

Lament and Jig for Mickey

by

Gary P. Gilroy
(ASCAP)

Instrumentation

1 – Complete Score
5 – Flute 1
5 – Flute 2
2 – Oboe
2 – Bassoon
3 – Clarinet 1
3 – Clarinet 2
4 – Clarinet 3
2 – Bass Clarinet
2 – Alto Saxophone
2 – Tenor Saxophone
2 – Baritone Saxophone
4 – Trumpet 1
4 – Trumpet 2
4 – Horn in F
6 – Trombone
2 – Euphonium B.C.
2 – Euphonium T.C.
4 – Tuba
1 – Timpani/Chimes
2 – Mallet Percussion 1
2 – Mallet Percussion 2
2 – Percussion 1
2 – Percussion 2
2 – Percussion 3

Lament and Jig for Mickey

Lament And Jig For Mickey was composed in memory of the composer's father, Michael R. Gilroy, who was born in Scranton, Pennsylvania on December 22, 1921 and died in Newark, California on June 28, 2007. The composition pays tribute to the family's Irish heritage in both a sorrowful and celebratory manner.

Gary P. Gilroy was the sixth born in a family of eight children of Michael and Regina Gilroy who were married well over 50 years. A graduate of the University of Kentucky and Franklin and Marshall College (Lancaster, PA), Michael R. Gilroy enjoyed a successful career as an Electrical Engineer. The composer attributes much of his success as a high school band director to the upbringing his mother and father gave him, and his brothers and sisters. In the words of the composer:

"My father was a strict man who had a no-nonsense attitude. We learned early on in life to respect our elders and do as we were told. Because of this *way of life*, I think I developed an instinct very similar to my dad's in everything I did as a high school band director.

After my father retired from his main career he took on a part time job teaching math at Chabot Community College in Hayward, California. I was already a teacher myself for some years and enjoyed his stories about how he ran his classes. He was very strict and would invite students to leave the classroom if they were not on task. He also did not allow students to enter his classroom late. I would bet that much of this kind of discipline was just the *way of life* that he knew growing up in the United States Army and the University of Kentucky, among other institutions.

Good discipline is a must in a successful high school band program, or at any level, for that matter. It certainly helped shape me into the person that I am today and I like to think that it continues to shape my students in the same positive manner. I attribute that successful characteristic to my dad, Michael R. Gilroy, for the firm and consistent upbringing he gave me. I dedicate this short composition to his memory with the highest level of respect and admiration."

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.

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.

Lament and Jig for Mickey

Gary P. Gilroy (ASCAP)

2 3 4 5 6 7 8 9 10 11

Flute 1 *mf* *solo* *mf* *tutti*

Flute 2 *mf*

Oboe *mf*

Bassoon *fp* *pp* *fp* *pp* *fp*

Clarinet 1 *f* *mp* *p* *pp* *f* *p* *p* *pp* *f* *fp*

Clarinet 2 *f* *mp* *p* *pp* *f* *p* *p* *pp* *f* *fp*

Clarinet 3 *f* *mp* *p* *pp* *f* *p* *p* *pp* *f* *fp*

Bass Clarinet *fp* *pp* *fp* *pp* *fp*

Alto Saxophone *f* *mp* *p* *pp* *f* *p* *p* *pp* *f* *fp*

Tenor Saxophone *fp* *pp* *fp* *pp* *fp*

Baritone Saxophone *fp* *pp* *fp* *pp* *fp*

Trumpet 1 *mf* *pp* *f* *pp* *mf* *all others no mute*

Trumpet 2 *mf* *pp* *mf*

Horn in F *mf* *pp* *mf*

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

Euphonium B.C. *fp* *pp* *fp* *pp* *fp*

Tuba *fp* *pp* *fp* *pp* *fp*

Timpani/Chimes *mf* *pp* *mf* *pp* *mf* *pp*

Mallet Percussion 1 *mf* *pp* *mf* *pp* *mf* *pp*

Mallet Percussion 2 *mf* *pp* *mf* *pp* *mf* *pp*

Percussion 1 *f* *mf* *pp* *mf* *mf* *pp* *mf*

Percussion 2 *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Percussion 3 *mf* *pp* *mf* *pp* *mf* *pp* *mf*

