

An Obvious Love

*Commissioned in memory of
Ken Schmutz
by the Morro Bay High School Band
Brynn Belyea, Conductor,
of Morro Bay, California*

SAMPLE

by

**Gary P. Gilroy
(ASCAP)**

An Obvious Love

The Morro Bay High School Band, Brynn Belyea, Conductor, commissioned *An Obvious Love* in memory of Ken Schmutz. The composer remembers Ken Schmutz (February 13, 1949 – March 29, 2012) as a fine band director, a very kind gentlemen and one of the most supportive colleagues he has known. Ken spent 36 years teaching in public schools, including those in Napa, Durham, Tehachapi, Atascadero, and most recently - and for many years, in Paso Robles at Lewis Middle School. In retirement, Ken was offered a position to teach band to children fourth through eighth grades at Saint Rose Catholic School. He was still teaching at the time of his death.

Gary P. Gilroy writes:

Ken Schmutz was a wonderful man and I am very honored to compose this work in his memory. He was one of the most supportive high school band directors when I made the move from teaching at Beyer High School (Modesto, CA) to Fresno State. I'll never forget how he helped me to believe in myself as a college band director. I probably never told him but he certainly had a very positive impact on my career.

In the midst of composing this work in memory of Mr. Ken Schmutz, Dr. Gilroy asked the commissioning band director, Brynn Belyea, to write some thoughts about his friend and colleague. The composer was inspired and touched by the words of Mr. Belyea and found the title for the work in a particular quote that really spoke to him. So many band directors and their student share *an obvious love* for music making and for life in general. The best teachers known to this composer are those who are tough on their students and yet, somehow, these students love and respect their conductors and vice versa.

Brynn Belyea wrote the following inspirational thoughts about Mr. Ken Schmutz:

*From the time I came out to California and began to get involved with the band events in our county, I always felt like Ken Schmutz and I shared a lot of the same ideas about teaching, which is why we became good friends who could just talk (sometimes gripe) about the state of music education, and other things to do with teaching. Ken's bands always sounded really good. He was really thorough and his students were disciplined. They knew exactly what he expected from him, and even though he was - as kids say sometimes - "strict", there was **an obvious love** that he showed for them. One could tell he had a great relationship with them.*

To me, because Ken had been teaching so much longer than I had (he was 20+ years older than I), I felt like he was a mentor, and someone who I could bounce ideas off of. I hadn't been teaching middle school band for very long, and he seemed to really have it mastered. We went through a period in our friendship where we would meet up every couple of weeks and grab a couple of beers and just chat about life in general, and the conversation would always turn into topics about music. We just had a lot in common and enjoyed hanging out and catching up.

Before Ken passed away, he had a party at his house and invited a bunch of his friends. It was a gathering that just let us know that he appreciated our friendship, and it took place just a little while before his final surgery. I know he didn't think he was going to die, but I have a feeling he had people over to hang out "just in case" something horrible happened. He was optimistic about the surgery, and he even had been exercising and doing lots of walking to prepare his body for the trauma that goes with something like this - the surgery itself, radiation, and all that other stuff. He felt great.

A week or so before he passed, he brought his band from St. Rose to Morro Bay to do a pre-festival performance for my students. (My students loved his kids and were so impressed with how they played. They welcomed them and acted like their big brothers and sisters - they were so supportive, and I remember how much Ken and the parents who were traveling with the St. Rose kids really appreciated that.) Knowing Ken was going to be out a while, I asked if there was anything I could do to help out up at St. Rose while he was gone...he just said, "No, it's covered, and I'll be back soon." His death was so sudden and unexpected - he had already been through 3 other surgeries, and was feeling like this one was just par for the course...no big deal. I never really found out what happened, but it sounded like the surgery went well, and that he had some complications following that ended up making him go down hill really fast. I was so sad to hear that he had passed, and am tearing up writing this - I really miss him - as a friend, as a colleague, and just as a great human being that was a great father, musician, teacher, mentor...I can't believe he is gone.

