



Ghost Dances

Wounded Knee, 1890

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 4 Mallet Percussion 1
(Wooden Wind Chimes/Bells/Metal
Wind Chimes/Xylophone/Marimba)
- 2 Mallet Percussion 2
(Chimes/Metal Wind Chimes)
- 1 Timpani
- 4 Percussion 1
(Rainstick(s)/Timbales/Snare Drum/
Bass Drum, Bass Drum)
- 4 Percussion 2
(Claves/Tom-Toms [4], Vibraslap/Claves,
Tambourine)
- 4 Percussion 3
(Shaker/Gong/Woodblock, Water Gong/
Suspended Cymbals [2])

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E $\flat$ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 3rd Horn in E $\flat$
- 4th Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

This piece, *Ghost Dances*, was inspired by the tragic story of the massacre of some 300 members of the Lakota Sioux tribe at Wounded Knee, South Dakota, in 1890.

On the morning of December 29th, a group of about 350 Lakota Sioux were camped on the banks of the Wounded Knee creek in southwestern South Dakota. Surrounding the camp was a large contingent of U.S. soldiers charged with the responsibility of arresting the chief and disarming his warriors. Emotions were raw, all present were on edge, and the atmosphere was brittle with tension.

The preceding months had been devastating for the proud members of the Lakota Sioux tribe. With their buffalo herds rapidly disappearing and with encroachment on all sides by settlers and government forces, the people knew that the way of life they had known forever was rapidly nearing its end.

In a desperate attempt to return to the days of their glory, many Native Americans sought salvation in a new mysticism preached by a Paiute shaman in Nevada. Several Lakota Sioux emissaries had traveled from South Dakota to hear his message. Wovoka prophesied that the dead would soon rejoin the living in a new world in which all would live without fear. To hasten this event, he encouraged all who would listen to perform the Ghost Dance. Many dancers wore white or brightly colored shirts emblazoned with images of eagles and buffaloes. As they danced wildly, they believed that these "ghost shirts" would protect them from soldiers' bullets. During the fall of 1890, the Ghost Dance phenomenon spread quickly through the Sioux villages of the Dakota reservations, revitalizing the citizenry and bringing an increased level of fear to the area settlers and to the U.S. army.

In December of 1890, the orders were issued to begin rounding up the area's tribal leaders. One such communication read "...the Sioux are dancing in the snow and are wild...We need protection and we need it now. The leaders should be arrested and confined at some military post until the matter is quieted, and this should be done now."

After the death of Chief Sitting Bull on December 15th, a group of about 350 Lakotas fled south, seeking protection on the Pine Ridge Reservation. The army intercepted the group on December 28th and brought them to the edge of the Wounded Knee creek to camp.

In the early morning hours of December 29th, all the Lakota men were summoned to the center of the camp. The soldiers ordered the men to surrender their weapons, agitating an already tense and serious situation. The Lakotas began to stack their guns, but the soldiers were still not satisfied. The troops began ransacking the camp's tents, bringing out bundles and tearing them open, tossing small knives, axes, and tent stakes onto the pile. The soldiers then ordered individual searches of the warriors. Although the exact details of the next few moments are sketchy, most accounts say that one of the Sioux, possibly a medicine man named Yellow Bird, spoke out in defiance of the soldiers. Throwing dirt in the air, he danced a few steps of the Ghost Dance and urged his friends not to worry, that the soldier's bullets could not harm them. As the tension built to an unbearable level, the unthinkable happened: in the noise and confusion, a Lakota gun accidentally discharged.

Within seconds the troops fired volley after volley into the now unarmed camp. Clouds of smoke and dust filled the air as men, women, and children scrambled for their lives. Many ran for a ravine next to the camp only to be cut down in a withering cross fire. When the smoke cleared and the terrible chaos drew to a close, nearly 300 Lakota Sioux lay dead.

Perhaps no summation of the catastrophic event is more profound or eloquent than the following words, offered by the famous Lakota medicine man Black Elk, who survived the massacre:

"I did not know then how much was ended. A people's dream died there. It was a beautiful dream...The nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead."

NOTES TO THE CONDUCTOR

The opening measures are intended to be very peaceful in nature, and should be unhurried. Push the tempo ahead slightly at measure 20, then pull back at measures 25, 26 and 27. The oboe solo at measure 28 should also be played very freely, in an unhurried fashion.

The first aleatoric section begins at measure 34, and is actually based on a melodic fragment taken from the Sioux ghost dance song "Wana maniye." Students and conductor are encouraged to carefully read the instructions which have been included at that point in the score.

