DOG DAYS ARE OVER

an Arrangement for Front Ensemble and Battery Percussion

Written & Arranged by:

HUNTER W. DAVIS & ZACHARY L. BRUMFIELD

featuring the Original Words and Music of:

FLORENCE LEONTINE MARY WELCH & ISABELLA JANET FLORENTINA SUMMERS

Dog Days Are Over by Florence + the Machine, arranged by Hunter W. Davis & Zachary L. Brumfield
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OVERVIEW

PERFORMANCE NOTES

This lot arrangement for front ensemble and battery percussion reimagines Dog Days Are Over by Florence + the Machine, featuring the unmistakable vocals of Florence Welch. Designed as a capstone to an ensemble's warmup sequence, the piece blends fundamental rudimental ideas with musical phrasing, providing players with both a technical challenge and an energetic, performance-ready groove. Its rhythmic language draws directly from the earlier exercise The Daily Bugle, linking familiar skill sets with fresh musical application.

This arrangement unfolds with a strong sense of structure and flow: opening with a layered rhythmic dialogue between clapping patterns and low drum hits, building momentum through dynamic swells in the battery, and locking into driving subdivisions that push the ensemble forward. The writing is intentionally rudimentary at its core, yet it evolves with color and contrast, allowing performers to experience both precision-based exercises and expressive phrasing in a real musical setting. The result is a piece that feels just as rewarding to rehearse as it does to perform.

Opening Pulse & Claps

Keep the handclaps and auxiliary percussion balanced with the rest of the ensemble, as the natural tendency will be to play louder as anticipation grows. These need to be steady and confident, since they establish the groove that the rest of the ensemble locks into. Encourage performers to treat this like a "click track" for the group.

Midpoint Build

The large climactic section in the middle of the arrangement layers claps, low drums, and aggressive rhythmic motion in the battery. Directors should focus on pacing the crescendo so the energy peaks without overshooting too early. The payoff comes from restraint and then release at the height of the phrase.

Front Ensemble Subdivisions

Marimbas and vibes should exaggerate subdivision clarity, especially in the opening double-time passages. Directors should remind players to prioritize even spacing over volume so the rhythmic grid stays intact. Use softer mallets where indicated to keep texture clear and warm. Double laterals are common vocabulary throughout, so players need to be familiar with this fundamental!

Battery Integration

The battery parts borrow excerpts from "The Daily Bugle", so players should lean into familiar sticking patterns. Precision between snares, tenors, and basses matters more than raw power — line up the rhythms first, then add the dynamic shape.

Vocal & Melodic Balance

When vocal lines or melodic percussion voices (piano, vibes, crotales) are present, the battery and all other unpitched percussoin should pull back dynamically. The goal is to create contrast and lift/support the vocals rather than overpower them. Think of the battery as a supportive frame for the front ensemble's color.

Closing Drive

The final section demands endurance and focus, as it combines rudimental sticking patterns with broad ensemble impacts. Encourage performers to save energy for this moment so it feels fresh and powerful. The very last measures should have a sense of arrival — a collective exhale that seals the piece.

OVERVIEW

INSTRUMENTATION

FRONT ENSEMBLE PERCUSSION

- **4 Marimbas (Two 4.6-Octave & Two 4-Octave)**
  Four soft and medium-hard mallets

- **1 Xylophone (3.5-Octave), Glockenspiel (2.5-Octave) & Crotales (2-Octave) Combo**
  Four rubber, medium-dark, and medium plastic mallets

- **3 Vibraphones (3-Octave)**
  Four soft and medium-hard mallets

- **1 Piano/Keys**
  via MainStage/live playback, or acoustic grand piano

- **1 Bass Guitar (Notation & Tablature)**
  Four-string, tuning: C-G-C-F

- **1 Drumset**
  Recommended: six-piece kit, or optional four/five-piece drum kit with three to four cymbals & hi-hat

- **1 Auxiliary Percussion**
  Wind chimes, triangle, suspended cymbal, concert bass drum, tam-tam/ gong, concert snare drum, zil-bell(s), shaker(s), concert tom(s), patio chimes, cowbell(s), splash cymbal(s)

BATTERY PERCUSSION

- **3-9 Marching Snare Drums**
  Two standard marching drum sticks

- **2-4 Marching Tenor Drums**
  Two standard marching drum sticks

- **5 Marching Bass Drums**
  Two standard marching mallets

- **2-3 Marching Cymbals**
  Recommended: three cymbal players to cover occasional split parts

A dedicated Sampler Trigger Cues part is included in this arrangement.
We recommend assigning this responsibility to the Piano/Keys player, the Auxiliary Percussion player, a standalone performer, or whichever individual is determined to be the most appropriate fit for the ensemble

Full Score

with original words and music by:
Florence Leontine Mary Welch
& Isabella Janet Florentina Summers

from Florence + the Machine's "Lungs"

