

THE GREATEST GIFT

Timothy Loest

Instrumentation

1 - Conductor's Full Score	4 - F Horn
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone / Euphonium
2 - Bassoon	2 - Baritone T.C.
5 - B \flat Clarinet 1	4 - Tuba
5 - B \flat Clarinet 2	2 - Bells
2 - B \flat Bass Clarinet	2 - Vibraphone Chimes
4 - E \flat Alto Saxophone	4 - Percussion Suspended Cymbal Triangle Medium Ride Cymbal Bar Chimes
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer



Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band 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

The Greatest Gift came about through musical sharing. The work, commissioned by the Ryerson Middle School bands of Ringwood, New Jersey, is based on a melody gifted to me by my friend Brian Balmages. This melody sat inside my sketchpad for four years, waiting for an invitation to be developed.

Works of art, unlike other products, are one-of-a-kind entities that embody the subjective qualities of life. For this reason, the creative process can be challenging and unpredictable. At times, inspiration flows so fast that it can get lost in its own flood. At other times, it is nowhere to be found.

This work evolved during a creative drought. After struggling with musical ideas that did not want to be developed, I called Mr. Balmages to seek his advice. He replied, "Just write something that will make you happy." At that moment, I remembered the melody that he gifted to me four years earlier. It was time for that melody to be shared.

More About the Music (Share only if deemed appropriate for your students.)

I received the gifted melody in the fall of 2012. That September, my wife Cindy had been diagnosed with cancer, and budget deficits from the downturn in the economy threatened my teaching position. It seemed as if I was going to lose everything that was dear to me.

While sharing these struggles with my friend, he reminded me that adversity strengthens relationships, and that some of life's greatest gifts happen when we are broken. Such gifts, of course, are the love and kindness shown to us by others. As theologian and writer Henri Nouwen so aptly stated:

"Our humanity comes to its fullest bloom in giving. We become beautiful people when we give whatever we can give: a smile, a handshake, a kiss, an embrace, a word of love, a present, a part of our life...all of our life."¹

It is with a grateful heart that I thank the Ryerson Middle School band program and its director Jennifer Wise for commissioning this work. Through this commission, I was inspired to create a musical work based on a beautiful melody, and to share that gift with young musicians.

And what is the greatest gift...? Why, it's love.

And now these three remain: faith, hope and love. But the greatest of these is love.

1 Corinthians 13:13 (NIV)

Timothy Loest

¹ Henri Nouwen, *Life of the Beloved: Spiritual Living in a Secular World*

THE GREATEST GIFT

(on a theme by Brian Balmages)

TIMOTHY LOEST
(ASCAP)

Reflective and sustained throughout (♩ = 72 - 76)

Flute *mp* *mf* *mp* *mf*

Oboe *mp* *mf* *mp* *mf*

Bassoon *mp* *mf* *mp* *mf*

B♭ Clarinets 1 2

B♭ Bass Clarinet *mp* *mf* *mp* *mf*

E♭ Alto Saxophone *mp* *mf* *mp* *mf*

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mp* *mf* *mp* *mf*

Reflective and sustained throughout (♩ = 72 - 76)

B♭ Trumpets 1 2 *mp* *mf* *mp* *mf* *st. mute*

F Horn *mp* *mf* *mp* *mf*

Trombone *mp* *mf* *mp* *mf*

Baritone / Euphonium *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf*

Bells *mp* *mf* *mp* *mf* *w/ acrylic mallets*

Vibraphone Chimes *mp* *mf* *mp* *mf*

Percussion (Suspended Cymbal, Triangle, Medium Ride Cymbal, Bar Chimes) *Sus. Cym. scrape w/ coin*

2 3 4 *mp*

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5

Fl.

Ob.

Bsn. *mp*

Cl. 1 *mp*

Cl. 2

B. Cl. *mp*

A. Sax.

T. Sax. *mp*

B. Sax. *mp* play

5

Tpts. 1 *mp* open

Tpts. 2

Hn.

Tbn. *mp*

Bar. / Euph. *mp*

Tuba *mp*

Bells

Vibra. *mp*

Ch.

Perc. *mp* Tri.

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Vibra.
Ch.

Perc.

mp

15 16 17 18 19

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.
mf

T. Sax.

B. Sax.

Tpts. 1
2

Hn.
mf

Tbn.

Bar. /
Euph.

Tuba

Bells

Vibra.
Ch.

Perc.

25 26 27

mp

Preview Only

29

Fl. *mf cresc.*

Ob. *mf cresc.*

Bsn.

+ Cl. 2

Cl. 1 *mf* *cresc.*

Cl. 2

B. Cl. *cresc.*

A. Sax. *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *cresc.*

29

Tpts. 1 *mf* *cresc.*

Tpts. 2

Hn. *mf* *cresc.*

Tbn. *cresc.*

Bar. / Euph. *cresc.*

Tuba *cresc.*

Bells *mf* *cresc.*

Vibra. Chimes *mf*

Ch.

Perc. *mf*

mf 30 31 32 *mf*



Fl. *rit.*

Ob.

Bsn. *mf*

Cls. 1 *mf*
2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*
play

B. Sax. *mf*

Tpts. 1 *mf*
2 *rit.*

Hn. *mf*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Bells

Vibra. Ch.

Perc. *mp* Tri.

Sus. Cym. *mp* *mf*



43 A tempo, rubato

rit.

Fl. *mf* *f* *subito p*

Ob. *mf* *f* *subito p*

Bsn. *mp* *f* *subito p*

Cls. 1 *mp* *f* *subito p*

2 *mp* *f* *subito p*

B. Cl. *mp* *f* *subito p*

A. Sax. *mp* *f* *subito p* *div.*

T. Sax. *mp* *f* *subito p*

B. Sax. *mp* *f* *subito p*

43 A tempo, rubato

rit.

Tpts. 1 *mp* *f* *subito p*

2 *mp* *f* *subito p*

Hn. *mp* *f* *subito p*

Tbn. *mp* *f* *subito p*

Bar. / Euph. *mp* *f* *subito p*

Tuba *mp* *f* *subito p*

Bells *mf* *f* ()

Vibra. Ch. ()

Perc. *mp* *f* *subito p* *Ride Cym.* *Tri.* ()

B. Ch. *subito p*