

SPOOKY MANSION

Timothy Loest

Instrumentation

1 - Full Score	
8 - Flute	4 - Tuba
2 - Oboe	1 - String Bass
2 - Bassoon	1 - Bells
10 - B \flat Clarinet	1 - Xylophone
2 - B \flat Bass Clarinet	1 - Timpani
4 - E \flat Alto Saxophone	2 - Percussion 1
2 - B \flat Tenor Saxophone	Snare Drum
2 - E \flat Baritone Saxophone	Bass Drum
8 - B \flat Trumpet	3 - Percussion 2
4 - F Horn	China Cymbal
4 - Trombone	Slapstick
2 - Baritone /	Ratchet
Euphonium	Vibraslap
2 - Baritone T.C.	Triangle

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

There’s nothing like an abandoned old house to stir the imagination...

Spooky Mansion takes you on a forbidden tour of a dark, once grand estate – a dwelling fallen from grace and forgotten by time. Accomplished with just six notes, anxious articulations, daunting dynamics, and spine-chilling sound effects will have everyone on the edge of their seat.

To achieve the desired mood, articulations and dynamics must be consistent from player to player. Because the timed arrival of sound effects is critical to creating suspense, the entire ensemble must be locked into a solid, unwavering beat.

Measures 29-31 present a snippet from Bach’s *Tocatta and Fugue in D Minor*. Note that beat one of measure 31 can be played as follows: 1) all play any note, 2) all play lower note, or 3) some play any note while others play lower note. While *Tocatta and Fugue in D Minor* was originally composed for organ, it was later arranged for piano and orchestra. In recent times, it has been used in many films to depict horror and villainy. Listening to recordings of Bach’s work will shed some light on the sinister nature of *Spooky Mansion*.

Enjoy your forbidden tour of this abandoned structure. But be careful! No one REALLY knows what evil lurks behind the boarded up windows and creaky staircases.

- Timothy Loest

SPOOKY MANSION

TIMOTHY LOEST
(ASCAP)

Frightfully (♩ = 126) 3

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Frightfully (♩ = 126) 3

B♭ Trumpet

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba

Bells

Xylophone

Timpani (opt.)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (China Cymbal, Slapstick, Ratchet, Vibraslap, Triangle)

acrylic mallets

medium hard mallets

medium mallets

muffle on rests throughout

(G, C) S.D.

B.D.

China Cym. w/ stick butt

2 3 4 **f**

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Musical score for a woodwind and percussion ensemble, measures 5-9. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Euphonium/Bassoon (Tbn. Bar. / Euph. Bsn.), Tuba, Bells, Xylophone (Xyl.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The woodwinds and brass play a melodic line consisting of quarter and eighth notes, often with accents. The percussion parts feature a rhythmic pattern of eighth notes and quarter notes, with some specific techniques like 'div.' (divisi) and 'v' (accents) indicated.

11

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

11

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

mf

mf

Bells

Xyl.

Timp.

Perc. 1

Perc. 2

rim

Slapstick

Ratchet

mf

10 11 12 13 14 15

19

div.

mp

mp

div.

mp

mp

mp

mp

mp

19

mp

mp

mp

mp

mp

mf

Vbslp.

mf

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Bells

Xyl.

Timp.

Perc. 1

Perc. 2

mp

Tri.

mp

22

23

24

25

26

27

29 DANGER – No Trespassing! 32 Frantically (♩ = 160+)

Fl. scream! // sfz ff f

Ob. scream! // sfz ff f

Cl. scream! // sfz ff f mouthpiece / barrel only: flap palm against opening

B. Cl. scream! // sfz ff f

A. Sax. scream! // sfz ff f

T. Sax. scream! // sfz ff f

B. Sax. scream! // sfz ff f

Tpt. scream! // 29 DANGER – No Trespassing! 32 Frantically (♩ = 160+) sfz ff f

Hn. scream! // sfz ff f

Tbn. Bar. / Euph. Bsn. scream! // sfz ff f

Tuba scream! // sfz ff f

Bells scream! // sfz ff f

Xyl. scream! // sfz ff f

Timp. scream! // sfz ff f

Perc. 1 scream! // two beaters head f

Perc. 2 BOOM! scream! // sfz ff China Cym. f

28 sfz 29 30 31 32 ff

* play any note, or opt. lower note
 Note to Conductor: Beat one can be played as follows—1) all play any note, 2) all play lower note, or 3) some play any note while others play lower note. You choose!

Fl. *f* *ff* "Boo!"

Ob. *f* *ff* "Boo!"

Cl. *ff* "Boo!"

B. Cl. *ff* "Boo!"

A. Sax. *ff* "Boo!"

T. Sax. *ff* "Boo!"

B. Sax. *ff* "Boo!"

Tpt. *ff* "Boo!"

Hn. *ff* "Boo!"

Tbn. Bar. / Euph. Bsn. *ff* "Boo!"

Tuba *ff* "Boo!"

Bells *ff* "Boo!"

Xyl. *f* *ff* "Boo!"

Timp. *f* *ff* muffle "Boo!"

Perc. 1 rim *ff* "Boo!"

Perc. 2 *ff* "Boo!"

34 35 36 37 38 39 *ff*

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Separated Staccatos (♩=126)

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

No. 1: Separated Staccatos (♩=126)

Tpt. *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Bells (optional tacet) *mf*

Xyl. *mf*

Timp. *mf*

Perc. 1 S.D. rim *mf*

Perc. 2 B.D. *mf*

Ratchet *mf*

Vbsp. *mf*

No. 2: Touching Tenutos (♩ = 126)

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

No. 2: Touching Tenutos (♩ = 126)

Tpt. *mp*

Hn. *mp*

Tbn. Bar. / Euph. Bsn. *mp*

Tuba *mp*

Bells *mp*

Xyl. (optional tacet) *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

two beaters

B.D. *mp*

Tri.

No. 3: Alarming Accents (♩=126)

Fl. *f* *div.*

Ob. *f*

Cl. *f* *div.*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 3: Alarming Accents (♩=126)

Tpt. *f* *div.*

Hn. *f*

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

Tuba *f*

Bells *f*

Xyl. *f*

Timp. *f* muffle

Perc. 1 *f* S.D. B.D. China Cym. muffle

Perc. 2 *f*