

IF IT AIN'T BAROQUE...

Arranged by
Timothy Loest

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

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 Arranger

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His compositions and arrangements 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

If It Ain't Baroque... is a mini anthology of four famous Baroque masterworks, and it is likely to be your students' very first playing encounter with music from the Baroque era.

When teaching this work, it is important to stress that the meaning of the music lies within the artistic interaction of its various elements. Therefore, to get the most enjoyment out of the music, each performer must know his or her part AND how that part interacts with other parts. Rehearsing each layer separately, and then with other layers, will be time well spent. Layers, of course, include the melody, harmony, and bass lines. Along the way, students should understand that a key aspect of Baroque music is ornamentation. Consequently, details such as articulations and dynamics should be incorporated right from the start; never left for later.

While the meaning of the music lies within its interacting elements, musical meaning is enhanced when students understand the historical and social context of a work and its style period. For that reason, a reproducible page titled *About the Musicians and Their Music* has been included for distribution. Note that scientists such as Galileo and Newton are mentioned, as well as the artist Caravaggio. Of course, there are many other great painters, sculptors, and architects from that era to be studied. And while there is a significant number of Baroque composers to meet, some of the more famous have been listed for further study.

Finally, maintain proper balance with your stand partner, as well as other sections in the orchestra. So enjoy the music, Handel it with care, and whatever you do, don't take it Bach!

- Timothy Loest

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About the Musicians and Their Music

The Baroque era was an age of discovery. While scientists like Galileo and Newton set out to discover how the physical world worked, painters like Caravaggio experimented with lighting to capture the full spectrum of human emotion. In music, composers set out to discover ways to move the listener.

This arrangement celebrates four famous Baroque masterworks. Beginning and ending with Handel's *Hallelujah Chorus*, this arrangement also explores Vivaldi's *Spring*, Clarke's *Prince of Denmark's March*, and Bach's *Musette*.

George Frideric Handel, a German-born composer famous for his operas and oratorios, spent most of his adult life in England. Consequently, his *Messiah* with its *Hallelujah Chorus* was based on a text written by Englishman Charles Jennens. The work debuted in Dublin, Ireland on April 13, 1742.

Antonio Vivaldi, the leading Italian composer of the Baroque period, was a virtuoso violinist. Above all, he was a master of the concerto. Although he was an ordained priest, he followed his passion – music. At age 25, he accepted a teaching position at an institution where orphan girls learned music.

Jeremiah Clarke was an English organist and composer most known for his keyboard piece *Prince of Denmark's March*. Years after Clarke's death, the work was mistakenly attributed to Henry Purcell. Ironically, the piece is still often mistitled as Purcell's *Trumpet Voluntary*.

Johann Sebastian Bach stands as the undisputed champion of Baroque music. He was a virtuoso organist who came from a family line that produced musicians for 250 years. With over 1000 compositions, Bach contributed to the advancement of four-part harmony, as well as the expansion of counterpoint. While much of Bach's music is complex, a family notebook of keyboard works for his wife Anna Magdalena presents a collection of short approachable compositions that are simply delightful. Among them is the popular *Musette in D Major*.

The best way to internalize the Baroque style is to listen to Baroque music. Famous Baroque composers include the following:

ITALY

Corelli
Frescobaldi
Monteverdi
D. Scarlatti
Vivaldi

GERMANY

J.S. Bach
Biber
Buxtehude
Schütz
Telemann

FRANCE

F. Couperin
Du Mony
Lully
Rameau

ENGLAND

Blow
Clarke
Handel
Purcell

IF IT AIN'T BAROQUE...

Arranged by
TIMOTHY LOEST
(ASCAP)

Allegro (♩=132)
George Frideric Handel's Messiah - Hallelujah Chorus

Violin 1
f

Violin 2 (Viola T.C.)
f

Viola
f

Violoncello
f

Double Bass
f

Piano
f

2 3 4 5

7 *Antonio Vivaldi's Four Seasons - Spring*

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vcl.
mf

D.B.
mf

Pno.
mf

6 7 8 9 10 11

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13

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Pno. *p*

12 13 14 15 16 17

19

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Pno. *f*

18 19 20 21 22 23

26 Jeremiah Clarke's Prince of Denmark's March

Musical score for Jeremiah Clarke's Prince of Denmark's March, measures 24-29. The score is arranged for a full orchestra and piano. The instruments are: Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf* (mezzo-forte) for all instruments. The score shows the following notes and rests:

- Measures 24-25:** Vln. 1 and 2 play eighth notes (G4, A4, B4, C5). Vla. plays quarter notes (G3, A3, B3, C4). Vcl. and D.B. play quarter notes (G2, A2, B2, C3). Pno. plays a rhythmic accompaniment of eighth notes.
- Measures 26-29:** Vln. 1 and 2 play eighth notes (D5, E5, F5, G5). Vla. plays quarter notes (D4, E4, F4, G4). Vcl. and D.B. play quarter notes (D3, E3, F3, G3). Pno. continues with the rhythmic accompaniment.

34 Johann Sebastian Bach's Minuet

Musical score for Johann Sebastian Bach's Minuet, measures 30-35. The score is arranged for a full orchestra and piano. The instruments are: Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic markings are *f* (forte) and *mf* (mezzo-forte). The score shows the following notes and rests:

- Measures 30-33:** Vln. 1 and 2 play eighth notes (G4, A4, B4, C5). Vla. plays quarter notes (G3, A3, B3, C4). Vcl. and D.B. play quarter notes (G2, A2, B2, C3). Pno. plays a rhythmic accompaniment of eighth notes.
- Measures 34-35:** Vln. 1 and 2 play eighth notes (D5, E5, F5, G5). Vla. plays quarter notes (D4, E4, F4, G4). Vcl. and D.B. play quarter notes (D3, E3, F3, G3). Pno. continues with the rhythmic accompaniment.

Vln. 1 ⁴
Vln. 2 ⁴
Vla. *mf*
Vcl. *mp*
D.B. *mp*
Pno. *mp*

36 37 38 39 40 41

42 *Hallelujah Chorus Reprise* **molto rit.**

Vln. 1 *f* // *ff* (V)
Vln. 2 *f* // *ff* (V)
Vla. *f* // *ff* (V)
Vcl. *f* // *ff* (V)
D.B. *f* // *ff* (V)
Pno. *f* // *ff*

42 43 44 45 46 47