

# PHANTASMAGORIA

By Jeremy Bell

**P**hantasmagoria is described as “a shifting series of phantasms, illusions, or deceptive appearances, as in a dream or as created by the imagination.” Throughout history this definition of phantasmagoria developed as a form of horror-theater produced by a magic lantern to project frightening images onto walls, smoke, or screens that increase or diminish in size, pass into each other, or dissolve. Many of the shows began as séances in Germany in the late 18th century and, as they gained in popularity, became a form of entertainment. As the concept grew, the proprietors of these shows developed new techniques and evolved them into trick films that used transformations, superimpositions, disappearances, and rear projections. Many modern-day horror films still use elements from these shows to frighten their audiences.

Humans have always held an interest in gods, spirits, and particularly the dark arts and conjuring of things from beyond. It calls to our inner curiosity and our attraction to the unknown and the macabre. We are paradoxically drawn to that which frightens us, but why? Oddly enough, a large part of the reason is because it feels...good. The surge of adrenaline that we get as we watch a scary movie, ride a roller coaster, or take down a monster in a video game and the resulting dopamine rush is fun and even exciting. We end up feeling a sense of accomplishment after tackling our fear and feel stronger as a result.

*Phantasmagoria* makes heavy use of chromatic mediants that constantly shift the tonal center, creating a sense of mystery and fascination in the unknown. The key centers shift just like the phantasms created by the projections of a magic lantern, and its chromaticism creates a feeling of awe and wonder but with a concealed, dark undertone, beckoning to this strange part of our primordial brains. It plays to our desire to figure out, “What was that noise?” when our more sensible self tells us otherwise.

## Instrumentation

- |                           |   |
|---------------------------|---|
| 1 — Conductor Score       | 2 — 1st Trombone                          |
| 5 — 1st Flute & Piccolo   | 2 — 2nd Trombone                          |
| 5 — 2nd Flute             | 2 — 3rd Trombone                          |
| 2 — Oboe                  | 2 — Euphonium                             |
| 2 — Bassoon               | 1 — Euphonium T.C.                        |
| 4 — 1st B♭ Clarinet       | 4 — Tuba                                  |
| 4 — 2nd B♭ Clarinet       | 1 — Piano                                 |
| 4 — 3rd B♭ Clarinet       | Percussion — 8 players:                   |
| 2 — B♭ Bass Clarinet      | 2 — Mallet Percussion 1                   |
| 2 — 1st E♭ Alto Saxophone | (Bells/Chimes)                            |
| 2 — 2nd E♭ Alto Saxophone | 2 — Mallet Percussion 2                   |
| 2 — B♭ Tenor Saxophone    | (Vibraphone/Chimes)                       |
| 1 — E♭ Baritone Saxophone | 3 — Percussion 1                          |
| 3 — 1st B♭ Trumpet        | (Snare Drum/Tam-tam, Bass Drum)           |
| 3 — 2nd B♭ Trumpet        | 3 — Percussion 2                          |
| 3 — 3rd B♭ Trumpet        | (Suspended Cymbal, Crash Cymbals/Tam-tam) |
| 2 — 1st F Horn            | 2 — Percussion 3                          |
| 2 — 2nd F Horn            | (Mark Tree/Tam-tam)                       |
|                           | 1 — Timpani                               |

### World Parts

available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- 1st E♭ Horn
- 2nd E♭ Horn
- 1st Trombone in B♭ T.C.
- 2nd Trombone in B♭ T.C.
- 3rd Trombone in B♭ T.C.
- 1st Trombone in B♭ B.C.
- 2nd Trombone in B♭ B.C.
- 3rd Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass



# Phantasmagoria

FULL SCORE  
Duration - 5:00

Jeremy Bell  
(BMI)

