

TEN MASTERS IN TWO MINUTES

Arranged by
Timothy Loest

Instrumentation

1 - Conductor's Full Score	4 - Trombone
8 - Flute	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	1 - Timpani
5 - B \flat Clarinet 2	2 - Bells/ Xylophone
2 - B \flat Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum
4 - E \flat Alto Saxophone	3 - Percussion 2 Crash Cymbals Triangle Temple Blocks
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	

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
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson



The Arranger

Timothy Loest is a nationally known composer, arranger, and music educator. His young band publications possess an accessible, artistic style that flows from twenty years in the classroom.

An exclusive writer for The FJH Music Company Inc., Mr. Loest's bestselling supplemental methods *Warm-ups and Beyond* and *Rhythms and Beyond* are used daily in band rooms throughout the United States.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands in greater Chicagoland and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is currently director of bands for the Itasca Public Schools in Itasca, Illinois. An ASCAP award-winning composer, he strives to broaden instrumental music education through his writing and teaching.

About the Music

Ten Masters in Two Minutes is a playable anthology of masterworks arranged for young band. Beginning with Franz Schubert and ending with a mystery composer, this medley presents themes from history's most famous Baroque, Classical, Romantic, and post-Romantic masterpieces.

As a composer, arranger, and middle school band director, I have always felt it important for young musicians to know great music. Interest in compiling ten masterworks for band was stirred in 2005 when scientists from Argonne National Laboratory outside Chicago studied samples of Beethoven's hair and skull. Tests confirmed that Beethoven died from lead poisoning. This event reminded me of various interesting facts associated with history's most beloved composers.

Bach, for example, came from a family line that produced musicians for 250 years. He was married twice and fathered 20 children. Amilcare Ponchielli, a lesser known composer of Italian opera, created the delightful *Dance of the Hours*. The melody for this piece was used in 1963 by comic songwriter Allan Sherman, who penned *Hello Muddah, Hello Fadduh!* And George Frideric Handel was born in Halle, Germany, spent time in Florence, Rome, Naples, and Venice, settled in London, and premiered his most famous work *Messiah* in Dublin, Ireland.

Ten Masters in Two Minutes contains a one-page study guide for distribution to students. It is my hope that this piece, combined with the study guide, will inspire young musicians to learn about the many famous masters who changed the world one composition at a time.

Ten Masters in Two Minutes

Study Guide

Masterwork	Composer	Volume	Rehearsal Suggestions
m. 1 <i>March Militaire</i>	Franz Schubert Austrian 1797–1828	<i>f</i>	Piece is marked <i>Allegro</i> , which means fast and lively. The first masterwork acts as an introduction. Play all accents with full volume.
m. 7 <i>William Tell Overture</i>	Gioachino Rossini Italian 1792–1868	<i>mf</i>	Practice accompaniment part without trumpet part. Control tempo and stay together!
m. 11 <i>Symphony No. 9</i>	Antonín Dvořák Bohemian 1841–1904	<i>mf</i>	New theme in upper woodwinds is called the countermelody. Keep countermelody in proper balance to avoid overpowering trumpets.
m. 15 <i>Dance of the Hours</i>	Amilcare Ponchielli Italian 1834–1886	<i>mp</i>	Melody is passed back and forth between clarinets and alto saxes. Keep staccato accompaniment light.
m. 23 <i>Symphony No. 1</i>	Johannes Brahms German 1833–1897	<i>mf</i>	Brahms was a large man. Play his melody with a full, broad sound. Keep volume <i>mf</i> .
m. 31 <i>Musette</i>	Johann Sebastian Bach German 1685–1750	<i>f</i>	Bach's melody should sound playful. Observe all articulations and make sure slurs end where marked.
m. 35 <i>Symphony No. 9</i>	Ludwig van Beethoven German 1770–1827	<i>f</i>	New theme in lower woodwinds and brass is another example of countermelody. Notes should receive full value, but not overpower melody.
m. 39 <i>Symphony No. 1</i>	Gustav Mahler German 1860–1911	<i>mp</i>	Delayed entrance in clarinets, alto saxes, and percussion creates a round. Keep volume <i>mp</i> , but do not slow down.
m. 47 <i>Hail the Conquering Hero</i>	George Frideric Handel German English 1685–1759	<i>mf</i>	Play this masterwork in a heroic style. Keep volume <i>mf</i> .
m. 55 <i>Can Can</i>	Jacques Offenbach German French 1819–1880	<i>f</i>	Note new time signature. There are now two beats per measure, but pulse of music does not change. Eighth notes should be played evenly and staccato bass line should bounce.
m. 69 <i>Bonus! Name that tune!</i>	Guess who? Hint: Austrian Hint: 1756–1791	<i>f</i>	Practice entrance at m. 70, beat 4 so it sounds together. The <i>ff</i> in m. 71 should be played with proper tone and balance. The <i>molto ritardando</i> should be dramatic.

