

Grade 3

Music for Concert Band

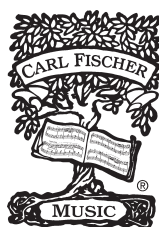
CPS285F

Quiet Pride

Quincy C. Hilliard

INSTRUMENTATION

Piccolo	1
Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Contrabass Clarinet in B \flat	1
Bassoon	2
Alto Saxophone 1 in E \flat	2
(opt. Soprano Saxophone)	
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	4
Trumpet 2 in B \flat	4
Trumpet 3 in B \flat	4
Horn 1 in F.....	2
Horn 2 in F.....	2
Trombone 1.....	2
Trombone 2.....	2
Trombone 3.....	2
Euphonium	3
Euphonium T.C. in B \flat	2
Tuba	3
Mallet Percussion 1	2
Bells, Chimes	
Mallet Percussion 2	1
Vibraphone	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Suspended Cymbal, Crash Cymbals	
Percussion 3	2
Claves, Wind Chimes	
Percussion 4	1
Tom-tom	



CARL FISCHER

Performance Notes

Hohn and Edyth MacArthur played a very important role in my life. If it were not for these two directors I would not be in music today. It is quite an honor to be able to compose a piece in their memory. Every year the band traveled to state festival "Mr. Mac" (as we called him) would put the following statements in the band's itinerary:

"Whatever claim to success that the band may have had can be traced directly to the ideals for which it stands: Loyalty, Dignity, Hard Work, a Strong Competitive Spirit, and a Sense of Quiet Pride. The standards and traditions of this band are second to none and as a member of this group you and I have much to be proud of and much to live up to. I have always felt humble and proud to be a part of this organization and so can pay you no greater compliment than this: You are the Starkville Band."

This spirit defined the Starkville High School Band and still lives on in me today. *Quiet Pride* opens with a timpani solo followed by a baritone solo beginning in m. 9. The timpani solo should be played in an aggressive manner. At m. 21 make sure that the melody (trumpets and alto saxophones) and the countermelody (clarinet, bassoon, tenor saxophone, and horns) can be heard. The percussion throughout the piece should be heard but should not dominate the piece. It only provides unique colors to the piece. The first climax is at m. 37. At m. 44 the flute, clarinet, and trumpet combine to play the melody. The second climax is at m. 55. Please play all climaxes with much emotion. The director is encouraged to use rubato tempos, *ritardandos*, *accelerandos*, etc. throughout the piece. The chimes part in mm. 98 and 99 must be heard.

About the Composer

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. Most recently, he received the 2023 Eminent Faculty, Distinguished Professor Award from his university – the University of Louisiana. In 2021, he was commissioned by Trinity College Press (London) to compose eight pieces for their new Woodwind Examination Syllabus. Currently, he has completed a book with two other distinguish music educators entitled Teaching Instrumental Music Across Settings: Contemporary Perspectives and Pedagogies which was released by Oxford University Press. In addition, he has just complete a rhythm book for training middle and high school students entitled Counts of Silence published by Wingert-Jones music publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. He has been recognized twice with a Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. Because Hilliard, the composer, conductor, and educator, is also a scholar of Aaron Copland's music and life, Copland estate administrators authorized Hilliard to publish the educational performance edition, *Copland for Solo Instruments* (Boosey and Hawkes, 1999). He is also the co-author of *Teaching Instrumental Music: Contemporary Perspectives and Pedagogies* to aid in the teaching of music education students at the college level. To train school band students, he wrote *Superior Bands in Sixteen Weeks* (FJH Music Company, 2003), *Chorales and Rhythmic Etudes for Superior Bands* (FJH Music Company, 2004), *Scales and Tuning Exercises for Superior Bands* (FJH Music Company, 2009), *Theory Concepts, Books One and Two* and is the co-author of the *Skill Builders, Books One and Two* (Sounds Spectacular Series, Carl Fischer, 1996). He is also the co-author of *Percussion Time* (C.L. Barnhouse Company) which is a collection of music written specifically for the beginning percussion ensemble. Hilliard currently holds the position of Composer in Residence and is the Heymann Endowed Professor of Music at the University of Louisiana - Lafayette.

Quiet Pride

QUINCY C. HILLIARD

Andante espressivo (♩ = 60-72)

Piccolo

Flute 1 2

Oboe

Bassoon

Clarinet in B \flat 1 2 3

Bass Clarinet in B \flat

Contrabass Clarinet in B \flat *

Alto Saxophone in E \flat 1 2 (Soprano Saxophone in B \flat)**

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1 2 3

Horn in F 1 2

Trombone 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Chimes, Bells)

Mallet Percussion 2 (Vibraphone)

Timpani

(Snare Drum, Bass Drum) 1

(Sus. Cymbal, Crash Cyms.) 2

Percussion (Claves, Wind Chimes) 3

(3 Concert Tom-toms) 4

Andante espressivo (♩ = 60-72)

Vib., hard rubber mallets

hard mallets *ff*

ff *fp*

f *ff* *fp*

Concert Tom-toms

1 2 3 4 5

* Part available for Contra Alto Clarinet in E \flat .

** Alto Saxophone 1 doubles Soprano Saxophone.

9 (3+2)

Picc.

Fl. 1 2

Ob.

Bsn.