Mysteriously, molto rubato ♩ = 72

The score is arranged in systems for various instruments. The woodwinds include Flutes/Piccolo, Oboe, Bassoon, B♭ Clarinets, and B♭ Bass Clarinet. The saxophones include E♭ Alto, B♭ Tenor, and E♭ Baritone. The brass section consists of B♭ Trumpets, F Horns, Trombones, Euphonium, and Tuba. The piano part is also included. Mallet Percussion 1 (Bells/Chimes) and Mallet Percussion 2 (Vibraphone/Chimes) are featured. Percussion 1 (Snare Drum/Tam-tam, Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals/Tam-tam), Percussion 3 (Mark Tree/Tam-tam), and Timpani are also present. The score includes dynamic markings such as *mp*, *p*, and *mf*, and performance instructions like *Solo*, *pedal ad lib.*, and *simile*. A large red watermark 'Preview Only - Purchase Required' is overlaid on the score. The bottom of the page shows measure numbers 1 through 6 and a tuning instruction: (Tune: E♭, B♭, B♯, E♯).





19 a tempo

Fls./Picc. 1 2 *mp* *mf*

Ob. *mp* *pp*

Bsn. *mp*

Cls. 1 *mp* *mf*

2 3 *mp* *mf*

B. Cl. *mp*

A. Saxes. 1 2 *a2* *mp* *pp*

T. Sax. *mp* *pp*

Bar. Sax. *mp* *pp*

Tpts. 1 *mp*

2 3 *mp*

Hns. 1 2 *a2* *mp*

Tbns. 1 *mp* *a2*

2 3 *mp*

Euph. *mp*

Tuba *mp*

Piano *mf* *mp* *mf*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mf* *mp*

Perc. 1 *mp*

Perc. 2 *pp* *mf* *pp* *mf*

Perc. 3 *pp* *mf*

Timp. *mp*

19 a tempo

Tpts. 1 *mp*

2 3 *mp*

Hns. 1 2 *a2* *mp*

Tbns. 1 *mp* *a2*

2 3 *mp*

Euph. *mp*

Tuba *mp*

Piano *mf* *mp* *mf*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mf* *mp*

Perc. 1 *mp*

Perc. 2 *pp* *mf* *pp* *mf*

Perc. 3 *pp* *mf*

Timp. *mp*













45

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

45

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Piano

Mlt. Perc. 1 Chimes

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

47293S

ff

45

46

47

48







65 a tempo

Fls./Picc. 1 2 *p* *pp*

Ob.

Bsn. *p* *mp* *p*

Cls. 1 *p* *mp* *pp*

2 3 *p* *mp* *pp*

B. Cl. *p* *mp* *p*

A. Saxes. 1 2 *a2* *p*

T. Sax. *p* *mp* *p*

Bar. Sax. *p* *mp* *pp*

Tpts. 1 2 3

Hns. 1 2 *a2* *p*

Tbns. 1 *p* *mp* *p*

2 3 *p* *mp* *pp*

Euph. *p* *mp* *pp*

Tuba *p* *mp* *pp*

Piano *p* *mp* *p*

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3 *p*

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Chimes

*p* *mf* *mp* *mp* *a2*

66 67 68 69 70





**molto rit.**

+ Picc.

Fls./Picc. 1 2

Ob.

Bsn. *mf* *mp* *mf* *mp*

Cls. 1 2 3

B. Cl. *mf* *mp* *mf* *mp*

A. Saxes. 1 2 *mf* *mp* *mf* *mp* *a2* *sim.*

T. Sax. *mf* *mp* *mf* *mp*

Bar. Sax. *mf* *mp* *mf* *mp*

Tpts. 1 2 3 *a2* *3* **molto rit.**

Hns. 1 2 *mf* *mp* *mf* *mp* *a2*

Tbns. 1 2 3 *mf* *mp* *mf* *mp*

Euph. *mf* *mp* *mf* *mp*

Tuba *mf* *mp* *mf* *mp*

Piano

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Tam-tam

Timp. *mf*

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*



86 a tempo

molto rit.

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

ff mp mf pp

- Picc.

86 a tempo

molto rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

ff mp pp

a2

Piano

mf mp pp

Xeo.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Bells

Chimes

Tam-tam

mp pp

ff p mf

