MA

JASON K. NITSCH

ELEGY FOR A GHOST TOWN

CONCERT BAND

INSTRUMENTATION:

2 Piccolo
4 Flute 1
4 Flute 2
4 Oboe
4 Clarinet in Bb 1
4 Clarinet in Bb 2
4 Clarinet in Bb 3
2 Bass Clarinet
2 Bassoon
4 Alto Sax
2 Tenor Sax
1 Baritone Sax

2 Horn in F 1/2
2 Horn in F 3/4
3 Trumpet in Bb 1
3 Trumpet in Bb 2
3 Trumpet in Bb 3
2 Trombone 1
2 Trombone 2
2 Trombone 3
2 Euphonium (T.C.)
4 Euphonium (B.C.)
4 Tuba

1 Timpani & Chimes

1 Percussion 1:
Water Gong
Anvil
Slide Whistle
Vibraslap
Rainstick
Suspended Cymbal
1 Percussion 2:
Ocean Drum
Slapstick
Suspended Cymbal
Crash Cymbals
1 Percussion 3:
Castanets
Gong
Triangle
Finger Cymbals
1 Percussion 4:
Snare Drum
Wooden Wind Chimes
Suspended Cymbal
Tom-Toms (2)
1 Percussion 5:
Bass Drum

Voiceover files are available for download online at
Tuxpeoplesmusic.com

TUX PEOPLE'S MUSIC.

ABOUT:

Bring some flair to your newest program with Jason Nitsch's ethereal new work for band. Featuring agile woodwind lines with electronic voiceover, Elegy for a Ghost Town is bombastic, daring, and sure to entertain this year!

FROM THE COMPOSER:
This piece was commissioned by Dr. Calvin Hofer and the Mesa State College (now Colorado Mesa University) Wind Ensemble in Grand Junction, Colorado. The commission was made possible by the generous support of Stephen Boelter and Karen Combs, great patrons of the arts and champions for the creation of new works for the wind ensemble.

It was my original intent to write a piece celebrating the lifestyle of the old west that was experienced in these modern-day ghost towns. During my research, I discovered a great deal about the abandoned sites located throughout Colorado. I quickly realized that many of these places have a very sordid past and many unpleasant experiences often greeted their residents. Many labor and land disputes, supply shortages, harsh winter storms, and industrial accidents and disasters checker the past of these abandoned sites. I then turned my attention to this somewhat darker side of the ghost town and, while still paying tribute to the glory days of the past, also reflected upon circumstances that led to their abandonment.

The piece opens with a simple flute solo accompanied by sounds of nature. Most towns were founded on or near a water source, usually a stream or river, so the sounds of water are often implied throughout the piece. Many of the old buildings are still standing in these places, but are in horrible disrepair. In those days, many of the local mines and mills were run by big corporations. Any trouble from one of these outposts would be dealt with harshly. Many corporations had squads of enforcers who would be sent to intimidate the workers back into line. Many groups of workers did not go quietly.

“Elegy for a Ghost Town” was completed July 1, 2006 in Castle Rock, Colorado where I do my best summer writing and premiered in December 2006! It was re-worked in the fall of 2014 to incorporate the sound drops you find here, as well as to eliminate several well-intentioned, but ineffective segments of the piece. This updated version, known simply as “Ghost Town,” received its premiere at the Colorado Music Educators Association Convention in Colorado Springs, CO by the Colorado Mesa University Wind Ensemble conducted by Dr. Calvin Hofer.

DURATION: 6'10"

Scan to let the composer know that you are playing their piece!

Scan to learn more about this composer!

First printing, May 2022
Additional parts are available for purchase from the publisher online.

TUX PEOPLE'S MUSIC.

