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FJH DEVELOPING BAND

Grade 1.5

STONE SERPENT MOUND

Timothy Loest

Instrumentation

- | | |
|----------------------------------|------------------|
| 1 - Conductor's Full Score | 1 - Timpani |
| 8 - Flute | 2 - Bells/Rattle |
| 2 - Oboe | 3 - Percussion 1 |
| 2 - Bassoon | Snare Drum |
| 5 - B \flat Clarinet 1 | Bass Drum |
| 5 - B \flat Clarinet 2 | Rattle |
| 2 - B \flat Bass Clarinet | 2 - Percussion 2 |
| 4 - E \flat Alto Saxophone | Tom-toms |
| 2 - B \flat Tenor Saxophone | Rattle |
| 2 - E \flat Baritone Saxophone | 4 - Percussion 3 |
| 4 - B \flat Trumpet 1 | Vibraslap |
| 4 - B \flat Trumpet 2 | Claves |
| 4 - F Horn | Crash Cymbals |
| 4 - Trombone | Rattle |
| 2 - Baritone/
Euphonium | 4 - Percussion 4 |
| 2 - Baritone T.C. | Bar Chimes |
| 4 - Tuba | Suspended Cymbal |
| | Sleigh Bells |
| | Triangle |
| | Rattle |

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As a result, all single page parts are collated before multiple page parts.

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C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995. Today he is an exclusive composer and arranger for The FJH Music Company Inc. His bestselling FJH supplemental methods include *Warm-ups and Beyond* and *Rhythms and Beyond*. He is also co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States 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 band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

About the Music

Stone Serpent Mound was conceived on December 17, 2008, when Kentucky band director Annie Johnson contacted me about commissioning a work for the Boyd County Middle School Band. Through numerous correspondences, we determined that the new work would commemorate some aspect of Kentucky history specific to Boyd County.

Through research, I learned about an interesting historical site—a prehistoric stone serpent effigy located on property owned by Marathon Petroleum. According to archaeologist Sarah L. Sanders, the sandstone-cobbled mound sits alongside the Big Sandy River. Local businessman Lansing G. Brisbin, Jr. discovered the mound in 1971. It is 191.4 meters in total length with a head that is 25.6 meters long and 11 meters wide at its broadest point.*

Many questions began to pour through my mind: Who made the mound? When was it made? For what reason was it constructed? Was it a monument? Did it somehow play a part in ritualistic or ceremonial life? With those questions in mind, I allowed my musical imagination to construct melodies and supportive harmonies that matched my thoughts and feelings about the mound.

While prehistoric people built the mound, its subject, the serpent, has been an enigmatic icon of many cultures, including American Indian. Therefore, it seemed fitting to me to create a musical composition that embraced tonal properties of Native American music. Such properties are embodied in the work's ominous harmonies, beating tom-toms, and persistent sleigh bells. The work also includes an aleatoric section, complete with rattles, which represents slithering, hissing snakes.

I hope that this work leads to increased interest in cultural discoveries, both actual and artistic. Many thanks are due to Annie Johnson and the Boyd County Middle School Band for their generous patience as I slowly and meticulously worked through the artistic process.

*Sanders, Sarah L. "The Stone Serpent Mound of Boyd County, Kentucky: An Investigation of a Stone Effigy Structure." *Midcontinental Journal of Archaeology*, Vol. 16, No. 2 (1991): 272–284.

STONE SERPENT MOUND

TIMOTHY LOEST
(ASCAP)

