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FJH BEGINNING BAND

Grade 1

PIRATES OF THE BARBARY COAST

(COMMEMORATING THE HISTORIC BATTLE OF TRIPOLI)

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 | 2 - Bells |
| 5 - B \flat Clarinet 2 | 4 - Percussion 1
Snare Drum
Bass Drum |
| 2 - B \flat Bass Clarinet | 4 - Percussion 2
Brake Drum
Crash Cymbals
Vibraslap
Tambourine
Opt. Metal Trash Can |
| 4 - E \flat Alto Saxophone | 4 - Percussion 3
Suspended Cymbal
Triangle
Medium Tom
Slapstick |
| 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

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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 composer and arranger 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.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various instrumental music topics. He frequently guest conducts young bands and regularly accepts commissions.

Mr. Loest is 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

America's first foreign war took place on the Mediterranean coast of North Africa known as the Barbary Coast. After the Revolutionary War, the United States could no longer depend on Britain to protect her merchant ships. Exploiting this vulnerability, the Barbary States of Morocco, Algiers, Tunis, and Tripoli demanded tributes or payments to guarantee safe passage of American ships. When tributes were not paid, Barbary pirates would raid American ships then demand ransom for the imprisoned sailors.

In America, the Continental Congress authorized John Adams and Thomas Jefferson to negotiate with the pirating states. While treaties could avert war, the continual payments of bribes would eventually bankrupt the United States. This quandary moved Congress to authorize the construction of six naval ships. In a few short years, America would go to war. The U.S. Marine Corps reports the historic battle:

In 1805, America assembled an expeditionary force of Marines to subdue Barbary Coast pirates who were raiding American merchant ships in the Mediterranean. Lieutenant Presley O'Bannon and his Marines marched across 600 miles of North Africa's Libyan Desert to successfully storm the fortified Tripolitanian City of Derna. The first verse of the *Marines' Hymn* recalls the battle, which lives in Marine tradition: "From the Halls of Montezuma to the shores of Tripoli."

Pirates of the Barbary Coast depicts the historic Battle of Tripoli. A mysterious opening foreshadows the impending conflict as American ships set sail for war. The music then takes an immediate turn in tempo and mood. Modal tones and cracking whips reflect the defiant spirit of awaiting pirates. Tension builds at measure 42, as marines go ashore to begin their long journey across the desert. *The Marines' Hymn* announces the assault on Derna, Tripoli, and at measure 59, artillery bombardment of the city begins. The music concludes as the marines triumph then set full sail for home.

The inspiration for this work came from a composition entitled *Gettysburg: A Civil War Portrait*. In this composition, Maryland composer Brian Balmages musically depicts the Battle of Gettysburg, a turning point in the Civil War.

PIRATES OF THE BARBARY COAST

commemorating the historic Battle of Tripoli

TIMOTHY LOEST
(ASCAP)

Mysteriously (♩ = 88)

The musical score is arranged in a standard orchestral format with 13 staves. The top five staves are for woodwinds: Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, and B♭ Bass Clarinet. The next four staves are for saxophones: E♭ Alto, B♭ Tenor, and E♭ Baritone. The bottom four staves are for brass and percussion: B♭ Trumpet 1, B♭ Trumpet 2, F Horn, Trombone/Baritone/Euphonium/Bassoon, Tuba, Bells, and Percussion 1-3. The score is in 3/4 time with a key signature of three flats. Dynamics include piano (p) and a ritardando (rit.) section. Percussion parts are marked with 'p' and include specific malletting instructions like '(w/ acrylic mallets)' and '(w/ nylon tip drumstick)'. A large red watermark 'Preview Only - Purchase Required' is overlaid diagonally across the score.



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7 Defiantly (♩ = 152)

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf* div.

T. Sax. *f* *mf*

B. Sax. *f* *mf*

7 Defiantly (♩ = 152)

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *f* *mf*

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

Tuba *f* *mf*

Bells *f* dampen *mf*

Perc. 1 *f* *mf*

Perc. 2 Brake Drum (w/ hard plastic mallet) Cr. Cym. *mf*

Perc. 3 Tom *f* Slapstick *mf*

7 *f* 8 9 *mf* 10 11 12

*preferred divisi: Trombones play top notes, Baritones and Bassoons play bottom notes.

17

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

div.

mf

17

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

div.

