

THRASH

Randall D. Standridge

Instrumentation

1 - Conductor's Full Score	3 - B♭ Trumpet 1	2 - Percussion 1
1 - Piccolo	3 - B♭ Trumpet 2	Snare Drum
4 - Flute 1	3 - B♭ Trumpet 3	Hi-Hat
4 - Flute 2	2 - F Horn 1	Ride Cymbal
2 - Oboe	2 - F Horn 2	Bass Drum
2 - Bassoon	3 - Trombone 1	Triangle
4 - B♭ Clarinet 1	3 - Trombone 2	2 - Percussion 2
4 - B♭ Clarinet 2	2 - Baritone / Euphonium	Splash Cymbal
4 - B♭ Clarinet 3	2 - Baritone T.C.	Suspended Crash Cymbal
2 - B♭ Bass Clarinet	4 - Tuba	China Cymbal
1 - E♭ Contra Alto Clarinet	1 - Timpani	Wind Chimes
1 - B♭ Contrabass Clarinet	2 - Mallet Percussion 1	2 - Percussion 3
2 - E♭ Alto Saxophone 1	Chimes	Four Toms
2 - E♭ Alto Saxophone 2	Bells	Tam-tam
2 - B♭ Tenor Saxophone	2 - Mallet Percussion 2	2 - Percussion 4
2 - E♭ Baritone Saxophone	Marimba	Brake Drum
	Vibraphone	Suspended Cymbal
	Chimes	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

About the Music

Thrash is inspired by the heavy metal and hard rock bands of the 1980s. I was in junior high at the time, and my cassette player was regularly the home of Iron Maiden, Metallica, King Diamond, and countless others. To this day, I still love heavy metal music, and am always excited by the driving rhythms, dissonant harmonies, and the savage sense of musical motion.

In my compositional career, I have tried to shy away from doing traditional overtures. Not because I do not like the form; I love it! My band experience was populated by the works of James Swearingen, Claude T. Smith, and others who kept finding interesting ways to vary and improve the format. My reason for being hesitant to visit this corner of the band repertoire has more to do with "what can I possibly add to this body of work that hasn't been added before?"

My love of overtures and heavy metal combined into the piece you see before you. Although it is in standard ternary (ABA) format, it uses the harmonies and rhythms of heavy metal to show the concert band overture in a different light, a darker light, if you will.

This work was commissioned by the East Stroudsburg Area High School North Symphonic Band, East Stroudsburg, PA, and Paul M. Bakner, Director. I wish to thank them for trusting me with this project and for allowing me to try a grand experiment, one that I hope was successful.

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.
- Several of the rhythmic and intervallic challenges repeat frequently. Draw your students' attention to this to diminish the intimidation they may feel about some of these elements.
- Incorporate staccato exercises into your daily routine as you prepare this work.
- 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.
- The Percussion 2 part is intended for suspended crash cymbals to make it possible for one person to play the part. Please use sticks for the crashes when possible to avoid a "soft" crash.
- Several percussion changes happen very quickly. Be sure that the mallets and trap tables are well planned out to allow for quick changes.
- The flute solo at measure 81 should be played through a microphone with slight reverb, if available. In the instances of large ensembles, it may be desirable for this to be performed as a soli.

- Randall D. Standridge

THRASH

RANDALL D. STANDRIDGE
(ASCAP)

Heavy metal (♩ = 156)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet div.

Contra Alto Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2

Baritone / Euphonium

Tuba

Timpani (G, C, D♭, F♯)

Mallet Percussion 1 (Chimes, Bells)

Mallet Percussion 2 (Marimba, Vibraphone, Chimes)

Percussion 1 (Snare Drum, Hi-Hat, Ride Cymbal, Bass Drum, Triangle)

Percussion 2 (Splash Cymbal, Suspended Crash Cymbal, China Cymbal, Wind Chimes)

Percussion 3 (Four Toms, Tam-tam)

Percussion 4 (Brake Drum, Suspended Cymbal)

Chimes

Marimba (hard mallets)

Bells (hard acrylic mallets)

China Cym.

