

FULL SCORE

Young Band  
Grade 2



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 $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium T.C. in B $\flat$	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	

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## About the Composition

In January 1889, a Northern Paiute Native American, Wavoka (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 administrates 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.

Tempo primo ♩ = 152

# Ghost Dancing

5

BRANT KARRICK

**Flute/Piccolo** *ff*

**Oboe (Opt. Flute 2)** *ff*

**Clarinet in B $\flat$**  1 *ff*  
2 *ff*

**Bass Clarinet in B $\flat$**  *ff*

**Bassoon** *ff*

**Alto Saxophone in E $\flat$**  *ff*

**Tenor Saxophone in B $\flat$**  *ff*

**Baritone Saxophone in E $\flat$**  *ff*

**Trumpet in B $\flat$**  1 *ff*  
2 *ff*

**Horn in F** *ff*

**Trombone** *ff*

**Euphonium** *ff*

**Tuba** *ff*

**Mallet Percussion 1 (Bells)** *ff*

**Mallet Percussion 2 (Xylophone, Brake Drum)** *ff*

**Timpani** *ff*

(Snare Drum, Bass Drum) 1 S.D. *ff*  
B.D. *L.v.*

(Crash Cymbal, Suspended Cymbal) 2 Cr. cym. *ff*

**Percussion** 3 (Vibra Slap, Brake Drum, Concert Toms)

4 (Gong, Suspended Cymbal, Triangle) Gong *f L.v.*

1 2 3 4 5

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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.

Fl./Picc. *mf cresc.* *ff*

Ob. *cresc.* *ff*

Cl. in B $\flat$  1 *cresc.* *ff*

Cl. in B $\flat$  2 *cresc.* *ff*

B. Cl. in B $\flat$  *cresc.* *ff*

Bsn. *cresc.* *ff*

A. Sax. in E $\flat$  *cresc.* *ff*

T. Sax. in B $\flat$  *cresc.* *ff*

Bar. Sax. in E $\flat$  *cresc.* *ff*

Tpt. in B $\flat$  1 *cresc.* *ff*

Tpt. in B $\flat$  2 *cresc.* *ff*

Hn. in F *cresc.* *ff*

Tbn. *ff*

Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *cresc.* *ff*

Perc. 2 *ff*

Perc. 3

Perc. 4



Fl./Picc. *ff*

Ob. *ff*

Cl. in B $\flat$  1 *ff* *mf*

Cl. in B $\flat$  2 *ff* *mf*

B. Cl. in B $\flat$  *mf* *mf*

Bsn. *mf* *mf*

A. Sax. in E $\flat$  *mf* *ff* *a2* *mf*

T. Sax. in B $\flat$  *mf* *ff* *mf*

Bar. Sax. in E $\flat$  *mf* *mf*

Tpt. in B $\flat$  1 *mf* *ff*

Tpt. in B $\flat$  2 *mf* *a2* *ff*

Hn. in F *mf* *mf*

Tbn. *mf*

Euph. *mf* *ff* *a2* *mf*

Tuba *mf* *mf*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *mf* *ff*

Timp.

Perc. 1 *mf* Stick on stick rim shot (on head) *mf*

Perc. 2

Perc. 3 Brake drum *f*

Perc. 4



Fl./Picc. *mf* *ff*

Ob. *mf* *ff*

Cl. in B $\flat$  1 *mf* *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

Tpt. in B $\flat$  1 *mf* *ff*

Tpt. in B $\flat$  2 *mf* *ff*

Hn. in F *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *mf* *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Dampen

Perc. 3 *f* Concert toms

Perc. 4

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

Stick on stick rim shot

(on head)

*p* *f* *lv.* *mp*

FL./Picc. *ff*

Ob. *ff*

Cl. in B $\flat$  1 *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Hn. in F *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *mf*

Perc. 3 *f*

Perc. 4 *ff*

Gong *ff* l.v.

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



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

*cresc.*

*ff*

59

56 57 58 59 60

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 $\flat$

Meno mosso ♩ = 88

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

Susp. cym.

