

Zombie Dreams

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B $\flat$ Clarinet
4 2nd B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
5 E $\flat$ Alto Saxophone
2 B $\flat$ Tenor Saxophone
2 E $\flat$ Baritone Saxophone
4 1st B $\flat$ Trumpet
4 2nd B $\flat$ Trumpet
4 F Horn
4 Trombone

2 Baritone
2 Baritone Treble Clef
4 Tuba
3 Mallet Percussion
(Bells/Xylophone, Vibraphone, Chimes)
1 Timpani
(Initial Tune: G, A $\flat$, C, E $\flat$)
4 Percussion 1
(Rainstick and/or Shakers and/or Ocean Drums/Snare Drum, Triangle, Bass Drum)
4 Percussion 2
(Heavy Chain/Suspended Cymbal/Woodblock/Cowbell or Brake Drum/Vibraslap, Cowbell or Brake Drum/Tambourine/Shaker/Wind Chimes/Gong)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E $\flat$
Trombone in B $\flat$ Bass Clef
Trombone in B $\flat$ Treble Clef
Baritone in B $\flat$ Bass Clef
Tuba in E $\flat$ Bass Clef
Tuba in E $\flat$ Treble Clef
Tuba in B $\flat$ Bass Clef
Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

Various sources define "zombie" as "a corpse which has been reanimated by various supernatural means, and whose mute body continues to move despite a lack of normal biological function," and "a person held to resemble the so-called walking dead."

I have always been fascinated by zombies. Half living but half dead, one foot in the real world but one foot in the nether world, zombies are just...well, awkward. This piece, *Zombie Dreams*, attempts to capture and convey the strange juxtaposition of normal and abnormal that typifies a zombie's existence. It consists of several smaller subsections, bearing the following subtitles: "Zombie Wakes," "Zombie Walks," "Zombie Waltzes," "Zombie Crush," and "Zombie Flees." While the subtitles do suggest an underlying backstory, the composer encourages each ensemble to develop its own more detailed ideas supporting and illustrating the typical "day in the life of a zombie."

NOTES TO THE CONDUCTOR

In the opening measures, the trumpets are asked to contribute to the desired spooky and atmospheric effect by rustling plastic grocery bags. Using ordinary plastic bags (available at grocery stores, convenience stores, etc.), players should lean forward and gently shake the bags close to the floor in front of their chairs for a better sound and to keep the bags slightly hidden from the audience's view.

Additionally, measures 1 through 10 include a "heavy chain" in the Percussion 2 part. The instructions to the player are as follows:

Drop a heavy chain onto a wooden surface. Then, drag the chain across the surface as you gradually lift it completely up and off of the surface. This process should be repeated ad lib several times, stopping just before the downbeat of measure 10.

The actual notation in measure 1 is only a suggestion—the drops and drags should be somewhat random in nature, and not performed in strict time. Players and ensembles are encouraged to experiment, in order to achieve the best and creepiest effect possible.

In measures 2–11, the ensemble should strive for good breath support and control in order to help achieve a gradual but ominous build from *piano* to *fortissimo*. The sustained percussion roll in measure 12 must be very powerful, and the feel at measure 13 should be very driving and menacing.

In measures 25–32, the ensemble should work to create a pronounced stylistic and dynamic change, in comparison to the previous measures.

In measures 33 and 35, the bassoon, bass clarinet, and bari sax should carefully observe the one-measure crescendo from *pianissimo* to *mezzo piano*. Additionally, the percussion in measures 37 and 38 should crescendo solidly and confidently from *piano* to *forte* in order to prepare the winds' *forte* entrance in measure 39.

At measure 50 ("Zombie Waltzes"), the desired effect is to create a type of *waltz grotesque*, portraying the zombies' decidedly awkward attempts at dancing. The section begins very tentatively, then gradually gains momentum. Getting louder, bolder, and faster as it progresses, the dancing should reach a raucous, nearly out-of-control peak of enthusiasm in measures 86–91 before receding.

The passage beginning in measure 103 should be played tenderly, sweetly, and with great longing. In measures 108 and 109, the director may specify flute solo or oboe solo, or one instrument in measure 108 and the other instrument in measure 109.

At measure 112, the ensemble should begin very softly, then progressively build to *forte* on beat 3 of measure 117. The percussion instruments should be thunderous in measure 118.

Finally, at measure 119, the ensemble should play with the same style and intensity as in measure 13, carefully observing the dramatic crescendo from *subito piano* to *fortissimo* in measures 126 and 127.

