

Grade **1½**

Music for Concert Band

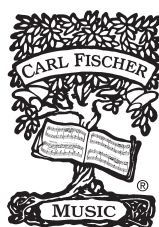
FPS156F

Ghost Chasers

Joseph Compello

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
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, Euphonium, Bassoon	6
Euphonium T.C. in B \flat	2
Tuba	3
Mallet Percussion	2
Chimes, Bells	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Crash Cymbals, Suspended Cymbal, Triangle	



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Personal Note

My high school band director, Clarence F. Wroblewski, died on November 24, 2018. In the 1950s, he was a pioneer in the field of public school instrumental music in Baltimore City. He was my mentor and my dear friend. It was his guidance and encouragement that set my young life's course on the path of music.

Performance Notes

The idea for *Ghost Chasers* is to have a spooky tune (m. 9, Trumpets) chasing around in simple counterpoint between two sections. (See m. 19). Students will find the independent part playing both challenging and fun.

In the contrasting section at m. 30, young students will gain experience in changing their articulation from *marcato* to *legato*. Obeying the cues for low brass in this section is recommended, but depending on the instrumentation of the band, directors may disregard the cues if necessary. Directors may also wish to take the opportunity to teach a lesson about major and minor keys and discuss why the tune at m. 9 sounds spooky and the theme at m. 30 sound lighthearted.

Overall, the main challenge for this piece is balance. For the "chaser" idea to be effective the half-measure lag between the two sections playing the same tune must be easily heard. Even more attention to balance must be paid at m. 45, where the "spooky" theme is added to the "chasing" theme.

If Clarinets can play third-line written D, use it instead of the alternate cued note. If three Timpani are not available, omit the note D.

About the Composer

Joseph Compello discovered his love of music when, as a child, he saw the Centennial Celebration Parade in his hometown, Carbondale, Pennsylvania. After his family moved to Baltimore, Maryland, he began studying euphonium with Robert Kennick of the Baltimore Symphony. By the time he was an 11th grader at Patterson Park High School, his band director, Clarence Wroblewski, recommended Compello for a scholarship to the Peabody Conservatory Preparatory School. While studying there, he came to the attention of the conductor of the Peabody Conservatory Wind Ensemble, Dr. Richard L. Higgins, who invited him to be a regular member of his ensemble. Upon graduating from high school, Compello auditioned for the undergraduate course of musical studies at the Peabody Conservatory. Among the adjudicating panel was Peter Mennin the Conservatory's director. During his six year tenure with the Peabody Wind Ensemble, Compello performed all of the major repertoire for wind bands up to that time. After earning his undergraduate degree, and subsequently his Master's Degree from Towson University, Compello entered the teaching profession. From the very beginning of his thirty-one-year career, he composed and arranged music to meet the specific skills of his students. In 1994, Andrew Balent, then editor of Carl Fischer's educational music division, began publishing many of Compello's classroom-tested compositions. His debut publication was a march for beginning band titled *Cadets on Parade*. In 1996 his best-seller *Rock to the Max, Mr. Sax* earned him a regular spot on the Carl Fischer writing staff. In 1999, Larry Clark continued to publish Compello's music while encouraging him to expand his writing style. Now retired from teaching with over 175 published works to his credit, Compello continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer's *Performance Series*. His music for young players is now a model for college curricular study by music education students. A master's thesis by Abel Borg entitled *The resourceful and engaging compositions for beginning band by Joseph Compello* is available at York University, Toronto, Ontario, Canada.

Compello's journey from school teacher to internationally published composer was recently chronicled in the *Baltimore Sun*. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall. 2019 will mark Compello's twenty-fifth year as a contributor to Carl Fischer's catalogue of music for young bands.

