

Grade 2

# Music for Concert Band

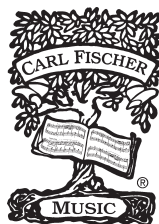
YPS272F

## Forza

Quincy C. Hilliard

### INSTRUMENTATION

Flute .....	8
Oboe .....	2
Clarinet 1 in B $\flat$ .....	6
Clarinet 2 in B $\flat$ .....	6
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
Alto Saxophone 1 in E $\flat$ .....	2
Alto Saxophone 2 in E $\flat$ .....	2
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	6
Trumpet 2 in B $\flat$ .....	6
Horn in F .....	4
Trombone 1 .....	3
Trombone 2 .....	3
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion .....	2
Bells, Xylophone	
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	3
Triangle, Suspended Cymbal, Wind Chimes	
Percussion 3 .....	2
Tambourine, Wood Block	



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# Performance Notes

*Forza* means strength in Italian. The piece should be played in an aggressive manner. Special attention must be given to the accents throughout the piece, especially in the percussion section. The xylophone part is very important and must be heard. Pay close attention to all dynamics. In the *Andante doloroso* section (m. 47), the mood should be melancholy. Play with an abundance of emotion.

*Forza* was commissioned by the school District of Greenville County (Greenville, South Carolina) for the 2022 Junior All-County Band.

## 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 an album 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.

QUINCY C. HILLIARD

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div. 11

Fl. *mp*

Ob.

Bsn.

Cl. 1 *mp*

in Bb 2

B. Cl. in Bb *mp*

A. Sax. 1 *mp*

in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb *mp*

Tpt. 1 *mp*

in Bb 2

Hn. in F 11

Tbn. 1 *mp*

2

Euph.

Tuba

Mall. Perc. *mp*

Perc. 1 *mp*

2

3

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[illegible]





[illegible]



tutti  
 Fl. *ff*  
 Ob. *ff*  
 Bsn.  
 Cl. 1 tutti  
 in Bb 2 *ff*  
 B. Cl. in Bb  
 A. Sax. 1 Tutti  
 in Eb 2 *ff*  
 T. Sax. in Bb  
 Bar. Sax. in Eb  
 Tpt. 1  
 in Bb 2 *ff*  
 Hn. in F  
 Tbn. 1  
 2 *ff*  
 Euph. *ff*  
 Tuba *ff*  
 Bells (brass mallets)  
 Mall. Perc. *ff*  
 Perc. 1 *f*  
 2 *p*  
 3 *f*





acc. rit. 56 a tempo

Fl. *mf*

Ob.

Bsn. *p* *f* *p* *mf*

Cl. 1  
in Bb 2 *mp*

B. Cl.  
in Bb *p* *f* *p*

A. Sax. 1  
in Eb 2 *mp*

T. Sax.  
in Bb *p* *f* *p* *mf*

Bar. Sax.  
in Eb *p* *f* *p*

Tpt. 1  
in Bb 2 *mf*

Hn. in F

Tbn. 1 *a2* *p* *f* *p* *mf*

Euph. *p* *f* *p* *mf*

Tuba *p* *f* *p*

Mall.  
Perc. *p* *f* *p* *mf*

Perc. 1 *p* *f* *p*

2 W. Ch. *mf*

3 *mf* Tri. *mf*

56 a tempo

Fl.

Ob.

Bsn.

Cl. 1  
in Bb 2

B. Cl.  
in Bb

A. Sax. 1  
in Eb 2

T. Sax.  
in Bb

Bar. Sax.  
in Eb

Tpt. 1  
in Bb 2

Hn. in F

Tbn. 1  
2

Euph.

Tuba

Mall.  
Perc.

1

Perc. 2

3

Sus. Cym.

62

62

13

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67 div.

Fl. *p* *ff*

Ob. *p* *ff*

Bsn. *f* *ff*

Cl. 1 *p* *ff*  
in Bb 2

B. Cl. in Bb *f* *ff*

A. Sax. 1 *p* *ff*  
in Eb 2

T. Sax. in Bb *p* *ff*

Bar. Sax. in Eb *f* *ff*

67

Tpt. 1 *p* *ff* a2 *f*  
in Bb 2

Hn. in F *p* *ff* *f*

Tbn. 1 *f* *ff* a2 8  
2

Euph. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f*

Perc. 1 *f*  
2 *p* *ff*  
3

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82

88

Fl. *mf*

Ob. *mf*

Bsn. *p*

Cl. 1. *mf*  
in Bb 2

B. Cl. in Bb *fp*

A. Sax. 1 *mf*  
in Eb 2

T. Sax. in Bb *fp*

Bar. Sax. in Eb *fp*

88

Tpt. 1  
in Bb 2

Hn. in F

Tbn. 1 *p*  
2

Euph. *fp*

Tuba *fp*

Mall. Perc. *p*

Perc. 1 *mf*  
2 *p*  
3

This image shows a page from a musical score, specifically measures 96 through 98. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 & 2 in B-flat (Cl. in B♭), Bass Clarinet in B-flat (B. Cl. in B♭), Alto Saxophone 1 & 2 in E-flat (A. Sax. in E♭), Tenor Saxophone in B-flat (T. Sax. in B♭), Baritone Saxophone in E-flat (Bar. Sax. in E♭), Trumpet 1 & 2 in B-flat (Tpt. in B♭), Horn in F (Hn. in F), Trombone 1 & 2 (Tbn.), Euphonium (Euph.), Tuba, Mallet Percussion (Mall. Perc.), and three parts of Percussion (Perc. 1, 2, 3). A large red diagonal watermark reading "For Promotional Use Only" spans across the center of the page. Measure numbers 96 and 97 are enclosed in boxes above their respective staves. Dynamics include piano (*p*) and crescendo (*cresc.*). Performance markings such as accents (>) and breath marks (^) are present throughout the score. Some woodwind parts have fingerings indicated by letters like 'a' or 'b'. The percussion part includes specific instructions for cymbals and snare drum placement.

