

Of Monsters and Men

Three Scenes from Mary Shelly's *Frankenstein*

Randall D. Standridge

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|----------------------|---|
| 1 Full Score | 4 Trumpet 1 |
| 8 Flute | 4 Trumpet 2 |
| 2 Oboe | 4 F Horn |
| 1 Bassoon | 6 Trombone |
| 4 Clarinet 1 | 3 Baritone B.C. (opt. Trombone 2) |
| 4 Clarinet 2 | 2 Baritone T.C. |
| 2 Bass Clarinet | 4 Tuba |
| 4 Alto Saxophone | 1 Timpani and Suspended Cymbal |
| 2 Tenor Saxophone | 3 Percussion 1: Wind Chimes, Triangle, Bass Drum, Snare Drum, 2 Concert Toms |
| 1 Baritone Saxophone | 3 Percussion 2: Ride Cymbal, Crash Cymbal (Suspended), Tambourine, Tam-tam, China Crash |
| | 1 Mallets 1: Bells |
| | 3 Mallets 2: Vibraphone, Xylophone, Chimes |
| | 1 Synthesizer (optional) |

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Program Notes

Mary Shelley published *Frankenstein; or, The Modern Prometheus* in 1818; it has since become a literary staple and the inspiration for numerous adaptations. The story of Doctor Frankenstein's descent into obsession and regret and the duality of horror and sympathy that his monster inspires has stood the test of time.

Inspired by three scenes from the book, the work opens, as the novel does, in the Arctic wastelands. A group of sailors find Victor Frankenstein, mad and almost dead, roaming the icy wastes. He tells them his horrific tale, and during this section the monster's theme is first heard. The scene then shifts to the graveyards where Dr. Frankenstein finds the pieces for his creature, the music reflecting his glee and obsession as he sneaks through the night, building the creature in his laboratory. At last, the creature's heartbeat is heard as it springs to terrible life. In the final scene, the monster visits Frankenstein on his wedding night to wreak his vengeance. The piece races to its end as Frankenstein searches the grounds of his manor, catching glimpses of the creature, before finally finding the lifeless body of his bride with the monster standing over her, triumphant.

Putting a composition together like this is somewhat like the creation of the monster himself. In my imagination, I rummaged through various themes and ideas, seeing what fit together to create my own "monster": this piece of music.

Styled after the gothic soundtracks of horror movies, the music should be performed with a strong sense of drama with the goal being to quicken the pulse of the performers and entertain the audience. In this, I hope I have been successful.

Performance Notes:

1. Tempo is as much a part of a composition as notes, chords, rhythms, orchestration, or any other element. The intended character of a piece relies as much on this as it does on any of the other aspects of its design. Please observe the indicated tempo and try to match it as accurately as possible.
2. The synthesizer part is optional but strongly encouraged, as it adds the final gothic colors to the instrument palette.
3. The percussion 2 part may be played by one or two players. If using one, it is recommended that all cymbals be mounted on cymbal stands to facilitate faster changes for the player. At measure 48, the player should hold the tambourine in one hand and omit the tambourine note in any measure where the cymbal is to be played, striking the cymbal on the indicated count and tapping the tambourine on all other beats and subdivisions. If possible, mounting the tambourine to a stand may make this easier. It will be challenging, but possible.
4. There are multiple moments where players are instructed to play "2nd time only." On the second time through, make sure these parts are clearly audible, as they are new ideas and will add interest and variety to the repeat.

About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education and Master of Music in composition degrees from Arkansas State University, studying under Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as director of bands at Harrisburg High School in Harrisburg, Arkansas. Mr. Standridge has had numerous works selected for J.W. Pepper's Editor's Choice and the Bandworld Top 100. He has had several works performed at The Midwest Clinic in Chicago, Illinois, and his work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally. He is in demand as a conductor, clinician, drill designer, music arranger, and color guard designer for the marching arts. He also works as a freelance artist, photographer, and writer.

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ASCAP

In the Arctic Wastes ♩ = 78

stagger breathe (div.)

unison

Flute *p* *mf*

Oboe *mf*

Bassoon Solo (lower notes optional) *mf*

B♭ Clarinet 1 *p* stagger breathe (div.)

