

Crossfire!

Gary P. Gilroy

1 Full Score	4 Trumpet 1
4 Flute 1	4 Trumpet 2
4 Flute 2	4 F Horn
2 Oboe	6 Trombone
2 Bassoon	2 Baritone B.C.
4 Clarinet 1	2 Baritone T.C.
4 Clarinet 2	5 Tuba
2 Bass Clarinet	1 Timpani
2 Alto Saxophone 1	2 Percussion 1: 2 Brake Drums, Hi-hat, Ride Cymbal, Splash Cymbal, China Cymbal, Jam Block, Wind Chimes, Cowbell, Gong
2 Alto Saxophone 2	
2 Tenor Saxophone	2 Percussion 2: Bongos, Sus. Cymbal, Floor Tom, Splash Cymbal, Bass Drum (shared with perc. 3)
1 Baritone Saxophone	2 Percussion 3: Triangle, Vibra-slap, Bass Drum (shared with perc. 2)
	1 Bells
	1 Xylophone

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Program Notes

A composition for intermediate bands that have mastered the basic techniques of their instruments and are ready to make some intense and passionate music. Driving and relentless, students will enjoy the hyper nature of this music as well as the occasional changes in time signature that will keep them on their toes and listeners fully engaged as the music is anything but predictable.

In addition the percussion parts will take young players on the path to the world of “multiple percussion” allowing them to grow as musicians and play a variety of instruments.

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.

Gary Gilroy
ASCAP

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Allegro ♩ = 148

Crossfire!

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a single system with multiple staves. The instruments listed on the left include Fl. 1 & 2, Ob., Bsn., Cl. 1 & 2, B. Cl., A. Sax. 1 & 2, T. Sax., B. Sax., Tpt. 1 & 2, F. Hn., Trb., Bar., Tuba, Timp., Perc. 1 & 2, Bells, and Xylo. The score includes dynamic markings such as *mp*, *mf*, *p*, and *f*. A large diagonal watermark reading "Wingert-Pionnes Publications" is overlaid across the page. The page number "7" is visible in the top left corner and at the bottom left.

15

Crossfire!

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1 & 2

T. Sx.

B. Sx.

15

Tpt. 1

Tpt. 2

F. Hn.

Trb.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Bells

Xylo.

14 15 16 17 18 19 20

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23

4

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29

Fl. 1 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 2 *f* *f* *ff* *ff*

T. Sx. *f*

B. Sx. *f*

29 *f*

Tpt. 1 *f* *f* *ff* *ff*

Tpt. 2 *f* *f* *ff* *ff*

F. Hn. *f* *ff* *ff*

Trb. *f*

Bar. *f*

Tuba *f*

Timp. *f* *p* *f* *p* *f* *p*

Perc. 1

Hi-hat *f*

Splash

China

Jam Block on downbeats; Closed Hi-hat on up beats

3. Vibra-slap

2. bongos

Perc. 2 3 *f* *ff* *f* *ff* *f* *mf* *f* *mf*

Bells *ff* *f* *ff* *f* *ff* *f*

Xylo. *ff*

27 28 29 30 31 32 33

To Coda

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F. Hn.

Trb.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Bells

Xylo.

34

35

36

37

38

39

40

To Coda

To Coda

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D.S. al Coda

41

Fl. 1 2 *mp* *mf* *fp* *f*

Ob. *mp* *mf* *fp* *f*

Bsn. *fp* *f*

Cl. 1 *mp* *mf* *fp* *f*

Cl. 2 *mp* *mf* *fp* *f*

B. Cl. *fp* *f*

A. Sx. 1 2 *mf* *fp* *f*

T. Sx. *fp* *f*

B. Sx. *fp* *f*

D.S. al Coda

41

Tpt. 1 *mf*

Tpt. 2 *mf*

F Hn. *fp* *f*

Trb. *fp* *f*

Bar. *fp* *f*

Tuba *fp* *f*

Timp. *mp* *fp* *f*

Perc. 1 Jam Block *mf* Hi-hat (closed and open) *mf* *mf* *mf* *mf* *mf* *mf* *p*

Perc. 2 3. Triangle (muted and open) *mf* 2. Bongos *p*

Bells *mp* *mf* *fp* *f* *ff*

Xylo. *mp* *mf* *fp* *f*

41 42 43 44 45 46 47 48

Crossfire!

Trill 1/2 step (C - D $\flat$)

Trill 1/2 step (D - E $\flat$)

Fl. 1 2 *mf* *f* *f* *fp* *fp* *fp* *f*

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

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

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

Cl. 2 *fp* *fp* *fp* *f*

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

A. Sx. 1 2 *p* *f* *p* *p* *f* *p* *mp* *f*

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

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

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

F. Hn. *p* *mf*

Trb. *fp*

Bar. *fp*

Tuba *fp*

Timp. *f*

Perc. 1 Ride Cymbal w/light sticks play all right handed left hand grab gong mallet for upcoming hit *mf* *f* Gong

Perc. 2 3. Triangle (muted and open) *mf* *f* 1. Bass Drum

Bells *mf* *f*

Xylo. *mf* *f*

49 50 51 52 53 54 55

8

Crossfire!

58

Fl. 1 2 Trill 1/2 step (C - Db) *f*

Ob. *f*

Bsn. *f*

Cl. 1 (tr) *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 2 *f* *ff* *ff*

T. Sx. *f*

B. Sx. *f*

58

Tpt. 1 *f* *ff* *ff*

Tpt. 2 *f* *ff* *ff*

F Hn. *f* *ff* *ff*

Trb. *f*

Bar. *f*

Tuba *f*

Timp. *ff* *p* *f* *p* *f* *mp*

Jam Block / Closed Hi-hat

Perc. 1 *f*

2 Sus. Cym. and Floor Tom

Perc. 2 3 *ff* *f*

Bells *f* *ff* *f* *ff*

Xylo. *f*

56 57 58 *f* 59 60 61

Crossfire!

Fl. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *ff*

Cl. 1 *mf* *f*

Cl. 2 *f* *mf* *f*

B. Cl. *ff*

A. Sx. 1 2 *f* *mf* *f* *ff*

T. Sx. *mf* *f* *ff*

B. Sx. *ff*

Tpt. 1 *f*

Tpt. 2 *f*

F. Hn. *mf* *f* *ff*

Trb. *f*

Bar. *f*

Tuba *f*

Timp. *f* *mp* *f* *mp* *f* *mp* *ff*

Perc. 1 China *f* Ride Cymbal *mp* Splash (choke) *mf*

Perc. 2 3. Triangle (muted and open) *mf* 2. Bongos *mf* *f*

Bells *mf* *f* *ff*

Xylo. *f* *mf* *ff*

62 63 64 65 66 67 68

69

69

Crossfire!

77

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

F. Hn.

Trb.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2 3

Bells

Xylo.

75 76 77 78 79 80

let everything ring!

let everything ring!

let everything ring!

2. Splash

2. Sus. Cym. and F.T.

China

Gong

3. Bass Drum

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