

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Ghost in the Machine

George Sweet

YPS145

INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone in E \flat	5
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Horn in F	4
Trombone	6
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion 1	1
Bells	
Mallet Percussion 2	1
Xylophone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Suspended Cymbal, Crash Cymbals, Tam-tam	
Percussion 2	3
Wind chimes, Triangle, High and Low Woodblocks	

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YPS145 — Set
YPS145F — Full Score
YPS145P — Parts

UPC



About the Composition

Ghost in the Machine is inspired by the image of an ancient city-size machine of unknown design, purpose, and origin. This machine has become inhabited by a ghost of sorts that causes it to behave in an unpredictable and erratic matter, sometimes becoming overwhelmed or even rejecting the ghost and stopping completely. The piece opens with the "ghost motive" presented in the woodwinds and trumpets. Make sure to balance each of these entrances carefully so that the figure sounds like one voice. This motive is developed in different ways throughout the piece. The "ghost" enters the machine at m. 4 and the forward momentum starts. The "ghost," or "A" theme, is presented in the low brass against mechanized figures in the woodwinds at m. 6. This leads to the presentation of a declamatory "B" theme at m. 26. After a varied repeat of both themes, the machine becomes overwhelmed and breaks down at m. 56. Measures 56-57 allow the player to have some freedom in the way that their parts are performed. The exact notes and rhythms are to be played, but the players may alter the speed at which the material is performed. All performers land together, in time, at m. 58. This "C" section presents new material, as the machine restarts, and should be performed in a lush, flowing matter, contrary to the mechanized woodwind figures. This leads to a climactic section (mm. 76-92), where the "ghost" and the "machine" struggle with each other. From m. 92 onward, the two entities begin to work together resulting in the successful merging and triumphant conclusion at m. 108.

About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received Master's Degrees in Composition and Instrumental Conducting from Northern Arizona University and a Bachelor's Degree in Music Education from Mars Hill University. George's music has been performed worldwide and has been heard at various State and Regional Honor Band and Orchestra Festivals, Disney's Magic Music Days, Bands of America, the College Band Directors National Association Southwest Conference, the Concurso de Musica Festival at the Nueva Acropolis in Peru, the Melbourne School Band and Strings Festival in Australia, and the Midwest Clinic. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught Theory, Band, Chorus, and Orchestra at both public school and university levels. He is a member of ASCAP and is the recipient of multiple ASCAP awards for concert music. George has also received awards from the American Prize in Composition and the Music Teachers National Association Young Artist Composition Competition, sponsored by Warner Bros. Publications. George is a member of Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. His music is published exclusively by Carl Fischer Publications of New York. For more information about the music of George Sweet, please visit www.georgesweet.net

Ghost in the Machine

GEORGE SWEET

Animato (♩ = 144)

Flute *fp* *p* *f*

Oboe (opt. Flute 2) *fp* *p* *f*

Clarinet 1 in B♭ *fp* *p* *mp* *f* *p*

Clarinet 2 in B♭ *fp* *p* *f* *p*

Bass Clarinet in B♭ *p*

Bassoon *p*

Alto Saxophone in E♭ *mp* *f* *p*

Tenor Saxophone in B♭ *p*

Baritone Saxophone in E♭ *p*

Trumpet 1 in B♭ *fp* *con sord.* *f*

Trumpet 2 in B♭ *fp* *con sord.* *f*

Horn in F *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Mallet Percussion 1 (Bells) *mf*

Mallet Percussion 2 (Xylophone) *mp* *f*

Timpani (B♭, D, F) *f*

Percussion 1 (Snare Drum, Bass Drum) *mp* *f*

Percussion 2 (Suspended Cymbal, Crash Cymbals, Tam-tam) *f*

Percussion 3 (Wind Chimes, Triangle, High and Low Woodblocks) *mf* *p* *f* *p*

1 2 3 4 5

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6

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. 1 in B \flat

Cl. 2 in B \flat *pp*

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat *pp*

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat

6

Tpt. 1 in B \flat *p* *mf* *p*

Tpt. 2 in B \flat *p* *mf* *p*

Hn. in F *p* *mf*

Tbn. *p* *mf* *pp*

Euph. *p* *mf* *pp*

Tba. *pp*

Mall. Perc. 1 *p*

Mall. Perc. 2

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* Tri.

Perc. 3 Tri.

6

7

8

9

10

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Cl. 1 in B \flat *mp* *mf*

Cl. 2 in B \flat *mp* *mf*

B. Cl. in B \flat

Bsn. *mp* *mf*

A. Sax. in E \flat *mp* *mf*

T. Sax. in B \flat *mf* *mp* *f*

Bar. Sax. in E \flat *mp* *mf*

Tpt. 1 in B \flat *mf* *mp* *mf*
con sord.

Tpt. 2 in B \flat *mf* *mp* *mf*
con sord.

