

# Wrath of the Mechanical Monsters

For Concert Band, Grade .75/Grade 1  
by Randall D. Standridge (ASCAP)

## Instrumentation

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1 - Full Score                  | 8 - Bb Trumpet                |
| 10 - Flute/Oboe                 | 6 - F Horn                    |
| 5 - Bb Clarinet                 | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet (F Horn Double) | 2 - Euphonium T.C.            |
| 2 - Bb Bass Clarinet            | 4 - Tuba                      |
| 8 - Eb Alto Saxophone           |                               |
| 2 - Bb Tenor Saxophone          |                               |
| 2 - Eb Baritone Saxophone       |                               |
- 3 - Mallets/Synth  
2 - Timpani (optional)  
3 - Percussion 1&2: Snare Drum/Hi-Hat/Ride Cymbal, Bass Drum  
2 - Percussion 3: 2 Metal Objects  
2 - Percussion 4&5: Marching Machine(opt. Chains)/Flexatone/Ratchet/Crash Cymbals

Additional Materials for Classroom development may be found at  
[www.randallstandridge.com](http://www.randallstandridge.com) (see product page for this work)

## Mechanical Monsters - Wind Ranges

Flute/Oboe	Clarinet	B.Clar.	Alto Sax.	Tenor Sax.	B. Sax.	Trumpet	F. Horn	Trombone/ Euphonium/ Bassoon	Tuba
------------	----------	---------	-----------	------------	---------	---------	---------	------------------------------------	------



A musical staff in 4/4 time showing the wind ranges for each instrument. The notes are: Flute/Oboe (Bb), Clarinet (C), B. Clarinet (C), Alto Sax. (D), Tenor Sax. (E), B. Sax. (F), Trumpet (G), F. Horn (A), Trombone/Euphonium/Bassoon (Bb), and Tuba (Bb).

**Full Set - \$55.00**

**Extra Conductor Score - \$12.00**

**Extra Part - \$4.00**



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 - 870-926-3479  
[www.randallstandridge.com](http://www.randallstandridge.com) - [randallstandridge@yahoo.com](mailto:randallstandridge@yahoo.com)

# Wrath of the Mechanical Monsters

By Randall D. Standridge, Grade .75/Grade 1

## About *Wrath of the Mechanical Monsters*

A couple of years ago, I wrote a piece entitled *Mechanical Monsters*. It was my first stab at writing Grade .5 literature, and I was very pleased with the results. The piece seemed to resonate with students and conductors alike, which tickled me to no end. The B-movie idea of robotic monstrosities roaming the landscape is very much to my personal tastes, and I'm glad so many enjoyed it. And just like any B-movie, I thought, "well, why not do a sequel."

There are a million reasons not to do a sequel.

Unlike something original, a sequel comes laden with expectations, the central question people ask being: "Will this live up to the first one?" I don't know. I hope so.

Much like my *Santa the Barbarian* series, as well as the ongoing *Starfire*, *16th Empire*, and *Darklands* sagas, I promised myself I wouldn't write another one unless I had a really good idea. So, I sat on it for a few years. Eventually, titles started occurring to me, all styled after the title of horror sequels from the '50s and '60s. *Bride of the Mechanical Monsters*. *Attack of the Mechanical Monsters*. *Son of the Mechanical Monsters*. *Day of the Mechanical Monsters*. *Mechanical Monsters Beach Party A-Go-Go*.

No, no, no, no, and (as fun as it sounds) no.

Then, on a napkin in a restaurant, I wrote the following: *Wrath of the Mechanical Monsters*.

Bingo.

This satisfied the B-Movie title I was looking for, while also suggesting that I incorporate the chant tune *Dies Irae* (Day of Wrath) into the work. I also knew I needed to make it a little bit more challenging rhythmically and harmonically, as it needed to be a logical continuation of the educational concepts of the first one.

So, here we are again, my friends. In the work, you will hear sirens and the sound of marching mechanical monstrosities as they make their way into the city to wreak havoc on the general populace and bring their own brand of musical destruction to the cityscape. Beware, my friends, for the day of reckoning is upon us! Run for your lives! They're here! They're here!

Peace, Love, and Music (and imminent destruction...again! Mwahahahahaha!)