DOG DAYS ARE OVER

a Lot Tune Arrangement for Intermediate Front Ensemble Percussion

Florence + the Machine
arr. Hunter Davis & Zach Brumfield

♩ = 150

Marimba #1
Marimba #2
Marimba #3
Marimba #4
Xylophone, Glockenspiel & Crotales
Vibraphone #1
Vibraphone #2
Vibraphone #3
Grand Piano
Bass Guitar
Drumset
Auxiliary Percussion
Sampler
Snare Drum
Tenor Drums
Bass Drums

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14 15 16 17 18

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C.
Xylo
Vib. #1
Vib. #2
Vib. #3
Piano
Bass
Drums
Aux. Perc.
SusCym
soft
Sampler
VOX02
Snare
Tenors
Basses
to edge
to halfway
center to edge

24 25 26 27 28

Mar. #1 — Sus. Cym. | Hand Claps (mf)
Mar. #2 — Tambourine (mf) | (4)
Mar. #3 — Hand Claps (mf) | (4)
Mar. #4 — Sus. Cym. | Tambourine (mf)
X.G.C.
Vib. #1 — Tambourine (mf) | (4)
Vib. #2 — Oriental "Trash" | Hand Claps (mf)
Vib. #3 — Hand Claps (mf) | (4)
Piano — f
Bass — f
Drums — hand claps
Aux. Perc. — Concert Snare (mf) ff
Sampler — VOX03 | VOX04
Snare — edge (fp) | to center | to edge (ff)
Tenors — p (ff)
Basses — f | p (ff)

34 35 36 37 38

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C.
Vib. #1
Vib. #2
Vib. #3
Piano
Bass
Drums
Aux. Perc.
Sampler
Snare
Tenors
Basses

(4) (8) (12) 2

Shakers

mf

VOX06

edge to center

p *f*

43 44 45 46

Mar. #1

Mar. #2 — Impact Drums — *mf*

Mar. #3 — Impact Drums — *mf*

Mar. #4

X.G.C. — Crotales — *mf*

Vib. #1

Vib. #2

Vib. #3

Piano — 8vb

Bass

Drums

Aux. Perc. — Concert Toms — *mf*

Sampler — VOX08

Snare

Tenors

Basses

51 52 53 54

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C.
Vib. #1
Vib. #2
Vib. #3
Piano
Bass
Drums
Aux. Perc.
Sampler
Snare
Tenors
Basses

(4)

2

VOX10

8vb

p f p f

61 62 63 64 65 66 67 68

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C.
Vib. #1
Vib. #2
Vib. #3
Piano
Bass
Drums
Aux. Perc.
Sampler
Snare
Tenors
Basses

w/ medium-hard mallets
Marimba
8va
WChimes
SusCym
soft
BD and Tam Tam
VOX12
edge
to center
stick click
Ped.

74 75 76 77 78

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C.
Vib. #1
Vib. #2
Vib. #3
Piano
Bass
Drums
Aux. Perc.
Sampler
Snare
Tenors
Basses

China Cym.
Sus. Cym.
Glockenspiel
BD and Tam Tam
VOX14
RH: *rim click*
LH: *normal hit*

84 85 86 87

Mar. #1 — Marimba — mp — f
Mar. #2 — Marimba — mp — f
Mar. #3 — Marimba — mp — f
Mar. #4 — Marimba — mp — f
X.G.C. — Xylo — mp — f
Vib. #1 — Sus. Cym. — f — Vibes — mf
Vib. #2 — China Cym. — f — Vibes — mf
Vib. #3 — Sus. Cym. — f — Vibes — mf
Piano — f
Bass — f — 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2
Drums — f
Aux. Perc. — f — Cowbells — play loud and proud! — f
Sampler
Snare — R L ... p — f — RH: rim tap / LH: cross-stick
Tenors — R L ... p — f — L R L R L L R L R L L L R L L R L
Basses — 6 6 p — play out! — R L R L L R L R L L R L — ff

92 93 94 95 96

Mar. #1
Mar. #2
Mar. #3
Mar. #4
X.G.C. — Crotales — Glockenspiel
Vib. #1 — Vibes
Vib. #2 — Vibes
Vib. #3 — Vibes
Piano
Bass
Drums
Aux. Perc. — Swish Knockers — Zil-Bells — Splash Cymbals
Sampler — VOX17
Snare — edge to center — to edge — to center
Tenors
Basses

103

102 104 105 106 107 108

Mar. #1 — Marimba — mp — ppp

Mar. #2

Mar. #3

Mar. #4 — Marimba — mp — ppp

X.G.C. — Glockenspiel — mf — pp — Crotales — p

Vib. #1 — mp — ppp — pp

Vib. #2

Vib. #3

Piano — ff — p

Bass — ff

Drums — ff — pp

Aux. Perc. — f — Triangle — mf — pp

Sampler

Snare — ff

Tenors — ff

Basses — ff

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