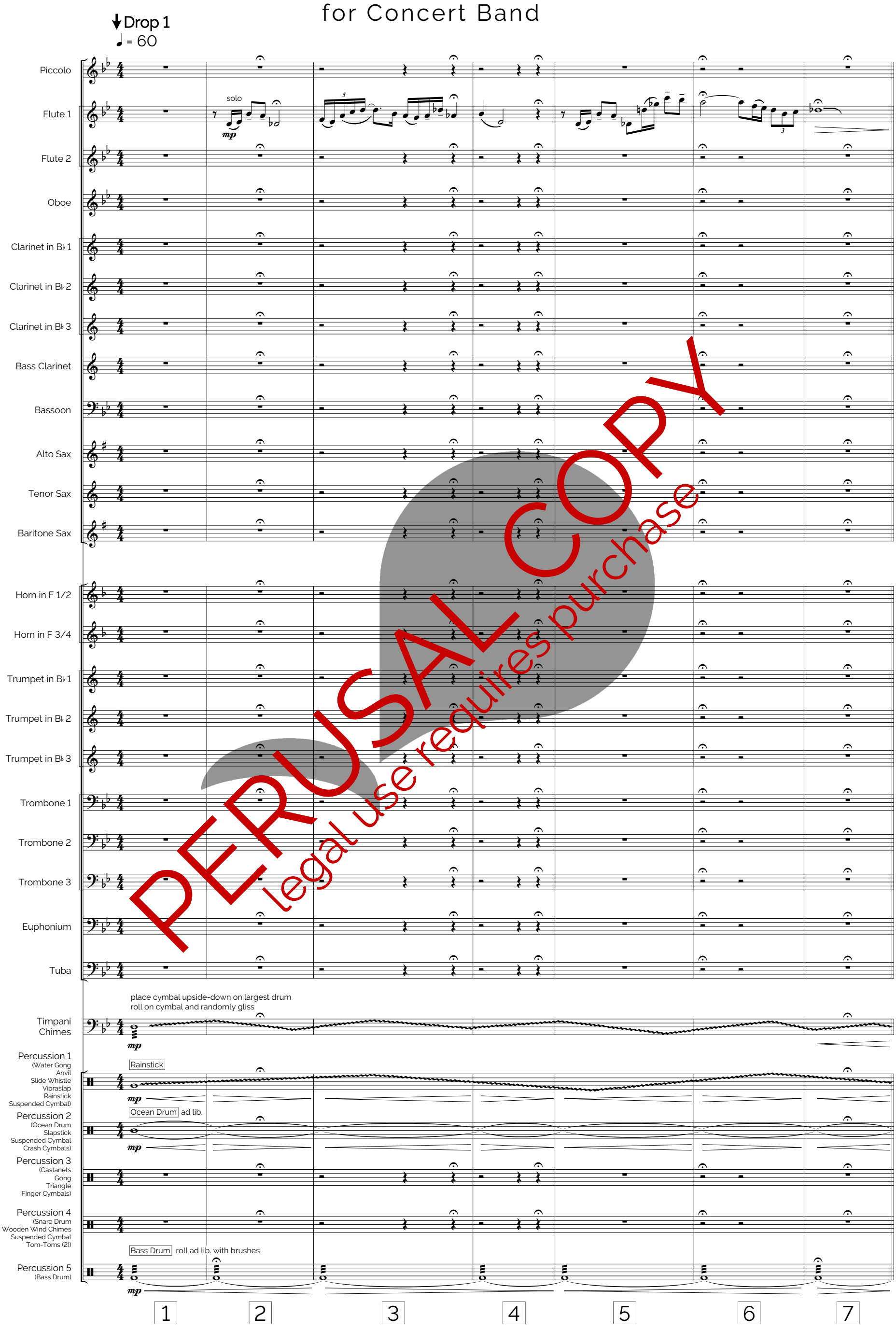
Commissioned by the Mesa State College Wind Symphony; Grand Junction, Colorado
- Dr. Calvin Hofer, Conductor -
with the generous support of Stephen Boelter and Karen Combs