## Educational goals of the work:

-8th Note counting and independence, dotted Quarter Note Patterns

-First and Second Ending Repeats, as well as D.S. al Coda (Dies Irae al Coda?)

-Articulations: Staccato, Tenuto, Accents

-This work uses the range of the first 6 notes that are typically taught to developing band students but adds in the concert Db and Concert F#. I have tried to make it repetitive enough that teaching and retention would be easy and effective.

There are additional educational materials, including an optional "B" snare part which is a little bit easier on the product page for the piece. Please visit our website! [randallstandridge.com](http://randallstandridge.com)

## 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."

-There are two optional "skips" in the piece to make it shorter and less demanding (m.44, m.52).

-If a Marching Machine is not available, consider using chains to lightly tap on a wooden surface or have the entire ensemble stomp.

-The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).

-The "Two Metal Objects" for Percussion 3 may be interpreted very broadly. Cowbells, Agogo Bells, Anvils, Brake Drums, Pots, Pans...It's up to you! However, their relative pitch should be as written (High/Low)

-The Mallet part may be doubled on a synthesizer. The more distorted and obviously "digital" the sound, the better. It needs to be a sound that the concert band could not produce.

-When the wind players are asked to hiss, it needs to be audible, loud, and energetic.

-For the pencil on Stand section, the "top" of the stand is the face plate where the music rests, and the "body" is the stem or shaft of the stand. I absolutely refused to put the word "shaft" anywhere that a Jr. High kid could read it and giggle. Once again, You're welcome.



## 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's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *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. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.



7 8 9 10 11

Fl. Ob. *mf* *f* *ff* *f*

Cl. *mf* *f* *ff* *f*

Cl. (F. H. Dbl.) *mf* *f* *ff* *f*

A. Sx. *mf* *f* *ff* *f*

T. Sx. *mf* *f* *ff* *f*

Tpt. *mf* *f* *ff* *f*

Hn. *mf* *f* *ff* *f*

Trb. Euph. Bssn. L.R. *mf* *f* *ff* *f*

Tuba *mf* *f* *ff* *f*

Mal./Syn. *f* (hard mallets/square synth patch)

Timp. (optional) *f* *ff* *p* *ff* *f*

Perc.1/2 *mf* *f* *ff* *p* *ff* *f*

Perc.3 *mf* *f* *ff* *f* Crash Cymbals

Perc.4/5 *ff* *f*



18

This musical score page covers measures 16 through 20. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in F (F. H. Dbl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet (Tpt.), Horn (Hn.), Euphonium (Euph.), Bass Trombone (Bsn.), Tuba, Mallets/Synthesizer (Mal./Syn.), Timpani (Timp. optional), Percussion 1/2, Percussion 3, and Percussion 4/5. The score is in 2/4 time with a key signature of two flats. A 'Hiss' effect is indicated in measures 16 and 17. A 'Play 2X Only' section begins at measure 18, marked with a *mf* dynamic. Percussion parts include various rhythmic patterns, with Perc. 4/5 featuring a 'Ratchet' effect in measure 20.

This musical score page covers measures 21 through 25. The key signature is B-flat major (two flats). The score is arranged in a system with ten staves. The instruments and parts are as follows:

- Fl. Ob.**: Flute and Oboe, treble clef.
- Cl.**: Clarinet, treble clef.
- Cl. (F. H. Dbl.)**: Clarinet in F and Horn in Double Bass clef.
- A. Sx.**: Alto Saxophone, treble clef.
- T. Sx.**: Tenor Saxophone, treble clef.
- Tpt.**: Trumpet, treble clef.
- Hn.**: Horn, treble clef.
- Trb. Euph. Bssn. L.R.**: Trombone, Euphonium, Bassoon, and Contrabassoon, bass clef.
- Tuba**: Tuba, bass clef.
- Mal./Syn.**: Mallets/Synthesizer, treble clef.
- Timp. (optional)**: Timpani, bass clef.
- Perc. 1/2**: Percussion 1 and 2, snare drum.
- Perc. 3**: Percussion 3, snare drum.
- Perc. 4/5**: Percussion 4 and 5, snare drum.

