

# LOST WOODS FANTASY

JaRod Hall

## Instrumentation

Usage Guidelines

Full Score

### Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B $\flat$  Clarinet / Bass Clarinet

E $\flat$  Alto Sax / Baritone Sax

B $\flat$  Tenor Saxophone

B $\flat$  Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /  
Bassoon

Tuba

Alto Clef

Mallet Percussion

### Alternate Parts

(more idiomatic ranges)

Alt. B $\flat$  Tenor Saxophone

Alt. F Horn

### Accompaniment

Piano / Guitar

### Percussion

(in addition to

Mallet Percussion adaptable parts)

Bells

Vibraphone

Percussion 1

Snare Drum

Suspended Cymbal

Hi-Hat

Percussion 2

Concert Toms

Triangle

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
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MUSIC  
COMPANY  
I N C.

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## About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

### Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

### Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

### Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

### Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

### Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

### Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

### Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

#### Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

\* Alternate Tenor Sax and Horn parts may also be used

#### Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

\* Alternate Tenor Sax and Horn parts may also be used



## The Composer

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. Upon graduating, he served as an associate band director for Berkner High School in Richardson, Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony and Symphonic Band, 3 O' Clock Lab Band, Carrollton Wind Symphony, Metropolitan Winds, and during his time in high school the Texas All-State Symphonic Band (2007 – 09) and Jazz Band (2010). He served as drum major for the 2013 Crossmen Drum and Bugle Corps, and member of the 2014 Disneyland All-American College Band. He is currently a freelance tubist and trombonist in the DFW metroplex.

JaRod is the associate director of bands at Griffin Middle School in Frisco, Texas. He resides in Carrollton, Texas with his fiancée, Rachel.

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## About the Music

*Lost Woods Fantasy* follows the story of a young group of friends in search of adventure in a nearby forest late at night. Once inside, the trees around them begin to stretch and grow, slowly sealing off the entrance. Trapped inside, they must find their way out of the woods.

*Lost Woods Fantasy* is a piece for young band that is an excellent way to highlight the percussion and give an absolutely chilling performance at your next concert!

- JaRod Hall

Duration: 2:15

3-PART FULLY ADAPTABLE

Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

# LOST WOODS FANTASY

JAROD HALL  
(ASCAP)

Mysterioso (♩ = 76)

The musical score is arranged in systems. The first system includes staves for Parts 1, 2, and 3; Alt. Horn in F / Alt. T. Sax.; Piano (Guitar); Bells; Vibraphone; Percussion 1 (Snare Drum, Suspended Cymbal, Hi-Hat); and Percussion 2 (Concert Toms, Triangle). The second system continues with Parts 1, 2, and 3; Alt. Hn. / T. Sax.; Pno. (Gtr.); Bells; Vib.; Perc. 1; and Perc. 2. The score includes various musical notations such as notes, rests, dynamics (mf, f, mp), and chord symbols (Gm, Ebm, Cm, F, Cm7, D5(b13)). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

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13 Allegro (♩ = 132)

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

*f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*E♭m* *E♭m6* *as written*

*f* *ff* *ff* *ff*

Sus. Cym. *p* choke strike and choke

Toms (lower) *ff*

10 11 12 14

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

*f marcato* *mf* *mf* *f* *f* *f* *f* *f*

*f marcato* *f* *f* *f* *f*

*E♭m* *Gm*

*mf* *f* *f* *f* *f*

S.D. head *p* *mf*

15 *mf* 16 17 18 *p* *mf*

1  
2  
3

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Vib.

Perc. 1

Perc. 2

*mf* *f* *f* *mf*

*f* legato *f* *mf*

B<sup>9</sup>add9/D A<sup>b</sup> Gm Cm Dm E<sup>b</sup> F Gm Cm A<sup>b</sup>

20 21 22 23 24

1  
2  
3

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Vib.

Perc. 1

Perc. 2

*p* *f* *p* *f*

Gm E<sup>b</sup>m Gm E<sup>b</sup>m Gm

*p* *mf* *p* *mf*

25 26 28 29

31

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno.  
(Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

30 31 32 33 34 *mp*

39

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno.  
(Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

35 36 37 38 39

*mf* *mf* *mf* *mf* *mf*

Cm Ab Gm F Eb

Sus. Cym. Hi-Hat

1

2

3

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Vib.

Perc. 1

Perc. 2

40 41 42 43

45

1

2

3

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Vib.

Perc. 1

Perc. 2

45 46 47 48



53 Half Tempo (♩=66)

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

50 51 54

*p* *f* *p* *f* *mf* *f*

♭ ♭ (Dm) G m ♭m

1  
2  
3  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Vib.  
Perc. 1  
Perc. 2

55 56 57 58 59

*mf* *mp* *p* *mf* *mp* *p*

G m C m F B♭/D E♭ D G sus2