Measures 42 through 51 should be extremely ominous, menacing, and filled with tension.

Measures 56 through 66 should be very accented, very driving, and very dramatic.

At measure 67, the snare drum part should be very soft, and must remain beneath the woodwind activity above. Also at measure 67, the two suspended cymbals should be as different in size and weight as possible.

The long crescendo from measure 69 to 101 should be very gradual, very controlled, and very continuous. For best effect, each group's entrance must not be too loud. Measure 101 is a very climactic point in the piece, and should be played with great power and intensity.

There are two very important things that must be said to the percussion section at measure 109. First, the timpani part: the idea at this point is to play the timpani very lightly and as far to the edge as physically possible. The resulting sound will be very thin and "hollow." This is the desired effect. Second, the woodblock part: the player should use a small woodblock, and should play with two small, light wooden sticks (the player might, perhaps, use the handles of a light pair of mallets). The desired sound here should be more of a light "clicking" sound than a full-blown authentic woodblock timbre.

At measures 117 and 118, the crescendi should rise dramatically to beat four of measure 118, and should be released abruptly, *exactly* on beat four. A similar effect should be sought in measures 125 and 126. The snare drum should enter very softly at measure 127.

A second aleatoric section begins at measure 161. It, too, is based on the same ghost dance fragment used at measure 34. Players at this point should follow the same general procedures as those followed before, and should refer to the specific directions printed in the score.

Poland Barnett

Ghost Dances

Wounded Knee, 1890

By Roland Barrett (ASCAP)

FULL SCORE

Approx. Duration - 6:15

Peacefully ♩ = 69

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Wooden Wind Chimes/Bells/Metal Wind Chimes/Xylophone/Marimba)

Mallet Percussion 2 (Chimes/Metal Wind Chimes)

Timpani

Percussion 1 (Rainstick(s)/Timbales/Snare Drum/Brake Drum, Bass Drum)

Percussion 2 (Claves/Tom-Toms [4], Vibraslap/Claves, Tambourine)

Percussion 3 (Shaker/Gong/Woodblock, Water Gong/Suspended Cymbals [2])

Wooden Wind Chimes

Chimes

Tune: F, B♭, E♭, F

Rainstick(s)

Claves

Water Gong

Shaker

1 2 3 4 5 6 7 8 9

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23

28 **A tempo**

Picc.

Fls. 1 2

Ob. Solo *mf*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

(Oboe) Solo *mf*

28 **A tempo**

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *p*

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

Metal Wind Chimes *mp*

34

Picc.

1st Flutes

2nd Flutes

Fls. 1 2

Ob.

Bsn.

Play

Cls. 1 2 3

2nd Clarinets

3rd Clarinets

B. Cl.

1st Altos

2nd Altos

A. Saxes. 1 2

T. Sax.

Bar. Sax.

34

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

34 35 36 37 38 39 40 41

*Begin this aleatoric section with one solo flute. Then, quickly add in the remainder of the 1st flutes, followed in fairly rapid order by the 2nd flutes, 1st clarinets, 2nd clarinets, 3rd clarinets, 1st alto saxes, 2nd alto saxes, and piccolo. Each player should repeat the fragment as many times as possible in the time allowed. Additionally, each player should play at a different speed and with a different style—no two players should sound the same. The resulting effect should be extremely chaotic. All players should crescendo in volume and intensity, reaching a peak of frantic activity in measure 41. Then, all players begin to diminish in volume and intensity, fading away to nothing as they drop out individually at their appropriate cut-off points (shown in score and parts). The overall time length of measures 34 thru 41 should be approximately 20–25 seconds.

42 Menacing ♩ = 92

(Piccolo fade to complete silence by beat 4 of meas. 43)

Picc. *pp*

Fls. 1 2 (1st Flutes fade to complete silence by beat 1 of meas. 46)

Ob. *pp* (2nd Flutes fade to complete silence by beat 1 of meas. 45)

Bsn. *ff*

Cls. 1 2 3 *pp* (1st Clarinets fade to complete silence by beat 3 of meas. 44)

B. Cl. *pp* (2nd Clarinets fade to complete silence by beat 1 of meas. 44)

A. Saxes. 1 2 *pp* (3rd Clarinets fade to complete silence by beat 2 of meas. 43)

T. Sax. *ff*

Bar. Sax. *ff*

42 Menacing ♩ = 92

Tpts. 1 2 3 *ff* *a2*

Hns. 1 2 3 4 *ff* *a2*

Tbns. 1 2 3 *ff* *a2*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *pp*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1

Perc. 2 4 Tom-Toms *mf*

Perc. 3 Gong (normal) *ff*

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51

52

53

Bsn.
 Cls.
 B. Cl.
 A. Saxes.
 T. Sax.
 Bar. Sax.
 Tpts.
 Hns.
 Tbns.
 Euph.
 Tuba
 Mlt. Perc. 1
 Mlt. Perc. 2
 Timp.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3
(upper 2 notes: 2nd part/lower 2 notes: 3rd part)

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3
(upper 2 notes: 2nd part/lower 2 notes: 3rd part)
3. div.