Measure 21: Flute/Oboe plays a half note G4, Clarinet plays a quarter note G4, Alto Saxophone plays a half note G4, Tenor Saxophone plays a half note G4, Trumpet plays a quarter note G4, Horn plays a quarter note G4, Trombone/Euphonium/Bassoon/Contrabassoon play a quarter note G4, Tuba plays a quarter note G4, Mallets/Synthesizer play a quarter note G4, Timpani play a quarter note G4, Percussion 1/2 play a quarter note G4, Percussion 3 play a quarter note G4, Percussion 4/5 play a quarter note G4.

Measure 22: Flute/Oboe plays a quarter note G4, Clarinet plays a quarter note G4, Alto Saxophone plays a quarter note G4, Tenor Saxophone plays a quarter note G4, Trumpet plays a quarter note G4, Horn plays a quarter note G4, Trombone/Euphonium/Bassoon/Contrabassoon play a quarter note G4, Tuba plays a quarter note G4, Mallets/Synthesizer play a quarter note G4, Timpani play a quarter note G4, Percussion 1/2 play a quarter note G4, Percussion 3 play a quarter note G4, Percussion 4/5 play a quarter note G4.

Measure 23: Flute/Oboe plays a quarter note G4, Clarinet plays a quarter note G4, Alto Saxophone plays a quarter note G4, Tenor Saxophone plays a quarter note G4, Trumpet plays a quarter note G4, Horn plays a quarter note G4, Trombone/Euphonium/Bassoon/Contrabassoon play a quarter note G4, Tuba plays a quarter note G4, Mallets/Synthesizer play a quarter note G4, Timpani play a quarter note G4, Percussion 1/2 play a quarter note G4, Percussion 3 play a quarter note G4, Percussion 4/5 play a quarter note G4.

Measure 24: Flute/Oboe plays a quarter note G4, Clarinet plays a quarter note G4, Alto Saxophone plays a quarter note G4, Tenor Saxophone plays a quarter note G4, Trumpet plays a quarter note G4, Horn plays a quarter note G4, Trombone/Euphonium/Bassoon/Contrabassoon play a quarter note G4, Tuba plays a quarter note G4, Mallets/Synthesizer play a quarter note G4, Timpani play a quarter note G4, Percussion 1/2 play a quarter note G4, Percussion 3 play a quarter note G4, Percussion 4/5 play a quarter note G4.

Measure 25: Flute/Oboe plays a quarter note G4, Clarinet plays a quarter note G4, Alto Saxophone plays a quarter note G4, Tenor Saxophone plays a quarter note G4, Trumpet plays a quarter note G4, Horn plays a quarter note G4, Trombone/Euphonium/Bassoon/Contrabassoon play a quarter note G4, Tuba plays a quarter note G4, Mallets/Synthesizer play a quarter note G4, Timpani play a quarter note G4, Percussion 1/2 play a quarter note G4, Percussion 3 play a quarter note G4, Percussion 4/5 play a quarter note G4.

At the bottom of the page, there are two instances of **Flexatone (player 5)** with a dynamic marking of **f**. The first instance is in measure 22, and the second is in measure 25.

27

2. 26

28

29

30

Fl. Ob

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.

Euph.

Bssn.

L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc.1/2

Perc.3

Perc.4/5

sub.p

f

Hiss

Div.

pp

ff

Ride Cym.

H.H.

(ch)

mf

Marching Machine

31 32 33 34 35

Fl. Ob. *f* *fp* Div. (switch roles on repeat)

Cl. *f* *fp* Div. (switch roles on repeat)

Cl. (F. H. Dbl.) *f* *fp* Div. (switch roles on repeat)

A. Sx. *f* *fp* Div. (switch roles on repeat)

T. Sx. *f* *fp* Div. (switch roles on repeat)

Tpt. *f* *fp* Div. (switch roles on repeat)

Hn. *f* *fp* Div. (switch roles on repeat)

Trb. Euph. Bssn. L.R. *f* *fp* Div. (switch roles on repeat)

Tuba *f* *fp* Div. (switch roles on repeat)

Mal./Syn. *sub.p* *fp* Div. (switch roles on repeat)

Timp. (optional) *sub.p* *fp* Div. (switch roles on repeat)

Perc.1/2 *sub.p* *fp* Div. (switch roles on repeat)

Perc.3 *p* *f*(ch) *mp* Div. (switch roles on repeat)

Perc.4/5 *mf* *f* Div. (switch roles on repeat)

Ride H.H.



