

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
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Mystic Forest

Christopher Kyle Green

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INSTRUMENTATION

Conductor Score	1	Trombone 1	3
Flute	10	Trombone 2	3
Oboe	2	Euphonium	2
B \flat Clarinet 1	6	Euphonium T.C.	2
B \flat Clarinet 2	6	Tuba	4
B \flat Bass Clarinet	2	Mallet Percussion 1: Bells	1
Bassoon	2	Mallet Percussion 2: Vibraphone	1
E \flat Alto Saxophone	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	2
E \flat Baritone Saxophone	1	Percussion 2: High Tom-tom, Woodblock, Suspended Cymbal, High Bongo	2
B \flat Trumpet 1	5	Percussion 3: Ride Cymbal, Triangle, Medium-High Tom-tom, Tam-Tam, High Conga	2
B \flat Trumpet 2	5	Percussion 4: Slapstick, Floor Tom, Woodblock, Low Conga, Mark Tree/Wind Chimes	2
F Horn	4		

PROGRAM NOTE

Mystic Forest depicts a beautiful yet mysterious landscape with visions of blue and purple. Imagine walking on a narrow dirt path with a thick canopy of large leaves and towering trees. Flowers cover the ground with a shimmering stream and delicate waterfall just ahead. Exotic birds and other animals present themselves in the beauty of their natural habitat.

As mystical as our surroundings appear, we eventually trespass upon the domain of a very powerful and territorial animal. A chase ensues represented by a rapid, intense tempo as well as bombastic percussion. With raised heart rates and thoughts of survival racing through our minds, we fight and eventually escape the life-threatening encounter. Fatigued and worn, we finally travel back into the beautiful forest to regain our strength and resilience once again.

NOTES TO CONDUCTOR

Mystic Forest offers two completely different styles within the piece. From measures 1- 34, the approach should be lyrical and dramatic. The primary voices are in the brass and should not be overshadowed by the woodwinds. The mallet percussion should embellish and enhance the woodwind sustain. Please balance the countermelodic moving lines in clarinets, alto saxophone, and tenor saxophone in measures 6-16.

Be sure to emphasize the crescendo/decrescendo in each phrase. In measures 17-18, the quarter notes should be performed with a legato articulation. The clarinets and alto saxophones should be delicate, especially on beat 4 leading to the downbeat of measure 18. In measure 17, feel free to take a more rubato approach with the quarter notes with a dramatic crescendo through beat 4.

Beginning in measure 34, the music shifts from lyrical to aggressive. In the full ensemble heavy accents, stronger air and articulations are encouraged. In measures 34-36, the timpanist should switch to hard mallets if possible and the overall percussive style should be bombastic. Feel free to conduct measures 55-63 in two.

I wish you and the band much success in the *Mystic Forest*. Enjoy!



ABOUT THE COMPOSER



Kyle Green (b. 1996) has been an avid musician since beginning band in junior high school. Kyle began playing the trumpet in his middle school band and instantly found a desire to continue to learn anything and everything related to music. He spent countless hours studying scores while in middle school and eventually wrote his first note during his seventh-grade year. Through high school, Kyle picked up the clarinet and began to perform in community ensembles in his area. As he progressed through high school, his compositional work began to mature and was premiered by various university level and community level ensembles. During Kyle's senior year of high school, he attended Woodland High School, Cartersville, GA; under the direction of Eric Willoughby. Kyle attended Kennesaw State University, Kennesaw, GA, where he obtained a B.A. in Music Theory. While in college, Kyle's works have been premiered by the Kennesaw State University Wind Ensemble, other instrumental ensembles at Kennesaw State University, as well as The Dallas Wind Symphony. Mr. Green has been awarded the winner of the 2015 Dallas Wind Symphony Call for Fanfares, and the 2016 Kennesaw State University Composition Contest. In 2017, Kyle became part of the RWS Music Publishing Company family, where many of his works are now published. Since,

Kyle has graduated from Kennesaw State University in 2018 and has begun his journey through a Master of Clinical Social Work program at Kennesaw State University to obtain licensure as a psychotherapist. Kyle has commissioned numerous works, including a premiere by the Woodland High School Wind Symphony at the 2016 GMEA In-Service Conference. He has expanded his composition skills to the marching band setting, as well. Kyle's marching band programs have been performed by the Woodland High School Marching Band, as well as the Carrollton High School Marching Band.