Cl. 1 in B \flat
2 3

B. Cl. in B \flat

Cb. Cl. in B \flat

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1 2 3 4

Chimes

Wind Chimes

Claves

slow → fast

mp

mf

ff

p

6

7

8

9

10

11

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17

Picc.
 Fl. 1 2
 Ob.
 Bsn.
 Cl. in B \flat 1 2 3
 B. Cl. in B \flat
 Cb. Cl. in B \flat
 A. Sax. in E \flat 1 2
 T. Sax. in B \flat
 Bar. Sax. in E \flat
 Tpt. in B \flat 1 2 3
 Hn. in F 1 2
 Tbn. 1 2 3
 Euph.
 Tuba
 Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1 2 3 4

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21

18 19 20 21 22 23

This is a page from a musical score, likely for a symphony orchestra. The score is written in 3/4 time and includes various instruments and their parts. The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn.
- Cl. in Bb (1, 2, 3)
- B. Cl. in Bb
- Cb. Cl. in Bb
- A. Sax. in Eb (1, 2)
- T. Sax. in Bb
- Bar. Sax. in Eb
- Tpt. in Bb (1, 2, 3)
- Hn. in F (1, 2)
- Tbn. (1, 2, 3)
- Euph.
- Tuba
- Mall. Perc. 1
- Mall. Perc. 2
- Timp.
- Perc. (1, 2, 3, 4)

The score includes various musical notations such as notes, rests, and dynamics (p, mp, mf, f). A large red watermark "For Personal Use Only" is overlaid diagonally across the page.

30 Poco più mosso

Picc. *f*
 Fl. 1 *f*
 2 *f*
 Ob. *f*
 Bsn. *mf*
 Cl. 1 *f*
 in B \flat *mp*
 2 *mp*
 3 *mf*
 B. Cl. in B \flat
 Cb. Cl. in B \flat
 A. Sax. 1 *mp*
 in E \flat *mp*
 2 *mp*
 T. Sax. in B \flat
 Bar. Sax. in E \flat *mf*
30 Poco più mosso
 Tpt. 1
 in B \flat 2
 3
 Hn. 1
 in F 2
 Tbn. 1
 2
 3
 Euph. *mf*
 Tuba *mf*
 Mall. Perc. 1 *f*
 Mall. Perc. 2 *mp*
 Timp.
 Perc. 1
 2 *mp* *snare stick on dome*
 3 *mp*
 4 *mp* *yarn mallets* *p*

CPS285F

Picc.
 Fl. 1
 2
 Ob.
 Bsn.
 Cl. 1
 in B \flat
 2
 3
 B. Cl.
 in B \flat
 Cb. Cl.
 in B \flat
 A. Sax.
 in E \flat 1
 2
 T. Sax.
 in B \flat
 Bar. Sax.
 in E \flat
 Tpt. 1
 in B \flat
 2
 3
 Hn. 1
 in F
 2
 Tbn. 1
 2
 3
 Euph.
 Tuba
 Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1
 2
 3
 4

Picc.
 Fl. 1
 2
 Ob.
 Bsn.
 Cl. 1
 in B \flat
 2
 3
 B. Cl.
 in B \flat
 Ch. Cl.
 in B \flat
 A. Sax.
 in E \flat 1
 2
 T. Sax.
 in B \flat
 Bar. Sax.
 in E \flat
 55 a tempo
 Tpt. 1
 in B \flat 2
 3
 Hn. 1
 in F 2
 Tbn. 1
 2
 3
 Euph.
 Tuba
 Mall. Perc. 1
 Mall. Perc. 2
 Timp.
 Perc. 1
 2
 3
 4

65

78

(3+2) 80

Picc.

Fl. 1 2

Ob.

Bsn.

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Cb. Cl. in B \flat

A. Sax. in E \flat 1 2

T. Sax. in B \flat

Bar. Sax. in E \flat

(3+2) 80

Tpt. in B \flat 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1 2 3 4

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85 Tempo primo

Picc. *p* *f* *fp* *fp*
 Fl. 1 *a2* *p* *f* *fp* *fp*
 2 *p* *f* *fp* *fp*
 Ob. *p* *f* *fp* *fp*
 Bsn. *f* *fp* *fp*
 Cl. 1 *f* *fp* *fp*
 in B \flat 2 *fp* *fp*
 3 *fp* *fp*
 B. Cl. *p* *f* *fp* *f*
 in B \flat *p* *f* *fp* *f*
 Cb. Cl. *p* *f* *fp* *f*
 in B \flat *p* *f* *fp* *f*
 A. Sax. 1 *f* *fp* *fp*
 in E \flat 2 *f* *fp* *fp*
 T. Sax. *f* *fp* *f*
 in B \flat *f* *fp* *f*
 Bar. Sax. *p* *f* *fp* *f*
 in E \flat *p* *f* *fp* *f*
 85 Tempo primo
 Tpt. 1 *p* *f* *fp* *fp*
 in B \flat 2 *f* *fp* *fp*
 3 *f* *fp* *fp*
 Hn. 1 *f* *fp* *a2* *fp*
 in F 2 *f* *fp* *f* *fp*
 Tbn. 1 *a2* *f* *fp* *fp*
 2 *f* *fp* *fp*
 3 *f* *fp* *fp*
 Euph. *f* *fp* *f* *fp*
 Tuba *div.* *p* *f* *fp* *div.* *f* *fp* *unis.*
 Mall. Perc. 1 *p* *f*
 Mall. Perc. 2 *p* *f*
 Timp. *p* *f*
 Perc. 1 *p* *f*
 2 *p* *f*
 3 *p* *f*
 4 *p* *f*

91

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
in B \flat
2
3

B. Cl.
in B \flat

Cb. Cl.
in B \flat

A. Sax.
in E \flat 1
2

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt. 1
in B \flat
2
3

Hn. 1
in F
2

Tbn. 1
2
3

Euph.

Tuba

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1
2
3
4

Chimes

ff

ff

p

f

f

Lively (♩ = 132)

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The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded within specific guidelines so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band as it develops.

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ISBN 978-1-4911-6641-3



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