Spirit of Olympus

Gary P. Gilroy

1 Full Score

4 Flute 1

2 Flute 2

2 Oboe

2 Bassoon

4 Clarinet 1

4 Clarinet 2

2 Bass Clarinet

4 Alto Saxophone

2 Tenor Saxophone

1 Baritone Saxophone

4 Trumpet 1

4 Trumpet 2

4 F Horn

3 Trombone 1

3 Trombone 2

3 Baritone B.C. (opt. Trombone 2)

2 Baritone T.C.

5 Tuba

2 Timpani (and Chimes)

2 Percussion 1: China Cymbal, Sleigh Bells, Wind Chimes, Splash Cymbal, Hi-Hat, Antique Finger Cymbal, Jam Block

2 Percussion 2: Bass Drum, Ride Cymbal, Triangle, Temple Blocks, Cowbell, Vibra-slap, Suspended Cymbal

2 Percussion 3: Snare Drum, Triangle, Large Slap Stick, Cabasa

1 Mallets 1: Bells

2 Mallets 2: Chimes, Xylophone, Vibraphone

Extra Part - P3017521

3017522

8 22424 03722 2

WINGERT JONES PUBLICATIONS

Program Notes

Spirit of Olympus was commissioned by Director Elaine Wersky and the Olympus Music Program in celebration of the 20th Anniversary, 1996-2016, of Olympus Jr. High School in the Eureka Union School District, Roseville, California. This was the composer's second commission from this active band program and their director, Elaine Wersky. In 2006, the first commission produced a work entitled *Noble Gestures* that was published by Wingert-Jones and earned Editor's Choice recognition from the JW Pepper & Son, Inc, the largest music distributor in the world.

Band Director Elaine Wersky asked for a piece that could be used to celebrate the 20th anniversary of the school but also a composition that would provide a middle section that could serve the school as an Alma Mater. She writes to following about Olympus Junior High School:

Spartans were known and respected for their unity and loyalty. Everyone worked together as a unit for a common cause. Militarily they fought together in a phalanx - a wall of soldiers where the shield is used to protect the person next to you. Spartans were the most widely-literate Greeks because of the value they placed on education, endurance, courage and self-control.

For 20 years, the *Spirit of Olympus* has been reflected in these Spartan qualities. We nurture honesty, integrity, respect, responsibility, trustworthiness, compassion, positive attitudes, cooperation, perseverance, tolerance, reliability, citizenship, courage and caring. We strive towards excellence and embrace continued opportunities to grow our program. This school excels because we work collaboratively to do what is best for kids. We take pride in our school, in our school culture. Spartan pride. And when we have something to celebrate, like 20 years of educational excellence, we collectively shout a proud, "Hail Spartans!"

The work opens with a great fanfare in the high brass with strong support from the percussion section. A fast and energetic segment in Bb Major follows before the work transitions to a bluesy section set in g minor. The Alma Mater, presented in F Major, features full woodwind choir with glistening metallic percussion accompaniment in the first statement and then moves to a lush full band scoring as the same material is restated. As this slow and noble section comes to a end, a *del segno* provides a restatement of the main body of the work before moving to a coda. Several melodic fragments from earlier melodic statements are now presented in G Major (for the most part) before the composition comes to its energetic ending.

This piece requires at least six percussionists, several of whom play very important roles. The keyboard percussion instruments required are bells, xylophone, vibraphone and chimes. Four timpani are needed but only one small tuning adjustment (Eb down to D) is made once the work starts. More percussionists can be involved by splitting the timpani/chimes part into two different player assignments. While the Percussion II assignment is the most accessible, there is an important solo temple block statement that occurs several times in this part, so it is important that the band director work with the player to be sure the player is ready to perform their solo statements with a great deal of confidence. In general, the percussion parts are not complex in this work, but any sectional work the band director or percussion specialist might do with the players, will certainly pay off greatly as the students will surely grow from the challenges and experience this kind of percussion writing can offer to young students.

About the Composer

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.

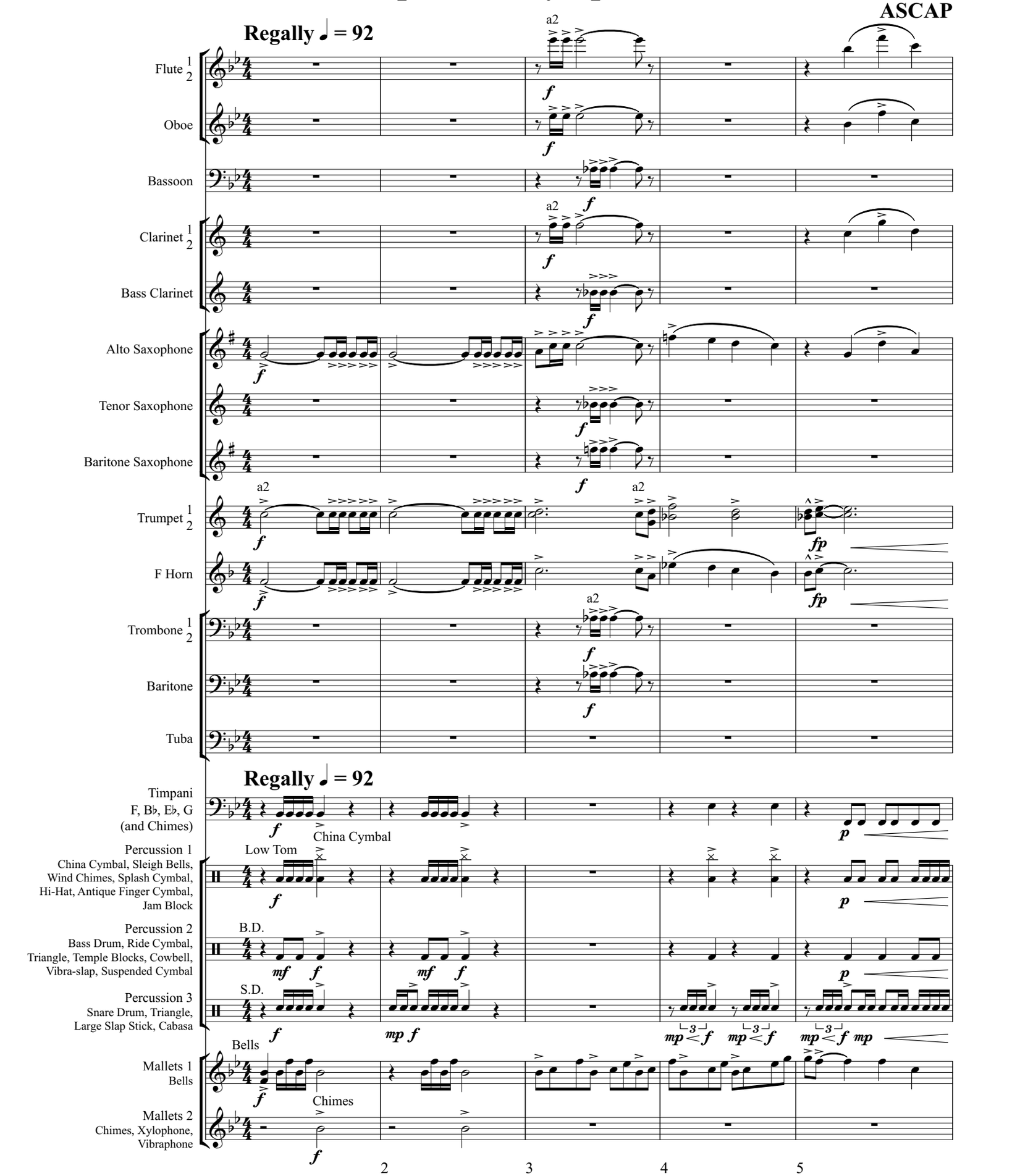
Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, graduated from UCLA in 2010 and UNLV in 2013 and is currently a music teacher for the Clovis Unified School District and his son, Nicholas, graduated from CSU, Long Beach in 2013 and is a freelance musician in the LA area.

Time ca. 5:05
Grade 3

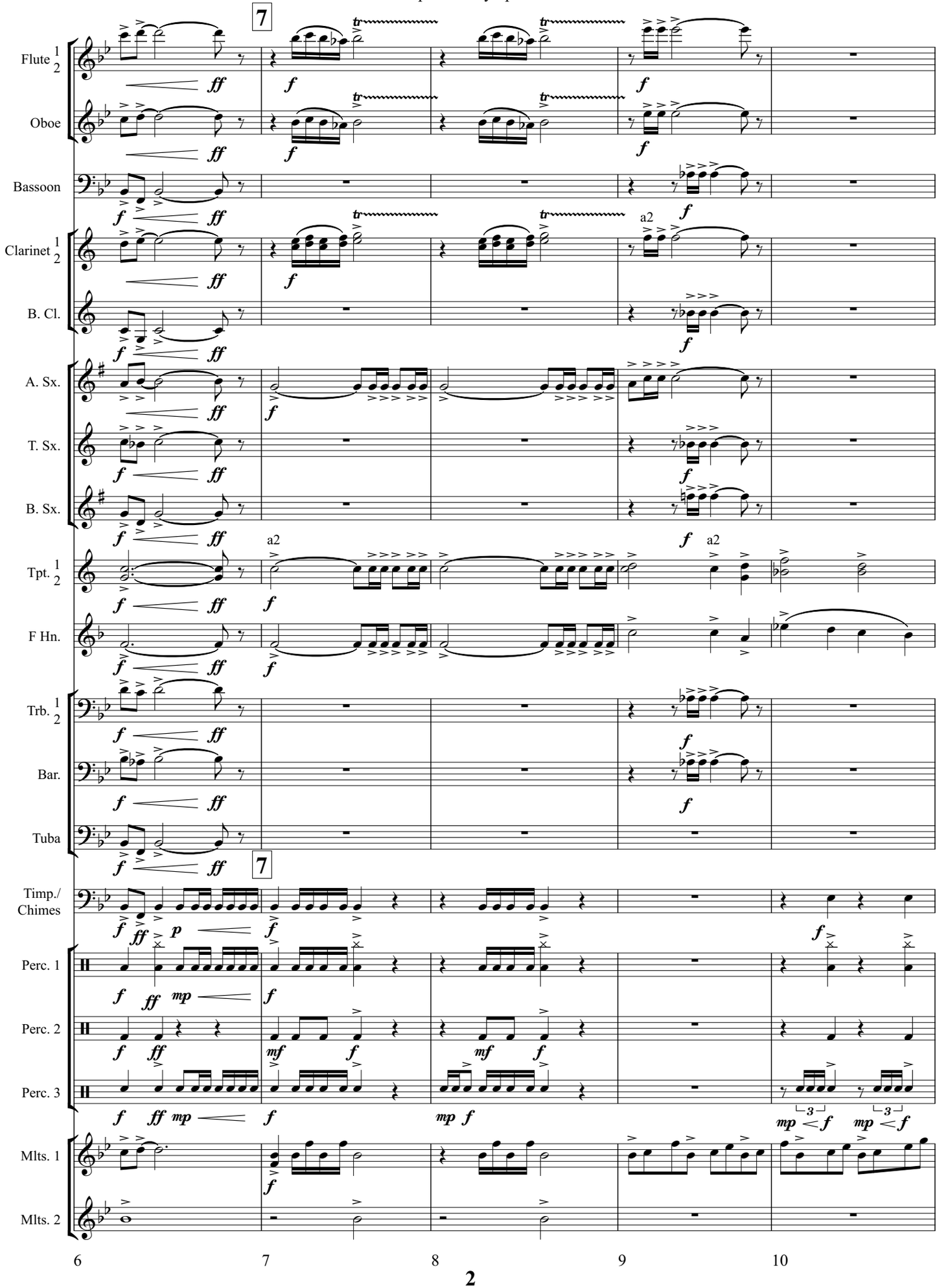
Commissioned by Director Elaine Wersky and the Olympus Music Program in celebration of the 20th Anniversary, 1996-2016, of Olympus Jr. High School in the Eureka Union School District, Roseville, CA

