

THE LAST GLADIATOR

(The Epic Story of St. Telemachus)

TIMOTHY LOEST

INSTRUMENTATION

- | | | | | |
|----|-----------------------|---|---|--|
| 1 | Conductor Score | 3 | Mallet Percussion (Bells, opt. Mallets) | <p>SUPPLEMENTAL and WORLD PARTS <i>Available for download from</i> www.alfred.com/supplemental</p> <p>E♭ Alto Clarinet E♭ Contra Alto Clarinet B♭ Contra Bass Clarinet E♭ Horn Trombone in B♭ T.C. Trombone in B♭ B.C. Euphonium in B♭ B.C. Tuba in B♭ T.C. Tuba in B♭ B.C. Tuba in E♭ T.C. Tuba in E♭ B.C. String Bass</p> |
| 8 | Flute | 4 | Percussion 1 (Snare Drum, Bass Drum) | |
| 2 | Oboe | 3 | Percussion 2 (Mid Tom-tom, Gong, Brake Drum) | |
| 2 | Bassoon | 2 | Percussion 3 (Suspended Cymbal, China Cymbal) | |
| 10 | B♭ Clarinet | | | |
| 2 | B♭ Bass Clarinet | | | |
| 4 | E♭ Alto Saxophone | | | |
| 2 | B♭ Tenor Saxophone | | | |
| 2 | E♭ Baritone Saxophone | | | |
| 8 | B♭ Trumpet | | | |
| 4 | F Horn | | | |
| 4 | Trombone | | | |
| 2 | Euphonium | | | |
| 2 | Baritone T.C. | | | |
| 4 | Tuba | | | |



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



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®: 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

The Last Gladiator is a musical depiction of the Roman gladiatorial games. It was composed in homage to St. Telemachus, a frail Eastern monk whose martyrdom resulted in the banning of gladiatorial fights.

According to historian Theodoret of Cyrus, Telemachus entered the arena, attempted to stop the combatants, and was then stoned to death by an angry crowd for disrupting their entertainment. This brave action motivated Honorius the Emperor to issue his historic ban on gladiatorial battles, the last of which occurred in 404 A.D. Alfred, Lord Tennyson, the great Poet Laureate of the United Kingdom, described the monk entering the arena in his poem, "St. Telemachus."

...As some great shock may wake a palsied limb,
Turn'd him again to boy, for up he sprang,
And glided lightly down the stairs, and o'er
The barrier that divided beast from man
Slipt, and ran on, and flung himself between
The gladiatorial swords...

When rehearsing this work, musicians should produce a strong and supported sound to capture the resolute and fearless attitude of Roman gladiators. Musicians should also keep a steady beat and play in perfect sync with each other; this is especially essential in the bass ostinato which shifts its emphasis to the weak beat (beat 2) on the third measure of each four-measure pattern (see measures 3, 7, 11, 15, etc.).

Because percussion plays a vital role in this piece, it is critical that percussion be heard while maintaining proper balance. For instance, the snare drum should support and not overpower the mid tom-tom. While the bells may be doubled on other keyboard percussion instruments, care should be taken so that the texture does not become too muddy.

As you play *The Last Gladiator* in rehearsals or performances, remember that you are ambassadors of musicianship and that musical sharing is a unique and essential form of communication that enriches life. So, pursue excellence, play with heart, and enjoy the music!

—Timothy Loest

DURATION: 1:00

THE LAST GLADIATOR

(The Epic Story of St. Telemachus)

TIMOTHY LOEST
(ASCAP)

Aggressively (♩ = 152)

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Bassoon / Trombone / Euphonium

Tuba

Mallet Percussion (Bells, opt. Mallets)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Mid Tom-tom, Gong, Brake Drum)

Percussion 3 (Suspended Cymbal, China Cymbal)

mf

Mid Tom-tom w/ hard felt mallets

mf

2 3 4



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. It includes staves for 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/Euphonium (Bsn. / Tbn. / Euph.), Tuba, Mallet Percussion (Mlt. Perc.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page. The number '9' appears in a box at the top right and middle right of the page. The percussion parts include specific instructions: 'S.D.' and 'B.D.' for Perc. 1, and 'Sus. Cym. w/ yarn mallets' for Perc. 3. A dynamic marking of *mf* is present in several parts, and a crescendo/decrescendo hairpin is shown at the bottom of the page.

5

6

7

p ————— *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

Gong w/ gong mallet
(mf)

10 11 12 13 14

17

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

Tpt.

Hn.

Bsn. / Tbn. / Euph.

Tuba

Mlt. Perc. w/ poly mallets

Perc. 1

Perc. 2

Perc. 3

15 *p* *mf* 18 19



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

20 21 22 23

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

25

mf

(mf)

27

28

29

China Cym. w/ stick butt on edge

Brake Drum
(mf)

Fl. *f*

Ob. *f*

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc. *f*

Perc. 1

Perc. 2

Perc. 3

35 36 37 38 39

41 poco a poco rit.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41 poco a poco rit.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

40

41

f

42

43

44

a tempo

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

a tempo

Tpt. *ff*

Hn. *ff*

Bsn. / Tbn. / Euph. *ff*

Tuba *ff*

Mlt. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3

45

ff

47

48