

DAVID BIEDENBENDER

PERUSAL COPY

GHOST APPARATUS

for winds and percussion

BENT SPACE MUSIC

Ghost Apparatus was commissioned by District 8 of the Michigan School Band and Orchestra Association and was premiered by David Larzelere and the East Lansing High School Wind Ensemble.

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INSTRUMENTATION

Piccolo
Flute 1,2
Oboe (div.)
Bassoon (div.)
B^b Clarinet 1,2,3
B^b Bass Clarinet

E^b Alto Saxophone 1,2
B^b Tenor Saxophone
E^b Baritone Saxophone

B^b Trumpet 1,2,3
F Horn 1,2
Tenor Trombone 1,2
Bass Trombone (optional)
Euphonium
Tuba (div.)

Timpani
4 Percussion

Optional Parts (doubling bass voices):

E^b Contralto Clarinet
B^b Contrabass Clarinet
Double Bass

Percussion List:

Timpani / Triangle
4 timpani, Triangle (mounted)
Vibraphone
Marimba
Percussion 1
Snare Drum, Toms (3–low to high), Tam-tam
Percussion 2
Temple Blocks (3–low to high), Hi-hat, Large (Concert) Bass Drum

Transposed Score

Duration: ca. 6:00

PROGRAM NOTES

Ghost Apparatus is the soundtrack for a video game that does not exist. Actually, it exists, but only in my head. From the beginning, every note, every decision has a consequence—a cause and effect—that sets in motion a chain of events that cannot be undone. Every note, every gesture is part of a larger puzzle—these single points of sound come together to form something bigger. It's not apparent from the beginning, but there's also a force working against the music, against the game. It comes in the form of a melody that emerges slowly—just quick, dramatic swells at first—gradually becoming longer and punctuated by low, loud pillars of sound from the low voices until, finally, it takes over the music entirely.

NOTES FOR THE CONDUCTOR

- Trumpets require straight mutes
- All eighth notes should be held at full value, unless otherwise indicated with articulation
- For parts with optional *divisi* (oboe, bassoon, tuba) bottom part should be played if only one player is available.
- The bass trombone part was written for a true bass trombone, but it is also playable on a tenor trombone or by younger players by using the upper octave options throughout.
- From a pedagogical perspective, there is one syncopated rhythm that may present challenges for younger players. This rhythm is used in many places in the piece with the hope that teaching this rhythm once will pay dividends throughout the work. The rhythm manifests in two variations, one played short and the other long and connected:



In A, the staccato 8th notes should match duration of the 16ths. In other words, all notes are of equal (short) duration. In B, all notes should be held for their full value, connected yet articulate and accurate.

- The pacing and overall nature of the improvisation should be very clearly considered and rehearsed. The melting gestures at m. 75 should begin slowly, growing and gradually giving way to a cacophony of strange sounds. No one should stick out of the texture for more than a short outburst or two (other than the timpanist, as instructed), but players should not hold back either, especially as they begin to approach m. 89. The improvisation should build in intensity all the way to the downbeat of m. 90.

In addition to pitched improvisation material, **wind players** are encouraged to explore various extended techniques and sounds with their instruments: mouthpieces (removed from the instruments), multiphonics, squeaks, key clicks, and any other appropriate sounds.

In addition to pitched improvisation material, **percussionists** are also encouraged to explore various extended techniques and sounds with their instruments: super-ball mallets (on anything interesting: bass drum, timpani, cymbals), bows (on cymbals, vibraphone, marimba, etc.), scrapes across the resonators of the marimba and vibraphone (carefully and with the right mallet, of course), etc.

No one should attempt to play particularly “jazzy” licks or chord changes, and the use of material/ideas seen in other parts of the piece is encouraged. The rising scales should slowly emerge and become part of the cacophonous texture, creating an inevitable rising sound. It is not imperative that the scales be played with exacting rhythmic precision (though players should attempt to play them in time)—they are a composite, extended gesture that should not become “clear.”

Ghost Apparatus

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is B-flat major (two flats). The score is divided into four measures, numbered 11, 12, 13, and 14 at the bottom. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *div.* (divisi) for the Bassoon and *relaxed* for the Horns and Euphonium. The Piccolo and Flutes play a melodic line with grace notes. The Oboe and Bassoon have a rhythmic pattern. The Clarinets and Bass Clarinet play a steady eighth-note accompaniment. The Saxophones play a rhythmic pattern. The Trumpets and Horns play a rhythmic pattern. The Trombones and Euphonium play a rhythmic pattern. The Tuba and Double Bass play a rhythmic pattern. The Timpani play a rhythmic pattern. The Vibraphone plays a rhythmic pattern. The Maracas play a rhythmic pattern. The Percussion 1 and 2 play a rhythmic pattern.

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Ghost Apparatus

17

Picc.

Fl. 1
2

Ob.

