

Grade

1

Music for Concert Band

BPS146F

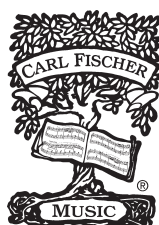
# The Courageous Nine

*March*

**Quincy C. Hilliard**

## INSTRUMENTATION

Flute .....	8
Oboe .....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
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 $\flat$ .....	4
Trumpet 2 in B $\flat$ .....	4
Horn in F .....	3
Trombone, Euphonium .....	6
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion .....	1
Bells	
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	2
Crash Cymbals, Triangle	



**CARL FISCHER**

## Performance Notes

*The Courageous Nine* was written in recognition of the nine students from North Central High School Band in Lebeau, Louisiana who came to the Louisiana Music Educators Association District Three Assessment.

The piece is scored for a large group or a group with limited instrumentation. Although the work features the percussion section, care should be taken to make sure the percussion section does not overpower the 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. Most recently, he was recognized with a second 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).

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.

*Dedicated to my friend, Lawrence Sassau*  
**The Courageous Nine**  
March

QUINCY C. HILLIARD

Tempo di marcia (♩ = 110-120)

5

Flute

Oboe

Clarinet 1  
in B $\flat$ Clarinet 2  
in B $\flat$ Bass Clarinet  
in B $\flat$ 

Bassoon

Alto Saxophone  
1, 2 in E $\flat$ Tenor  
Saxophone in B $\flat$ Baritone  
Saxophone in E $\flat$ Trumpet 1  
in B $\flat$ Trumpet 2  
in B $\flat$ 

Horn in F

Trombone,  
Euphonium

Tuba

Mallet Percussion  
(Bells)Percussion 1  
(Snare Drum,  
Bass Drum)Percussion 2  
(Crash Cymbals,  
Triangle)

Bells

S. Dr.

B. Dr.

Cr. Cym.

1

2

3

4

5

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

*f*

*mf*

*mf*

6 7 8 9 10 11

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

choke

choke

1.

2.

1.

2.

22

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

22

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

*For Promotional Use Only*

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

For Promotional Use Only

30

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

30

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

*mf*

*f*

*f*

*f*

a2

*mf*

*f*

*f*

*f*

*mf*

click sticks together

*mf*  
Tri.

*mf*



Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

For Promotional Use Only

41

Fl.

Ob.

Cl. 1  
in B $\flat$

Cl. 2  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.,  
Euph.

Tuba

Mall.  
Perc.

Perc. 1

Perc. 2

choke choke

45 46 47 48 49

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