

# Almost Autumn

*A loving tribute and celebration  
for the memory of Nancy Fowler  
from her students and fellow educators of,  
CMEA – Central Coast Section, Carmel Music Boosters  
And the Fowler Family.*

*Premiered January 28, 2017 with the composer,  
Conducting the CMEA – CCS Middle School Honor Band  
at the Henry J. Mello Center for the Performing Arts,  
Watsonville, California*



*by*

**Gary P. Gilroy  
(ASCAP)**

*Grade: 2 Duration: 5:20*

## Instrumentation

1 – Conductor Score

5 – Flute 1

5 – Flute 2

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

3 – Trombone 1

3 – Trombone 2

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Timpani

2 – Percussion 1 (2 players)

Crash Cymbals, Bass Drum, Ride Cymbal, Wind Chimes, Triangle, Finger Cymbals

2 – Percussion 2

Low Tom, Hi-hat, Rute Sticks, Ocean Drum, Triangle

2 – Percussion 3

Triangle, Vibraslap, Ocean drum, Large Whip, Bamboo Wind Chimes, Suspended cymbals

2 – Percussion 4

Snare Drum, Woodblock, Gong (with coin), Chinaboy Cymbal

1 – Mallets 1

Bells

2 – Mallets 2

Xylophone, Vibraphone



# Almost Autumn

*Almost Autumn* is a loving tribute and celebration for the memory of Nancy Fowler from her students and fellow educators of the California Music Educators Association, Central Coast Section, Carmel Music Boosters and the Fowler Family. It was premiered on January 28, 2017 at the Henry J. Mello Center for the Performing Arts in Watsonville, California with the composer conducting the CMEA Middle School Junior High School Honor Band.

Nancy Fowler was a very successful music teacher at Carmel Middle School since 2004. On September 10, 2015 a tragic automobile accident claimed her life. She left behind a devoted husband, Jeff Fowler, along with a world of loving students and fellow music teachers and colleagues.

This composition is meant to be a celebratory work in honor of the life of Nancy Fowler. The composer felt the material for the celebratory section came to him much faster than his normal writing process, almost as if Nancy Fowler were dictating her own melody to him. Dr. Gilroy felt the music also needed a middle section that was reflective and solemn, almost as if to give listeners a chance to say a formal "goodbye" to their beloved music teacher/colleague. While the opening theme is presented in the flute, clarinet (Nancy's instruments) and French horn (her husband, Jeff's instrument), the closing of this solemn section uses only the French horn as the solo instrument. A recapitulation of the opening material brings all three instruments together again to represent the idea that even though Nancy is not with us physically, she will always be with us spiritually.

The title comes from Nancy Fowler herself in a roundabout manner. As the work was underway, a couple of Nancy Fowler's colleagues, Brian Handley and Barbara Priest, sent the composer an email from one of Nancy's junior high students who wrote:

Hi.

I was wondering if you knew what the composition being dedicated to Mrs. Fowler will be called. I had planned on talking to you about this during class, but I had to get to P.E. for seventh period and my mom needed to pick me up right away after school. I did not know Mrs. Fowler as well as many others, but I know of the impact she had on her students and everyone that had come to know her well over the past years. I came to Carmel last year and only knew her from that first month or so. However, I have always remembered one thing she said around the end of the third or the beginning of the fourth week of school. She told the class that she was never really interested in becoming a composer, but if one of us became one, she always thought "Almost Autumn" would be a good title for a composition. I thought about writing a piece with that title right after she said that. After she passed, I planned on writing it to dedicate it to her, but I couldn't figure out how to make the music represent her. I was thinking about this in our moment of silence, right before you told the class that someone was making a piece of music in her memory. If there is not a planned title for the piece that already holds meaning, I was wondering if you thought "Almost Autumn" would be a good title. If so, could you contact the person writing the piece to see what he thinks?

Thank you! Please reply and tell me what you think if you have the time.

-Kayla Hall

The composer knew Nancy and Jeff Fowler well from various musical interactions through the years. Nancy served as the honor band manager when Dr. Gilroy served as a guest conductor many years ago. Both Nancy and Jeff worked with Gilroy on the audition team for the California Band Directors Association on more than one occasion. Mrs. Fowler was a dedicated music teacher who consistently produced outstanding performing ensembles. She gave many volunteer hours to her profession through local and state music organizations such as CMEA and CBDA. She is sorely missed by all who knew her!

## 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 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 music teacher in the Madera Unified School District.