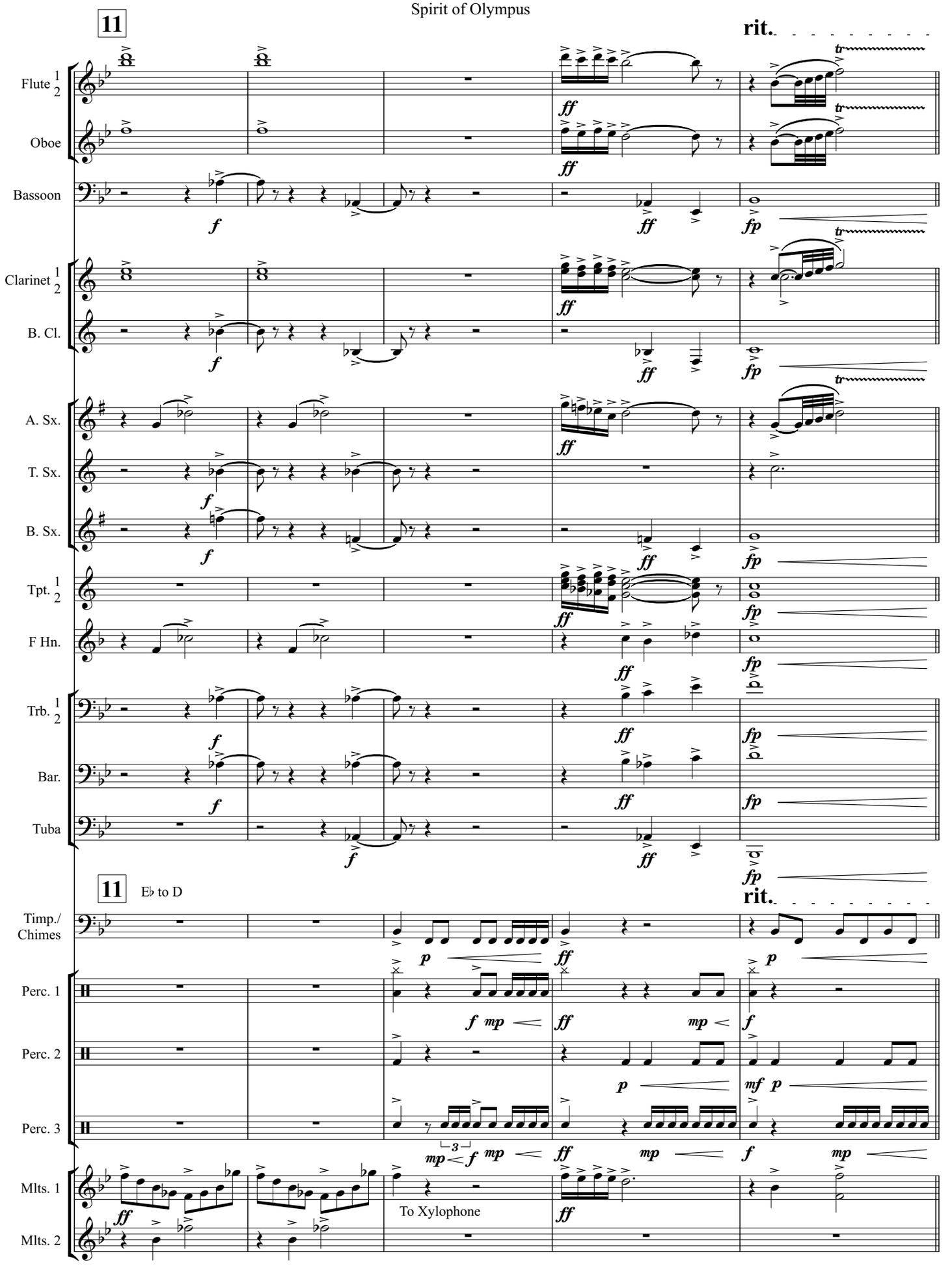
Spirit of Olympus

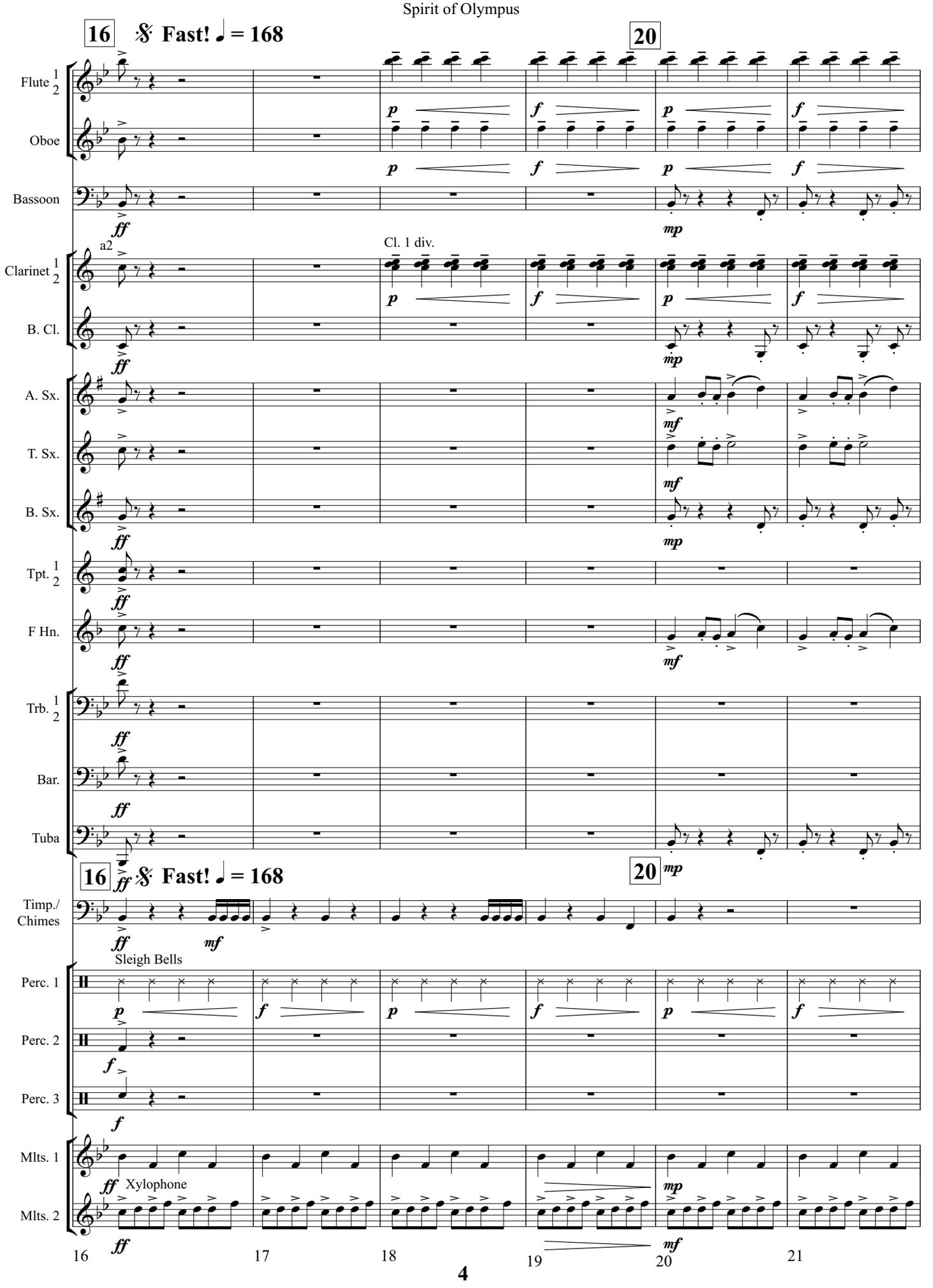
Gary P. Gilroy
ASCAP

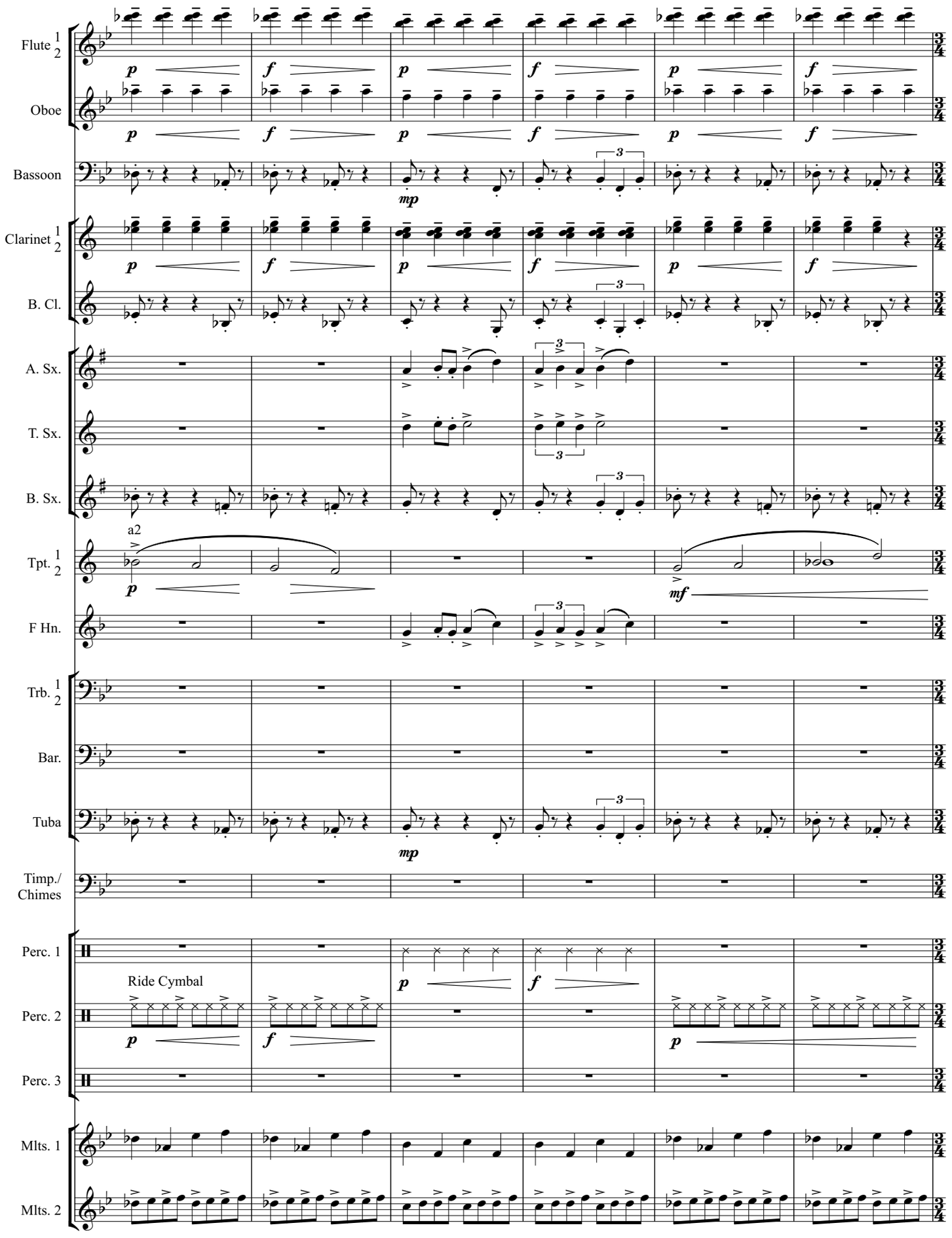


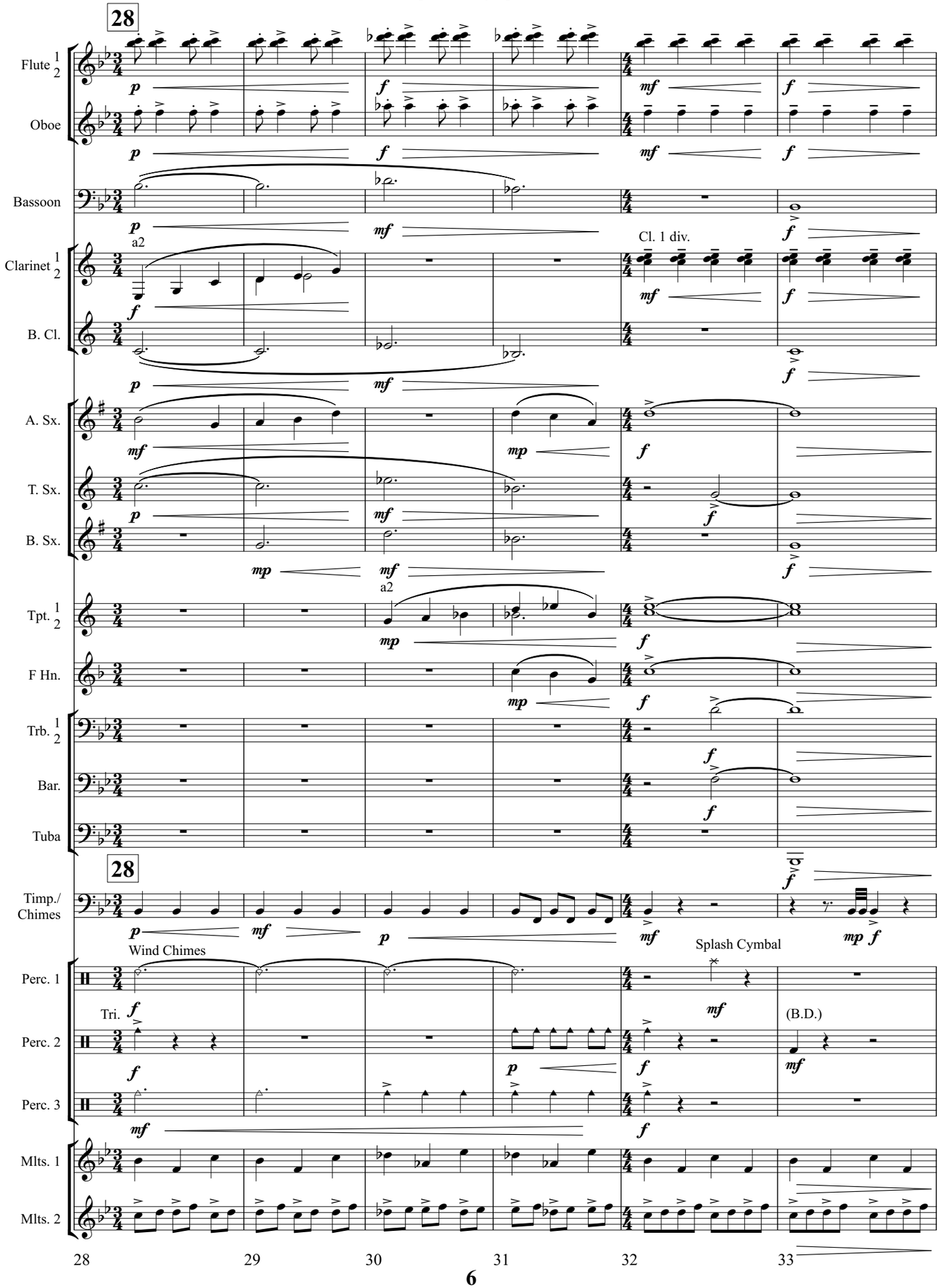
Any reproduction, adaptation or arrangement of this work in whole or in part without the consent of the copyright owner constitutes an infringement of copyright.
Copyright © 2016 Wingert-Jones Publications, Exton, PA 19341
International Copyright Secured Made in U.S.A. All Rights Reserved

