

HIGH IMPACT

Timothy Loest

Instrumentation

1 - Full Score	
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	1 - String Bass
5 - B \flat Clarinet 2	1 - Timpani
2 - B \flat Bass Clarinet	2 - Bells
2 - E \flat Alto Saxophone 1	Chimes
2 - E \flat Alto Saxophone 2	3 - Percussion 1
2 - B \flat Tenor Saxophone	Snare Drum
2 - E \flat Baritone Saxophone	Bass Drum
4 - B \flat Trumpet 1	3 - Percussion 2
4 - B \flat Trumpet 2	Crash Cymbals
4 - F Horn	China Cymbal
2 - Trombone 1	Tambourine
2 - Trombone 2	Ride Cymbal
	Suspended Cymbal

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 music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music Education degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and Christian Educators Association International. He is band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and their two sons.

About the Music

The power of music as an art form is unquestionable. Throughout history, notable thinkers have tried to explain this power through words. The reformer Martin Luther compared it to Holy Scripture, saying, "Next to the word of God, music deserves the highest praise." Arts philosopher Susanne K. Langer described music's ability to embody human feelings, writing, "Music is a tonal analogue of emotive life." And Yankee's legendary catcher Yogi Berra, known more for his contributions to American language than to baseball, said the following about jazz: "Anyone who understands jazz knows that you can't understand it. It's too complicated. That's what's so simple about it."

Regardless of how one describes music, what is evident is its HIGH IMPACT. Unlike language, music possesses a dynamic structure that immediately activates human feeling. Susanne K. Langer refers to this action as "import." States Langer, "...music...which by virtue of its dynamic structure can express the forms of vital experience which language is peculiarly unfit to convey. Feeling, life, motion and emotion constitutes its import."

For me, music has been a sonic gift from God that has inspired learning, opened doors, strengthened relationships, celebrated events, and involved people in a most unique and meaningful type of sharing – musical sharing. For me, music is HIGH IMPACT.

This piece, commissioned by the Michigan School Band and Orchestra Association for its 15th annual All-State Conference, is dedicated to music and musicians. It is dedicated to the listeners, the performers, the composers, the arrangers, the theorists, the historians, the conductors, the improvisers, the teachers, and even the critics. Most importantly, it is dedicated to music students and their families. Through their participation and relentless perseverance, music will always be HIGH IMPACT.

- Timothy Loest

HIGH IMPACT

TIMOTHY LOEST
(ASCAP)

With impact (♩ = 168)

3

Flute *ff* *f*

Oboe *ff* *f*

Bassoon *ff* *f*

1 *ff* *f*

B♭ Clarinets 2 *ff* *f*

B♭ Bass Clarinet *ff* *f*

1 *ff* *f*

E♭ Alto Saxophones 2 *ff* *f*

B♭ Tenor Saxophone *ff* *f*

E♭ Baritone Saxophone *ff* *f*

With impact (♩ = 168)

3

1 *ff* *f*

B♭ Trumpets 2 *ff* *f*

F Horn *ff* *f*

1 *ff* *f*

Trombones 2 *ff* *f*

Baritone / Euphonium *ff* *f*

Tuba String Bass *ff* *f*

Timpani *ff* *f*

Bells Chimes *f*

Percussion 1 (Snare Drum, Bass Drum) *ff* *mf* *f*

Percussion 2 (Crash Cymbals, China Cymbal, Tambourine, Ride Cymbal, Suspended Cymbal) *f*

2 3 4 5 6

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11

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

11

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

China Cym. (stick butt) *f*

7 8 9 10 11 12

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Saxes
2
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Bar. / Euph.
Tuba S.B.
Timp.
Bells Ch.
Perc. 1
Perc. 2

19 23

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

19 23

1

Tpts.

2

Hn.

1

2

Tbns.

Bar. / Euph.

Tuba S.B.

Timp.

Bells Ch.

Perc. 1

Perc. 2

Tamb.

19 *f*

mf

mp

mp

Ride Cym. (nylon tip stick)

23 24

Musical score for orchestra, measures 25-30. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Saxes 1), Alto Saxophone 2 (A. Saxes 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horns (Hn.), Trombones 1 (Tbn. 1), Trombones 2 (Tbn. 2), Baritone/Euphonium (Bar./Euph.), Tuba/Sousaphone (Tuba S.B.), Timpani (Timp.), Bells/Chimes (Bells Ch.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major (two flats). The score features various musical notations including notes, rests, dynamics (mp), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

