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FJH DEVELOPING BAND

Grade 1.5

SYNCOPATED SERENADE

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 |
| 5 - B $\flat$ Clarinet 1 | 3 - Percussion 1 |
| 5 - B $\flat$ Clarinet 2 | Triangle |
| 2 - B $\flat$ Bass Clarinet | Timbales |
| 4 - E $\flat$ Alto Saxophone | Bass Drum |
| 2 - B $\flat$ Tenor Saxophone | 3 - Percussion 2 |
| 2 - E $\flat$ Baritone Saxophone | Splash Cymbal |
| 4 - B $\flat$ Trumpet 1 | Claves |
| 4 - B $\flat$ Trumpet 2 | Agogo Bells |
| 4 - F Horn | 3 - Percussion 3 |
| 4 - Trombone | Wood Blocks |
| | Medium Tom-tom |
| | Maracas |

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 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, and today he is an exclusive composer and arranger for The FJH Music Company Inc. The bestselling supplemental methods he has written for FJH include *Warm-ups and Beyond* and *Rhythms and Beyond*, and he is a 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 NAfME, 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

A *serenade* is a light vocal or instrumental work often performed in the evening and addressed to a beloved friend or person of importance. The word *serenade* is derived from the Latin word *serenus*, which means clear, bright, fair, or serene. Serenades have been around for hundreds of years and can be found in many cultures.

Syncopated Serenade is based on a tuneful melody in $\frac{3}{4}$ time. As the title implies, this work contains syncopated rhythms. These figures appear as an eighth note tied to a quarter note, which occurs on the upbeat of count two. Sometimes, this syncopation is juxtaposed by three straight quarter notes, creating a polyrhythmic effect.

This work uses many percussion instruments. While these instruments define the work's Latin American or Caribbean style, they exist to support the melody. Insist that percussionists listen louder than they play. The splash cymbal should be bright, but never harsh. Likewise, the timbales, maracas, and other percussion instruments should produce clear, light sounds. Both small and large wood blocks should be placed on a flat surface with their resonating slits facing the audience. A towel or pad may be placed under the wood blocks to prevent extraneous sounds. While temple blocks do not create the intended sound, they can be used as a substitute if wood blocks are unavailable. Always keep the melody in the foreground and the syncopations in time. Most importantly, have fun!

SYNCOATED SERENADE

TIMOTHY LOEST
(ASCAP)

Joyfully! (♩ = 116)

5

opt. solo

Flute

Oboe

B♭ Clarinets 1/2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1/2

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba

Bells

Percussion 1
(Triangle, Timbales, Bass Drum)

Percussion 2
(Splash Cymbal, Claves, Agogo Bells)

Percussion 3
(Wood Blocks, Medium Tom-tom, Maracas)

Triangle

Wood Blocks w/rubber mallet

Medium Tom w/felt mallet *mf*

mf

2 3 4



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Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

13

tutti

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

Bells w/poly mallets

Splash Cymbal w/drumstick

Claves

mf

mf

mf

11 12 14 15

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

16 17 18 19 20

Bells

Timbales w/timbale sticks

Perc. 1

B.D.

mf

Perc. 2

Perc. 3

29

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35

37

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

clap!

f

clap!

f

clap!

f

clap!

f

clap!

f

37

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

clap!

f

clap!

f

clap!

f

clap!

f

Bells

Perc. 1

Perc. 2

Perc. 3

clap!

f

Agogo Bells w/drumstick

f

clap!

f

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

40 41 42 43

45

Fl. play *mf*

Ob. play *mf*

Cls. 1 2 play *mf*

B. Cl. play *mf*

A. Sax. play *mf*

T. Sax. play *mf*

B. Sax. play *mf*

Tpts. 1 2 play *mf*

Hn. play *mf*

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

Tuba play *mf*

Bells play *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 play *mf*

44 *mf* 46 47 48

53

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

53

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

49 50 51 52

B 1603

61

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Perc. 3

59

60

62

63

B1603

B 1603