

ELEMENTARY BAND SERIES

THE MAGIC KEY

by

MARTIN WEST

DURATION: 2'10"

LEVEL: 1

INSTRUMENTATION

1 – Score	4 – French Horn
6 – Flute	4 – Trombone
2 – Oboe	2 – Euphonium BC
2 – Bassoon	1 – Euphonium TC
4 – Clarinet 1	3 – Tuba
4 – Clarinet 2	1 – Timpani
2 – Bass Clarinet	1 – Glockenspiel
4 – Alto Saxophone	2 – Percussion 1 <i>snare/bass drum</i>
2 – Tenor Saxophone	2 – Percussion 2
1 – Baritone Saxophone	<i>suspended cymbal/triangle/tambourine</i>
3 – Trumpet 1	
3 – Trumpet 2	

Band Music

by Australian Composers

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THE MAGIC KEY

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Duration: 2'10"

Level: 1

Program Notes:

Maria von Trapp pronounced "Music acts like a magic key, to which the most tightly closed heart opens." This work is a key that introduces young musicians to the enthralling world of ensemble playing. Opening with a bold trumpet fanfare and featuring an engaging melody from the clarinet section and vibrant percussion, this lively piece is perfect for the beginning band first concert and will motivate young players as well as stimulate their imaginations.

Rehearsal Notes:

The opening flourish from the trumpets and alto saxes needs to be a bold and confident statement to be effectively balanced in the answer from the rest of the band. Work with the whole ensemble to achieve the dramatic contrast in dynamics needed for the gradual crescendo from [7] to [11] and again from [57] to the end.

Bring out the clarinet melody at [15] and ensure they play with clean articulation and full duration in note values. Particularly watch that the dotted half note at the end of the phrase finishes cleanly allowing the 5 note phrase from the low brass and woodwinds to be heard in full. Flutes and trumpets have a countermelody at [23] and should play the slurs accurately.

Low woodwind need to sustain the whole notes throughout the bar from [31] and all sections should play the quarter note motif at [36 - 38] with precision in articulation and matching phrasing.

Cue the solo triangle at [42] and [60] to ensure the entry is confident and help the percussionist to move efficiently between suspended cymbal and triangle if playing both instruments. If short of percussion players, the bass drum can be omitted from the 1st percussion. Timpani and glockenspiel could be considered optional as well though desirable of course.

About the Composer:

Martin studied Music and Education at Monash and Melbourne Universities and has worked for the Victorian Education Department for over thirty years teaching instrumental, classroom and ensemble music and has been Instrumental Music Coordinator for the Southern Metropolitan Region. He has also taught for both the Faculty of Music and the Institute of Education at the University of Melbourne and currently holds the position of Head of Instrumental Music at McKinnon Secondary College.

Martin performs regularly as a woodwind music in stage bands, cover bands, chamber groups and theatre orchestras and has composed or arranged music for all these diverse ensembles.

The Magic Key

Martin West

Valiantly ♩ = 106

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium

Tuba

Timpani (B♭, C, F)

Glockenspiel

Percussion 1 (Snare Drum, Bass Drum) S.D.

Percussion 2 (Suspended Cymbal, Triangle, Tambourine) Sus. Cym. (with drum stick) Tamb.

mf *p*

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8

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ B. Cl. *mf* *f*

E♭ A. Sax. *mf* *f*

B♭ T. Sax. *mf* *f*

E♭ B. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

F Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *f* *p*

Glock. *mf* *f*

Perc. 1 *mf* *f* *p*

Perc. 2 *mf* *f* *p*

15

Fl.

Ob.

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ B. Cl. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

15

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Glock. *mf*

Perc. 1

Perc. 2 *mf* Tri.

23

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ B. Cl. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

23

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Glock. *mf*

Perc. 1 *mf* Sus. Cym.

Perc. 2

31

Fl. *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ B. Cl. *f*

E♭ A. Sax. *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

31

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Glock. *f*

Perc. 1 *f*

Perc. 2 *f*

39 43

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ B. Cl. *mf*

E♭ A. Sax. *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf*

43

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Glock. *mf*

Perc. 1 *mp*

Perc. 2 *Tri.* *mp* *mf*

47 51

Fl. *mf*

Ob. *mf*

Bsn. *f* *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat B. Cl. *f* *mf*

E \flat A. Sax. *mf*

B \flat T. Sax. *f*

E \flat B. Sax. *f* *mf*

51

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

F Hn. *f*

Tbn. *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *mf*

Glock. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Sus. Cym.

55

FL. *p* *mf* *f*

Ob. *p* *mf* *f*

Bsn. *p* *mf* *f*

B♭ Cl. 1 *p* *mf* *f*

B♭ Cl. 2 *p* *mf* *f*

B♭ B. Cl. *p* *mf* *f*

E♭ A. Sax. *p* *mf* *f*

B♭ T. Sax. *p* *mf* *f*

E♭ B. Sax. *p* *mf* *f*

B♭ Tpt. 1 *p* *mf* *f*

B♭ Tpt. 2 *p* *mf* *f*

F Hn. *p* *mf* *f*

Tbn. *p* *mf* *f*

Euph. *p* *mf* *f*

Tba. *p* *mf* *f*

Timp. *mf* *f*

Glock. *p* *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *p* *mf* *f* Tri.