

49er Spirit!

by

**Gary P. Gilroy
(ASCAP)**

49er Spirit!

49er SPIRIT! was composed for young musicians in their first years on their musical instruments. It is a salute to the many who came to the great Sierra Nevada mountain range in California in the mid-1800s to seek their fortune in gold. The sacrifices they and their families made were extreme as they traveled for months and months to arrive at the exciting yet dangerous setting that would become their home as they worked to become rich. Many miners died on their treacherous journey to California. Many others died while still in their 20's and 30's for a variety of reasons related to arduous mining routines and inhospitable conditions - the "Wild West" was a rough place indeed. In some towns, such as Bodie, California, it was common to have at least one death per day from saloon shootouts and other disagreements.

And yet, amidst all the turmoil and suffering in their quest, there were extraordinary men who were able to rise above and succeed in finding their fortune. Small California towns such as Columbia, Murphys, Angels Camp and Sonora were overflowing with ambitious miners and others who knew it was just as profitable to serve the miners. These towns can still be visited today and are filled with myriad historical sites to see and enjoy.

This ambitious and bold new concert opener intends to capture the positive and persistent attitude of the *49er Spirit!* The percussionists help create the setting of horses trotting through town after a hard day's work. And of course, the brake drum solos clearly evoke the thrust of the pickax against the hard California soil and rocks.

A Few Performance Suggestions

While some band directors may shy away from this composition because of the many percussion requirements, this composer strongly urges young music teachers to embrace this kind of percussive demand. A large floor tom can be replaced with any large tenor drum or even an old snare drum with no snares (tuned low). Brake drums are available at any junkyard and often for a mere \$1.00 bill each. This composer encourages young players to get started right away performing "multiple percussion" works to prepare for their future. The world of percussion has developed extensively in the last 50 years and will only continue to do so. Young musicians exposed to this kind of work today will be well on track to tackle many future works that will provide them with a great sense of achievement and accomplishment in the world of making music with percussion.

The band director should teach the students to set up their instruments carefully in order to have the instruments arranged in close proximity to one another. Careful consideration should also be given to the players strong hand, in other words, if they are right handed, arrange the instruments in such a way that the parts they have to play will lay comfortably with their right hand playing primary strokes and the left hand play the weaker beats. This will likely involve setting instruments on the right side of the set up if these instruments are often played on down beats while other instruments that are used for upbeats might be on the left side of setup. Whenever possible, small equipment like wood blocks and cowbells should be mounted on a stand and placed in front of the other instruments at a slightly higher position.

Instrumentation

1 – Complete Score	8 – Trumpet
10 – Flute	4 – Horn in F
2 – Oboe	6 – Trombone
2 – Bassoon	2 – Euphonium
10 – Clarinet	2 – Baritone T.C.
2 – Bass Clarinet	4 – Tuba
4 – Alto Saxophone	2 – Bells
2 – Tenor Saxophone	2 – Percussion 1
2 – Baritone Saxophone	2 – Percussion 2

Gary P. Gilroy (ASCAP)

Born June 10, 1958



Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

Gilroy has served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. He is also a Past President of the Fresno Madera Counties Music Educators Association.

From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 39 states and throughout Canada. Dr. Gilroy has been the conductor for all state groups in Colorado and Oregon as well as the California Band Directors Association All-State High School Symphonic Band.

An ASCAP Award-winning composer, Gilroy's music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., and CPP/Belwin Mills. His compositions have been featured at the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, many regional and state honor bands throughout the United States have performed Gilroy's compositions. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, graduated from UCLA in 2010 and is currently a graduate assistant in band at UNLV and his son, Nicholas, is music major at CSU, Long Beach.

49er Spirit!

