

Heartbreak in the Motherlode

*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: 3 Duration: 4:22

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 & Chimes

2 – Percussion 1

Large (& dark) Chinaboy, Ride Cymbal, Sleigh Bells,
Finger Cymbal, Crash Cymbals

2 – Percussion 2

Ride Cymbal, Suspended Cymbal, Wind Chimes,
Ocean Drum

2 – Percussion 3

Triangle, Snare Drum, 4 Concert Toms, Low Woodblock,
Ride Cymbal, Bamboo Wind Chimes

2 – Percussion 4

Gong, Bass Drum, Suspended Cymbal, Garden Weasel

1 – Mallets 1

Bells

1 – Mallets 2

Vibraphone, Suspended Cymbal, Xylophone, Crotales

Heartbreak in the Motherlode

Heartbreak in the Motherlode 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 second 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.

Heartbreak in the Motherlode is a passionate and soulful work for band that attempts to capture the feeling of despair and heartbreak that was experienced by many during the California Gold Rush. After a treacherous journey through the vast western states, over the dangerous Sierra Nevada Mountains, and into the hills where gold was being discovered, many found themselves more than disappointed and very much down on their luck. Many eastern towns sent their brightest young men to find their fortune in the California hills and what most of them discovered was overcrowded chaos, lawlessness, rampant banditry, gambling, prostitution and violence that was often out of control.

Many of the immigrants ended their journey making it to the Motherlode with nothing but the shirt on their backs. They ended up in a remote region far from those they loved and far from home. They had to spend everything they had left to purchase overpriced mining equipment. And those left behind in the homesteads back east experienced great heartbreak as well not knowing the fate of their loved ones making the dangerous journey.

Far more people lost everything they had trying to strike it rich during the California Gold Rush than those who found their fortune in gold. The merchants who sold their goods to the poor miners ended up far better off than the miners. For example, Levi Strauss, a German-born tailor, went to San Francisco with the idea of selling canvas tarps and wagon coverings to the immigrants flocking to the gold country. After realizing the miners needed sturdy work clothes that could survive the abuse and impact of the gold country, he started selling Levi's denim jeans. John Studebaker manufactured wheelbarrows for the Gold Rush miners and eventually made enough profit to build one of America's great automobile fortunes. And Henry Wells and William Fargo, two entrepreneurial bankers, opened an office in San Francisco that was to be the start of one of America's premier banking institutions.

The slow moving melodic lines and harmony in this composition create a feeling of despair and hopelessness. As the music moves forward Gilroy offers a sense of hope and determination. Driving lines give the listener hope that once again, resolve to more depressed and lonely harmonies or in the case of measure 27 & 28, a lone C concert in the clarinet's low register that still moves persistently forward into a new more energetic section, again offering hope. Once again the mood resolves and turns even more passionate at measure 43 with a feeling of strong determination that marches forward in a relentless manner, seemingly, never giving up. This section grows stronger and stronger until finally climaxing at measure 81 when the intense fermata gives way to the clarinets again, this time in a cold and hollow open 5th. Once again, the opening theme of despair consumes the listener with the final bars sounding more lonely and cold than ever. The tune ends with blend of metallic percussion creating a "shiver" of the final tonality.

Percussion part assignments should consider the following: The Mallet II part is by far the most challenging. This player should be at a very high level and follow all pedal markings with great dedication. If crotales are not available it is suggested that the player use an extra set of orchestra bells and strike the bars with a good thick pair finger cymbals. Percussion III should be a strong snare drummer who will also play important concert toms parts. The timpanist will be called upon to play chimes and also handle multiple tuning changes on some of the drums. Again, pedaling notations should be followed strictly. It is possible, in fact, to set the "sustain" pin on the chimes for much of the part. This will be very important in measure 40 and 41.

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.

molto rit.

♩ = 68

A little faster... ♩ = 96

25 26 27 28 29 30 31

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff* *mf*

Bsn. *f* *ff* *mp*

Cl. 1 *ff* *pp* *mf*

Cl. 2 *ff* *pp* *mf*

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

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *f* *ff* *mp*

Tpt. 1 *ff* *mf*

Tpt. 2 *ff* *mf*

Hn. *ff* *mp*

Trb. 1 *f* *ff* *mp*

Trb. 2 *f* *ff* *mp*

Euph. *ff* *mp*

Tuba *f* *ff* *mp*

Tmp/Chm *f* *ff*

Perc. I *f* *mp* *f*

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

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

Perc. IV *f*

Mlts. I *mf* *f*

Mlts. II *ff* *mf* *f*

Timpani To Chimes

sleigh bells *mp* *f*

ride cym w/tri btrs *mp* *f*

triangle *mp* *f*

Reo

molto accel. **Passionately!** ♩ = 120

39 40 41 42 43 44 45 46

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

Bsn. *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *f*

A. Sx. *p* *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Trb. 1 *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Tmp/Chm *pp* *f* *ff* *f* *ff* *f* *ff* *p*

Perc. I *f*

Perc. II *pp* *ff* *mp*

Perc. III *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Perc. IV *f* *f* *p* *f*

Mlts. I *mp* *mf* *ff*

Mlts. II *pp* *ff*

set pin to "ring freely" mode To Timp. Timpani

crash cymbals

sus cym w/soft mallets massive crescendo AFTER beat 3

garden weasel (hold high in the air and rattle)

gong & bass drum

sus cym w/soft mallets suspended cymbal massive crescendo AFTER beat 3

Red.

