

Grade

2½

# Music for Concert Band

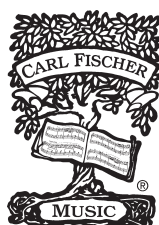
YPS240F

## The Ankh of Eternity

Kelly Dugger

### INSTRUMENTATION

Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B♭.....	4
Clarinet 2 in B♭.....	4
Bass Clarinet in B♭.....	2
Bassoon.....	2
Alto Saxophone 1 in E♭.....	3
Alto Saxophone 2 in E♭.....	2
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 1.....	3
Trombone 2.....	3
Euphonium.....	3
Euphonium T.C. in B♭.....	2
Tuba.....	3
Percussion 1.....	1
Congas	
Percussion 2.....	2
Bass Drum, Tambourine	
Percussion 3.....	3
Mark Tree, Tam-tam, Cabasa	



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# Performance Notes

An Ankh is an ancient Egyptian hieroglyphic representing the word "Life." *The Ankh of Eternity* depicts an epic journey through ancient lands to find the mythical Ankh of Eternity amulet promising eternal life. The piece journeys through the desert in a caravan, with a stop for a Kaff celebration, an Arabic hand-clapping folk art. The discovery of the tomb is spine chilling and eerie with special percussion effects. After the Ankh is discovered, swarms of locusts descend and our travelers run for their lives. They may have found eternal life, but will they be forever cursed?

*The Ankh of Eternity* uses an Arabic or double harmonic-major scale. Performers have multiple soloing and improvising opportunities. Complex but repeating rhythms offer players a chance to practice getting in the groove. Players and audiences alike will be invigorated by the many celebratory moments and thrilled at the eerie and downright scary moments! *The Ankh of Eternity* offers cultural and historical inclusion opportunities, improvisation, unique scales, rhythmic challenges, and a thrilling story.

## Conductor Notes

Measures 45–61: Kaff is the ancient Arabic art of hand clapping over improvised poetry. The "Kaff Celebration" section represents this art form. The improvising soloists should be designated by the conductor and should each be four measures long. Alternatively, soloists may copy the phrase in the second ending as a solo. The "AYE!" should be shouted joyously. The repeat may be omitted for performance time concerns, or, of course, repeated multiple times for more solos.

Measures 64–73: Experiment with different cymbal noises, such as scrapes with a nail or coin, taps with triangle beaters, bowed cymbals, etc. Water-cymbal techniques should also be used. Fill a storage tub with water, and with the suspended cymbal still on the stand, hit the cymbal a couple times with a soft mallet, and lower the cymbal into the water for a glissando effect. The overall effect should be creepy cave-like echoes bending around corners.

## About the Composer

Kelly Dugger (b.1984) composes music for concert band, string orchestra, and piano. She also composes and produces music for media and television. She holds a bachelor's degree in Music Education from the University of Nevada, Reno, and a master's degree in Conducting from the American Band College at Sam Houston State University. She taught in public schools for 6 years, teaching everything from elementary music to high school band.

Kelly is a Registered Piano Technician and the owner of Dugger Music Services, a piano tuning and repair business. She also runs Vox2Studio, a voiceover and music business. In her spare time, she enjoys backpacking and practicing martial arts.

She is published by Alfred Music and Carl Fischer Music.

KELLY DUGGER

A daunting journey ♩ = 90

Flute 1, 2

Oboe

Clarinet 1  
in B $\flat$ Clarinet 2  
in B $\flat$ Bass Clarinet  
in B $\flat$ 

Bassoon

Alto Saxophone  
1 in E $\flat$ Alto Saxophone  
2 in E $\flat$ Tenor  
Saxophone in B $\flat$ Baritone  
Saxophone in E $\flat$ 

A daunting journey ♩ = 90

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

Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba

Percussion 1  
(Congas)Percussion 2  
(Bass Drum,  
Tambourine)Percussion 3  
(Mark Tree,  
Tam-tam, Cabasa)

Tam-tam

1

2

3

4

5

6



Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

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*p*

3

3

3

**poco accel.**

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$ Cl. 2  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
1 in E $\flat$ A. Sax.  
2 in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ **poco accel.**Tpt. 1  
in B $\flat$ Tpt. 2  
in B $\flat$ 

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Tamb.

