

FORGE OF THE BLACKSMITH

(Shaping Iron With Fire)

TIMOTHY LOEST

INSTRUMENTATION

- 1 Conductor Score
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 4 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 2 Timpani
- 3 Mallet Percussion
(Xylophone, Bells, Chimes)
- 4 Percussion 1
(Snare Drum, Bass Drum,
Steel Trash Can)
- 4 Percussion 2
(Brake Drum, Splash Cymbal,
Ratchet, Tambourine, Tam-tam)

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





THE COMPOSER

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His works for young band are performed worldwide and his pedagogical methods and conducting appearances impact performers and audiences at the state and national levels. In 2017, his composition *Cloud Gate (Reflections of a City)* was performed for over 5,000 spectators at Chicago's Millennium Park. That same year, Tim received the Illinois Grade School Music Association's highest honor—the Cloyd Myers Memorial Award for Excellence in Music Education.

Tim had his first work published in 1995 and has written for Warner Bros. Publications, C.L. Barnhouse Company, The FJH Music Company, MakeMusic Publications, and RWS Music Company. In 2022, he founded

Fanfare Music Press, a company dedicated to the highest quality compositions and arrangements for band.

With over three decades in the classroom, Tim is no stranger to instrumental pedagogy; he is associated with several best-selling methods, including *Measures of Success®: A Comprehensive Musicianship Band Method*, *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*. Outside the classroom, Tim's music has appeared on numerous network TV shows, including *The Tonight Show Starring Jimmy Fallon*, *Good Morning America*, *Extra*, and *Nick Jr.*

Tim received his Bachelor of Music Education degree with high honors from Illinois State University and his Master of Music degree with program honors from Northwestern University. He holds membership in ASCAP, the Illinois Grade School Music Association, and Christian Educators. He served his entire teaching career at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons. Tim regularly accepts commissions for band and can be reached through his website: www.timothyloest.com.

ABOUT THE MUSIC

Forge of the Blacksmith is a musical representation of a blacksmith's workshop in action. The East Stroudsburg, Pennsylvania Area School District North 5th Grade Band commissioned this piece for its 2026 composer-in-residence program.

Pennsylvania, a pivotal state in shaping the American Revolution, has also been a powerhouse of industrial and economic growth. Renowned for its rich legacy in steel production, Pennsylvania stands as a testament to innovation and resilience in the manufacturing sector. Given its rich history with steel and metal fabrication, it seemed fitting to create a work that reflects where it all began: the blacksmith's workshop.

Although this work is new, Gustav Holst's *Second Suite in F for Military Band* significantly influenced its creation. Composed in 1911, Holst's suite consists of four movements based on English folk tunes. The third movement, "The Song of the Blacksmith," is particularly favored by musicians for its rhythmic vitality and novel anvil sound.

When rehearsing and performing this piece, it is essential for all musicians to internalize and maintain a strict, unwavering tempo. Additionally, strategically placed accents must stand out from non-accented notes; these emphasized notes symbolize the powerful strikes of a blacksmith's hammer. (Just as a skilled blacksmith strikes hot metal with precision, accents should be executed with a strong and centered tone. They should never be played with a splattered sound.)

Throughout this piece, percussion plays a crucial role in creating the diverse sounds of the workshop. Consequently, a variety of metallic percussion instruments are employed, including bells, chimes, an upside-down galvanized steel trash can, a brake drum, a splash cymbal, a tambourine, and a tam-tam. For visual impact, percussion instruments should be arranged so that the audience can see them; this is particularly important for small handheld instruments such as the tambourine and ratchet. Within some percussion parts, annotations are provided regarding stick and mallet choices. Heeding these tips will yield sounds that complement the overall composition. Measures 25–32 transport us into the blacksmith's fiery forge, where we hear pounding and hissing. For the foot stomps, it is recommended that all musicians stomp with the same foot to create a uniform, mechanical effect. For the hissing sound, it is essential that all musicians articulate the "Tss" on beat three and sustain it for two counts.

Lastly, dynamics play a significant role in displaying the work's energy. While rehearsing this piece, it is recommended that each section undergo dynamic level checks. Additionally, it is crucial for each musician to match the dynamic level of their neighbor. (Students: as a general rule, always listen louder than you play!)

While this composition is only 52 measures long, it is rich with expressive opportunities. Each note carries significance and should be performed with a quality sound. Additionally, take the time to study the history of blacksmithing, as it will enhance your understanding of how this piece should be interpreted. Enjoy the music!

About Blacksmithing:

Blacksmithing is an ancient craft. In this trade, blacksmiths place wrought iron into a forge, a specialized furnace heated by common fuels such as propane, coal, or natural gas. Once the metal reaches a workable temperature, it is removed with tongs and placed on an anvil. The blacksmith then shapes the heated metal using tools like hammers and chisels. During medieval times, blacksmiths produced essential items for daily life, including horseshoes, nails, hinges, farm tools, chains, armor, axes, and other wrought goods. In modern times, blacksmiths create railings and balusters for staircases, decorative light fixtures, knives and cooking utensils, sculptures, religious items, and various other useful products.

