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FJH STARTER SERIES

Grade 1/2

TELEPORTATION

(THE FUTURE OF TRAVEL)

Timothy Loest

Instrumentation

1 - Conductor's Full Score	2 - Percussion 1
8 - Flute	Snare Drum
2 - Oboe	Bass Drum
2 - Bassoon	4 - Percussion 2
10 - B \flat Clarinet	Hi-hat (closed)
2 - B \flat Bass Clarinet	Bar Chimes
4 - E \flat Alto Saxophone	Vibraslap
2 - B \flat Tenor Saxophone	Temple Blocks
2 - E \flat Baritone Saxophone	Flexatone
8 - B \flat Trumpet	Crash Cymbals
4 - F Horn	2 - Adv. Percussion 1
4 - Trombone	Snare Drum
2 - Baritone / Euphonium	Bass Drum
2 - Baritone T.C.	4 - Adv. Percussion 2
4 - Tuba	Hi-hat (closed)
2 - Bells	Bar Chimes
2 - Xylophone	Vibraslap
	Temple Blocks
	Flexatone
	Crash Cymbals

FJH is now using a high-speed sorting system for parts. 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

Teleportation is a programmatic work depicting futuristic travel whereby matter is broken down into molecules, and then beamed across space and reassembled somewhere else. While this makes for interesting science fiction, it is unlikely to occur in reality, at least not in the way seen on TV. It is possible, however, that a different form of teleportation may emerge based on what physicists refer to as quantum entanglement. In quantum entanglement, the spin of one particle influences the behavior of its entangled partner, even when the particles are separated. Einstein pondered this enigma and called it “spooky action at a distance.”

When playing *Teleportation*, keep the tempo quick, perpetual, and strictly maintained. The musical motifs (small musical fragments) found in various instrument parts represent the breakdown, beaming, and reassembly of matter. Therefore, it is critical to maintain proper balance so that one motif does not overpower another. Articulations, especially staccatos, play a critical role in the style of this piece; make sure that they are played evenly across all sections. The same is true for dynamics, especially from measure 27 to the end. Like music, thoughts of futuristic travel can inspire the imagination. So dream, think creatively, and remember Einstein, a fine amateur pianist and violinist who said, “The greatest scientists are artists as well.”

TELEPORTATION

(The Future of Travel)

TIMOTHY LOEST
(ASCAP)

Quick and perpetual (♩ = 168)

3

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Quick and perpetual (♩ = 168)

3

B♭ Trumpet

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba

Bells

Xylophone

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (closed Hi-hat, Bar Chimes, Vibraslap, Temple Blocks, Flexatone, Cr. Cym.)

Advanced Percussion 1 (Snare Drum, Bass Drum)

Advanced Percussion 2 (closed Hi-hat, Bar Chimes, Vibraslap, Temple Blocks, Flexatone, Cr. Cym.)

med. hard nylon or poly mallets

mf

mf

mf

mf

Bar Chimes

Bar Chimes

2 3 4



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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc 1.

Adv. Perc. 2

mf

mf

mf

mf

11

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc 1.

Adv. Perc. 2

mf

mf

mf

brass mallets (small round head)

mf

S.D. rim

B.D. *mf*

S.D. rim

B.D. *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc. 1

Adv. Perc. 2

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Temple Blocks

Temple Blocks

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc. 1

Adv. Perc. 2

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc. 1

Adv. Perc. 2

mf

mf

Vibraslap

mf

Vibraslap

mf

21 22 23 24 25

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

27

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc. 1.

Adv. Perc. 2

26

mf

27

28

p

29

mp

30

mp

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f*

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

Tuba *mf* *f*

Bells *mf* *f*

Xylo. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Adv. Perc. 1 *mf* *f*

Adv. Perc. 2 *mf* *f*

Temple Blocks

mf *f*

35

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

35

Tpt. *ff*

Hn. *ff*

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

Tuba *ff*

Bells *ff*

Xylo. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Adv. Perc. 1 *ff*

Adv. Perc. 2 *ff*

head

clsd. Hi-hat

Cr. Cym.

35

36

37

38

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Adv. Perc. 1

Adv. Perc. 2

muffle

39 40 41 42

No. 1: Spooky Action Scale (♩=84)

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 1: Spooky Action Scale (♩=84)

Tpt. *mf*

Hn. *mf*

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

Tuba *mf*

Bells *mf*

Xylo. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Adv. Perc. 1 *mf*

Adv. Perc. 2 *mf*

Vibraslap

Temple Blocks

Cr. Cym.

Bar Chimes

2 3 4

No. 2: Quantum Chords (♩=84)

Fl. *p mp mf f*

Ob. *p mp mf f*

Cl. *p mp mf f*

B. Cl. *p mp mf f*

A. Sax. *p mp mf f*

T. Sax. *p mp mf f*

B. Sax. *p mp mf f*

No. 2: Quantum Chords (♩=84)

Tpt. *p mp mf f*

Hn. *p mp mf f*

Tbn. Bar. / Euph. Bsn. *p mp mf f*

Tuba *p mp mf f*

Bells *p mp mf f*

Xylo. *p mp mf f*

Perc. 1
S.D. rim *p mp mf f*
B.D. *p mp mf f*

Perc. 2
Cr. Cym. Temple Blocks Vibraslap

Adv. Perc. 1
S.D. rim *p mp mf f*
B.D. *p mp mf f*

Adv. Perc. 2
Cr. Cym. Temple Blocks Vibraslap

p 2 mp 3 mf 4 f