chimes *bells* *vibraphone* *wind chimes* *triangle* *claves* *coin scrape on suspended cymbal* *sus cym w/yarn mts* *f l.v.* *sus cym w/yarn mts* *f l.v.*

straight mute solo



12 13 14 15 16 17 18 19 *♩* = 144 20 21

Fl 1 *mf*

Fl 2 *mf*

Ob *mf*

Bsn. *pp* *mp* *p* re-articulate on DS
do not play these three measures on DS

Cl 1 *mf* *p* do not play these three measures on DS *pp*

Cl 2 *mf* *p* do not play these three measures on DS *pp*

Cl 3 *mf* *p* re-articulate on DS *pp*

B. Cl. *pp* *mp* *p*

Alto Sax

Ten. Sax *pp* *mf* *mf* re-articulate on DS

Bari. Sax *pp* *mp* *p* re-articulate on DS

Tpt 1 straight mute solo *f* remove mute *mp* *p* remove mute

Tpt 2 straight mute *fp* remove mute *fp*

Hn *mf* straight mute *fp* remove mute *fp*

Tbn *pp* *fp* *fp*

Euph. *pp* *mf* *mf* *p* re-articulate on DS *fp*

Tba *pp* *mp* *p*

Timp/Chimes To Timp.

Mal 1 *mp* *mf* *f* *ff*
xylophone

Mal 2 *mp*
wind chimes

Perc. 1 coin scrape on suspended cymbal *f* very low floor tom ("X" = clicks on rims)

Perc. 2 *mf* triangle *pp* *mf* *f*

Perc. 3 *mf* *mf* *mp* *mp* *mf*

22 23 24 25 26 27 28 29

Fl 1 *pp* *ff* *f*

Fl 2 *pp* *ff* *f*

Ob *pp* *ff* *f*

Bsn. *fp* *fp* *f* *f* *fp*

Cl 1 *pp* *ff* *f*

Cl 2 *pp* *ff* *f*

Cl 3 *pp* *ff* *f*

B. Cl. *fp* *fp* *f* *fp*

Alto Sax *fp* *fp* *f*

Ten. Sax *fp* *fp* *f* *fp*

Bari. Sax *fp* *fp* *f* *fp*

Tpt 1 *fp*

Tpt 2 *fp* *fp*

Hn *fp* *fp* *f* *fp*

Tbn *fp* *fp* *f* *fp*

Euph. *fp* *fp* *f* *fp*

Tba *fp* *fp*

Timp/Chimes *fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Mal 1 *p*

Mal 2 *p*

Perc. 1 wood block *f* *mp*

Perc. 2 *mp*

Perc. 3 bongos *mf*

30 31 32 33 34 35 36

Fl 1
Fl 2
Ob
Bsn.
Cl 1
Cl 2
Cl 3
B. Cl.
Alto Sax
Ten. Sax
Bari. Sax
Tpt 1
Tpt 2
Hn
Tbn
Euph.
Tba
Timp/Chimes
Mal 1
Mal 2
Perc. 1
Perc. 2
Perc. 3

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

fp *f* *fp* *mf* *f* *mf*

mf *mf*

f *f*

hi-hat
(+ = closed, o = open)

mp *f*

tambourine

brake drum

mp

To Coda

This page of the musical score covers measures 37 through 43. The instruments and their parts are as follows:

