



Hear and download this piece at www.fjhmusic.com

FJH BEGINNING BAND

Grade 1

GHOST LIGHTS

(THE MYSTERIOUS LIGHTS OF BROWN MOUNTAIN)

Timothy Loest

Instrumentation

- | | |
|----------------------------------|------------------------------------------------------------------------------------|
| 1 - Conductor's Full Score | 2 - Mallet Percussion
opt. Vibraphone
Bells
Whirly Tube |
| 8 - Flute | 1 - Timpani |
| 2 - Oboe | 4 - Percussion 1
Snare Drum
Bass Drum
opt. Low Tom
Whirly Tube |
| 2 - Bassoon | 4 - Percussion 2
Wood Block
Suspended Cymbal
China Cymbal
Music Stand |
| 5 - B \flat Clarinet 1 | 4 - Percussion 3
Pom-pom
Bar Chimes
Vibraslap
Flexatone
Whirly Tube |
| 5 - B \flat Clarinet 2 | |
| 2 - B \flat Bass Clarinet | |
| 4 - E \flat Alto Saxophone | |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 4 - B \flat Trumpet 1 | |
| 4 - B \flat Trumpet 2 | |
| 4 - F Horn | |
| 4 - Trombone | |
| 2 - Baritone/
Euphonium | |
| 2 - Baritone T.C. | |
| 4 - Tuba | |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995, and today he is an exclusive composer and arranger for The FJH Music Company Inc. The bestselling supplemental methods he has written for FJH include *Warm-ups and Beyond* and *Rhythms and Beyond*, and he is a co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

About the Music

Ghost Lights is an ephemeral work inspired by the Brown Mountain Lights of North Carolina. For centuries, onlookers have reported paranatural lights that hover, dance, change color, blink, or rapidly bolt away.

Many legends surround the lights. One legend holds that the lights are the spirits of Cherokee and Catawba maidens searching the mountain for their husband warriors who died in battle. Another legend claims that the spirit of a broken-hearted maiden powers the lights as she searches for her uncommitted fiancé by torchlight.

Numerous scientific explanations have been made as well. One theory says that the lights are reflections from nearby towns. Another theory suggests that radioactive emissions or ignited swamp gasses are the cause. Still, another theory proposes that heavy granite deposits create electromagnetic fields that energize the lights. While these theories are plausible, none have been proven.

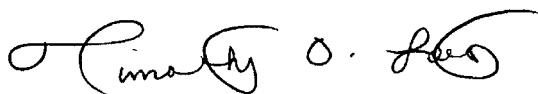
Rehearsal Suggestions

Ghost Lights infuses ominous melodies and harmonies with ambient sounds and sights. The work opens with a legato bass drum roll followed by gusting wind. Woodwinds produce wind noise by saying “shhh”, while brasses blow a column of air through their instruments. The optional vibraphone part (measures 2 and 63) can be played on bells and may be doubled on piano. A pom-pom is gently shaken to create the sound of rustling leaves.

The **Frightfully** section at measure 13 creates suspense. And the low tom and bass drum interplay (measures 41-48) imitates the thumping heartbeats of frightened observers anxiously awaiting the appearance of the orbs.

The **Sighting** at measure 61 includes whirly tubes (corrugated plastic hose spun above the head), a bowed music stand, and several sets of finger cymbals interspersed throughout the ensemble. The music stand should be bowed across its top edge using a well-rosined bow. The best sound is produced on a Manhasset stand and will be similar to the screech of train wheels against steel rails. Finger cymbals should be held 90 degrees to each other and struck edge to edge. Finger cymbal pairs can also be separated, and then played with triangle beaters. The intent is to imitate glistening flashes of light. Optional flashlights add to the spectacle. The number and kind of flashlights, as well as their usage, is up to you. If possible, turn down the house and stage lights and let the show begin. One strategy is to have several powerful handheld spotlights within the ensemble. The lights should be pointed at the audience; beams can be direct, or swept from side to side. In addition, each musician can hold a small flashlight or penlight to be turned on and off one time on cue at the conclusion of the section. For added impact, flashlight bearers can be embedded in the audience. This will certainly catch everyone by surprise!

The work concludes with wind gusts as it returns to its original, ominous melody.



GHOST LIGHTS

(The Mysterious Lights of Brown Mountain)

TIMOTHY LOEST
(ASCAP)

Mysteriously (♩ = 60) 2 players

Flute
Wind Gusts * *mp*

Oboe
Wind Gusts * *mp*

1
2
B♭ Clarinets
Wind Gusts * *mp*

B♭ Bass Clarinet
Wind Gusts * *mp*

E♭ Alto Saxophone
Wind Gusts * *mp*

B♭ Tenor Saxophone
Wind Gusts * *mp*

E♭ Baritone Saxophone
Wind Gusts * *mp*

Mysteriously (♩ = 60)

1
2
B♭ Trumpets
Wind Gusts * *mp*

F Horn
Wind Gusts * *mp*

Trombone
Baritone/
Euphonium
Bassoon
Wind Gusts * *mp*

Tuba
Wind Gusts * *mp*

Mallet Percussion
(opt. Vibraphone, Bells, Whirly Tube)
Vibes (opt. Bells)
mp

Timpani
(G, C)
B.D. - soft mallets (*legato* roll)

