

# NIGHT FLIGHT OF THE GARGOYLES

Timothy Loest

## Instrumentation

- |                                  |                       |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score       | 3 - Tuba              |
| 8 - Flute                        | 2 - Bells             |
| 2 - Oboe                         | Xylophone             |
| 1 - Bassoon                      | 1 - Timpani           |
| 4 - B $\flat$ Clarinet 1         | 4 - Percussion 1      |
| 4 - B $\flat$ Clarinet 2         | Snare Drum            |
| 2 - B $\flat$ Bass Clarinet      | Bass Drum             |
| 3 - E $\flat$ Alto Saxophone 1   | 4 - Percussion 2      |
| 3 - E $\flat$ Alto Saxophone 2   | Crash Cymbals         |
| 2 - B $\flat$ Tenor Saxophone    | Triangle              |
| 1 - E $\flat$ Baritone Saxophone | Wood Block            |
| 4 - B $\flat$ Trumpet 1          | Slapstick             |
| 4 - B $\flat$ Trumpet 2          | Vibraslap             |
| 3 - F Horn                       | 2 - Percussion 3      |
| 6 - Trombone                     | Gong                  |
| 2 - Baritone/<br>Euphonium       | Sleigh Bells          |
| 2 - Baritone T.C.                | 1 - Opt. Percussion 4 |
|                                  | Tom-toms              |

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As a result, all single page parts are collated before multiple page parts.

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## The Composer

Timothy Loest's career as a middle school band director spans nearly twenty years. He is currently director of bands at F.E. Peacock Middle School in Itasca, Illinois, a suburb of Chicago.

Mr. Loest received a Bachelor of Music Education degree, Magna Cum Laude, from Illinois State University, and a Master of Music Education degree from Northwestern University, where he studied under Peter Webster, Donald Casey, and Bennett Reimer. While at Northwestern, he received an Eckstein Scholarship as well as the School of Music's most prestigious graduate award, the Program Honors Award.

A frequently commissioned composer and guest conductor, Mr. Loest is an exclusive writer for The FJH Music Company Inc. His works for elementary and middle school bands have been performed in over twenty-five countries, including Australia, France, Germany, Great Britain, Italy, Jamaica, Japan, South Africa, Spain, Switzerland, and the United States. He is an ASCAP award-winning composer, and his compositions and arrangements have been heard on several American network and cable television programs.

Mr. Loest is an advocate of the arts and holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

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## About the Music

Traveling through western Europe, one is likely to see gargoyles perched on stone as they peer downward from the edges, ledges, and corners of medieval buildings. Masked in the form of beasts, animals, or people, these ghoulish sculptures are nothing more than ornamental waterspouts, imaginatively carved and strategically positioned to cast rainwater away from the masonry walls of churches, cathedrals, and town halls.

The English word "gargoyle" and the French word *gargouille* are derived from the Latin word *gargula*, which means "throat." These words are the source of the common English word "gargle."

Although animal-shaped waterspouts date back to ancient Egypt and Greece, gargoyles (as we think of them today) began to appear in the 12th century. By the 16th century, these mysterious creatures were no longer crudely carved sculptures, but elaborate works of art. Interestingly, gargoyles almost always appear in groups.

*Night Flight of the Gargoyles* is a harrowing program piece that depicts a horde of scowling, bewitched gargoyles as they break free from their stone perches and fly about under the cover of nighttime darkness.

The introduction should be played with extreme intensity, taking great care not to rush. Measure 9 introduces the main theme, which is propelled forward by the accented bass line. An evasive quietness is introduced in measure 41, which is suddenly interrupted by bloodcurdling gargoyle screams in measure 43. To create these screams, clarinetists must remove the attached barrel and mouthpiece from the body of the instrument, then flap the right palm against the underside of the barrel while playing on the mouthpiece. The gargoyle theme is restated at measure 57, giving each grotesque creature enough time to fly home before morning's light breaks.

## Overview

by Deborah A. Sheldon

*Night Flight of the Gargoyles* is a dramatic work that engages everyone in a sound painting of gargoyles taking to the skies. Counting, watching, and the development of musical independence are important for a successful musical experience.

