

JOHN MACKY

Haunted Objects

付喪神 : Tsukumogami

For Concert Band / 2024

Commissioned by Siena Wind Orchestra, Tokyo, Japan

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Instrumentation

Piccolo

2 Flutes

Oboe (cross-cued alto sax 2 part also provided)

Bassoon (optional but preferred)

3 Bb Clarinets

Bass Clarinet (optional but preferred)

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

3 Bb Trumpets

2 French Horns

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba

Piano

4 Percussionists

Player 1: Snare drum, 4 tom-toms, djembe, castanets

Player 2 (optional but strongly preferred): Vibraphone, Tambourine

Player 3: Marimba, Triangle, hi-hat, splash cymbal, small China cymbal, larger China cymbal, sus. crash cymbal *

Player 4: Bass drum, triangle, shaker, and metal plate on top of brake drum

* cymbal setup, top of staff to bottom:

Triangle

Hi-Hat

Splash

Small China or EFX

Larger China

Suspended Crash

Hi-Hat (foot - under staff)

Program Note

The thing about ghost stories—the good ones, anyway—is that they reflect the psychological inclinations of the reader. They may surprise, frighten, inspire, or dazzle, but at the end of the tale an impression is made only if we see our own dreams, fears, and hopes in the characters. Sometimes we're the protagonists, and sometimes we're the ghosts, but the magic happens in the creeping realization that what lurks in the pages might also be right behind us.

Haunted Objects (Tsukumogami) is a musical ghost story; one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

I love Japanese culture, and wanted to write something that would honor its people's traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since including with my wife Abby on our honeymoon.

She's the person who first introduced me to the concept of *tsukumogami*, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated—and danced—between harmless and mischievous. I don't consider the *tsukumogami* to be hurtful; they're pranksters! They're always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

Haunted Objects (Tsukumogami) is cast in two relatively short movements, each of which captures the phantasmagoric nature of these pseudo-creatures. The first movement begins with a wail of terror: clanging percussion and dissonant clusters of notes with an insistent marching rhythm set the stage for the unexpected. Out of this cacophony emerges a gentle, bubbling pointillism that seems far removed from anything unnatural, except for the strange ghostly descent of ethereal trombone glissandi. A dreamy oboe solo feigns a continuation of the musical material, but is almost immediately (and repeatedly) disrupted by loud interjections of fragments of the opening wail. Adding to the foreboding atmosphere, each new phrase finds itself in a shifting harmonic landscape, giving a sense of instability and unease. At the apex of the movement, the two ideas merge, as the dreamy melody takes on the aggressive character and shows that, in reality, the two were the same all along. The movement ends ominously, with the monstrous side of the *tsukumogami* in full display.

The second movement begins with the contrast of a short, beautiful chorale that emphasizes a rising motif, before bursting forth with a quirky dance in asymmetric mixed meters. In many ways, this movement mirrors the first: the effervescent textures mimic those from the opening movement, and the primary melody is once again stated in a long oboe line before being conjoined with the opening chorale material. One might suggest that the two movements envision the *tsukumogami* from two different perspectives: in the first movement, we feel the terror and disquiet of a home's resident suddenly aware that there may be spirits surrounding them, and in the second, we hear the perspective of the *tsukumogami* themselves, with unassuming love for their home and a playful sense of purpose. The coda of the work, however, spins out of control with velocity and fervor, showing that despite their (mostly) friendly intentions, these kindly spirits sometimes just can't help sending their human counterparts running for the hills.

program note by Jake Wallace. Used with permission. Please credit Jake Wallace when reproducing or excerpting this program note.

“付喪神 (Haunted Objects)” was commissioned by the Siena Wind Orchestra and premiered by that ensemble on February 10, 2024, conducted by Daichi Deguchi.

付喪神

Haunted Objects

John Mackey

♩ = 126

I.

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Horn 1

Horn 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Piano

Snare & 4 Tom-Toms

Vibraphone

Cymbals

Metal Plate on Brake Drum, Bass Drum

ffp *mf* *ff* *mp* *ff*

brassy (cuivré) *brassy (cuivré)*

slow, even glissando, I to VII, starting from highest note possible

palm cluster, chromatic

sticks (snare, snares on) (rim shot)

hard mallets

choke

metal plate on top of brake drum; strike with hammer bell plate should bounce against brake drum

(bass drum)

