

IF IT AIN'T BAROQUE...

Arranged by
Timothy Loest

Instrumentation

1 - Conductor's Full Score	
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	2 - Bells
10 - B \flat Clarinet	1 - Opt. Timpani
2 - B \flat Bass Clarinet	2 - Percussion 1 Snare Drum Bass Drum
4 - E \flat Alto Saxophone	2 - Advanced Percussion 1 Snare Drum Bass Drum
2 - B \flat Tenor Saxophone	2 - Percussion 2 Crash Cymbals Triangle
2 - E \flat Baritone Saxophone	
8 - B \flat Trumpet	
4 - F Horn	
4 - Trombone	
2 - Baritone / Euphonium	

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

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The Arranger

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 advances music education through his writing and teaching.

About the Music

If It Ain't Baroque... is a mini anthology of four famous Baroque masterworks, and it is likely to be your students' very first playing encounter with music from the Baroque era.

When teaching this work, it is important to stress that the meaning of the music lies within the artistic interaction of its various elements. Therefore, to get the most enjoyment out of the music, each performer must know his or her part AND how that part interacts with other parts. Rehearsing each layer separately, and then with other layers, will be time well spent. Layers, of course, include the melody, harmony, bass, and percussion lines. Along the way, students should understand that a key aspect of Baroque music is ornamentation. Consequently, details such as articulations and dynamics should be incorporated right from the start; never left for later.

While the meaning of the music lies within its interacting elements, musical meaning is enhanced when students understand the historical and social context of a work and its style period. For that reason, a reproducible page titled *About the Musicians and Their Music* has been included for distribution. Note that scientists such as Galileo and Newton are mentioned, as well as the artist Caravaggio. Of course, there are many other great painters, sculptors and architects from that era to be studied. And while there is a significant number of Baroque composers to meet, some of the more famous have been listed for further study.

Finally, this work includes opportunities for young players to stretch their skills. An example is the optional dashed tie found in measures 27 and 31. There are also spots where students play four eighth notes in a row, some tongued and some slurred. These should be played evenly and practiced at various speeds. Finally, percussionists should understand that Baroque composers treated percussion parts in a limited and cautious manner. Therefore, these parts should delicately supplement the winds, and never overpower them. Enjoy the music, Handel it with care, and whatever you do, don't take it Bach!

- Timothy Loest

IF IT AIN'T BAROQUE...

About the Musicians and Their Music

The Baroque era was an age of discovery. While scientists like Galileo and Newton set out to discover how the physical world worked, painters like Caravaggio experimented with lighting to capture the full spectrum of human emotion. In music, composers set out to discover ways to move the listener.

This arrangement celebrates four famous Baroque masterworks. Beginning and ending with Handel's *Hallelujah Chorus*, this arrangement also explores Vivaldi's *Spring*, Clarke's *Prince of Denmark's March*, and Bach's *Musette*.

George Frideric Handel, a German-born composer famous for his operas and oratorios, spent most of his adult life in England. Consequently, his *Messiah* with its *Hallelujah Chorus* was based on a text written by Englishman Charles Jennens. The work debuted in Dublin, Ireland on April 13, 1742.

Antonio Vivaldi, the leading Italian composer of the Baroque period, was a virtuoso violinist. Above all, he was a master of the concerto. Although he was an ordained priest, he followed his passion – music. At age 25, he accepted a teaching position at an institution where orphan girls learned music.

Jeremiah Clarke was an English organist and composer most known for his keyboard piece *Prince of Denmark's March*. Years after Clarke's death, the work was mistakenly attributed to Henry Purcell. Ironically, the piece is still often mistitled as Purcell's *Trumpet Voluntary*.

Johann Sebastian Bach stands as the undisputed champion of Baroque music. He was a virtuoso organist who came from a family line that produced musicians for 250 years. With over 1000 compositions, Bach contributed to the advancement of four-part harmony, as well as the expansion of counterpoint. While much of Bach's music is complex, a family notebook of keyboard works for his wife Anna Magdalena presents a collection of short approachable compositions that are simply delightful. Among them is the popular *Musette in D Major*.

The best way to internalize the Baroque style is to listen to Baroque music. Famous Baroque composers include the following:

ITALY

Corelli
Frescobaldi
Monteverdi
D. Scarlatti
Vivaldi

GERMANY

J.S. Bach
Biber
Buxtehude
Schütz
Telemann

FRANCE

F. Couperin
Du Mony
Lully
Rameau

ENGLAND

Blow
Clarke
Handel
Purcell

IF IT AIN'T BAROQUE...

Arranged by
TIMOTHY LOEST
(ASCAP)

Allegro (♩ = 126-132)

George Frideric Handel's Messiah - Hallelujah Chorus

Flute

Oboe

Bassoon

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 126-132)

George Frideric Handel's Messiah - Hallelujah Chorus

B♭ Trumpet

F Horn

Trombone Baritone / Euphonium

Tuba

Bells

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Advanced Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Triangle)

(F, B♭)

S.D.