One of my first reactions was "we need to have a piece written in Ken's memory". He contributed so much to thousands of young musicians' lives. There should be a musical tribute to him. So thank you, Gary, for being willing to do this. I am so grateful to you - for your generosity, talent, time, and understanding about what we are trying to do with the musical part of things. It's really fitting that you are writing it, and I know his son and the kids who learned from him will be as honored as I feel to be a part of it.

A Few Performance Suggestions

As with any work by Gary P. Gilroy, the percussion scoring is rather intense but certainly achievable. The composer suggests that the artist playing Percussion II use a Vic Firth (or similar) SD6 Swizzle Sticks to easily go from soft suspended cymbal rolls to loud passages on the concert toms. Schools lacking a set of crotales can cover the part by using a second set of bells (use finger cymbals to strike all notes). Also, the conductor should be sure that the few notes marked *arco* (in both mallet parts) are actually played with an old cello bow with plenty of rosin. Other percussionists in the midst of a multi-measure tacet can assist with these few bowed crotales and vibraphone notes. If enough percussionists exist it would be nice to have several ocean drums (disposable lasagna pan, $\frac{1}{2}$ - $\frac{3}{4}$ cup dried peas with plastic lid) and a rain stick (or 2-3).

Instrumentation

| | |
|--------------------------|-------------------------|
| 1 – Complete Score | 3 – Trumpet 3 |
| 5 – Flute 1 | 2 – Horn in F 1 |
| 5 – Flute 2 | 2 – Horn in F 2 |
| 2 – Oboe | 4 – Trombone 1 & 2 |
| 2 – Bassoon | 2 – Euphonium |
| 3 – Clarinet 1 | 2 – Baritone T.C. |
| 3 – Clarinet 2 | 4 – Tuba |
| 4 – Clarinet 3 | 1 – Piano |
| 2 – Bass Clarinet | 2 – Mallet Percussion 1 |
| 4 – Alto Saxophone 1 & 2 | 2 – Mallet Percussion 2 |
| 2 – Tenor Saxophone | 2 – Percussion 1 |
| 2 – Baritone Saxophone | 2 – Percussion 2 |
| 3 – Trumpet 1 | 2 – Percussion 3 |
| 3 – Trumpet 2 | |

Gary P. Gilroy (ASCAP)

Born June 10th, 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.

An Obvious Love - Complete Score

32 33 34 35 36 37 38

rit. a2 molto rit.