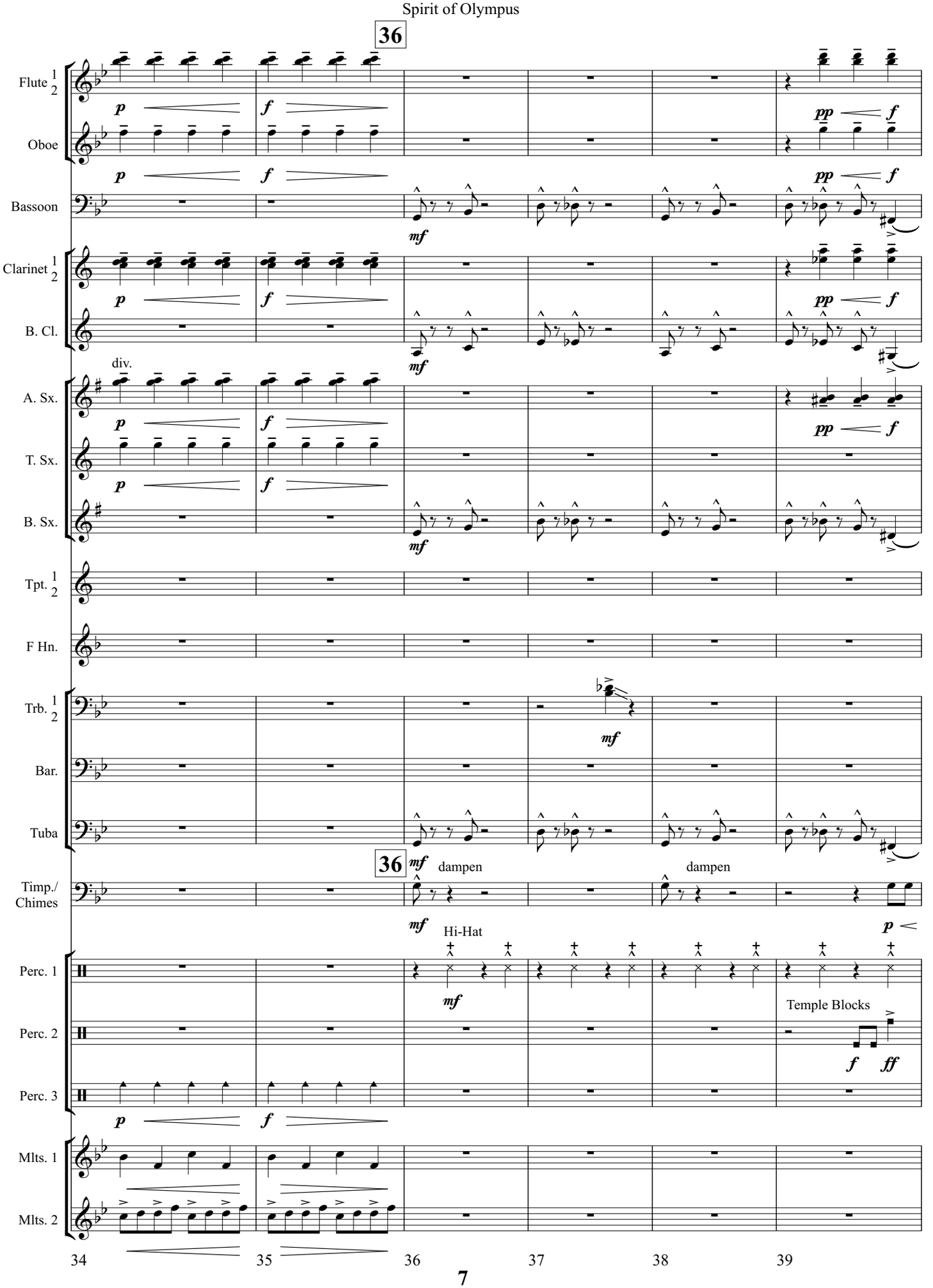

7
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
a2
6
7
8
9
10

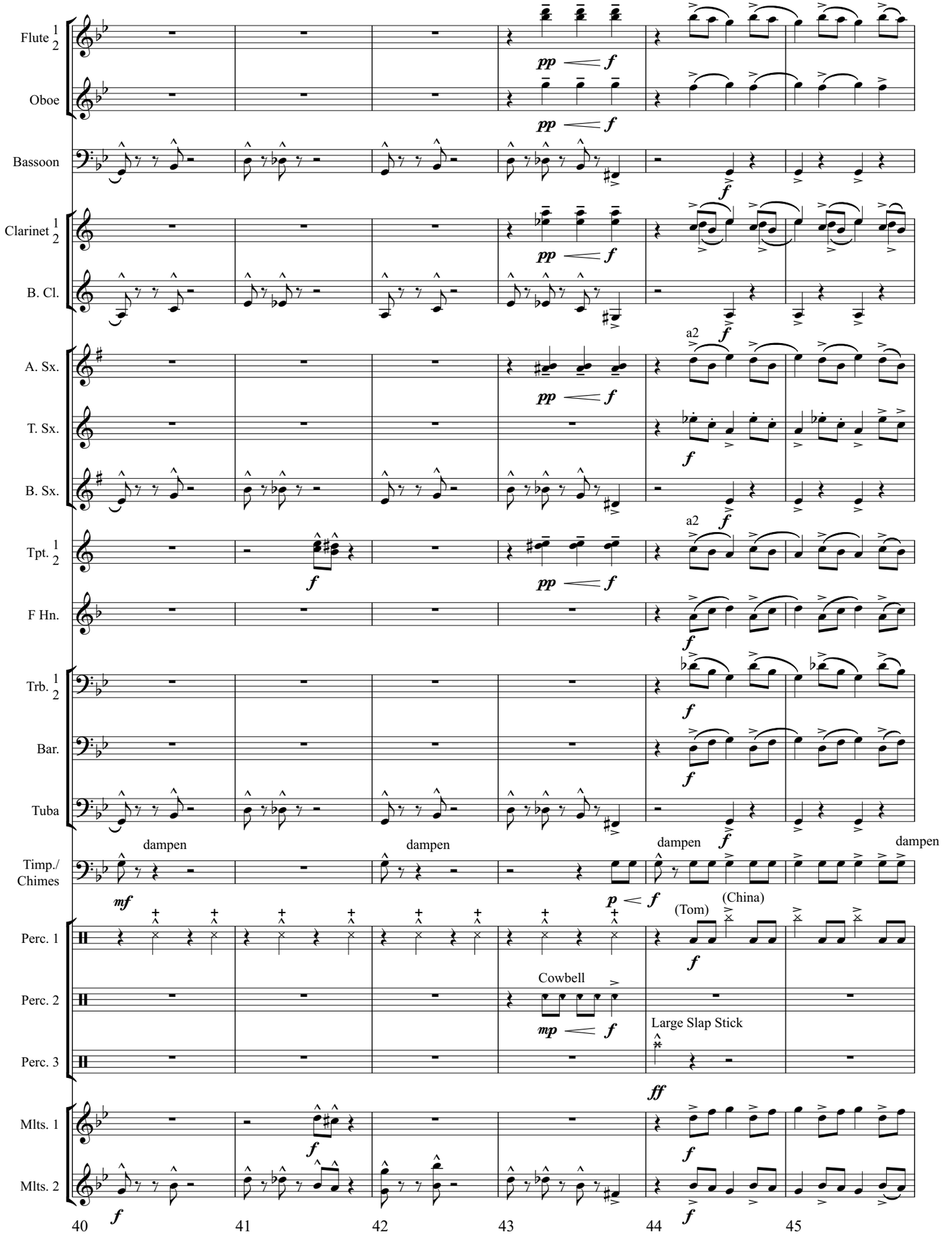

11
rit.
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
11
E♭ to D
rit.
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
To Xylophone
11
12
13
14
15

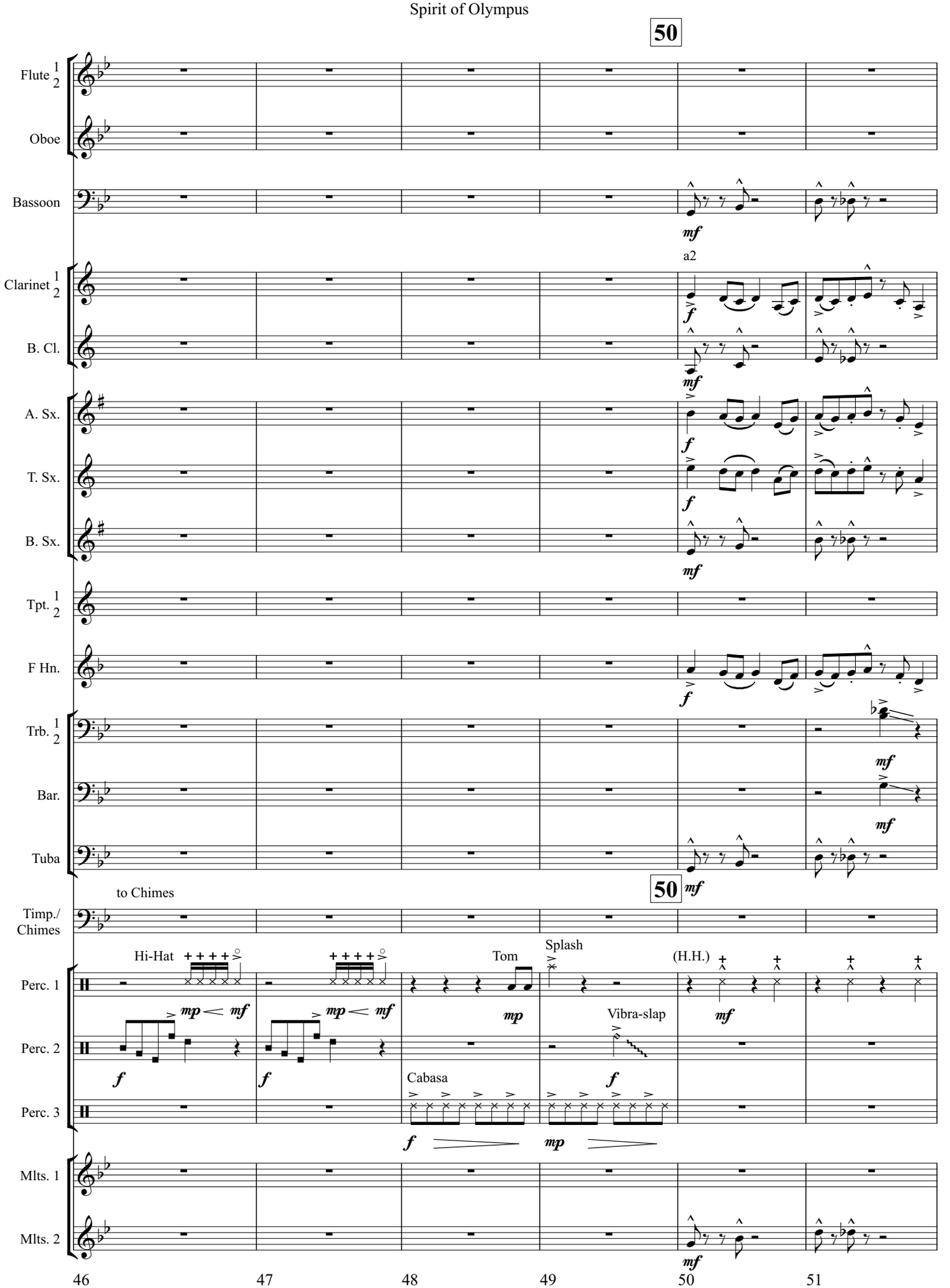

16
Fast! ♩ = 168
20
Flute 1 2
Oboe
Bassoon
a2
Cl. 1 div.
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Sleigh Bells
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Xylophone
Mlts. 2
16
17
18
19
20
21

