

PULSING ONWARD

A California Pastoral

James M. David

FOR PERUSAL USE ONLY

*For Dr. Gary P. Gilroy, Director of Bands, Fresno State University
on the occasion of his retirement*

PULSING ONWARD

for wind ensemble

Instrumentation:

Piccolo
2 Flutes
Oboe(s)
Clarinet in B-flat 1
Clarinet in B-flat 2
Clarinet in B-flat 3
Bass Clarinet
2 Bassoons
Contrabassoon and/or Contrabass Clarinet in B-flat (optional)

2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets in B-flat
4 Horns in F
2 Trombones
Bass Trombone
Euphonium
Tubas
Contrabass (optional)

Piano
Harp (optional)
Timpani (with Mark Tree)
Percussion 1: Glockenspiel, Vibraphone, Bongos, Tambourine, Crash Cymbals
Percussion 2: Marimba (5 8ve), Crotales (2 8ve), Slapstick, Tambourine, Chimes (shared), Brake Drum
Percussion 3: Chimes, Xylophone, Crash Cymbals, Med. Woodblock, Med. Triangle
Percussion 4: Sus. Cymbal, Hi-Hat, China Cymbal, Splash Cymbal, Sm. Woodblock, Tambourine, Crash Cymbals, Cabasa, Timbales
Percussion 5: 4 Toms, Bass Drum, Tam-Tam, Crash Cymbals, Sm. Triangle, Sm. Bass Dr., Floor Tom, Castanets
Note: Two pairs of crash cymbals are required with Percussion 1 and 3 sharing one pair and Percussion 4 and 5 a second pair.

Duration: ca. 9.5 minutes

Composer Biography:

Dr. James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, The Dallas Winds, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, Navona, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico. More information at www.jamesmdavid.com

Program Notes:

"Another glorious Sierra day in which one seems to be dissolved and absorbed and sent pulsing onward we know not where."
John Muir, *My First Summer in the Sierra*, 1911

Dr. Gary P. Gilroy is a force of nature. Irrepressible with boundless optimism and energy, his character reminds me of the vibrant and varied California Central Coast and Valley regions where he spent much of his life. A legendary high school and college band conductor, Professor Gilroy has guided generations of students and this composition is a tribute to his spirit and legacy as well as the remarkable place he calls home.

In three short, connected movements, *Pulsing Onward* draws from specific references within the state as well as contrapuntal techniques from the past and present. "Pacific Coast Canons" represents the famous Pacific Coast Highway near Big Sur and uses techniques drawn from adoptive Californians John Adams and Arnold Schoenberg. A sleek machine rounds the blind corners as the Pacific Ocean glitters in the distance and the road stretches ever onwards. Coming to an abrupt halt, we hear the redwood forest calm of a "Sierra Sarabande." This lyrical dance form with a repeating minor progression slowly builds to give way to a spectacular mountain view of the High Sierras in the distance.

Finally, we come to the "Golden Gate Toccata," a technical tour de force as we cross from the tranquil Sonoma Valley to the pulsing heart of San Francisco. Xylophone runs and heavy percussion backbeats accompany power chords from the brass with subtle nods to a few of Gary's favorite works from the past. The work concludes with that limitless energy and optimism that are so apparent whenever you meet Dr. Gilroy in his native state. This work was commissioned for Dr. Gary P. Gilroy on the occasion of his retirement by a consortium of his friends, colleagues, and former students.

Pulsing Onward was commissioned by the many people that have had their lives positively impacted by Dr. Gary P. Gilroy and his many years of service to music education. Whether colleagues, friends, or former students, all have been blessed to be a part of his musical journey! Of the former students listed below, there are alumni that represent Moreau Catholic High School, Fred C. Beyer High School, and the Fresno State Bands.

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The Fresno State Department of Music Faculty & Staff and the Friends of the Bulldog Marching Band would like to thank Dr. Gary P. Gilroy for his many years of service!

Consortium Committee: Adam Wilke, Brandon Price, Jeff Detlefsen, Phil Vallejo, and Steve Martin. Go Dogs!