# Almost Autumn

Complete Score

A loving tribute and celebration for the memory of Nancy Fowler from her students and fellow educators of CMEA - Central Coast Section, Carmel Music Boosters and the Fowler Family.  
Premiered January 28, 2017 with the composer conducting the CMEA-CCS Middle School Honor Band, Watsonville, CA

Gary P. Gilroy (ASCAP)

Joyously ♩ = 144

Flute 1 *f*

Flute 2 *f*

Oboe *f*

Bassoon *f*

Clarinet 1 *f*

Clarinet 2 *f*

Bass Clarinet *f*

Alto Saxophone *f*

Tenor Saxophone *f*

Baritone Saxophone *f*

Trumpet 1 *f*

Trumpet 2 *f*

Horn in F *f*

Trombone 1 and 2 *f*

Euphonium *f*

Tuba *f*

Timpani *f*

Pre-Tune: F, B $\flat$ , C, D $\flat$

Joyously ♩ = 144

Percussion I (2 players)  
1. Crash Cymbals  
2. Bass Drum, Ride Cymbal, Wind Chimes, Triangle, Finger Cymbals

Percussion II (1 player)  
Low Tom, Hi-hat, Rute Sticks, Ocean Drum, Triangle

Percussion III (1 player)  
Triangle, Vibraslap, Ocean drum, Large Whip, Bamboo Wind Chimes, Suspended cymbal

Percussion IV (1 player)  
Snare Drum, Woodblock, Gong (with coin), Chinaboy Cymbal

Mallets I Bells *f*

Mallets II Xylophone, Vibraphone *f*



7 8 9 10 11 solo 12 13 14 15

Fl. 1 *mf* *mp* *f*

Fl. 2 *mf* *mp*

Ob. *mf* *mp*

Bssn. *mf* *mp*

Cl. 1 *mf* *mp* *f* solo

Cl. 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sx. 1 *mf* *mp*

2 *mf* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Hn. *mf* *mp* *f* solo

Trb. 1 *mf* *mp* *p*

2 *mf* *mp* *p*

Euph. *mf* *mp* *p*

Tuba *mf* *mp* *mp*

Timp. *mf* *mp* *p*

Perc. I

Perc. II *mp* rute sticks (tap together up high)

Perc. III *mf* *mp* *p* *mp* open and muted (.)

Perc. IV *mp* *p*

Mlts. I *f* *mp* *p*

Mlts. II *mf* *mp*

11

16 17 18 19 20 21 22 23 24

Fl. 1 *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

Bssn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *mp* *f*

Tpt. 2 *f*

Hn. *f* *mf*

Trb. 1 *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Timp. *mp* *f* dampen all

Perc. I *f* dampen

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

Perc. III *f* open and muted ( )

Perc. IV *pp* *mf* snare drum

Mlts. I *f*

Mlts. II *f* To Vibes

25 26 27 28 29 30 31 32

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bssn. *p*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *p*

Trb. 1 *p*

Trb. 2 *p*

Euph. *p*

Tuba *p*

Timp.

25 dampen *mf*

Perc. I *mf*

Perc. II *mp* *mf* (open) (close)

Perc. III *mf* *f* vibraslap

Perc. IV *p* *f* snare woodblock

Mlts. I *mp*

Mlts. II *f* *ff* vibraphone



33 34 35 36 37 38 39 40

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

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

Ob. *mf* *f* *fp*

Bssn. *mp* *mf* *f*

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

Cl. 2 *mf* *f*

B. Cl. *mp* *mf* *f*

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

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

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

B. Sx. *mp* *mf* *f*

Tpt. 1 *f* *fp* *mf*

Tpt. 2 *f* *fp* *mf*

Hn. *mf* *f* *f* *fp* *fp*

Trb. 1 *mp* *mf* *f* *fp*

Trb. 2 *mp* *mf* *f* *fp*

Euph. *mp* *mf* *f* *fp*

Tuba *mp* *mf*

Timp.

33 Perc. I *mp* *mf*

Perc. II *mf* *mp* *mf* *mp* *mf* *f*

Perc. III *mf*

Perc. IV *mp* *mf* *mp*

Mlts. I *f* *f*

Mlts. II *f* *f* *f* *To Xylo*

Red. Red. Red. Red. Red. Red.

41 42 43 44 45 46 47 48

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bssn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Trb. 1 *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f* dampen all

Perc. I *f* *mf*

Perc. II *p* *f* *p* *f* low tom

Perc. III *f*

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

Mlts. I *f*

Mlts. II *f* xylophone

To Coda 51

FL. 1 50 52 53 54 55 56

FL. 2

Ob.

Bssn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1  
2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Trb. 1  
2

Euph.

Tuba

Timp.

