

JASON K. NITSCH

ELEGY FOR A GHOST TOWN

CONCERT BAND

INSTRUMENTATION:

2 Piccolo	1 Timpani & Chimes
4 Flute 1	
4 Flute 2	1 Percussion 1:
4 Oboe	Water Gong
4 Clarinet in Bb 1	Anvil
4 Clarinet in Bb 2	Slide Whistle
4 Clarinet in Bb 3	Vibraslap
2 Bass Clarinet	Rainstick
2 Bassoon	Suspended Cymbal
4 Alto Sax	1 Percussion 2:
2 Tenor Sax	Ocean Drum
1 Baritone Sax	Slapstick
	Suspended Cymbal
2 Horn in F 1/2	Crash Cymbals
2 Horn in F 3/4	1 Percussion 3:
3 Trumpet in Bb 1	Castanets
3 Trumpet in Bb 2	Gong
3 Trumpet in Bb 3	Triangle
2 Trombone 1	Finger Cymbals
2 Trombone 2	1 Percussion 4:
2 Trombone 3	Snare Drum
2 Euphonium (T.C.)	Wooden Wind Chimes
4 Euphonium (B.C.)	Suspended Cymbal
4 Tuba	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 checked 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

↓ Drop 1
♩ = 60

The score is for a concert band and includes the following parts:

- Piccolo
- Flute 1 (Solo, mp)
- Flute 2
- Oboe
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Clarinet in B♭ 3
- Bass Clarinet
- Bassoon
- Alto Sax
- Tenor Sax
- Baritone Sax
- Horn in F 1/2
- Horn in F 3/4
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Timpani
- Chimes
- Percussion 1 (Water Gong, Anvil, Slide Whistle, Vibraslap, Rainstick, Suspended Cymbal) - mp, Rainstick
- Percussion 2 (Ocean Drum, Slapstick, Suspended Cymbal, Crash Cymbals) - mp, Ocean Drum ad lib.
- Percussion 3 (Castanets, Gong, Triangle, Finger Cymbals)
- Percussion 4 (Snare Drum, Wooden Wind Chimes, Suspended Cymbal, Tom-Toms (2))
- Percussion 5 (Bass Drum) - mp, Bass Drum roll ad lib. with brushes

Measure numbers 1 through 7 are indicated at the bottom of the score.

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ELEGY FOR A GHOST TOWN

8

Picc.

Fl. 1

Fl. 2

Ob.

B \flat CL 1

B \flat CL 2

B \flat CL 3

B. CL

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1/2

Hn. 3/4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

8 9 10 11 12 13 14

f

mf

p

long

Suspended Cymbal

Tam-tam

Suspended Cymbal with sticks

15 ♩ = 66

accel.

rit.

Picc. *ff*

FL 1 *ff*

FL 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff* Slapstick *mf* *f* *ff* *mp* Gong with bow

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

Perc. 3 *ff* Castanets *ff*

Perc. 4 *ff* Snare Drum *mp* Wind Chimes *mp*

Perc. 5 *ff* *mf* *f* *ff*

15

16

17

18

19

20

21

ELEGY FOR A GHOST TOWN

↓ Drop 2

22 ♩ = 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

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22 23 24 25 26 27 28 29 30 31

38 ♩ = 80

Picc. *f*

FL 1 *f* solo *mf*

FL 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f* *mp*

B. Cl. *p*

Bsn. *p*

A. Sx.

T. Sx.

B. Sx. *p*

Hn. 1/2 *f* *mf*

Hn. 3/4 *f* *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1 *f* mute *mp*

Tbn. 2 *f* mute *mp*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f* *p*

Perc. 1 Anvil *f*

Perc. 2 Crash Cymbals *f*

Perc. 3 Triangle *f* *mp*

Perc. 4 snares off and muffled - very dry *f* *p*

Perc. 5 *f* *p*

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38

39

40

41

42

43

46

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 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, and Perc. 5. The score includes dynamic markings such as *f*, *mf*, *mp*, and *tutti*. A large red watermark reading "PER US ALL COPY legal use requires purchase" is overlaid diagonally across the score.

44

45

46

47

48

49

50

Picc. *mf*

FL 1

FL 2

Ob.

B♭ CL 1 *mp*

B♭ CL 2 *mp*

B♭ CL 3 *mp*

B. CL *mp*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mp*

Hn. 1/2

Hn. 3/4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph.

Tuba *mf*

Timp. *p*

Perc. 1 *mf* (Vibraslap)

Perc. 2 *mf* (Suspended Cymbal)

Perc. 3 *mp*

Perc. 4 *p*

Perc. 5 *p*

50 51 52 53 54 55

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56

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

56

57

58

59

60

61 63 64

Picc. *mf* *ff*

FL 1 *ff*

FL 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Tam-tam

Perc. 4 *ff* snare on, unmuffled

Perc. 5 *mf* *ff* Bass Drum

65

Picc.

FL 1

FL 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1/2

Hn. 3/4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

66

67

sfz

ff

ff

ff

68 *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 *f*

mf

*mf*³ *solo*

Tam-tam

Wind Chimes scramble, not up and down

Water Gong

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68

69

70

71

↓ 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

Ocean Drum

Triangle

end of mallet on B. Dr. shell

mp

p

72 73 74 75 76 77 78 79

ELEGY FOR A GHOST TOWN

80 ♩ = 60

accel.

Picc.

FL 1 *mf*

FL 2 *mf*

Ob. *p*

B♭ Cl. 1 *tutti* *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mp* *p*

Bsn. *mp* *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

Hn. 1/2 *p*

Hn. 3/4 *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* on bell

Perc. 3 *mp* Finger Cymbals

Perc. 4 *p*

Perc. 5 *p*

80

81

82

83

84

85

ELEGY FOR A GHOST TOWN

♩ = 100

rit.

90 ♩ = 66

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: 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, and Perc. 5. The score is divided into measures 86 through 91. The key signature changes from two flats to one flat and then to one sharp. The time signature changes from 3/4 to 4/4 and then to 5/4. Dynamics include *mf*, *f*, *sfz*, and *ff*. A large red watermark 'PERMISSIONS ALL RIGHTS RESERVED' is overlaid diagonally across the score.

86

87

88

89

90

91

98 101 ↓ Drop 4

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

98 99 100 101 102 103

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scramble

104

Picc.

FL 1

FL 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1/2

Hn. 3/4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

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

Timp.

ad lib.

Perc. 1

ad lib.

Perc. 2

Perc. 3

Perc. 4

[Bass Drum] roll ad lib. with brushes

Perc. 5

mp

104 105 106 107 108 109

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110

Picc.

FL 1

FL 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1/2

Hn. 3/4

B \flat Tpt. 1

B \flat Tpt. 2

B \flat 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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