

PRANKS OF THE PESKY POLTERGEIST

TIMOTHY LOEST

INSTRUMENTATION

1 Conductor Score
8 Flute
2 Oboe
2 Bassoon
5 B♭ Clarinet 1
5 B♭ Clarinet 2
2 B♭ Bass Clarinet
4 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 B♭ Trumpet 1
4 B♭ Trumpet 2
4 F Horn

4 Trombone
2 Euphonium
2 Baritone T.C.
4 Tuba
2 Mallet Percussion 1
(Bells, Chimes)
2 Mallet Percussion 2
(Xylophone)
4 Percussion 1
(Snare Drum, Bass Drum)
4 Percussion 2
(Slapstick, Vibraslap,
Temple Blocks, Metal Spoons,
Small and Large Pots,
Crash Cymbals, Ratchet)

SUPPLEMENTAL and WORLD PARTS
*The following instruments and transpositions
(all parts) are available to download from
www.alfred.com/supplemental*

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
B♭ Trombone T.C.
B♭ Trombone B.C.
B♭ Euphonium B.C.
B♭ Tuba T.C.
B♭ Tuba B.C.
E♭ Tuba T.C.
E♭ Tuba B.C.
String Bass





THE COMPOSER

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His works for young band are performed worldwide and his pedagogical methods and conducting appearances impact performers and audiences at the state and national levels. In 2017, his composition *Cloud Gate (Reflections of a City)* was performed for over 5,000 spectators at Chicago's Millennium Park. That same year, Tim received the Illinois Grade School Music Association's highest honor—the Cloyd Myers Memorial Award for Excellence in Music Education.

Tim had his first work published in 1995 and has written for Warner Bros. Publications, C.L. Barnhouse Company, The FJH Music Company, and MakeMusic Publications. In 2022, he founded Fanfare Music Press, a company dedicated to the highest quality compositions and arrangements for band.

With over three decades in the classroom, Tim is no stranger to instrumental pedagogy; he is associated with several best-selling methods, including *Measures of Success®: A Comprehensive Musicianship Band Method, Warm-ups and Beyond, Rhythms and Beyond*, and *Chorales and Beyond*. Outside the classroom, Tim's music has appeared on numerous network TV shows, including *The Tonight Show Starring Jimmy Fallon*, *Good Morning America*, *Extra*, and *Nick Jr.*

Tim received his Bachelor of Music Education degree with high honors from Illinois State University and his Master of Music degree with program honors from Northwestern University. He holds membership in ASCAP, the Illinois Grade School Music Association, and Christian Educators. He served his entire teaching career at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons. Tim regularly accepts commissions for band and can be reached through his website: www.timothyloest.com.

ABOUT THE MUSIC

It's the middle of the night and all is calm.

Suddenly, a creaking noise cuts through the silence. What could it be? Is the house settling? Is the wood of the grand staircase contracting due to dryness? Or, is it something else? Could it be a pesky poltergeist pulling some pranks?

The German word poltergeist means "noisy ghost." Considered mischievous or malicious spirits, poltergeists have been blamed for unexplained noises, leaping or levitating objects, or other paranormal events. Such reported ghostly activity has included slamming doors, scratching sounds from behind walls, and even overturned furniture.

While some individuals claim that poltergeists are responsible for paranormal activities, others ascribe such activities to natural phenomena or human hoaxes. Whatever the cause, an unexplained noise in the middle of the night can be quite disturbing.

Pranks of the Pesky Poltergeist musically depicts a variety of supposed paranormal sounds, set against the backdrop of spooky, thematic material. To achieve the desired mood, dynamics and articulations must be meticulously followed, especially staccatos and accents. Because the timed arrival of sound effects is critical to creating apprehension, the entire band must be locked into a steady, unwavering beat. Percussionists must use impeccable technique, holding auxiliary percussion instruments so that they are comfortable to play, yet high enough for the audience to see. (Note: It is suggested that the metal spoons tossed downward in measure 23 be connected with strings to prevent them from scattering.)

