

DEIMOS

(Bringer of Terror)

Timothy Loest

Instrumentation

- | | |
|----------------------------------|--------------------------|
| 1 - Full Score | |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - String Bass |
| 2 - Bassoon | 1 - Timpani |
| 10 - B \flat Clarinet | 2 - Bells (opt. Mallets) |
| 2 - B \flat Bass Clarinet | 2 - Percussion 1 |
| 4 - E \flat Alto Saxophone | Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | 3 - Percussion 2 |
| 8 - B \flat Trumpet | Bar Chimes |
| 4 - F Horn | Gong |
| 4 - Trombone | Crash Cymbals |
| 2 - Baritone /
Euphonium | 1 - Low Tom (opt.) |
| 2 - Baritone T.C. | |

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 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

Fashioned in the style of Holst, this work uses driving rhythms, dark harmonies, and an asymmetrical form to personify Deimos, the Greek mythological god of terror and the namesake of Mars' second moon.

Using just six notes, this modal work explores concert D Phrygian, as well as concert G minor. While Holst's influence is obvious, the work is also reminiscent of Ravel's *Bolero*. Like *Bolero*, this composition holds the listener's attention by way of its perpetuating rhythmic ostinato, a gradual progression from soft to loud, and a key change that elevates tension.

When rehearsing this work, musicians should keep a steady beat and play in perfect sync with each other. While the piece starts *p* and ends *fff*, its volume should build gradually and not become harsh.

Because percussion instruments play a vital role in this piece, it is critical that percussion be heard while maintaining proper balance. For instance, the low tom should support and not overpower the timpani. While the bells can be doubled on other keyboard percussion instruments, care should be taken so that the texture does not become muddy.

Finally, it is highly recommended that your students listen to Holst's *Mars, the Bringer of War*, as well as Ravel's *Bolero*. Enjoy this first offering from Loest's suite *The Moons*.

- Timothy Loest

DEIMOS

(Bringer of Terror)

TIMOTHY LOEST
(ASCAP)

With building intensity (♩ = 116)

5

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone / Baritone / Euphonium / Bassoon

Tuba

Timpani

Bells (opt. Mallets)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Bar Chimes, Gong, Crash Cymbals)

Low Tom (opt.)

hard felt mallets

(G, D)

Low Tom

Bar Chimes

hard felt mallets

p

2

3

4

5



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piece at www.fjhmusic.com

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Gong

Perc. 2

Tom

p

p

p

p

6 7 8 9 10 11

Fl.

Ob.

Cl.

B. Cl.

A. Sax.
mp

T. Sax.
mp

B. Sax.

Tpt.

Hn.
mp

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2
mp

Tom

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23

23

23

[illegible]

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Gong

Tom

f

f

f

39

43 slowing and increasing in volume to the end

muffle on rests until end

Timp.
 Bells
 Perc. 1
 Perc. 2
 Tom

Musical score for Percussion 1, 2, and Tom. The score is in 4/4 time and features a large red watermark reading "Legal". The percussion parts are marked with *ff* (fortissimo) and *fff* (fortississimo). The score includes a section labeled "muffle on rests until end" for the Timp. and Bells parts. The score is divided into measures 43, 44, 45, 46, 47, and 48.

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Deimos Ostinato *Note to Conductor: Rehearse at different dynamic levels.*

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

No. 1: Deimos Ostinato

B♭ Trumpet

F Horn

Trombone Baritone / Euphonium Bassoon

Tuba

Timpani

Bells (opt. Mallets)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Bar Chimes, Gong, Crash Cymbals)

Low Tom (opt.)

This musical score is for a piece titled 'No. 1: Deimos Ostinato'. It is written for a large ensemble, including woodwinds, brass, and percussion. The score is in 4/4 time and consists of 16 measures. The woodwind section includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet, F Horn, Trombone Baritone / Euphonium Bassoon, and Tuba. The percussion section includes Timpani, Bells (opt. Mallets), Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Bar Chimes, Gong, Crash Cymbals), and Low Tom (opt.). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

No. 2: Phrygian Theme *Note to Conductor: Play piano first time, and mezzo-piano second time.*

Flute *p - mp*

Oboe *p - mp*

B♭ Clarinet *p - mp*

B♭ Bass Clarinet *p - mp*

E♭ Alto Saxophone *p - mp*

B♭ Tenor Saxophone *p - mp*

E♭ Baritone Saxophone *p - mp*

No. 2: Phrygian Theme

B♭ Trumpet *p - mp*

F Horn *p - mp*

Trombone Baritone / Euphonium Bassoon *p - mp*

Tuba *p - mp*

Timpani *p - mp*

Bells (opt. Mallets) *p - mp*

Percussion 1 (Snare Drum, Bass Drum) *p - mp*

Percussion 2 (Bar Chimes, Gong, Crash Cymbals) *p - mp*

Low Tom (opt.) *p - mp*

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Tom

Gong

p - mp

Cr. Cym.

muffle

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