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FJH DEVELOPING BAND

Grade 1.5

THE BIG MAMBO

Timothy Loest

Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	4 - Mallet Percussion Xylophone Bells
5 - B \flat Clarinet 1	2 - Percussion 1 Timbales Bass Drum
5 - B \flat Clarinet 2	2 - Percussion 2 Agogo Bells Cowbell
2 - B \flat Bass Clarinet	2 - Percussion 3 Claves Samba Whistle
4 - E \flat Alto Saxophone	
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	
4 - Trombone	

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

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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

Mambo is a style of lively music and dance that originated in Cuba in the 1930s and 1940s. Perhaps the most influential mambo bandleader was Pérez Prado. Known as *The King of the Mambo*, he moved from Cuba to Mexico in 1949 and began recording mambos, many of which became known worldwide. Perhaps his most famous hit was *Mambo No. 5*. By the 1950s mambo music and dance had spread throughout American culture as evidenced in concert halls, dance studios, and film. In 1961, composer Leonard Bernstein even included a mambo in the American musical *West Side Story*.

Mambo music is written in 4/4 meter. It is built on an irresistibly syncopated ostinato (usually found in the bass line, piano or wind parts) and is characterized by its intricate rhythms set by a variety of Latin percussion instruments. There are many different mambo beats, and *The Big Mambo* is built around the 2+3 Afro-Cuban clave pattern, supported by timbales, bass drum, agogo bells, cowbell, samba whistle, and mallet percussion. If timbales are not owned, conga drums may be substituted.

When rehearsing *The Big Mambo*, make sure that the ostinato is played in an unwavering marcato style. Keep the tempo steady and the music flowing. Articulations and dynamics should be played with consistency across all instrument sections. Special care should be taken so that spoken and clapped parts are percussive and tight. As the music develops, it becomes more involved; so all musicians should maintain proper balance. In other words, each musician should play to hear, and not overplay to be heard. To internalize the desired style, listen to authentic mambo music. The recordings of Pérez Prado or Tito Puente are a great place to start.

THE BIG MAMBO

TIMOTHY LOEST
(ASCAP)

Energetically! (♩ = 152)

Flute

Oboe

Bassoon

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

Tuba

Mallet Percussion (Xylophone, Bells)

Percussion 1 (Timbales, Bass Drum)

Percussion 2 (Agogo Bells, Cowbell)

Percussion 3 (Claves, Samba Whistle)

marcato (ostinato only)

f

Xylophone (med. poly mallets)

Timbales (timbale sticks)

B.D.

Agogo Bells (stick butt)

2 3 4



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5

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

5

Tpts. 1 *mf*

2

Hn. *mf*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Cowbell (stick butt)

Perc. 2 *mf*

Claves

Perc. 3 *mf*

5 6 7 8

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

13

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

13

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

21

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

21

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2
Agogo Bells

Perc. 3
Samba Whistle

clap!

+

o

+

+

+

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 and 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. / Euph. (Baritone/Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first three measures (33-35) feature woodwinds and brass playing a rhythmic pattern of eighth notes. From measure 35 onwards, the woodwinds and brass play a sustained chord, while the percussion parts play a complex rhythmic pattern. The word 'play' is written above the first staff of each instrument group in measures 35-36. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

37

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax. div.

T. Sax.

B. Sax.

37

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 Cowbell

Perc. 3 Claves

f

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc.
Bells (med. poly mallets)

Perc. 1

Perc. 2

Perc. 3

45

Fl. *div.*

Ob.

Bsn.

Cls. 1 *marcato (ostinato only)*
2

B. Cl.

A. Sax. *div.*

T. Sax.

B. Sax. *f*

45

Tpts. 1 *marcato (ostinato only)*
2

Hn. *f*

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc. *Xyl*

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc. Bells

Perc. 1

Perc. 2

Perc. 3

53

Fl. *div.*

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

53

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Mlt. Perc. *Xyl.*

Perc. 1

Perc. 2

Perc. 3

Fl. *ff* Mam - bo!

Ob. *ff* Mam - bo!

Bsn. *ff* Mam - bo!

Cls. 1 *ff* Mam - bo!

2 *ff* Mam - bo!

B. Cl. *ff* Mam - bo!

A. Sax. *ff* Mam - bo!

T. Sax. *ff* Mam - bo!

B. Sax. *ff* Mam - bo!

Tpts. 1 *ff* Mam - bo!

2 *ff* Mam - bo!

Hn. *ff* Mam - bo!

Tbn. *ff* Mam - bo!

Bar./Euph. *ff* Mam - bo!

Tuba *ff* Mam - bo!

Mlt. Perc. *ff* Mam - bo!

Perc. 1 *ff* Mam - bo!

Perc. 2 *ff* Mam - bo!

Perc. 3 *ff* Mam - bo!

Bells

Xyl. *ff* Mam - bo!