

Young Band
Grade 2

FULL SCORE



CARL FISCHER
PERFORMANCE
SERIES

Ghost Dancing

Brant Karrick

YPS113

INSTRUMENTATION

Full Score.....	.1
Flute/Piccolo .....	.8
Oboe (Opt. Flute 2) .....	.2
Clarinet 1 in B♭.....	.4
Clarinet 2 in B♭.....	.4
Bass Clarinet in B♭.....	.2
Bassoon.....	.2
Alto Saxophone in E♭.....	.5
Tenor Saxophone in B♭ .....	.2
Baritone Saxophone in E♭.....	.2
Trumpet 1 in B♭ .....	.4
Trumpet 2 in B♭ .....	.4
Horn in F .....	.4
Trombone .....	.6
Euphonium T.C. in B♭ .....	.2
Euphonium B.C.....	.3
Tuba .....	.3
Mallet Percussion 1 .....	.1
Bells	
Mallet Percussion 2 .....	.2
Xylophone, Brake Drum	
Timpani .....	.1
Percussion 1 .....	.2
Snare Drum, Bass Drum	
Percussion 2 .....	.2
Suspended Cymbal, Crash Cymbals	
Percussion 3 .....	.3
Vibra Slap, Brake Drum, Concert Toms	
Percussion 4.....	.3
Gong, Suspended Cymbal, Triangle	

CARL FISCHER®

About the Composition

In January 1889, a Northern Paiute Native American, Wovoka (or Jack Wilson), had a revelation during a total eclipse of the sun. It was the genesis of a religious movement that would become known as the “Ghost Dance”. It was this dance that the Native Americans believed would reunite them with friends and relatives in the ghost world. Wovoka’s teachings spread quickly, and as the movement proliferated from tribe to tribe, it soon took on proportions beyond its original intent. Desperate Native Americans began dancing and singing the songs that would cause the world to open up and swallow all other people while the Native Americans and their friends would remain on this land, and which would return to its beautiful and natural state. The unity and fervor that the Ghost Dance movement inspired, however, spurred only fear and hysteria among white settlers that ultimately contributed to the events ending in the massacre at Wounded Knee where, on December 29, 1890, the U.S. Cavalry killed over 150 men, women, and children of the Lakota Sioux.

Musically, *Ghost Dancing* attempts to create an atmosphere of intensity, passion, and reflection. There are two main basic themes, the first that is stated immediately following the short, percussive introduction. With homage to Bartók, parallel augmented triads and quarter-note rhythms are featured, reminiscent of the great composer’s many works for young pianists. The second theme is introduced by the bass voices, followed by a short two-way canonic statement of the first theme. A slower middle section is a variation of the main theme, followed by a short timpani solo and a return to the second theme before a final burst of the main theme – this time in a three-way canon.

About the Composer

Brant Karrick (b. 1960) joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. At NKU, he administers the entire band program including the Symphonic Winds, the Concert Band and the Basketball Pep Band. He also teaches classes in conducting, music education, marching band techniques, and assists with student teacher supervision.

In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the country, in Europe, Japan, South Africa and in Australia.

Karrick earned degrees in Music Education from the University of Louisville, Western Kentucky University, and a Ph.D from Louisiana State University. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Full Score

Commissioned by the Sunman-Dearborn Middle School Advanced Band, St. Leon, IN, Perry Ralencotter, Director
Funded from a grant provided by Tucker Homes

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Ghost Dancing

5

BRANT KARRICK

Flute/Piccolo +Picc. **Oboe** (Opt. Flute 2) **Clarinet in B_b** 1 **Bass Clarinet in B_b** **Bassoon** **Alto Saxophone in E_b** **Tenor Saxophone in B_b** **Baritone Saxophone in E_b**

Trumpet in B_b 1 **Horn in F** **Trombone** **Euphonium** **Tuba** **Mallet Percussion 1** (Bells) **Mallet Percussion 2** (Xylophone, Brake Drum) **Timpani** **(Snare Drum, Bass Drum)** 1 **(Crash Cymbal, Suspended Cymbal)** 2 **Percussion** (Vibra Slap, Brake Drum, Concert Toms) (Gong, Suspended Cymbal, Triangle) 4

Tempo primo $\text{♩} = 152$

Ghost Dancing

5 **BRANT KARRICK**

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Fl./Picc.

Ob.

Cl. in B \flat

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \sharp

T. Sax. in B \flat

Bar. Sax. in E \sharp

Tpt. in B \flat

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

1

2

3

4

Fl./Picc.

Ob.

Cl. in B \flat

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \sharp

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

1

2

3

4

13

13

Dampen

Fl./Picc.

Ob.

Cl. in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

7

Fl./Picc.

Ob.

Cl. in B \flat

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

22

Tpt. in B \flat

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Xylo.

Mlt. Perc. 2

ff

Timp.

Perc.

1

2

3

4

Gong

f l.v.

Vibra slap

f l.v.

Fl./Picc.

Ob.

Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

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34

Fl./Picc.

Ob.

Cl. in B \flat
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl./Picc.

Ob.