$\text{♩} = 120$

2 3 4 5 6 7

Flute *f* *mf*

Oboe *f* *mf*

Bassoon *f* *mp*

Clarinet *f* *mf*

Bass Clarinet *f* *mp*

Alto Saxophone *f* *mf*

Tenor Saxophone *f* *mf*

Baritone Saxophone *f* *mp*

Trumpet *f* *mf*

Horn in F *f* *mf*

Trombone *f* *mp*

Euphonium *f* *mp*

Tuba *f* *mp*

Mallet Percussion *f* *mp* *mf*
suspended cymbal w/stick & large tom

Percussion 1 (1 player) *mf*

Percussion 2 (1 player) *mf*

mf *p* *mf* *p* *mf*

49er Spirit! - Complete Score

8 9 10 11 12 13 14 15

Fl *f* *mf*

Ob *f* *mf*

Bsn. *f* *mp*

Cl *f* *mf*

B. Cl *f* *mp*

Alto Sax *f* *mp*

Tenor Sax *f* *mp*

Bari Sax *f* *mp*

Tpt *f* *mf*

Hn *f* *mp*

Tbn *f* *mp*

Euph. *f* *mp*

Tba *f* *mp*

Mal *f* *mf*

Perc. 1 brake drum *f*

Perc. 2 two mounted wood blocks *mf*

mf *mp*

49er Spirit! - Complete Score

24 25 26 27 28 29 30

Fl

Ob

Bsn.

Cl

B. Cl

Alto Sax

Tenor Sax

Bari Sax

Tpt

Hn

Tbn

Euph.

Tba

Mal

Perc. 1

Perc. 2

mp *mf* *mp* *mf* *sub.f*

mp *mf* *mp* *mf* *sub.f*

f

mp *mf* *mp* *mf* *sub.f*

mp *mf* *mp* *mf* *sub.f*

f

mp *mf* *mp* *mf* *sub.f*

mp *mf* *mp* *mf* *sub.f*

f

f

f

f

mf *sub.f*

ride cymbal

snare drum *f*

mp *mf* *mp* *mf* *mf*

49er Spirit! - Complete Score

31 32 33 34 35 36 37

Fl

Ob

Bsn.

Cl

B. Cl

Alto Sax

Tenor Sax

Bari Sax

Tpt

Hn

Tbn

Euph.

Tba

Mal

Perc. 1

Perc. 2

ride cymbal

mp *mf* *mp* *f*

mf *mp* *mf* *mp* *mf*

49er Spirit! - Complete Score

38 39 40 41 42 43 44 45

Fl *mf*

Ob *mf*

Bsn. *mp*

Cl *mf*

B. Cl *mp*

Alto Sax *mp*

Tenor Sax *mp*

Bari Sax *mp*

Tpt *mf*

Hn *mp*

Tbn *mp*

Euph. *mp*

Tba *mp*

Mal *mf*

Perc. 1

Perc. 2 *mp*
two mounted wood blocks

Detailed description of the musical score: This page contains the musical score for measures 38 through 45 of the piece '49er Spirit!'. The score is arranged for a large ensemble. The woodwind section includes Flute (Fl), Oboe (Ob), Bassoon (Bsn.), Clarinet (Cl), Bass Clarinet (B. Cl), Alto Saxophone (Alto Sax), Tenor Saxophone (Tenor Sax), and Baritone Saxophone (Bari Sax). The brass section includes Trumpet (Tpt), Horn (Hn), Trombone (Tbn), Euphonium (Euph.), and Tuba (Tba). The percussion section includes Mallets (Mal), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2), which is specifically noted to play two mounted wood blocks. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure numbers 38, 39, 40, 41, 42, 43, 44, and 45 are clearly marked at the top of the page. Dynamics are indicated by 'mf' (mezzo-forte) and 'mp' (mezzo-piano). Articulation marks such as accents and slurs are used throughout the score. The percussion parts feature rhythmic patterns, with Perc. 2 playing a consistent eighth-note pattern on the wood blocks.

49er Spirit! - Complete Score

This page of the musical score for "49er Spirit!" contains measures 46 through 52. The instrumentation includes Flute (Fl), Oboe (Ob), Bassoon (Bsn.), Clarinet (Cl), Bass Clarinet (B. Cl), Alto Saxophone (Alto Sax), Tenor Saxophone (Tenor Sax), Baritone Saxophone (Bari Sax), Trumpet (Tpt), Horn (Hn), Trombone (Tbn), Euphonium (Euph.), Tuba (Tba), and Malacca (Mal). Percussion is divided into Perc. 1 (snare drum) and Perc. 2 (two mounted wood blocks). The score features various dynamics such as *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). Measure numbers 46, 47, 48, 49, 50, 51, and 52 are indicated at the top of the page. A large watermark is visible across the center of the page.

49er Spirit! - Complete Score

53 54 55 56 57 58

Fl

Ob

Bsn.

Cl

B. Cl

Alto Sax

Tenor Sax

Bari Sax

Tpt

Hn

Tbn

Euph.

Tba

Mal

Perc. 1

Perc. 2

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

p *mf* *f*

suspended cymbal w/stick & large tom

snare drum