

YOUNG BAND SERIES

ZOMBIES AT THE DOOR

by

CLAIRE PETHERICK

DURATION: 2'00"

LEVEL: 1

INSTRUMENTATION

1 – Score	4 – French Horn
8 – Flute	8 – Trombone
2 – Oboe	2 – Euphonium BC
2 – Bassoon	2 – Euphonium TC
8 – Clarinet	4 – Tuba
2 – Bass Clarinet	1 – Timpani
4 – Alto Saxophone	2 – Glockenspiel
2 – Tenor Saxophone	2 – Percussion 1 <i>woodblock</i>
1 – Baritone Saxophone	2 – Percussion 2 <i>bass drum/triangle</i>
8 – Trumpet	2 – Percussion 3 <i>crash cymbals/vibraslap</i>

Band Music

by Australian Composers

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ZOMBIES AT THE DOOR

Claire Petherick

Duration: 2'00"

Level: 1

Program Notes:

A knock on the door, a ring of the doorbell, a scream and the guttural call of the zombies for “Braaaaains!”. This piece uses a creepy minor key, dynamic contrasts, an ominous bass line and percussive effects to build a scary picture of zombies coming for a visit. I don’t think they want a cup of tea!

Zombies at the Door was written for the Villanova College Beginner Band, an ensemble of over 100 Grade 5 boys in Coorparoo, Brisbane.

Rehearsal Notes:

Before attempting the piece, especially with a very young group, ensure the players have been prepared with scaffolding related to dynamics, staccato playing, concert B natural, trills (for flute and oboe players) and fermatas. The more elements that can be reinforced prior to the piece being handed out, the more successful the first read through will be.

Consider spending a few minutes of rehearsal asking your musicians for words they’d use to describe zombies with the aim to devise a narrative to go with the piece. Write some of these words above the various sections of the piece to help the players interpret the music and remind them of the moods they are trying to convey. You may ask your students to think about what the composer has done to create the spooky, creepy, scary feeling throughout the work to help them relate the moods to such things as dynamics and articulation, which are so important to telling the story.

On the diamond-head note, students should use a throaty, growling voice to say “Braaaaains” together. The woodblock part can be played as loud as the conductor deems appropriate to give a feeling of a zombie loudly knocking on the door. You might even experiment with a larger piece of wood to give a more authentic knocking sound. Ensure the glockenspiel player knows their part should depict a doorbell ringing and it is as important as the woodblock.

About the Composer:

Claire Petherick is a born and bred Queenslander based in Brisbane, where she is an instrumental music teacher and conductor. She earned her qualifications in Music and Education from Queensland University of Technology, before completing a master’s degree in Conducting and Pedagogy from the Queensland Conservatorium.

Claire enjoys working with wind bands of all levels and has been a guest lecturer and clinician at various Honour Programs and events throughout Queensland. She lives with her husband, two sons and two cats, and gets her best ideas in the shower.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher.

Zombies at the Door

Claire Petherick

Menacing $\text{♩} = 100$

The score is for a 4/4 piece in B-flat major, marked 'Menacing' with a tempo of 100 beats per minute. It features a variety of instruments and percussion parts. The woodwind section includes Flute, Oboe, Bassoon, Bb Clarinet, Bb Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Bb Trumpet, F Horn, Trombone/Euphonium, and Tuba. The percussion section includes Timpani (with G and C notes), Glockenspiel, and three types of Percussion: Wood Block, Bass Drum/Triangle, and Crash Cymbals/Vibra-slap. Dynamics range from *mf* to *f*. A large red watermark 'Sample Score Only' is overlaid on the score.

8

Fl. *p* *f* *p* *f* Scream!

Ob. *p* *f* *p* *f* Scream!

Bsn. *p* *f* *p* *f* Scream!

B♭ Cl. *p* *f* *p* *f* Scream!

B♭ B. Cl. *p* *f* *p* *f* Scream!

A. Sax. *p* *f* *p* *f* Scream!

T. Sax. *p* *f* *p* *f* Scream!

B. Sax. *p* *f* *p* *f* Scream!

8

B♭ Tpt. *p* *f* *p* *f* Scream!

F Hn. *p* *f* *p* *f* Scream!