Transposed
Score

ELEGY FOR A GHOST TOWN

for Concert Band

Jason K. Nitsch
2006
Rev. 2014



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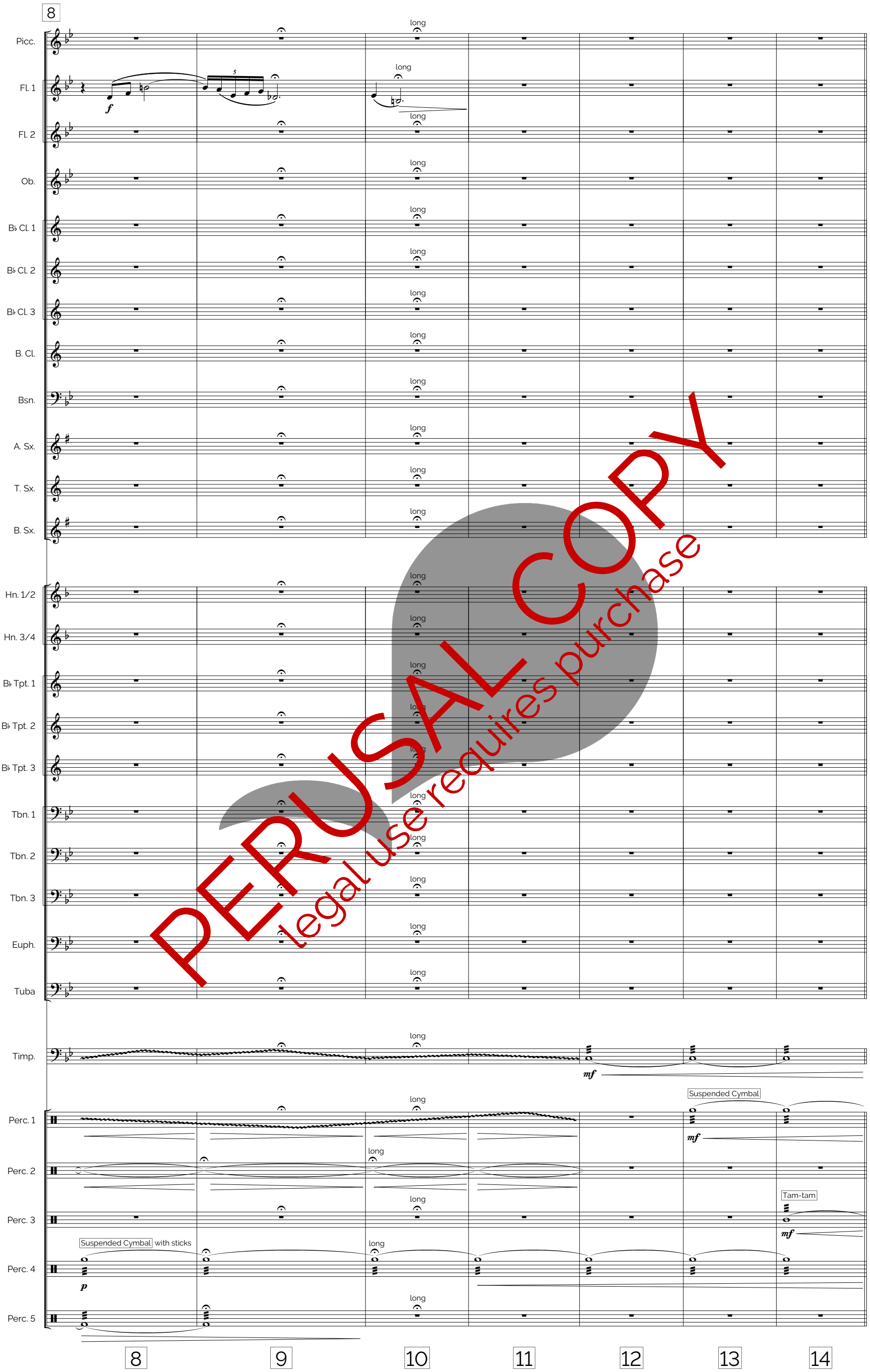

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15 ♩ = 66 *accel.* *rit.*

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Slapstick
Castanets
Snare Drum
Gong with bow
Wind Chimes

15 16 17 18 19 20 21

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22 Drop 2 ♩ = 60

Picc.
Fl. 1 — enter randomly, play ad lib., out of tempo
Fl. 2 — enter randomly, play ad lib., out of tempo
Ob.
B♭ Cl. 1 — enter randomly, play ad lib., out of tempo
B♭ Cl. 2 — enter randomly, play ad lib., out of tempo
B♭ Cl. 3 — enter randomly, play ad lib., out of tempo
B. Cl.
Bsn. — mf
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

22 23 24 25 26 27 28 29 30 31

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accel.