- Flutes (Fl 1, Fl 2):** Play a melodic line with dynamics *fp*, *fp*, *fp*, *f*, *fp*, *fp*, *fp*, *fp*, *mf*, *f*.
- Oboe (Ob):** Plays a melodic line with dynamics *fp*, *fp*, *fp*, *f*, *fp*, *fp*, *fp*, *fp*, *mf*, *f*.
- Bassoon (Bsn):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*.
- Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Clarinet 3 (Cl 3):** Play a melodic line with dynamics *fp*, *fp*, *fp*, *f*, *fp*, *fp*, *fp*, *fp*, *mf*, *f*.
- Bass Clarinet (B. Cl.):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*, *fp*.
- Alto Saxophone (Alto Sax):** Plays a melodic line with dynamics *f*, *mf*, *f*.
- Tenor Saxophone (Ten. Sax):** Plays a melodic line with dynamics *f*, *f*, *mf*, *f*, *fp*, *fp*.
- Bari. Saxophone (Bari. Sax):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*, *fp*.
- Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2):** Play a melodic line with dynamics *f*, *f*, *mf*, *f*.
- Horn (Hn):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*.
- Trombone (Tbn):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*.
- Euphonium (Euph.):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*, *fp*, *fp*.
- Tuba (Tba):** Plays a melodic line with dynamics *f*, *mf*, *mf*, *f*, *fp*.
- Timp/Chimes:** Plays a melodic line with dynamics *p*, *f*, *f*, *fp*.
- Mallet 1 (Mal 1):** Plays a melodic line with dynamics *f*, *p*, *f*, *mf*.
- Mallet 2 (Mal 2):** Plays a melodic line with dynamics *f*, *p*, *f*, *fp*.
- Percussion 1 (Perc. 1):** Plays a rhythmic pattern with dynamics *pp*, *p*, *mp*, *mf*.
- Percussion 2 (Perc. 2):** Plays a melodic line with dynamics *f*.
- Percussion 3 (Perc. 3):** Plays a melodic line with dynamics *f*.

Measure 43 includes a **Coda** section. The percussion parts in measure 43 include a **very low floor tom** (marked with 'X' for clicks on rims) and a **splash cymbal**.

This page of the musical score covers measures 44 through 51. The instruments and their parts are as follows:

- Flutes (Fl 1, Fl 2):** Play a melodic line with dynamics *fp*, *f*, *fp*, *f*, and *f*.
- Oboe (Ob):** Plays a melodic line with dynamics *fp*, *f*, *fp*, *f*, and *f*.
- Bassoon (Bsn):** Provides a bass line with dynamics *fp*, *f*, *f*, and *fp*.
- Clarinets (Cl 1, Cl 2, Cl 3):** Play a melodic line with dynamics *fp*, *fp*, *f*, *fp*, and *f*.
- Bass Clarinet (B. Cl.):** Provides a bass line with dynamics *fp*, *f*, and *fp*.
- Saxophones (Alto Sax, Ten. Sax, Bari. Sax):** Play a melodic line with dynamics *fp*, *fp*, *f*, *f*, and *ff fp*.
- Trumpets (Tpt 1, Tpt 2):** Play a melodic line with dynamics *fp*, *fp*, *f*, *f*, and *ff fp*.
- Horn (Hn):** Provides a melodic line with dynamics *fp*, *fp*, *f*, and *f*.
- Trombones (Tbn):** Play a melodic line with dynamics *fp*, *fp*, *f*, *f*, and *fp*.
- Euphonium (Euph.):** Provides a bass line with dynamics *fp*, *fp*, *f*, *f*, and *fp*.
- Tuba (Tba):** Provides a bass line with dynamics *fp*, *f*, and *fp*.
- Timpani/Chimes (Timp/Chimes):** Play a rhythmic pattern with dynamics *f*, *p*, *f*, *p*, *f*, *ff*, and *f*.
- Mallets (Mal 1, Mal 2):** Play a rhythmic pattern with dynamics *fp* and *f*.
- Percussion (Perc. 1, Perc. 2, Perc. 3):** Play a rhythmic pattern with dynamics *mf*, *f*, *f*, and *f*. Includes instructions for splash choke, Chinaboy crash cymbal, gong, bass drum, and bongos.