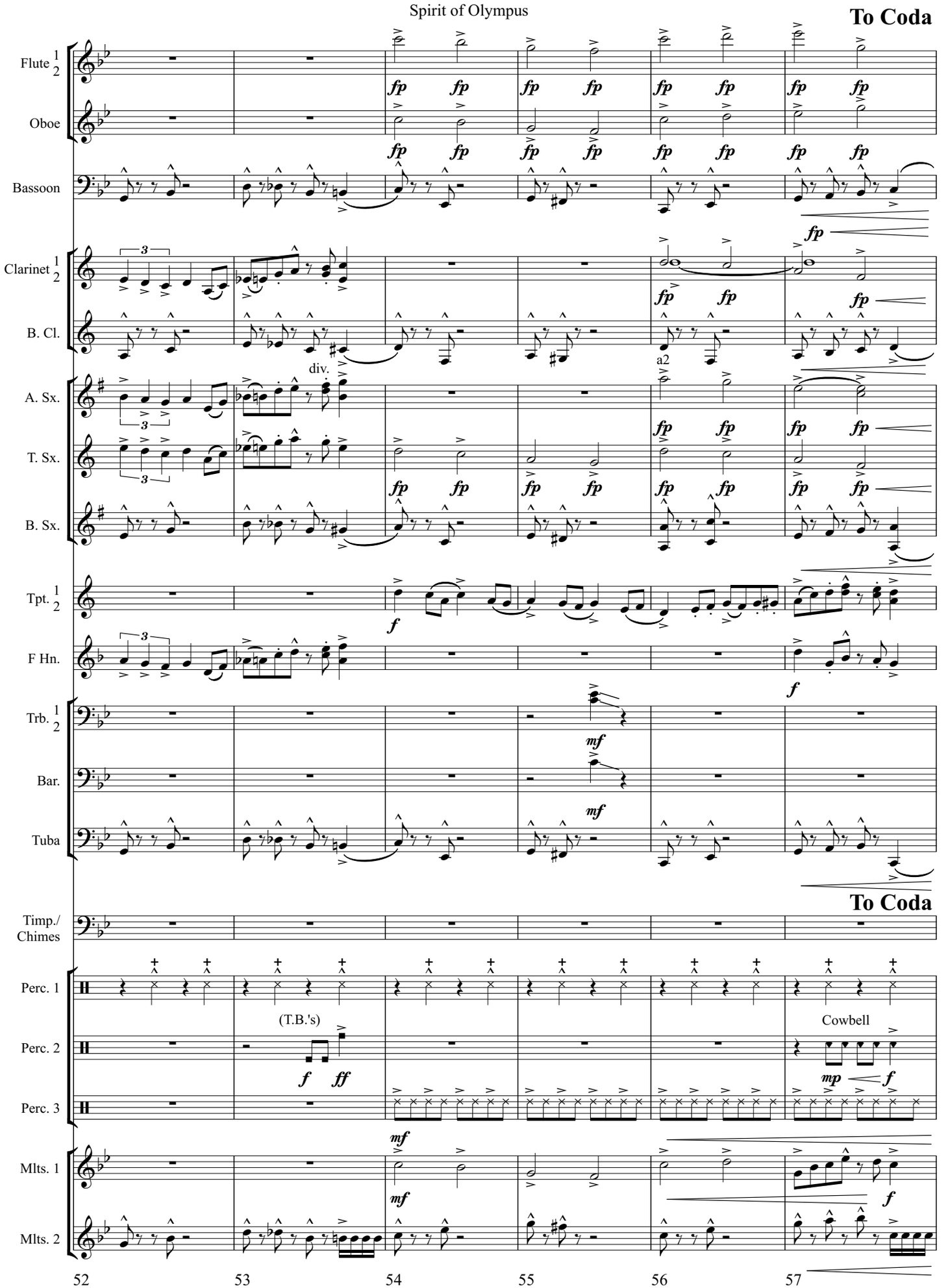

Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
a2
Ride Cymbal
22
23
24
25
26
27

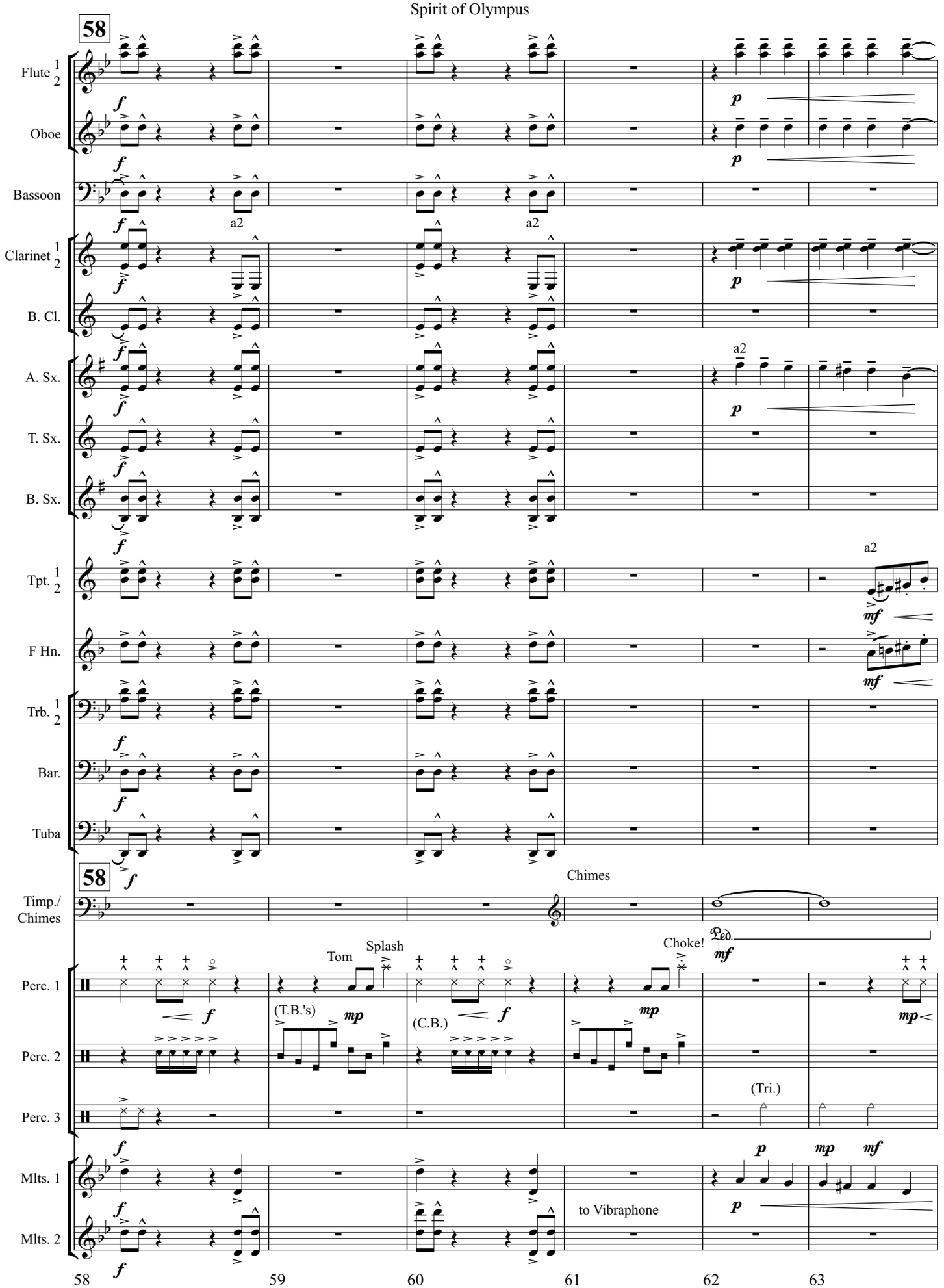

28
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
a2
Cl. 1 div.
Wind Chimes
Splash Cymbal
Tri.
(B.D.)
28
29
30
31
32
33

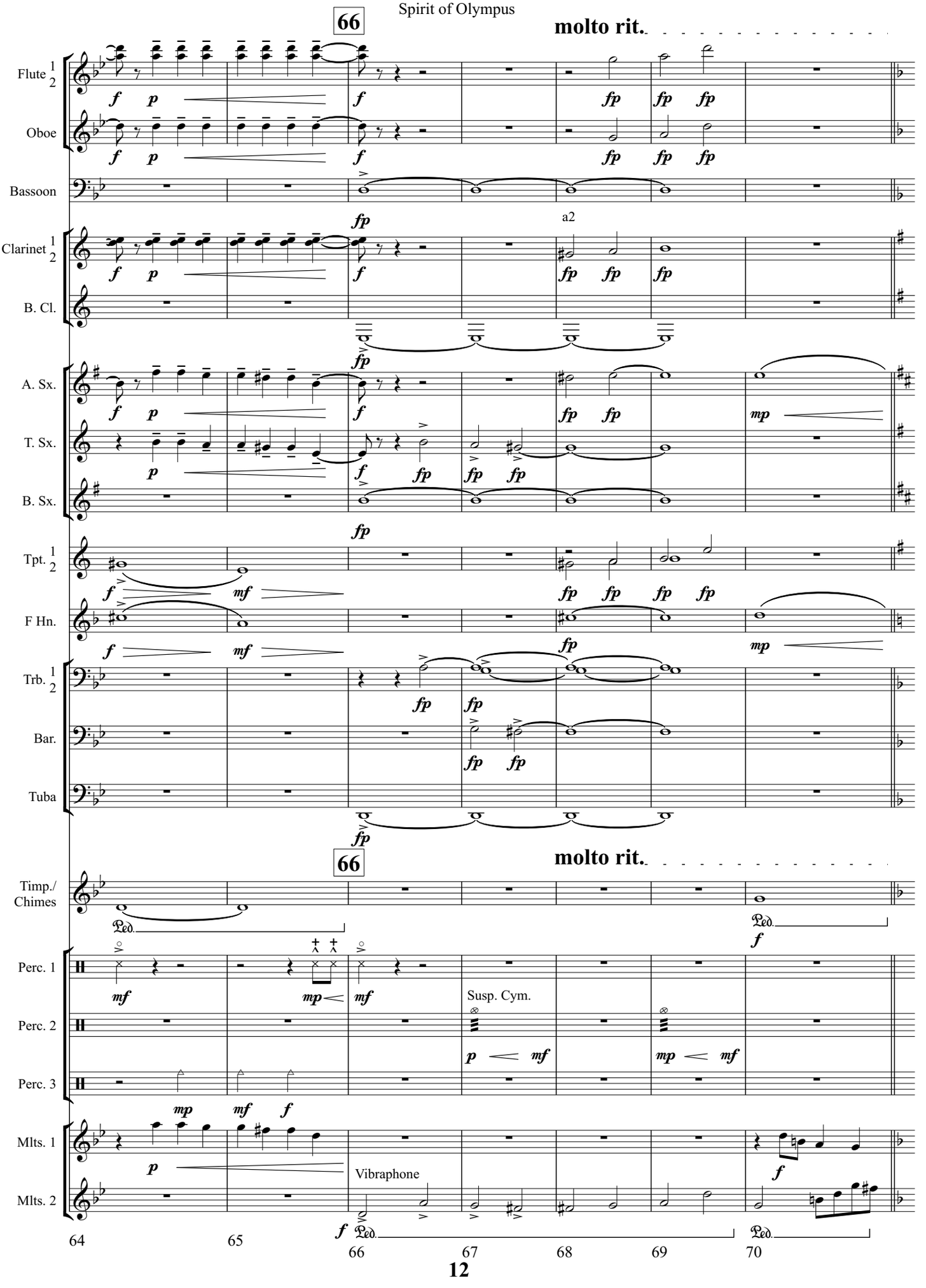

36
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
div.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
36
Timp./ Chimes
dampen
dampen
Hi-Hat
Perc. 1
Perc. 2
Temple Blocks
Perc. 3
Mlts. 1
Mlts. 2
34
35
36
37
38
39


Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
a2
dampen
(Tom)
(China)
Cowbell
Large Slap Stick
40
41
42
43
44
45


50
Flute 1 2
Oboe
Bassoon
mf
a2
Clarinet 1 2
B. Cl.
f
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
to Chimes
50
mf
Timp./ Chimes
Hi-Hat
Tom
Splash
(H.H.)
Perc. 1
mp
Vibra-slap
Perc. 2
Cabasa
Perc. 3
Mlts. 1
Mlts. 2
46
47
48
49
50
51


To Coda
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
div.
a2
(T.B.'s)
Cowbell
fp
f
ff
mf
mp
52
53
54
55
56
57


58
Flute 1 2
Oboe
Bassoon
a2
a2
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
a2
Tpt. 1 2
a2
F Hn.
Trb. 1 2
Bar.
Tuba
58
Chimes
Timp./ Chimes
Tom
Splash
Choke!
Ped.
Perc. 1
(T.B.'s)
(C.B.)
Perc. 2
(Tri.)
Perc. 3
Mlts. 1
to Vibraphone
Mlts. 2
58
59
60
61
62
63

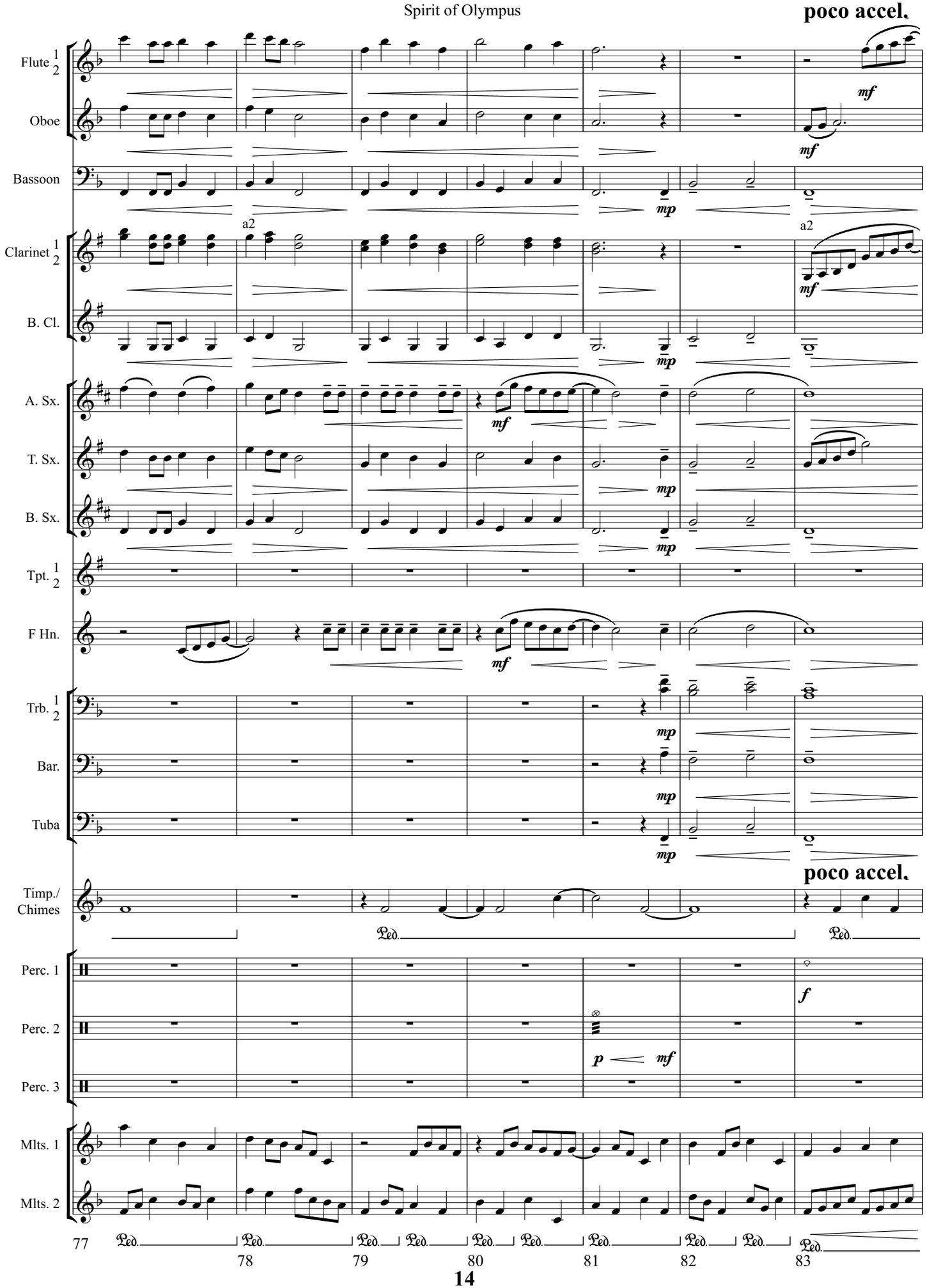

66
molto rit.
Flute 1 2
Oboe
Bassoon
a2
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
66
molto rit.
Timp./ Chimes
Perc. 1
Susp. Cym.
Perc. 2
Perc. 3
Mlts. 1
Vibraphone
Mlts. 2
64
65
66
67
68
69
70

72 **Solemnly** ♩ = 68

Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
(Wind Chimes)
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2

72 **Solemnly** ♩ = 68

71 72 73 74 75 76


poco accel.
Flute 1 2
Oboe
Bassoon
a2
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
poco accel.
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
mf
mp
f
p
Ped.
77
78
79
80
81
82
83