Opt. Ending 1  
(skip to coda)

Musical score for page 9, measures 41-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in F (F. H. Dbl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone (Trb.), Euphonium (Euph.), Bassoon (Bsn.), L.R., Tuba, Mallets/Synthesizer (Mal./Syn.), Timpani (Timp. optional), Percussion 1/2, Percussion 3, and Percussion 4/5. The key signature is B-flat major (two flats). The score is marked with a forte (*f*) dynamic and includes accents (>) and breath marks (diamonds). Measures 41-43 feature a rhythmic pattern of eighth notes with accents. Measure 44 is marked 'Hiss' and contains a rest. Percussion parts include complex rhythmic patterns with accents and breath marks. A '(ch)' marking is present in the Perc. 4/5 part in measure 43. An 'Opt. Ending 1 (skip to coda)' instruction is located at the top right.

45

Hit Top of Stand with Pencil

46

47

48

The score is divided into four measures (45-48). The woodwind section (Fl. Ob., Cl., Cl. (F. H. Dbl.), A. Sx., T. Sx., Tpt., Hn., Trb., Euph. Bssn. L.R., Tuba) plays a rhythmic pattern of eighth notes, starting with a dynamic of *f*. The percussion section includes Mal./Syn., Timp. (optional), Perc. 1/2, Perc. 3, and Perc. 4/5. Perc. 3 and Perc. 4/5 include chimes (ch). The Flexatone part at the bottom right is marked *ff*.

Flexatone  
*ff*

Opt. Ending 2  
(skip to coda)

49 50 51 52

Fl. Ob

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc.1/2

Perc.3

Perc.4/5

Hit Bowls with ends of mallets

Steam Hiss, off on 4

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *f*

(ch) (ch)

Ratchet

*f*

**53**

Fl. Ob. *mp* Play 54 55 56

Cl.

Cl. (F. H. Dbl.) *mp* Play

A. Sx.

T. Sx. *mp* Play

Tpt. *mp* Play

Hn. *mp* Play

Trb. Euph. Bssn. L.R. *mf* Play

Tuba *mf* Play

Mal./Syn. *mp*

Timp. (optional) *mf*

Perc.1/2 *mf*

Perc.3 *mf*

Perc.4/5 *mf* Flexatone *f*

57 58 59 60 D.S. al Coda

Fl. Ob.

Cl. *Play*  
*mf*

Cl. (F. H. Dbl.)

A. Sx. *Play*  
*mf*

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4/5

Ratchet

Detailed description: This page of a musical score covers measures 57 to 60. The key signature is B-flat major (two flats). The score is divided into several sections. The woodwind section includes Flute/Oboe, Clarinet (with dynamic markings *Play* and *mf*), and Clarinet in F/Harp/Double Bass. The brass section includes Trumpet, Horn, Trombone/Euphonium/Bassoon/Low Trumpet, and Tuba. The string section includes Alto Saxophone (with *Play* and *mf* markings) and Tenor Saxophone. The percussion section includes Mallets/Synthesizer, optional Timpani, and three sets of Percussion 1/2, 3, and 4/5. A 'Ratchet' part is indicated at the bottom. Measure 60 concludes with the instruction 'D.S. al Coda'. The notation includes various rhythmic values, accidentals, and dynamic markings.

**61**  $\oplus$  CODA

62 63 64

Fl. Ob.

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.

Euph.

Bssn.

L.R.

Tuba

Air Raid Siren (real or Sound Effect)

Mal./Syn.

Timp. (optional)

Perc.1/2

Perc.3

Perc.4/5

*mf* Marching Machine

65 66 67

Fl. Ob. *ff*

Cl. *ff*

Cl. (F. H. Dbl.) *ff*

A. Sx. *ff*

T. Sx. *ff*

Tpt. *ff*

Hn. *ff*

Trb. Euph. Bssn. L.R. *ff*

Tuba *ff*

Mal./Syn. *ff*

Timp. (optional) *ff* *p* *ff*

Perc.1/2 *ff* *p* *ff*

Perc.3 *ff* (ch)

Perc.4/5 *ff* Ratchet