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FJH STARTER SERIES
INTRODUCTION TO BEGINNING BAND

Grade 1/2

COWBOY CATTLE DRIVE

Timothy Loest

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 2 - Bells |
| 10 - B \flat Clarinet | 4 - Percussion 1
Snare Drum
Bass Drum |
| 2 - B \flat Bass Clarinet | 3 - Percussion 2
Slapstick
Crash Cymbals
Vibraslap |
| 4 - E \flat Alto Saxophone | 2 - Percussion 3
Temple Blocks
Cowbell |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 8 - B \flat Trumpet | |
| 4 - F Horn | |
| 4 - Trombone | |

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The Composer

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

Nothing captures the American spirit more than the life and work of a cowboy. And nothing captures a cowboy's life and work more than a late-19th-century cattle drive. During that era, trail drivers moved cattle across miles of open range to new pastures and distant markets. Outfits consisted of a boss, ten or more hands, a horse wrangler, and a cook. After a hard day's drive, cowhands would gather around the chuck wagon to enjoy a meal of sourdough biscuits, beans with bacon, and fresh, hot coffee.

Cowboy Cattle Drive depicts the romping sounds of an Old West cattle drive. To capture the excitement, a driving tempo must be established and maintained. Accents play a special role in the piece, imitating the darting movements of stomping livestock. Accessory percussion instruments also add to the imagery. Temple blocks, for example, recreate the sound of horse hooves. A pesky rattlesnake appears courtesy of the vibraslap. And the slapstick imitates the cracking of cattle whips. All handheld percussion instruments should be held high for the audience to see.

America has a rich cultural heritage that deserves to be celebrated through its music. I hope that *Cowboy Cattle Drive* stirs your imagination and sparks your interest in America's cowboys. Happy trails!

COWBOY CATTLE DRIVE

TIMOTHY LOEST
(ASCAP)

Driving! (♩ = 152)

The score is arranged in a 4/4 time signature with a tempo of 152 beats per minute. It features a variety of instruments: Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone/Baritone/Euphonium/Bassoon, Tuba, Bells, Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Slapstick, Crash Cymbals, Vibraslap), and Percussion 3 (Temple Blocks, Cowbell). The music is marked with a forte (*f*) dynamic and includes various articulations such as accents and slurs. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

2 3 4 5

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

11 12 13 14 15

17

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Slstk. *mf*

Cr. Cym.

Vbslp.

16 17 18 19 20



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

21 22 23 24 25

27

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*
play

B. Sax. *f* *mf*

27

Tpt. *f* *mf*
play

Hn. *f* *mf*

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

Tuba *f* *mf*

Bells *mf*

Perc. 1 Solo *sffz* *mf*

Perc. 2 *mf*

Perc. 3 *mf*

26

27

28

29

30

Musical Jump Start

No. 1: Cowpoke Chorale

Fl. *mf* unhurried

Ob. *mf* unhurried

Cl. *mf* unhurried

B. Cl. *mf* unhurried melody

A. Sax. *mf* unhurried

T. Sax. *mf* unhurried

B. Sax. *mf* unhurried melody

No. 1: Cowpoke Chorale

Tpt. *mf* unhurried

Hn. *mf* unhurried

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

Tuba *mf* unhurried melody

Bells *mf* unhurried

Perc. 1 S.D. *mf* unhurried B.D.

Perc. 2 Cr. Cym. Vbslp. Slstk. *mf* unhurried

Perc. 3 Cbl. T. B. *mf* unhurried

No. 2: Syncopation Stampede

FL. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 2: Syncopation Stampede

Tpt. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Bells *f*

Perc. 1 S.D. *f*

Perc. 1 B.D. *f*

Perc. 2 Vbslp. *f*

Perc. 3 Cbl. *f*

T. B. *f*

dampen

Slstk.