Tbn. Euph. *p* *f* *p* *f* Scream!

Tba. *p* *f* *p* *f* Scream!

Timp. *p* *f* *p* *f* Scream!

Glock. *p* *f* *p* *f* *f* Scream!

Perc. 1 *p* *f* *p* *f* Scream!

Perc. 2 *p* *f* *p* *f* To Tri. Scream!

Perc. 3 *p* *f* *p* *f* To V.S. Scream!

Sample Score Only

18

Fl. *mp* *f* *mp* *f* Scream!

Ob. *mp* *f* *mp* *f* Scream!

Bsn. *mp* *f* *mp* *f* Scream!

B♭ Cl. *mp* *f* *mp* *f* Scream!

B♭ B. Cl. *mp* *f* *mp* *f* Scream!

A. Sax. *mp* *mp* Scream!

T. Sax. *mp* *f* *mp* *f* Scream!

B. Sax. *mp* *mp* *f* Scream!

18

B♭ Tpt. *p* *f* *p* *f* Scream!

F Hn. *mp* *f* *mp* *f* Scream!

Tbn. Euph. *mp* *f* *mp* *f* Scream!

Tba. *mp* *f* *mp* *f* Scream!

Timp. *mp* *f* Scream!

Glock. *mp* *f* Scream!

Perc. 1 *mp* *f* *mp* *f* Scream!

Perc. 2 Tri. *mp* *mp* *f* Scream!

Perc. 3 V.S. *f* Scream!

Sample Score Only

28

Fl. *mf*

Ob. *mf*

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

B♭ Cl. *mp* *mf* *mp* *mf*

B♭ B. Cl. *mp* *mf* *mp* *mf*

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

T. Sax. *mp* *mf* *mp* *mf*

B. Sax. *mp* *mf* *mp* *mf*

28

B♭ Tpt. *mp* *mf* *mp* *mf*

F Hn. *mf* *mf*

Tbn. Euph. *mp* *mf* *mp* *mf*

Tba. *mp* *mf* *mp* *mf*

Timp. *mp* *mf*

Glock. *mp*

Perc. 1

Perc. 2 *mp* *mp*

Perc. 3 V.S. *mf*

36

Fl. *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

B♭ Cl. *p* *f*

B♭ B. Cl. *p* *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *p* *f*

36

B♭ Tpt. *f*

F Hn. *f*

Tbn. Euph. *f*

Tba. *f*

Timp. *f*

Glock. *p* *f*

Perc. 1 *f*

Perc. 2 *mf* *f* To B.D.

Perc. 3 *mp* *f* To Cym. Cym.

Sample Score Only

44 *rit.*

Fl. *p* *f* *p*

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

Bsn. *p* *f* *p*

B♭ Cl. *p* *f* *p*

B♭ B. Cl. *p* *f* *p*

A. Sax. *p* *f* *p*

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

B. Sax. *p* *f* *p*

44 *rit.*

B♭ Tpt. *p* *f*

F Hn. *p* *f* *p*

Tbn. Euph. *p* *f* *p*

Tba. *p* *f* *p*

Timp. *p* *f* *p*

Glock. *p* *f* *p* *mf*

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

Perc. 2 B.D. *p* *f* *p*

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

Sample Score Only

52

54

Fl. *f* "Braaaaains" *f* *p* *f*

Ob. *f* "Braaaaains" *f* *p* *f*

Bsn. *f* "Braaaaains" *f* *p* *f*

B♭ Cl. *f* "Braaaaains" *f* *p* *f*

B♭ B. Cl. *f* "Braaaaains" *f* *p* *f*

A. Sax. *f* "Braaaaains" *f* *p* *f*

T. Sax. *f* "Braaaaains" *f* *p* *f*

B. Sax. *f* "Braaaaains" *f* *p* *f*

B♭ Tpt. *f* "Braaaaains" *f* *p* *f*

F Hn. *f* "Braaaaains" *f* *p* *f*

Tbn. Euph. *f* "Braaaaains" *f* *p* *f*

Tba. *f* "Braaaaains" *f* *p* *f*

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

Glock. *f* *p* *f*

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

Perc. 2 *p* *f*

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

Sample Score Only