

The Ghost of the Desert

Lawrence of Arabia

Barry E. Kopetz

1 Full Score

8 Flute

2 Oboe

1 Bassoon

4 Bb Clarinet 1

4 Bb Clarinet 2

1 Bb Bass Clarinet

2 Eb Alto Saxophone 1

2 Eb Alto Saxophone 2

2 Bb Tenor Saxophone

1 Eb Baritone Saxophone

4 Bb Trumpet 1

4 Bb Trumpet 2

3 F Horn

6 Trombone

2 Baritone B.C.

2 Baritone T.C.

4 Tuba

1 Timpani

3 Percussion 1: Triangle, Wind Chimes,
Tambourine, Finger Cymbals

4 Percussion 2: Snare Drum, Bass Drum,
Suspended Cymbal, Bongos,
Crash Cymbals

1 Percussion 3: 2 Concert Toms

2 Bells

Extra Part - P3018471

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Program Notes

The Ghost of the Desert was inspired by T.E. Lawrence's memorable book, *The Seven Pillars of Wisdom*. Written as a descriptive account of the author's role in leading the Arab revolt during World War I, it reflects both Lawrence's personal submersion into the culture of Arabia and his ultimate disillusionment with the purpose of the British forces during this colonial escapade.

The music captures the imagery and mood of the desert landscape as it appeared to Lawrence. Three specific scenes are portrayed, and the importance of percussive color is absolutely essential to the successful portrayal of these scenes: *The Hills of Hejaz at Dawn*, *The Attack on Akaba*, and *Auda's Furious Charge*.

Performance Notes

Conductors should spend ample time balancing the various brass and woodwind textures with the percussion sounds, and the use of both tom-toms and bongos in the final passage is critical to conjuring the sense of desperate camel riders rushing into battle. The music should have a sense of frenzied animation as the piece rushes onward to the exciting conclusion.

About the Composer

Barry E. Kopetz heads the Department of Music at Mississippi State University and conducts the Starkville Symphony Orchestra. Previously, he was professor of conducting and director of bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony, and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Achievement Series Lesson Guide

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

THE GHOST OF THE DESERT

Barry E. Kopetz

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

This selection provides an excellent opportunity to do research on “Lawrence of Arabia”, a British adventurer, archaeologist, soldier, and writer. Thomas Edward Lawrence lived from 1888 to 1935. The music is a musical depiction of some of his adventures. Strive to focus on dynamics and dynamic contrast. Make a clear distinction between *piano*, *mezzo piano* and *mezzo forte*. *Mezzo piano* is moderately soft, and *mezzo forte* is moderately loud.

MUSIC THEORY

KEY: Concert d minor and concert g minor. Learn or review the scales and arpeggios, which are printed at the top of each player’s part.

The image shows two staves of musical notation. The top staff is labeled 'Key of d minor' and 'Concert d minor Scale and Arpeggio'. It shows a scale starting on D4, moving up stepwise to D5, and then an arpeggio starting on D4, moving up stepwise to D5. The bottom staff is labeled 'Key of g minor' and 'Concert g minor Scale and Arpeggio'. It shows a scale starting on G4, moving up stepwise to G5, and then an arpeggio starting on G4, moving up stepwise to G5. Both staves are in 4/4 time and use a treble clef with a key signature of two flats (Bb and Eb).

TIME SIGNATURE

- $\frac{4}{4}$ - The upper number indicates that there are 4 beats to a measure. The lower number indicates that a quarter note receives one beat.
- $\frac{2}{4}$ - The upper number indicates that there are 2 beats in a measure. The lower number indicates that 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 ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get louder
- Decrescendo, or diminuendo ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get softer

STYLE INDICATORS

- Accent ($>$) – a sudden emphasis on a note or chord. Accented notes are separated notes
- Staccato ($\cdot$) – detached, separated and light

TEMPO INDICATORS

- Andante – an Italian word. Moderately slow
- Moderato – an Italian word. In a moderate tempo
- Presto – very fast
- Rit. (*ritardando*) – becoming gradually slower

OTHER TERMS

- Slur – an arched line drawn over a group of notes indicating that they are legato (connected)
 - Tie – an arched line over two notes of the same pitch, indicating that they are connected
 - Fermata ($\text{—} \text{—} \text{—}$) – sustain the note as long as the conductor indicates
- (Student worksheet is on the score’s back cover.)

