

Alfred's DEBUT SERIES FOR YOUNG BANDS

Ghosts in the Graveyard

By Scott Watson

The spooky sounds of haunted houses and Halloween come to life in this wonderful selection for young band! Whether you program it in the fall, winter, or spring it's sure to be a favorite of students and audience alike. *Ghosts in the Graveyard* gives your low brass and woodwinds prominent melodic material, makes clever use of novel percussion, and even includes a flute section "scream!" The title is the name of a well-loved regional children's game played in schools around Halloween.

NOTES TO THE CONDUCTOR

The effectiveness of this programmatic piece depends upon attention to and exaggeration of dynamics and articulations. Younger players will have to be "on their toes" because of the limited minor-mode chromaticism that contributes to the piece's spooky mood. The "ooga horn" called for in the percussion is preferable because of the way its pitch fluctuates, but acceptable substitutes would be a taxi horn (which is more static) or a cowbell. Regardless, that part and all the "toy" percussion instruments should be played with gusto!

INSTRUMENTATION

- 1 — Conductor Score
- 10 — Flute
- 2 — Oboe
- 6 — 1st B♭ Clarinet
- 6 — 2nd B♭ Clarinet
- 1 — E♭ Alto Clarinet
- 2 — B♭ Bass Clarinet
- 2 — 1st E♭ Alto Saxophone
- 2 — 2nd E♭ Alto Saxophone
- 2 — B♭ Tenor Saxophone
- 1 — E♭ Baritone Saxophone
- 4 — 1st B♭ Trumpet
- 4 — 2nd B♭ Trumpet
- 2 — F Horn

- 7 — Trombone (Baritone B.C., Bassoon)
- 2 — Baritone T.C.
- 2 — Tuba
- Percussion — 6 players:
 - 1 — Xylophone (Ratchet)
 - 2 — Percussion 1 (Snare Drum, Bass Drum)
 - 3 — Percussion 2 (Vibraslap/Siren Whistle, Ooga Horn/Suspended Cymbal)
- 1 — Timpani

WORLD PARTS

available for download from
www.alfred.com/worldparts

- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Baritone in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.



GHOSTS IN THE GRAVEYARD: HOW TO PLAY THE GAME

“Ghosts in the Graveyard” is played around Halloween-time, and is one of the highlights of the year for elementary-school P.E. students in the Parkland School District (Allentown, PA). The game was developed by Parkland School District Physical Education teacher Bob Clark.

To prepare for the game, the gym is decorated like a graveyard with gym mats, large boxes, or other objects turned up on their sides, forming “tombstones” to be used as hiding places during play. In some schools, lights are dimmed and blacklights are used. Often, there are creative (sometimes elaborate) decorations and sound recordings to augment the atmosphere.

The game begins with students positioned around the perimeter of the gym, facing the wall and hiding their eyes. One, or a few, “ghosts” are selected by silently tapping them on the shoulder. Only these students know they have been chosen. After secretly choosing the ghost(s), the teacher calls out a code word, such as “jack-o-lantern” or “goblin,” and all the students begin walking around the gym asking each other, “Are you the ghost?” (A smart ghost asks others if they are the ghost to fool others into assuming he/she is not!). When asked, the ghosts must respond, “Yes.” Once a ghost is revealed, the ghost that is discovered yells “Ghosts in the graveyard!” and a tag game ensues. All students begin crab-walking (referred to as “spider-walking”) around the graveyard in an effort to escape from being tagged by the ghost. To escape the ghost, students can hide behind and in the tombstones, but if a ghost finds a bunch of kids in one of these, it is easy to tag the group. Once tagged, students are out and must go to a holding area called the “haunted house.” The game ends when the ghost (or ghosts) has tagged the others, or when the teacher decides that those who have avoided capture have survived long enough.

CONDUCTOR SCORE
Duration - 3:00

Ghosts in the Graveyard

Scott Watson
(BMI)

Moderato, quasi rubato $\text{♩} = 108$

The score is for a 4/4 piece in G major, marked Moderato, quasi rubato with a tempo of 108 beats per minute. It features a variety of instruments:

- Flute/Oboe:** Part 1 (a2), dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- B♭ Clarinets:** Part 1 & 2 (a2), dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- E♭ Alto Clarinet:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- B♭ Bass Clarinet:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- E♭ Alto Saxophones:** Part 1 & 2 (a2), dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- B♭ Tenor Saxophone:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- E♭ Baritone Saxophone:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- B♭ Trumpets:** Part 1 & 2 (a2), dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- F Horn:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- Trombone/Baritone/Bassoon:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- Tuba:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- Xylophone (Ratchet):** Part 1 & 2, dynamics: $p < f$, $p < f$, $p < f$, $p < f$
- Percussion 1 (Snare Drum, Bass Drum):** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$
- Percussion 2 (Vibraslap/Siren Whistle, Ooga Horn/Suspended Cymbal):** Part 1 & 2, dynamics: f
- Timpani:** Part 1 & 2, dynamics: $p < f$, $p < f$, p , sfz , $p < f$, $p < f$

Tune: G, C $p < f$ 1 $p < f$ 2 3 4 $p < f$ 5 $p < f$ 6

rit.
div.

Allegro non troppo ♩ = 112

10

Fl./Ob. *mf* *f* *mp*

Cl. 1/2 *mf* *f* *mp* *a2*

A. Cl. *mf* *f* *mp*

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

A. Saxes 1/2 *mf* *f* *mp* *a2*

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

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

rit.