31

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1
Cls. *mf*

2 *mf*

B. Cl. *mf*

1 *mf*

A. Saxes

2 *mf*

T. Sax. *mf* play

B. Sax. *mf* play

31

1

Tpts. *mf*

2 *mf*

Hn. T. Sax. *mf*

1 *mf*

Tbns. 2

Bar. / Euph. *mf*

Tuba S.B. *mf*

Timp. *mf*

Bells Ch. *mf*

Perc. 1

Perc. 2 *mf*

31 32 33 34 36

39

The image shows a page of a musical score for a symphony orchestra, covering measures 37 to 42. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Saxophone 1 (A. Saxes 1), Saxophone 2 (A. Saxes 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Baritone/Euphonium (Bar./Euph.), Tuba/Sousaphone (Tuba S.B.), Timpani (Timp.), Bells/Chimes (Bells Ch.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Measure 39 is marked with a red box. A large, diagonal red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid across the entire page.

37

38

39

40

41

42

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns. 2

2

Bar. /
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

43 44 45 46 47 48

f

poco a poco rit.

Fl. *mp* *p*

Ob. *p*

Bsn. *mf* *mp* *p*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

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

1 A. Saxes *p*

2 A. Saxes *p*

T. Sax. *p*

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

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *p*

1 Tbn. *mf* *mp* *p*

2 Tbn. *mf* *mp* *p*

Bar. / Euph. *mf* *mp* *p*

Tuba S.B. *mf* *mp* *p*

Timp. *mf* *mp* *p*

Bells Ch. *mp* *p*

Perc. 1 *mf* *mp* *p*

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

poco a poco rit.

55 Dreamlike and sustained (♩ = 80)

59

Fl.

Ob.

Bsn.

1 div.
Cis. mp

2 mp

B. Cl. mp

1 A. Saxes

2

T. Sax.

B. Sax.

55 Dreamlike and sustained (♩ = 80)

59

1 Tpts. Solo mf

2

Hn.

1 Euph. mp

2

Bar. / Euph. mp

Tuba S.B. mp

Timp.

Bells Ch. Chimes mp

Perc. 1

Perc. 2

Sus. Cym. (coin scrape) mp

55 56 57 58 59 60 61

67 poco rubato

Fl. *mp*

Ob. *mp*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mf*

B. Sax. *mf*

67 tutti poco rubato

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mp*

1 Tbps. *mf*

2 Tbps. *mf*

Bar. / Euph. *mf*

Tuba S.B. *mf*

Timp.

Bells *mp*

Ch. *mf*

Perc. 1

Perc. 2

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

62 63 64 65 68

poco rit.

75 Unhurried (♩ = 69)

This musical score page covers measures 69 through 76. The instruments and their parts are as follows:

- Fl.**: Flute part, starting in measure 71 with a *mf* dynamic.
- Ob.**: Oboe part, starting in measure 71 with a *mf* dynamic.
- Bsn.**: Bassoon part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- Cl. 1 & 2**: Clarinet parts, starting in measure 71 with a *mf* dynamic.
- B. Cl.**: Bass Clarinet part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- A. Saxes 1 & 2**: Alto Saxophone parts, starting in measure 71 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- T. Sax.**: Tenor Saxophone part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- B. Sax.**: Baritone Saxophone part, starting in measure 71 with a *mf* dynamic.
- Tpts. 1 & 2**: Trumpet parts, starting in measure 71 with a *mp* dynamic.
- Hn.**: Horn part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- Tbns. 1 & 2**: Trombone parts, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- Bar. / Euph.**: Baritone/Euphonium part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- Tuba S.B.**: Tuba part, starting in measure 69 with a *mf* dynamic and ending in measure 75 with a *mp* dynamic.
- Bells Ch.**: Bells and Chimes part, starting in measure 71 with a *mf* dynamic and ending in measure 76 with a *mp* dynamic.
- Perc. 1 & 2**: Percussion parts, which are mostly silent throughout the page.

The score includes a large red watermark that reads "Preview Only Requires Purchase".

rit.

81 Building toward impact (♩ = 168)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

rit.

81 Building toward impact (♩ = 168)

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

mp

pp

p

pp

p

Cr. Cym.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

China Cym.

Perc. 2

p

mp

mf

f

84

85

86

87

88

89

Preview Only
Legal Use Requires Purchase

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar.
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

China Cym.

f

90 91 92 93 94 95 96

97

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

97

1
Tpts.

2

Hn.

1
Tbns.

2

Bar.
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

97 98 99 100 101 102 103

105

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

105

1

2

Tpts.

Hn.

1

2

Tbns.

Bar. / Euph.

Tuba S.B.

Timp.

Bells Ch.

Perc. 1

Perc. 2

div.

tr

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba
S.B.

Timp.

Bells
Ch.

Perc. 1

Perc. 2

110 111 112 113 114 115 *ff*