Conductor Score
RWS-2013-00

MYSTIC FOREST

Christopher Kyle Green (ASCAP)

Mysterioso ♩ = 60
div.

Flute
p *mp*

Oboe
p *mp*

B♭ Clarinet 1
p

B♭ Clarinet 2
p

B♭ Bass Clarinet
p *mf* *p* *mf*

Bassoon
pp *mf* *p* *mf*

E♭ Alto Saxophone
p *mf*

B♭ Tenor Saxophone
pp *mf* *p* *mf*

E♭ Baritone Saxophone
p *mf* *p* *mf*

Mysterioso ♩ = 60

B♭ Trumpet 1
pp *mp* *p* *mf*

B♭ Trumpet 2
pp *mp* *p* *mf*

F Horn
pp *mf* *p* *mf*

Trombone 1
pp *mf* *p* *mf*

Trombone 2
pp *mf* *p* *mf*

Euphonium
pp *mf* *p* *mf*

Tuba
p *mf* *p* *mf*

Mallet Percussion 1
Acrylic Mallets
Bells
p *mf* *mp*

Mallet Percussion 2
Soft Mallets
Vibraphone
p *mf*

Timpani
G, A, C
pp *f* *pp* *f*
L.v. *L.v.*

Percussion 1
Snare Drum
Bass Drum
pp *f* *pp* *f*
L.v. *L.v.*

Percussion 2
High Tom-tom, Woodblock
Suspended Cymbal
High Bongo
pp *f* *pp* *f*
L.v. *L.v.*

Percussion 3
Ride Cymbal, Triangle
Medium-High Tom-tom
Tam-Tam, High Conga
pp *f* *pp* *f*
L.v. *L.v.* *Ride Cym.*

Percussion 4
Slapstick, Floor Tom
Woodblock, Low Conga
Mark Tree/Wind Chimes
pp *f* *pp* *f* *p*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1 *End Solo*

Trpt. 2 *div.* *pp*

F. Hn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Euph.

Tuba *pp*

Mlt. 1 *mp* *p*

Mlt. 2

Timp. *p*

Perc. 1 *pp* *mf* *L.v.* *p* *pp*

Perc. 2 *pp* *mf* *pp* *mf* *pp*

Perc. 3

Perc. 4

12 13 14 15 16 17 18

- 5 - *mf* *p*

19

23

Fl. *mf*

Ob. *mf*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

B. Cl. *pp* *mf*

Bsn. *pp* *mf*

A. Sax *pp* *mf*

T. Sax *pp* *mf*

B. Sax *pp* *mf*

19

23

Trpt. 1 *tutti* *pp* *mf*

Trpt. 2 *mf*

F Hn. *mf*

Tbn. 1 *cue: Euph.* *pp* *mf*

Tbn. 2 *mf*

Euph. *pp* *mf*

Tuba *mf*

Mlt. 1 *pp* *mf*

Mlt. 2 *p* *mf*

Timp. *pp* *f*

Perc. 1 *L.v.* *pp* *f*

Perc. 2 *L.v.* *mp* *f*

Perc. 3 *Triangle* *pp* *f*

Perc. 4 *pp*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

ff

mf

pp

l.v.