32

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

32 33 34 35 36 37

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38 ♩ = 80

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

solo
mute
mute
Anvil
Crash Cymbals
Triangle
snares off and muffled - very dry

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38 39 40 41 42 43

46

44

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

tutti
open
open

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44 45 46 47 48 49

50

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Vibraslap
Suspended Cymbal
tutti

50 51 52 53 54 55

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63

61

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Tam-tam
snares on, unmuffled
Bass Drum

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61 62 63 64

65

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

sfz *ff* *ff*

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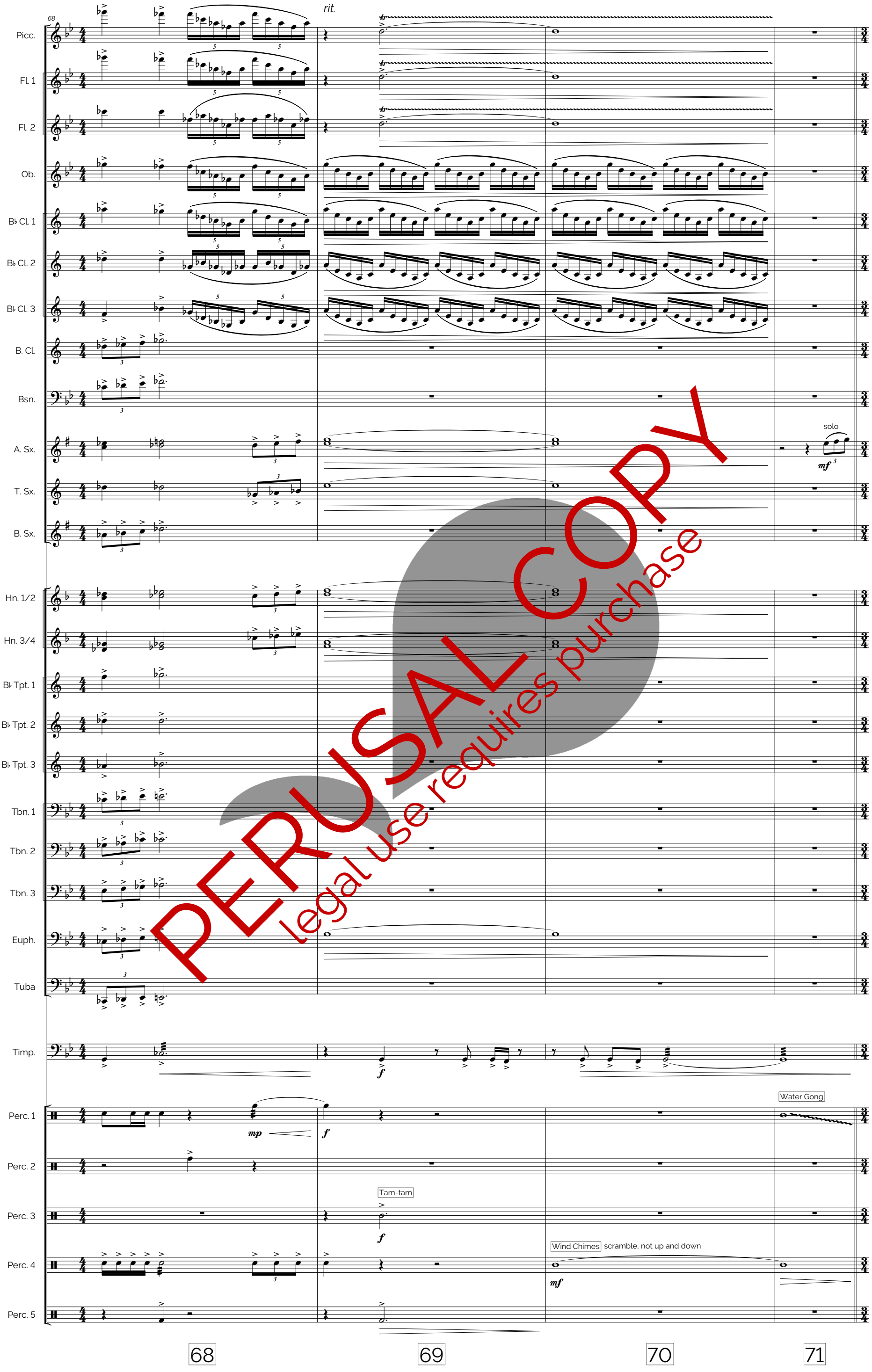
65 66 67



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Drop 3

72 ♩ = 72

rit.

