

Julie Giroux

Vigils Keep

Inspired by Sacred Harp #457 - “Wayfaring Stranger”

for
Concert Band

INSTRUMENTATION

1 - Full Score

- | | |
|----------------------------|--|
| 4 - Flute I | 2 - F Horn II & IV |
| 4 - Flute II | 2 - Trombone I |
| 2 - Oboe | 2 - Trombone II |
| 4 - B♭ Clarinet I | 2 - Trombone III |
| 4 - B♭ Clarinet II | 2 - Bass Trombone |
| 4 - B♭ Clarinet III | 2 - Euphonium B. C. |
| 2 - B♭ Bass Clarinet | 2 - Euphonium T. C. |
| 1 - E♭ Contrabass Clarinet | 4 - Tuba |
| 2 - Bassoon | 1 - Timpani |
| 1 - Contrabassoon | 2 - Orchestral Bells, Tubular Bells |
| 2 - E♭ Alto Saxophone I | 3 - Percussion I (Rain Sticks, Anvil, Tambourine, Maracas, Wood Block, Shaker) |
| 2 - E♭ Alto Saxophone II | 3 - Percussion II (Suspended Cymbal, Crash Cymbals, Vibraslap, Gong, Triangle) |
| 2 - B♭ Tenor Saxophone | 2 - Percussion III (Snare Drum, Bass Drum) |
| 1 - E♭ Baritone Saxophone | |
| 3 - B♭ Trumpet I | |
| 3 - B♭ Trumpet II | |
| 3 - B♭ Trumpet III | |
| 2 - F Horn I & III | |



for more information visit www.girouxmusic.com



About the Composer

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba

McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Vigils Keep

*Commissioned by and Dedicated to the
Auburn University Symphonic Band, Auburn, Alabama
Johnnie B. Vinson, Director of Bands*

Premiered April 15, 2005 by
The Auburn University Symphonic Band
Johnnie B. Vinson, Conductor

Program Notes

Vigils Keep is not a theme and variation based on Wayfaring Stranger, nor is it a collection of Sacred Harp Songs. It is an original celebration of southern life and tradition, a tradition of generations steeped in hard physical work, tests of the human spirit and for many, black and white alike, poverty. The melody of Wayfaring Stranger spiritually weaves through Vigils Keep like faith has woven through southern history, holding everything together. All the rest of the notes are inspired by stories, family, the southern way of life, and its music. It is my attempt at drawing a musical picture of the South, both in days past and now.

Vigils Keep will take you on a journey through the south where sometimes...just to endure life, is an accomplishment. J.G.

Sacred Harp #457, Wayfaring Stranger, verses 1 and 2

I am a poor wayfaring Stranger, While journing thru, this world of woe,
Yet there's no sickness, toil nor danger, In that bright Land to which I go.
I know dark clouds will gather o'er me, I know my way is rough and steep,
Yet beauteous fields, lie just before me, Where God's redeemed their vigils keep.

Vigils Keep

Inspired by Sacred Harp #457 - "Wayfaring Stranger"

GM 1024S Vigils Keep

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cbs. Cl. *mf*

Bsn *mf*

Cbsn *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3 *mp*

Hn 1/3 *mf*

Hn 2/4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Euph. *mf*

Tba *mf*

Timp. *p*

Orch. Bells *f*

Tub. B. *f*

Perc. 1

Perc. 2 *pp*

Perc. 3 *pp*

Sus. Cym. *pp*

13 *leggero con brio* ♩ = 140

19

25

31

37

43 (in two feel)

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cbs. Cl.
Bsn.
Cbsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1/3
Hn. 2/4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Euph.
Tba.
Timp.
Perc. I
Perc. II
Perc. III

ff, *p*, *mf*, *mp*

Triangle *mp*, Sus. Cym. *f*, *f mp*

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Perc. I

Perc. II

Perc. 3

44

45

46

47

48

49

mp

p

mf

f

Vigils Keep

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This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob.), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bassoon (Bsn.), Contrabassoon (Cbsn.), Saxophones (A. Sax. 1, A. Sax. 2, Ten. Sax., Bar. Sax.), Trumpets (Tpt 1, Tpt 2, Tpt 3), Horns (Hn 1/3, Hn 2/4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Bass Trombone (Bs. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), and Percussion (Perc. I, Perc. II, Perc. III). The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). A tempo change to "in three" is indicated. The score is marked with a large "PROOF" watermark.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt 3