B.D.

S.D.

B.D.

Cr. Cym.

f

2

3

4

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7 Antonio Vivaldi's Four Seasons - Spring

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

mf

mf

7 Antonio Vivaldi's Four Seasons - Spring

Tpt.

Hn.

Tbn. Bar. / Euph.

Tuba

mf

mf

mf

mf

Bls.

Timp.

Perc. 1

Adv. Perc. 1

Perc. 2

mf

mf

mf

Tri.

mf

Musical score for orchestra and percussion, measures 11-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn. Bar. / Euph.), Tuba, Baritone (Bsn.), Snare Drum (Timp.), Percussion 1 (Perc. 1), Advanced Percussion 1 (Adv. Perc. 1), and Percussion 2 (Perc. 2). The music is in a key with two flats and a 4/4 time signature. Dynamics include *p* (piano) and *rim* (rimshot). A *div.* (divisi) marking is present for the Clarinet part in measure 14. A large red watermark is overlaid diagonally across the score, reading "Preview Only - Legal Use Requires Purchase".

Fl.

Ob.

Bsn.

Cl.
div.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar. /
Euph.

Tuba

Bls.

Timp.

Perc. 1

Adv.
Perc. 1

Perc. 2

f

f

f

f

f

f

f

f

f

f

f

f

head

head

Cr. Cym.

f

f

f

f

f

f

Fl.

Ob.

Bsn.

Cl. *div.*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar./ Euph.

Tuba

Bs.

Timp.

Perc. 1

Adv. Perc. 1

Perc. 2

f

21 22 23 24 25

26 Jeremiah Clarke's Prince of Denmark's March

Fl. *f*

Ob. *f*

Bsn. *mf* *f* play

Cl. *f* play

B. Cl. *mf* *f*

A. Sax. *f*

T. Sax. *f* play

B. Sax. *mf* *f*

26 Jeremiah Clarke's Prince of Denmark's March

Tpt. *mf* *f*

Hn. *f*

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

Tuba *mf* *f*

Bls. *f*

Timp. *mf* *f*

Perc. 1

Adv. Perc. 1

Perc. 2

34 Johann Sebastian Bach's Musette

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. Bar. / Euph. *mf*

Tuba *mf*

Bls. *mf*

Timp. *mf*
muffle on rests

Perc. 1 *mf*
S.D. on rim/B.D. muffle and play in center of head

Adv. Perc. 1 *mf*

Perc. 2 *mf*
Tri.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Tbn. Bar. / Euph. *mp*

Tuba *mp*

Bls. *mp* muffle

Timp. *mp*

Perc. 1 *mp*

Adv. Perc. 1 *mp*

Perc. 2

42 *molto rit.*

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

42 *molto rit.*

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn. Bar. / Euph. *f* *ff*

Tuba *f* *ff*

Bls. *f* *muffle ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Adv. Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

42 *f* 43 44 45 46 *ff* 47

Musical Jump Start

SUPPLEMENTARY MATERIAL

Note to Conductor:

Rehearse Jump Start exercises at the following dynamic levels: *p*, *mp*, *mf*, *f*, and *ff*.

1. Pass the Concert B \flat

	Low Brass	Horns / All Saxophones	Trumpets	All Clarinets / Bassoons	Flutes / Oboes	Bells / Timpani
Fl.					o	
Ob.					o	
Bsn.				o		
Cl.				o		
B. Cl.				o		
A. Sax.		o				
T. Sax.		o				
B. Sax.		o				

	Low Brass	Horns / All Saxophones	Trumpets	All Clarinets / Bassoons	Flutes / Oboes	Bells / Timpani
Tpt.			o			
Hn.		o				
Tbn. Bar. / Euph.	o					
Tuba	o					

Bls.						o
Timp.						o

Perc. 1	S.D. rim R R R R R R R R	L L L L L L L L	R R R R R R R R	L L L L L L L L	R R R R R R R R	L L L L L L L L
Adv. Perc. 1	B.D. rim R R R R R R R R	L L L L L L L L	R R R R R R R R	L L L L L L L L	R R R R R R R R	L L L L L L L L
Perc. 2						

2. Notes to Know - Concert Bb

Five Note Major Scale

Major Arpeggio

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

2. Notes to Know - Concert Bb

Five Note Major Scale

Major Arpeggio

Tpt.

Hn.

Tbn. Bar. / Euph.

Tuba

Bls.

Timp.

Perc. 1

Adv. Perc. 1

Perc. 2

Cr. Cym.

S.D. R R R R R R R R L L L L L L L L R L R R L R R R R L L L L L R L R R L R

B.D. L R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L R L R

Tri.

3. Major Chords - Concert B \flat

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

3. Major Chords - Concert B \flat

Tpt.

Hn.

Tbn.
Bar. /
Euph.

Tuba

Bls.

Timp.

Perc. 1

Adv. Perc. 1

Perc. 2

S.D.

B.D.

Tri.

Cr. Cym.