

With Quiet Reflection

by

Gary P. Gilroy
(ASCAP)

Instrumentation

8 – Violin 1

8 – Violin 2

5 – Viola

5 – Violoncello

5 – Double Bass

With Quiet Reflection

With Quiet Reflection was commissioned by Dr. Lawrence R. Sutherland and the Fresno Madera Counties Music Educators Association for the FMCMEA High School County Honor Orchestra. It was premiered on Sunday, January 17, 2010 with Dr. Sutherland conducting honor orchestra in Fresno, California. When Dr. Sutherland discussed a commission with composer Dr. Gary P. Gilroy his only request was that Gilroy create a lush work for strings, lyric in nature. Many of Gilroy's 100+ publications are rather wild, energetic, and often written for wind bands of one kind or another. This change of pace for Dr. Gilroy was a welcome challenge, although, would have never been possible without the expert help of his Fresno State colleague, Dr. Thomas Loewenheim, Conductor of the Fresno State Orchestra and professional cellist, and one of Gilroy's very talented conducting students, Miss Brook Okada, a violin major in Dr. Loewenheim's fine orchestra. Gilroy is very grateful for the guidance and assistance with bowings provided by Dr. Loewenheim and Miss Okada.

Just under seven minutes in length, With Quiet Reflection provides the performer with some passionate music to take the listener on a journey of calm and quiet reflection. The melodic material is accessible to the listener while stretching the performer with wide leaps and some moments of dramatic dissonance. The work is quite tonal with melodies, almost haunting in nature, that are meant to stay with the listener well beyond the live performance of the work. The opportunity to compose music for thin and transparent textures was very appealing to this "band" composer. Dr. Gilroy took full advantage of this in his exploration of extreme soft dynamic levels and then critically dramatic moments at much louder volumes. He found the possibilities most delightful. As if to replicate these extreme dynamic contrasts, Gilroy used both minor and major tonalities simultaneously in several key spots throughout the work to offer more tension and eventually release.

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, 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.

With Quiet Reflection - Complete Score

12 13 14 15 16

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf > *mp*

div.

unis.

mf

17 18 19 20

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

mp

With Quiet Reflection - Complete Score

21 22 23 24

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

25 26 27 28

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

pizz.

mf

mf

V.S.

With Quiet Reflection - Complete Score

Musical score for measures 29-31. The score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello) and a Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 29 starts with a *mp* dynamic. Measures 30 and 31 feature triplets in the Violin 1 and Violoncello parts. Measure 31 includes a *arco* marking for the Double Bass.

Musical score for measures 32-33. The score continues for the string quartet and Double Bass. Measure 32 features a sextuplet in the Violin 1 part. Measure 33 begins with a *poco rall.* instruction and a *f* dynamic. The Violin 1 part in measure 33 includes a *div.* (divisi) marking. The Double Bass part also features a *f* dynamic.

With Quiet Reflection - Complete Score

53 54 55 56

Vln. 1
Vln. 2
Vla.
Vc.
Db.

ppp
ppp
ppp
mf
p

arco

Detailed description: This block contains the musical notation for measures 53 through 56. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/8. In measure 53, Vln. 1 has a whole rest, Vln. 2 plays a sixteenth-note pattern, Vla. has a half note, Vc. has a quarter note, and Db. has a half note. Measure 54 features a dynamic marking of *ppp* for Vln. 1 and Vln. 2, and *mf* for Vc. An *arco* marking is present above the Db. staff. Measures 55 and 56 continue the patterns established in the previous measures, with *ppp* dynamics for the strings and *p* for the double bass.

57 58 59 60

Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
p
mp
f
mp

Detailed description: This block contains the musical notation for measures 57 through 60. The instrumentation remains the same. Measure 57 starts with a boxed measure number '57'. Vln. 1 and Vln. 2 play sixteenth-note patterns with a dynamic of *p*. Vla. has a quarter note with a dynamic of *mp*. Vc. has a quarter note with a dynamic of *f*. Db. has a quarter note with a dynamic of *mp*. Measure 58 continues the sixteenth-note patterns in the violins and the quarter notes in the other instruments. Measure 59 features a triplet in the Vln. 1 part, marked with a '3' above it, and a dynamic of *p*. Measure 60 concludes the section with similar patterns and dynamics.

With Quiet Reflection - Complete Score

61 62 63 64

Vln. 1 *mp*

Vln. 2

Vla.

Vc.

Db.

65 66 *poco rit.* 67 68 *poco rit.* 69 70

Vln. 1

Vln. 2

Vla.

Vc.

Db.

V tutti

mp

With Quiet Reflection - Complete Score

71 $\text{♩} = 72$ 72 73 74 75

Vln. 1 *pp* *p* *mp*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *pp* *p*

Db.

76 77 78 79 80

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vc. *mp* *pp* *pp* *p* *mp*

Db. *p* *p* *p* *p* *mp* *V.S.*

With Quiet Reflection - Complete Score

10

81 $\text{♩} = 96$ 82 $\text{♩} = 102$ 84 $\text{♩} = 112$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mp*

Detailed description: This block contains the first system of the score, covering measures 81 to 84. The music is in 3/4 time with a key signature of two sharps (F# and C#). Measure 81 starts with a boxed number '81' and a tempo marking of quarter note = 96. Measure 82 has a tempo marking of quarter note = 102. Measure 84 has a tempo marking of quarter note = 112. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The score includes various musical notations such as accents, slurs, and dynamic markings.

85 $\text{♩} = 126$ 86 $\text{♩} = 132$

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This block contains the second system of the score, covering measures 85 and 86. The music continues in 3/4 time with the same key signature. Measure 85 has a tempo marking of quarter note = 126. Measure 86 has a tempo marking of quarter note = 132. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics are marked forte (f). The score includes various musical notations such as accents, slurs, and dynamic markings. There are also some performance instructions like '3' and '6' under the cello part.

With Quiet Reflection - Complete Score

div. $\text{♩} = 72$ 87 88 89 $\text{♩} = 68$ 90 (free bowing) 91 92

Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff
ff
ff
ff

poco rit. $\text{♩} = 84$ 93 94 95 96 97 98

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp
p
p
p
p
mp
mf
mf
mf >

V.S.

With Quiet Reflection - Complete Score

99 100 101 102

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

unis.

$\text{♩} = 92$

103 104 105 106

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

mp

mp

With Quiet Reflection - Complete Score

107 108 109

Vln. 1

Vln. 2

Vla.

Vc.

Db. pizz. arco

mp

3 3

110 111

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco rall.

f

6

With Quiet Reflection - Complete Score

14

$\text{♩} = 68$

112 113 (stagger bowings) 114 115 116

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. trem.

ppp pizz.

pp

117 118 119 120 121 rall.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

p norm.

p

pp

arco

p

With Quiet Reflection - Complete Score

♩ = 56 (free bowing) 15

122 123 124 125

Vln. 1 *ppp* (free bowing)

Vln. 2 *ppp*

Vla. *p*

Vc. *ppp* *pp*

Db. *ppp* *pp* pizz. arco *ppp*

126 127 128 129

molto rall.

Vln. 1 *ppp* (free bowing) niente

Vln. 2 *ppp* (free bowing) niente

Vla. *ppp* (free bowing) niente

Vc. *pp* *ppp*

Db. *ppp* niente