Four Toms

Brake Drum

B.D.

Cr. Cym.

S.D.

ff

f

fp

p

tr

tr(b)

div.

Heavy metal (♩ = 156)

Hear and download this
piece at www.fjhmusic.com

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4

15

Picc. *tr(b)* *f* *mf*

Fls. 1 *f* *mf*

2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf* *f*

1 *f* *mf*

Clars. 2 *f* *mf*

3 *f* *mf*

B. Cl. *f* *mf* *f*

C. A. Cl. *f* *mf* *f*

A. Sax. 1 *f* *mf* *fp* *f*

2 *f* *mf* *fp* *f*

T. Sax. *f* *mf* *fp* *f*

B. Sax. *f* *mf* *f*

15

1 *f* *mf* *fp*

2 *f* *mf* *fp*

3 *f* *mf* *fp*

Hns. 1 *f* *mf* *fp* *f*

2 *f* *mf* *fp* *f*

1 *f* *mf* *f*

Tbns. 2 *f* *mf* *f*

Bar. / Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Timp. *f* *mf* *f*

Mlt. Perc. 1 *f* *mf* *f*

Mlt. Perc. 2 *f* *mf* *f*

Perc. 1 *f* *mf* *f*

Perc. 2 *f* *mf* *f*

Perc. 3 *f* *mf* *f*

Perc. 4 *f* *mf* *f*

13 14 15 16 17 18 *f*

Picc. *mf*
 Fls. 1 *mf*
 2 *mf*
 Ob. *mf*
 Bsn. *mf*
 Cls. 1 *mf*
 2 *mf*
 3 *mf*
 B. Cl. *mf*
 C. A. Cl. *mf*
 A. Sax. 1 *mf*
 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 Tpts. 1 *mf*
 2 *mf*
 3 *mf*
 Hns. 1 *mf*
 2 *mf*
 Tbns. 1 *mf*
 2 *mf*
 Bar. / Euph. *mf*
 Tuba *mf*
 Timp. *f*
 Mlt. Perc. 1 *mf*
 Mlt. Perc. 2 *f*
 Perc. 1 *mf*
 Perc. 2 *mf*
 Perc. 3 *f*
 Perc. 4 *mf*

19 20 21 22 *f* 23 *mf* 24

Picc. *fp* *mf* *fp* *f*
 Fls. 1 *fp* *mf* *fp* *f*
 2 *fp* *mf* *fp* *f*
 Ob. *fp* *mf* *fp* *f*
 Bsn. *f* *mf* *f* *f*
 Cls. 1 *fp* *mf* *fp* *f*
 2 *fp* *mf* *fp* *f*
 3 *fp* *mf* *fp* *f*
 B. Cl. *f* *mf* *f* *f*
 C. A. Cl. *f* *mf* *f* *f*
 A. Sax. 1 *fp* *mf* *fp* *f*
 2 *fp* *mf* *fp* *f*
 T. Sax. *f* *mf* *f* *f*
 B. Sax. *f* *mf* *f* *f*
 Tpts. 1 *f* *f* *fp* *f*
 2 *f* *f* *fp* *f*
 3 *f* *f* *fp* *f*
 Hns. 1 *f* *f* *fp* *f*
 2 *f* *f* *fp* *f*
 Tbns. 1 *f* *mf* *f* *f*
 2 *f* *mf* *f* *f*
 Bar. / Euph. *f* *mf* *f* *f*
 Tuba *f* *mf* *f* *f*
 Timp. *f* *mf* *f* *f*
 Mlt. Perc. 1 *f* *mf* *f* *f*
 Mlt. Perc. 2 *f* *mf* *f* *f*
 Perc. 1 *f* *mf* *f* *f*
 Perc. 2 *f* *mf* *f* *f*
 Perc. 3 *f* *mf* *f* *f*
 Perc. 4 *f* *mf* *f* *f* *Sus. Cym.*