Cl. in B \flat

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

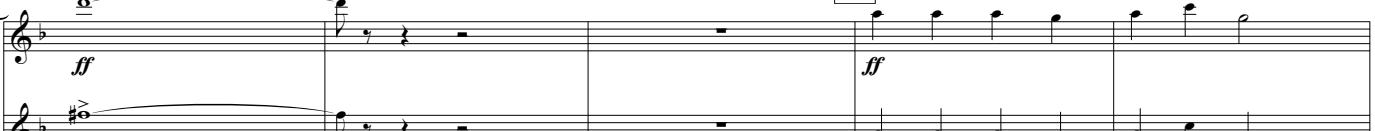
1

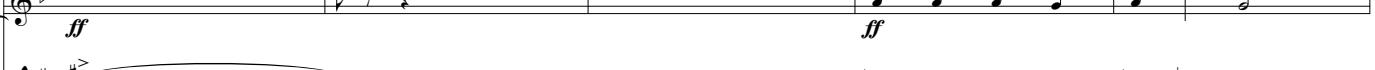
2

3

4

44

Fl./Picc. 

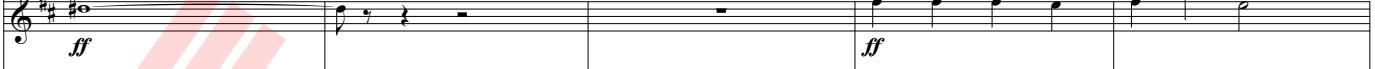
Ob. 

Cl. in B \flat 1 

Cl. in B \flat 2 

B. Cl. in B \flat 

Bsn. 

A. Sax. in E \flat 

T. Sax. in B \flat 

Bar. Sax. in E \flat 

Tpt. in B \flat 1 

Tpt. in B \flat 2 

Hn. in F 

Tbn. 

Euph. 

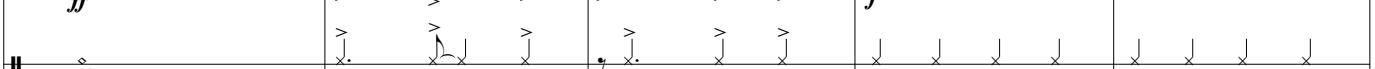
Tuba 

Mlt. Perc. 1 

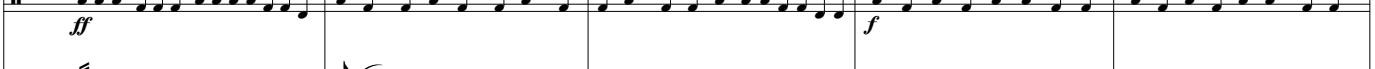
Mlt. Perc. 2 

Timp. 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

44

Gong *l.v.*
ff

Fl./Picc.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \sharp

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.
1
2
3
4

52

Fl./Picc.

Ob.

Cl. in B_b
2

B. Cl. in B_b

Bsn.

A. Sax. in E_b

T. Sax. in B_b

Bar. Sax. in E_b

Tpt. in B_b
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1
Ch.

Perc. 2

Perc. 3

Perc. 4

59

Fl./Picc.

Ob.

Cl. in B_b

2 cresc.

B. Cl. in B_b

cresc.

Bsn.

cresc.

A. Sax. in E_b

cresc.

T. Sax. in B_b

cresc.

Bar. Sax. in E_b

cresc.

Tpt. in B_b

1 cresc.

2 cresc.

Hn. in F

cresc.

Tbn.

cresc.

Euph.

cresc.

Tuba

cresc.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

1 cresc.

Perc.

2

3

4

Meno mosso ♩ = 88

15

Fl./Picc.

Ob.

Cl. in B♭
1
2

B. Cl. in B♭

Bsn.

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Meno mosso ♩ = 88

Tpt. in B♭
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1
2
3
4

Susp. cym.

67

Fl./Picc. 

Ob. 

Cl. in B_b 1 

Cl. in B_b 2 

B. Cl. in B_b 

Bsn. 

A. Sax. in E_b 

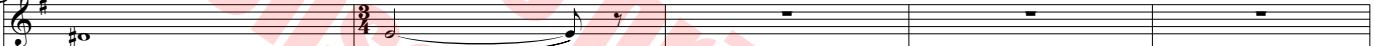
T. Sax. in B_b 

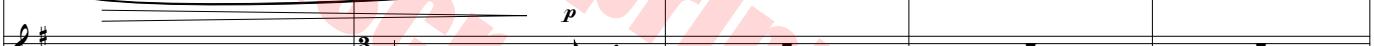
Bar. Sax. in E_b 

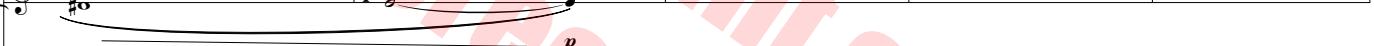
Tpt. in B_b 1 

Tpt. in B_b 2 

Hn. in F 

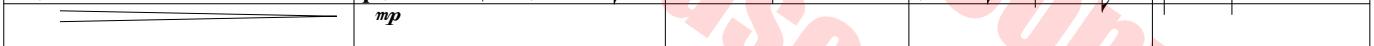
Tbn. 