The Ghost of the Desert

Lawrence of Arabia

Barry E. Kopetz
ASCAP

Andante ♩ = 66

The Hills of Hejaz at Dawn

Flute

Oboe

Bassoon

B♭ Clarinet 1
2

B♭ Bass Clarinet

E♭ Alto Saxophone 1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
2

F Horn

Trombone

Baritone

Tuba

Timpani

Percussion 1
Triangle, Wind Chimes,
Tambourine, Finger Cymbals

Percussion 2
Snare Drum, Bass Drum,
Suspended Cymbal,
Bongos, Crash Cymbals

Percussion 3
2 Concert Toms

Bells

plastic mallets

Finger Cymbals

Wind Chimes

p *mp* *div.*

2 3 4 5

Moderato with relaxed motion ♩ = 76

Fl. *mp* *tr*

Ob. *mp* *tr* *mf* light accents

Bsn. *mp* *p* *mp* light accents

Cl. 1 *mp* *p* (no trill)

Cl. 2 *mp* *p* *mp* light accents

B. Cl. *mp* *p* *mp* light accents

A. Sx. 1 *mp* *p* *mp* light accents

A. Sx. 2 *mp* *p* *mp* light accents

T. Sx. *mp* *p* *mp* light accents

B. Sx. *mp* *p* *mp* light accents

11 Moderato with relaxed motion ♩ = 76

Tpt. 1 *mp* *p* *mf* light accents

Tpt. 2 *mp* *p* *mf* light accents

Hn. *p*

Tbn. *p* *mp* light accents

Bar. *p* *mp* light accents

Tuba *unison* *p* *div.* *mp* light accents *unis.* *mp* light accents

Timp. *mp* light accents

Perc. 1 *p* *mf* Tambourie

Perc. 2

Perc. 3 *mp* light accents

Bells *p* *mp* light accents

6 7 8 9 10 11

17

17

Ghost of the Desert

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mp* *p*

Cl. 1 2 *p* Cl. 1 only

B. Cl. *p*

A. Sx. 1 2 *p*

T. Sx. *p*

B. Sx. *p*

Tpt. 1 2

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

A to G

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Bells *mp*

18 19 20 21 22 23

Ghost of the Desert

The Attack on Akaba

Intensely ♩ = 112

26

Fl.

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

Bsn. cue

f *mf* *f* *mf* *f* *mf*

Intensely ♩ = 112

26

Tpt. 1/2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Small Triangle

Bongos

f *mf* *f* *mf* *f* *mf*

sub. f *mf* *f* *mf* *f* *mf*

mp *f* *mf*

24 25 26 27 28 29

Ghost of the Desert

32

Fl. *mf*

Ob.

Bsn. *f* *mp*

Cl. 1 2

B. Cl.

A. Sx. 1 2 *f* *mp*

T. Sx. *mf* *f* *mp*

B. Sx. *mp*

Tpt. 1 2 *f*

Hn. *f*

Tbn. *f* *mp*

Bar. *f*

Tuba *f* *mp*

Timp.

Perc. 1 *mf* *f* *mp* Tamb. *mp*

Perc. 2 *f* *mp* *p* Susp. Cym (yrn. mlts.)

Perc. 3 *f* *mp*

Bells *mf* *f*

30 *mf* 31 *f* 32 33 34 35

40

7

Ghost of the Desert

[illegible]

46 Presto ♩ = 144

Ghost of the Desert

Auda's Furious Charge

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

2

B. Cl. *ff*

A. Sx. 1 *ff*

2

T. Sx. *ff*

B. Sx. *ff*

46 Presto ♩ = 144

Tpt. 1 *ff*

2

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff* *mf* *ff*

Perc. 1 *ff* *mf* *ff*

Perc. 2 *ff* *mf* *ff*

Perc. 3 *ff* *mf* *ff*

Bells *ff*

46

47

48

49

50

Ghost of the Desert

52

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B. Cl. *mf* *ff*

A. Sx. 1 *mf* *ff*

A. Sx. 2 *mf* *ff*

T. Sx. *mf* *ff* *mf*

B. Sx. *mf* *ff*

Tpt. 1 *mf* *ff* *mf*

Tpt. 2 *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

Tbn. *mf* *ff*

Bar. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Timp. *mp*

Perc. 1 *mp* *f* *mf* *f* *mf* *f*

Perc. 2 *mf* *f sub. mp* *ff* *mp*

Perc. 3 *mf* *f* *mp* *ff* *mp*

Bells *mp*

F Hn. cue

Cr. Cym.

Play

51 52 53 54 55

Ghost of the Desert

58

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

f *ff* *mp* *mf* *f* *sfp* *ff* *mp*

Sus. Cym.

56 57 58 59 60

11

Ghost of the Desert

[illegible]

Name _____ Date _____

Instrument _____

The Ghost in the Desert

Hit the right note! (2 points each)

Fill in the #s and b's in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. d minor Concert Scale



or



2. g minor Concert Scale



or



Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and b's, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

3. d minor Concert Scale



or



4. g minor Concert Scale



or



Musical terms you should know! (1 point each)

Choose a term that best matches the definition.

5. A crescendo () indicates that you should ...
- a. gradually get louder
 - b. gradually get softer
 - c. gradually get faster
6. An accent (>) above an note indicates that the note should be ...
- a. held longer than normal
 - b. played its full length
 - c. played louder than its surrounding notes