Misterioso (♩ = 112-120)

JOSEPH COMPELLO

Flute *ff* *mf*

Oboe (Opt. Flute 2) *ff* *mf*

Clarinet 1 in B♭ *ff* *mf*

Clarinet 2 in B♭ *ff* *mf*

Bass Clarinet in B♭ *ff* *mf*

Alto Saxophone in E♭ *ff* *mf*

Tenor Saxophone in B♭ *ff* *mf*

Baritone Saxophone in E♭ *ff* *mf*

Trumpet 1 in B♭ *ff*

Trumpet 2 in B♭ *ff*

Horn in F *ff*

Trombone, Euphonium, Bassoon *ff* *mf*

Tuba *ff* *mf*

Mallet Percussion (Chimes, Bells) *ff* Chimes Damp Xyl. *mf*

Timpani (G, C, D) *ff*

Percussion 1 (Snare Drum, Bass Drum) *ff* *mf*

Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle) *ff* Cr. Cym.

1 2 3 4 5

Fl. *f* *mf*

Ob. (Fl. 2) *f* *mf*

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

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

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

A. Sax. in E \flat *f*

T. Sax. in B \flat *f*

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

Tpt. 1 in B \flat *mf*

Tpt. 2 in B \flat *mf*

Hn. in F *f*

Tbn., Euph., Bsn. *f* *mf*

Tuba *f* *mf*

Mall. Perc.

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2

17

Fl.

Ob.
(Fl. 2)

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

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.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc. 1

Sus. Cym. w/stick

Perc. 2



Fl.
Ob.
(Fl. 2)
Cl. 1
in B \flat
Cl. 2
in B \flat
B. Cl.
in B \flat
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.,
Bsn.
Tuba
Mall.
Perc.
Timp.
Perc. 1
Perc. 2

For Promotional Use Only

1. 2.

Fl.

Ob. (Fl. 2)

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

1. 2.

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

All play

Prepare Xyl.

41 45

Fl. *f*

Ob. (Fl. 2)

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *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*

Tpt. 2 in B \flat *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f* Play

Mall. Perc. Xyl. *f*

Timp. *f*

Perc. 1

Perc. 2 Sus. Cym *f*

41 42 43 44 45

Fl.
Ob. (Fl. 2)
Cl. 1 in B \flat
Cl. 2 in B \flat
B. Cl. in B \flat
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., Bsn.
Tuba
Mall. Perc.
Timp.
Perc. 1
Perc. 2

46 47 48 49 50

53

Fl.

Ob. (Fl. 2)

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

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., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

2nd Time Only

f

Fl.

Ob. (Fl. 2)

Cl. 1

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

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., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

Play

f

Tag Team

ANDREW BALENT

Moderato $\text{♩} = 108$

Flute *f* *mf*

Oboe (Opt. Flute 2) *f* *mf*

Clarinet in B♭ *f* *mf*

Bass Clarinet in B♭ *f* *mf*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f* *mf*

Baritone Saxophone in E♭ *f* *mf*

Trumpet in B♭ *f* *mf*

Horn in F *f* *mf*

Trombone, Euphonium, Bassoon *f* *mf*

Tuba *f* *mf*

Mallet Percussion (Bells) *f* *mf*

Timpani (B, E) *f* *mf*

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

Percussion 2 (Wood Block) *f* *mf*

1 2 3 4 5

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FL *f* *mf*

Ob. (Fl. 2) *f* *mf*

CL in B♭ *f* *mf*

B. CL in B♭ *f* *mf*

A. Sax. in E♭ *f* *mf*

T. Sax. in B♭ *f* *mf*

Bar. Sax. in E♭ *f* *mf*

Tpt. in B♭ *f* *mf*

Hn. in F *f* *mf*

Tbn., Euph., Bsn. *f* *mf*

Tuba *f* *mf*

Mall. Perc. *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

6 7 8 9 10

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Carl Fischer Music for Concert band has six performance levels to provide highly focused repertoire for each band. Every level has been carefully designed and graded, within specific guidelines, so that each piece within a grade will be appropriate for the development of bands of that level.

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First-Plus Band – Grade 1½

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and Trombone Baritone together
- Difficulty ranges from Grades 1½ to 2
- Second Clarinet stays below break and break crossing considered for first Clarinet
- Active Percussion scoring
- Bass line covered by multiple instruments

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