At the Mound (conducted) 3 **Incantation (♩ = 72)**

Flute *Shh...*
p *mf* *mp*

Oboe *Shh...*
p *mf*

Bassoon *Shh...*
p *mf* *mp*

1 B♭ Clarinets *Shh...*
p *mf* *mp*

2 B♭ Clarinets *Shh...*
p *mf* *mp*

B♭ Bass Clarinet *Shh...*
p *mf* *mp*

E♭ Alto Saxophone *Shh...*
p *mf*

B♭ Tenor Saxophone *Shh...*
p *mf* *mp*

E♭ Baritone Saxophone *Shh...*
p *mf*

At the Mound (conducted) 3 **Incantation (♩ = 72)**
blow air through instrument

1 B♭ Trumpets *p* *mf*

2 B♭ Trumpets *p* *mf*

F Horn *p* *mf*

Trombone *p* *mf* *mp*

Baritone/Euphonium *p* *mf*

Tuba *p* *mf*

Timpani *Shh...*
(G, C) *p* *mf*

Bells/Rattle *Shh...*
p *mf*

Percussion 1 (Snare Drum, Bass Drum, Rattle) *Shh...*
p *mf*

Percussion 2 (Tom-toms, Rattle) *Shh...*
p *mf*

Percussion 3 (Vibraslap, Claves, Crash Cymbals, Rattle) *Shh...*
p *mf*

Percussion 4 (Bar Chimes, Suspended Cymbal, Sleigh Bells, Triangle, Rattle) *mf*
Vibraslap *mf* Bar Chimes *mf*

2 3 4 5



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Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mp* *mf*

T. Sax. *mf*

B. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mp* *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells/Rtl. *mf* Bells (w/ acrylic mallets)

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Sus. Cym. (w/ yarn mallets)

6 *mp* *mf* 8 9 10

11

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells/Rtl.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vbslp. *mf*

19 Ceremonial Dance (♩ = 138)

rit.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

19 Ceremonial Dance (♩ = 138)

rit.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Timp.

Bells/Rtt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts. st. mute

2 st. mute

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells/Rtl.

Perc. 1

Perc. 2 Tom-toms *f*

Perc. 3 Claves *f*

Perc. 4 Sleigh Bells *f* (4)

21 *f* 22 23 24 25

Fl. *mp*

Ob. *mp*

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells/Rtl.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(8)

26 27 28 29 30

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *mp* *f*

B. Sax. *f*

1 Tpts. *open* *mp* *open* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Timp. *f*

Bells/Rtl. *mf* *f*

Perc. 1 S.D. *f* B.D. *f*

Perc. 2 *f*

Perc. 3 Cr. Cym.

Perc. 4 *mf* Clvs. *f* Sl. Bells

36 37 38 39 40

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Timp.
Bells/Rtl.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

41 42 43 44 45

(4)

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49 **Summoning the Serpent** (open repeat) 50 **Incantation** (♩ = 72)

(Note to conductor: M49 Cues = 1) Timp./Tbn., 2) Rattles, 3) Hisses)

rall.
hiss...(at random, watch for cue)

Fl. *p* *mp*

Ob. hiss...(at random, watch for cue) *p*

Bsn. hiss...(at random, watch for cue) *p* *mp*

1 Cls. hiss...(at random, watch for cue) *p* *mp*

2 Cls. hiss...(at random, watch for cue) *p* *mp*

B. Cl. hiss...(at random, watch for cue) *p*

A. Sax. hiss...(at random, watch for cue) *p*

T. Sax. hiss...(at random, watch for cue) *p* *mp*

B. Sax. hiss...(at random, watch for cue) *p*

rall.
hiss...(at random, watch for cue)

1 Tpts. hiss...(at random, watch for cue) *p*

2 Tpts. hiss...(at random, watch for cue) *p*

Hn. hiss...(at random, watch for cue) *p*

Tbn. *p* *mp*
Change pitch slowly and at different speeds.
Go no higher than A and no lower than F.

Bar./Euph. hiss...(at random, watch for cue) *p*

Tuba hiss...(at random, watch for cue) *p*

Timp. *p*
Rattle (shake at random, watch for cue)

Bells/Rtl. *p*
Rattle (shake at random, watch for cue)

Perc. 1 *p*
Rattle (shake at random, watch for cue)

Perc. 2 *p*
Rattle (shake at random, watch for cue)

Perc. 3 *p*
Rattle (shake at random, watch for cue)

Perc. 4 B. Ch. *p*
Rattle (shake at random, watch for cue)

57 Celebration (♩ = 138)

Fl. *mf* *rit.*

Ob. *mf*

Bsn. *mf* *f*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf* *f*

A. Sax. *mp* *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

1 Tpts. *mf* *rit.* *f*

2 Tpts. *mf* *f*

Hn. *mp* *mf* *f*

Tbn. *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf*

Bells/Rtl. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 Clvs. *f*

Perc. 4 Sus. Cym. Sl. Bells *f*

53 *mp* *mf* 55 56 57 *f*



Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* muffle

Bells/Rtl. *f* muffle

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 Cr. Cym. *f* *ff* muffle

Perc. 4 (4) *f* *ff*

58 59 60 61 62 *ff*