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

mp

Ocean Drum

Triangle

mp

p

end of mallet on B. Dr. shell

3

p

72 73 74 75 76 77 78 79

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80 ♩ = 60 *accel.*

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

mf *mp* *p* tutti on bell Finger Cymbals 3

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80 81 82 83 84 85

♩ = 100 *rit.* 90 ♩ = 66

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

86 87 88 89 90 91

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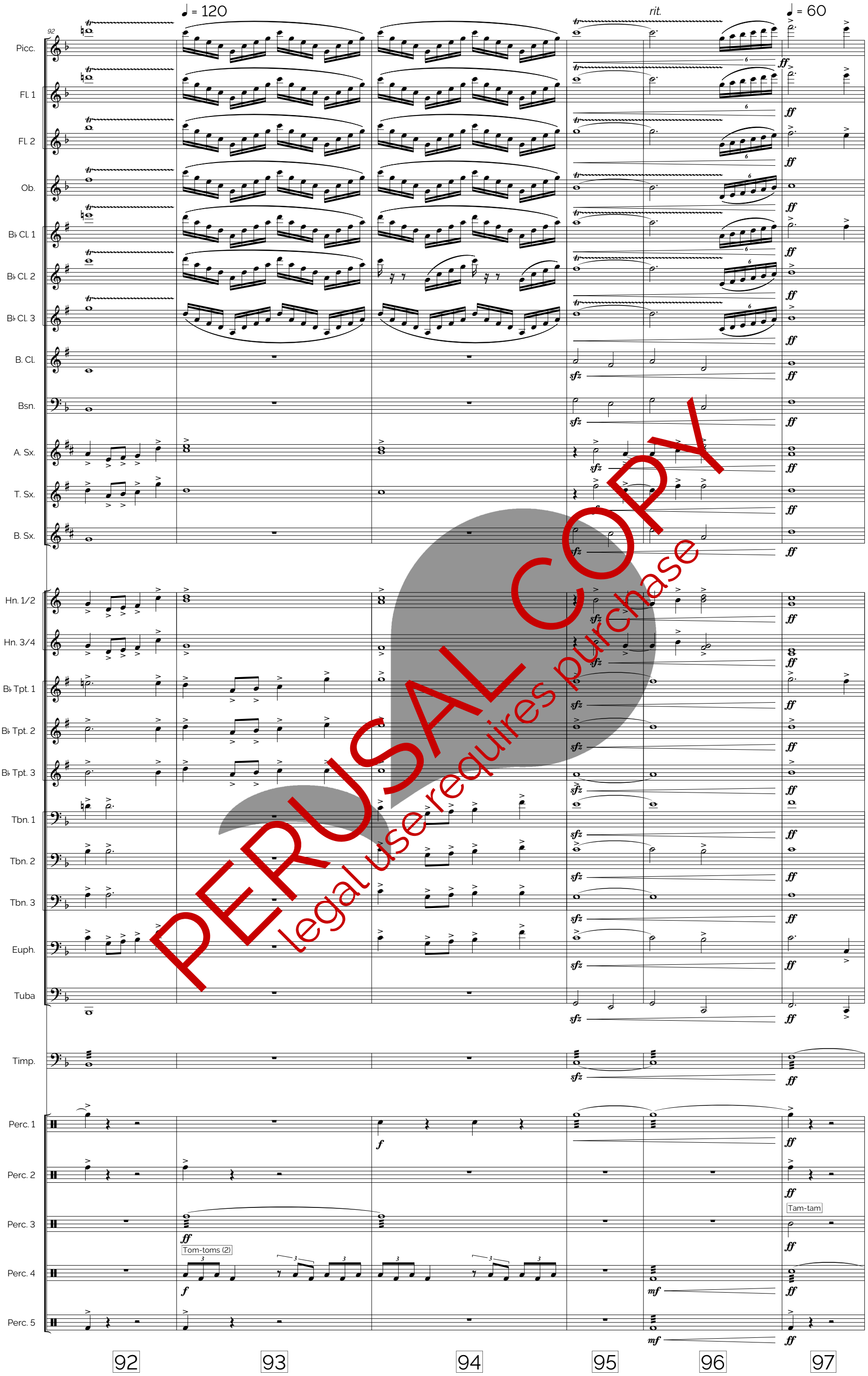