Included in the work is a snippet from Modest Mussorgsky's *Night on Bald Mountain*. To gain a better understanding on how programmatic music can create feelings of dread or suspense, it is recommended that students listen to Mussorgsky's masterwork. Other freaky or frightening works from Western art music worthy of study include the following:

- Johann Sebastian Bach: *Toccatina and Fugue in D Minor*
- Edvard Grieg: *In the Hall of the Mountain King*
- Hector Berlioz: *March to the Scaffold*
- Carl Orff: *O Fortuna*
- Paul Dukas: *The Sorcerer's Apprentice*
- Igor Stravinsky: *The Rite of Spring*
- Charles Gounod: *Funeral March of a Marionette*

Enjoy this fun piece. But be careful! Poltergeists are NOT to be taunted.

—Timothy Loest

PRANKS OF THE PESKY POLTERGEIST

DURATION: 1:45

TIMOTHY LOEST
(ASCAP)

Mournfully (♩ = 88) **rit.** **4 Frightfully** (♩ = 120)

Flute *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 *mf* 2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 *mf* 2 *mf*

F Horn *mf*

Trombone *mf* div.

Euphonium *mf*

Tuba *mf*

Mallet Percussion 1 (Bells, Chimes) *mf*

Mallet Percussion 2 (Xylophone)

Percussion 1 (Snare Drum, Bass Drum) S.D. B.D. *mf*

Percussion 2 (Slapstick, Vibraslap, Temple Blocks, Metal Spoons, Small and Large Pots, Crash Cymbals, Ratchet)

2 3 4



50995S

Fl. *sfz* *mp* *sfz*

Ob. *sfz* *mp* *sfz*

Bsn. *sfz* *mp* *sfz*

Cls. 1 *sfz* *f* *mp* *sfz*
(à la cuckoo clock)

Cls. 2 *sfz* *f* *mp* *sfz*
(à la cuckoo clock)

B. Cl. *sfz* *mp* *sfz*
(à la cuckoo clock) div.

A. Sax. *sfz* *f* *mp* *sfz*

T. Sax. *sfz* *mp* *sfz*

B. Sax. *sfz* *mp* *sfz*

Tpts. 1 *sfz* *mp* *sfz*

Tpts. 2 *sfz* *mp* *sfz*

Hn. *sfz* *mp* *sfz*

Tbn. *sfz* *mp* *sfz*

Euph. *sfz* *mp* *sfz*

Tuba *sfz* *mp* *sfz*

Mlt. Perc. 1 (Bells, Chimes) *f* *Chimes*

Mlt. Perc. 2 (Xyl.) *f* *(à la cuckoo clock)*

Perc. 1 *f*

Perc. 2 *f* *Slpstk.* *Temple Blocks* *Vbslp.*

15 16 17 18 19

mf *p* *mf*

1
Cls.

2

B. Cl.

mf *p* *mf*

A. Sax.

mf

T. Sax.

mf

B. Sax.

mf *p* *mf*

20

1
Tpts.

mf

2

mf

Hn.

mf

Tbn.

mf *p* *mf*

Euph.

mf *p* *mf*

Tuba

mf *p* *mf*

Mlt. Perc. 1
(Bells, Chimes)

Bells *p* muffle

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30

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

30

1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. Perc. 1 (Bells, Chimes)

Mlt. Perc. 2 (Xyl.)

Perc. 1 *f*

Perc. 2 *f*

Cr. Cym.

30 31 32 33 34

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Euph.

Tuba

Mlt. Perc. 1
(Bells, Chimes)

Mlt. Perc. 2
(Xyl.)

Perc. 1

Perc. 2

div.

muffle on rests

Ratchet

35 36 37 38 39

50995S

40

Fl. *mp* *mf* *sfz* *f*

Ob. *mp* *mf* *sfz* *f*

Bsn. *mp* *mf* *sfz* *f*

1 *mp* *mf* *sfz* *f*

2 *mp* *mf* *sfz* *f*

B. Cl. *mp* *mf* *sfz* *f*

A. Sax. *mp* *mf* *sfz* *f*

T. Sax. *mp* *mf* *sfz* *f*

B. Sax. *mp* *mf* *sfz* *f*

40

1 *mp* *mf* *sfz* *f*

2 *mp* *mf* *sfz* *f*

Hn. *mp* *mf* *sfz* *f*

Tbn. *mp* *mf* *sfz* *f*

Euph. *mp* *mf* *sfz* *f*

Tuba *mp* *mf* *sfz* *f*

Mlt. Perc. 1 (Bells, Chimes)

Mlt. Perc. 2 (Xyl.) *mf* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *f*

Slpstk.

40 41 42 43 44