This musical score page, numbered 7, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Measures 47-53, featuring melodic lines with accents and slurs.
- Oboe (Ob.):** Measures 47-53, mirroring the flute parts.
- Bassoon (Bsn.):** Measures 47-53, with a dynamic marking of *f* at measure 51.
- Clarinets (Cl. 1, Cl. 2):** Measures 47-53, with *ff* markings at measures 51 and 52.
- Bass Clarinet (B. Cl.):** Measures 47-53, with a dynamic marking of *f* at measure 51.
- Saxophones (A. Sx., T. Sx., B. Sx.):** Measures 47-53, with *ff* markings at measures 51 and 52.
- Trumpets (Tpt. 1, Tpt. 2):** Measures 47-53, with *f* markings at measures 51 and 52.
- Horn (Hn.):** Measures 47-53, with a dynamic marking of *ff* at measure 51.
- Trombones (Trb. 1, 2):** Measures 47-53, with *f* markings at measures 51 and 52.
- Euphonium (Euph.):** Measures 47-53, with *f* markings at measures 51 and 52.
- Tuba:** Measures 47-53, with a dynamic marking of *f* at measure 51.
- Timpani/Chimes (Tmp/Chm):** Measures 47-53, featuring triplet patterns with dynamics *f*, *ff*, *f*, *ff*, *f*, *ff*, *p*, *ff*, *mp*, and *ff*. Includes the instruction "tune B_♭ up to B natural".
- Percussion (Perc. I-IV):** Measures 47-53, with various rhythmic patterns and dynamics including *ff*, *mp*, *f*, *mf*, *ff*, *p*, and *f*.
- Mallets (Mlts. I, II):** Measures 47-53, with *ff* markings and a *Reo.* (Reed) marking at the bottom.

poco accel.

poco accel.

66 Determined ♩ = 136

61 62 63 64 65 67

Fl. 1 *mf* *ff* *mf*

Fl. 2 *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Bsn. *ff* *f*

Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

B. Cl. *ff*

A. Sx. *mp* *mf* *f* *ff*

T. Sx. *ff*

B. Sx. *ff* *f*

Tpt. 1 *mp* *mf* *f* *ff*

Tpt. 2 *mp* *mf* *f* *ff*

Hn. *mp* *mf* *f* *ff*

Trb. 1 *mp* *f* *ff* *f* play low octave if possible

Trb. 2 *mp* *f* *ff*

Euph. *mp* *f* *ff*

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

Tmp/Chm. *f* *ff* dampen

Perc. I *mp* finger cym *mf*

Perc. II *pp* *ff* choke on one

Perc. III *ppp* *f* *f* snare low block

Perc. IV *f* *f* garden weasel (hold high in the air and rattle) coin scrape on gong coin scrape on sus cym

Mlts. I *mf* *mf* *ff* *mf* to xylo. xylo

Mlts. II *fp* *f* *ff* *mf*

Red. *Red.* *Red.* *Red.* *Red.*

Resigned ♩ = 60

molto rit. . . . a tempo ♩ = 60

82 83 84 85 86 87 88 89 90 91

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf* *p*

Bsn. *mp* *p*

Cl. 1 *mp* *p* *mp* *p* *mp* *pp* *p*

Cl. 2 *mp* *p* *mp* *p* *mp* *pp* *p*

B. Cl. *mp* *p*

A. Sx. *p* *p* *mp* *p* *mp* *pp* *p*
play only at conductor's request

T. Sx. *mp* *p*

B. Sx. *pp* *mp* *p*

Tpt. 1 *w/cup mute* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Tpt. 2 *w/cup mute* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Hn. *mp* *p* *mp* *p* *mp* *pp* *p*

Trb. 1 *p*

Trb. 2 *p*

Euph. *p*

Tuba *p*

Tmp/Chm *Chimes* *mp*

Perc. I *finger cymbal* *mf*

Perc. II *wind chimes* *f*

Perc. III *bamboo wind chimes* *mp* *triangle* *mp* *coin scrape on sus cym* *mp* *coin scrape on gong* *mp*

Perc. IV *mp* *f*

Mlts. I *substitute w/extra set of bells if need be* *mp* *p*

Mlts. II *Crotales* *p* *p*