

CHORALE AND MYSTIC CHANT

Timothy Loest

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Percussion 1

Snare Drum

Bass Drum

Vibraslap

Percussion 2

Suspended Cymbal

Crash Cymbals

Sleigh Bells

About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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 degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the 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

Chorale and Mystic Chant is an original work for band in the key of C minor. It is dedicated to Mr. Robert Bullard, the band director who put a trumpet in my hands over 45 years ago.

The first section, marked *Andante sostenuto*, is an expressive chorale filled with pensive passing tones and lavish suspensions.

The second section, marked *Allegro energetico*, is a bombastic chant filled with tribal rhythms and changing textures, including a three-part fugue.

When teaching this work, it is important to emphasize the stylistic differences of each section. The chorale should be played in a slow, legato style, while the chant should be played in a quick aggressive style. A broad palette of dynamics, as well as articulations, should also be expressed.

- Timothy Loest

Duration: 2:35

3-PART FULLY ADAPTABLE

Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

in memory of Bob Bullard

CHORALE AND MYSTIC CHANT

TIMOTHY LOEST
(ASCAP)

Andante sostenuto (♩ = 76)

Parts 1, 2, 3

Alt. Horn in F / Alt. T. Sax.

Piano (Guitar)

Percussion 1 (Snare Drum, Bass Drum, Vibraslap)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Sleigh Bells)

Chords: Cm Fm B♭ E♭ A♭ Dm7 Gsus G Cm Fm B♭ E♭

mf

Sus. Cym. (yam mallets) p mf

Parts 1, 2, 3

Alt. Hn. / T. Sax.

Pno. (Gtr.)

Perc. 1

Perc. 2

Chords: A♭ Dm7 Gsus G Fm B♭ E♭ A♭ Dm G7 C

mp

9

7 8 9 10 11 12

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17

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

mp *mf* *mf* *mf*

Ab Dm7 Gm Cm Fm Gsus G Cm Fm Bb Eb

13 14 15 *p* *mf* 18

21 Allegro energetico (♩=144)

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

f *f* *f* *f*

Ab Dm7 Gsus G

S.D. snares off
B.D.
Cr. Cym. muffle

19 20 21 *f* 22 23

1 stomp! R L R play

2 stomp! R L R play

3 stomp! R L R play

Alt. Hn. T. Sax. stomp! R L R play

Pno. (Gtr.) stomp! R L R play

Perc. 1

Perc. 2 muffle

Sus. Cym. (w/ drumstick) mp

24 25 26 27 28

1 play

2 mp

3 mf

Alt. Hn. T. Sax. mp

Pno. (Gtr.) mf

Perc. 1 mf

Perc. 2 mf

30 31 32 33 34 35

mp

mf

f

f

f

f

slap forcefully!

muffle

37

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

mp

mp

mp

mp

rim

Vbslp.

muffle

36 37 38 39 40 41

45

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

f

f

f

f

head

Cr. Cym.

f

42 43 44 45 46 47

60

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Alt. Hn.
T. Sax. *mp cresc. poco a poco*

Pno.
(Gtr.) *mp cresc. poco a poco*

Perc. 1 *mp cresc. poco a poco*

Perc. 2

Sus. Cym.
(w/ drumstick) *mp cresc. poco a poco*

62 63 64 65

1 *f* stomp! R L R L R L play *ff*

2 *f* stomp! R L R L R L play *ff*

3 *f* stomp! R L R L R L play *ff*

Alt. Hn.
T. Sax. *f* stomp! R L R L R L play *ff*

Pno.
(Gtr.) *f* stomp! R L R L R L play *ff*

Perc. 1 *f* slap forcefully! Cr. Cym. muffle muffle *ff*

Perc. 2 *f* muffle muffle *ff*

66 68 69 70 71