

ABANDONED TOY SHOP

Timothy Loest

Instrumentation

- | | |
|----------------------------------|-------------------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 8 - Flute | 2 - Bells |
| 2 - Oboe | Party Blower |
| 2 - Bassoon | 2 - Vibraphone / opt. Marimba |
| 5 - B $\flat$ Clarinet 1 | 2 - Percussion 1 |
| 5 - B $\flat$ Clarinet 2 | Snare Drum |
| 2 - B $\flat$ Bass Clarinet | Bass Drum |
| 4 - E $\flat$ Alto Saxophone | 4 - Percussion 2 |
| 2 - B $\flat$ Tenor Saxophone | Jack-in-the-box |
| 2 - E $\flat$ Baritone Saxophone | Cow "Moo" Toy |
| 4 - B $\flat$ Trumpet 1 | Laser Sound |
| 4 - B $\flat$ Trumpet 2 | Laughing Toy |
| 4 - F Horn | Party Blower |
| 4 - Trombone | Whirly Tube |
| 2 - Baritone /
Euphonium | 4 - Percussion 3 |
| 2 - Baritone T.C. | Crash Cymbals |
| | Wood Blocks |
| | Suspended Cymbal |
| | Party Blower |
| | Whirly Tube |

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

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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.

About the Music

The rise of online shopping has come at a price. That price has been the demise of brick and mortar stores worldwide. Once the symbol of global retail, urban streetside stores and suburban shopping malls have slowly become relics of the past. Recently, the nation's largest toy store chain closed its doors after declining sales, mounting debt, and eventual bankruptcy. Left in its place are the dust-covered remains of empty shelves, peeling paint, and abandoned toys. But are these toys really abandoned?

Abandoned Toy Shop musically tells the story of orphaned toys that come to life. The first measure of the piece features a Jack-in-the-box. As the crank is turned and the familiar tune *Pop Goes the Weasel* is played, the listener immediately discovers that an enchanted adventure awaits. While the introduction quotes Victor Herbert's song *Toyland*, the dreamlike atmosphere is short lived as a diminished chord unleashes the *Dies irae*. The work proceeds with frightful material that features various noisy toys. While the score calls for specific noisy toys, any recognizable noisy toys can be substituted. Toys assigned to percussion should be mic'd and amplified at an appropriate level. These toys are marked in the score.

Abandoned Toy Shop also allows each performer to get in on the action. Measure 49 features party blowers, and Measure 63 features an aleatoric section in which various noisy toys awaken. Noisy toys include squeeze toys, pull-string toys, electronic toys, and blowing toys. The number of toys utilized is up to you (it is likely that performers have noisy toys at home waiting to be resurrected). Such toys should be strategically positioned in the ensemble so that the listener's ear is pulled in numerous directions. For additional impact, undercover performers and their toys can be planted throughout the auditorium. During this section, the whirly tube sound is sustained as toys gradually enter and exit (activity and intensity should build, then fade).

The work ends as it opens. This time, however, Victor Herbert's *Toyland* concludes with an eerie tritone that is softly held as the Jack-in-the-box restates *Pop Goes the Weasel*. It is suggested that only a fragment of the melody be played so that the listener is left with an abandoned feeling. (*Round and round the cobbler's bench, the monkey chased the weasel...*)

Finally, remember that the techniques inherent to excellent performance apply to all pieces, regardless of their genre. This includes using correct posture, establishing proper tone, balancing to your neighbor and other sections, and incorporating all articulations and dynamics. Above all, remember that musical sharing is a special gift. So please, never abandon it!

- Timothy Loest

ABANDONED TOY SHOP

TIMOTHY LOEST
(ASCAP)

Dreamy and sustained (♩ = 104)

Pop Goes the Weasel

Toyland

Flute

Oboe

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba

Bells

Party Blower

Vibraphone
(opt. Marimba)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Jack-in-the-box, Cow "Moo" Toy, Laser Sound, Laughing Toy, Party Blower, Whirly Tube)

Percussion 3
(Crash Cymbals, Wood Blocks, Suspended Cymbal, Party Blower, Whirly Tube)

medium poly mallets

play gently S.D.

B.D.

Jack-in-the-box

All toy sounds should be mic'd and amplified as necessary.

2 3 4 5



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piece at www.fjhmusic.com

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14

15

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells
P.B.

Vibra.

Perc. 1

Perc. 2

Perc. 3

Cow "Moo" Toy

Laser Sound

16 17 18 19 20 21

22

Fl. *mf*

Ob. *mf*

Cls. 1 2

B. Cl.

A. Sax. *mf* div.

T. Sax. *mf*

B. Sax.

22

Tpts. 1 2

Hn. *mf*

Tbn. Bar. / Euph. Bsn.

Tuba

Bells P.B. *mf*

Vibra.

Perc. 1

Perc. 2

Perc. 3

("Moo" Toy)

30

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

30

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells
P.B.

Vibra.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

(Laser Sound)

38

Fl. *mp*

Ob. *mp*

Cls. 1 2

B. Cl. *f*

A. Sax. *f*

T. Sax. *mp* *f*

B. Sax. *f*

Tpts. 1 2 *open* *mp* *f*

Hn. *f*

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

Tuba *f*

Bells P.B. *mp*

Vibra.

Perc. 1 *f* head

Laughing Toy

Perc. 2

Sus. Cym. (yarn mallets)

Perc. 3

33 34 35 36 37 *mf* 38 *f*

[illegible]

B1771

[illegible]

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells
P.B.

Vibra.

Perc. 1

Perc. 2

Perc. 3

(“Moo” Toy)

63 Toys awaken! (~ 20 sec.)
enter/exit gradually, build then fade

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Bells
P.B.

Vibra.

Perc. 1

Perc. 2

Perc. 3

Whirly Tube

twirl above head
Whirly Tube

twirl above head

61 62 63

64 Dreamy and sustained (♩=104)

rit.

poco a poco rit.

Pop Goes the Weasel

Fl. *mf* *mp* *sub.p*

Ob. *mf* *mp* *sub.p*

Cls. 1 *mf* *mp* *sub.p*

2 *mf* *mp* *sub.p*

B. Cl. *mf* *mp* *sub.p*

A. Sax. *mf* *mp* *sub.p*

T. Sax. *mf* *mp* *sub.p*

B. Sax. *mf* *mp* *sub.p*

64 Dreamy and sustained (♩=104)

rit.

poco a poco rit.

Pop Goes the Weasel

Tpts. 1 *mf* *mp* *sub.p*

2 *mf* *mp* *sub.p*

Hn. *mf* *mp* *sub.p*

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

Tuba *mf* *mp* *sub.p*

Bells P.B. *mf* *mp* *sub.p* muffle

Vibra. *mf* *mp* *sub.p* muffle

Perc. 1 *mf* *mp* *sub.p* Jack-in-the-box

Perc. 2 *mf* *mp* *sub.p*

Perc. 3 *mf* *mp* *sub.p*

64

65

66

67

68

69

70