B♭ Clarinet 2 *p* stagger breathe

Bass Clarinet

E♭ Alto Saxophone Bsn. cue *mf* F Horn cue *mf*

B♭ Tenor Saxophone Bsn. cue *mf*

E♭ Baritone Saxophone Bsn. cue *mf*

In the Arctic Wastes ♩ = 78

B♭ Trumpet 1 Hn. cue *mf*

B♭ Trumpet 2 *mf*

F Horn Solo *mf*

Trombone (1)

Baritone (optional Trb. 2)

Tuba

Timpani and Suspended Cymbal G, C, D (start on Suspended Cymbal) Suspended Cymbal *p* *mf*

Percussion 1 Wind Chimes

Wind Chimes, Triangle, Bass Drum, Snare Drum, 2 Concert Toms

Percussion 2 Triangle Ride Cymbal Bell (Sticks) *p*

Ride Cymbal, Crash Cymbal (Suspended), Tambourine, Tam-tam, China Crash

Mallets 1 Bells Bells (hard acrylic mallets) *mf*

Mallets 2 Vibraphone, Xylophone, Chimes Vibraphone (Hard Mallets) *mf* *p*

Strings

Synthesizer (optional) *p*

2 3 4 5 6 7 8

11

div.

Fl. *p cresc.* *mf* *p*

Ob. *mp* *mf* *p*

Bsn. *tutti* *mp cresc.* *mf* *p*

Cl. 1 *cresc.* *mf* *p*

Cl. 2 *cresc.* *mf* *p*

B. Cl. *p cresc.* *mf* *p*

A. Sx. *Play (div.)* *p cresc.* *mf* *p*

T. Sx. *mp cresc.* *mf* *p*

B. Sx. *mp cresc.* *mf* *p*

11 *Play*

Tpt. 1 *p cresc.* *mf* *p*

Tpt. 2 *p cresc.* *mf* *p*

Hn. *tutti* *p cresc.* *mf* *p*

Tbn. *p cresc.* *mf* *p*

Bar. (Trb.2) *mp cresc.* *mf* *p*

Tuba *p cresc.* *mf* *p*

Dr. *(Sus. Cym.)* *p* *mf* *to Timpani* *Timpani* *mf*

Perc. 1 *Tri. to Bass Drum* *p* *mf*

Perc. 2

Mlts. 1 *mf*

Mlts. 2 *p cresc.* *mf* *p*

Synth. (opt.)

9 10 11 12 13 14 15

Graveyards and Laboratories ♩ = 92

rit. **18**

Fl. *p* *f* 2nd time only

Ob. *p* *f* 2nd time only

Bsn. *f* 2nd time only

Cl. 1 *f* 2nd time only

Cl. 2 *f* 2nd time only

B. Cl. *f* (play both times)

A. Sx. *f* (play both times)

T. Sx. *f* (play both times)

B. Sx. *f* (play both times)

rit. **18** Graveyards and Laboratories ♩ = 92

Tpt. 1 *f* (play both times)

Tpt. 2 *f* (play both times)

Hn. *f* (play both times)

Tbn. *f* (play both times)

Bar. (Trb.2) *f* (play both times)

Tuba *f* (play both times)

Timp. *pp* *f* (play both times)

Perc. 1 *pp* *f* (play both times)

Perc. 2 *pp* *f* (play both times)

Mlts. 1 *f* (play both times)

Mlts. 2 *f* (play both times)

Synth. (opt.) *f* (play both times)

to Xylophone

Xylophone (Hard Plastic Mallets): 2nd time only

Harpichord: 2nd time only

16 17 18 19 20

4

(both times)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

22

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar. (Trb. 2)

Tuba

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Synth. (opt.)

mf

(both times)

mf

mf

mf

mf

2nd time only

mf

mf

mf

2nd time only

mf

2nd time only

mf

mf

mf

2nd time only

mf

Tambourine: (2nd time only)

mf

2nd time only

mf

(bring out strongly)

mf

mf

21 22 23 24

Of Monsters and Men

1.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar. (Trb. 2)

Tuba

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Synth. (opt.)