*f*

*mf*

*p*

*ff*

*lv.*

67

FL./Picc. *mf* *mp*

Ob. *mp*

Cl. in B $\flat$  1 *mp*

Cl. in B $\flat$  2 *mp*

B. Cl. in B $\flat$  *mp*

Bsn. *mp*

A. Sax. in E $\flat$  *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$  *mp*

Tpt. in B $\flat$  1 *p*

Tpt. in B $\flat$  2 *p*

Hn. in F *p*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. 1 *mf* *mp*

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Triangle *mp*



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

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

75

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



FL./Picc. *ff*

Ob. *ff*

Cl. in B $\flat$  1 *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. in B $\flat$

Bsn. *mf*

A. Sax. in E $\flat$  *mf* *ff*

T. Sax. in B $\flat$  *mf* *ff*

Bar. Sax. in E $\flat$  *mf*

Tpt. in B $\flat$  1 *mf* *ff*

Tpt. in B $\flat$  2 *mf* *ff*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf* *ff*

Tuba *mf*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *mf* *ff*

Timp. *p*

Perc. 1 *mf*

Perc. 2

Perc. 3 *f*

Perc. 4 *p* *lv.*

Stick on stick rim shot

Brake drum

Fl./Picc.

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  <sup>a2</sup>

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. <sup>a2</sup>

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1 (on head)

Perc. 2 Cr. cym.

Perc. 3

Perc. 4

*mf*

*ff*

99

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

99

96

97

98

99

100

Stick on stick rim shot

Concert toms

*p*

*ff*

*f*

*f*

*f*

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





Fl./Picc. *cresc.* *f* *sub. p*

Ob. *cresc.* *f* *sub. p*

Cl. in B $\flat$  1 *cresc.* *f* *sub. p*

Cl. in B $\flat$  2 *cresc.* *f* *sub. p*

B. Cl. in B $\flat$  *cresc.* *f* *sub. p*

Bsn. *cresc.* *f* *sub. p*

A. Sax. in E $\flat$  *cresc.* *f* *sub. p*

T. Sax. in B $\flat$  *cresc.* *f* *sub. p*

Bar. Sax. in E $\flat$  *cresc.* *f* *sub. p*

Tpt. in B $\flat$  1 *cresc.* *f* *sub. p*

Tpt. in B $\flat$  2 *cresc.* *f* *sub. p*

Hn. in F *cresc.* *f* *sub. p*

Tbn. *cresc.* *f* *sub. p*

Euph. *cresc.* *f* *sub. p*

Tuba *cresc.* *f* *sub. p*

Mlt. Perc. 1 *cresc.* *f* *mp*

Mlt. Perc. 2 *cresc.* *f*

Timp. *cresc.* *f*

Perc. 1 *cresc.* *sub. p*

Perc. 2 *sub. p*

Perc. 3 *sub. p*

Perc. 4 *sub. p*

115

Fl./Picc. *f* *fp*

Ob. *f* *fp*

Cl. in B $\flat$  1 *f* *fp*

Cl. in B $\flat$  2 *f* *fp*

B. Cl. in B $\flat$  *f* *fp*

Bsn. *f* *fp*

A. Sax. in E $\flat$  *f* *fp*

T. Sax. in B $\flat$  *f* *fp*

Bar. Sax. in E $\flat$  *f* *fp*

115

Tpt. in B $\flat$  1 *f* *fp*

Tpt. in B $\flat$  2 *f* *fp*

Hn. in F *f* *fp*

Tbn. *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Mlt. Perc. 1 *f* *fp*

Mlt. Perc. 2 *f*

Timp. *f*

Perc. 1 *f* *fp* *ff*

Perc. 2 *f* *lv.*

Perc. 3 *f*

Perc. 4 *f* *Sus. cym.* *fp*

FL./Picc. *ff*

Ob. *ff*

Cl. in B $\flat$  1 *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. in E $\flat$  *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Hn. in F *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff* Ch.

Mlt. Perc. 2 *ff* Brake drum *ff* Ch.

Timp. *ff* Ch.

Perc. 1 *ff* Ch.

Perc. 2 *ff* Ch.

Perc. 3 *ff* Ch.

Perc. 4 *ff* *lv.* Ch.

# Echoes of the Cape

ALAN LEE SILVA

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

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 $\flat$

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 Cymbal, Wind Chimes, Slip Sticks, Gong)

Wind Chimes 1 2 3 4 5 6

Chimes

Marimba

Glock.

Mar.

Crash Cymbal, Suspended Cymbal

Tom

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YPS117F

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, Glock., Chimes)

Timp.

Perc. 1 2 3

Sus. Cym.

7 8 9 10

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.

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- 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

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