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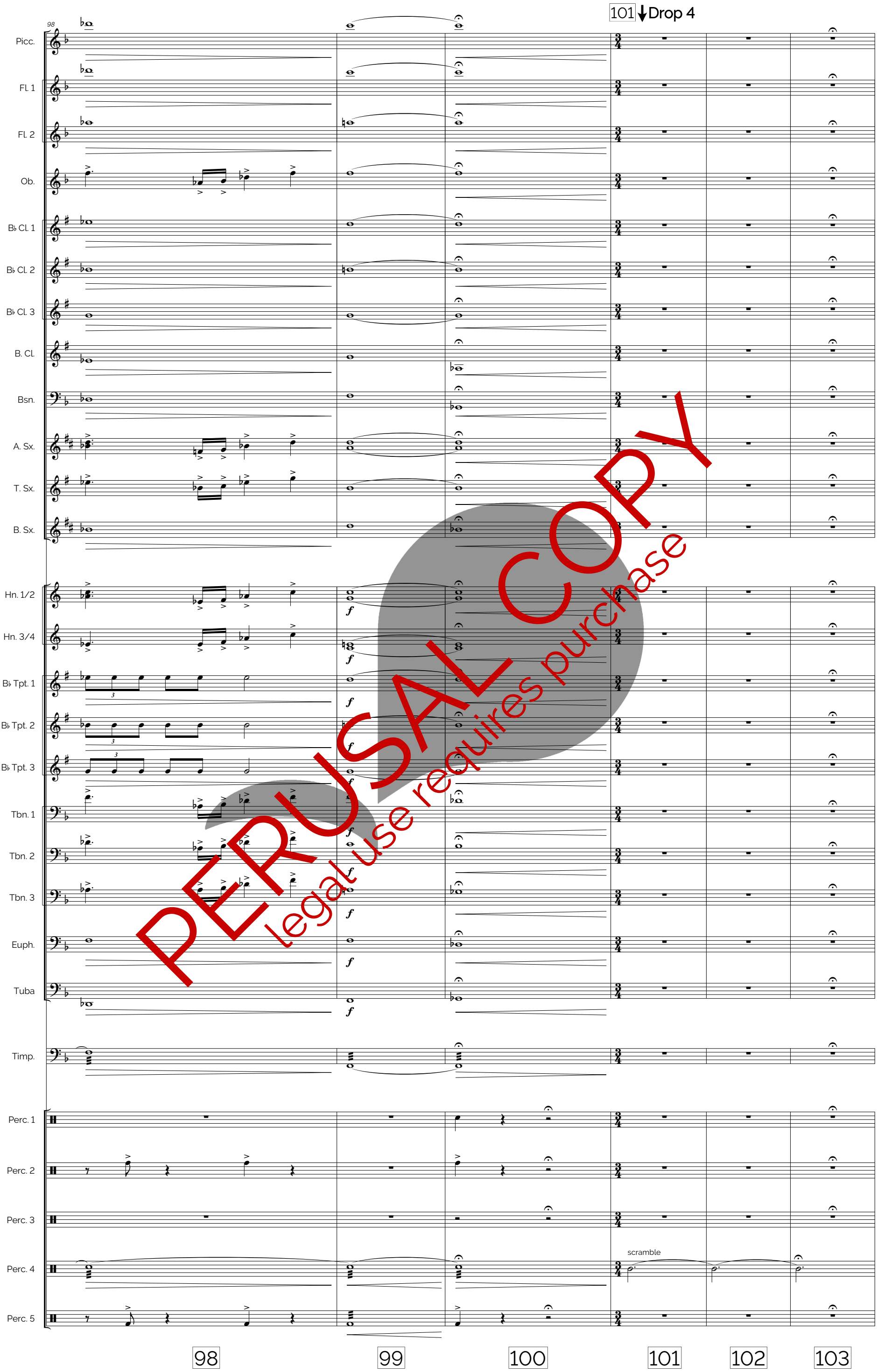

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104

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

place cymbal upside-down on largest drum
roll on cymbal and randomly gliss

ad lib.

ad lib.

Bass Drum roll ad lib. with brushes

mp

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104 105 106 107 108 109

110

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

fade to nothing
fade to nothing
fade to nothing
Tam-tam
w/ felt
p
fade to nothing

110 111 112 113 114 115

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