Play both times

mf

Play both times

2nd time only

Play 1st time

mf

Play 1st time

mf

Play 1st time

mf

Play 1st time

p

25 26 27 28 29

accel.

It's Alive! ♪ = 84

It's Alive! ♩ = 84

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

acc.

It's Alive! ♩ = 84

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar. (Trb. 2)

Tuba

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Synth. (opt.)

Pipe Organ (play 1 octave down)

2 Concert Toms

Crash Cymbal

Chimes (hard hammers)

Tam-tam

30 31 32 33 34 35

Of Monsters and Men

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Rip to highest note possible and trill

A. Sax.

fff

T. Sax.

B. Sax.

div. (top note optional)

Tpt. 1

Tpt. 2

Rip to highest note possible and trill

Hn.

fff

Tbn.

div.

Bar. (Trb. 2)

div.

Tuba

div.

Timp.

Perc. 1

(S.D.)

(Toms)

p

ff

Perc. 2

Mlt. 1

Mlt. 2

Synth. (opt.)

36 37 38 39 40 41

molto rit.**44 Wedding Night and the Hunt! ♩ = 162**

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

molto rit.

44 Wedding Night and the Hunt! ♩ = 162

div.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

Tpt. 1

Tpt. 2

Hn.

Tbn.

Bar. (Trb. 2)

Tuba

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Synth. (opt.)

molto rit.

44 Wedding Night and the Hunt! ♩ = 162

S.D.

Cr. Cym.

Toms

Tam-tam

f

p

f

Xylophone

mf

f

sfz

42 43 44 45 46 47

8

48

Fl. *f*
2nd time only

Ob. *f*

Bsn. *f*
2nd time only

Cl. 1 *f*
2nd time only

Cl. 2 *f*

B. Cl. *f*

A. Sx. *f* div. unison

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*
2nd time only

Hn. *f*

Tbn. *f*

Bar. (Trb.2) *f*

Tuba *f*
2nd time only

Timp. *f*

Perc. 1 *f*
Cr. Cym. (both times)

Perc. 2 *f*
Tamb. (2nd time only)

China Crash (Cr. Cym.)

Mlts. 1 *f*
2nd time only

Mlts. 2 *f*

Synth. (opt.)

48

49

50

51

52

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Trb.) (Baritone/Trombone)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Mlts. 1 (Mallets 1)
- Mlts. 2 (Mallets 2)
- Synth. (opt.) (Synthesizer, optional)

The score is divided into measures, with measure numbers 53 and 56 clearly visible. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as *mf* (mezzo-forte). The score includes various musical notations, such as notes, rests, and dynamic markings. A large, diagonal watermark reading "Preview Only" is overlaid across the center of the page.

60

60

68

68

73 accel.

Fl. *f* *mf* cresc.

Ob. *f* *mf* cresc.

Bsn. *f* sub. *p* cresc.

Cl. 1 *f* *p* cresc.

Cl. 2 *f* *p* cresc.

B. Cl. *f* sub. *p* cresc.

A. Sx. *f* *mf* cresc.

T. Sx. *f* sub. *p* cresc.

B. Sx. *f* sub. *p* cresc.

Tpt. 1 *fp* *f* sub. *p* cresc.

Tpt. 2 *fp* *f* sub. *p* cresc.

Hn. *f* *mf* cresc.

Tbn. *f* sub. *p* cresc.

Bar. (Trb. 2) *f* sub. *p* cresc.

Tuba *f* sub. *p* cresc.

Tim. *f* sub. *p* *mf* cresc.

Perc. 1 *fp* *f* *p* cresc.

Perc. 2 *f*

Mlts. 1 *f* *mf* cresc.

Mlts. 2 *fp* *f* sub. *p* cresc.

Synth. (opt.) *f*

71 72 73 74 75 76

Frenzy! ♩ = 200

Fl. *ff*

Ob. *ff*

Bsn. *ff* div.

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff* div.

T. Sx. *ff*

B. Sx. *ff*

Frenzy! ♩ = 200

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. (Trb. 2) *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Mlts. 1 *ff*

Mlts. 2 *ff*

Synth. (opt.) *ff*

77 78 79 80 81 82 83