

LAND OF ENCHANTMENT

Timothy Loest

Instrumentation

1 - Conductor's Full Score	
8 - Flute	4 - Tuba
2 - Oboe	2 - Timpani
2 - Bassoon	Tambourine
5 - B \flat Clarinet 1	2 - Bells
5 - B \flat Clarinet 2	2 - Chimes
2 - B \flat Bass Clarinet	Xylophone
4 - E \flat Alto Saxophone	2 - Percussion 1
2 - B \flat Tenor Saxophone	Snare Drum
2 - E \flat Baritone Saxophone	Bass Drum
4 - B \flat Trumpet 1	2 - Percussion 2
4 - B \flat Trumpet 2	Bar Chimes
4 - F Horn	Suspended Cymbal
4 - Trombone	Slapstick
2 - Baritone / Euphonium	Vibra-slap
2 - Baritone T.C.	Crash Cymbals
	Tam-tam

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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 advances music education through his writing and teaching.

About the Music

Land of Enchantment takes your students to a strange and mystical land filled with modal moods, colorful orchestration, and heroic themes. The meditative opening yields to a fast-paced theme that weaves through several tonal centers.

The very first note should enter gently and securely. Precede this note with a full breath in the style of the music. The slow and sustained opening should flow seamlessly. Breaths should be stealthy to prevent gaps in the fabric of the music.

The fast section at measure 17 should be controlled and decisive. Rhythmic synchronization is a must, so players should lock into the established tempo and maintain control through focused listening and precise tonguing.

The tension and release throughout this work is embedded in its dynamic scheme. Therefore, hold yourself accountable to every dynamic change. The *crescendo poco a poco* at measure 61 should build in intensity until its culmination at measure 69. Percussion should sustain this energy until measure 76. While this section should be played very loudly, it should not sound distorted. The *molto ritardando* at measure 76 is sudden, so practice this transition until it feels natural.

Like dynamics, this work utilizes numerous articulations that include slurs, staccatos, and accents. The staccatos at measures 37-44 should be light and separated with a touch of bite (wind staccatos should match the xylophone). The accents at measures 85 to the end should be full and pronounced, but never distorted. Finally, the *fp crescendo* at measures 89-90 should start with a stinging accent, nearly disappear, and then blossom to a climactic finish.

Finally, remember that no matter how familiar you become with a piece of music, your audience will experience it for a first time in concert. So, play passionately and professionally. And always enjoy the music. It IS the land of enchantment!

- Timothy Loest

LAND OF ENCHANTMENT

TIMOTHY LOEST
(ASCAP)

Slowly and sustained (♩=72)

Flute *mp*

Oboe *mp*

B♭ Clarinets 1 2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombone Baritone / Euphonium Bassoon *mp*

Tuba

Timpani

Tambourine

Bells (G, D)

Chimes

Chimes Xylophone *Red. mp*

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Bar Chimes, Suspended Cymbal, Slapstick, Vibraslap, Crash Cymbals, Tam-tam) *mp*

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Hear and download this piece at www.fjhmusic.com

9

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. 1 2 *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

9

Tpt. 1 2

Hn. *mf*

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

Tuba *mp* *mf*

Timpani *mp* *mf*

Bells

Ch. Xyl. *mf*

Perc. 1

Perc. 2 *mp* *mf*

Sus. Cym. (yarn mallets) *mp* *mf*

7

10

11

12

rit. 17 Fast and decisively (♩ = 144-152)

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.
Tamb.

Bells
(acrylic mallets) *mf* *f* muffle

Ch.
Xyl.
f Xylophone (medium hard mallets)

Perc. 1
S.D. *f*
B.D. *f*

Perc. 2
Cr. Cym. *f*

13 14 15 18

21

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.
Hn.

T. Sax.

B. Sax.

21

Tpt. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.
Tamb.

Bells

Ch.
Xyl.

Perc. 1

Perc. 2

29

Fl. *mf*

Ob. *mf*

Cl. 1
2

B. Cl.

A. Sax. *play*
mf

T. Sax.

B. Sax.

Tpt. 1
2

Hn.

Tbn. Bar. /
Euph. Bsn.

Tuba

Timp.
Tamb.

