


# THE GHOST OF JOHN

Arranged by Susan Brown

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola  )	3
Beginning Violin	3
Viola	5
Beginning Viola	3
Cello	5
Beginning Cello	3
String Bass	5
Beginning String Bass	3
Piano Accompaniment	1
Percussion (Sticks & Maracas)	1

## TO THE DIRECTOR

*The Ghost of John* may be performed without piano as a string orchestra piece. Though it is a separate part, it is suggested that the piano be included for performance if possible. The Violin III part doubles the viola sometimes but stands alone as well. The beginning string parts are simplified versions of the regular parts to allow more beginning readers an opportunity to play in an ensemble sooner.

The percussion parts (sticks and maracas) are optional, but will add to the character and mood of the piece. Ensemble members may take turns as percussion soloists. The short warm-up exercises may be practiced as separate units before beginning the piece. They should be clapped and counted, played pizzicato, then bowed slowly. The lyrics at measure 17 can be learned for added performance fun and interest.

## ABOUT THE COMPOSER/ARRANGER

Susan C. Brown is presently the coordinator of strings at Cabrillo College in Aptos, California where she teaches chamber music and strings, and conducts the Cabrillo College Orchestra. She is the published author of pedagogical materials for the violin, and is the artistic director of the Cabrillo Music Festival Chamber Players. She is a performing violinist, acting as concertmaster and soloist with the Santa Cruz and Monterey Bay Symphonies, and is a member of the New York Pro Arte.

## 2.

Traditional  
Arr. by Susan C. Brown

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Vln. I  
 Vln. II  
 Vla. (Vln. III)  
 Cello  
 Str. Bass  
 Vln. Vla. Beginning  
 Cello Str. Bass  
 Piano  
 Perc.

11 *mf sim.*  
 12  
 13 *f*  
 14  
 15 *f*  
 16 *f*  
 17 *f*  
 18 *f*  
 19 *mf*  
 20 *f*

arco  
 S.B.  
 Vc.  
 Frog  
 V  
 1  
 2  
 0  
 1  
 2  
 0  
 1  
 2  
 0

Have you seen the ghost of John? Long white bones with the skin all gone

21 22 23 24

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Vln. Vla. Beginning

Cello Str. Bass

Piano

Perc.

25 26 27 28

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Vln. Vla. Beginning

Cello Str. Bass

Piano

Perc.

Wouldn't it be chilly with no skin on?

S.B.

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29 30 31 32

Vln. I *f* WB 4

Vln. II *mf* WB

Vla. (Vln. III) *mf* WB

Cello *f* 0 4

Str. Bass *f* 0 4

Vln. Vla. *f* 0 1 0 0

Beginning Cello Str. Bass *f* 0 1 0 0

Piano *f*

Perc.

33 34 35 36 (harmonic touch)

Vln. I *molto rit.* *pp* Sul A 1

Vln. II (harmonic touch) *molto rit.* *pp* Sul A 1

Vla. (Vln. III) (harmonic touch) *molto rit.* *pp* Sul A 1

Cello *p* *molto rit.* *pp* Sul A 1

Str. Bass *p* *molto rit.* *pp* Sul A 1

Vln. Vla. *molto rit.* *pp* Sul A 1

Beginning Cello Str. Bass *molto rit.* *pp* Sul A 1

Piano *p* *molto rit.* *pp* Trem.

Perc. *p* *molto rit.* *pp*

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37

Vln. Solo *mf*

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello *pizz. mf* *sim.*

Str. Bass *pizz. mf* *sim.*

Vln. Vla. *mp*

Beginning Cello Str. Bass *mp*

Piano *mp*

Perc. *mp*

41

Vln. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello *sim.*

Str. Bass *sim.*

Vln. Vla. *mp*

Beginning Cello Str. Bass *mp*

Piano *mp*

Perc. *mp*

42

Vln. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello *sim.*

Str. Bass *sim.*

Vln. Vla. *mp*

Beginning Cello Str. Bass *mp*

Piano *mp*

Perc. *mp*

43

Vln. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello *sim.*

Str. Bass *sim.*

Vln. Vla. *mp*

Beginning Cello Str. Bass *mp*

Piano *mp*

Perc. *mp*

44

Vln. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello *sim.*

Str. Bass *sim.*

Vln. Vla. *mp*

Beginning Cello Str. Bass *mp*

Piano *mp*

Perc. *mp*

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53 **A** Tempo (♩ = 80)

Vln. I  
mp  
Tip. 0

Vln. II  
mp  
Tip. 0

Vla. (Vln. III)  
mp  
Tip. 0

Cello  
mp  
3

Str. Bass  
mp  
-4 0 1

Vln. Vla.  
Beginning  
mp  
Tip. 0

Cello Str. Bass  
mp  
S.B.

Piano  
mp

Perc.  
mp

Vln. I  
57 mp

Vln. II  
58 pizz. mp gliss.

Vla. (Vln. III)  
59 pizz. mp gliss.

Cello  
60 Solo poco rit. mf

Str. Bass  
poco rit.

Vln. Vla.  
Beginning  
pizz. mp gliss.

Cello Str. Bass  
pizz. mp gliss.

Piano  
poco rit.

Perc.  
poco rit.

## Meno Tempo (♩ = 72)

61 62 63 64 (see Ex. 2 below)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Vln. Vla.

Beginning

Cello Str. Bass

Piano

Perc.

65 66 67 68 Fast!

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Vln. Vla.

Beginning

Cello Str. Bass

Piano

Perc.

\* = Tremolo behind the bridge.

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Exercise No. 1 (♩ = 72)

11

Score for Exercise No. 1 (♩ = 72). The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Str. Bass, Vln. Vla. Beginning, Cello Str. Bass, Piano, and Perc. The score is marked with dynamics (mf, pp, pp (normol)) and includes instructions like "remain in position" and "gliss.". A large red watermark "Purchase" is visible across the score.

\* Tremolo behind the bridge.  
 \*\* Gliss as high as possible.

Exercise No. 2 (♩ = 72)

Score for Exercise No. 2 (♩ = 72). The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Str. Bass, Vln. Vla. Beginning, Cello Str. Bass, Piano, and Perc. The score is marked with dynamics (mp, p, pp, pppp, ff) and includes instructions like "molto rit.", "Fast!", "pizz.", and "gliss.". A large red watermark "Purchase" is visible across the score.

\* Tap lightly on top of instrument with right-hand fingertips..

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