

BEGINNING BAND SERIES

The Magic Forest

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
(Claves, Tamb., S.D., B.D., W. Chimes,
Trgl., Bird Whistle, T. Blks., Susp. Cym.)

* These instruments play the same optional part – either the upper or lower octave of a bass line written in octaves. One or more will enhance the sound, but are not required.

Additional scores and parts are available.

QUEENWOOD/KJOS

About The Music:

THE MAGIC FOREST is an original descriptive piece based on different trees in a magic forest. From acorn to mighty oak, quivering aspen, regal silver birch, bonsai, weeping willow and giant redwood trees all inhabit this enchanting place. The list of percussion instruments is quite varied as each tree has its own magical sounds.

The piece was written to stimulate the imagination and creativity of both the band director and the students. Please feel free to add any additional magical percussion sounds that your students may want in their magic forest.

The “From Acorn To Mighty Oak” section starts with a unison note and quickly expands to full band, indicating the growth from seed to tree. This section should be bold and dramatic, with the mighty trumpets/cornets carrying the melody.

The “Quivering Aspen” features *divisi* flutes accompanied by clarinets, alto saxophone, bells, triangle and wind chimes. The flute section will need to work on finger coordination so the slurred notes are precise. It will help to practice tonguing this section and then, when comfortable, adding the slurs. The wind chimes are marked “continuous motion” and calm, up and down strokes will work best. The triangle should be played with a metal beater, allowing the high overtones to ring out.

The “Regal Silver Birch” features dramatic dynamic contrasts. All notes should be played *legato* in this section, with the snare drum’s stick clicks and the bird whistle adding a touch of mystery. If your band has more than one kind of bird whistle or if your percussion students can imitate bird calls, please add these sounds wherever you feel it is appropriate. It is not necessary to limit the bird whistles to just the notes and rhythms indicated.

The temple blocks add an Eastern flavor to “Bonsai” which features the clarinets in thirds and the cornets/trumpets in fourths. The *staccato* notes should be approximately 75% of the written note value. There are those who advocate that a *staccato* note should be 50%, but the composer prefers a slightly longer value. Great care should be taken with attacks as well as matching the length of each note in the two sections. All four notes need to be heard.

The “Weeping Willow” presents a duet between the alto saxophones and the flutes and optional oboe. Willows droop downward; thus the melody also is descending. The accompaniment should remain soft so that the featured instruments can be easily heard. The suspended cymbal rolls should be soft, perhaps indicating wind rustling through the tree.

Lastly, the “Giant Redwood” should reflect the power and strength of this tree. The whole notes beginning at measure 62 should not diminish in dynamic level as there needs to be the feeling of forward motion until the final note ends.

Above all, allow the creativity and imagination of your magic forest to prevail.

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. More information can be found at queenwood.com.

THE MAGIC FOREST

Conductor

Duration – ca. 2:30

By ANNE MCGINTY

Moderato (♩ = 104)

FROM ACORN TO MIGHTY OAK

The musical score is arranged in two systems. The first system includes parts for Flute/Oboe, B♭ Clarinets (1 and 2), Alto Saxophone, Cornets/Trumpets (1 and 2), (Opt.) F Horns (Tenor Sax.), Low Brass & Woodwinds, and Percussion (Claves, Tamb., S.D., B.D., W. Chimes, Trgl., Bird whistle, T. Blocks, Susp. Cym.). The second system includes parts for Fl. Ob., Cls. (1 and 2), A. Sax., Cors./Tpts. (1 and 2), (Opt.) F Horn (T. Sax.), Low Brs. & Wws., Bells, and Perc. The score is in 4/4 time with a key signature of two flats. Dynamics range from *p* to *f*. Performance markings include *a2*, *div.*, *S.D.*, and *B.D.*. Measure numbers 1 through 12 are indicated at the bottom of the score.

13 QUIVERING ASPEN

Fl. Ob. *div.*
mf
 Cls. 1 2 *a2*
mp
 A. Sax. *mp*
 Cors./ Tpts. 1 2
 (Opt.) F Horn (T. Sax.)
 Low Brs. & Wws.
 Bells *Trgl.* *mp*
 Perc. *mp* - continuous motion
 W. Chimes *mp* - continuous motion

13 14 15 16 17

Fl. Ob.
 Cls. 1 2 *a2*
mf
 A. Sax.
 Cors./ Tpts. 1 2
 (Opt.) F Horn (T. Sax.)
 Low Brs. & Wws.
 Bells
 Perc.

18 19 20 21 22 23

24 REGAL SILVER BIRCH

Fl. Ob. *p* *mp*

Cls. 1 2 *p* *mp*

A. Sax. *p* *mp*

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

(Opt.) F Horn (T. Sax.) *p* *mp*

Low Brs. & Wws. *p* *mp*

Bells *p* *mp*

Perc. *p* *mp*

S.D. - stick clicks

Bird whistle

24 25 26 27 28 29

Fl. Ob. *mf*

Cls. 1 2 *mf* *a2*

A. Sax. *mf*

Cors./ Tpts. 1 2 *mf*

(Opt.) F Horn (T. Sax.) *mf*

Low Brs. & Wws. *mf*

Bells *mf*

Perc. *mf*

30 31 32 33 34

35 BONSAI

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

Temple blocks

mf

35 36 37 38 39

43 WEeping WILLOW

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

mf

p

mf

p

p

mf

Susp. Cym.

p

40 41 42 43 44

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

45 46 47 48 49

Fl. Ob.

Cls. 1 2

A. Sax.

Cors./ Tpts. 1 2

(Opt.) F Horn (T. Sax.)

Low Brs. & Wws.

Bells

Perc.

50 51 52 53 54

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