

Attack of the Killer Tomatoes

JOHN DEBELLO

Arranged by RALPH FORD

YOUNG JAZZ ENSEMBLE

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This arrangement is an adaptation of Gordon Goodwin's chart on *Attack of the Killer Tomatoes*. I think Gordon's Big Phat Band recordings are remarkable and his charts are simply terrific. That being said, when the opportunity arises to work with a Gordon Goodwin chart, I attempt to retain as much of the chart as possible for this series for young players. You and your students should be able to follow along the original Goodwin recording for style and interpretative study. All articulations on this arrangement are consistent with the original, although there are a many rhythmic and range alterations that were necessary for accessibility. Additionally, there have been additional revisions with key signatures and modulations. Emphasize to the band the necessity of exaggerating articulations and dynamics; light, detached staccato; heavy accents and rooftop accents; exciting dynamic contrasts from beginning to end. A chart like this is definitely not for a lazy player, so really motivate the players to work hard on this one.

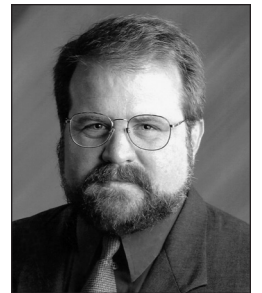
The introduction hints of cartoon music and should be approached with humor by exaggerating all markings. At measure 18, the drummer lays down a steady swing rhythm on the ride cymbal to set up the transition into the main theme by the bass and piano. As trombones take the melody at 18, the response figures in the saxes and trumpets should be played very tight. Saxes lay it down at measure 38 with a strong, full sound.

A drum solo leads everyone into the "shout" chorus at measure 84. Direct the band to articulate together here. Determine the length and release of the falls and specify these details to the band—it will make a difference. At a brisk tempo, the falls will be fairly quick. But always be sure there is a note or pitch sounding before the fall happens to establish the tonality.

Beginning at measure 97, the tempo accelerates into a snare drum roll, where the tempo changes immediately. The drummer may want to assist with the new tempo by defining it in the roll or on the bass drum. The chart ends by stating the song in its original march form briefly, before fading off into the final "splat" of the trombone soloist (use a plunger moving in and out of the bell slowly). If possible, play the final trombone solo down in the lowest possible octave.

Enjoy!

—Ralph Ford



**Ralph
Ford**

Ralph Ford is an accomplished composer/arranger and is an in-demand conductor and educator. He is currently band director at Troy University (AL), having been a member of its music faculty since receiving a bachelor's degree in 1986. He also holds a master's degree from Troy.

CONDUCTOR
30626S

ATTACK OF THE KILLER TOMATOES

By JOHN DEBELLO
Arranged by RALPH FORD

BRIGHT SWING $\text{♩} = 140-170$

1st E♭ ALTO SAXOPHONE
2ND E♭ ALTO SAXOPHONE
1st B♭ TENOR SAXOPHONE
2ND B♭ TENOR SAXOPHONE
E♭ BARITONE SAXOPHONE (OPTIONAL)
1st B♭ TRUMPET
2ND B♭ TRUMPET
3RD B♭ TRUMPET
4TH B♭ TRUMPET (OPTIONAL)
1st TROMBONE
2ND TROMBONE
3RD TROMBONE (OPTIONAL)
4TH TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

MELODY
HARMON MUTE (OPT.)

1 2 3 4 5 6 7 8 9