Euph. 

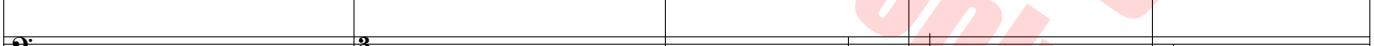
Tuba 

Mlt. Perc. 1 

Mlt. Perc. 2 

Timp. 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Triangle 

Fl./Picc.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.
1
2
3
4

75

71 72 73 74 75

A musical score page showing parts for Flute/Piccolo, Oboe, Clarinet 1 in B♭, Clarinet 2 in B♭, Bassoon, Alto Saxophone in E♭, Tenor Saxophone in B♭, Baritone Saxophone in E♭, Trompete 1 in B♭, Trompete 2 in B♭, Horn in F, Trombone, Euphonium, Tuba, Mallet Percussion 1, Mallet Percussion 2, Timpani, and Percussion 1-4. The score is in 4/4 time with a key signature of one sharp. Measures 76-77 show woodwind entries. Measures 78-79 feature brass entries, with Trombones and Euphoniums playing sustained notes. Measure 80 concludes with a rhythmic pattern of eighth and sixteenth notes across the ensemble.

Fl./Picc.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \sharp

T. Sax. in B \flat

Bar. Sax. in E \sharp

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1
2
3
4

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Fl./Picc.

Ob.

Cl. in B \flat
1
2

B. Cl. in B \flat

Bsn.

A. Sax. in E \sharp

T. Sax. in B \flat

Bar. Sax. in E \sharp

Tpt. in B \flat
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1
2
3
4

ff

ff

ff

ff

mf

ff

ff

mf

ff

ff

mf

ff

a2

ff

mf

ff

ff

ff

p

Stick on stick rim shot

mf

ff

Brake drum

f

l.v.

Fl./Picc.

Ob.

Cl. in B \flat

2

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

1 (on head)

2

3

4

Fl./Picc.

Ob.

Cl.
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
in E \sharp T. Sax.
in B \flat Bar. Sax.
in E \sharp Tpt.
in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mlt.
Perc. 1Mlt.
Perc. 2

Timp.

Perc.

99

 lo

p ff

p ff

p ff

p ff

p ff

ff

ff

ff

p ff

Stick on stick rim shot

p f

p f

f f

Fl./Picc.

Ob.

Cl. in B_b

B. Cl. in B_b

Bsn.

A. Sax. in E_b

T. Sax. in B_b

Bar. Sax. in E_b

Tpt. in B_b

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

1

2

3

4

Fl./Picc.

Ob.

Cl. in B_b

2

B. Cl. in B_b

Bsn.

A. Sax. in E_b

T. Sax. in B_b

Bar. Sax. in E_b

Tpt. in B_b

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Ch.

Perc. 2

Perc. 3

Perc. 4

Fl./Picc.

Ob.

Cl. in B_b

B. Cl. in B_b

Bsn.

A. Sax. in E_b

T. Sax. in B_b

Bar. Sax. in E_b

Tpt. in B_b

Hn. in F

Tbn.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc.

115

Fl./Picc. f

Ob. f

Cl. in B \flat 1 f

Cl. in B \flat 2 f

B. Cl. in B \flat f

Bsn. f

A. Sax. in E \flat f

T. Sax. in B \flat f

Bar. Sax. in E \flat f

115

Tpt. in B \flat 1 f

Tpt. in B \flat 2 f

Hn. in F f

Tbn. f

Euph. f

Tuba f

Mlt. Perc. 1 f

Mlt. Perc. 2

Timp. f

Perc. 1 f

Perc. 2 f

Perc. 3 f

Perc. 4 f

Fl./Picc. Ob. Cl. in B \flat B. Cl. in B \flat Bsn. A. Sax. in E \flat T. Sax. in B \flat Bar. Sax. in E \flat Tpt. in B \flat Hn. in F Tbn. Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

120 121 122 123 124

Full Score

Echoes of the Cape

3

With power $J=172$
(opt. conduct in "2")

ALAN LEE SILVA

Flute

Oboe (Opt. Flute 2)

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

With power $J=172$
(opt. conduct in "2")

Trumpet in B \flat 1, 2

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion
(Marimba, Chimes,
Glockenspiel,
Xylophone)

Timpani

(Snare Drum,
Bass Drum)

Percussion
(Tambourine,
Tom-toms)

(Suspended Cymbal,
Crash Cymbals,
Wind Chimes,
Slap Sticks, Gong)

Wind Chimes 1, 2

YPS117F

4

FL.

Ob.

CL. in B \flat 1, 2

B. CL. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1, 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Glock.

Chimes

Timp.

Perc. 1, 2, 3

Glock.

Chimes

Mar.

Toms

Crash Cymbals

Suspended Cymbal

Sus. Cym.

YPS117F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Young Band

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options

ISBN 978-0-8258-8798-7

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UPC

