

# ALGO-RHYTHMS

Timothy Loest

## Instrumentation

1 - Conductor's Full Score	
8 - Flute	4 - Tuba
2 - Oboe	2 - Bells
2 - Bassoon	2 - Marimba
10 - B♭ Clarinet	2 - Percussion 1
2 - B♭ Bass Clarinet	Snare Drum
4 - E♭ Alto Saxophone	Bass Drum
2 - B♭ Tenor Saxophone	3 - Percussion 2
2 - E♭ Baritone Saxophone	Hi-Hat
8 - B♭ Trumpet	Wood Block
4 - F Horn	Ride Cymbal
4 - Trombone	3 - Percussion 3
2 - Baritone / Euphonium	Bar Chimes
2 - Baritone T.C.	Suspended Cymbal
	Crash Cymbals
	Vibraslap

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 advances music education through his writing and teaching.

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## About the Music

Algorithms are procedures or steps for solving problems. The term algorithm is often associated with mathematics and computer science. The idea of an algorithm is ascribed to Euclid, who devised a step-by-step procedure for finding the greatest common divisor of two numbers. In computer science, an algorithm is a sequence of instructions that allows a computer to solve a problem.

*Algo-Rhythms* is a musical depiction of various computing algorithms at work. In computer science, there are many different types of algorithms, including those that search, sort, compute, or merge data. Likewise, this work presents different layers of rhythms, including an energetic ostinato, pulsating patterns, and flowing phrases. To keep information streaming without crashing, each musician needs to maintain a fast, safe, and reliable tempo. When rehearsing, each layer can be practiced separately, and then with other layers. Of course, details such as dynamics and articulations should be incorporated right from the start; never left for later.

*Algo-Rhythms* was commissioned by the Fox Chapel Area School District in Pittsburgh, Pennsylvania. Once known as Steel City, Pittsburgh is now a global technology hub in one of the nation's most desirable metropolitan areas.

As computer coding becomes more popular, there is a temptation for people to spend more time with electronic devices and less time with each other. Therefore, put down your smartphone or tablet and pick up your instrument and practice. Maintaining a balanced life is not only healthy for you, but it will enrich the lives of those around you!

- Timothy Loest

# ALGO-RHYTHMS

TIMOTHY LOEST  
(ASCAP)

Fast, safe, reliable tempo (♩ = 160)

3

Flute

Oboe

Bassoon

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Fast, safe, reliable tempo (♩ = 160)

3

B♭ Trumpet

F Horn

Trombone Baritone / Euphonium

Tuba

Bells

Marimba

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Hi-Hat, Wood Block, Ride Cymbal)

Percussion 3  
(Bar Chimes, Suspended Cymbal, Crash Cymbals, Vibraslap)

2

3

4

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The image displays a page of a musical score for a symphony orchestra. It features staves for various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn. Bar. / Euph.), Tuba, Bells, Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *div.* and *poly mallets*. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page. A small box with the number "7" is present in the upper right and middle sections of the score.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mp*

10 11 12 13

15

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

15

Tpt.

Hn.

Tbn. Bar. / Euph.

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

15 *mf* 16 17 18 19

23

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

23

Tpt. *f*

Hn. *f*

Tbn. Bar. / Euph. *f*

Tuba *f*

Bells *f* muffle

Mar. *f*

Perc. 1 *mf* head *f*

Perc. 2 *f*

Perc. 3 *f* Ride Cym. (nylon tip stick)

20

21

22

*mf*

*f*

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph.

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

muffle

muffle





Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. div. *mf*

B. Cl. *mf*

A. Sax. div. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. div. *mf*

Hn. *mf*

Tbn. Bar. / Euph. *mf*

Tuba *mf*

Bells *mp* muffle

Mar. *mp*

Perc. 1 *mf*

Perc. 2 W.B. Ride Cym. *mf*  
Cr. Cym.

Perc. 3 Sus. Cym. *mp* *mf*

34 35 36

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar./ Euph.

Tuba

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

*mf*

*f*

muffle

W.B.

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Energetic Ostinato

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

## No. 1: Energetic Ostinato

Tpt. *mf*

Hn. *mf*

Tbn. Bar./ Euph. *mf*

Tuba *mf*

Bells *mf*

Mar. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

S.D. rim

B.D.

closed Hi-Hat

W.B.

Bar Chimes

Sus. Cym.

Ride Cym.

Cr. Cym.

Vibraslap

head

No. 2: Pulsating Patterns

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf* div.

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 2: Pulsating Patterns

Tpt. *mf* div.

Hn. *mf*

Tbn. Bar. / Euph. *mf*

Tuba *mf*

Bells *mf* muffle

Mar. *mf*

Perc. 1 S.D. *mf* B.D. closed Hi-Hat

Perc. 2 W.B. Vibraslap

Perc. 3 Cr. Cym. *mf*

No. 3: Flowing Phrases

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 3: Flowing Phrases

Tpt. *mf*

Hn. *mf*

Tbn. Bar. / Euph. *mf*

Tuba *mf*

Bells *mf*

Mar. *mf*

Perc. 1  
S.D. rim  
B.D. *mf*

Perc. 2  
closed Hi-Hat  
*mf*  
W.B.

Perc. 3  
Cr. Cym.  
*mf*