Bars	Section	Comments
1–8	Introduction	<p>The style marking “Vengefully” is precise. Be sure to take time with the opening. Observe the ritard and fermata as these devices increase the drama. Nearly every note is accented. Accented notes should be played with great weight and length.</p> <p>Percussion plays a key role throughout the work. Identification of repeated patterns will help percussionists learn their parts. Help percussionists to maintain eye contact by giving appropriate cues.</p> <p>The key of C minor may require attention in rehearsal.</p>
9–24	A	<p>Measure 9 is marked, “Rapidly.” Make sure the tempo change is immediate and significant.</p> <p>There are two distinct phrases in this section, each separated into two sub phrases. Shape your conducting to indicate the natural rise and fall of the line.</p> <p>Remind students to be mindful of key and accidentals.</p> <p>This work is characterized by certain melodic and accompaniment rhythms (see flute bars 9–12 and tuba bars 9–12).</p>
25–40	A'	<p>Here the melody moves to the low winds while the bells and percussion timbre lightens. Listening activities involving the A and A' sections will help students to understand the roles of melodic and supporting voices.</p>
41–56	B	<p>There are two phrases in this section. As in the A section, each phrase is separated into two sub phrases.</p> <p>The character of the piece changes here. Nearly every note is staccato, with a few notable exceptions in the percussion and clarinets. Use the staccato and <i>p</i> dynamic level to create a decidedly spooky feel.</p> <p>Counting rests is critical and will require good cues. Wind musicians should keep their embouchures set while maintaining proper breath support.</p> <p>Again, remind students to be mindful of accidentals.</p>
57–72	A	<p>The restatement of the theme is embellished. Bring out the echo between trumpet/xylophone and oboe/flute parts. This technique intensifies texture and interest.</p> <p>While the dynamic is <i>f</i>, the ensemble sound should be full, yet not overblown.</p>
73–82	Conclusion	<p>Measures 73–74 are an augmented restatement of measures 69–70, but without percussion.</p> <p>Measure 75 presents a cascading effect from the upper instrument voices to the lower instrument voices. This cascade is reinforced with the reentering of percussion, which then provides a two bar break that leads into the last four bars.</p> <p>A restatement of the now-familiar melodic incipit should be played strongly as it is first stated in the clarinets, trumpets, and xylophone, then immediately answered by the rest of the ensemble.</p> <p>A <i>fp</i> long tone is supported by aggressive <i>fp</i> percussion, which plays two final notes after the release of the long tone. Good conducting is a must!</p>

# NIGHT FLIGHT OF THE GARGOYLES

TIMOTHY LOEST  
(ASCAP)

Vengefully (♩ = 96)

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone/Baritone, Tuba, Bells w/plastic mallets, Xylophone, Timpani (G, C, F), Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Crash Cymbals, Triangle, Wood Block, Slapstick, Vibraslap), Percussion 3 (Gong, Sleigh Bells), and Opt. Percussion 4 (Tom-toms). The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Vengefully' with a quarter note equal to 96 beats per minute. The dynamic marking 'f' (forte) is used throughout. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn./  
Bar.

Tuba

Bells  
Xylo.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

rit.

5 6 7 8

9 Rapidly (♩ = 144-152)

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

1 A. Saxes *mf*

2 A. Saxes *mf*

T. Sax. *mf*

B. Sax. *mf*

9 Rapidly (♩ = 144-152)

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn./Bar. *mf*

Tuba *mf*

Bells Xylo. *mf* Xylophone w/hard mallets

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 Sleigh Bells *mf*

Perc. 4 *mf*

9

10

11

12

13

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn/  
Bar.

Tuba

Bells  
Xylo.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn./  
Bar.

Tuba

Bells  
Xylo.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

19 20 21 22 23



25

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

25

1  
Tpts.

2

Hn.

Tbn./  
Bar.

Tuba

Bells  
Xylo.  
*mf*

Timp.

Perc. 1  
on rim

Perc. 2  
Triangle  
*mf*

Perc. 3

Perc. 4  
on rim

24 25 26 27 28

33

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

33

1  
Tpts.

2

Hn.

Tbn./  
Bar.

Tuba

Bells  
Xylo.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

29 30 31 32 33

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn./Bar. (Trombone/Baritone), Tuba, Bells Xylo. (Bells and Xylophone), Timp. (Timpani), Perc. 1, Perc. 2, Perc. 3, and Perc. 4 (Percussion). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five measures, numbered 34 through 38 at the bottom. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page, with the text 'Legal Use Requires Purchase' written below it.

34

35

36

37

38





This page contains a musical score for page 14, featuring various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Saxophones (A. Saxes 1 and 2, T. Sax., B. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone/Baritone (Tbn./Bar.), Tuba, Bells/Xylophone (Bells Xylo.), and four Percussion parts (Perc. 1-4). The score includes musical notation such as notes, rests, and dynamic markings like *sfz* and *p*. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "14" is in the top left corner. The bottom of the page shows measure numbers 51 through 56.

57

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

57

1  
Tpts.

2

Hn.

Tbn/  
Bar.

Tuba

Bells  
Xylo.

Xylophone

Timp.

Perc. 1  
on head

Perc. 2  
Cr. Cym.

Perc. 3

Perc. 4  
Sl. Bells  
on head

57 58 59 60 61



This page contains a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn./Bar. (Trombone/Baritone), Tuba, Bells Xylo. (Bells and Xylophone), Timp. (Timpani), Perc. 1, 2, 3, and 4 (Percussion). The score is written in a key signature of two flats and a 4/4 time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '65' is located in a box at the top right and another '65' is in a box on the Tuba staff. Measure numbers 62, 63, 64, 65, and 66 are printed at the bottom of the page.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn/  
Bar.

Tuba

Bells  
Xylo.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

67

68

69

70

71

73

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

73

1  
Tpts.

2

Hn.

Tbn/  
Bar.

Tuba

Bells  
Xylo.

dampen

Timp.

dampen

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

72 73 74 75 76 77

