

Gary P. Gilroy

ONWARD!

INSTRUMENTATION

- | | |
|-----------------------------|---|
| 1 – Conductor | 3 – Trombone 2 |
| 5 – Flute 1 | 2 – Baritone TC |
| 5 – Flute 2 | 2 – Baritone BC |
| 1 – Oboe 1 | 4 – Tuba |
| 1 – Oboe 2 | 1 – Timpani |
| 2 – Bassoon | 2 – Mallet Percussion 1
<i>Bells, Chimes</i> |
| 6 – B♭ Clarinet 1 | 2 – Mallet Percussion 2
<i>Marimba (opt. Xylophone)</i> |
| 6 – B♭ Clarinet 2 | 4 – Batter Percussion 1
<i>Bass Drum, Crash Cymbals,</i> |
| 2 – B♭ Bass Clarinet | <i>Gong, Suspended Cymbal,</i> |
| 6 – E♭ Alto Saxophone 1 & 2 | <i>Wind Chimes, Triangle</i> |
| 2 – B♭ Tenor Saxophone | 4 – Batter Percussion 2
<i>Sleigh Bells, Snare Drum,</i> |
| 1 – E♭ Baritone Saxophone | <i>Tambourine, Triangle,</i> |
| 3 – B♭ Trumpet 1 | <i>Temple Blocks (3), Whip</i> |
| 3 – B♭ Trumpet 2 | |
| 3 – B♭ Trumpet 3 | |
| 4 – F Horn 1 & 2 | |
| 3 – Trombone 1 | |

ONWARD!

ONWARD! was composed for the Tulare-Kings Counties Junior High School Honor Band for the Tulare-Kings Counties Music Educators Association and premiered in Porterville, California, on January 29, 2005, with the composer conducting.

The title is a salute to Dr. Eric Hammer, a graduate school colleague and good friend of the composer, whose positive outlook on graduate school served as an inspiration to the composer. Dr. Hammer often signed his memos with his name and the simple yet positive and motivating word, *Onward!*

This composition was written to give young bands a positive experience with intense and driving rhythms. Right from the first note the level of spirit and intensity is high, beginning with the crack of the whip in the percussion section. A series of pulsating *staccato* notes drives home a simple yet interesting chord progression. A large number of percussion instruments are employed, featuring vigorous eighth notes from the marimba and a variety of interesting timbres, from sleigh bells to wind chimes.

Gary P. Gilroy

Gary P. Gilroy is professor of music at California State University, Fresno, where he has been the Associate Director of Bands and Director of the Marching Band since 1993. Prior to this appointment he served 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. Dr. Gilroy holds degrees from San Jose State University, the University of Illinois, and the University of Oregon.

Gilroy has served on the board of the California Band Directors Association for ten years and is currently the president of that organization. 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.

Doctor Gilroy is in demand as a guest conductor of many honor bands in California and other western states. He has served as guest conductor for all-state groups in Oregon and Colorado as well as the California Band Directors Association All-State High School Symphonic Band. He has served as adjudicator in thirty-nine states and throughout Canada.

Gary P. Gilroy is an ASCAP award-winning composer. His music is published by Arrangers Publishing Company, Matrix Publications, TRN Music Publisher, Warner Brothers, Daehn Publications, Wingert-Jones Publications, and CPP/Belwin Mills.

For the 2005 Tulare-Kings Counties Music Educators Association Junior High School Honor Band

Conductor Score

LDP-7204-00

ONWARD!

Gary P. Gilroy (ASCAP)

Spirited! (J = 168)

Flutes/Oboes 1+2

B^b Clarinets 1+2

E^b Alto Saxophones 1+2

B^b Tenor Saxophone

B^b Trumpet 1

B^b Trumpets 2+3

F Horns 1+2

Trombones 1+2

Baritone

Tuba/Low Woodwinds

Timpani (3)
(G, D, B)

Mallet Percussion 1
Bells, Chimes

Mallet Percussion 2
Marimba (opt. Xylophone)

Batter Percussion 1
Bass Drum, Crash Cym.,
Gong, Suspended Cym.,
Wind Chimes, Triangle

Batter Percussion 2
Sleigh Bells, Snare Drum,
Tambourine, Triangle,
Temple Blocks (3), Whip

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Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Bsn.