4/4 3/4 4/4 3/4 4/4

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C

Picc. *p* *ff*
 Fl. 1
 Fl. 2 **3/4** **4/4** **3/4** **4/4** *ff*
 Ob.
 Bsn. *mf* *ff* *p*
 Clar. 1 *ff*
 Clar. 2 **3/4** **4/4** **3/4** **4/4** *ff*
 Clar. 3 *ff*
 Bs. Cl. *ff*
 A. Sx. *ff*
 T. Sx. **3/4** **4/4** **3/4** **4/4** *ff*
 B. Sx. Bass Clarinet *ff* (play)
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 Horn 1 *ff*
 Horn 2 *ff*
 Tbn. 1 **3/4** **4/4** **3/4** **4/4** *p* *ff* *senza sord.*
 Tbn. 2 *p* *ff* *senza sord.*
 Bs. Tbn. *ff*
 Euph. *ff*
 Tuba *p* *ff*
 Pno. *p* *ff*
 Drums
 Vibes **3/4** **4/4** **3/4** **4/4** *pp* *p* *ff*
 Mrb. *pp* *p* *ff*
 BD *ff*

con sord. - cup
senza sord.
to cymbal setup
Cymbals

H

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

p

mp

mp

p

4/4

3/4

4/4

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

mp

mp

p

mp

4/4

3/4

4/4

A. Sx.

T. Sx.

B. Sx.

Bassoon

4/4

3/4

4/4

H

Tpt. 1

Tpt. 2

Tpt. 3

Horn 1

Horn 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Euph.

Tuba

mf < *ff*

mf < *ff*

mf < *ff*

slow, even glissando

p

mp

slow, even glissando

mp

mf

mf

ff

ff

pitch approx., gliss high as poss.

4/4

3/4

4/4

Pno.

p

4/4

3/4

4/4

H

Drums

Vibes

Cymb.

BD

choke

ff

4/4

3/4

4/4

79 I

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 **3/4** **4/4** **3/4** **4/4**

Ob. *ff* *f*

Bsn. *ff* *mf*

Clar. 1 *ff* *f*

Clar. 2 **3/4** **4/4** **3/4** **4/4** *f*

Clar. 3 *ff* *mf* *f*

Bs. Cl. *ff* *mf* *f*

A. Sx. *ff* *f*

T. Sx. **3/4** **4/4** **3/4** **4/4** *f*

B. Sx. *ff* *mf* *f*

I

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *mf*

Horn 1 *ff* *mf*

Horn 2 *ff* *mf*

Tbn. 1 **3/4** **4/4** *ff* *f* **3/4** **4/4**

Tbn. 2 *ff* *mf* *ff* *f*

Bs. Tbn. *ff* *f*

Euph. *ff* *f*

Tuba *ff* *mf* *f*

Pno. **3/4** **4/4** **3/4** **4/4**

Drums *ff* *p*

Vibes **3/4** **4/4** **3/4** **4/4**

Cymb. *choke* *p*

BD *ff* *mf* *f*

uneven "wiggling" glissando (up, down, up, down) ending high as possible *Gislando*

VII *mf*

uneven "wiggling" glissando (up, down, up, down) ending high as possible *Gislando*

VII *mf*

108

Picc. *mp*
 Fl. 1 *mp*
 Fl. 2 **3/4** **4/4** *mp*
 Ob. *mp*
 Bsn. *ff*
 Clar. 1
 Clar. 2 **3/4** **4/4**
 Clar. 3
 Bs. Cl.
 A. Sax.
 T. Sax. **3/4** **4/4**
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Horn 1
 Horn 2
 Tbn. 1 **3/4** **4/4** *p* (no cresc.) *ff*
 Tbn. 2 *p* (no cresc.) *ff*
 Bs. Tbn. *p* (no cresc.) *ff*
 Euph.
 Tuba
 Pno. **3/4** **4/4** *mp* *ff* 15^{ma}
 Drums *ff*
 Vib. **3/4** **4/4** *mp* *choke*
 Cymb. *mp*
 BD

B

10

ALL staccato notes very short

This musical score is for a full orchestra and percussion ensemble. It consists of the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Cl.).
- Strings:** Violin Section (A. Sx., T. Sx.), Viola Section (B. Sx.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1, Horn 2, Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Euphonium (Euph.), Tuba.
- Percussion:** Piano (Pno.), Djembe (Djb.), Cymbal (Cymb.), Tambourine (Tamb.), Bass Drum (BD).

The score is divided into measures, with time signatures alternating between 4/4 and 7/8. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A trill is indicated in the Piccolo part. A large watermark "For personal use only WWW.JOHNMACEY.COM" is overlaid diagonally across the page.

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Instrument list: Picc., Fl. 1, Fl. 2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Cl., A. Sax., T. Sax., Bass Clarinet, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Horn 1, Horn 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tuba, Pno., Djb., Cymb., Tamb., BD.

Dynamic markings: *mp*, *p*, *f*, *mf*.

Time signatures: 7/8, 4/4.

Annotations: *ALL staccato notes very short* (T. Sax., B. Sax.).