Percussion 1
(Snare Drum, Bass Drum, opt. Low Tom, Whirly Tube)
p

Percussion 2
(Wood Block, Suspended Cymbal, China Cymbal, Music Stand)
Wood Block (rubber mallet)

Percussion 3
(Pom-pom, Bar Chimes, Vibraslap, Flexatone, Whirly Tube)
Pom-pom (rustle gently) *mp*

* Wind Gusts:
2 3 4
Woodwinds = Shhh...
Brass = blow air through instrument (no buzz)



8

tutti and div.

mp

Cl. 1 - 2 players

tutti

mp

mp

mp

mp

8

st. mute (opt.)

mp

mp

mp

Bells (brass mallets)

mp

Bar Chimes

mp

5 6 7 8 9

13 Frightfully (♩ = 160)

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

gently muffle on rests

mp *f*

Sus. Cym. w/ yarn mallets
mp *f*

10 11 12 13 14

Fl. *mf*

Ob. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf* open

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf* acrylic mallets

Timp. *mf*

Perc. 1 *mf* S.D.

Perc. 2 *mf* China Cym. w/ S.D. stick

Perc. 3 *mf* Vibraslap

15 16 17 18 19

23

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

33

Fl. *mp*

Ob. *mp*

Cls. 1 *mp*

2

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

33

Tpts. 1

2

Hn. *mp*

Tbn. Bar./ Euph. Bsn. *mp*

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1 Boom! *sfz* on rim *mp*

Perc. 2 *mf*

Perc. 3

30

31

32

33

34

41

FL. *f*

Ob. *f*

Cls. 1 *f*

2

B. Cl. *f*

A. Sax. *f*

T. Sax.

B. Sax. *f*

41

Tpts. 1 *f*

2

Hn.

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Mlt. Perc. *mf*

Timp.

Perc. 1 *f*

Low Tom (or S.D. snares off)

Perc. 2 *mf* *f*

Perc. 3 *f*

Flexatone

40 41 42 43 44 *f*

49

Fl.

Ob.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

Tpts. 1 2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

45

46

47

48

49

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vbslp.

f

50 51 52 53 54

molto rit.

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bar Chimes

f

f

mp

55 56 57 58 59

Legal Use Requires Purchase

60 Mysteriously (♩ = 60)

61 The Sighting (20 sec.)

Flashlights/Finger Cymbals (at random)

Fl. Flashlights/Finger Cymbals (at random)

Ob. Flashlights/Finger Cymbals (at random)

Cls. 1 2 Flashlights/Finger Cymbals (at random)

B. Cl. Flashlights/Finger Cymbals (at random)

A. Sax. Flashlights/Finger Cymbals (at random)

T. Sax. Flashlights/Finger Cymbals (at random)

B. Sax. Flashlights/Finger Cymbals (at random)

60 Mysteriously (♩ = 60)

61 The Sighting (20 sec.)

Flashlights/Finger Cymbals (at random)

Tpts. 1 2 Flashlights/Finger Cymbals (at random)

Hn. Flashlights/Finger Cymbals (at random)

Tbn. Bar./ Euph. Bsn. Flashlights/Finger Cymbals (at random)

Tuba Flashlights/Finger Cymbals (at random)

Mlt. Perc. Whirly Tube - twirl above head (each tube on a different pitch). *mf*

Timp. *mp*

Perc. 1 Whirly Tube - twirl above head (each tube on a different pitch). *mf*

Perc. 2 Sus. Cym. Metal Stand - bow top edge at random (eerie screech) *mf*

Perc. 3 Whirly Tube - twirl above head (each tube on a different pitch). *mf*

62 Mysteriously (♩ = 60)

2 players

Fl. Wind Gusts *mp*

Ob. Wind Gusts *mp*

Cls. 1-2 Wind Gusts *mp*

B. Cl. Wind Gusts *mp*

A. Sax. Wind Gusts *mp*

T. Sax. Wind Gusts *mp*

B. Sax. Wind Gusts *mp*

62 Mysteriously (♩ = 60)

Tpts. 1-2 Wind Gusts *mp*

Hn. Wind Gusts *mp*

Tbn. Bar./ Euph. Bsn. Wind Gusts *mp*

Tuba Wind Gusts *mp*

Mlt. Perc. Vibes (opt. Bells) *mp* *sed.*

Timp.

Perc. 1 *p*

Perc. 2 W.B. *mp*

Perc. 3 Pom-pom *mp*

62 63 64 *mp* 65 66 67

69 Slowly Fading

Fl. *tutti* *p* *div.* *rit.*

Ob. *p*

Cls. 1 *tutti* *p*

2

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

69 Slowly Fading

Tpts. 1 *st. mute (opt.)* *p* *rit.*

2

Hn. *p*

Tbn. Bar./ Euph. Bsn. *p* *div.*

Tuba *p*

Bells (acrylic mallets)

Mlt. Perc. *p*

Timp. *p*

Perc. 1 *mp*

Perc. 2

Perc. 3 Bar Chimes