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PULSING ONWARD

I. Pacific Coast Canons

A California Pastorale

James M. David (2024)

for Dr. Gary P. Gilroy on the occasion of his retirement

Muscular (♩ = 160)

8

The score is a transposed score for a large ensemble. It features 24 staves for various instruments. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is marked 'Muscular' with a quarter note equal to 160 beats per minute. The score includes dynamic markings such as *ff*, *f*, *mp*, and *p*. There are also performance instructions like 'vca' (velocity controller active) and 'w/ very hard mallet' for the marimba. The score is divided into measures 1 through 13, with a final measure containing a 5/4 time signature change.

FOR PERUSAL USE ONLY

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *p* *mf*

B♭ Cl. 1 *p* *mp* *mf*

B♭ Cl. 2 *p* *mp* *f*

B♭ Cl. 3 *p* *mp* *f*

B. Cl. *f* *p*

Bsn. *p* *sfz* *f* *sf* *p*

Cbsn. *sfz* *f* *sf* *p*

A. Sx. 1 *p* *mf*

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

T. Sx. *p* *f*

B. Sx.

B♭ Tpt. 1 *p* *mf* *St. Mute*

B♭ Tpt. 2 *p* *mf* *St. Mute*

B♭ Tpt. 3 *p* *mf* *St. Mute*

F. Hn. 1/3 *p* *f* *f*

F. Hn. 2/4 *p* *f* *f*

Tbn. 1-2 *p* *f* *f*

B. Tbn. *p* *sf* *p* *f* *sf* *p*

Euph. *f* *f*

Tuba *sfz* *f* *sf* *p*

Cb. *sfz* *f* *sf* *p*

Hp. *G-G*

Pno. *G^m* *sfz* *sfz*

Timp. *ff* *ff*

Perc. 1 *mp*

Perc. 2

Perc. 3 *Xylophone* *mf*

Perc. 4 *Sus. Cym. w/ soft mallet* *p* *ff*

Perc. 5 *Tam-Tam + B.D.* *f*

FOR PERUSAL USE ONLY

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F. Hn. 1/3 *mf*

F. Hn. 2/4 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Cb. *f*

Hp. *B-B*

Pno. *p* *f*

Timp. *p* *ff*

Perc. 1 *Glock.* *mf*

Perc. 2 *Crotales* *mf*

Perc. 3 *f* *Med. Woodblock* *f*

Perc. 4

Perc. 5

FOR PERUSAL USE ONLY

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *p*

B. Cl. *f*

Bsn.

Cbsn. *sf*

A. Sx. 1 *ff*

A. Sx. 2 *p*

T. Sx.

B. Sx. *sf*

B♭ Tpt. 1 *p* *open*

B♭ Tpt. 2 *p* *open*

B♭ Tpt. 3 *p* *open*

F. Hn. 1/3 *f*

F. Hn. 2/4 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Cb. *f*

Hp.

Pno. *sf*

Timp.

Perc. 1 *f* Bongos w/ sticks

Perc. 2

Perc. 3 *sf*

Perc. 4 *f* Cabasa (short strokes)

Perc. 5 *f* Claves

FOR PERUSAL USE ONLY

Picc. *ff* 5/4

Fl. 1 *ff*

Fl. 2

Ob.

B♭ Cl. 1 *ff* 5/4

B♭ Cl. 2 *ff*

B♭ Cl. 3

B. Cl.

Bsn. *ff*

Cbsn. *ff*

A. Sx. 1 5/4

A. Sx. 2

T. Sx.

B. Sx. *ff*

B♭ Tpt. 1 5/4

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

F. Hn. 1/3 *ff*

F. Hn. 2/4 *ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Cb. *ff*

Hp. 5/4

Pno.

