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FJH BEGINNING BAND

Grade 1

WHEN ROBOTS RULE THE WORLD

Timothy Loest

Instrumentation

- | | |
|----------------------------------|-----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - Synthesized Bass (opt.) |
| 2 - Bassoon | 2 - Bells |
| 5 - B $\flat$ Clarinet 1 | 4 - Percussion 1 |
| 5 - B $\flat$ Clarinet 2 | Snare Drum |
| 2 - B $\flat$ Bass Clarinet | Bass Drum |
| 4 - E $\flat$ Alto Saxophone | 4 - Percussion 2 |
| 2 - B $\flat$ Tenor Saxophone | Bar Chimes |
| 2 - E $\flat$ Baritone Saxophone | Brake Drum |
| 4 - B $\flat$ Trumpet 1 | Ride Cymbal |
| 4 - B $\flat$ Trumpet 2 | Gong |
| 4 - F Horn | 3 - Percussion 3 |
| 4 - Trombone | Cordless Drill |
| 2 - Baritone / Euphonium | Cabasa |
| | Crash Cymbals |
| | 1 - Narration |

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

It's machine versus man in this robotic dubstep thriller, and at the center of it all are robots! The word robot comes from the Slavic word *robota*, which means forced work. Often, robots perform tasks that are too technical, repetitive, or dangerous for humans. There are many different kinds of robots, including industrial, medical, military, and household. While many robots use electrical motors to operate moveable parts, some robots utilize hydraulic systems.

When Robots Rule the World musically tells the story of a race of intelligent machines that rises up to enslave humanity. While such a futuristic revolt is unlikely, some scientists feel that it is inevitable.

This work utilizes two unique instruments: a cordless drill, and a toy voice changer. While the cordless drill imitates the sound of moving robotic limbs, the toy voice changer (a vocal modulator that looks like a mini megaphone) helps replicate the harsh, detached tone of robot speech. Both items are easily found online or in stores. One or more actors may perform the narration. Use monotone speech and speak clearly and directly into the toy. Watch the conductor and speak on cue. A microphone will ensure that the narration part is heard. For added drama, wear a robot costume!

This work also calls for brake drum and optional synthesized bass. Strike the brake drum with a medium hard urethane mallet, but never overplay it. Use a futuristic bass sound, but also play it at an appropriate volume. In other words, musicians should play to hear, and not overplay to be heard.

Finally, this work may spark discussions about robotics, artificial intelligence, and whether or not a robot uprising is possible. Involve school or industry experts in these discussions. Most importantly, play with feeling and enjoy the gift of human musical sharing!

Narration

WHEN ROBOTS RULE THE WORLD

Timothy Loest (ASCAP)

One or more actors may perform this narration. Use monotone speech and speak clearly and directly into a toy voice changer. Use a microphone if needed. Watch the conductor and speak on cue. For added drama, wear a robot costume!

Measure 2

"The robot revolt has begun. Universal conquest is at hand. Robots will rule the world!"

Measure 10

"It is machine..."

Measure 12

"...against man!"

Measure 16

"Robot domination..."

Measure 20

"...destroys automation!"

Measure 28

"Utopia is upon us!"

Measure 46

"You cannot hide!"

Measure 48

"Resistance is pointless!"

* Permission is granted to photocopy the narration only.

WHEN ROBOTS RULE THE WORLD

TIMOTHY LOEST
(ASCAP)

Ominously slow

The robot revolt...

3 Robotic dubstep (♩ = 138)

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

Synthesized Bass (opt.)

Bells

Percussion 1
(Snare Drum, Bass Drum)
B.D. legato roll (2 mallets) *pp* *mp* dry thump (1 mallet) *mf*

Percussion 2
(Bar Chimes, Brake Drum, Ride Cymbal, Gong)
Bar Chimes *mp*

Percussion 3
(Cordless Drill, Cabasa, Crash Cymbals)

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

Bass

Bells

Perc. 1

Perc. 2

Perc. 3

S.D.

Brake Drum (med. hard urethane mallet)

mf

Cordless Drill

mf Cabasa

5 7 8

B1634

*It is machine...**...against man!*

Fl.

Ob.

Cls. 1
2

B. Cl.
mf

A. Sax.

T. Sax.

B. Sax.
mf

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.
mf

Tuba
mf

Bass
mf

Bells

Perc. 1

Perc. 2

Perc. 3

9 10 11 12

13

Robot domination...

Fl. *mf*

Ob. *mf*

Cls. 1 *mf*
2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

13

Robot domination...

Tpts. 1 *mf*
2

Hn. *mf*

Tbn. Bar. / Euph. Bsn.

Tuba

Bass

Bells

Perc. 1

Perc. 2

Perc. 3

13

14

15

16

...destroys automation!

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bass

Bells

Perc. 1

Perc. 2

Perc. 3

17 18 19 20

24

Utopia is upon us!

Fl. *mf*

Ob. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf*

Hn. *mf*

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

Tuba *mf*

Bass *mf*

Bells

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

25 26 27 28

32

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bass

Bells

Perc. 1

Perc. 2

Perc. 3

37

Fl. *f*

Ob. *f*

Cls. 1 2

B. Cl.

A. Sax.

T. Sax. *f*

B. Sax.

37

Tpts. 1 2

Hn. *f*

Tbn. Bar. / Euph. Bsn.

Tuba

Bass

Bells *f*

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar. /
Euph.
Bsn.

Tuba

Bass

Bells

Perc. 1

Perc. 2

Perc. 3

45 *You cannot hide!* *Resistance is pointless!*

Fl. *ff*

Ob. *ff*

Cls. 1 *ff*

2

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

45 *You cannot hide!* *Resistance is pointless!*

Tpts. 1 *ff*

2

Hn. *ff*

Tbn. Bar. / Euph. Bsn. *ff*

Tuba *ff*

Bass *ff*

Bells

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 C.D.

ff

45 47 48

B1634

53

Fl. *f* *tr*

Ob. *f*

Cls. 1 *f*
2

B. Cl. *f* (b)

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* (b)

53

Tpts. 1
2

Hn. *f*

Tbn. Bar. / Euph. Bsn. *f* (b)

Tuba *f* (b)

Bass

Bells *f*

Perc. 1 *f*

Perc. 2 Gong *f*

Perc. 3 *f*

53 54 55 56

Fl. *ff*

Ob. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff*

Hn. *ff*

Tbn. Bar. / Euph. Bsn. *ff*

Tuba *ff*

Bass *ff*

Bells *ff* muffle

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 C.D. *ff*

57 58 59 60