

Ghostly Lullaby

Sample

by

Ben Blessing

Instrumentation

1 – Complete Score	2 – Trombone 1
2 – Piccolo	2 – Trombone 2
5 – Flute 1	2 – Trombone 3
5 – Flute 2	2 – Euphonium (+2 T.C.)
2 – Oboe	4 – Tuba
2 – Bassoon	1 – String Bass
3 – Bb Clarinet 1	1 – Piano
3 – Bb Clarinet 2	1 – Timpani
4 – Bb Clarinet 3	2 – Mallets 1
2 – Bb Bass Clarinet	Bells
2 – Alto Saxophone 1	2 – Mallets 2
2 – Alto Saxophone 2	Vibraphone
2 – Tenor Saxophone	2 – Mallets 3
2 – Baritone Saxophone	Marimba
3 – Bb Trumpet 1	2 – Percussion 1
3 – Bb Trumpet 2	(one player)
3 – Bb Trumpet 3	Suspended Cymbal, Gong
1 – Horn in F 1	2 – Percussion 2
1 – Horn in F 2	(one player)
1 – Horn in F 3	Snare Drum
1 – Horn in F 4	2 – Percussion 3
	(one player)
	Bass Drum

Ghostly Lullaby

I wrote the *Ghostly Lullaby* after getting the main idea from an idea my daughter was playing on the piano. I wanted to write something sweet and heartfelt, but also encompassing the type of timbres I would associate with music of this composition. The opening melody sets the tone for the work, and the antecedent phrase in measures 9-16 introduces the slightly more sinister tone felt in the back half of the piece.

Be careful with the key signature at rehearsal letter D, as it can be tricky if unvisited by your ensemble on a regular basis. The horn voice is the dominant color at D, accompanied by the euphonium. If your ensemble is lacking, switching a talented trombonist or euphonium player can work rather well, but it should be noted that the melody should be present enough in the other voices to work without it. Bring out the new colors at the D.C. al Fine, and make sure the Coda starts quietly for a dramatic crescendo into the climax of the piece at rehearsal letter I. Measures 26 and 73 feature a “wind sound” from most of the players (winds as well as percussion), this should be performed just with the breath and not blown through the instrument. This composition nods to the works of James Horner and J.S. Bach I hope you and your ensemble enjoy playing it.

Ben Blessing

Born February 6, 1984



Ben Blessing hails from Nampa, ID. A former Marine and current member of the 25th Army Band in Boise ID, he is a long-serving member of the Idaho Army National Guard. He holds a bachelor's degree in Music Composition from Northwest Nazarene University and a Master's in Music Education from the American Band College. Mr. Blessing enjoys writing music for concert band, orchestra, and electronic avenues as well. In his off time, he enjoys writing music, running way too far for his own good, and spending quality time with his wife, three children, and two dogs. He is the Race Director for the Standhope Ultra Challenge and the Band Director at Compass Public Charter School.

Ghostly Lullaby

Flute both times 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 Piccolo Ben Blessing

Flute 1 p 2x only

Flute 2 p mp

Oboe p 2x only

Bassoon mp mf p f

B♭ Clarinet 1 Oboe cue f p

B♭ Clarinet 2 2x only p

B♭ Clarinet 3 2x only p

B♭ Bass Clarinet 2x only p

Alto Saxophone 1 2x only p

Alto Saxophone 2 2x only p

Tenor Saxophone 2x only p

Baritone Saxophone 2x only mp

B♭ Trumpet 1 2x only p

B♭ Trumpet 2 2x only p

B♭ Trumpet 3 2x only p

Horn in F 1 2x only p

Horn in F 2 2x only p

Horn in F 3 2x only p

Horn in F 4 2x only p

Trombone 1 2x only p

Trombone 2 2x only p

Trombone 3 2x only p

Euphonium 2x only p

Tuba 2x only p

String Bass 2x only p mf

Piano p mp

Timpani E, A, B, F 2x only pp mf pp mf p f

Mallets I Bells both times p

Mallet II Vibes p

Mallet III Marimba

Percussion I (1 Player) Suspended Cymbal p mf

Percussion II (1 Player) Snare Drum p f

Percussion III (1 Player) Bass Drum p f

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Timp.

Mts. I

Mts. II

Mts. III

Perc. I

Perc. II

Perc. III

45

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

53

54

55 (back to flute)

56

Φ Coda

D.C. al Coda 57

58

59

Euphonium cue

Play

45

tutti

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

53

Euphonium cue

1st

5th

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

45

Bass

53

Φ Coda

D.C. al Coda

Pno.

Tim.

Mts. I

Mts. II

Mts. III

Perc. I

Perc. II

Perc. III

Picc. 60

Fl. 1 61

Fl. 2 62

Ob. 63

Bsn. 64

Cl. 1 65

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1 61

Tpt. 2

Tpt. 3

Hn. 1 65

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bass 61

Pno. 65

Timp.

Mts. I

Mts. II

Mts. III

Perc. I

Perc. II

Perc. III