30

34 Allegro ♩ = 144

Fl. *mf* *p* *ff* *p*

Ob. *mf* *p* *ff* *p*

Cl. 1 *mf* *p* *ff* *p*

Cl. 2 *mf* *p* *ff* *p*

B. Cl. *mf* *p* *ff*

Bsn. *mf* *p* *ff*

A. Sax *mf* *p* *ff* *p*

T. Sax *mf* *p* *ff*

B. Sax *mf* *p* *ff*

34 Allegro ♩ = 144

Trpt. 1 *mf* *p* *ff*

Trpt. 2 *mf* *p* *ff*

F Hn. *mf* *p* *ff*

Tbn. 1 *mf* *p* *ff*

Tbn. 2 *mf* *p* *ff*

Euph. *mf* *p* *ff*

Tuba *mf* *p* *ff*

Mlt. 1 *mf* *p* *ff* *p*

Mlt. 2 *mf* *p* *ff* *p*

Timp. *p* *ff* *choke* *pp*

Perc. 1 *p* *ff* *choke* *pp*

Perc. 2 *p* *ff* *choke* *pp*

Perc. 3 *p* *ff* *choke* *pp*

Perc. 4 *p* *ff* *choke* *pp*

38

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

38

Trpt. 1 *ff*

Trpt. 2 *ff*

F Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff* Snare Drum (snarcs off)

Perc. 2 *ff* Bongo Bongo Slap Tom-tom

Perc. 3 *ff* Conga Slapstick Conga Tom-tom

Perc. 4 *ff* Conga Conga slap

38 *ff* 39 40 41 42

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff *mp*

ff *mp*

ff *mp*

ff *mp*

mf *ff* *mp*

mf *ff* *mp*

ff *mp*

ff *mp*

mf *ff* *mp*

mf *ff* *mp*

mf *ff* *mp*

mf *ff* *mp*

ff *mp*

ff *mp*

mp

mp

mp

mp

Medium Hard Mallets

45 44 45 46 47

Fl. *ff mp ff*

Ob. *ff mp ff*

Cl. 1 *ff mp ff*

Cl. 2 *ff mp ff*

B. Cl. *ff mp ff*

Bsn. *ff mp ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff mp ff*

Trpt. 1 *ff mp ff*

Trpt. 2 *ff mp ff*

F Hn. *ff*

Tbn. 1 *ff mp ff*

Tbn. 2 *ff mp ff*

Euph. *ff mp ff*

Tuba *ff mp ff*

Mlt. 1 *ff mp ff*

Mlt. 2 *ff mp ff*

Timp. *ff mp ff mp ff*

Perc. 1 *ff mp ff mp ff*

Perc. 2 *ff mp ff mp ff*

Perc. 3 *ff mp ff mp ff*

Perc. 4 *ff mp ff mp ff*

48 49 50 51 52

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

B. Cl. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

A. Sax *mf* *ff* *mf*

T. Sax *mf* *ff* *mf*

B. Sax *mf* *ff* *mf*

Trpt. 1 *mf* *ff* *mf*

Trpt. 2 *mf* *ff* *mf*

F Hn. *mf* *ff* *mf*

Tbn. 1 *mf* *ff* *mf*

Tbn. 2 *mf* *ff* *mf*

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Mlt. 1 *mf* *ff* *mf*

Mlt. 2 *mf* *ff* *mf* Soft Mallets

Timp. *pp* *ff* *mf*

Perc. 1 *pp* *ff* *mf*

Perc. 2 *p* *ff* *p* *mf*

Perc. 3 *p* *ff* *mf*

Perc. 4 *mf*

67 *Mysterioso* ♩ = 60

rit.

Fl. *pp*

Ob. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *p* *mf* *p*

Bsn. *pp* *mf* *p*

A. Sax *pp*

T. Sax *pp* *mf* *p*

B. Sax *p* *mf* *p*

67 *Mysterioso* ♩ = 60

rit.

Trpt. 1 *pp* *mp*

Trpt. 2 *pp* *mp*

F Hn. *pp* *mf* *p*

Tbn. 1 *pp* *mf* *p*

Tbn. 2 *pp* *mf* *p*

Euph. *pp* *mf* *p*

Tuba *p* *mf* *p*

Mlt. 1 *pp*

Mlt. 2 *pp*

Timp. *p* *ff* *pp* *f* *lv.*

Perc. 1 *p* *ff* *pp* *f* *lv.*

Perc. 2 *p* *ff* *mp* *pp* *pp* *f* *lv.*

Perc. 3 *p* *ff* *p* *mf* *pp* *f* *lv.*

Perc. 4 *p* *pp*

Woodblock *mp* *pp* *pp* *f* *lv.*

Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Trpt. 1
Trpt. 2
F. Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Mlt. 1
Mlt. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

- 16 -