

Grade

2½

Music for Concert Band

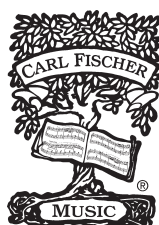
YPS237F

Rejoice, Dolce, and Dance

Quincy C. Hilliard

INSTRUMENTATION

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



CARL FISCHER

Performance Notes

Rejoice, Dolce, and Dance is written in three different and distinct styles. "Rejoice" is fanfare-like in quality and should be played in a bold majestic manner; balance is important in this section. Care should be taken to not let the battery percussion overpower the ensemble. The *forzandos* are very important to the character of the fanfare and should be carefully observed. "Dolce" is slow and more lyrical in manner. This section should be played in a legato style. The director is encouraged to add his own interpretative elements in this section. The "Dance" is fast and light in character. Keep the tempo moving and pay special attention to the articulations and dynamics.

Phi Beta Mu International Bandmasters Fraternity is an honorary fraternity for band directors. There are currently 35 active chapters in the United States, Canada, and Brazil. Phi Beta Mu is a non-political, non-profit fraternity promoting fellowship among its members, encouraging the building of better bands, developing better musicians throughout the world, fostering a deeper appreciation for quality wind literature, and encouraging widespread interest in band performance.

Consortium Members:

Commissioned by the International Bandmasters Fraternity, Phi Beta Mu

Alpha Chapter (Texas)
Theta Chapter (South Carolina)
Delta Chapter (Mississippi)
Omicron Chapter (Arkansas)
Alpha Theta Chapter (Nebraska)
Alpha Gamma Chapter (North Dakota)
Gamma Chapter (Indiana)
Nu Chapter (Pennsylvania)
Psi Chapter (Kentucky)
Mu Alpha Chapter (Alberta, Canada)
Lambda Iota (Ontario, Canada)
Iota Chapter (Kansas)
Kappa Chapter (Colorado)
Eta Chapter (Tennessee)
Zeta Chapter (Georgia)
Keith and June Bearden (Alpha Chapter)
Steven Moss (Alpha Chapter)
Jay Watkins (Omega Chapter)
Anonymous, David Lambert for his service to Phi Beta Mu International
Anonymous, Scott Coulson, for his service to Alpha Chapter
Jacqueline Gilley (Beta Chapter), In Memoriam, Francis McBeth
Dennis Beck, (Lambda Iota Chapter) In Memoriam, Donald McKeller
Brek Hufnus (Xi Chapter), In Memory of David Wuersig, Roosevelt Middle School, River Forest, IL, 1974-2014
David and Sheryl Gary Lambert (Alpha Chapter), In Memory of James D Gary, John Foster Dulles High School, Sugar Land, TX 1959-1968
Phil Min (Rho Chapter), In Honor of William T. Robinson
Julia Reynolds (Omicron Chapter), In Honor of Wendell O. Evanson
Julia Reynolds (Omicron Chapter), In Honor of Hal D. Cooper, Senior
Steve Shoop (Alpha Chapter) In Honor of Patsy Dickerson Nelson
David L. Wenerd (Nu Chapter), In Honor of the Chambersburg Area Senior High School Band

About the Composer

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. He was also recognized with a Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (for 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).

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. He has presented scholarly papers on music theory and analysis at meetings of the College Music Society and the Central Gulf Society of Music Theory (of which he is past president). He has published articles in *Opera Journal*, *The Instrumentalist*, *School Musician*, *Bandworld*, *American Music Teacher*, *Florida Music Director*, and *Tennessee Musician*. Hilliard currently holds the position of Composer in Residence and is the Heymann Endowed Professor of Music at the University of Louisiana at Lafayette.

Full Score

Rejoice, Dolce, and Dance

QUINCY C. HILLIARD

Andante maestico (♩ = 90-100)

Flute

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bass Clarinet in B \flat

Bassoon

Alto Saxophone 1 in E \flat

Alto Saxophone 2 in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet 1, 2 in B \flat

Horn in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Xylophone, Opt.)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Sus. Cymbal, Triangle, Cr. Cymbals)

Percussion 3 (Woodblock, Vibraslap, Wind Chimes)

Andante maestico (♩ = 90-100)

hard mallets

(Xylophone, Opt.)

Sn. Dr.

B. Dr.

Windchimes

1 2 3 4

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1
in E \flat

A. Sax. 2
in E \flat

T. Sax
in B \flat

Bar. Sax.
in E \flat

Tpt. 1, 2
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Perc. 1

Perc. 2

Perc. 3

Windchimes

5

6

7

8

YPS237F

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1
in E \flat

A. Sax. 2
in E \flat

T. Sax
in B \flat

Bar. Sax.
in E \flat

Tpt. 1, 2
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

f

14 15 16 17 18

YPS237F

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1
in E \flat

A. Sax. 2
in E \flat

T. Sax
in B \flat

Bar. Sax.
in E \flat

Tpt. 1, 2
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Perc. 1

Perc. 2

Perc. 3

div.

rit.

Hns.

f

f

p

f

f Tri.