Fl *mp* *mp* *f* *mp*

Ob *mp* *mp* *f* *mp*

Bsn *mp* *mp* *f*

Cl 1 *f* *f* *f* *mp*

Cl 2 *f* *f* *f* *mp*

Cl 3 *f* *f* *f*

B. Cl. *mp* *mp* *f*

Alto Sax 1 & 2 *mp* *mp* *f*

Ten. Sax *mp* *mp* *f*

Bari. Sax *mp* *mp* *f*

Tpt 1 *mp* *mp* *f*

Tpt 2 *mp* *mp* *f*

Tpt 3 *mp* *mp* *f*

Hn 1 *mp* *mp* *f*

Hn 2 *mp* *mp*

Tbn 1 & 2 *mp* *mp* *f*

Euph *mp* *mp* *f*

Tba *mp* *mp* *f*

Pno *f* *mf* *f*

Mal 1 *mf* *mf* *f*

Mal 2 *f* *mf* *f* *mf*

Perc. 1 *f* *mf* *mf*

Perc. 2 *ff* *mp* *p* *ppp*

Perc. 3 *mf* *f*

Red. 1 triangle & finger cymbal

claves

Crotales

suspended cymbal w/yam

46 **Rubato** 47 48 49 50 *rit.* 51 *lunga*

Fl *f* 3

Ob 3

Bsn *mf* *pp* *mf*

Cl 1 *mf* 3

Cl 2 *mf*

Cl 3 *mf*

B. Cl. *mf* *pp* *mf*

Alto Sax 1 & 2 *mp* *mf* *pp* *mf* 3

Ten. Sax *mp* *mf* *pp* *mf*

Bari. Sax *mf* *pp* *pp*

Tpt 1 *pp* *mf* *ppp* remove mute

Tpt 2 *pp* *mf* *ppp* remove mute

Tpt 3 *pp* *mf* *ppp*

Hn 1 *mp* *mf* *pp* *pp*

Hn 2 *mp* *mf* *pp* *pp*

Tbn 1 & 2 *mf* *pp* *pp*

Euph *mp* *mf* *pp* *pp*

Tba *mf* *pp* *pp*

Pno. *mf* *f* *f*

Mal 1 *f*

Mal 2 *f*

Perc. 1 *f* 3 *mf* *ppp* *mf f*

Perc. 2 *f* *ppp*

Perc. 3 *ff* *mf*

1. ride cym, finger cym, triangle, etc

1 triangle 2. sizzle cymbal w/yarn

1 finger cymbal 2. wind chimes

coin scrape on gong

suspended cymbal w/yarn

Chimes

An Obvious Love - Complete Score

70 Thoughtfully $\text{♩} = 98$ 71 72 73 74 tutti a2 75 76

Fl *f* solo *f* tutti *f*

Ob *f* *f* *f*

Bsn *f* *f*

Cl 1 solo *f* tutti *f*

Cl 2 *f*

Cl 3 *f*

B. Cl. *f* *f*

Alto Sax 1 & 2 *f*

Ten. Sax *f*

Bari. Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *f*

Hn 1 *f*

Hn 2 *f*

Tbn 1 & 2 *f*

Euph *f*

Tba *f*

Pno. *mf* *ff*

Mal 1 *mf* *f* *mf* *f* *ff*

Mal 2 *mf* *f* *mf* *f* *ff*

Perc. 1 1. wind chimes *f* 2. crash cymbals 1. bass drum *f* toms toms + Chinaboy

Perc. 2 suspended cymbal w/yarn *ppp* *ppp* *p* *f* *p* *f*

Perc. 3 *pp-f=ff* *ff f*

An Obvious Love - Complete Score

10
Dramatically Slower

79 ♩ = 58 80

81

83

84

This musical score is for the piece "An Obvious Love" and covers measures 77 to 84. The tempo is marked "Dramatically Slower" with a metronome marking of 58 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet in Bb (Cl 1), Clarinet in Bb (Cl 2), Clarinet in Bb (Cl 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (Alto Sax 1 & 2), Tenor Saxophone (Ten. Sax), and Baritone Saxophone (Bari. Sax).
- Brass:** Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Trumpet 3 (Tpt 3), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone 1 & 2 (Tbn 1 & 2), Euphonium (Euph), and Tuba (Tba).
- Strings:** Piano (Pno).
- Percussion:** Maracas 1 (Mal 1), Maracas 2 (Mal 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Key performance instructions include:

- 81:** Solo for Flute, Clarinet 1, and Clarinet 2. Dynamic: *mp*.
- 82:** Solo for Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, and Horn 2. Dynamic: *pp*.
- 83:** Solo for Piano. Dynamic: *mp*.
- 84:** Solo for Percussion 1, Percussion 2, and Percussion 3. Dynamics: *sfz*, *mf*, and *pp*.

Other markings include "solo (on written D)" for Clarinet 1, "arco" for strings, and various articulation marks like accents and slurs.

An Obvious Love - Complete Score

11

Slower yet... ♩ = 48

85 86 87 88 89 90 91 92

Fl *p*

Ob

Bsn

Cl 1 *p* tutti *p*

Cl 2 *p* solo tutti *p*

Cl 3 *p* tutti *p*

B. Cl.

Alto Sax 1 & 2 solo *p* tutti *pp*

Ten. Sax

Bari. Sax *pp*

Tpt 1 *p*

Tpt 2

Tpt 3

Hn 1 tutti *pp*

Hn 2 *pp*

Tbn 1 & 2 *pp*

Euph *pp*

Tba *pp*

Pno. *p* *pp*

Mal 1 *mp* *p*

Mal 2 *mp* *mf*

Perc. 1 1. triangle *mp* 1. finger cymbal *mf* 1. ride cym w/tri btrs *mf* 2. wind chimes *mf* 1. triangle *mp* 2. wind chimes *mf* 1. triangle *p* 1. finger cymbal *p*

Perc. 2 chime *p* Crotales *pp*

Perc. 3 *mf* *mf*