25 *f* 26 *f* 27 *mf* 28 29 30 *p*

B1791

39

Picc. *f* *p* *f* *f* *ff*
 Fls. 1 *f* *p* *f* *f* *ff*
 2 *f* *p* *f* *f* *ff*
 Ob. *f* *p* *f* *f* *ff*
 Bsn. *f* *fp* *f* *f* *ff*
 Cls. 1 *f* *p* *f* *f* *ff*
 2 *f* *p* *f* *f* *ff*
 3 *f* *p* *f* *f* *ff*
 B. Cl. *f* *fp* *f* *div.* *ff*
 C. A. Cl. *f* *fp* *f* *ff* *ff*
 A. Sax. 1 *f* *p* *f* *ff* *ff*
 2 *f* *p* *f* *ff* *ff*
 T. Sax. *f* *p* *f* *ff* *ff*
 B. Sax. *f* *fp* *f* *ff* *ff*
 Tpts. 1 *fp* *f* *ff* *ff* *ff*
 2 *fp* *f* *ff* *ff* *ff*
 3 *fp* *f* *ff* *ff* *ff*
 Hns. 1 *f* *p* *f* *ff* *ff*
 2 *f* *p* *f* *ff* *ff*
 Tbn. 1 *f* *fp* *f* *ff* *ff*
 2 *f* *fp* *f* *ff* *ff*
 Bar. / Euph. *f* *fp* *f* *ff* *ff*
 Tuba *f* *fp* *f* *ff* *ff*
 Timp. *f* *p* *f* *ff* *ff*
 Mlt. Perc. 1 *f* *fp* *f* *ff* *ff*
 Mlt. Perc. 2 *f* *fp* *f* *ff* *ff*
 Perc. 1 *f* *p* *f* *ff* *ff*
 Perc. 2 *f* *p* *f* *ff* *ff*
 Perc. 3 *f* *p* *f* *ff* *ff*
 Perc. 4 *f* *p* *f* *ff* *ff*
 Chimes *f* *ff*
 Brake Drum *f* *ff*

37 38 39 40 41 42 *ff*

B1791

B1791

59

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C. A. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

56 57 *f* 58 *ff* 59 60 61 62 *p* *f*

Bsn.
 1
 Cls.
 2
 3
 B. Cl.
 C. A. Cl.
 A. Saxs.
 1
 2
 T. Sax.
 B. Sax.
 1
 2
 3
 Tpts.
 1
 2
 Hns.
 1
 2
 Tbns.
 1
 2
 Bar. / Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2

71 Gently (♩ = 148)

71 Gently (♩ = 148)

Picc. *p* *ff*

Fls. 1 *p* *ff*

2 *p* *ff*

Ob. *p* *ff*

Bsn. *fp* *ff*

Cls. 1 *p* *ff* *mf*

2 *tr(b)* *p*

3 *p* *ff* *p*

B. Cl. *p* *ff* *p*

C. A. Cl. *p* *ff* *p*

A. Saxes 1 *a2 tr(b)* *p* *ff* *tr*

2 *p* *ff* *p*

T. Sax. *fp* *ff* *tr*

B. Sax. *fp* *ff* *p*

71 Gently (♩ = 148)

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *fp* *ff*

2 *fp* *ff*

Bar. / Euph. *ff*

Tuba *ff*

Timp. *fp* *ff*

Mlt. Perc. 1 *f* *ff*

Mlt. Perc. 2 *f* *ff*

Perc. 1 *p* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

(G to Ab, C to Bb, Db to Eb)

Vib. *mf*

Ride Cym. Bell *p*

Tri. *p*

Sus. Cym. *p* *mf*

77 81

Picc.

Fls. 1 2

Ob.

Bsn.

Solo (through mic with reverb, if available)

f

mp

p

n (niente)

Cls. 1 2 3

B. Cl.

C. A. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

77 81

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Wind Chimes

mf

mp

p

mf

76 77 78 79 80 81 82 83

B1791

rit.

97 a tempo

Picc. *mp* a2 tutti

Fls. 1 *mp* 2 *mp*

Ob. *mp*

Bsn. *fp*

Cls. 1 *fp* 2 *fp* 3 *fp*

B. Cl. *fp*

C. A. Cl. *fp*

A. Saxes. 1 *f* 2 *f*

T. Sax. *fp*

B. Sax. *fp*

Tpts. 1 *mp* cresc. 2 *mp* cresc. 3 *mp* cresc.