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Arranged by
TIMOTHY LOEST
(ASCAP)

Allegro (♩ = 126-132)
Franz Schubert - *March Militaire*

The score is for a full orchestra and includes the following parts:

- Flute**: Treble clef, 4/4 time, *f*.
- Oboe**: Treble clef, 4/4 time, *f*.
- B♭ Clarinets** 1 & 2: Treble clef, 4/4 time, *f*, *a2*.
- B♭ Bass Clarinet**: Treble clef, 4/4 time, *f*.
- E♭ Alto Saxophone**: Treble clef, 4/4 time, *f*.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time, *f*.
- E♭ Baritone Saxophone**: Treble clef, 4/4 time, *f*.
- B♭ Trumpets** 1 & 2: Treble clef, 4/4 time, *f*.
- F Horn**: Treble clef, 4/4 time, *f*.
- Trombone Baritone/Euphonium Bassoon**: Bass clef, 4/4 time, *f*.
- Tuba**: Bass clef, 4/4 time, *f*.
- Timpani**: Bass clef, 4/4 time, *f*, muffle.
- Bells/Xylophone**: Treble clef, 4/4 time, *f*.
- Percussion 1** (Snare Drum, Bass Drum): Treble clef, 4/4 time, *f*, S.D., B.D.
- Percussion 2** (Crash Cymbals, Triangle, Temple Blocks): Treble clef, 4/4 time, *f*, Cr. Cym.

The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the page.

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7 Gioachino Rossini - William Tell Overture

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

Bells w/plastic mallets

11 Antonín Dvořák - Symphony No. 9

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

a2

mf

11 Antonín Dvořák - Symphony No. 9

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

mf

15 Amilcare Ponchielli - Dance of the Hours

div. *mp*

Fl.

Ob.

Cls. 1
2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

15 Amilcare Ponchielli - Dance of the Hours

1
2

Tpts.

Hn.

Tbn. Bar./ Euph. Bsn. *mp*

Tuba *mp*

Timp.

Bells/ Xylo.

Perc. 1

Perc. 2

Triangle

Temple Blocks *mp*

13 14 16



This musical score page includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 and 2 (Cls. 1/2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 and 2 (Tpts. 1/2), Horn (Hn.), Trombone, Baritone, Euphonium, and Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp.), Bells/Xylophone (Bells/Xylo.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in 4/4 time with a key signature of two flats. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page. The measures are numbered 17, 18, 19, and 20 at the bottom.

23 Johannes Brahms - Symphony No. 1

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

mf

mf

23 Johannes Brahms - Symphony No. 1

Tpts. 1
2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Timp.

Bells/ Xylo.

Perc. 1

Perc. 2

mp

mp

mf

mf

mf

mf

mf

mf

Cr. Cym.

21 22 23 24

mf

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

mf

mf
, a2

mf

mf

mf

mf

mf

25 26 27 28

31 Johann Sebastian Bach - *Musette*

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

31 Johann Sebastian Bach - *Musette*

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

35 Ludwig van Beethoven - *Symphony No. 9*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1) and Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The middle section includes brass: Trumpets 1 (Tpts. 1) and Trumpets 2 (Tpts. 2), Horns (Hn.), Trombones/Euphonium/Bassoon (Tbn. Bar./ Euph. Bsn.), and Tuba. The bottom section includes percussion: Timpani (Timp.), Bells/Xylophone (Bells/ Xylo.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The dynamic marking *f* (forte) is used throughout the passage. The percussion parts include specific instructions: 'on rim' for Perc. 1 and 'Tri.' for Perc. 2. Measure numbers 33, 34, 35, and 36 are indicated at the bottom of the page.

39 Gustav Mahler - *Symphony No. 1*

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

39 Gustav Mahler - *Symphony No. 1*

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

mp

mp

mp

mp

muffle

muffle

mp

mp

mp

mp

37 38 39 40

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Timp.

Bells/ Xylo.

Perc. 1

Perc. 2

a2

mp

mp

on head

mp

Cr. Cym.

mp

41 42 43 44

47 George Frideric Handel - Hail The Conquering Hero

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. 1
2

B. Cl. *mf*

A. Sax.

T. Sax. *mf*

B. Sax. *mf*

47 George Frideric Handel - Hail The Conquering Hero

Tpts. 1
2 *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Timp.

Bells/ Xylo. *mp* *mf*

Perc. 1 *mf*

Perc. 2

This page contains a musical score for a symphony orchestra, spanning measures 49 to 52. The instruments are arranged in the following order from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets) - includes a dynamic marking of *mf* and a fingering *a2*
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone) - includes a dynamic marking of *mf*
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./ Euph. Bsn. (Trumpet, Baritone, Euphonium, Bass Trombone)
- Tuba
- Timp. (Timpani)
- Bells/ Xylo. (Bells, Xylophone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "16" is located in the top left corner.

55 Jacques Offenbach - Can Can

FL.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

55 Jacques Offenbach - Can Can

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

Xylophone w/hard mallets

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

a2

muffle

choke

58 59 60 61 62

63

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

63

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells/
Xylo.

Perc. 1

Perc. 2

63

64

65

66

67

69 Mystery composer! *Guess who?*

molto rit.

Musical score for woodwinds. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The score covers measures 68 to 72. A dynamic marking of *ff* is present in measure 71. Performance instructions include *a2* for the clarinets and *ff* for the saxophones.

69 Mystery composer! *Guess who?*

molto rit.

Musical score for brass and percussion. Instruments include Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp.), Bells/Xylophone (Bells/Xylo.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score covers measures 68 to 72. Dynamic markings include *ff* and performance instructions include *muffle* for the timpani and *choke* for Percussion 2.