

Westward Trek

*Commissioned by the
California Music Educators Association, Capital Section
to commemorate the 40th Anniversary of their High School
Honor Band.*

*Premiered on January 7, 2017
Rosemont High School,
Sacramento, California.*

by

**Gary P. Gilroy
(ASCAP)**

Grade: 2 1/2 Duration: 3:59

Instrumentation

1 – Conductor Score

5 – Flute 1

5 – Flute 2

2 – Oboe

2 – Bassoon

5 – Clarinet 1

5 – Clarinet 2

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

4 – Trumpet 1

4 – Trumpet 2

4 – Horn in F

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+ 2 T.C.)

4 – Tuba

1 – Timpani

1 – Percussion 1

Chinaboy Cymbal, Splash Cymbal, Hi-hat, Tambourine, Ride Cymbal, Wind Chimes, Crash Cymbals, Suspended Cymbal

1 – Percussion 2

Snare Drum, Wood Block, Plastic "Rocker" Tambourine, Wind Chimes

1 – Percussion 3

Suspended Cymbal, 4 Concert Toms, Chinaboy Cymbal, Triangle, Claves, High Wood Block

1 – Percussion 4

Bass Drum, Vibraslap, Gong, Large Whip, Triangle

1 – Mallets 1

Bells

1 – Mallets 2

Marimba

Westward Trek

Westward Trek was commissioned by the California Music Educators Association, Capitol Section, to commemorate the 40th Anniversary of their High School Honor Band. It was premiered on January 7, 2017 at Rosemont High School, Sacramento, California by the CMEA Capitol Section High School Honor Band. It is the first of three works from *A California Gold Rush Trilogy*, all commissioned by the CMEA, Capitol Section and composed by Gary P. Gilroy.

Since moving to California in 1977 as a young college student, Gilroy has been fascinated by California history. The westward movement of ambitious Americans looking to find their fortune in the California Sierra Nevada Mountains changed many lives. Gilroy's fascination with the Gold Rush history began with a college course that required him to drive through many important Gold Rush locations while listening to pre-recorded cassette tapes detailing each area's most important sites and features. California State Highway 49 is a treasure that runs right through many of the important towns that made history with their production of California gold.

In *Westward Trek*, composer Gary P. Gilroy attempts to create a sound track to an imaginary journey through the vast western states, over the treacherous Sierra Nevada Mountains, and into the Sacramento Valley and other areas where gold was being discovered in these beautiful mountains. In 1848 gold was discovered in the Sacramento Valley, which led to a massive migration of potential prospectors. Mining towns popped up all over the place as people poured into the area. In a short period of time the non-native population of the territory grew from 1,000 to 100,000 by the end of 1848. The California Gold Rush peaked in 1852 with \$81 million in gold being extracted from the hills. Eventually, prospectors found and claimed over two billion dollars worth of precious metals.

The journey west was extremely dangerous. Many traveled the Oregon-California Trail through Nebraska, Wyoming, Idaho and Nevada. Oxen and mules pulled wagons 3,000 miles, as very few traveled by horse. The average journey was three to seven months. Many making this journey were afraid of attacks from Native Americans but that rarely happened. Far more lives were lost through diseases such as cholera, mountain fever, pneumonia and diphtheria.

Some came by ship around the Cape Horn of Africa. These people traveled 15,000 miles in four to eight months. This was probably the safest manner of travel to the California Gold Rush but it was also the most expensive. And there was still plenty of danger involved, such as frigid temperatures, treacherous waves and high gusts of wind. Still others took the "Panama Shortcut" saving 8,000 miles. That trip only took two to three months. These people traveled south by ship and then by horse or mule through the jungle until they reached Panama City where they boarded a ship that would take them up the coast to California. Many of these folks died from diseases such as Malaria, yellow fever and cholera. Thousands lost their lives traveling west to seek their fortunes in gold. Thousands risked all they had to reach the Promised Land.

Composer Gary P. Gilroy makes reference to the *Dies Irae* (Day of Wrath) quite often in this exciting concert opener to signify the danger of this westward journey. An ostinato created from the *Dies Irae* actually provides an overall spirit to the tune that is very positive and energetic, much like that of the ambitious people who were attempting the dangerous trek. The composition opens with an energetic and relentless driving force. An occasional meter change adds or deletes a beat in the phrase in order to keep the listener guessing as to what might lie ahead, much like how the weary travelers never really knew what experiences or challenges might be waiting ahead for them. A "crack of the whip" can be heard on several occasions as the music passes through various themes. The use of dissonance is freely employed by the composer to symbolize the dangerous nature of the journey west.