Hns. 1 *mf* 2 *f*

Tbns. 1 *fp* 2 *fp*

Bar. / Euph. *fp*

Tuba *fp*

Timp. *fp*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

B.D. *p*

Cr. Cym. *ff*

Tam-tam *f*

Chimes *ff*

92 *p* 93 *mf* 94 95 96 *p* 97 *ff* 98

musical score for orchestra and percussion

Instrument parts include:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- C. A. Cl.
- A. Saxes 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbns. 1, 2
- Bar. / Euph.
- Tuba
- Timp.
- Mlt. Perc. 1, 2
- Perc. 1, 2, 3, 4

Tempo markings: *molto rit.*, *a tempo*

Dynamic markings: *ff*, *mf*, *fp*, *f*, *p*, *div.*

Rehearsal marks: 99, 100, 101, 102, 103, 104

METAL! (♩=160)

Musical score for Metal: (2-100). The score is for a full orchestra and includes parts for Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Timp. (Timpani), Mlt. Perc. 1 (Multiple Percussion 1), Mlt. Perc. 2 (Multiple Percussion 2), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Perc. 3 (Percussion 3), and Perc. 4 (Percussion 4). The score is in 4/4 time and features a large red watermark reading "Preview Requires". The score is divided into measures 105, 106, 107, 108, 109, and 110. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (ff, p, mf, f). The score also includes a large red watermark reading "Preview Requires".