84 **Move Along** ♩ = 84

Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba

mf

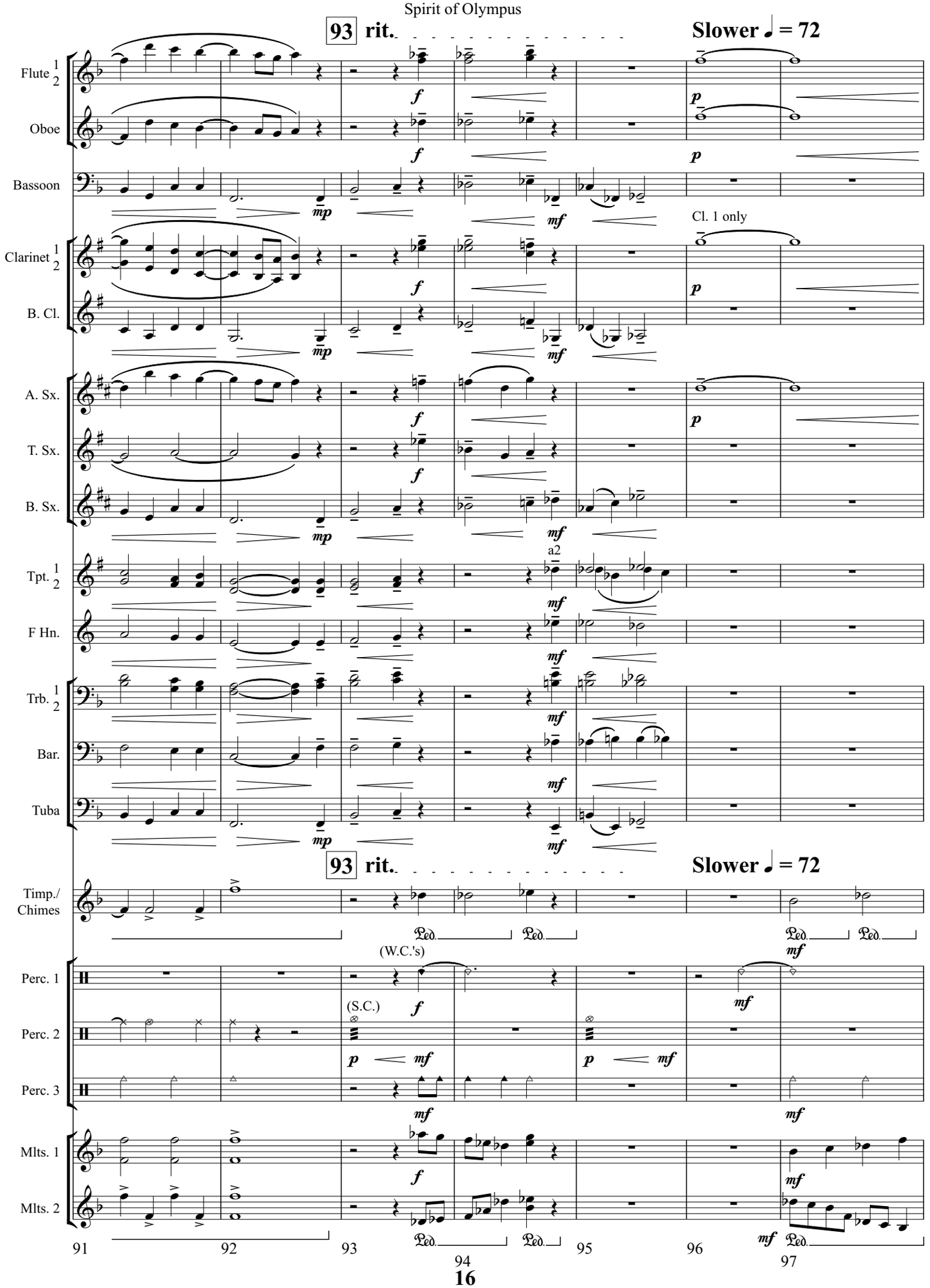
84 **Move Along** ♩ = 84

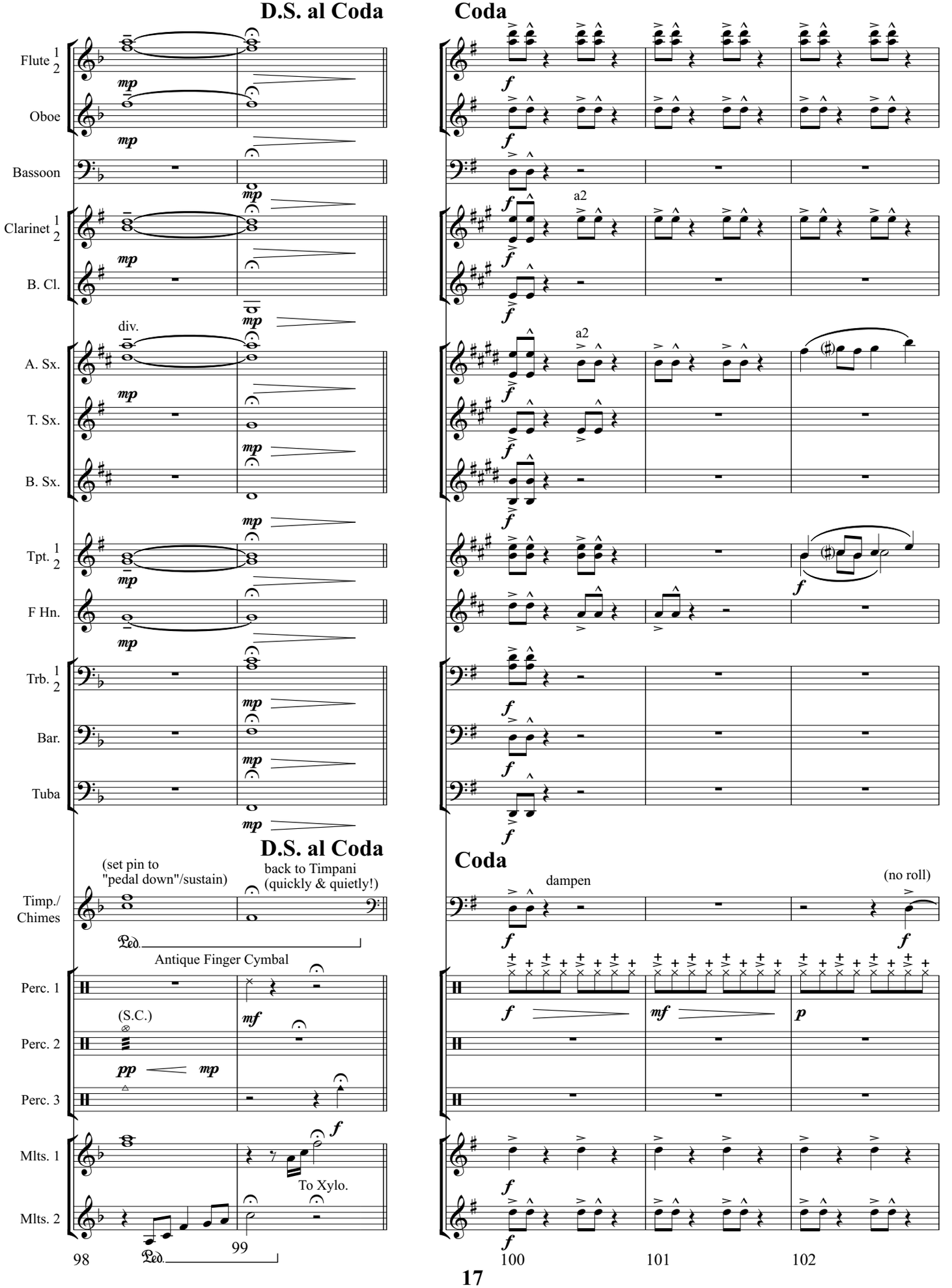
Timp./ Chimes
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2

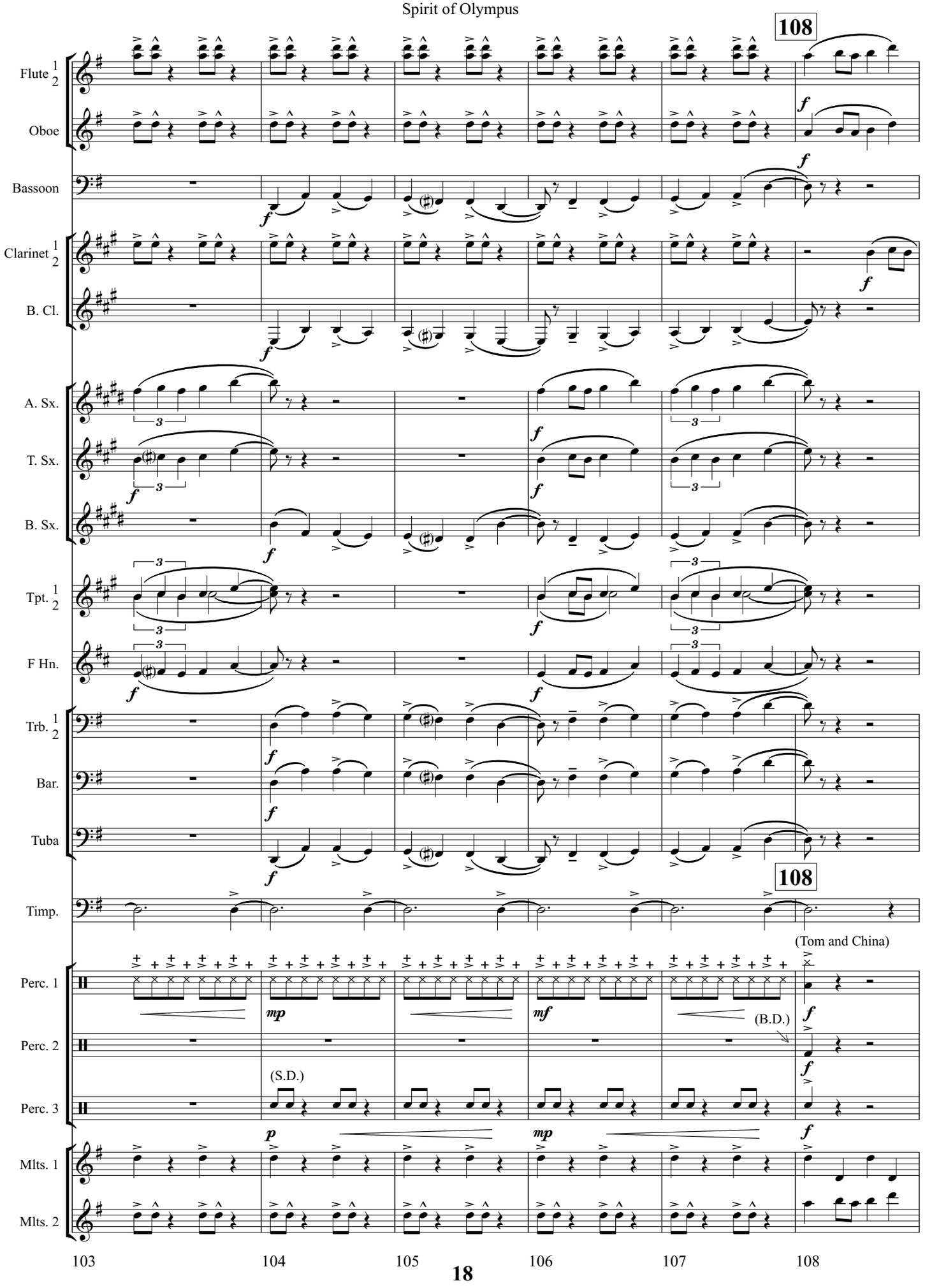
Ride Cymbal w/Tri. Beaters

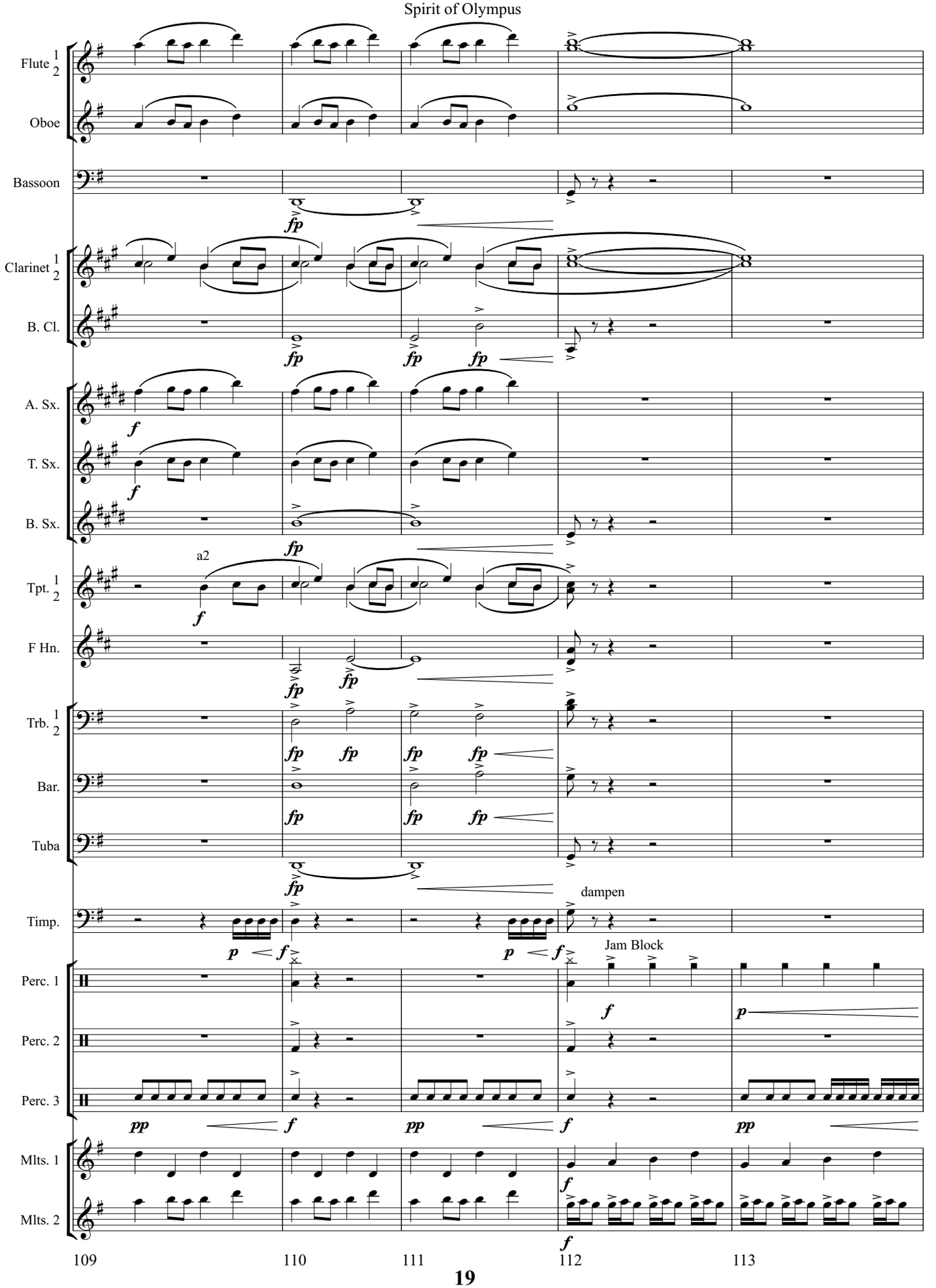
f Ped.

