

GHOSTS OF ANTIETAM

by
Joseph Jay McIntyre

Complete Full Orchestra Instrumentation

- | | | |
|-----------------------|-----------------------|------------------------------|
| 1 - Full Score | 2 - Horn I, II in F | 2 - Field Drum,
Bass Drum |
| 1 - Piccolo | 2 - Horn III, IV in F | 1 - Cymbal |
| 1 - Flute I | 1 - Trumpet I in Bb | 1 - Chimes |
| 1 - Flute II | 1 - Trumpet II in Bb | 1 - Xylophone |
| 1 - Oboe I | 1 - Trombone I | |
| 1 - Oboe II | 1 - Trombone II | |
| 1 - Clarinet I in Bb | 1 - Bass Trombone | |
| 1 - Clarinet II in Bb | 1 - Tuba | |
| 1 - Bassoon I | 1 - Timpani | |
| 1 - Bassoon II | | |

Large Score Available

10 - Violin I

10 - Violin II

8 - Viola

8 Violincello

6 - Contrabass

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About the Music - - -

Wandering about the grounds of Antietam National Battlefield in Sharpsburg, Maryland, one can't help but get a strong sense of the devastating carnage, which took place there in September of 1862. The Bloody Lane, the Burnside Bridge, and the Philip Pry House in particular are sites within the battlefield where some of the bloodiest fighting of the Civil War took place. These same places are now said to be haunted by spirits and other unexplained phenomenon. Many people claim to have seen soldiers in Civil War uniforms, or heard strange cries or eerie music emanating from the shadows, especially just at sundown.

"Ghosts of Antietam" opens ominously, as a lonely wind stirs across a barren cornfield, and the sounds of phantom soldiers can be heard marching in the distance. Slowly, the spirits start to gather and come to life as the strains of familiar old war songs beckon the spirits to come alive. The music intensifies with excitement until all the souls are summoned and congregate as the stirring music of the Civil War is once again played on the battlefield.

Many Civil War era tunes are incorporated into the piece, including *When Johnny Comes Marching Home*, *Battle Hymn of the Republic*, *Gary Owen*, *Jefferson and Liberty*, and finally, *Taps*.

"Ghosts of Antietam" is dedicated to the memory of the "Johnnys" from every war who will never come marching home.



About the Composer - - -

Joseph Jay McIntyre, composer, conductor, percussionist, and teacher resides in the Washington D.C. area. Currently principal timpanist with the Maryland Symphony Orchestra, McIntyre also appears frequently as a percussionist and timpanist with the National Symphony Orchestra, the Kennedy Center Opera House Orchestra, the National Gallery Orchestra, the Washington Symphonic Brass, and the Alexandria Symphony. He has also toured extensively in the United States and Japan as a solo marimbist for Affiliate Artists.

As a composer, his works, both secular and sacred, have been performed throughout the United States, Europe, and Japan. McIntyre's "Missa Brevis for Chorus, Organ, and Percussion" was premiered in 1997 by the Fairfax Choral Society. Subsequently, "Missa Brevis," entirely rescored for full orchestra and chorus, received its New York City premiere at Carnegie Hall in May, 2000 under the direction of Jonathan Willcocks. Regarding the "Missa Brevis," the Washington Post reported:

"He has managed to achieve balances that allow the musicians to cooperate rather than compete, and his vocal lines are as idiomatic as the percussion material."

Commissioned by the Maryland Symphony Orchestra in dedication to founding Music Director, Barry Tuckwell, Mr. McIntyre's orchestral work, "Salute!" was premiered under Mr. McIntyre's direction on March 21, 1998.

McIntyre's other orchestral works include "The Firth of Forth" and "Maillot Jaune (Yellow Jersey)," each commissioned by the Maryland Classic Youth Orchestra, and published with TRN Music. Additional published works include "Rain Dance for Percussion Trio," written for One Earth Percussion Theatre.

Mr. McIntyre is a graduate of the University of Maryland.

GHOSTS OF ANTIETAM

JOSEPH JAY MCINTYRE

$\text{♩} = 100$
Doloroso

Piccolo
 Flute I
 Flute II
 Oboe I
 Oboe II
 Clarinet I in B $\flat$
 Clarinet II in B $\flat$
 Bassoon I
 Bassoon II
 Horn I, II in F
 Horn III, IV in F
 Trumpet I in B $\flat$
 Trumpet II in B $\flat$
 Trombone I
 Trombone II
 Bass Trombone
 Tuba
 Timpani
 Field Drum
 Bass Drum
 Cymbal
 Chimes
 Xylophone
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

8

Cl. *pp*

Cl. *pp*

Timp.

F.D.
B.D.

Large suspended cymbal *p*

Cymb. *pp* *poco*

Xyl. *pp*

Vln. I *pp*

Vln. II *pp*

Vc.

Cb.

==

13

Cl. *pp*

Cl. *pp*

Timp.

Cymb.

(Chimes) *mp*

Chim.

Vc.

Cb.

16

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

(B.D.)

F.D.
B.D.

Cymb.

Chim.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

mp

pp

pp

pp

mp

mp

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[illegible]

44

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Field Drum

F.D.

B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mp

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50

Fl. *p* *f* *ff*

Fl. *p* *f* *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. *f* *ff*

Cl. *f* *ff*

Bsn. *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *f*

Hn. *mp* *f*

Tpt. *f*

Tpt. *f*

Tbn. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *mp* *f*

F.D. *f*

B.D. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *mp* *f*

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56

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

F.D.

B.D.

Cymb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

pp

f

pp

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B Marciale

63

Picc. *mf*

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn. 1st. *p*

Hn. 3rd. *p*

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp. *mp*

B Marciale

F.D. *p*

B.D.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

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73

Picc. *f*

Fl. *mf*

Fl. *f*

Ob. *p* *f*

Ob. *p* *f*

Cl. *p* *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Hn. 1st. *mf* *a 2* *f*

Hn. 3rd. *mf* *a 2* *f*

Tpt. *open* *f*

Tpt. *open* *f*

Tbn. *p* *mf*

Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

F.D. *mf*

B.D. *mf*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

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89

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

F.D.
B.D.

Cymb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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96

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

F.D.

B.D.

Cymb.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

a 2

ff

Solo

p *ff*

Chimes

ff

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105

Picc. *f*

Fl. *mf* 7 *f* *mf*

Fl. *f*

Ob. *f* *mf*

Ob. *f*

Cl. *mf*

Cl. *f*

Bsn. *f* *mf*

Bsn. *f* *mf*

Tba. *f* *mf*

F.D. *mf*

B.D. *mf*

Cymb. *mf*

Vln. I *mf* 7 *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

15

120

Picc. *f*

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *f*

Bsn. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

F.D. *f*

B.D. *f*

Xyl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

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137

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

F.D.
B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Solo

mp

pp

pp

pp

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144

Picc.

Fl.

Fl.

F.D.
B.D.

Cymb.

Chim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

ppp

p

p

149

Fl.

Fl.

F.D.
B.D.

Cymb.

Chim.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

[illegible]

162

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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167

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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171

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

F.D.
B.D.

Cymb.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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176

G

Picc. *ff*

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *mf* *mp* *f*

Bsn. *mf*

Hn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *ff* *f*

Tpt. *f*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mf*

Tba. *mf*

G

F.D. *mf*

B.D. *mf*

Xyl. *p*

Vln. I *ff*

Vln. II *p*

Vla. *p*

Vc. *f*

Cb. *f*

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181

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F.D.

B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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187

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F.D.
B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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193

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F.D.
B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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199

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F.D.

B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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205

Picc.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

F.D.
B.D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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