

Insurrection

Gary P. Gilroy

1 Full Score	4 Trumpet 1
4 Flute 1	4 Trumpet 2
4 Flute 2	4 F Horn
2 Oboe	3 Trombone 1
2 Bassoon	3 Trombone 2
4 Clarinet 1	2 Baritone B.C.
4 Clarinet 2	2 Baritone T.C.
4 Clarinet 3	5 Tuba
2 Bass Clarinet	1 Timpani
2 Alto Saxophone 1	3 Percussion 1: Hi-Hat, Crash Cymbal, Splash Cymbal, China Cymbal, Wind Chimes, Finger Cymbals, Garden Weasel
2 Alto Saxophone 2	
2 Tenor Saxophone	3 Percussion 2: Vibra-Slap, 2 Wood Blocks, Snare Drum, 4 Toms, Cowbell, Splash Cymbal, Tambourine
1 Baritone Saxophone	
	2 Percussion 3: Triangle, Bass Drum, Gong, Ride Cymbal
	1 Percussion 4: Ocean Drum
	1 Mallets 1: Bells
	1 Mallets 2: Xylophone

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Program Notes

Insurrection was composed as a potential concert opener for intermediate band. It is a passionate work with driving and relentless motives that possess a “nervous energy.” The clashing dissonances heard throughout the work represent a clashing against authority as an insurrection is defined as “an act or instance of revolting against civil authority or an established government.”

The middle of the composition gives a short reprieve from the intense and driving rhythms of the outer sections of the work while still retaining moments of dissonance and conflict.

A transition takes us back to the opening tempo and dissonant material that moves to a *del segno* that eventually makes its way to a triumphant *coda*.

The ending finds the work resolving in a major tonality before surrendering to the conclusive G major.

Performance Notes

As with any work by Gary P. Gilroy, the percussion play a central role in this composition. There are several suggestions for a successful performance for many of the percussion parts. It is suggested that the conductor photocopy these suggestions and give them to the appropriate players:

Mallets One (bells): The performer should use a very hard plastic keyboard mallet for the entire part.

Mallets Two (xylophone and vibraphone): The performer should use a hard rubber or hard plastic keyboard mallet on the xylophone and a rather hard covered mallet (perhaps cord wound instead of yarn wound) on the vibes. It is encouraged to “play the vibraphone part out” in order to be heard as the instrument does not project extremely well when competing with other instruments.

Timpani (and chimes): This player should tune the drums in the following order (from low to high) G-C-D-G. The pitches do not change during the piece. The timpanist is also charged with playing the chimes during the middle section of the work and for this reason, they should set up the chimes right next to the timpani.

Percussion One, Two & Three: These performers should each create a “multi-percussion” setup that provides them with the greatest ease possible for reaching all of the various instruments they will need to play during the work. They should share instruments *only* if absolutely necessary. Small instruments like jam blocks and cow bells should be mounted to a sturdy stand where the player can not only reach the instrument quickly and with great ease, but where they can strike the instrument at a beating spot that provides the ultimate tone quality possible from that instrument.

Percussion One: This performer can use snare drum sticks for much of their part. It is suggested that the cymbals on the hi-hat be elevated from the normal low position (for example, when the player is seated at a drumset) to a higher position so the performer can stand while playing it. The jam block should be mounted within a couple of inches from high hat. The mounted finger cymbal should be played with a triangle beater. The *Garden Weasel* is something that can be purchased at a hardware store. Remove the large handle and hold the weasel high while shaking it gently to rattle the metals pieces.

Percussion Two: This performer can use snare drum sticks for the wood block, snare drum, concert toms, cowbell and splash cymbal. Double the ocean drum part *if* players exist. An ocean drum can be made easily from a disposable lasagna pan with a clear plastic lid. Simply place $\frac{1}{2}$ - $\frac{3}{4}$ cup dried peas in the pan and replace the clear plastic cover.

Percussion Three: This performer should work hard at developing the technique of playing open and muted triangle. This can be easily achieved while holding the instrument high in the air between the players eyes and the conductors eyes. This performer has a quick change from bass drum to triangle at the start of the coda. In this case, it would be best to leave the triangle mounted on the music stand. Playing the bass drum and gong with the same mallet (fairly heavy BD mallet) will make this part easier.

About the Composer

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, 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, graduated from UCLA in 2010 and is currently a graduate assistant in band at UNLV and his son, Nicholas, is a music major at CSU, Long Beach.