35

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Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mp*

Bsn. *f*

Clar. 1 *f*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Cl. *f*

A. Sax. *f*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Horn 1 *f*

Horn 2 *f*

Tbn. 1 *p*

Tbn. 2 *mp*

Bs. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Pno. *mf*

Djb. *pp*

Cym. *pp*

Tamb. *mp*

BD *p*

43 E

Instrumentation and Dynamics:

- Picc.: *mf*
- Fl. 1: *f*
- Fl. 2: *f*
- Ob.: *f*
- Bsn.: *mf*
- Clar. 1: *mf*
- Clar. 2: *mf*
- Clar. 3: *mf*
- Bs. Cl.: *mf*
- A. Sax.: *mf*
- T. Sax.: *f*
- B. Sax.: *mf*
- Tpt. 1: *mf*
- Tpt. 2: *mf*
- Tpt. 3: *mf*
- Horn 1: *mf*
- Horn 2: *mf*
- Tbn. 1: *mf*
- Tbn. 2: *mf*
- Bs. Tbn.: *mf*
- Euph.: *mf*
- Tuba: *mf*
- Pno.: *mf*
- Djb.: *mf*
- Cymb.: *mf*
- Tamb.: *mf* (bass drum, shaker)
- B. Dr.: *mp mf*

Time Signatures: 7/8, 4/4

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50

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upper note optional

mf **f** **ff** **p**

4/4 7/8 4/4 7/8 4/4 7/8 4/4 7/8

Picc. Fl. 1 Fl. 2 Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bs. Cl. A. Sax. T. Sax. B. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Horn 1 Horn 2 Tbn. 1 Tbn. 2 Bs. Tbn. Euph. Tuba Pno. Dj. Cym. Tamb. B. Dr.

65

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Score for page 65, featuring various instruments and dynamic markings. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Cl.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), Bassoon (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1, Horn 2, Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Euphonium (Euph.), Tuba, Piano (Pno.), Djembe (Djb.), Cymbal (Cymb.), Tambourine (Tamb.), and Bass Drum (B. Dr.).

Dynamic markings include *mf*, *f*, *mp*, *ff*, *p*, and *pp*. The score also features time signature changes between 7/8 and 4/4.

Performance instructions for Trumpets 1 and 2 include "con sord. - straight mute".

85

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Instrument parts: Picc., Fl. 1, Fl. 2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Cl., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Horn 1, Horn 2, Tbn. 1, Tbn. 2, Bs. Tbn., Euph., Tuba, Pno., Djb., Cym., Tamb., B. Dr.

Time signatures: 7/8, 4/4

Dynamics: *mp*, *ff*, *f*, *mf*, *p*

93

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1

101

poco a poco accel.

Picc. *mf* *poco a poco cresc.*

Fl. 1 *mf* *poco a poco cresc.*

Fl. 2 *mf* *poco a poco cresc.*

Ob. *mf* *poco a poco cresc.*

Bsn. *poco a poco cresc.*

Clar. 1 *mf* *poco a poco cresc.*

Clar. 2 *mf* *poco a poco cresc.*

Clar. 3 *mf* *poco a poco cresc.*

Bs. Cl. *poco a poco cresc.*

A. Sx. *poco a poco cresc.*

T. Sx. *mp* *poco a poco cresc.*

B. Sx. *poco a poco cresc.*

poco a poco accel.

