

FULL SCORE

Young Band  
Grade 2



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Spirits Awake

Bill Calhoun

YPS134

## 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	2
Bells, Chimes	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Gong	
Percussion 2	5
Tambourine, Suspended Cymbal, Crash Cymbals, Triangle, Mark Tree	

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## About the Composition

Composed in G minor, *Spirits Awake* begins with a dark and mysterious introduction in the brass, utilizing the upper woodwinds to mimic the final calls of birds at twilight. The percussion are then dramatically used to “awaken the spirit world” and introduce the dance-like main theme. The playful quality of this theme conjures up visions of spirits playing and dancing in the moonlight. After a brief contrasting section, the main theme returns, embellished by a counter line in the upper woodwinds. The “merrymaking” comes to a sudden halt and is followed by fragments of the theme as the spirits steal away into the night.

The piece then transitions into a  $\frac{3}{4}$  allegro that begins with a variation of the upper woodwind motive from the introduction. A heroic entrance by the brass signals the arrival of an opposing force. This segment is short-lived as the “spirits” are nowhere to be found. As this segment fades, the spirits reappear, again announced by the percussion, and the merry making begins anew.

*Spirits Awake* will stir the imagination of both the performer and the listener. With its musical character and thematic development, it is the perfect vehicle for both concert and festival use.

## About the Composer

Bill Calhoun received his Master of Music degree from Mansfield State University (PA) and his Bachelor of Music Education and Applied Music degree from Ithaca College (NY). Having been a public school music educator for over 30 years, he was most recently Director of Bands and Department Chair at DeWitt Middle School in the Ithaca City School District where he was also the district-wide Curriculum Chair for Instrumental Music. Bill retired from public school teaching July 1, 2010.

Currently a member of BMI and NAFME (formerly MENC), Bill has written countless band, brass and percussion arrangements/compositions for groups both concert and marching throughout the United States, Japan, Canada and England. He has music for string orchestra as well as concert band published with Carl Fischer Music, and has also published with Warner Bros. Publications and Ethos Publications. His music has been performed at the Midwest Clinic in Chicago, Illinois and by numerous Honors organizations. The Osaka Municipal Symphonic Band of Osaka, Japan also featured one of his pieces on a CD of contemporary wind band music. Bill also serves as an adjudicator for NYSSMA, the New York State Field Band Conference and the New York State Percussion Circuit.

# Spirits Awake

BILL CALHOUN

Moderato ♩ = 92

Flute

Oboe (Opt. Flute 2)

1 Clarinet in Bb

2 Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Moderato ♩ = 92

1 Trumpet in Bb

2 Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Chimes

Timpani

(Snare Drum, Bass Drum, Gong)

1 Percussion

Sus. Cym.

2 Percussion

(Tambourine, Suspended Cymbal, Crash Cymbals, Triangle, Mark Tree)

*mp* *f* *mp*

1 2 3 4

5

Fl.

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

5

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Gong + BD

Perc. 1

f + Cr. Cym.

Perc. 2

f

mp

f

mp

f

mp

f

Mark Tree

f

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12

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn. Cue: Euph.

A. Sax. in E $\flat$  Cue: Horn

T. Sax. in B $\flat$  Cue: Tbn.

Bar. Sax. in E $\flat$  Cue: Bass Clar.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 S.D. *f*

Perc. 2 B.D. *f* Cr. Cym.

*f*

12

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Triangle

Tamb.

*mf*

14 15 16 17

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

Play

Play

Play

*mf*

*mf*

Sus. Cym.

Fl.

Ob.

Cl.  
in Bb

B. Cl.  
in Bb

Bsn.

A. Sax.  
in Eb

T. Sax.  
in Bb

Bar. Sax.  
in Eb

Tpt.  
in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc.

22

23

24

25



26

Fl. *f*

Ob. *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *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*

26

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

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

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

*f* + Cr. Cym.

Fl.

Ob.

Cl. in B $\flat$   
1  
2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$   
1  
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.  
1  
2

*mp*  $\curvearrowright$

Molto Rall.

34

Fl. *mf*

Ob. *mf*

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

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

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

Bsn. *mf* *mp*

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

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

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

34

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F *mf* *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

*mf* *mp* *mf*

Molto Rall.

Allegro ♩ = 132

39 div.

Fl. *mp*

Ob. *mp*

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

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

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Allegro ♩ = 132

39

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mf* Bells

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Mark Tree





51 unis. *mf*

Fl.

Ob. *mf*

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

2 *mf*

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

Bsn. *mf*

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

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

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

51 *mf*

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

2

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1 *mf*

2 *mf*  
Tamb.

Fl.

Ob.

Cl. in B $\flat$  1 2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Detailed description of the musical score: This is a page from a symphonic score, page 16, containing measures 54 through 57. The instrumentation includes Flute, Oboe, Clarinet in B-flat (first and second), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat, Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Trumpet in B-flat (first and second), Horn in F, Trombone, Euphonium, Tuba, Mallet Percussion, Timpani, and Percussion (first and second). The music is written in 4/4 time and features a large, prominent watermark that reads 'For Promotional Use Only'. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The percussion parts include a cymbal (Sus. Cym.) that begins in measure 57.



59 *div.*

*mp*

Fl.

Ob.

1 *mp*

Cl. in B $\flat$

2 *mp*

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

59

1

Tpt. in B $\flat$

2

Hn. in F *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc. *mp*

Timp. *mp*

1

Perc. Triangle

2

*mf* *mp*

Moderato ♩ = 92

65

Fl.

Ob.

Cl. in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

*f* Cue: Euph.

*f* Cue: Horn

*f* Cue: Tbn.

*f* Cue: Bass Clar.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Moderato ♩ = 92

65

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

Triangle

Tamb.

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

66 67 68 69

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

unis.

*mf*

*f*

Play

Sus. Cym.

+ Cr. Cym.

77

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. in Bb 1 *mf* *f* *mf* *f*

Cl. in Bb 2 *mf* *f* *mf* *f*

B. Cl. in Bb *fp* *f* *fp* *f*

Bsn. *fp* *f* *fp* *f*

A. Sax. in Eb *mf* *f* *fp* *f*

T. Sax. in Bb *fp* *f* *fp* *f*

Bar. Sax. in Eb *fp* *f* *fp* *f*

Tpt. in Bb 1 *f* *fp* *f*

Tpt. in Bb 2 *f* *fp* *f*

Hn. in F *mf* *f* *fp* *f*

Tbn. *fp* *f* *fp* *f*

Euph. *fp* *f* *fp* *f*

Tuba *fp* *f* *fp* *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 Gong + BD *f* + Cr. Cym. Tri.

Perc. 2 *f* + Cr. Cym.

Sus. Cym. *mp* *f* *mp* *f*

77

Fl.

Ob.

Cl. in B $\flat$   
1  
2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$   
1  
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.  
1  
2

Fl.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Ghost in the Machine

GEORGE SWEET

Animato (♩ = 144)

Flute

Oboe (opt. Flute 2)

Clarinet 1 in B♭

Clarinet 2 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpet 2 in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Xylophone)

Timpani (B♭, D, F)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Tom-tom)

Percussion 3 (Wind Chimes, Triangle, High and Low Woodblocks)

Low Wood Block

Crash Cymbals

Suspended Cymbal

Triangle

Wind Chimes

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YPS145F

6

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

6

Tpt. 1 in B♭

Tpt. 2 in B♭

Hn. in F

Tbn.

Euph.

Tba.

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

YPS145F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

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- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

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