Timp. 5/4

Perc. 1 *ff*

Perc. 2 *ff* Tambourine

Perc. 3 *ff* Xylophone

Perc. 4

Perc. 5

FOR PERUSAL USE ONLY

Picc. *5/4* *4/4* *5/4* *3/4*

Fl. 1 *5/4* *4/4* *5/4* *3/4*

Fl. 2 *5/4* *4/4* *5/4* *3/4*

Ob. *5/4* *4/4* *5/4* *3/4*

B♭ Cl. 1 *5/4* *4/4* *5/4* *3/4*

B♭ Cl. 2 *5/4* *4/4* *5/4* *3/4*

B♭ Cl. 3 *5/4* *4/4* *5/4* *3/4*

B. Cl. *5/4* *4/4* *5/4* *3/4*

Bsn. *5/4* *4/4* *5/4* *3/4*

Cbsn. *5/4* *4/4* *5/4* *3/4*

A. Sax. 1 *5/4* *4/4* *5/4* *3/4*

A. Sax. 2 *5/4* *4/4* *5/4* *3/4*

T. Sax. *5/4* *4/4* *5/4* *3/4*

B. Sax. *5/4* *4/4* *5/4* *3/4*

B♭ Tpt. 1 *5/4* *4/4* *5/4* *3/4*

B♭ Tpt. 2 *5/4* *4/4* *5/4* *3/4*

B♭ Tpt. 3 *5/4* *4/4* *5/4* *3/4*

F. Hn. 1/3 *5/4* *4/4* *5/4* *3/4*

F. Hn. 2/4 *5/4* *4/4* *5/4* *3/4*

Tbn. 1-2 *5/4* *4/4* *5/4* *3/4*

B. Tbn. *5/4* *4/4* *5/4* *3/4*

Euph. *5/4* *4/4* *5/4* *3/4*

Tuba *5/4* *4/4* *5/4* *3/4*

Cb. *5/4* *4/4* *5/4* *3/4*

Hp. *5/4* *4/4* *5/4* *3/4*

Pno. *5/4* *4/4* *5/4* *3/4*

Timp. *5/4* *4/4* *5/4* *3/4*

Perc. 1 *5/4* *4/4* *5/4* *3/4*

Perc. 2 *5/4* *4/4* *5/4* *3/4*

Perc. 3 *5/4* *4/4* *5/4* *3/4*

Perc. 4 *5/4* *4/4* *5/4* *3/4*

Perc. 5 *5/4* *4/4* *5/4* *3/4*

FOR PERUSAL USE ONLY

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

f

mf

ff

gliss. ad lib.

Tambourine (mounted)

Crotales

Sus. Cym. w/ stick

Tam-Tam + B.D.

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
Cbsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F. Hn. 1/3
F. Hn. 2/4
Tbn. 1-2
B. Tbn.
Euph.
Tuba
Cb.
Hp.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

FOR PERUSAL USE ONLY

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Hp.

Pno.

Timp.

Perc. 1
Tambourine (mounted)

Perc. 2

Perc. 3

Perc. 4
Crash Cym's

Perc. 5
Bass Dr.

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poco rit.

127 Slower, flexible (♩ = 54)

Musical score for Percussive Ensemble, measures 124-136. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Contrabassoon, Saxophones (Alto 1 & 2, Tenor, Baritone), Trumpets 1, 2, and 3, Horns (1/3, 2/4), Trombones 1-2, Baritone, Tuba, Cymbal, Harp, Piano, and five different Percussion parts. The score features various dynamics (mf, pp, p, mp) and articulations (pizz, Ped. ad lib). Time signatures change from 3/4 to 4/4 and back to 3/4. A large watermark 'FOR PERUSAL USE ONLY' is overlaid across the score.

Picc.

Fl. 1 *f* *molto vib. e espress.* Solo

Fl. 2

Ob.

B♭ Cl. 1 *p* *div.* *un.*

B♭ Cl. 2 *p* *un.*

B♭ Cl. 3 *p* Solo, cue Bsn. 1

B. Cl. *p*

Bsn. *p* *one player* *mp*

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Hp. *1+++++*

Pno. *p* *cue, Hp.*

Timp.

Perc. 1 *sim.*

Perc. 2 *Crotales* *p*

Perc. 3 *Med. Triangle* *mp*

Perc. 4

Perc. 5

FOR PERUSAL USE ONLY

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. *f*
 B♭ Cl. 1 *mf* *f*
 B♭ Cl. 2 *mf* *f*
 B♭ Cl. 3 *mp* *sfp*
 B. Cl. *mp* *mf* *sfp*
 Bsn. *mp* *mf* *sfp*
 Cbsn. *mp* *sfp*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *mf* *f*
 B. Sx. *mf* *sfp*
 B♭ Tpt. 1 *mf* *f*
 B♭ Tpt. 2 *mf* *f*
 B♭ Tpt. 3 *mf* *f*
 F. Hn. 1/3 *mf* *f*
 F. Hn. 2/4 *mf* *f*
 Tbn. 1-2 *mp* *mf* *sfp*
 B. Tbn. *mp* *mf* *sfp*
 Euph. *mp* *mf* *f*
 Tuba *mp* *mf* *sfp*
 Cb. *mp* *mf* *sfp*
 Hp. *f*
 Pno. *ff*
 Timp. *p* *mf* *f*
 Perc. 1
 Perc. 2
 Perc. 3 *mf* Chimes
 Perc. 4 *p* *f* Sus. Cym. w/ soft mallet
 Perc. 5