Insurrection

Gary P. Gilroy
ASCAP

Excitedly ♩ = 160

Flute 1/2
Oboe
Bassoon
Clarinet 1/3
Bass Clarinet
Alto Saxophone 1/2
Tenor Saxophone
Baritone Saxophone
Trumpet 1/2
F Horn
Trombone 1/2
Baritone
Tuba
Timpani (+ Chimes)
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Mallets 1
Mallets 2

Dynamic markings: *mp*, *f*, *p*, *pp*, *mf*.

Tempo: Excitedly ♩ = 160

Watermark: Wingert-Jones Publications

Dynamite

9 



Fl. 1
2 *f*

Ob. *f*

Bssn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

3 *ff*

B. Cl. *ff*

A. Sx. 1 *f*

2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff*

2 *ff*

F. Hn. *ff*

Trb. 1 *ff*

2 *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff* Crash Cymbals *ff* *< ff* *< ff*

Perc. 1 *f*

2 Snare Drum *f* Tom-toms *p* *f* *p* *f* *p* *f*

3 B. D. *ff* Gong *ff* *ff* *ff*

Perc. 4

Mlts. 1 *f*

2 *ff*

9 10 11 12 13 14 15 16 17

Dynamite

19 25

Fl. 1 2 *ff* *f*

Ob. *ff* *f*

Bssn.

Cl. 1 *f*

Cl. 2 3 *f*

B. Cl.

A. Sx. 1 2 *ff* *f*

T. Sx. *f* *f* *mf* *mf*

B. Sx.

19 25

Tpt. 1 Straight mute *f* *mf* *mp*

Tpt. 2 Straight mute *f* *mf* *mp*

F. Hn. *f* *f* *mf* *mf*

Trb. 1 2

Bar.

Tuba

Timp. *pp* *f* *mp*

Perc. 1

Perc. 2 *p* *f*

Perc. 3 *pp* *f* Tri. *f* *mf*

Perc. 4

Mlts. 1 *mp*

Mlts. 2 *f* *mp*

18 19 20 21 22 23 24 25 26

3

Dynamite

33

Fl. 1 & 2: *f*

Ob.: *f*

Bssn.: *mf*

Cl. 1 & 2: *f*

B. Cl.: *mf*

A. Sx. 1 & 2: *f*

T. Sx.: *mf* → *f*

B. Sx.: *f*

Tpt. 1 & 2: *mf* Open

F. Hn.: *mf* → *f*

Trb. 1 & 2: *f*

Bar.: *f*

Tuba: *mf*

Timp.: *mf*

Perc. 1: Hi-hat *mf*

Perc. 2: Cowbell *p* → *mf*, Splash Cymbal *p* → *mf*

Perc. 3: *mf*

Perc. 4: *mf*

Mlts. 1: *f* → *ff*

Mlts. 2: *f*

27 28 29 30 31 32 33 34 35

Dynamite

Fl. 1
Ob.
Bsn.
Cl. 1
Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
F. Hn.
Trb. 1/2
Bar.
Tuba
Timp.
Perc. 1
Perc. 2 (Tambourine)
Perc. 3 (Tri.)
Perc. 4
Mlts. 1
Mlts. 2

36 37 38 39 40 41 42 43 44

5

Dynamite

46

This musical score is for the piece 'Dynamite' and covers measures 45 through 52. The instrumentation includes:

- Flutes 1 & 2 (Fl. 1, 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets 1 & 2 (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Saxophones: Alto (A. Sx.), Tenor (T. Sx.), Bass (B. Sx.)
- Trumpets 1 & 2 (Tpt. 1, 2)
- French Horn (F. Hn.)
- Trumpets 1 & 2 (Trb. 1, 2)
- Baritone (Bar.)
- Tuba
- Timpani (Timp.)
- Percussion 1 (Perc. 1) with parts for Splash, China, and Hi-hat
- Percussion 2 (Perc. 2) with parts for Woodblock, S.D. T.T., C.B., and Splash
- Percussion 3 (Perc. 3)
- Percussion 4 (Perc. 4)
- Mallets 1 & 2 (Mlts. 1, 2)

The score features a variety of dynamics including *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *p* (piano). The percussion section is particularly active, with multiple layers of rhythmic patterns. A large watermark 'Wingert-Jones Publications' is overlaid diagonally across the page.

