

Chasing Joaquin Murrietta

Gary P. Gilroy

1 Full Score	4 Trumpet 1
4 Flute 1	4 Trumpet 2
5 Flute 2 and Oboe	4 F Horn
4 Clarinet 1	6 Trombone
4 Clarinet 2	3 Baritone/Bassoon
2 Alto Saxophone 1	2 Baritone T.C./Bass Clarinet
2 Alto Saxophone 2	4 Tuba
2 Tenor Saxophone	2 Timpani, Chimes
1 Baritone Saxophone	1 Bells
	1 Vibraphone & Xylophone, Chimes
	4 Percussion 1: 2 Players
	1. Sus. Cymbal, Triangle, Whip
	2. Bass Drum, Tambourine, Wind Chimes, Gong
	4 Percussion 2: 2 Players
	1. Rainstick, Vibraslap, Snare Drum, Sizzle Cymbal, Bongos, Splash Cymbal
	2. Gong, Triangle, Temple Blocks, Crash Cymbals, Sleigh Bells

Extra Part - P3012961

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Program Notes

Chasing Joaquin Murrietta was commissioned by the Valley Christian Junior High School Band, Jeff Wilson, Director of Bands, San Jose, California. The work is loosely based on the story of Joaquin Murrietta who was a famous California bandit in the 1800's.

Murietta came from Mexico in the late 1840's and worked as a card dealer in one of the many saloons of the bustling "Mother Lode" country. When his young wife was attacked by gold miners he began a career of gun slinging robbery which has never been equaled. He started with small holdups but eventually organized a band of desperados numbering 80 men at times. They held up stage coaches and robbed gold miners throughout the High Sierras. It was said that Murrietta was secretly loved by rancheros whom he helped in a Robinhood-like manner by stealing from the rich and giving to the poor. Murrietta and his comrades hid out with the rattlesnakes in the hills of the "Mother Lode". At the climatic end of this work one can almost hear the final, fatal shot that Captain Harry Love delivered as he and his 20 men rode down upon the bandit, shot and killed Murrietta near Lake Tulare, and put an end to this chapter of California history.

The percussion writing is extensive and no instrument should be omitted if possible. The Vibraslap is very important as it is meant to conjure up images of the rattlesnake in the hot desert heat of San Joaquin Valley. A whip should be created by hinging two pieces of pine wood (approximately 6" X 20" X 3/4") together. This model is preferred over the commercially produced slapstick. It should also be noted that the timpanist and the Percussion 2 player should share a set of chimes.

About the Composer

Gary P. Gilroy is a Professor of Music at California State University, Fresno, where he served as Associate Director of Bands, and as Director of the Bulldog Marching Band since 1993. Prior to his 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.

Dr. Gilroy is active as a guest conductor and clinician throughout the United States. He has served as the guest conductor for the Oregon All-State JHS Honor Band and the California All-State High School Symphonic Band. He has a number of publications for both concert and marching band. He has served for eleven years on the board of the California Band Directors Association, and he is currently their president. He is past president of the Fresno Madera Counties Music Educators Association, and currently serves as the Western States Chair for the National Band Association.

Chasing Joaquin Murrietta

Gary P. Gilroy
(ASCAP)

Dramatically ♩ = 60

6

Flutes 1, 2
Oboe

Clarinets 1
2

Alto Saxes 1
2

Tenor Sax

Dramatically ♩ = 60

6

Trumpet 1

Trumpet 2

F Horn

Trombone

Baritone
Low Reeds

Tuba

Timpani

Chimes

Bells

Vibraphone
Xylophone
Chimes

Percussion 1
Two players—Bass Drum
Gong, Susp. Cym.,
Tambourine, Triangle,
Whip, Wind Chimes

Percussion 2
Two players—Bongos,
Crash Cyms., Gong,
Rain Stick, Splash Cym.,
Snare Dr., Temple Blocks,
Triangle, Vibraslap

2 3 4 5 6 7

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

(scrape)

Sn. Dr.

8 9 10 11 12 13 14

15

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

15

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Xylophone

Perc.

Perc. 2

Trgl. *mp*

f *mp* *f* *pp*

f *mp* *mf* *mf*

f *mp* *mf* *mf*

f *mp* *mf* *mf*

f *mp* *mf* *mf*

f *mp* *mf* *mf*

f *pp* *mf* *pp* *mf*

mf *pp* *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p*

f *pp* *mp*

15 16 17 18 19

21

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxcs 1
2

T. Sax.

21

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

20

21

22

24

29 With Spirit! ♩ = 160

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

fp fp
fp fp

fp fp fp

fp fp fp fp

mp mp

mp

mp

mp

mp

mp

mp

pp damp on 1

mf

p

mf *p* *p*

damp on 1

pp

mf

pp *pp*

mf *mf*

Sizzle Cym.

Bongos

mf

mf

mf

mf

mf

Scrape Gong

25

26

27

28

29

30

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

mf

pp *mf*

p *f*

31 32 33 34 35

Fls. 1, 2
Ob.

Cl. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1
mp

Tpt. 2
mp

F. Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.
Ratan on Cym. Trgl.

Perc. 2
pp mf p f

36 37 38 39 40

46

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

41 42 43 44 45 46

Fls. 1, 2
Ob.

Clas. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc. 1
Tigl.
mp

Splash *mp*
Cym.