FOR PERUSAL USE ONLY

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

B♭ Cl. 1 *f* tutti

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F. Hn. 1/3

F. Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph. *f* (one player) (one horn sans) play

Tuba

Cb. *mf* pizz.

Hp.

Pno. *mf*

Timp. *p*

Perc. 1

Perc. 2 *p* w/ med plastic mall. Crotales

Perc. 3 *mf*

Perc. 4 *f* Cabasa (short strokes)

Perc. 5

220 Intense, Brutal (♩ = 150)

Score for Percussion and Woodwinds, starting at measure 220. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Clarinets (B♭, B♭, B♭, B♭), Bassoon, Contrabassoon, Saxophones (Alto 1 and 2, Tenor, Baritone), Trumpets (B♭ 1, 2, 3), Horns (F 1/3, F 2/4), Trombones (1-2, Bass), Euphonium, Tuba, Cymbals, Harp, Piano, Snare Drum, Bongos (w/ sticks), Woodblock (play with xylo. mallet), and Tam-Tam + B.D.

The score is written in 4/4 time, with a tempo of 150 beats per minute. The key signature is one flat (B♭ major / F minor). The score is divided into measures 219 through 227. The percussion parts are marked with dynamics such as *sf*, *f*, and *mf*. The woodwind parts are marked with dynamics such as *sf*, *f*, and *mf*. The harp part is marked with dynamics such as *sf*, *f*, and *mf*. The piano part is marked with dynamics such as *sf*, *f*, and *mf*. The snare drum part is marked with dynamics such as *sf*, *f*, and *mf*. The bongos part is marked with dynamics such as *sf*, *f*, and *mf*. The woodblock part is marked with dynamics such as *p* and *sf*. The tam-tam part is marked with dynamics such as *sf* and *f*.

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Pic. 7 5 7 5 7 5 7 7 5 7

Fl. 1 8 8 8 4 8 4 8

Fl. 2 8 8 8 4 8 4 8

Ob. 8 8 8 4 8 4 8

B♭ Cl. 1 7 5 7 5 7 5 7 7 5 7

B♭ Cl. 2 8 8 8 4 8 4 8

B♭ Cl. 3 8 8 8 4 8 4 8

B. Cl. 8 8 8 4 8 4 8

Bsn. 8 8 8 4 8 4 8

Cbsn. 8 8 8 4 8 4 8

A. Sx. 1 7 5 7 5 7 5 7 7 5 7

A. Sx. 2 8 8 8 4 8 4 8

T. Sx. 8 8 8 4 8 4 8

B. Sx. 8 8 8 4 8 4 8

B♭ Tpt. 1 7 5 7 5 7 5 7 7 5 7

B♭ Tpt. 2 8 8 8 4 8 4 8

B♭ Tpt. 3 8 8 8 4 8 4 8

F. Hn. 1/3 8 8 8 4 8 4 8

F. Hn. 2/4 8 8 8 4 8 4 8

Tbn. 1-2 8 8 8 4 8 4 8

B. Tbn. 8 8 8 4 8 4 8

Euph. 8 8 8 4 8 4 8

Tuba 8 8 8 4 8 4 8

Cb. 8 8 8 4 8 4 8

Hp. 7 5 7 5 7 5 7 7 5 7

Pno. 8 8 8 4 8 4 8

Timp. 7 5 7 5 7 5 7 7 5 7

Perc. 1 8 8 8 4 8 4 8

Perc. 2 8 8 8 4 8 4 8

Perc. 3 8 8 8 4 8 4 8

Perc. 4 8 8 8 4 8 4 8

Perc. 5 8 8 8 4 8 4 8

228 229 230 231 232 233 234 235 236

f *mf* *mp* *ff* *div.* *pizz.* *arco* *Xylophone* *Cabasa (short strokes)* *Shaker or Maracas*

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