



**BEGINNING BAND SERIES**

**STONY CREEK MARCH**

**By Anne McGinty**

**INSTRUMENTATION**

- 1 - Conductor
- 8 - Flute
- 1 - Oboe (Opt.)
- 6 - 1st B $\flat$  Clarinet
- 6 - 2nd B $\flat$  Clarinet
- 2 - B $\flat$  Bass Clarinet\*
- 5 - E $\flat$  Alto Saxophone
- 3 - B $\flat$  Tenor Saxophone (Opt.)
- 1 - E $\flat$  Baritone Saxophone\*
- 5 - 1st B $\flat$  Cornet/Trumpet
- 4 - 2nd B $\flat$  Cornet/Trumpet
- 4 - F Horn (Opt.)
- 7 - Trombone/Baritone B.C./  
Bassoon\*
- 3 - Baritone T.C.\*
- 4 - Tuba\*
- 1 - Bells
- 4 - Percussion  
(S.D., B.D., Trgl.)

\*Any one or more of these instruments will provide an adequate bass part.

## About The Music:

STONY CREEK MARCH is named for a shallow creek from the composer's childhood. It was possible to march across the creek by stepping on stones - except for two stones that were farther apart from the others and required two giant steps, which the composer has represented musically within this march.

Maintain a steady tempo of quarter note equals 116. The quarter note accompaniment should be less than full value. The length is easily realized by saying the word "tum" which provides both an attack and a release.

The bass drum solo in the introduction should be played with the left hand dampening the left drum head. The right hand should play the accented quarter note with a strong stroke in the center of the head, exactly on beat. A firm wrist will help in the execution.

The clarinets and alto saxophone have the melody at m.5. Measure 13 is the first musical representation of the giant steps, so bring out both groups of three by slightly lengthening or stressing the first beat of m.13 and the second beat of m.14. Bring out the imitative part in the flute, optional oboe and bells on the repeat. At the giant steps, m.13, they play the arpeggio pattern descending versus the ascending parts in the melody.

From m.25-28 make sure the quarter rest is exactly one beat and in tempo. In effect, the accompaniment chords have a four-measure decrescendo from mezzo forte to piano. At m.25 make sure those with the concert Db have the correct fingering, as this may be a new note for some. The modal Eb-Db harmony continues until m.37. The melody has also been altered to the modal and now contains concert Db as well. Two more "giant steps" occur at m.37-39 and again at m.41-43, although they are not so obvious because of the moving optional bass line. Bring out the snare drum and the accented notes in these measures to reinforce the "giant step" idea. Carefully tune the Eb, F and G chords leading to the interlude. Make sure the third of each chord is indeed a major third.

Exaggerate the crescendo in both the woodwind parts and the brass parts at m.50 and m.54 respectively. Bring out the triangle solos in m.52 and m.56. Be sure to use a metal beater and not a snare drum stick.

At m.65 the flute, optional oboe and bells have a modified version of the modal tune above a double elongation of the same tune. Stagger breathing, if possible, to realize the necessary eight-measure phrase.

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ANNE McGINTY is a critically acclaimed composer-arranger of music for concert band, from the beginning level to the most advanced. Her intriguing instrumental colors and textures, combined with her masterful compositional skills, set her apart as a unique artist in the field of educational music for concert band.

# STONY CREEK MARCH

Conductor  
Duration-2:12

By ANNE MCGINTY

Moderate march (♩ = 116) 5 *Play 2nd time only*

Flute  
Oboe

B♭ Clarinets 1/2

E♭ Alto  
Saxophone

Cornets/ 1  
Trumpets 2

(Optional)  
F Horn  
(Tenor Sax.)

Low Brass  
& Woodwinds

Bells

Percussion-  
Snare Drum,  
Bass Drum,  
Triangle

S.D. *mf* 1 B.D. 2 3 4 5 6 7

13 *a2*

Fl. Ob.

Cls. 1/2

A. Sax.

Cors. / 1  
Tpts. 2

(Opt.)  
F Hn.  
(T. Sax.)

L. Brass  
& Wws.

Bells

Perc.