Percussion scoring for this work will employ at least seven good percussionists. The Mallets II part is the more challenging of the two keyboard parts and therefore, should have the strongest mallet player assigned to it. Percussion I, II and III are all rather challenging parts and should each have a strong player assigned. It is essential that the percussionists all arrange their instruments in a tight semi-circle facing the conductor (with the music faced directly at the conductor) where all instruments are easily reached and played with good tone. Sharing of any instrument is not ideal. The Percussion III player should use some Vic Firth Swizzle Sticks (hard felt on one end and wood stick on the other end) for much of the part. All suspended cymbal rolls should be performed with the hard felt end of the mallets while most of the other playing will need to be done with the wooden end of the sticks. The timpani part is slightly more challenging than the Percussion IV part and will need a player who can make some minor pitch changes on the timpani. This musician must also read treble clef in order to cover the chime notes written in the part. The chime part is very simple but quite important. While the player assigned to the Percussion IV part has one of the easier parts, it is important that they are aggressive at the appropriate times. A shy player on Percussion IV will certainly produce a disappointing performance of this work. They will cover the large whip (slapstick) and will also have to play the gong and bass drum at the same time with appropriate mallets.

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.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. In 2009 Dr. Gilroy was given the *Distinguished Service Award* and in 2015 the *Don Schmeer Friend of Music* award from CBDA. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. In 2016 Dr. Gilroy was again honored with the CMEA John Swain/College/University Educator from the California 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 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa and Oregon as well as the California Band Directors Association All-State Junior High School Symphonic Band and the 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, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., TrevCo Music Publishing and CPP/Belwin Mills. His compositions have been featured at the American Bandmasters Association Convention, 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, Gilroy's compositions have been performed by many regional and state honor bands throughout the United States. 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, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach and a music teacher in the Madera Unified School District.

Westward Trek

Commissioned by the CMEA Capitol Section to commemorate the 40th Anniversary of their High School Honor Band and premiered on January 7, 2017, Rosemont High School Auditorium, Sacramento, California

Gary P. Gilroy (ASCAP)

Complete Score

Persistently ♩ = 144

Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Horn in F
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Percussion I (1 player)
Percussion II (1 player)
Percussion III (1 player)
Percussion IV (1 player)
Mallets I Bells
Mallets II Marimba

Pre-Tune: G-B-D-F dampen

Chinaboy Cymbal, Splash Cymbal, Hi-hat, Tambourine, Ride Cymbal, Wind Chimes, Crash Cymbals, Suspended Cymbal

snare drum

suspended cymbal: use Vic Firth "Swizzle Sticks"

bass drum: dampen

bells

marimba

Chinaboy (choke)

splash (choke)

Chinaboy

hi-hat

edge of plastic "rocker" tambourine

(use soft end of stick for all sus cym rolls)

bell of cymbal w/wood stick

concert toms

vibraslap

to Bass Drum and Gong

bass drum

ppp *mp* *f* *ff* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *pp* *ff* *f* *ff* *p* *f* *f* *ff* *p* *mf*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

12 13 14 15 16 17 18 19

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

mf *ff* *pp* *ff*

ff *pp* *ff*

mf *ff* *pp* *ff*

mf *ff* *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

pp *ff*

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *f* *f* *ff*

mp *f* *ff* *mf* *f* *mf* *f*

f *p* *f* *ff* *ff*

ff *ff* *mp* *f*

Chinaboy splash choke Chinaboy to Tambourine

block

+Chinaboy to Triangle

gong and bass drum to Large Whip

20 21 22 23 24 25 26 27 28

Fl. 1
Fl. 2
Ob.
Bsn. *mp*
Cl. 1 *mf*
Cl. 2 *mf*
B. Cl. *mp*
A. Sx. *mf*
T. Sx. *mf*
B. Sx. *mp*
Tpt. 1
Tpt. 2
Hn.
Tbn. 1 *mf*
Tbn. 2 *mf*
Euph. *mf*
Tuba *mp*
Timp.
Perc. I 20 *f* tambourine to Hi-hat
Perc. II *f* snare rocker tambourine block
Perc. III *mf* triangle
Perc. IV
Mlts. I
Mlts. II

29 30 31 32 33 34 35 36 37

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx.

B. Sx. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf* div. unis.

Hn. *mf*

Tbn. 1

Tbn. 2

Euph.

Tuba *mf*

Timp. *mf* to chimes (not whr)

Perc. I *mf* hi-hat (open & closed)

Perc. II *f* snare *p*

Perc. III to Claves *f* claves *p* concert toms *f*

Perc. IV

Mlts. I *mf*

Mlts. II

38 39 40 41 42 43 44 To Coda 45 46

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Timp.

38 To Coda

Perc. I *ff* to Ride Cymbal

Perc. II *f* *f* *fp* *f* *ff*

Perc. III *ff* *ff* *mp* *ff* *mf* *f* *ff* to Claves

Perc. IV large whip to Triangle *fff* *fff* triangle *ff*

Mlts. I *ff*

Mlts. II *ff*

47 48 49 50 51 52 53 54 55 56

Fl. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. *mp*

Cl. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B. Cl. *mp*

A. Sx.

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1

Tpt. 2

Hn.