Bells *mf*

Ch. Xyl.

Perc. 1

Perc. 2

mf

25 26 27 28 29 30

B1751

Musical score for a full orchestra, measures 31-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt. 1 and 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Euphonium (Euph.), Bassoon (Bsn.), Tuba, Timpani and Tam-tam (Timp. Tamb.), Bells, Chimes and Xylophone (Ch. Xyl.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score shows various musical notations, including dynamics such as *mf* and *f*, and performance instructions like *Red.* (Reed). A large red watermark "Preview Only" is overlaid diagonally across the score. The bottom of the page indicates measure numbers 31, 32, 33, and 34, with *mf* dynamics.

37 div. *mp*

Fl.

Ob.

Cl. 1 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

37 *mp*

Tpt. 1 2

Hn. *mp*

Tbn. Bar. / Euph. Bsn. *mp*

Tuba *mp*

Timp. Tamb. Tambourine *mp*

Bells

Ch. Xyl. Xylo. *mp*

Perc. 1 *mp* Slapstick

Perc. 2 *mp* Vibraslap

36 37 38 39 40



Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 2 *mf* *f*

Hn. *mf* *f*

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

Tuba *mf* *f*

Timp. Tamb. *mf*

Bells *mf* *f*

Ch. Xyl. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf*

41 *mf* 42 43 *mf* 44 45



This page contains the musical score for measures 46 through 51. The instruments listed are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpt. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./Euph./Bsn. (Trombone, Euphonium, Baritone Saxophone)
- Tuba
- Timp. Tamb. (Timpani, Tom-tom)
- Bells
- Ch. Xyl. (Chimes, Xylophone)
- Perc. 1 & 2 (Percussion)

The score includes various musical notations such as notes, rests, slurs, and dynamics (e.g., *f*, *Red.*). A large red watermark reading "Preview Only" is overlaid across the score.

53

Fl. *mf*

Ob. *mf*

Cl. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

53

Tpt. 1 2 *mf*

Hn. *mf*

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

Tuba *mf*

Timp. Tamb.

Bells *mf*

Ch. Xyl. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Tam-Tam *mf*

52 53 54 56 57

This musical score page, numbered 13, covers measures 58 through 62. It features staves for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpt. 1, 2)
- Horn (Hn.)
- Trumpet/Euphonium/Bassoon (Tbn. Bar. / Euph. Bsn.)
- Tuba
- Timpani/Tam-tam (Timp. Tamb.)
- Bells
- Chime/Xylophone (Ch. Xyl.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score includes dynamic markings such as *mf*, *mp*, and *cresc. poco a poco*. A section starting at measure 61 is marked with a box containing the number 61. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Hn.

Tbn. Bar. /
Euph. Bsn.

Tuba

Timp.
Tamb.

Bells

Ch. Xyl.

Perc. 1

Perc. 2

69

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

69

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *ff*

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

Tuba *ff*

Timp. Tamb. *ff*

Bells *ff* muffle

Ch. Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Cr. Cym. Vbsp. Tam-Tam *ff*

68 69 71



molto rit. 77 Heroically and sustained (♩=72)

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

f

f

f

f

f

f

molto rit. 77 Heroically and sustained (♩=72)

Tpt. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.
Tamb.

Bells

Ch.
Xyl.

Perc. 1

Perc. 2

p *f* (C to D)

p *f*

p *f*

ff

Sus. Cym. *p* *f*

Chimes *f*

73 75 78

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp. Tamb.

Bells

Ch. Xyl.

Perc. 1

Perc. 2

f

f

Red.

Red.

rit. 85 Fast and powerfully (♩ = 144-152)

Fl. *ff*

Ob. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

rit. 85 Fast and powerfully (♩ = 144-152)

Tpt. 1 2 *ff*

Hn. *ff*

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

Tuba *ff*

Timp. Tamb. *f*

Bells *ff* muffle

Ch. Xyl. *ff* Xylo.

Perc. 1 *ff*

Perc. 2 *ff* Cr. Cym.

Fl.

Ob.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1
2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp. Tamb.

Bells

Ch. Xyl.

Perc. 1

Perc. 2

fp

f

ff

div.

muffle

Slstk.