Tb./Low W.W.

Tim.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

For reference only.

Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Btn.

Tb./Low W.W.

Tim.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

13 14 15 16 17 18

Fl./Ob. 1+2
 Cl. 1+2
 A. Sx. 1+2
 T. Sx.
 Tpt. 1
 Tpt. 2+3
 Hn. 1+2
 Tbn. 1+2
 Btn.
 Tb./Low W.W.
 Timp.
 Bls. / Ch.
 Mar.
 Perc. 1
 Perc. 2

For reference only. Not valid for performance.

Fl./Ob. 1+2
 Cl. 1+2
 A. Sx. 1+2
 T. Sx.
 Tpt. 1
 Tpt. 2+3
 Hn. 1+2
 Tbn. 1+2
 Btrn.
 Tb./Low W.W.
 Timp.
 Bls. / Ch.
 Mar.
 Perc. 1
 Perc. 2

25

33

Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Btn.

Tb./Low W.W.

Tim.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

mutes out quick!

open

mp

f

mp

open

f

f

fp

mf

f

f

pp

f

pp

Sn. Dr.

Tamb.

f

30

31

32

33

34

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Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Btn.

Tb./Low W.W.

Tim.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

41

Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Bsn.

Tb./Low W.W.

Timp.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

To Coda ♪

D.S. al Coda §

Fl./Ob. 1+2

A musical score for orchestra and band, featuring 14 staves of music. The instruments listed on the left are Fl./Ob. 1+2, Cl. 1+2, A. Sx. 1+2, T. Sx., Tpt. 1, Tpt. 2+3, Hn. 1+2, Tbn. 1+2, Btn., Tb./Low W.W., Timp., Bls. / Ch., Mar., Perc. 1, and Perc. 2. The score includes dynamic markings such as **ff**, **fp**, **f**, **pp**, and **Gong**. The vocal parts "For reference only" and "Not valid for performance!" are printed diagonally across the page.

Measures 45-49:

- Fl./Ob. 1+2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Cl. 1+2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- A. Sx. 1+2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- T. Sx.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Tpt. 1:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Tpt. 2+3:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Hn. 1+2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Tbn. 1+2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Btn.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Tb./Low W.W.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Timp.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **fp** in measure 49.
- Bls. / Ch.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **f** in measure 49, with a note pointing to "to Chimes".
- Mar.:** Measures 45-48 play eighth-note patterns, followed by a dynamic **ff** in measure 49.
- Perc. 1:** Measures 45-48 play eighth-note patterns, followed by a dynamic **f** in measure 49, with a note pointing to "Gong".
- Perc. 2:** Measures 45-48 play eighth-note patterns, followed by a dynamic **f** in measure 49.

CODA

52

Fl./Ob. 1+2

Musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 starts with a dynamic of **ff**. The Flutes/Oboes play eighth-note patterns. The Clarinets play sixteenth-note patterns. The Alto and Tenor Saxophones play eighth-note patterns. The Trombones play eighth-note patterns. The Bassoon and Bass Trombone play eighth-note patterns. The Timpani and Blown Chimes play eighth-note patterns. The Maracas play eighth-note patterns. The Percussion instruments play eighth-note patterns. The score ends with a dynamic of **ff**.

Tpt. 1

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Tpt. 2+3

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Hn. 1+2

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Tbn. 1+2

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Bsn.

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Tb./Low W.W.

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Tim.

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Bls. / Ch.

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Mar.

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Perc. 1

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

Perc. 2

Continuation of the musical score for Flutes/Oboes 1+2, Clarinets 1+2, Alto Saxophones 1+2, Tenor Saxophone, Trombones 1+2, Bassoon, Bass Trombone, Timpani, Blown Chimes, Maracas, Percussion 1, and Percussion 2. Measure 52 continues with eighth-note patterns for all instruments. The score ends with a dynamic of **ff**.

50

51

52

53

54

55

56

60

Fl./Ob. 1+2

Cl. 1+2

A. Sx. 1+2

T. Sx.

Tpt. 1

Tpt. 2+3

Hn. 1+2

Tbn. 1+2

Btn.

Tb./Low W.W.

Timp.

Bls. / Ch.

Mar.

Perc. 1

Perc. 2

For reference only.

57 58 59 60 61 62 63

