mp*

A. Sx. *mf* *mp*

PART 3

C *mp* *f* *mp*

C (A.I.C.) *mp* *f* *mp*

B *mp* *f* *mp*

E \flat *mp* *f* *mp*

F *mp* *f* *mp*

PART 4

C *mf* *mp*

E \flat *mf* *mp*

*B \flat *mf* *mp*

F *mf* *mp*

PART 5

C *mf* *mp*

E \flat *mf* *mp*

*B \flat *mf* *mp*

C (Low) *mf* *mp*

Synth *mp*

SFX

Mal. *mf* *mp*

Timp. F to G, G to C#

Perc. 1 *mf*

Perc. 2 *mf* *mp*

67 68 69 70 71

[illegible]

78

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78

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (A.I.C.)

B

E

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Hard Mallets

Timp.

Perc. 1

Perc. 2

Brake Drum

Hi Cowbell

Low Cowbell

77

78

79

80

81

82

87 91

PART 1

C

B \flat

ff

PART 2

C

B \flat

A. Sx.

PART 3

C

C (A.I.C.)

B

E \flat

F

PART 4

C

E \flat

*B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

ff

SFX

Mal.

Med. Hard Mallets

f

Timp.

Perc. 1

Perc. 2

mf

ff

87 88 89 90 91

PART 1

C *pppp*

B₁ *pppp*

PART 2

C *mp* *mf* *p* *pppp*

B₁ *mp* *mf* *p* *pppp*

A. Sx. *mp* *mf* *p* *pppp*

PART 3

C *mf* Solo (mic'd, with slight digital distortion and reverb)

C (A.I.C.) *mf* Solo (mic'd, with slight digital distortion and reverb)

B₁ *mf* Solo (mic'd, with slight digital distortion and reverb)

E₁ *mf* Solo (mic'd, with slight digital distortion and reverb)

F *mf* Solo (mic'd, with slight digital distortion and reverb)

PART 4

C *mp* *mf* *p* *pppp*

E₁ *mp* *mf* *p* *pppp*

*B₁ *mp* *mf* *p* *pppp*

F *mp* *mf* *p* *pppp*

PART 5

C *mp* *mf* *p* *pppp*

E₁ *mp* *mf* *p* *pppp*

*B₁ *mp* *mf* *p* *pppp*

C (Low) *mp* *mf* *p* *pppp*

Synth *mp* *mf* *p* *pppp*

SFX *p* Digital Texture

Mal. *p*

Timp. *p* Med. Soft Mallets

Perc. 1 *p* Sus. Cym.

Perc. 2 *p* Triangle

PART 1

C

B \flat

PART 2

C

B \flat

A. Sx.

PART 3

C

C (A.I.C.)

B

E \flat

F

PART 4

C

E \flat

*B \flat

F

PART 5

C

E \flat

*B \flat

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

p

pp

mp

p

mf

97

98

99

100

101

105

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (Al.C.)

B₁

E₁

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

102

103

104

105

106

PART 1

C

B₁

PART 2

C

B₁

A. Sx.

PART 3

C

C (A.I.C.)

B

E₁

F

PART 4

C

E₁

*B₁

F

PART 5

C

E₁

*B₁

C (Low)

Synth

SFX

Mal.

Timp.

Perc. 1

Perc. 2

Hard Mallets

Hard Mallets

Sub Drop

Cowbells and Brake Drum

107

108

109

110

111