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. I

Perc. II

Perc. 3

55

56

57

58

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

59 In four ♩ = 140

Tpt 1

Tpt 2

Tpt 3

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Perc. I

Perc. II

Perc. 3

Anvil

Triangle

PROOF COPY

76

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt 1

Tpt 2

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. 1

Perc. II

Perc. 3

77

78

79

80

81

82

83

84

[illegible]

104

Vigils Keep

111

con agevolezza ♩ = 86

musical score for Vigils Keep, measures 105-115

Instrument parts include:

- Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cbs. Cl., Bsn., Cbsn., A. Sax. 1, A. Sax. 2, Ten. Sax., Bar. Sax., Tpt I, Tpt II, Tpt III, Hn 1/3, Hn 2/4, Tbn. 1, Tbn. 2, Tbn. 3, Bs. Tbn., Euph., Tba, Timp., Orch. Bells, Tub. B., Perc. 1, Perc. II, Perc. 3

Performance markings include:

- solo, molto rit., tutti, mp, p, con agevolezza ♩ = 86

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt. I

Tpt. II

Tpt. III

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. II

Perc. 3

[illegible]

GM 1024S Vigils Keep

151 152 153 154 155 156 157 158 159 160 161 162 163

Fl. 1

Fl. 2

Ob.
solo
mp warmly

Cl. 1
pp

Cl. 2
pp

Cl. 3
pp

B. Cl.
pp

Cbs. Cl.
pp

Bsn
pp

Cbsn
pp

A. Sax. 1
pp

A. Sax. 2
pp

Ten. Sax.
pp

Bar. Sax.
pp

Tpt I
solo
mf warmly

Tpt II

Tpt III

Hn 1/3
solo
pp mf smorzioso p

Hn 2/4
pp pppp

Tbn. 1
pp

Tbn. 2
pp

Tbn. 3
pp

Bs. Tbn.
pp

Euph.
solo
pp mp pp

Tba
pp

Perc. 1

Perc. II

Perc. 3

Vigils Keep

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

180 Tempo ♩ = 112

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. 1

Perc. II

Perc. 3

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. 1

Perc. II

Perc. 3

Shaker

Wood Block

f

mp

mf

p

tutti

198

204

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Orch. Bells

Tub. B.

Perc. 1

Perc. II

Perc. 3

f

mf

p

mp

Tempo ♩ = 120

Orch. Bells

Tub. Bells

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Orch. Bells

Tub. B.

Perc. 1

Perc. II

Perc. 3

f

mf

p

ff

Sus. Cym.

Triangle

216

216

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. 1

Perc. II

Perc. 3

Shaker

Wood Block

p

mf

f

solo

solo (cue)

mf

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Perc. 1

Perc. II

Perc. 3

mf

mf

mf

p

p

p

tutti

p

p

p

[illegible]

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Tub. B.

Perc. 1

Perc. II

Perc. 3

mf

p molto legato

mp molto legato

mf molto legato

p molto legato

mf molto legato

solo

solo

256

Tempo ♩ = 124

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tempo ♩ = 124

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Orch. Bells

Tub. Bells

Perc. 1

Perc. II

Perc. 3

257 258 259 260 261 262 263 264

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

265 Tempo ♩ = 128

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Perc. 1

Perc. II

Perc. 3

Tamb.

f

C. Cym.

C. Cym.

f

279

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cbs. Cl.

Bsn

Cbsn

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hn 1/3

Hn 2/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba

Timp.

Tub. B.

Perc. 1

Perc. II

Perc. 3

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Cl. 3 *mp* *ff*

B. Cl. *mp* *ff*

Cbs. Cl. *mp* *ff*

Bsn *mp* *ff*

Cbsn *mp* *ff*

A. Sax. 1 *mp* *ff*

A. Sax. 2 *mp* *ff*

Ten. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

291

Tpt I *mp* *ff*

Tpt II *mp* *ff*

Tpt III *mp* *ff*

Hn 1/3 *mp* *ff*

Hn 2/4 *mp* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Tbn. 3 *mp* *ff*

Bs. Tbn. *mp* *ff*

Euph. *mp* *ff*

Tba *mp* *ff*

Timp. *f*

Tub. B. *f*

Perc. 1

Perc. II Sus. Cym. C. Cym. *f* *p* *f* *p*

Perc. 3 *p* *f* *p* *f* *p*

287 288 289 290 291 292

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