

Vale, Brother Augustine!

by

Gary P. Gilroy
(ASCAP)

Grade: 2 Duration: 2'50

Instrumentation

1 – Conductor Score

10 – Flute

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

6 – Trombone

2 – Baritone (+ 2 T.C.)

4 – Tuba

1 – Timpani (optional)

2 – Percussion I

Wind Chimes, Triangle, Sleigh Bells

2 – Percussion II

Snare Drum, Triangle, Low Floor Tom

2 – Percussion III

Crash Cymbals

2 – Percussion IV

Bass Drum, Suspended Cymbal (With Coin)

1 – Bells

1 – Chimes

Vale, Brother Augustine!

Natalia Tomasello was a fine musician student at Fresno State during my years as Director of Bands at Fresno State. Her dedication to her first teaching assignment was admirable and I wanted to write a short tune to offer to her and her hard-working Firebaugh students. I also wanted to compose something in memory of one of my best high school friends who passed away unexpectedly.

Mike Martin was one of my closest friends during my high school years at Lancaster Catholic High School (PA). Mike, his brother Joe, and I were all members of the French horn section in our band. The two Martin brothers were a very powerful and positive influence on me during those youthful times. They were devoted Catholics with a strong devotion not only to the teachings of their faith but also to always “doing the right thing” and conducting their life in a first-class manner. I am eternally grateful to them for the positive influence they had on my life.

In his freshman year of college Mike experienced some rough times and at one point nearly died. Soon after he would move to California and we became housemates for a number of years. Mike’s life in the west flourished nicely as he worked intensely in the field of computer programming. But once again, Mike faced a near death situation as he struggled with cancer that would take several of his ribs and hospitalize him for an extended period of time. After cheating death a second time and recovering from the cancer, Mike turned back to his faith more intensely than ever, gave away all of his earthly possessions and entered the religious life.

Mike Martin became a Brother in Massachusetts where he dedicated his life to the Catholic Church. For the last 20 years of his life, Mike lived as a Maronite Monk of Adoration at Most Holy Trinity Monastery in Petersham, Massachusetts as Brother Augustine. He began his novitiate in 1996 and made his final profession in 2001. On Christmas Day of 2016, Brother Augustine died of a heart attack.

This short composition for young band begins with a solo chime note followed by several chant-like statements from selected reeds, French horns, trombones, and baritones. A glorious celebration of Mike’s life here on earth follows as the tutti band enters in a most regal manner.

The title is a salute to Mike and his love for the Latin language. Anyone who hung out with Mike during his high school days would remember him constantly citing the “Latin word” for whatever might be the topic of our choice. He loved his Latin studies and took great pride in the fact that he was able to take four years of Latin classes during our time at Lancaster Catholic. “Vale” in Latin means “farewell.” With this composition I offer my “farewell” to Mike/Brother Augustine. Until we meet again!

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 All-Northwest Wind Symphony, 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 freelance percussionist and music teacher throughout California.



Vale, Brother Augustine!

Dedicated to the Firebaugh Middle School Advanced Band, Natalia Mia Tomasello, Director, Firebaugh, California

Gary P. Gilroy (ASCAP)

Complete Score

Passionately! $\text{♩} = 76$

2 3 4 5 6 7 8 9 10

Flute

Oboe

Bassoon

B \flat Clarinet 1

B \flat Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Passionately! $\text{♩} = 76$

B \flat Trumpet 1

B \flat Trumpet 2

Horn in F

Trombone/Baritone

Tuba

Timpani (optional)

F and C

Percussion I (1 player)

Wind Chimes, Triangle, Sleigh Bells

Percussion II (1 player)

Snare Drum, Triangle, Low Floor Tom

Percussion III (1 player)

Crash Cymbals

Percussion IV (1 player)

Bass Drum, Suspended Cymbal (with coin)

play if no chimes

Bells

Chimes

mf

mf

mp

f

11 Gloriously ♩ = 108

Fl. *f*

Ob. *f*

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

Cl. 1 *f*

Cl. 2 *f*

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

A. Sx. *f*

T. Sx. *fp* *fp* *f* *fp* *fp* *f*

B. Sx. *fp* *fp* *f* *fp* *fp* *f*

11 Gloriously ♩ = 108

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Trb./Bar. *fp* *fp* *f* *fp* *fp* *f*

Tuba *fp* *fp* *f* *fp* *fp* *f*

Timp. *f*

Perc. I triangle *f*

Perc. II *f* snare drum

Perc. III *f* crash cymbals *p*

Perc. IV *f* bass drum *p*

Bells *f*

Chim. *f*

19 20 21 22 23 24 25 26 27

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mp* *mf*

Trb./Bar. *mp* *mf*

Tuba *mp* *mf*

Timp. *mf* *f* *mf*

Perc. I sleigh bells *f* *p*

Perc. II *f* *p* *f* *f*

Perc. III *f* *p* *f* *f*

Perc. IV *f* *mf* *f*

Bells *mf*

Chim. *mf*

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Baritone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Baritone (Trb./Bar.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), Bells (Bells), and Chimes (Chim.).

The score is written in 4/4 time and features various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also markings for *p* (piano) and *fz* (forzando). The score includes a large watermark "MusicalScoreCloud.com" across the center.

The page number "36" is visible in the bottom right corner. The score is written in a standard musical notation with staves for each instrument and a common key signature of one sharp (F#).

37 38 39 40 41 42 43 44 45 46

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx..

Tpt. 1

Tpt. 2

Hn.

Trb./
Bar.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Bells

Chim.

div. unison

div.

mf

mf

mp

mp

mf

mf

mp

mp

p *mf*

wind chimes

f

triangle

mp

p

mf

mf

Valse, Brindisi Augustini - Complete Score - Page 6

47 48

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb./Bar.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Bells

Chim.

unison

triangle

snare drum

bass drum

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

57

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone/Baritone (Trb./Bar.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Percussion IV (Perc. IV), Bells, and Chimes (Chim.).

The score is divided into measures, with measure numbers 55, 56, 57, 58, 59, and 60 visible. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations, such as notes, rests, beams, and dynamic markings (e.g., *f*, *mf*, *p*, *mp*). There are also markings for trills (*tr*) and triplets (*3*).

The score is presented in a standard musical notation format, with each instrument part on its own staff. The page is numbered 55 at the top left. The score is written in black ink on a white background.

61 *tr* *ff* *tr* *tr* *tr* *f* *ff* *mf*

Ob. *ff* *f* *ff* *mf*

Bsn. *ff* *f* *ff* *mf*

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

Cl. 2 *ff* *mf*

B. Cl. *ff* *mf*

A. Sx. *ff* *mf*

T. Sx. *ff* *f*

B. Sx. *ff*

65

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Hn. *ff* *f*

Trb./Bar. *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff* *mp*

Perc. II *ff*

Perc. III *ff*

Perc. IV *mf* *f* *mf* *f*

Bells *ff* *mf*

Chim. *ff* *mf*

71 div

[illegible]