Allegro non troppo ♩ = 112

10

Tpts. 1/2 *mf* *f* *mp* *Tpt. 1 div.* *Tutti*

Hn. *mf* *f* *mp*

Trbs./Bar./Bsn. *mf* *f* *mp*

Tuba *mf* *f* *mp*

Xylo. *mp* **Xylophone (hard mallets)**

Perc. 1 *mf* *f* *mp* *Sus. Cym.*

Perc. 2 *mf* *f* *mp* *damp.*

Timp. *mf* *f* *mp*

7 8 9 10 11

Fl./Ob. *mp*

Cls. 1/2 *mp*

A. Cl. *mp*

B. Cl. *mp*

A. Saxes 1/2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1/2 *mp*

Hn. *mp*

Trbs./Bar./Bsn. *mp*

Tuba *mp*

Xylo. *mp*

Perc. 1

Perc. 2 *Vibraslap sfz*

Timp. *mp*

14

12 13 14 15 16

22 26

Fl./Ob. *mf* *a2*

Cls. 1/2 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

22 26

Tpts. 1/2 *mf* *a2*

Hn. *mf*

Trbs./Bar./Bsn. *mf*

Tuba *mf*

Xylo. *mf*

Perc. 1 *mf*

Perc. 2 *sfz* *Vibraslap*

Timp. *mf*

22 23 24 25 26

Fl./Ob.

Cls. 1/2

A. Cl.

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hn.

Trbs./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

27 28 29 30 31

sfz

To Coda Φ 34

Fl./Ob. *f* *p* *mf*
 (-Ob.)

Cls. 1/2 *f* *p* *mf*
a2

A. Cl. *f* *p* *mf*

B. Cl. *f* *mf*

A. Saxes 1/2 *f* *p* *mf*
a2

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

Bar. Sax. *f* *mf*

Tpts. 1/2 *f* *p* *mf*

Hn. *f* *p* *mf*

Trbs./Bar./Bsn. *f* *p* *mf*

Tuba *f* *mf*

Xylo. *f*

Perc. 1 *f*

Perc. 2 *f* *p* *mf*
 Sus. Cym.

Timp. *f*

32 33 34 35 36 37 38 39

Fl./Ob. *a2* + Ob. *div.* *f mp* **D.S. al Coda**

Cls. $\frac{1}{2}$ *f mp a2*

A. Cl. *f mp*

B. Cl. *f mp*

A. Saxes $\frac{1}{2}$ *mp*

T. Sax. *f mp*

Bar. Sax. *f mp*

Tpts. $\frac{1}{2}$ *mp* **D.S. al Coda**

Hn. *mp*

Trbs./Bar./Bsn. *f mp*

Tuba *f mp*

Xylo. *mp*

Perc. 1 *mf f*

Perc. 2 *mf f* **Vibraslap** *sfz*

Timp. *mf f mp*

40 41 42 43 44 45

⊕ Coda

Tempo Primo

52 **Meno mosso**

Fl./Ob. *a2*
p < f *p < f* *p* *sfz* *p < f* *p < f*

Cls. *a2*
p < f *p < f* *p* *sfz* *p < f* *p < f* Solo *mp*

A. Cl. *p < f* *p < f* *p* *sfz* *p < f* *p < f* (Bs. Cl.) *mp*

B. Cl. *p < f* *p < f* *p* *sfz* *p < f* *p < f* *mp*

A. Saxes *a2*
p < f *p < f* *p* *sfz* *p < f* *p < f*

T. Sax. *p < f* *p < f* *p* *sfz* *p < f* *p < f* *mp*

Bar. Sax. *p < f* *p < f* *p* *sfz* *p < f* *p < f*

⊕ Coda

Tempo Primo

52 **Meno mosso**

Tpts. *a2*
p < f *p < f* *p* *sfz* *p < f* *p < f*

Hn. *p < f* *p < f* *p* *sfz* *p < f* *p < f*

Trbs./Bar./Bsn. *p < f* *p < f* *p* *sfz* *p < f* *p < f* Bar./Bsn. only *mp*

Tuba *p < f* *p < f* *p* *sfz* *p < f* *p < f*

Xylo. Ratchet
p < f *p < f* *p* *sfz* *p < f* *p < f*

Perc. 1 *p < f* *p < f* *p* *sfz* *p < f* *p < f*
 Vibraslap

Perc. 2 *f* Ooga Horn Siren Whistle

Timp. *p < f* *p < f* *p* *sfz* *p < f* *p < f*

46 47 48 49 50 51 52

56 Allegro non troppo ♩ = 112

Fl. Solo *mp* *mf* *f* * Scream: "Ahhh!"

Clars. 1/2 Tutti *mp* *mf* *f* Clar. 1 div. *a2*

A. Cl. Play *mf* *f*

B. Cl. *mf* *f*

A. Saxes 1/2 *mp* *mf* *f* *a2*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpts. 1/2 *mf* *f* Tpt. 1 div. 56 Allegro non troppo ♩ = 112 *a2*

Hn. *mf* *f*

Trbs./Bar./Bsn. Tutti *mf* *f*

Tuba *mf* *f*

Xylo. Xyl. *f*

Perc. 1 *mf* *f* Rim Shot

Perc. 2 Solo *f*

Timp. *mf* *f*

53 54 55 56 57 58 59

* Select one or more flute players to make a truly "blood-curdling" scream here. How many you choose depends upon the size of the band and how many are required to be heard well above the band.