Hn. in F *mf* *mp* *f*

Tbn. *mf* *mp* *f*

Euph. *mf* *mp* *f*

Tba. *mp* *f*

Mall. Perc. 1

Mall. Perc. 2

Timp. *mp*

Perc. 1 *mp* *mf*

Perc. 2 *mp*

Perc. 3 *mp* *mf*

16 17 18 19 20

26

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

26

27

28

29

30

31

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32

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. 1 in B \flat *p* *mf* *p*

Cl. 2 in B \flat *p* *mf* *p*

B. Cl. in B \flat *p* *mf* *p*

Bsn. *p*

A. Sax. in E \flat *p* *mf* *p*

T. Sax. in B \flat *p* *f* *p*

Bar. Sax. in E \flat *p* *f* *p*

32

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F *p* *f* *p*

Tbn. *p* *f* *p*

Euph. *p* *f* *p*

Tba. *p* *f* *p*

Mall. Perc. 1 *p*

Mall. Perc. 2 *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *f*

Perc. 3 *p* *mf* *p*

32

33

34

35

36

37

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. 1 in B \flat *mf* *p* *f*

Cl. 2 in B \flat *mf* *p* *f*

B. Cl. in B \flat *mf*

Bsn. *mf*

A. Sax. in E \flat *mf* *p* *f*

T. Sax. in B \flat *mf* *p* *f*

Bar. Sax. in E \flat *mf*

Tpt. 1 in B \flat *p* *f*

Tpt. 2 in B \flat *p* *f*

Hn. in F *p* *f*

Tbn. *p* *f*

Euph. *mf* *p* *f*

Tba. *mf* *p* *f*

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* *p* *f*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. 1 in B \flat *p* *mf*

Cl. 2 in B \flat *p* *mf*

B. Cl. in B \flat *p* *mf*

Bsn. *p* *mf*

A. Sax. in E \flat *p* *mf*

T. Sax. in B \flat *p* *mf*

Bar. Sax. in E \flat *p* *mf*

Tpt. 1 in B \flat *p*

Tpt. 2 in B \flat *p*

Hn. in F *p*

Tbn. *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Mall. Perc. 1 *mf*

Mall. Perc. 2 *mf*

Timp. *mf*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Perc. 3 *p* *mf*

44

45

46

47

48

49

Fl. *p*

Ob. *p*

Cl. 1 in B \flat *p*

Cl. 2 in B \flat *p*

B. Cl. in B \flat *p*

Bsn. *mf* *f*

A. Sax. in E \flat *mf* *f*

T. Sax. in B \flat *p* *mf* *p* *f*

Bar. Sax. in E \flat *p*

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf*

Euph. *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Mall. Perc. 1 *p* *f*

Mall. Perc. 2 *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *mf*

Perc. 3 *p*

Fl.
Ob.
Cl. 1 in B \flat
Cl. 2 in B \flat
B. Cl. in B \flat
Bsn.
A. Sax. in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat
Tpt. 1 in B \flat
Tpt. 2 in B \flat
Hn. in F
Tbn.
Euph.
Tba.
Mall. Perc. 1
Mall. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

f *p* *mp*
f *p* *mp*
f *p* *mp*
p *mp*
f *p* *mp*
p *mp*
f *p* *mp*
fp *mf* *p* *mp* *f*
fp *mf*
p *mp*
p *mp*
p *mp*
p *mp*
mp
mf

con sord. *fp* con sord. *mf* *p* *mp* *f* > senza sord.
mp *mp* *mp* *mf*

mp

76

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. 1 in B \flat *f* senza sord.

Tpt. 2 in B \flat *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Mall. Perc. 1 *f*

Mall. Perc. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

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84

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

84

Tpt. 1 in B \flat *f*

Tpt. 2 in B \flat *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Mall. Perc. 1 *f*

Mall. Perc. 2 *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

84

85

86

87

88

89

100

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

100

Tpt. 1 in B \flat *f* con sord.

Tpt. 2 in B \flat *f* con sord.

Hn. in F

Tbn. *mp* *f* *mp* *f*

Euph. *mp* *f* *mp* *f*

Tba. *mp* *f* *mp* *f*

Mall. Perc. 1 *f*

Mall. Perc. 2 *mp* *f* *mp* *f*

Timp. *mf*

Perc. 1 *mp* *f* *mp* *f*

Perc. 2 *mp* *mp* *f* *mp* *mp* *f*

Perc. 3 *mp*

Fl. *p* *mf* *ff*

Ob. *p* *mf* *ff*

Cl. 1 in B \flat *p* *mf* *ff*

Cl. 2 in B \flat *p* *mf* *ff*

B. Cl. in B \flat

Bsn. *p* *mf* *ff*

A. Sax. in E \flat *p* *mf* *ff*

T. Sax. in B \flat *p* *mf* *ff*

Bar. Sax. in E \flat

Tpt. 1 in B \flat senza sord. *p* *mf* *f* *ff*

Tpt. 2 in B \flat *p* *mf* *f* *ff*

Hn. in F *p* *mf* *f* *ff*

Tbn. *p* *mf* *f* *ff*

Euph. *p* *mf* *f* *ff*

Tba. *p* *mf* *f* *ff*

Mall. Perc. 1 *p* *mp* *mf* *f* *ff*

Mall. Perc. 2 *p* *mf* *f* *ff*

Timp.

Perc. 1 *p* *mf* *f* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *p* *mf* *f* *ff*

YPS145F *p* 104 *mf* 105 106 107 *f* *ff* 108

