

# Poltergeist

John Prescott

1 Full Score

8 Flute

2 Oboe

2 Bassoon

4 Clarinet 1

4 Clarinet 2

2 Bass Clarinet

4 Alto Saxophone

2 Tenor Saxophone

1 Baritone Saxophone

4 Trumpet 1

4 Trumpet 2

4 F Horn

8 Trombone 1

5 Baritone B.C./Opt. Trombone 2

2 Baritone T.C.

4 Tuba

1 Timpani

1 Percussion 1: Snare Drum

2 Percussion 2: Bass Drum, Sus. Cymbal

2 Percussion 3: Wood Block, Vibraslap

1 Xylophone

Extra Part - P3015491

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## Program Notes

Spooky sound effects abound in this rollicking work which depicts a family's encounter with a poltergeist in their home. Through foot stomping, percussion effects, instrument key and valve clicking, and other added effects such as ghostly laughter, the band creates an environment of terror for the family. As the constantly-increasing tempo at the end of the work suggests, the family is eventually run out of their own house by the relentless poltergeist.

## About the Composer

John Prescott is a Professor of Music at Missouri State University, where he teaches theory, composition, and commercial music. His compositions include works for band, orchestra, chorus, solo, and chamber ensembles, as well as multi-media pieces, and have been performed nationally and internationally. Dr. Prescott holds degrees in music theory and composition from Florida State University and from the University of Kansas, where he studied composition with John Pozdro and James Barnes.

## Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

### POLTERGEIST

John Prescott

**National Standards** addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

### LEARNING OBJECTIVES

*Poltergeist* provides excellent opportunities for students to develop an awareness of dynamic contrast and style. There are opportunities to play soft, and opportunities to play almost every dynamic level from there to very loud (***ff***). Stylistic opportunities range from long, full value notes to staccato and accented separated notes.

A poltergeist is a noisy, usually mischievous ghost which is sometimes held responsible for unexplained noises (from Webster's Ninth New Collegiate Dictionary)

### MUSIC THEORY

**KEY:** g minor. Learn or review the following scale, which is printed at the top of each player's part.

Key of G Minor

Concert G Minor Scale and Arpeggio



### TIME SIGNATURE

**$\frac{4}{4}$**  - There are four beats to a measure, and a quarter note receives one beat.

### DYNAMIC MARKINGS


***p*** (piano) - soft

***mp*** (mezzo piano) - moderately soft

***mf*** (mezzo forte) - moderately loud

***f*** (forte) - loud

***ff*** (fortissimo) - very loud

crescendo (  ) - gradually get louder

diminuendo (  ) - gradually get softer

### STYLE INDICATORS



accent ( > ) - emphasis on a note or chord. Accented notes are separated


staccato ( · ) - detached, separated and light

tenuto ( - ) - play the note for its full value

### OTHER MUSICAL TERMS

accel. (accelerando) – gradually play faster

D.S. al Coda - (D.S. = dal segno) repeat back to the sign (  ), and at the Coda sign (  ), go directly to the Coda.

Coda (  ) - a concluding passage or section

# Poltergeist

John Prescott  
ASCAP

With Great Energy ♩ = 132

Stomp feet

Flute

Oboe *f* Stomp feet

Bassoon *f*

Clarinet 1 *f* Stomp feet

Clarinet 2 *f* Stomp feet

Bass Clarinet *f*

Alto Saxophone *f* Stomp feet

Tenor Saxophone *f*

Baritone Saxophone *f*

With Great Energy ♩ = 132

Stomp feet

Trumpet 1 *f* Stomp feet

Trumpet 2 *f* Stomp feet

Horn in F *f* Stomp feet

Trombone *f*

Baritone *f*

Tuba *f*

Timpani *f*

Percussion 1 (Snare Drum) *f* Rim Shot

Percussion 2 (Bass Drum, Suspended Cymbal) *f*

Percussion 3 (Woodblock, Vibraslap) *f* Bass Drum

Woodblock *f*

Xylophone *f*

2 3 4 5 6

9

Fl. Stomp

Ob. Stomp *f*

Bsn. *f*

Cl. 1 Stomp

Cl. 2 Stomp *f*

B. Cl. *f*

A. Sx. Stomp *f*

T. Sx. *f*

Bari. Sx. *f*

9

Tpt. 1 Stomp *f*

Tpt. 2 Stomp *f*

Hn. Stomp *f*

Tbn. Bar. *f*

Tba. *f*

Timp. *f*

Perc. 1 Rim On head *mf*

Perc. 2

Perc. 3

Xyl. *f*

7 8 9 10 11 12

13  17

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

Bari. Sx.

13  17

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

*mf*

Suspended Cymbal *mp*

*f*

13 14 15 16 17

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

Bari. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

21

*mp*

*f*

To Coda 27

(add optional ghostly laughter through measure 35)

Fl. Stomp

Ob. Stomp *f*

Bsn. *f*

Cl. 1 Stomp

Cl. 2 Stomp *f*

B. Cl. *f*

A. Sx.

T. Sx.

Bari. Sx.

To Coda 27 Stomp

Tpt. 1 Stomp *f*

Tpt. 2 Stomp *f*

Hn. Stomp *f*

Tbn. Stomp *f*

Bar. Stomp *f*

Tba. *f*

Timp.

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

Perc. 2 *mf*

Perc. 3 *f*

Xyl. *f*

23 24 25 26 27 28



Click keys of instruments rapidly

sim.

Play

*f* *f* *p*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

Bari. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar.

Tba.

Timp.

On shell

*mf*

*f*

*mf*

Perc. 1

Perc. 2

Perc. 3

Xyl.

*p*

29 30 31 32 33 34

35

Fl. *f*

Ob.

Bsn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

A. Sx.

T. Sx.

Bari. Sx.

35

Tpt. 1 *f*

Tpt. 2 *f*

Hn.

Tbn. Bar.

Tba.

Timp. *f*

Perc. 1 *mf* On head *mp*

Perc. 2 *mf*

Perc. 3

Xyl. *f*

35

36

37

38

39

### D.S. al Coda

8

♩ Coda

Fl. *mp*

Ob.

Bsn. *mp*

Cl. 1 *mp*

Cl. 2

B. Cl. *mp*

A. Sx.

T. Sx.

Bari. Sx. *mp*

♩ Coda

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar. *mp*

Tba. *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Xyl. *mp*

46

47

48

49

50

53

accel. . . . .

Fl. *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sx. *p*

T. Sx.

Bari. Sx. *p*

53

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p*

Tbn. Bar. *p*

Tba. *p*

Timp. *p*

Perc. 1 On shell *p* On head

Perc. 2 *p*

Perc. 3 *p*

Xyl. *p*

51 52 53 54 55

57

(add optional spooky sound effects through end of piece)

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

Bari. Sx. *mp*

57

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbn. Bar. *mp*

Tba. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Xyl. *mp*

56 57 58 59 60

Faster ♩ = 156

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *f* *f*

Bari. Sx. *mf* *f*

Tpt. 1 *f* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. Bar. *f* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

Perc. 3 *mf* *f*

Xyl. *mf* *f*

Faster ♩ = 156

61

62

63

64

65

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

Bari. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

66 67 68 69 70



[illegible]