23

24

25

26

YPS237F

YPS237F

47 Andante lirico (♩ = 72-80)

YPS237F

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1
in E \flat

A. Sax. 2
in E \flat

T. Sax
in B \flat

Bar. Sax.
in E \flat

Tpt. 1, 2
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Perc. 1

Perc. 2

Perc. 3

div. unis.

mp

mp

mp

mp

mp

mp

mp

mp

mp

49 50 51 52 53 54

div. 56

Fl. *p* *mf* *mp*

Ob. *p* *mf* *mp*

Cl. 1 in B \flat *mp*

Cl. 2 in B \flat *mp*

B. Cl. in B \flat *mf*

Bsn. *mf* *mp* *mf*

A. Sax. 1 in E \flat

A. Sax. 2 in E \flat

T. Sax in B \flat *mf* *mp*

Bar. Sax. in E \flat *mf*

56

Tpt. 1, 2 in B \flat *mf* *mp*

Hn. in F

Tbn. 1, 2 *mf* *mp*

Euph. *mf*

Tuba *mf*

Mall. Perc. 1 *p* *mf*

Mall. Perc. 2

Perc. 1

Perc. 2 Susp. Cym. *p* *mf* Tri. *mf*

Perc. 3 Wind Chimes *mf*

55 *mf* 56 57 58 59

two players

molto rit.
div. (two players)

Fl. *mp*

Ob.

Cl. 1 in B \flat *mp*

Cl. 2 in B \flat *p*

B. Cl. in B \flat *p*

Bsn. *p*

A. Sax. 1 in E \flat

A. Sax. 2 in E \flat

T. Sax in B \flat

Bar. Sax. in E \flat *p*

Tpt. 1, 2 in B \flat Solo *mf*

molto rit.

Hn. in F

Tbn. 1, 2 *p*

Euph. *p*

Tuba *p*

Mall. Perc. 1 *mp*

Mall. Perc. 2 *p*

Perc. 1

Perc. 2 *p*

Perc. 3 Windchimes *mp*

60 61 62 63 64

65 Allegro con spirito (♩ = 132-144)

Tutti
unis.

div.

Fl. *fp* *fp*

Ob.

Cl. 1 in B \flat *mp*

Cl. 2 in B \flat *fp* *fp*

B. Cl. in B \flat *mp*

Bsn. *mp*

A. Sax. 1 in E \flat *mp* Bells

A. Sax. 2 in E \flat

T. Sax in B \flat *mp*

Bar. Sax. in E \flat *mp*

65 Allegro con spirito (♩ = 132-144)

Tpt. 1, 2 in B \flat

Hn. in F

Tbn. 1, 2 *mp* 1. Bar./Euph.

Euph. *mp* 1. Bar./Euph.

Tuba

Mall. Perc. 1 *mp* *f*

Mall. Perc. 2 *mp*

Perc. 1 *p* *f* Sn. Dr.

Perc. 2 Tri. *mp* Vibraslap

Perc. 3 Woodblock Vibraslap

65 66 *mp* 67 68 69 *mp* 70 71

73

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1
in E \flat

A. Sax. 2
in E \flat

T. Sax
in B \flat

Bar. Sax.
in E \flat

73

Tpt. 1, 2
in B \flat

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall.
Perc. 1

Mall.
Perc. 2

Perc. 1

Perc. 2

Perc. 3

Sn. Dr.

B. Dr.

Susp. Cym.

Woodblock

Tri.

Windchimes

YPS237F

83

Fl. *f* *unis.*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *f* *mp*

Bsn. *f*

A. Sax. 1 in E \flat *mp*

A. Sax. 2 in E \flat *mp*

T. Sax in B \flat *f*

Bar. Sax. in E \flat *f*

83

Tpt. 1, 2 in B \flat

Hn. in F *mp*

Tbn. 1, 2 *f*

Euph. *p* *f* *mp*

Tuba *p* *f* *mp*

Mall. Perc. 1 *f* *mp*

Mall. Perc. 2 *p* *mf* *f* *mp*

Perc. 1 Sn. Dr. *p* *f*

B. Dr. *p* *f*

Perc. 2 Tri. *f* *mp*

Perc. 3 Woodblock *f* *mp* Vibraslap *mp*

78 79 80 81 82 83 84

YPS237F

YPS237F

[illegible]

101

Fl. *f* *f* *cresc.* *div.*

Ob. *f* *f* *cresc.*

Cl. 1 in B \flat *f* *mf* *cresc.*

Cl. 2 in B \flat *f* *mp* *cresc.*

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. 1 in E \flat *mf* *cresc.*

A. Sax. 2 in E \flat *mp* *cresc.*

T. Sax in B \flat *f* *mp* *cresc.*

Bar. Sax. in E \flat *f* *mp* *cresc.*

Tpt. 1, 2 in B \flat *mp* *cresc.*

Hn. in F *mp* *cresc.*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. 1 *f* *mp*

Mall. Perc. 2 *f* *mf*

Perc. 1 *f* Sn. Dr. *p* *cresc.* Sus. Cym. *p*

Perc. 2 *f* B. Dr. *p* *cresc.* Tri. *p*

Perc. 3 *f* Woodblock *p*

Vibraslap *p* *mp* *mf*

99 100 101 102 103 104

108

Fl. *cresc.* *ff* *unis.* *div.*

Ob. *ff*

Cl. 1 in B \flat *ff* *div.*

Cl. 2 in B \flat *ff*

B. Cl. in B \flat *ff*

Bsn. *ff*

A. Sax. 1 in E \flat *ff*

A. Sax. 2 in E \flat *ff*

T. Sax in B \flat *ff*

Bar. Sax. in E \flat *ff*

108

Tpt. 1, 2 in B \flat *ff*

Hn. in F *ff*

Tbn. 1, 2 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. 1 *f* *ff*

Mall. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

105 *ff* 106 107 108

109