

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 (see product page for this work)

Wrath of the Mechanical Monsters - Wind Ranges

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

*Clar. (horn double) will be in the range of the Horn, as transposed.

Full Set - \$55.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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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

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.

Wrath of the Mechanical Monsters

Score

Grade .75/Grade 1

Duration: 2:30

Randall D. Standridge

(ASCAP)

Moderately Mechanical ♩=128

5

1 2 3 4 5 6

Flute
Oboe

B \flat Clarinet

B \flat Clarinet
(F Horn Double)

E \flat Alto
Saxophone

B \flat Tenor
Saxophone

B \flat Trumpet

Horn in F

Trombone
Euphonium
Bassoon
Low Reeds

Tuba

Mallets/Synth/
Air Raid Siren

Timpani
(optional)

Percussion 1&2 A*
P1: Snare Drum/Hi-Hat/
Ride Cymbal
P2: Bass Drum
*Opt. B Part available
for download

Percussion 3
2 Metallic Objects

Percussion 4&5
P4: Flexatone (shared)/
Ratchet (shared)/
Crash Cymbals
P5: Marching Machine
(opt. Chains)/
Ratchet/Flexatone

Air Raid Siren (real or Sound Effect)

Tune: G, B \flat , C (hard mallets)

S.D.

Hi-Hat (opt. rim)

2 Metallic Objects

Flexatone (player 4)

Ratchet (player 4)

Marching Machine (opt. chains tapped on wooden surface)

p *mf* *f* *p* *mp* *mf*

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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*

B.D. *mf* *f* *ff* *p* *ff* *f*

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

Perc.4/5 *ff* *f*

12 Hiss 13 *p* *f* 14 15

Fl. Ob.
Cl.
Cl. (F. H. Dbl.)
A. Sx.
T. Sx.

Hiss *p* *f*

Hiss *p* *f*

Hiss *p* *f*

Hiss *p* *f*

Tpt.
Hn.

Trb.
Euph.
Bsn.
L.R.
Tuba

Mal./Syn.
Timp. (optional)

Perc.1/2
Perc.3
Perc.4/5

(ch)

f Ratchet (Player 5)

Detailed description: This is a page of a musical score for 'Wrath of the Mechanical Monsters', page 3. It covers measures 12 through 15. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion.
 - **Woodwinds:** Flute/Oboe, Clarinet, and Saxophone parts (Alto and Tenor) are shown. They feature a 'Hiss' effect in measure 12 and dynamic markings of *p* and *f* in measures 13-15.
 - **Brass:** Trumpet and Horn parts are present. The Trombone, Euphonium, Bass Trombone, and Tuba parts are in the lower register.
 - **Strings:** Maracas/Synthesizer and Timpani (optional) parts are shown.
 - **Percussion:** Three percussion parts are detailed: Perc. 1/2, Perc. 3, and Perc. 4/5. Perc. 4/5 includes a 'ch' (chime) and a 'Ratchet (Player 5)' part starting in measure 13.
 - **Measure 12:** Features a 'Hiss' effect across the woodwinds.
 - **Measures 13-15:** The woodwinds transition from *p* to *f*. The percussion parts continue with rhythmic patterns, and the Ratchet part is introduced in measure 13.

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 (L.R.), Mallets/Synthesizer (Mal./Syn.), Timpani (Timp., optional), Percussion 1/2 (Perc. 1/2), Percussion 3 (Perc. 3), and Percussion 4/5 (Perc. 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 in 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 instrumentation includes:

- 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

Measures 21-25 are marked with measure numbers at the top. A first ending bracket labeled '1.' spans measures 24 and 25. The score features various musical notations including slurs, accents, and dynamic markings such as *f* (forte) and *>* (accent). Percussion parts include complex rhythmic patterns with 'x' marks indicating specific hits. Flexatone parts are indicated at the bottom of the Perc. 4/5 staff.

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

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.

37 To Coda 38 39 Hiss 40

Fl. Ob *ff* *f* Hiss *p*

Cl. *ff* *f* Hiss *p*

Cl. (F. H. Dbl.) *ff* *f* Hiss *p*

A. Sx. *ff* *f* Hiss *p*

T. Sx. *ff* *f* Hiss *p*

Tpt. *ff* *f* Hiss

Hn. *ff* *f* Hiss

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

Tuba *ff* *f*

Mal./Syn. *ff* *f*

Timp. (optional) *ff p f*

Perc.1/2 *ff p f*

Perc.3 *ff p f* (ch)

Perc.4/5 *ff* Flexatone (play 1st time only) (ch) Ratchet *f*

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.), Bass Trombone (Bsn.), 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 slurs. Measures 41-43 show rhythmic patterns for woodwinds and brass, while measure 44 is marked 'Hiss' for several instruments. Percussion parts include complex rhythmic patterns with various articulations like accents and slurs. A '(ch)' marking is present in the Perc. 3 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

Fl. Ob. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Cl. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Cl. (F. H. Dbl.) *f* Hit Top of Stand with Pencil Hit body of stand with pencil

A. Sx. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

T. Sx. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Tpt. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Hn. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Trb. Euph. Bssn. L.R. *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Tuba *f* Hit Top of Stand with Pencil Hit body of stand with pencil

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3 (ch)

Perc. 4/5 (ch)

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

Steam Hiss, off on 4

Steam Hiss, off on 4

Steam Hiss, off on 4

Steam Hiss, off on 4

Steam Hiss, off on 4

Steam Hiss, off on 4

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. *mf* Play

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

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

This musical score page covers measures 65, 66, and 67. The instruments and their parts are as follows:

- Fl. Ob:** Treble clef, key signature of two flats. Measure 65 has a whole note with *ff* and an accent. Measures 66-67 have quarter notes with accents.
- Cl.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Cl. (F. H. Dbl.):** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- A. Sx.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- T. Sx.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Tpt.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Hn.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Trb. Euph. Bssn. L.R.:** Bass clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Tuba:** Bass clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Mal./Syn.:** Treble clef, key signature of two flats. Measure 65 has a whole rest. Measures 66-67 have quarter notes with accents.
- Timp. (optional):** Bass clef, key signature of two flats. Measure 65 has a quarter note with *ff*. Measure 66 has a quarter note with *p*. Measure 67 has a quarter note with *ff*.
- Perc. 1/2:** Percussion clef, key signature of two flats. Measure 65 has a quarter note with *ff*. Measure 66 has a quarter note with *p*. Measure 67 has a quarter note with *ff*.
- Perc. 3:** Percussion clef, key signature of two flats. Measure 65 has a quarter note with *ff*. Measure 66 has a whole rest. Measure 67 has a quarter note with *ff* and a chime symbol (ch).
- Perc. 4/5:** Percussion clef, key signature of two flats. Measure 65 has a whole rest with *ff* below. Measure 66 has a whole rest. Measure 67 has a whole note with a ratchet symbol and *ff* below.