B1791

B1791

129

Picc. *f* *fp* *f* *fp* *f*

Fls. 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

Ob. *f* *fp* *f* *fp* *f*

Bsn. *f* *fp* *f* *fp* *f*

Cls. 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

3 *f* *fp* *f* *fp* *f*

B. Cl. *f* *fp* *f* *fp* *f*

C. A. Cl. *f* *fp* *f* *fp* *f*

A. Saxes 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

T. Sax. *f* *fp* *f* *fp* *f*

B. Sax. *f* *fp* *f* *fp* *f*

Tpts. 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

3 *f* *fp* *f* *fp* *f*

Hns. 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

Tbns. 1 *f* *fp* *f* *fp* *f*

2 *f* *fp* *f* *fp* *f*

Bar. / Euph. *f* *fp* *f* *fp* *f*

Tuba *f* *fp* *f* *fp* *f*

Timp. *f* *fp* *f* *fp* *f*

Mlt. Perc. 1 *f* *fp* *f* *fp* *f*

Mlt. Perc. 2 *f* *fp* *f* *fp* *f*

Perc. 1 *f* *fp* *f* *fp* *f*

Perc. 2 *f* *fp* *f* *fp* *f*

Perc. 3 *f* *fp* *f* *fp* *f*

Perc. 4 *f* *fp* *f* *fp* *f*

Sus. Cym. *p*

130 131 132 133 134 135 136

137

Picc. *p* *f* *mf* *f*

Fls. 1 *p* *f* *mf* *f*

2 *p* *f* *mf* *f*

Ob. *p* *f* *mf* *f*

Bsn. *p* *f* *mf* *f* *fp*

1 *p* *f* *mf* *f*

Clars. 2 *p* *f* *mf* *f*

3 *p* *f* *mf* *f*

B. Cl. *p* *f* *mf* *f* *fp*

C. A. Cl. *p* *f* *mf* *f* *fp*

A. Sax. 1 *p* *f* *mf* *f*

2 *p* *f* *mf* *f*

T. Sax. *p* *f* *mf* *f*

B. Sax. *p* *f* *mf* *f* *fp*

137

1 *p* *f* *mf* *f*

2 *p* *f* *mf* *f*

3 *p* *f* *mf* *f*

Hns. 1 *p* *f* *mf* *f*

2 *p* *f* *mf* *f*

1 *p* *f* *mf* *f*

Tbns. 2 *p* *f* *mf* *f*

Bar. / Euph. *p* *f* *mf* *f*

Tuba *p* *f* *mf* *f*

Timp. *p* *f* *mf* *f*

Mlt. Perc. 1 *p* *f* *mf* *f*

Mlt. Perc. 2 *p* *f* *mf* *f*

Ride Cym. Bell *p* *f* *mf* *f*

Perc. 1 *p* *f* *mf* *f*

Perc. 2 *p* *f* *mf* *f*

Perc. 3 *p* *f* *mf* *f*

Perc. 4 *p* *f* *mf* *f*

B1791 137 138 139 140 141 142 143

147

Picc. *p* *f* *ff* *mf*
 Fls. 1 *p* *f* *ff* *mf*
 2 *p* *f* *ff* *mf*
 Ob. *p* *f* *ff* *mf*
 Bsn. *f* *fp* *ff* *f*
 Cls. 1 *p* *f* *ff* *mf* *tr*
 2 *p* *f* *ff* *mf* *tr*
 3 *p* *f* *ff* *mf* *tr*
 B. Cl. *f* *fp* *ff* *mf* *tr*
 C. A. Cl. *f* *fp* *ff* *mf* *tr*
 A. Sax. 1 *p* *f* *fp* *ff* *mf* *tr*
 2 *p* *f* *fp* *ff* *mf* *tr*
 T. Sax. *p* *f* *fp* *ff* *f* *fp*
 B. Sax. *f* *fp* *ff* *mf* *f* *fp*
 Tpts. 1 *f* *fp* *ff*
 2 *f* *fp* *ff*
 3 *f* *fp* *ff*
 Hns. 1 *p* *f* *fp* *ff*
 2 *p* *f* *fp* *ff*
 Tbn. 1 *f* *fp* *ff* *f*
 2 *f* *fp* *ff* *f*
 Bar. / Euph. *f* *fp* *ff* *f*
 Tuba *f* *fp* *ff* *mf*
 Timp. *p* *f* *ff* *mf*
 Mlt. Perc. 1 *p* *f* *ff* *mf*
 Mlt. Perc. 2 *p* *f* *ff* *mf*
 Perc. 1 *p* *f* *ff* *mf*
 Perc. 2 *f*
 Perc. 3 *p* *f* *ff*
 Perc. 4 *p* *f* *ff* *mf*
 Brake Drum *p* *f* *ff*

144 *p* 145 *f* 146 *ff* 147 *mf* 148 *mf* 149 *mf*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., C. A. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1 & 2, Tbn. 1 & 2, Bar./Euph., Tuba, Timp., Mlt. Perc. 1 & 2, Perc. 1, 2, 3, & 4. The music is in 2/4 time and features various dynamic markings such as *mf*, *ff*, and *cresc.*. A large red watermark "Legal Use Required" is overlaid diagonally across the page.

Picc. *ff* *mf* *ff*

Fls. 1 *ff* *mf* *ff*
2

Ob. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

Cls. 1 *ff* *mf* *ff*
2 *ff* *mf* *ff*
3 *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

C. A. Cl. *ff* *mf* *ff*

A. Sax. 1 *f* *cresc.* *ff* *fp* *ff*
2

T. Sax. *ff* *mf* *ff*

B. Sax. *ff* *mf* *ff*

Tpts. 1 *mf* *f* *mf* *ff* *fp* *ff*
2 *mf* *f* *mf* *ff* *fp* *ff*
3

Hns. 1 *f* *cresc.* *ff* *fp* *ff*
2

Tbns. 1 *f* *mf* *fp* *ff* *mf* *ff*
2 *f* *mf* *fp* *ff* *mf* *ff*

Bar. / Euph. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Timp. *f* *ff* *mf* *ff*

Mlt. Perc. 1 *f* *ff* *mf* *ff*

Mlt. Perc. 2 *f* *ff* *mf* *ff*

Perc. 1 *f* *ff* *mf* *ff*

Perc. 2 *f* *ff* *mf* *ff*

Perc. 3 *f* *ff* *mf* *ff*

Perc. 4 *f* *ff* *mf* *ff*

Chimes *ff*

(84)

156 157 158 159 160 *mf* *ff*