8 9 10 11 12 13 14

The score is written for a beginning band. It includes parts for Flute/Oboe, B♭ Clarinets, E♭ Alto Saxophone, Cornets/Trumpets, (Optional) F Horn/Tenor Sax., Low Brass & Woodwinds, Bells, and Percussion (Snare Drum, Bass Drum, Triangle). The tempo is 'Moderate march' at 116 beats per minute. The key signature has one flat (B♭). The score is divided into two systems. The first system covers measures 1 through 7, with a repeat sign at measure 5. The second system covers measures 8 through 14, with a repeat sign at measure 13. Dynamic markings include *mf* and *a2*. Performance instructions include 'Play 2nd time only' and 'a2' (second ending). The percussion part includes specific instructions for Snare Drum (S.D.) and Bass Drum (B.D.) with accents.

Fl. Ob. *a2* 1. 2.

Cls. 1/2 *a2*

A. Sax.

Cors. / 1 Tpts. 2 *Play a2 mf*

(Opt.) F Hn. (T. Sax.)

L. Brass & Wws.

Bells

Perc.

15 16 17 18 19 20 21

Fl. Ob. *a2* *mf*

Cls. 1/2 *a2* *mp*

A. Sax. *mp*

Cors. / 1 Tpts. 2 *a2* *mf*

(Opt.) F Hn. (T. Sax.) *mp*

L. Brass & Wws. *mp*

Bells *mf*

Perc. *mp*

22 23 24 25 26 27 28

Stony Creek March

29

Fl. Ob. *a2*

Cls. 1/2 *p*

A. Sax. *p*

Cors. / 1 Tpts. 2 *a2*

(Opt.) F Hn. (T. Sax.) *p*

L. Brass & Wws. *p*

Bells

Perc. *p*

29 30 31 32 33 34 35

37

Fl. Ob. *a2*

Cls. 1/2 *mp*

A. Sax. *mp*

Cors. / 1 Tpts. 2 *a2*

(Opt.) F Hn. (T. Sax.) *mp*

L. Brass & Wws. *mp*

Bells

Perc. *mp*

36 37 38 39 40 41 42

Fl. Ob. *a2* *a2* 49 *mp*

Cls. 1/2 *mp*

A. Sax. *mp*

Cors./1  
Tpts. 2

(Opt.)  
F Hn.  
(T. Sax.) *mp*

L. Brass & Wws.

Bells

Perc. Trgl. Solo

43 44 45 46 47 48 49

Fl. Ob. *mf*

Cls. 1/2 *mf*

A. Sax. *mf* *mp* *mf*

Cors./1  
Tpts. 2 *mp* *mf*

(Opt.)  
F Hn.  
(T. Sax.) *mf* *mp* *mf*

L. Brass & Wws. *mp* *mf*

Bells

Perc. Trgl. Trgl.

50 *mf* 51 52 *mp* 53 54 *mf* 55 56

57

Fl. Ob. *mp* *mf* *f* *mf* *a2*

Cls. 1/2 *a2* *a2* *a2* *mf* *f* *mf*

A. Sax. *mp* *mf* *f* *mf*

Cors./1 Tpts. 2 *a2* *a2* *a2* *mf* *f* *mf*

(Opt.) F Hn. (T. Sax.) *mp* *mf* *f* *mf*

L. Brass & Wws. *mp* *mf* *f* *mf*

Bells *mp* *mf* *f* *mf*

Perc. *mp* *mf* *f* Solo

57 58 59 60 61 62 63 64

65

Fl. Ob. *a2*

Cls. 1/2

A. Sax.

Cors./1 Tpts. 2 *a2*

(Opt.) F Hn. (T. Sax.)

L. Brass & Wws.

Bells

Perc. *mf*

65 66 67 68 69 70 71 72

Stony Creek March

73

Fl. Ob. *a2*

Cls. 1/2 *a2*

A. Sax. *a2*

Cors./1 Tpts. 2 *a2*

(Opt.) F Hn. (T. Sax.) *a2*

L. Brass & Wws. *a2*

Bells *a2*

Perc. *a2*

1.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

73 74 75 76 77 78 79 80

Trgl.

2.

Fl. Ob. *a2*

Cls. 1/2 *a2*

A. Sax. *a2*

Cors./1 Tpts. 2 *a2*

(Opt.) F Hn. (T. Sax.) *a2*

L. Brass & Wws. *a2*

Bells *a2*

Perc. *a2*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

81 82 83 84 85 86 87 88