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FJH YOUNG BAND

Grade 2

MAD DASH

(GALOP)

Timothy Loest

Instrumentation

1 - Conductor's Full Score	4 - Trombone
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B $\flat$ Clarinet 1	2 - Bells
5 - B $\flat$ Clarinet 2	4 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Bass Clarinet	3 - Percussion 2 Crash Cymbals Wood Block Ringmaster's 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	

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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

Imagine stepping back one hundred years to a simpler time – a time when the Big Top dominated the American amusement landscape. When the circus came to town, the school day ended early, local shops closed, and everyone proceeded to Main Street to watch the parade – a colossal congress of whimsical wagons, capricious clowns, amazing aerialists, enormous elephants, and a whole spectacle of perilous performers ready to dazzle and delight. Soon, the Big Top would be raised and the show would begin. But there was more to the circus than the tent with its three rings and stupendous acts. There was the music.

On the circus grounds, one would find a bizarre group of novelty instruments, including tuned bells, air calliopes, and the unusual Una-Fon, an electromechanical glockenspiel played by a system of solenoids and mallets activated with a keyboard. But the pride of the Big Top was the circus band, a brazen group of wind musicians who moved so much air, they eventually became known as windjammers. And their loud, high, and fast marches (called “screamers”) demanded technical virtuosity and superhuman endurance.

Mad Dash is a galop written in the style of Circus Bandmaster Karl L. King, who joined the circus at age 19 and quickly rose in prominence as a composer, specializing in galops and aerial waltzes. Collectively, King composed about 200 marches, earning him prominence alongside Sousa and Fillmore. Perhaps his most famous work is his *Barnum and Bailey's Favorite*.

When playing *Mad Dash*, convey to your audience a circus experience. The work's breakneck tempo, style, and energy should recreate an evening inside the Big Top, complete with sawdust, galloping animals, airborne tumblers, cotton candy, and downright death-defying feats. Be precise with articulations and expressive with dynamics. Keep in mind that circus bands rarely exceeded 25 musicians, so sections should balance to each other so that all nuances are heard. To develop a taste for the genre, listen to the following:

Entry of the Gladiators (Thunder and Blazes) – by Julius Fucik

Barnum and Bailey's Favorite – by Karl L. King

The Circus Bee – by Henry Fillmore

MAD DASH

(Galop)

TIMOTHY LOEST
(ASCAP)

As fast as possible, but not any faster! (♩ = 144+)

5

Flute *ff* *mf*

Oboe *ff* *mf*

Bassoon *ff* *mf* (*mf*)

B♭ Clarinets 1 2 *ff* *mf*

B♭ Bass Clarinet *ff* *mf* (*mf*)

E♭ Alto Saxophone *ff* *mf*

B♭ Tenor Saxophone *ff* *mf*

E♭ Baritone Saxophone *ff* *mf* (*mf*)

B♭ Trumpets 1 2 *ff* *mf*

F Horn *ff* *mf*

Trombone *ff* *mf*

Baritone / Euphonium *ff* *mf*

Tuba *ff* *mf* (*mf*)

Bells *ff* muffle

Percussion 1 (Snare Drum, Bass Drum) S.D. *ff* muffle

Percussion 2 (Crash Cymbals, Wood Block, Ringmaster's Whistle) B.D. *ff* Cr. Cym. muffle *mf*

2 3 4 5

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[illegible]

11

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Cls. 1 *f* *mf*
2

B. Cl. *f*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f*

Tpts. 1 *f* *mf*
2

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. / Euph. *f* *mf*

Tuba *f*

Bells *f*

Perc. 1 *f* *mf*

Perc. 2 *f*

16 17 18 19 20

2. 22

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

Cls. 1 *f* *mp*
2

B. Cl. *f* *mp*

A. Sax. *f* *mp* div.

T. Sax. *f* *mp*

B. Sax. *f* *mp*

Tpts. 1 *f* *mp*
2

Hn. *f* *mp*

Tbn. *f* *mp*

Bar. / Euph. *f* *mp*

Tuba *f* *mp*

Bells *mp*

Perc. 1 *f* *mp*

Perc. 2 *f*

21 23 24 25

29

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

div.

f

31

32

33

34

35

Stationary Wood Block
(use two mallets)

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

41 42 43 44 45

47

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

47

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

46 47 48 49 50

55

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

55

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

51 52 53 54 55

B1657

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

56 57 58 59 60

63

63

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

61

62

63

64

65

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

66 67 68 69 70

B1657

Fl. *f* *ff*

Ob. *f* *ff*

Bsn.

Cls. 1 *f* *ff*
2

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

Tpts. 1 *f* *ff*
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Bells *f* muffle *ff*

Perc. 1

Perc. 2 muffle

sfz Ringmaster's Whistle *f*

77 78 80 81 82

83

Fl.

Ob.

Bsn.

ff

Cls. 1
2

B. Cl.

ff

A. Sax.

ff

T. Sax.

ff

B. Sax.

ff

83

Tpts. 1
2

Hn.

ff

Tbn.

ff

Bar. /
Euph.

ff

Tuba

ff

Bells

Perc. 1

ff

Perc. 2

ff

83 84 85 86 87 88

91

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

91

89

90

91

92

93

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

94 95 96 97 98

99

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

99

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

99 100 101 102 103

This musical score page contains measures 99 through 103. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1 and 2 (Cls. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes Trumpets 1 and 2 (Tpts. 1, 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar. / Euph.), Tuba, Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. A large red watermark reading 'Preview Only' is oriented diagonally from the bottom-left to the top-right across the entire page.

107

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

107

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

104 105 106 107 108

B1657

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

Perc. 1

Perc. 2

109 110 111 112 113 114

muffle

muffle