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba *mp*

Timp. *f* *mf*

Perc. I *mf* *to Chinboy/Splash/Hi-hat*

Perc. II *f*

Perc. III *f* *claves* *to Toms, High Block, and Chinaboy*

Perc. IV *f* *mf*

Mlts. I *f* *mp*

Mlts. II *f* *mf*

57 58 59 60 61 62 63 64 65 66

Fl. 1 *p* *mf* *mf* *f* *f*

Fl. 2 *p* *mf* *mf* *f* *f*

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

Bsn. *fp*

Cl. 1 *p* *mf* *mf* *f* *f*

Cl. 2 *p* *mf* *mf* *f* *f*

B. Cl. *fp*

A. Sx. *mp* *f*

T. Sx.

B. Sx. *fp*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mp* *f* (div. unis.)

Tbn. 1 *fp*

Tbn. 2 *fp*

Euph. *fp*

Tuba *fp*

Timp. *Reo*

Perc. I *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mp* *mf* splash

Perc. II *f* *mf* *mf* (sim.) *fp* *p*

Perc. III *f* *mf* *mf* *mf* *mf* *mf* concert toms

Perc. IV *ff*

Mlts. I

Mlts. II

67 68 69 70 71 72 73 74 75 76

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *ff* *ff*

Perc. I splash Chinaboy (choke) both Chinaboy splash Chinaboy *f* *ff* *f* *f* *f*

Perc. II *f* *ff* *f*

Perc. III *f* *ff* *mp* *f* *mp* *f* *f* *fp*

Perc. IV to Bass Drum bass drum *f*

Mlts. I *ff*

Mlts. II *ff*

D.S. al Coda

CODA

FL. 1
FL. 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Mlts. I
Mlts. II

77 78 79 80 81 82 83 84 85

mf f mf f mf f mf f

div. unis. div. unis.

To Timp.
f splash (choke) Chinaboy splash (choke) D.S. al Coda

tune low G down to F

CODA
hi-hat
mf

suspended cymbal
pp

mp f mp

f f

86 87 88 89 90 91 92 93 94

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timpani

Perc. I

Perc. II

Perc. III

Perc. IV

Mlts. I

Mlts. II

p *mp* *mf* *f* *pp* *mf* *ff*

to Wind Chimes

wind chimes

block

edge of plastic "rocker" tambourine

suspended cymbal

triangle

This page of a musical score, numbered 11, contains measures 95 through 102. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Percussion I, II, III, and IV, and Mallets I and II. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (fortissimo piano). A large watermark 'S' is visible across the page. Measure 100 is highlighted with a box.

103 104 105 106 107 108 109 110

Fl. 1 *ff* *f* *ff* *f* *ff*

Fl. 2 *ff* *f* *ff* *f* *ff*

Ob. *ff* *f* *ff* *f* *ff*

Bsn. *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

B. Cl. *ff*

A. Sx. *f* *f* *ff* *f* *ff*

T. Sx. *fp* *f* *ff*

B. Sx. *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff* div.

Hn. *f* *f* *ff* *f* *ff*

Tbn. 1 *fp* *f* *ff*

Tbn. 2 *fp* *f* *ff*

Euph. *fp* *f* *ff*

Tuba *ff*

Timp. *ff* *ff*

Perc. I crash cymbals *ff*

Perc. II snare *ff mp* *ff* *fp* *mf* *ff* *fp* *mf* *ff* *fp*

Perc. III suspended cymbal *f* *ff* *pp* *ff* *f* *ff* *f* *ff*

Perc. IV concert toms Chinaboy gong and bass drum *ff*

Mlts. I *f* *ff*

Mlts. II *ff*

111 112 113 114 115 116 117 118

Fl. 1 *f* *ff* *f* *ff* *f*

Fl. 2 *f* *ff* *f* *ff* *f*

Ob. *f* *ff* *f* *ff* *f*

Bsn. *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *ff*

A. Sx. *f* *ff* *f* *ff*

T. Sx. *ff* *f* *ff*

B. Sx. *ff*

Tpt. 1 *f* *ff* *f* *ff* *f*

Tpt. 2 *f* *ff* *f* *ff* *f*

Hn. *f* *ff* *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff* *f* *ff*

Tuba *ff*

Timp. *ff* *fff* *ff* dampen

Perc. I to Suspended Cymbal *mp* *ff* suspended cymbal massive crescendo dampen on one!

Perc. II *mf* *ff* *mp* *ffp* *ff*

Perc. III *f* *ff* *p* *ff*

Perc. IV *ff* dampen *ff*

Mlts. I

Mlts. II *f* *ff*