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

67

Picc.

Fls. 1 2

Ob.

Bsn.

mp

Cls. 1 2 3

mp

a2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

67

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Change: Eb to D

Snare Drum

Perc. 1

B.D.

Tambourine

Perc. 2

4 T.T.

2 Suspended Cymbals (1 large, 1 small)
(play on crown w/small wooden stick)

Perc. 3

p

32538S

67 68 69 70 71

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

a2

mf

a2

p

a2

p

p

mp

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4 *mp*

Tbns. 1 2 3

Euph. *mp*

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

32538S

Picc.
 Fls. 1/2
 Ob.
 Bsn.
 Cls. 1/2/3
 B. Cl.
 A. Saxes. 1/2
 T. Sax.
 Bar. Sax.
 Tpts. 1/2/3
 Hns. 1/2/3/4
 Tbns. 1/2/3
 Euph.
 Tuba
 Mlt. Perc. 1
 Mlt. Perc. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym. (w/normal mallets)

Xyl.

4 T.T.

ff

1. 8va div.

2. loco

a2

1. 8va

ff

mf

fp

f

32538S

96

mp

97

98

99

100

101

Picc. *fff* (8^{va})

Fls. 1 2 *fff*

Ob. *fff*

Bsn. *fff*

Cls. 1 *fff*

2 3 *fff*

B. Cl. *fff*

A. Saxes. 1 2 *fff*

T. Sax. *fff*

Bar. Sax. *fff*

101 Tpts. 1 *fff*

2 3 *fff*

Hns. 1 2 *fff*

3 4 *fff*

Tbns. 1 2 *fff*

3 *fff*

Euph. *fff*

Tuba *fff*

Mlt. Perc. 1 *fff*

Mlt. Perc. 2 *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff* (+ Gong on Cymbal release)

32538S

101 102 103 104 105

mp *f*

Choke Choke Choke

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Ch.

Ch.

Marimba

p

p

Play at the extreme outer edge of the head (right on the bearing edge, or "bead" if possible)

ppp

Claves

p

Play very lightly with two small wooden sticks

Woodblock

p

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106

107

108

109

110

111

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

111

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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111 112 113 114 115

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Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mf

mp

mf

mf

mf

Picc.

Fls. 1/2 *loco*
p

Ob.
p *mp* *p*

Bsn.
mp *p*

Cls. 1 *p*
2/3 *p*

B. Cl.
p

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1/2
3/4

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

32538S

121 122 123 124 125 126

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

32538S

32538S

32538S

Picc.
 Fls. 1 2
 Ob.
 Bsn.
 Cfs. 1 2 3
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Mlt. Perc. 1
 Mlt. Perc. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

161

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

161

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Chimes

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Snare Drum (snares off)

*Performers execute this aleatoric passage in exactly the same manner as they performed measures 34 through 46 earlier in the piece (see previous instructions). The entire process at this point will, of course, transpire much more quickly than in measures 34-46.

Picc.

Fls. 1 2 (1st Flutes fade to complete silence by beat 3 of meas. 167) *pp* (2nd Flutes fade to complete silence by beat 2 of meas. 168) *pp* (Oboe fade to complete silence by beat 1 of meas. 169) *ff*

Ob.

Bsn. *mp*

Cls. 1 2 3 (1st Clarinets fade to complete silence by beat 3 of meas. 169) *pp* (2nd Clarinets fade to complete silence by beat 3 of meas. 170) *pp* (3rd Clarinets fade to complete silence by beat 2 of meas. 171) *ff*

B. Cl. *mp*

A. Saxes. 1 2 (Alto Saxes fade to complete silence by beat 1 of meas. 172) *pp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 *mf* *mf*

Hns. 1 2 3 4 *mp*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. 1 Xyl. *ff*

Mlt. Perc. 2 *ff*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Susp. Cym. *mf*

32538S 167 168 169 170 171 172

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

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177

178

179

180

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