*mp* *f*

To Coda 51

55

Perc. I

Perc. II *low tom* *p* *f* *p* *f* *p* *f* *p*

Perc. III

Perc. IV

Mlts. I

Mlts. II



This page contains the musical score for measures 57 through 64 of the piece 'Almost Autumn'. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1 & 2):** Both parts play a melodic line with a long note at the beginning of each measure, followed by a series of eighth notes. Dynamics range from *mf* to *mp*.
- Oboe (Ob.):** Plays a melodic line similar to the flutes, with dynamics from *mf* to *mp*.
- Bassoon (Bssn.):** Provides a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Clarinets (Cl. 1 & 2):** Cl. 1 plays a melodic line with eighth notes, dynamics from *mf* to *mp*. Cl. 2 plays a similar line, dynamics from *mf* to *mp*.
- Bass Clarinet (B. Cl.):** Plays a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Saxophones (A. Sx., T. Sx., B. Sx.):** All three parts play a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Trumpets (Tpt. 1 & 2):** Both parts play a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Trombones (Tbn. 1 & 2):** Both parts play a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Euphonium (Euph.):** Plays a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Tuba:** Plays a steady bass line with eighth notes, dynamics from *mf* to *mp*.
- Timpani (Timp.):** Plays a steady bass line with eighth notes, dynamics from *mf* to *p*. A section labeled 'To Chimes' begins at the end of measure 63.
- Percussion (Perc. I, II, III, IV):** Perc. I and II play rhythmic patterns with dynamics from *f* to *mp*. Perc. III plays a melodic line with dynamics from *f* to *mp*. Perc. IV plays a steady bass line with eighth notes, dynamics from *mp*.
- Mallets (Mlts. I & II):** Both parts play a steady bass line with eighth notes, dynamics from *f* to *mp*.

Measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 are indicated above the first staff. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano) are marked throughout the score.

molto rit.

Solemnly ♩ = 84

69

65 solo 66 67 68 70 71 72 tutti 73 74 75

FL. 1 *mf* *p* *mp*

FL. 2 *mp*

Ob. *mp*

Bssn. *p* *p*

Cl. 1 solo *mf* *p* tutti *p*

Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. solo *mf* *p* tutti *p*

Trb. 1 *p*

Trb. 2 *p*

Euph. *p*

Tuba *p*

Chimes *mp* *mf*

molto rit.

Solemnly ♩ = 84

69

2. finger cymbal 2. wind chimes ride cym w/tri br ride cym w/tri br simile

Perc. I *mf* *f* *mf* tri finger cym tri finger cym all player 2

Perc. II *mp* *p* ocean drum *mf* *mf*

Perc. III *mf* *mf*

Perc. IV to gong (prep coin) *p* coin scrape on gong *f* (sim.) *f*

Mlts. I *p* *mp*

Mlts. II *mp* to vibes vibraphone *mf*

*mf* *mf* *mf* *mf* *mf*

76 77 78 79 80 81 82 83 84 85

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mf* *mp*

Bssn. *p*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p* *p*

B. Sx. *p*

Tpt. 1 *p* *p*

Tpt. 2 *p* *p*

Hn. *p*

Trb. 1 *p*

Trb. 2 *p*

Euph. *p* *p*

Tuba *p*

Timp. *mf* *f*

Perc. I wind chimes *f* ride cym w/tri btr *mp* ride cym w/tri btr *mf* tri finger cym ride cym w/tri btr *mf* tri finger cym simile

Perc. II *mf* *mf*

Perc. III triangle *pp* *f* ocean drum *mf* *mf*

Perc. IV chinaboy cymbal *p* *mf*

Mlts. I *mf* *mp* *mp*

Mlts. II *mf* *mp* *mp* To Xylo

*mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*





Coda 98

99 100 trill up whole step 101 102 trill up whole step 103 104 105

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bssn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Trb. 1 *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Coda 98

1. crash cymbals dampen all! 2. wind chimes

Perc. I *f*

Perc. II *f* *p* *f* *p* *ff* *p* *ff* *pp*

Perc. III *f* dampen all!

Perc. IV *f* *ff* *pp*

Mlts. I *f*

Mlts. II *f*

This page of the musical score, page 13, covers measures 106 through 113. It features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bssn.), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Saxophones (A. Sx. 1, 2; T. Sx.; B. Sx.), Trumpets (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Trb. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. I-IV). The score includes dynamic markings such as *f*, *ff*, *mf*, *mp*, and *pp*, as well as performance instructions like *dampen*, *open*, *triangle*, *large whip*, and *suspended cymbal*. A rehearsal mark is present at measure 107. The music is written in a key signature of one flat and a 4/4 time signature.