Dynamite

54

ff

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

54

Tpt. 1
2

F. Hn.

Trb. 1
2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mlts. 1
2

53 54 *mp* 55 *f* 56 *mp* 57 *f* 58 *mp*

7

(trill D to Eb) Dynamite
To Coda

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
F. Hn.
Trb. 1/2
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Mts. 1
Mts. 2

59 60 61 62 63 64 65

rit. Dynamite **72** Slower ♩ = 120

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, and Bass Clarinet. The string section includes Violins 1 & 2, Viola, Cello, and Double Bass. The brass section includes Trumpets 1 & 2, French Horn, Trombones 1 & 2, Baritone, and Tuba. The percussion section includes Timpani, Snare Drum, Tom-toms, Splash Cymbal, China Cymbal, Wind Chimes, Finger Cymbal, and Triangle. The mallet instrument section includes Mallets 1 and 2. The score features dynamic markings such as *p*, *ff*, *f*, *mf*, and *mp*. Performance instructions include *rit.* (ritardando) and *Slower* with a tempo marking of ♩ = 120. Measure numbers 66 through 76 are indicated at the bottom of the page.

Dynamite

poco rall. . . . 88

♩ = 92

80

88

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2/3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

f *mp* *f* *mf*

f *mp* *f* *mf*

mp *mp* *mp* *mp*

f *mp* *f*

f *mp* *f*

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

mp *mp* *mp* *mp*

80 Straight mute

poco rall. . . . 88

♩ = 92

Tpt. 1
Tpt. 2
F. Hn.
Trb. 1
Trb. 2
Bar.
Tuba

mp

mp

mp

p

mp

Garden Weasel (shake)

Perc. 1
Perc. 2
Perc. 3
Perc. 4

mf *mf* *mf* *f*

ocean drum(s)
(several if players available)

mf

Gong *p*

Ride Cymbal
w/ thin Tri. beater *sfz*

Mlts. 1
Vibes

f

77 78 79 80 81 82 83 84 85 86 87 88

Dynamite

rit.

Excitedly! ♩ = 160

Fl. 1, 2 *mf* *mp* *fp* *ff* *mp*
Ob. *fp* *ff* *mp*
Bssn. *mp* *ff*
Cl. 1 *mf* *mp* *fp* *ff*
Cl. 2, 3 *mp* *fp* *ff*
B. Cl. *mp* *ff*
A. Sx. 1, 2 *mp* *ff*
T. Sx. *mp* *ff*
B. Sx. *mp* *ff*
Tpt. 1, 2 *Open* *mp* *ff*
F. Hn. *mp* *ff*
Trb. 1, 2 *mp* *mp* *ff*
Bar. *mp* *mp* *ff*
Tuba. *mp* *mp* *ff*
Chim. *ppp* *ff* *Timpani*
Perc. 1, 2 *Vibra-slap*
Perc. 3 *mf* *Tri.* *mf*
Perc. 4 *mf*
Mlts. 1 *To Xyl.* *Xylophone* *mf*
Vibes. *mf*

89

90

91

92

93

94

95

96

97

98

Dynamite

D.S. al Coda

⊕ Coda

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2

F. Hn.

Trb. 1
2

Bar.

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mlts. 1

Vibes

99 100 101 102 103 104 105 106

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

Performance instructions: *Hi-hat*, *Woodblocks*, *B.D.*, *Splash*, *Jamblock*, *Hi-hat*, *Tom-toms*, *Tri.*, *tr*.

Section markers: **D.S. al Coda** (at measures 102 and 104), **⊕ Coda** (at measures 105 and 106).

Dynamite

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2/3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
F. Hn.
Trb. 1
Trb. 2
Bar.
Tuba
Timpani
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Mlts. 1
Vibes

p *f* *p* *f* *mf*
China
S.D.
f *p* *f* *p* *f* *p* *f* *mp* *f* *mp*

107 108 109 110 111 112

Dynamite

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1 & 2
- Ob.
- Bssn.
- Cl. 1 & 2
- B. Cl.
- A. Sx. 1 & 2
- T. Sx.
- B. Sx.
- Tpt. 1 & 2
- F. Hn.
- Trb. 1 & 2
- Bar.
- Tuba
- Timpani
- Perc. 1 (China)
- Perc. 2 (T.T., + Splash, S.D.)
- Perc. 3 (B.D.)
- Perc. 4
- Mlts. 1
- Vibes

The score includes various musical notations such as dynamics (*ff*, *f*, *mp*, *p*, *pp*), articulation (accents, slurs), and performance instructions (e.g., *China*, *S.D.*, *B.D.*). The piece is in 2/4 time and features a key signature of one flat.

113

114

115

116

117

118

119