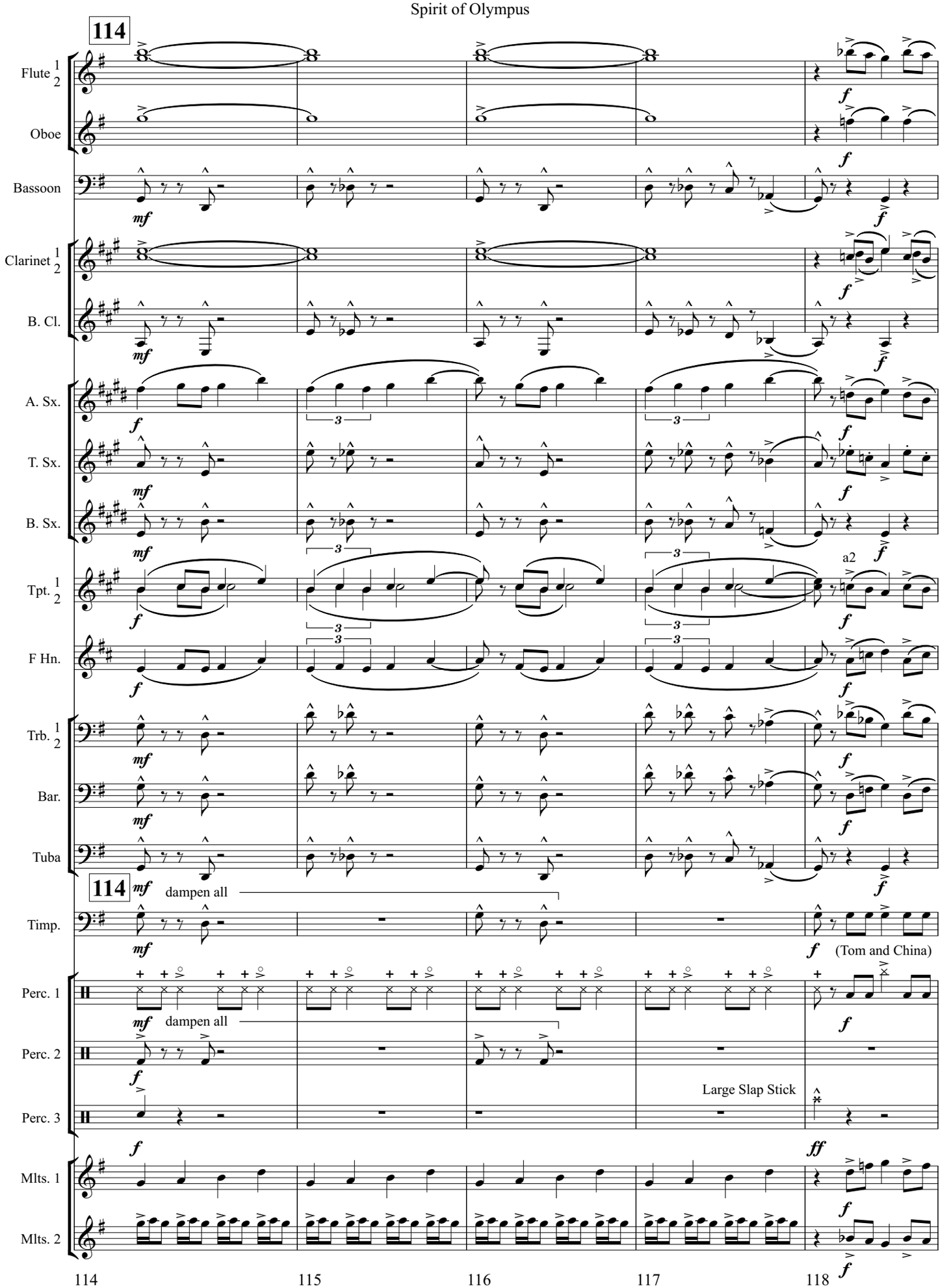
84 85 86 87 88 89 90

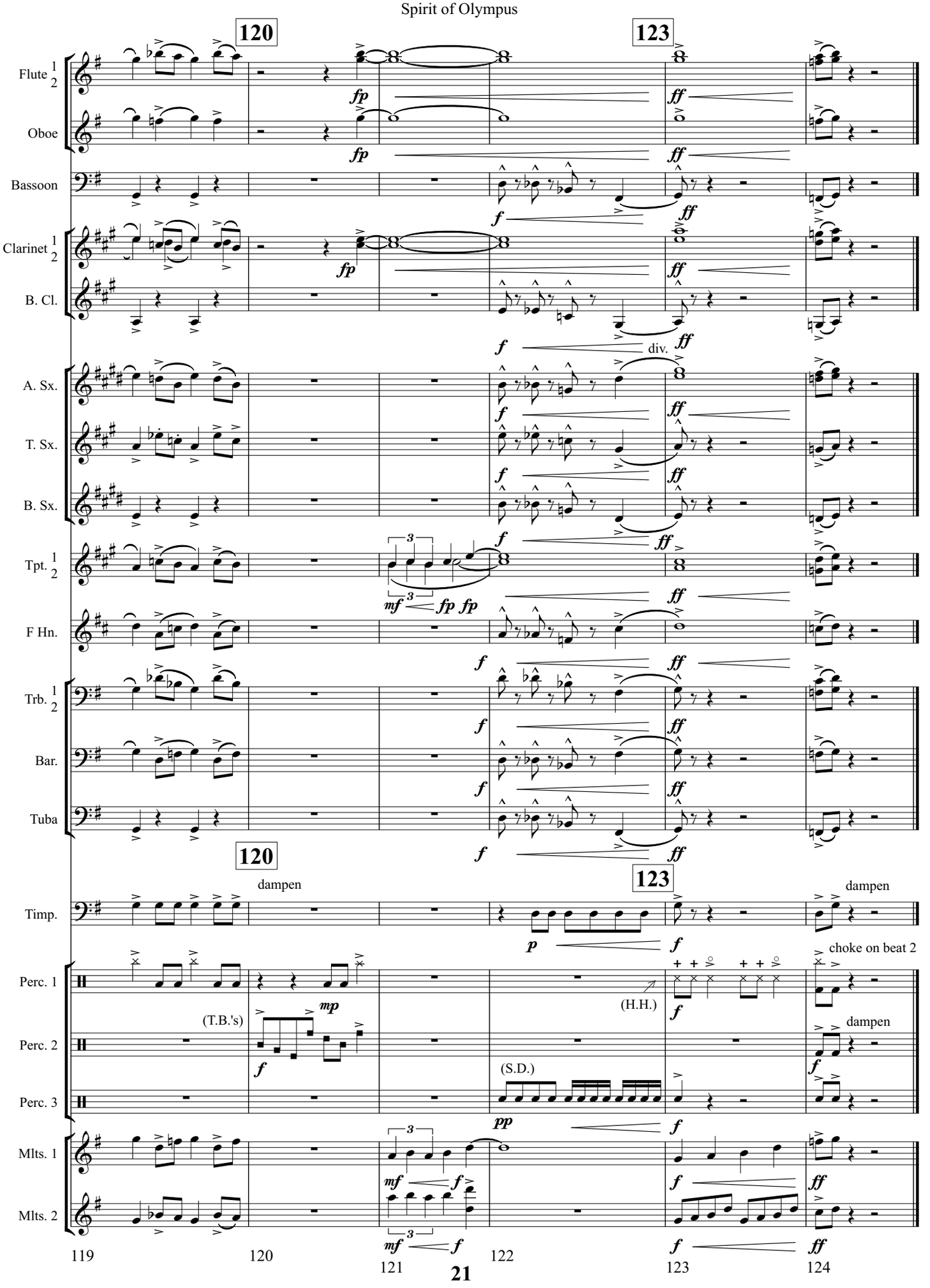

93 rit.
Slower ♩ = 72
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
Cl. 1 only
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
a2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp./ Chimes
Perc. 1
(W.C.'s)
Perc. 2
(S.C.)
Perc. 3
Mlts. 1
Mlts. 2
91
92
93
94
95
96
97


D.S. al Coda
Coda
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
div.
a2
D.S. al Coda
Coda
(set pin to "pedal down"/sustain)
back to Timpani (quickly & quietly!)
Timp./ Chimes
Antique Finger Cymbal
Perc. 1
Perc. 2
Perc. 3
(S.C.)
dampen
(no roll)
Mlts. 1
Mlts. 2
To Xylo.
98
99
100
101
102


108
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
(Tom and China)
(B.D.)
(S.D.)
103
104
105
106
107
108


Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
a2
dampen
Jam Block
109
110
111
112
113


114
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
a2
F Hn.
Trb. 1 2
Bar.
Tuba
114
dampen all
Timp.
(Tom and China)
Perc. 1
dampen all
Perc. 2
Large Slap Stick
Perc. 3
Mlts. 1
Mlts. 2
114
115
116
117
118


120
123
Flute 1 2
Oboe
Bassoon
Clarinet 1 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1 2
F Hn.
Trb. 1 2
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Mlts. 1
Mlts. 2
fp
ff
f
mf
mp
pp
p
div.
dampen
choke on beat 2
(T.B.'s)
(H.H.)
(S.D.)
119
120
121
122
123
124