This page of the musical score, titled "Lament and Jig for Mickey - Complete Score" (page 7), features a variety of instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet 1 and 2, Horn, Trombone, Euphonium, and Tuba. The string section includes Timpani/Chimes, Mallet 1, and Mallet 2. The percussion section includes three different Percussion 1 parts (with specific instrument assignments: splash cymbal, Chinaboy, crash cymbal, and small tom), Percussion 2 (with triangle and bass drum), and Percussion 3 (with bongos). The score is marked with dynamic levels such as *f*, *mf*, *ffp*, and *mp*. Measure numbers 52, 53, 54, 55, 56, 57, 58, and 59 are indicated at the top of the page. A large, faint watermark is visible across the center of the page.

60 61 62 63 64 trill A to Bb 65 66 67 68

Fl 1 *mf* *pp* *ff*

Fl 2 *mf* *pp* *ff*

Ob *mf* *pp* *ff*

Bsn. *fp* *pp* *ff*

Cl 1 *mf* *pp* *ff*

Cl 2 *mf* *pp* *ff*

Cl 3 *mf* *pp* *ff*

B. Cl. *fp* *pp* *ff*

Alto Sax *fp* *pp*

Ten. Sax *fp* *pp*

Bari. Sax *fp* *pp*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Tbn *fp*

Euph. *fp*

Tba *fp*

Timp/Chimes *pp* *p* *f* *mp*

Mal 1 *p* *f* *mp*

Mal 2 *p* *f* *mp*

Perc. 1 splash cymbal *f* *f* *f*

Perc. 2 very low floor tom ("X" = clicks on rims) *f* *f* *f*

Perc. 3 triangle *p* *mf*

To Timp.

wind chimes *mp* wind chimes

© CODA

69 70 71 72 73 74 75

Fl 1 *mp* *f* *p*

Fl 2 *mp* *f* *p*

Ob *mp* *f* *p*

Bsn *f* *fp* *f*

Cl 1 *mp* *f* *p*

Cl 2 *mp* *f* *p*

Cl 3 *mp* *f* *p*

B. Cl *f* *fp* *f*

Alto Sax *fp* *ff* *f* *ff* *p* *ff* *f* *f* *ff* *p*

Ten. Sax *f* *fp* *ff* *f* *ff* *p* *ff* *f* *f* *ff* *p*

Bari. Sax *f* *fp* *f*

Tpt 1 *ff* *remove mute*

Tpt 2 *fp* *ff* *remove mute*

Hr *fp* *ff* *f* *ff* *p* *ff* *f* *f* *ff* *p*

Tbn *f* *ff* *p* *ff* *f* *f* *ff* *p*

Euph. *f* *ff* *p* *ff* *f* *f* *ff* *p*

Tbn *fp* *f* *f* *ff* *p*

Timp/Chimes (muted) *mp*

Mal 1 *mp* *f*

Mal 2 *mp* *f*

Perc. 1 *f* *wood block*

Perc. 2 *mp* *mf* *f*

Perc. 3 *very low floor tom ("X" = clicks on rims)* *f*

bass drum and gong

A page of a musical score for a band, numbered 10. The score is for measures 76 through 82. It includes parts for Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1 and 2, Horn, Trombone, Euphonium, Tuba, Timpani/Chimes, Maracas 1 and 2, and three Percussion parts (1, 2, and 3). The percussion parts are specifically labeled for open hi-hat, bongos, and wood block. The score features various musical notations including dynamics (ff, f, fp, mp, mf, p), articulation (accents), and performance instructions like 'remove mute'. Measure numbers 76, 77, 78, 79, 80, 81, and 82 are clearly marked at the top of the page. A large, semi-transparent watermark is visible across the center of the page.