B. Dr.

Cabasa

Tam-tam

17

18

19

20

**21 The Caravan** ♩ = 100

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$ Cl. 2  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
1 in E $\flat$ A. Sax.  
2 in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ 

**21 The Caravan** ♩ = 100

Tpt. 1  
in B $\flat$ Tpt. 2  
in B $\flat$ 

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

25



Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

*mp*

*mp*

*mp*

*mp*

Fl. 1, 2  
*mp* *f*

Ob.  
*mp* *f*

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

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

Bsn.  
*mf*

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

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

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

Tpt. 1  
in B $\flat$   
*mp* *f*  
con sord.

Tpt. 2  
in B $\flat$   
*mp* *f*  
con sord.

Hn. in F  
*mf*

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Perc. 1  
*mf*

Perc. 2  
*mf*

Perc. 3  
*mf*

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mf*

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[1. (2. 3. 4.)

Fl. 1, 2  
Clap if not soloing

Ob.  
Clap if not soloing

Cl. 1  
in B $\flat$   
Clap if not soloing

Cl. 2  
in B $\flat$   
Clap if not soloing

B. Cl.  
in B $\flat$   
Clap if not soloing

Bsn.  
Clap if not soloing

A. Sax.  
1 in E $\flat$   
AYE! Clap if not soloing

A. Sax.  
2 in E $\flat$   
AYE! Clap if not soloing

T. Sax.  
in B $\flat$   
AYE! Clap if not soloing

Bar. Sax.  
in E $\flat$   
AYE! Clap if not soloing

Tpt. 1  
in B $\flat$   
AYE! Clap if not soloing

Tpt. 2  
in B $\flat$   
AYE! Clap if not soloing

Hn. in F  
Clap if not soloing

Tbn. 1  
Clap if not soloing

Tbn. 2  
Clap if not soloing

Euph.  
Clap if not soloing

Tuba  
Clap if not soloing

Perc. 1  
AYE!

Perc. 2  
AYE!

Perc. 3  
AYE!





**63 Tomb Discovery** ♩ = 80

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$ Cl. 2  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
1 in E $\flat$ A. Sax.  
2 in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ 
**63 Tomb Discovery** ♩ = 80
Tpt. 1  
in B $\flat$ Tpt. 2  
in B $\flat$ 

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

 Improved Cymbal noises  
mm. 67-73. See notes



Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

71

*legato*

*mp*

*mp*

*mp*

solo

*p*

71

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Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

rit.

81 **Meno mosso** ♩ = 70

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$ Cl. 2  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
1 in E $\flat$ A. Sax.  
2 in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ 

rit.

81 **Meno mosso** ♩ = 70Tpt. 1  
in B $\flat$ Tpt. 2  
in B $\flat$ 

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

FL. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

## 89 The Locusts ♩ = 75

Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$ Cl. 2  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
1 in E $\flat$ A. Sax.  
2 in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ 

## 89 The Locusts ♩ = 75

Tpt. 1  
in B $\flat$ Tpt. 2  
in B $\flat$ 

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

with sticks or hard mallets

*f*

89

90

91

92

93

94

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Fl. 1, 2

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
1 in E $\flat$

A. Sax.  
2 in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3





## Full Score

## Heartbreak Trail

3

DAVID BOBROWITZ

Moderately  $\text{♩} = 92$

Flute 1, 2

Oboe

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone 1, 2 in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion (Bells, Xylophone)

Timpani

Percussion 1 (Snare Drum, Bass Drum, High/Low Tom-toms)

Percussion 2 (Clogh Bells, Snr. Cym., Cr. Cym.)

1 2 3 4 5

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4

9

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

6 7 8 9 10

H/L Toms  
B.D.  
S.Bls.

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5

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

11 12 13 14

Bells

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6

17

Fl. 1, 2

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

15 16 17 18

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## Under a Winter Sky

3

YUKIKO NISHIMURA

Andante  $\text{♩} = 66-72$

Flute

Oboe (Opt. Flute 2)

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Glockenspiel)

Timpani

Percussion (Sus. Cym., Triangle)

1 2 3 4 5 6 7

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4

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 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. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. Triangle

8 9 10 11 12 13 14 15

YP5242F

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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## Grade 2½

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and Trombone Baritone together
- Difficulty ranges from Grades 1½ to 2
- Second Clarinet stays below break and break crossing considered for first Clarinet
- Active Percussion scoring
- Bass line covered by multiple instruments

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