—Timothy Loest

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DURATION: 1:30

commissioned by the East Stroudsburg (PA) Area School District North 5th Grade Band
Paul M. Bakner and Rose A. Perkins, Conductors

FORGE OF THE BLACKSMITH

(Shaping Iron with Fire)

TIMOTHY LOEST
(ASCAP)

With rhythmic vitality! (♩ = 152)

The musical score is arranged in a standard concert band format. It includes staves for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Bassoon / Trombone / Euphonium, and Tuba. The percussion section includes Timpani (F, B♭, C), Mallet Percussion (Xylophone, Bells, Chimes), Percussion 1 (Snare Drum, Bass Drum, Steel Trash Can), and Percussion 2 (Brake Drum, Splash Cymbal, Ratchet, Tambourine, Tam-tam). The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked as 'With rhythmic vitality! (♩ = 152)'. The dynamic marking *f* (forte) is used throughout. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

9

Fl. *boldly!*

Ob. *boldly!*

Cl. *div.*

B. Cl.

A. Sax. *boldly!* (b)

T. Sax.

B. Sax.

9

Tpt. *div.*

Hn. (b)

Bsn. / Tbn. / Euph.

Tuba

Timp.

Mlt. Perc. (Xyl., Bls, Ch.) *Bells w/ brass mallets boldly!* (f)

Perc. 1

Perc. 2

6 7 8 9 10 11

17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

Tpt.

boldly!

Hn.

boldly!

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt. Perc.
(Xyl.,
Bls, Ch.)

dampen

Perc. 1

Perc. 2

12 13 14 15 16 17

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Mlt.
Perc.
(Xyl.,
Bls, Ch.)

Perc. 1

Perc. 2

18 19 20 21 22 23

25 Inside the forge! (maintain steady tempo)

Fl. *stomp!* *ff* Tss... (sizzle sound)

Ob. *stomp!* *ff* Tss... (sizzle sound)

Cl. *div.* *stomp!* *ff* Tss... (sizzle sound)

B. Cl. *stomp!* *ff* Tss... (sizzle sound)

A. Sax. *stomp!* *ff* Tss... (sizzle sound)

T. Sax. *stomp!* *ff* Tss... (sizzle sound)

B. Sax. *stomp!* *ff* Tss... (sizzle sound)

25 Inside the forge! (maintain steady tempo)

Tpt. *div.* *stomp!* *ff* Tss... (sizzle sound)

Hn. *stomp!* *ff* Tss... (sizzle sound)

Bsn. / Tbn. / Euph. *stomp!* *ff* Tss... (sizzle sound)

Tuba *stomp!* *ff* Tss... (sizzle sound)

Timp. *stomp!* *ff* Tss... (sizzle sound)

Mlt. Perc. (Xyl., Bls, Ch.) *stomp!* *ff* Tss... (sizzle sound)

Perc. 1 *ff* Steel Trash Can (play in center, on bottom)

Perc. 2 *ff* Splash Cym. w/ stick butt

Ratchet

33

Fl. *mf* play

Ob. *mf* play

Cl. *mf* play

B. Cl. *mf* play

A. Sax. *mf* play

T. Sax. *mf* play

B. Sax. *mf* play

Tpt. *mf* play

Hn. *mf* play

Bsn. / Tbn. / Euph. *mf* play

Tuba *mf* play

Timp. *mf* play

Mlt. Perc. (Xyl., Bls, Ch.) *mf* Chimes (opt. Bells)

Perc. 1 *mf* S.D. (snare off)

Perc. 2 *mf* Tam-tam

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Hn.
Bsn. /
Tbn. /
Euph.
Tuba
Timp.
Mlt. Perc.
(Xyl.,
Bls, Ch.)
Perc. 1
Perc. 2

Tambourine (strike w/ bunched fingers)

mf

mf

mf

35 36 37 38 39 40

51991S

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41 45

Fl. *p mp mf f ff*

Ob. *p mp mf f ff*

Cl. *p mp mf f ff*

B. Cl. *p mp mf f ff*

A. Sax. *p mp mf f ff*

T. Sax. *p mp mf f ff*

B. Sax. *p mp mf f ff*

41 45

Tpt. *p mp mf f ff*

Hn. *p mp mf f ff*

Bsn. / Tbn. / Euph. *p mp mf f ff*

Tuba *p mp mf f ff*

Timp. *p mp mf f ff*

Mlt. Perc. (Xyl., Bls, Ch.) *p mp mf f ff*

Perc. 1 *f ff*

Perc. 2 *f ff*

Brake Dr. *p mp mf f ff*

41 44 46

div. *p mp mf f ff*

div. *ff*

muffle

Bells dampen Xyl.

Trash Can S.D. (snare on)

Spl. Cym.



Fl.

Ob.

Cl. *div.*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. *div.*

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp. *muffle*

Mlt. Perc.
(Xyl.,
Bls, Ch.)

Perc. 1

Perc. 2 *ch.*

47 48 49 50 51 52