Tpt. 1 *f* *mf* *poco a poco cresc.*

Tpt. 2 *f* *mf* *poco a poco cresc.*

Tpt. 3

Horn 1 *mf* *poco a poco cresc.*

Horn 2 *mf* *poco a poco cresc.*

Tbn. 1 *mf* *poco a poco cresc.*

Tbn. 2 *mp* *poco a poco cresc.*

Bs. Tbn. *mp* *poco a poco cresc.*

Euph. *poco a poco cresc.*

Tuba *mp* *poco a poco cresc.*

Pno. *poco a poco cresc.*

Djb. *to castanets* *mp* *poco a poco cresc.* **Castanets** *poco a poco accel.*

Cym. *mp* *poco a poco cresc.*

Tamb. *poco a poco cresc.*

B. Dr. *p*

115 J

Picc. *ff* 3 3

Fl. I *ff* 3 3

Fl. 2 *ff* 3 3 **3/4** **4/4** **3/4**

Ob. *ff* 3 3

Bsn. *ff*

Clar. 1 *ff* 3 3 **3/4** **4/4** **3/4**

Clar. 2 *ff* 3 3 **3/4** **4/4** **3/4**

Clar. 3 *ff* 3 3

Bs. Cl. *ff*

A. Sx. *ff* 3 3 **3/4** **4/4** **3/4**

T. Sx. *ff* 3 3 **3/4** **4/4** **3/4**

B. Sx. *ff*

J

Tpt. 1 *ff* 3 3

Tpt. 2 *ff* 3 3

Tpt. 3 *ff* 3 3

Horn 1 bell up *ff*

Horn 2 bell up *ff*

Tbn. 1 *ff* **3/4** **4/4** **3/4**

Tbn. 2 *ff*

Bs. Tbn. *ff*

Euph. *ff* 3 3

Tuba *ff*

Pno. *ff* **3/4** **4/4** **3/4**

Cast. *ff* can be omitted if necessary to take sticks **Drums** sticks *ff* 3

Cymb. *ff* choke *ff* 3

Tamb. *ff* **3/4** **4/4** **3/4**

B. Dr. *ff* **Plate & Bass Drum** *ff*

122 **K** ♩ = 204

L

Picc. *mp* *ppp*

Fl. 1 *mp* *mf* *mp p*

Fl. 2 *mp* *p*

Ob. *pp* *mf*

Bsn. *mp* *mp*

Clar. 1 *mp* *p*

Clar. 2 *mp* *p*

Clar. 3 *mp* *p*

Bs. Cl. *mp* *p*

A. Sx. *mp* *p*

T. Sx. *mp* *p*

B. Sx. *p* *p*

3/4

K ♩ = 204

L

Tpt. 1 *pp* *mp*

Tpt. 2 *p*

Tpt. 3 *p*

Horn 1 bell norm *pp* *mp* *p*

Horn 2 bell norm *pp* *mp* *p*

Tbn. 1 *pp* *mp* *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Euph. *p*

Tuba *p*

3/4

Pno. *p* *mp* *ppp p*

3/4

K ♩ = 204
to castanets

L

Drums

Cym. *mf* *pp* (mallets) *pp* *mp*

Tamb. *mf* *pp*

B. Dr. *pp*

3/4

134

This page contains the musical score for measures 134 through 140. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Clar. 1 (Clarinet 1)
- Clar. 2 (Clarinet 2)
- Clar. 3 (Clarinet 3)
- Bs. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Bass Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Horn 1 (Horn 1)
- Horn 2 (Horn 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Bs. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Pno. (Piano)
- Drums
- Cymb. (Cymbal)
- Tamb. (Tambourine)
- B. Dr. (Bass Drum)

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The woodwinds and strings play sustained notes with some melodic movement. The percussion parts are mostly rests, with a few notes in the bass drum at the end of the page.

N

166

Picc. Fl. 1 Fl. 2 Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bs. Cl. A. Sax. T. Sax. B. Sax.

N

Tpt. 1 Tpt. 2 Tpt. 3 Horn 1 Horn 2 Tbn. 1 Tbn. 2 Bs. Tbn. Euph. Tuba Pno.

N

Drums Cymb. Tamb. B. Dr.

allarg.

♩ = 116 circa, *rubato rit.*

♩ = 204

180

Woodwind section score including Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), and Bass Clarinet (Bs. Cl.).

Dynamic markings: *mf*, *ff*, *ffp*.

Tempo markings: *allarg.*, *rubato rit.*

Time signatures: 2/4, 4/4.

Rehearsal mark 180 is indicated at the beginning of the section.

allarg.

♩ = 116 circa, *rubato rit.*

♩ = 204

Brass and Percussion section score including Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1, Horn 2, Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), Euphonium (Euph.), and Tuba.

Dynamic markings: *mp*, *f*, *ff*, *ffp*.

Tempo markings: *allarg.*, *rubato rit.*

Time signatures: 2/4, 4/4.

Piano (Pno.) part is also included at the bottom of this section.

allarg.

♩ = 116 circa, *rubato rit.*

♩ = 204

Drum and Percussion section score including Drums, Cymbals (Cym.), Tambourine (Tamb.), and Bass Drum (B. Dr.).

Dynamic markings: *p*, *mp*, *f*, *ff*, *ffp*.

Tempo markings: *allarg.*, *rubato rit.*

Time signatures: 2/4, 4/4.

194

rit. $\text{♩} = 160$ circa, freely $\text{♩} = 204$

Picc. *ff*

Fl. 1

Fl. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Ob.

Bsn.

Clar. 1

Clar. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Clar. 3

Bs. Cl.

A. Sax.

T. Sax.

B. Sax.

rit. $\text{♩} = 160$ circa, freely $\text{♩} = 204$

Tpt. 1

Tpt. 2

Tpt. 3

Horn 1

Horn 2

Tbn. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tbn. 2

Bs. Tbn.

Euph.

Tuba

Pno. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

rit. $\text{♩} = 160$ circa, freely $\text{♩} = 204$

Drums

Cym.

Tamb. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

B. Dr.

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