Poland Barrett

Zombie Dreams

By Roland Barrett (ASCAP)

"Zombie Wakes"

Ominously ♩ = 72

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells/Xylophone,
Vibraphone, Chimes)

Timpani

Percussion 1
(Rainstick and/or Shakers
and/or Ocean Drums/Snare
Drum, Triangle, Bass Drum)

Percussion 2
(Heavy Chain/Suspended Cymbal/
Woodblock/Cowbell or Brake Drum/
Vibraslap, Cowbell or Brake Drum/
Tambourine/Shaker/Wind Chimes/
Gong)

1 2

(Horn)

p

p

"Zombie Wakes" Ominously ♩ = 72

Rustle plastic grocery bags (lean forward—rustle the bags close to the floor for better sound and to keep the bags hidden from the audience's view)

p

Rustle plastic grocery bags (lean forward—rustle the bags close to the floor for better sound and to keep the bags hidden from the audience's view)

p

Blow air through instrument

p

Blow air through instrument

p

Blow air through instrument

p

Bells or Vibraphone (w/motor on, slow)

Chimes

Tune: G, Ab, C, Eb

p

p

Large Rainstick and/or Shakers, and/or Ocean Drum

p

Drop heavy chain onto wooden surface. Then, drag chain across the surface and gradually lift completely. Repeat the process, ad lib., several times, stopping just before the downbeat of m. 10. Drops and drags should be somewhat random—not in strict time. Experiment for best creepiest effect.

drop drag

mp

1 2 3 4

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

p

mf

mp

pp

B.D.

Play

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[illegible]

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Fl. *mf*

Ob.

Bsn. *mf*

1 *mf*

2 (no trill) *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Xyl. *mf*

Timp. *mf*

Perc. 1 *f*

B.D. (on rim) *f*

Woodblock

Perc. 2 *f*

S.D. *mp*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

tr.

(no trill)

f

mp

pp

25

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

1 *mp* *mf* *mp* *mf*

Cls. 2 *mp* *mf* *mp* *mf*

B. Cl. *mp* *mf* *mp* *mf*

A. Sax. *mp* *mf* *mp* *mf*

T. Sax.

Bar. Sax. *mp* *mf* *mp* *mf*

25

1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym. (on crown w/Snare sticks)

Perc. 2

Tambourine *mp*

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25 26 27 28

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf*

1 *mp* *mf* *mp*

2 *mp* *mf* *mp*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf* *mp*

T. Sax.

Bar. Sax. *mp* *mf* *mp*

1

2

Tpts.

Hn. *p* *mf* *mp*

Tbn.

Bar. *mp* *mf* *mp*

Tuba

Mlt. Perc. *mp* *mf* *mp*

Bells

Timp.

Perc. 1

Perc. 2

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33

Fl.

Ob.

Bsn.

pp *mp* *pp* *mp*

1

2

Cls.

B. Cl.

pp *mp* *pp* *mp*

A. Sax.

T. Sax.

Bar. Sax.

pp *mp*

33

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

mp

Timp.

pp *p* *pp* *p*

Perc. 1

pp *p*

B.D. (normal on head)

Perc. 2

Vibraslap

pp *pp*

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33 34 35 36

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[illegible]

45

"Zombie Waltzes"

49 Dance-like ♩ = 120

Fl. *div.* *p*

Ob.

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. (Flute) *p*

T. Sax.

Bar. Sax.

"Zombie Waltzes"

49 Dance-like ♩ = 120

1 Tpts.

2 Tpts.

Hn.

Tbn. *p*

Bar. *p*

Tuba *p*

Bells

Mlt. Perc. *p*

Change: D $\flat$ to D $\sharp$

Timp.

Trgl.

Perc. 1 *p*

Perc. 2

Tamb. *p*

pp

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play

pp

pp

p

pp

p

pp

p

pp

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55

56

57

58

59

60

61

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

p

T. Sax.

p

Bar. Sax.

61

1

Tpts.

2

Hn.

p

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

pp

p

pp

p

pp

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61

62

63

64

65

66

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

Open

mf

Open

mf

mp

Bells

mf

S.D.

p

Susp. Cym.

p

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79

80

81

82

83

84

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *ff*

85 **Raucous** ♩ = 132

1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *mf*

Perc. 2 *f*

rit.

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

94 Slower ♩ = 128

Trgl.

Tamb.

p *mp* *pp* *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax. (Horn) Play

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

W.B.

pp *p* *p*

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97 98 99 100 101

"Zombie Crush"

102 Tenderly ♩ = 72

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Susp. Cym. *p*

Flute or Oboe Solo

Fl. *mf* *mp* *p* All

Ob. *mf* *mp* *p* All

Bsn. *mf* *p*

1 *mf* *p*

2 *mf* *p*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf*

Bar. Sax. *mf*

1 *mf* *p*

2 *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Bar. *mf* *p*

Tuba *mf* *p*

Mlt. Perc. Bells *p*

Timp. *pp*

Perc. 1 *ppp*

Perc. 2 Wind Chimes *mf* *p* *ppp*

"Zombie Flees"

111 Menacingly ♩ = 120

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

"Zombie Flees"

111 Menacingly ♩ = 120

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Chimes

Mlt. Perc.

Timp.

Perc. 1

Cowbell (or Brake Drum)

Perc. 2

Tamb. (lay flat—play with both hands)

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

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