Bells

Perc. 1

Perc. 2

Perc. 3

mf

mf

13 *mf* 14 15 16 17 18



Fl. *mf*

Ob. *mf*

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf* (Vibraslap, Tri., Cr. Cym.)

Perc. 3 *mf* (Slstk.)

mf 20 21 22 23 24

25

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Low Brass and W.W. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Low Brass and W.W. *mp*

B. Sax. *mp*

25

Tpt. 1 *mp*

Tpt. 2 *mp*

Low Brass and W.W. *mp*

Hn. *mp*

div. *mp*

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

Tuba *mp*

Bells

Perc. 1

Perc. 2 Tambourine *mp*

Perc. 3 Tom *mp*

26 27 28 29 30

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

play

mp

A. Sax.

T. Sax.

B. Sax.

play

mp

Tpt. 1

mp

Tpt. 2

mp

Hn.

play

mp

Tbn.
Bar.
Euph.
Bsn.

Tuba

mp

Bells

Perc. 1

Perc. 2

Perc. 3

41 Slowly (♩ = 76)

Fl. *mp* *rit.* *solo* *rit.*

Ob. *mp* *f*

Cl. 1

Cl. 2

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Tpt. 1 *mp* *rit.* *f*

Tpt. 2 *mp* *f*

Hn. *mp* *f*

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

Tuba *f*

Bells *mp* *f*

Perc. 1

Perc. 2 Vbslp. *mp* Tamb. *f*

Perc. 3 Tri. *mp* Tom *f*

mp *f*

41 Slowly (♩ = 76) *rit.*

42 Defiantly (♩ = 152)

2nd time only
tutti

Fl. *f*

Ob. *f*

Cl. 1

Cl. 2

B. Cl. *f*

A. Sax. *f*

T. Sax.

B. Sax. *f*

42 Defiantly (♩ = 152)

Tpt. 1

Tpt. 2

Hn.

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

Tuba *f*

Bells

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

Br. D.

Vbslp.

Cr. Cym.

2nd time only

1. 2. 51 *Marines' Hymn*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1. 2. 51 *Marines' Hymn*

Tpt. 1

Tpt. 2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Hn.
Tbn.
Bar./
Euph.
Bsn.
Tuba
Bells
Perc. 1
Perc. 2
Perc. 3

53 54 55 56 57

59 artillery barrage - open repeat
whistle at random from high to low

61 Triumphantly (♩ = 104)

Fl. *fff* whistle at random from high to low *f*

Ob. *fff* whistle at random from high to low *f*

Cl. 1 *fff* whistle at random from high to low *f*

Cl. 2 *fff* whistle at random from high to low *f*

B. Cl. *fff* whistle at random from high to low *f*

A. Sax. *fff* whistle at random from high to low *f*

T. Sax. *fff* whistle at random from high to low *f*

B. Sax. *fff* whistle at random from high to low *f*

59 artillery barrage - open repeat
whistle at random from high to low

61 Triumphantly (♩ = 104)

Tpt. 1 *fff* whistle at random from high to low *f*

Tpt. 2 *fff* whistle at random from high to low *f*

Hn. *fff* whistle at random from high to low *f*

Tbn. Bar./ Euph. Bsn. *fff* whistle at random from high to low *f* div.

Tuba *fff* whistle at random from high to low *f*

Bells *fff* whistle at random from high to low *f*

Perc. 1 B.D. on cue (w/ hard beater) *fff* strike B.D. sporadically *f*

Perc. 2 choke *fff* strike upside down Metal Trash Can or low-pitched drum sporadically (w/ hard beater) *f* Cr. Cym.

Perc. 3 *fff* strike Tom sporadically *f*

58

59

60

62

65 Full Sail! (♩ = 208)

This musical score is for the piece 'Full Sail!' starting at measure 65. The tempo is marked as ♩ = 208. The score is arranged for a full orchestra, including woodwinds, brass, and percussion. The woodwind section consists of Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones, Baritone, and Euphonium (Tbn. Bar./Euph. Bsn.), and Tuba. The percussion section includes Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics are marked as *ff* (fortissimo) throughout. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page.

63

64

ff

66

67

This musical score page contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./ Euph. Bsn.), Tuba, Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score spans measures 68 to 72. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo), with crescendo and decrescendo hairpins. Performance markings include accents, slurs, and a *div.* (divisi) instruction for the Alto Saxophone in measure 71. A large red watermark 'Preview Only' is overlaid diagonally across the page.