Bsn. *div. a2*

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D.B. *(pizz.)*

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

f *p* *mf* *pp* *mp* *f* *pp* *f* *pp*

(straight mute) *(straight mute)*

1. *2.*

To Timp.

2/4

2/4

2/4

2/4

15 16 17 18

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Ghost Apparatus

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4. The score includes dynamic markings such as *f*, *p*, and *mf*. A large watermark 'Musical Score' is visible across the page. The page number '7' is in the top right corner.

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Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tba.

D.B.

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

mf *pp* *ff* *mf* *pp* *ff* *ff* *ff* *f* *f* *pp* *mf* *f*

Tam-tam

Bass Drum

51 52 53 54

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Ghost Apparatus

Picc. *mf* *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. *cresc.*

Bsn.

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

B. Cl.

A. Sax. 1 *pp* *ff*

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Euph.

Tba.

D.B.

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

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Ghost Apparatus

61

Picc. *ff* *pp* *f* *pp*

Fl. 1 *ff* *pp* *f* *pp*

Fl. 2 *ff* *pp* *f* *pp*

Ob. *ff* *pp* *f* *pp*

Bsn. *ff* *p* *ff* *pp*

Cl. 1 *ff* *pp* *f* *pp*

Cl. 2 *ff* *pp* *f* *pp*

Cl. 3 *ff* *pp* *f* *pp*

B. Cl. *ff* *p* *ff* *pp*

A. Sax. 1 *pp* *ff* *pp* *pp*

A. Sax. 2 *pp* *ff* *pp* *pp*

T. Sax. *pp* *pp* *pp* *pp*

B. Sax. *pp* *pp* *pp* *pp*

Tpt. 1 *ff* *ff* *pp* *pp*

Tpt. 2 *ff* *ff* *pp* *pp*

Tpt. 3 *ff* *ff* *pp* *pp*

Hn. 1 *ff* *ff* *pp* *pp*

Hn. 2 *ff* *ff* *pp* *pp*

Tbn. 1 *ff* *ff* *pp* *pp*

Tbn. 2 *ff* *ff* *pp* *pp*

B. Tbn. *ff* *p* *ff* *pp*

Euph. *ff* *p* *ff* *pp*

Tba. *ff* *p* *ff* *pp*

D.B. *ff* *p* *ff* *pp*

Timp. *mf* *p* *ff* *pp*

Vib. *pp* *pp* *pp* *pp*

Mar. *pp* *pp* *pp* *pp*

Perc. 1 *pp* *pp* *pp* *pp*

Perc. 2 *f* *p* *f* *pp*

Bass Drum *f* *p* *f* *pp*

to straight mute

[medium mallets]

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67 Slow, calm ♩ = 60

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
Tpt. 1 solo

Cl. 2
3

B. Cl. *p warm, rich*

A. Sax. 1
2

T. Sax.

B. Sax.

Hn. solo

Tpt. 1
mf espress.
open solo

Tpt. 2
3

Hn. 1
2
solo
mf espress.

Tbn. 1
2
p warm, rich

B. Tbn. *p warm, rich*

Euph. *p warm, rich*

Tba. div.

D.B. *p warm, rich*

67 Slow, calm ♩ = 60

Timp. *p mp p mp p mp p*

Vib.

Mar.

Perc. 1 *p*

Perc. 2 *p*

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82 Building ♩ = 96

Picc.

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 3

Hn. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tba.

D.B.

82 Building ♩ = 96

(l.v.)

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Ghost Apparatus

Picc. *cresc.*

Fl. 1 2

Ob. *mf cresc.*

Bsn. *f*

Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *f legato* *cresc.*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 2 3 *ff*

Hn. 1 2 *ff*

Tbn. 1 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

D.B.

Timp. *f beginning to overwhelm the texture* *fff*

Vib.

Mar.

Perc. 1

Perc. 2

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Ghost Apparatus

90 (♩ = 96)

random key clicks: begin as fast as possible and gradually slow down; use keys that are most resonant

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

1,2

3/4

air sound: blow burst of air through the horn while moving valves quickly then slowing down

Tpt. 1 remove mute *ff* *pp*

Tpt. 2 remove mute *ff* *pp*

Tpt. 3 *ff* *pp*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

D.B. *ff*

3/4

90 (♩ = 96)

(dampen immediately)

Timp. *ff*

Vib. *ff*

Mar. *ff*

Perc. 1 *ff* [Snare Drum]

Perc. 2 *ff* [Bass Drum]

90 91 92 93

3/4

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Ghost Apparatus

131

Picc. 1 2
Fl. 1 2
Ob.
Bsn. a2
Cl. 1
Cl. 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2
Tbn. 1 2
B. Tbn.
Euph. a2
Tba. a2
D.B.

131

Timp.
Vib.
Mar.
Perc. 1
Perc. 2

131

132

133

134

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