Vibraslap *mp*

Perc. 2

47 48 49 50 51 52 53

54

Fls. 1, 2
Ob. *f*

Cls. 1, 2 *mp*

A. Saxes 1, 2 *mp*

T. Sax. *mp*

54

Tpt. 1

Tpt. 2

F Hn. *mf*

Tbn. *mf*

Bar. L. Rds. *mf*

Tuba *mf*

Timp. *mf*

Bells

Vibes
Xyl.

Perc.

Perc. 2

54

55

56

57

58

59

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

60 61 62 63 64 65

70

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

(to Chimes)

Chimes

B. Dr.

1 player: Sn. Dr.,
T. Blks, Splash Cym.

Cr. Cyms.

66 67 68 69 70 71

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

(to Timpani)

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

72 73 74 75 76 77

pp *fp* *f* *f* *fp*

79

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

79

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

78

79

80

81

82

83

Watermark: *Wingert-Jones Publications*

Dynamic markings: *mf*, *mp*, *mp*, *mp*, *p*, *f*, *ff*, *ff*, *ff*, *ff*, *mf*

Performance instructions: Whip, Bongsos, Susp. Cym., B. Dr., Vibes.

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.
mp

Bells
mf

Vibes
Xyl.

Sus. Cym.
pp

Perc.
mf

Perc. 2
mp

84 85 86 87 88

89

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

89

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

f

mf

mp

pp

mf

89

90

91

92

93

94

97

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

f

97

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar. L. Rds.

Tuba

Timp.

Bells

Vibes

Xyl.

Perc.

Perc. 2

Cr. Cym. *f*

p

f

mf

pp

f

pp

f

f

95

96

97

98

99

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

mp

fp ————— *f*

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

fp ————— *f*

fp ————— *f*

fp ————— *f*

pp ————— *f*

pp ————— *f*

pp ————— *f*

p ————— *f*

mp

mp

ratan on Cym./Trgl.

Damp on 1

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

Tamb.

mp

mf

p

f

mf

p

f

p

106

107

108

109

110

111

112

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

112

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

112

113 114 115 116 117

119

Fls. 1, 2
Ob. *mp*

Cls. 1
2 *mf*

A. Saxes 1
2 *mf*

T. Sax. *mf*

119

Tpt. 1

Tpt. 2

F Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Timp. *mf*

Bells *mp* *mf*

Vibes
Xyl. *mf* *mf*

Perc. *f* *p* *f* *mp* *f* *mf* *mf*

Wnd. *mf*
Chms. *mp*

ratan on Cym./Trgl.

Tamb. *f*

Perc. 2 *p* *f*

Temple
Blocks *mf*

118

119

120

121

122

123

127

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

127

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.
L. Rds.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

Splash
Cym. *f*

Vibraslap *f*

Splash *f*
Cym.

124

125

126

127

128

129

131

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

131

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

(to Chimes) Chimes (to Timpani) Timpani

pp

f

Trgl. *f*

B. Dr.

1 player: Sn, Dr., T. Blks, Splash Cym.

p

fp

Cr. Cyms. *f*

130

131

132

133

134

135

136

Fls. 1, 2
Ob.

Musical staff for Flutes 1, 2 and Oboe. Measure 136 starts with a *mp* dynamic marking.

Cls. 1
2

Musical staff for Clarinets 1 and 2. Measure 136 starts with a *mp* dynamic marking.

A. Saxes 1
2

Musical staff for Alto Saxophones 1 and 2. Measure 136 starts with a *mp* dynamic marking.

T. Sax.

Musical staff for Tenor Saxophone. Measure 136 starts with a *mp* dynamic marking.

136

Tpt. 1

Musical staff for Trumpet 1. Measure 136 starts with a *mp* dynamic marking.

Tpt. 2

Musical staff for Trumpet 2. Measure 136 starts with a *mp* dynamic marking.

F Hn.

Musical staff for French Horn. Measure 136 starts with a *mp* dynamic marking.

Tbn.

Musical staff for Trombone. Measure 136 starts with a *mp* dynamic marking.

Bar.
L. Rds.

Musical staff for Baritone and Low Trombones. Measure 136 starts with a *mp* dynamic marking.

Tuba

Musical staff for Tuba. Measure 136 starts with a *mp* dynamic marking.

Timp.

Musical staff for Timpani. Measure 136 starts with a *f* dynamic marking.

Bells

Musical staff for Bells. Measure 136 starts with a *ff* dynamic marking.

Vibes
Xyl.

Musical staff for Vibraphone and Xylophone. Measure 136 starts with a *ff* dynamic marking.

Perc.

Musical staff for Percussion 1. Measure 136 starts with a *fff* dynamic marking. Includes Whip, Susp. Cym., and Trgl.

Perc. 2

Musical staff for Percussion 2. Measure 136 starts with a *fff* dynamic marking. Includes B. Dr., Gong, and Bongos.

136

137

138

139

140

141

144

Fls. 1, 2
Ob.

Cls. 1
2

A. Saxes 1
2

T. Sax.

mp

144

Tpt. 1

Tpt. 2

F Hn.

mp

mp

mp

Tbn.

Bar.

Tuba

Timp.

Bells

Vibes
Xyl.

Perc.

Perc. 2

f

f

f

mf

mp

142

143

144

145

146

Fls. 1, 2
Ob. *ff*

Cls. 1
2 *ff*

A. Saxes 1
2 *ff*

T. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

F. Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Vibes
Xyl. *ff*

Perc. *ff* *p* *ff* *fff* *mp* *ff*
Whip
Susp. Cym.
B. Dr. Gong

Perc. 2 *ff* *mf* *ff*

147 148 149 150 151 152