

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Zombie Tango

James Meredith

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YPS137

INSTRUMENTATION

Full Score	1
Flute	8
Oboe / Opt. Flute 2	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Horn in F	4
Trombone	6
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	1
Xylophone or Marimba	
Timpani	1
Percussion 1	3
Snare Drum, Guiro, Vibra-slap	
Percussion 2	4
Congas or Bongos, Claves, Castanets, Shaker	

About the Composition

Good music performed well inspires the imagination. *Zombie Tango* had its origin during a round of golf while discussing America's current interest in zombies. The idea came to mind of two zombies trying to do something elegant like the tango while their decaying bodies are falling apart. The more I thought about it the more feasible it became to come up with an original piece for young band to depict such a moment.

THE STORY: In their earthly lives Gustavo and Alma were Argentine National Tango Champions many times. When their earthly lives were over they found that they missed the thrill of competition. So finding a way back into the present world they show up once again at the tango championships to the horror of the fans and in frustration that their bodies no longer move with agility.

First and foremost *Zombie Tango* is not so much a humorous novelty piece as it is a teaching piece. Adherence to the articulations, dynamics, and crisp tempo will create the spirit of the classic tango. The main theme is based on the *Dies Irae* (Mass for the Dead) which is hidden inside the tango beat. It is soon accompanied by thematic hints from Mahler's First Symphony. Peppered throughout are dissonances and sound effects describing the anguish and frustration of Gustavo and Alma as their bodies fall apart while dancing.

PROGRAM TIP: On beat 4 of m. 4 substitute the castanets for a female's blood curdling scream! on the fermata, while the rest of your ensemble creates the immediate presence of zombies with distorted faces and spastic poses. After the scream fades away continue at m. 5 without stopping. I have performed *Zombie Tango* using these effects with middle-schoolers with hilarious success.

Your audience will thoroughly enjoy *Zombie Tango*, and your students will grow in performance skills and in appreciation for classic dance culture..

About the Composer

James "Jim" Meredith retired in December 2013 after 40 years devoted to middle school band. He graduated from the Shenandoah Conservatory of Music in 1974 with a major in euphonium and immediately began his teaching career in Lynchburg, Virginia. Most of those years were spent at Sandusky Middle School where the band program achieved state, national, and international recognition, performing at the Midwest Clinic in Chicago, and at the Virginia Music Educator's Conference multiple times. Mr. Meredith was recognized as the 2010 VMEA Music Educator of the Year and in 2012 was awarded the Director Legion Laureate award presented annually to eight band directors nationwide by the John Philip Sousa Foundation and BANDWORLD magazine. Over the years Jim has done many successful arrangements and original compositions for his own bands as well as commissions for other bands and orchestras. Just recently he has committed to rearranging them for publication. He enjoys a busy schedule of guest-conducting, adjudicating, and guest speaking at universities to music education majors.

Zombie Tango

JAMES MEREDITH

Allegro (♩ = c. 126)

Flute

Oboe
(Opt. Flute 2)

1
Clarinet in B♭

2

Bass Clarinet
in B♭

Bassoon

Alto
Saxophone in E♭

Tenor
Saxophone in B♭

Baritone
Saxophone in E♭

1
Trumpet in B♭

2

Horn in F

Trombone

Euphonium

Tuba

Mallet
Percussion
(Xylophone or
Marimba)

Timpani
(G, D)

(Snare Drum,
Guiro, Vibraslap)

1
Percussion
(Congas or
Bongos, Claves,
Castanets, Shaker)

S.D.

2
Congas or Bongos

Castanets

ff

1

2

3

4

FL.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Guero

Shaker

Claves

mp

mf

5 6 7 8 9 10

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Congas or Bongos

Shaker

mp

mf

fp

27 opt. Solo

Fl. *mf*

Ob.

Cl. in Bb 1 *mf* opt. Solo

Cl. in Bb 2 *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

27

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1 *p* Vibraslap

Perc. 2

FL.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Fl.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

mf

mf

fp

mp

50 51 52 53 54 55

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

div.

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

16

Fl. unis.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

71

71

Fl.

Ob.

Cl. in Bb
1
2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Fl.

Ob.

Cl.
in Bb

1

2

B. Cl.
in Bb

Bsn.

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt.
in Bb

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

79

79

Fl.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Spirits Awake

BILL CALHOUN

Moderato $\text{♩} = 92$

Flute

Oboe (Opt. Flute 2)

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Timpani

(Snare Drum, Bass Drum, Gong)

Percussion (Tambourine, Suspended Cymbal, Crash Cymbals, Triangle, Mark Tree)

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YPS134F

Fl.

Ob.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. (Bells)

Timp.

Gong + BD

Perc. 1 (Sus. Cym., Cr. Cym., Mark Tree)

Perc. 2 (Sus. Cym., Cr. Cym., Mark Tree)

YPS134F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Young Band

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

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YPS137P — Parts

UPC