83 84 85 86 87 88 89 90

Fl 1 *f* *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

Fl 2 *f* *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

Ob *f* *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

Bsn. *mf* *f*

Cl 1 *f* *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

Cl 2 *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

Cl 3 *fp* *fp* *fp* *fp* *mf* *f* *fp* *fp* *fp* *fp*

B. Cl. *mf* *f*

Alto Sax *f* *ff* *p* *ff* *f* *mf* *f* *fp* *fp*

Ten. Sax *f* *ff* *p* *ff* *f* *mf* *f* *fp* *fp*

Bari. Sax *mf* *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *f* *ff* *p* *ff* *f* *mf* *f*

Tbn *f* *ff* *p* *ff* *f* *mf* *f*

Euph. *f* *ff* *p* *ff* *f* *mf* *f*

Tba *mf* *f*

Timp/Chimes *p* *f* *f*

Mal 1 *p* *f* *mp*

Mal 2 *p* *f* *mp* *mf*

Perc. 1 closed hi-hat *mf* *f* *mf* *f* *mf* *f*

Perc. 2 *mp* *f*

Perc. 3 *pp* *p* *mp* *mf* *mp* *pp* *mp* *pp*

91 92 93 94 95 96 97

Fl 1 *fp fp f*

Fl 2 *fp fp f*

Ob *fp fp f*

Bsn. *f ff*

Cl 1 *fp f*

Cl 2 *fp*

Cl 3 *fp*

B. Cl. *f ff*

Alto Sax *fp f*

Ten. Sax *fp*

Bari. Sax *f ff*

Tpt 1 *f ff* straight mute *f*

Tpt 2 *fp fp f ff* straight mute *f*

Hn *fp fp fp fp f ff* *f*

Tbn *f ff*

Euph. *fp f ff*

Tba *f ff*

Timp/Chimes *ff*

Mal 1 *ff mp mf*

Mal 2 *ff p f p f p f*

Perc. 1 *mf* Chinaboy choke *f* *mf* *hi-hat*

Perc. 2 *mf f*

Perc. 3 *mp pp*

Musical score for 'Lament and Jig for Mickey', page 13. The score is written for a large ensemble and includes the following parts:

- Flute 1 (Fl 1)
- Flute 2 (Fl 2)
- Oboe (Ob)
- Bassoon (Bsn)
- Clarinet 1 (Cl 1)
- Clarinet 2 (Cl 2)
- Clarinet 3 (Cl 3)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (Alto Sax)
- Tenor Saxophone (Ten. Sax)
- Bass Saxophone (Bari. Sax)
- Trumpet 1 (Tpt 1)
- Trumpet 2 (Tpt 2)
- Horn (Hn)
- Trombone (Tbn)
- Euphonium (Euph)
- Tuba (Tba)
- Timpani/Chimes (Timp/Chimes)
- Maracas 1 (Mal 1)
- Maracas 2 (Mal 2)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)

The score is divided into measures 98 through 104. Dynamics include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Percussion parts include specific instructions: Perc. 2 uses triangle, ride cym w/tri btr, and simile; Perc. 3 uses triangle, ride cym w/tri btr, and simile. The score concludes with a *mf* (mezzo-forte) dynamic marking.

105 106 107 108 109 110 111

Fl 1 *p* *pp* *f*

Fl 2 *p* *pp* *f*

Ob *p* *pp* *f*

Bsn. *fp* *fp* *fp* *fp*

Cl 1 *p* *pp* *f*

Cl 2 *fp* *fp* *fp* *fp*

Cl 3 *fp* *fp* *fp* *fp*

B. Cl. *fp* *fp* *fp* *fp*

Alto Sax *p* *pp* *f*

Ten. Sax *fp* *fp*

Bari. Sax *fp* *fp*

Tpt 1 *p* *pp* *remove mute*

Tpt 2 *p* *pp* *remove mute*

Hrn *p* *pp* *f*

Tbn *fp* *fp*

Euph. *fp* *fp*

Tba *fp* *fp*

Timp/Chimes *ppp* *f* *p* *mf* *f* *p* *mf* *f* *p* *f* *f*

Mal 1 *pp* *f*

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

Perc. 1 *f* *mf*

Perc. 2 *p* *mp* *f* *mf*

Perc. 3 *mp*

base drum and gong

