

# OFF-KILTER

Timothy Loest

## Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B $\flat$ Clarinet 1	1 - Bells
5 - B $\flat$ Clarinet 2	2 - Xylophone Marimba
2 - B $\flat$ Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum Closed Hi-Hat
4 - E $\flat$ Alto Saxophone	4 - Percussion 2 Claves China Cymbal Vibraslap Suspended Cymbal
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
4 - Trombone	

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

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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

The term *off-kilter* means something that is misaligned or unbalanced. Synonyms include crooked, off-center, or lopsided. The term can also mean something that is unconventional or eccentric. Other synonyms include bizarre, unorthodox, or zany.

Before composing this work, I challenged myself to create something that sounded wonky, yet functioned within the guidelines of a conventional band piece. Simply put, I wanted the music to be a metaphor for things that are askew or awry, yet still manage to get the job done (like a shopping cart with a wobbly wheel).

While the work is somewhat avant-garde, it is much easier to learn than it sounds. The entire piece is built on a two-measure base rhythm that is found in the opening ostinato. It is recommended that the entire ensemble clap this rhythm repeatedly before playing the work.

This work achieves its off-kilter mood through various compositional techniques. These techniques include an ostinato, quirky half steps, parallel tritones, chromaticism, and fugal passages.

Percussion serves two purposes. First, it establishes and maintains the groove. Second, it provides timbre changes through the various sections. Accessory percussion instruments like claves and vibraslap should be held chest high and never hidden behind a music stand.

This work also includes dynamics and articulations. Proper execution of all expression marks will complement the work's charm. As always, each musician should play to hear, and never overplay to be heard.

Finally, discussing how this piece is similar to, yet different from other band pieces will enhance learning. Have fun and dare to be different!

- Timothy Loest



9

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1 *mf*  
2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

Tpts. 1 *mf*  
2

Hn. *mf*

Tbn.

Bar./ Euph.

Tuba

Timp. *mf*

Bls.

Xyl. *mf*  
Mar.

Perc. 1 closed Hi-Hat

Perc. 2

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1  
2 *mf*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp. *mf*

Bls. *mf* medium poly mallets

Xyl.  
Mar. *mf*

Perc. 1

Perc. 2

17

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bls.

Marimba (medium yarn mallets)

Xyl.  
Mar.

Perc. 1

Perc. 2

Clvs.

17 18 19 20 21 22

*mf* *mf* *mf* *mf* *mf* *mf*

25

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar. /  
Euph.

Tuba

Timp.

Bls.

Xyl.  
Mar.

Perc. 1

Perc. 2

China Cym. (stick butt)

*mf*

*mf*

23

24

25

26

27





Fl. *mp*

Ob. *mp*

Bsn.

Cls. 1 *mp*  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bls. *mp*

Xyl.  
Mar.

Perc. 1

Perc. 2





div.

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1  
2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

Tpts. 1  
2 *mf*

Hn. *mf*

Tbn.

Bar. / Euph.

Tuba

Timp. *mf*

Bls.

Xyl. Mar. *mf*

Perc. 1

Perc. 2

58

Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

58

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp. *mf*

Bls. *mf*

Xyl.  
Mar. *mf*

closed Hi-Hat

Perc. 1

Perc. 2

Clvs. *mf*

58 59 60 61 62 63

66

Fl.

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

66

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bls.

Xyl.  
Mar.

Perc. 1

Perc. 2

China Cym.

Vbslp.

*mf*

64 65 66 67 68 69

74

74

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bls.

Xyl.  
Mar.

Perc. 1

Perc. 2

*mf*

muffle

S.D.  
rim

70

71

72

73

74

75

Fl. *ff* (b)

Ob. *ff*

Bsn. *f* *ff*

Cls. 1 2 *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff* (4)

T. Sax. *ff*

B. Sax. *f* *ff*

Tpts. 1 2 *f* *ff*

Hn. *ff* (4)

Tbn. *f* *ff*

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *ff* muffle

Bls. *ff* (b) muffle

Xyl. Mar. *f* *ff* Xylo.

Perc. 1 *f* *ff*

Perc. 2

76 77 *ff* 79 80 81