



Ghost Ship

TRADITIONAL SEA SHANTY
Arranged by MICHAEL STORY (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 1 Mallet Percussion
(Chimes or Optional Bells or Optional Ship Bell)
- 1 Optional Timpani
(Tune: G, C, D)
- 2 Percussion
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Suspended Cymbal, Triangle/Tambourine)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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

The merchant ship "Mary Celeste" set sail on November 7, 1872, from New York City, loaded with a cargo of commercial alcohol heading for Genoa, Italy. The ship never reached its destination, and on December 4 of the same year, was spotted 600 miles west of Gibraltar, floating aimlessly about. After boarding the ship, the rescuers discovered to their shock and amazement that everyone on board had completely vanished! Theories abound as to what happened to the crew, including an explosion, pirates, a seaquake, or bad weather; however, to this day, no one knows for sure.

NOTES TO THE CONDUCTOR

Ghost Ship is partially based on the traditional sea shanty "Spanish Ladies." The opening flute passage may be played as a solo if desired.

The chimes part may be played on bells if chimes are unavailable. A ship's bell may also be used.

Take care to balance the trumpet and alto saxophone tone clusters in the section at measure 25, adjusting the volume as needed.

In the trumpet division in the last three measures, it is recommended that only a couple trumpets play the upper notes, with the majority of the players on the lower notes.

The final chime and suspended cymbal notes should be allowed to resonate until fading out completely.

I hope you and your ensemble find *Ghost Ship* to be an exciting and worthwhile musical experience!

Michael Story

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Ghost Ship

FULL SCORE
Approx. Duration - 2:15

Traditional Sea Shanty
Arranged by Michael Story (ASCAP)

Moderately slow ♩ = 84

5

Flute

Oboe

B \flat Clarinet

B \flat Bass Clarinet

E \flat Alto
Saxophone

B \flat Tenor
Saxophone

E \flat Baritone
Saxophone

B \flat Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Chimes or Optional Bells
or Optional Ship Bell)

Tune: G, C, D

Optional
Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal,
Triangle/Tambourine)

Susp. Cym.

p 1 *mp* 2 *p* 3 *mp* 4 *p* 5 *mp* 6

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

p *mp* *p* *mp* *p* *mp*

7 8 9 10 11 12

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15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

mp *f*

B.D. *f*

p *f*

13 14 15 16 17 18

Detailed description: This is a page of a musical score for rehearsal mark 15. The score is arranged in a standard orchestral format with staves for Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba, Multiple Percussion, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major (two flats). The score shows the beginning of rehearsal mark 15, starting at measure 13. The woodwinds and strings enter at measure 15 with a forte (*f*) dynamic. The percussion parts include Chimes, Timpani, and Percussion 1 and 2. Percussion 1 has a 'B.D.' (Bass Drum) part. Percussion 2 has a 'p' (piano) dynamic marking. The score is overlaid with a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'.

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *p*

19 20 21 22 23 24

25 Suddenly faster ♩ = 112

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

div.

S.D.

25 26 27 28 29

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

30 31 32 33 34

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

35 36 37 38 39 40

43

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43

Triangle

mf

41

42

43

44

45

46

51

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

51

47

48

49

50

51

52

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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f

p

59

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

59

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

f

f

f

p

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

p

67

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

67

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

p

67 68 69 70 71

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

div.

f

72 73 74 75 76