

Grade

2½

Music for Concert Band

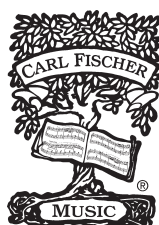
YPS254F

Gayle Force

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	2
Bells, Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	1
Suspended Cymbal	
Percussion 3	2
Maracas, Vibraslap	



CARL FISCHER

Performance Notes

Gayle Force must be played in a spirited and exciting manner. Keeping the tempo upbeat and lively will add to the overall effectiveness of the composition. Accents and articulations are very important throughout the piece. The director must pay attention to the dynamics and make sure that important lines are not covered. The rim shots should be played as notated. The ostinato rhythm beginning in m. 26 should be articulated as written. Care should be taken to make sure that the melody is always heard and never covered. Measure 87 serves as the climactic point of the piece; make sure that the young musicians play with a well-balanced and controlled sound.

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.

Gayle Force

QUINCY C. HILLIARD

Allegro agitato (♩ = 132-144) **Tempo primo**

Flute *div.* *f*

Oboe *f*

Clarinet 1 in B♭ *f*

Clarinet 2 in B♭ *f*

Bass Clarinet in B♭ *f*

Bassoon *f*

Alto Saxophone 1, 2 in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

Trumpet 1 in B♭ *f*

Trumpet 2 in B♭ *f*

Horn in F *f*

Trombone 1, 2 *f*

Euphonium *f*

Tuba *f*

Mallet Percussion (Bells, Xylophone) *f*

Percussion 1 (Snare Drum, Bass Drum) *mf*

Percussion 2 (Sus. Cymbal) *p*

Percussion 3 (Maracas, Vibraslap) *f*

Bells *f*

S. Dr. *snare off*

B. Dr. *snare on, rim shot*

Sus. Cym., yarn mallets

Maracas

Vibraslap

1 2 3 4

Tempo primo

7

Fl. *mf*

Ob. *mf*

Cl. 1 in B \flat *mf*

Cl. 2 in B \flat *mf*

B. Cl. in B \flat *mf*

Bsn. *mf*

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

Tempo primo

Tpt. 1 in B \flat *fp* *f*

Tpt. 2 in B \flat *fp* *f*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Perc. 1 *mp*

Perc. 2

Perc. 3 *mf*

Vibraslap

a2

snare off until end

5 6 7 8

Fl. *unis.* *f* *div.*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

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

Bsn. *f* *fp* *f* *fp*

A. Sax. 1, 2 in E \flat *mf* *f* *a2* *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f* *fp* *f* *fp*

Tpt. 1 in B \flat *f*

Tpt. 2 in B \flat *f*

Hn. in F *f*

Tbn. *f* *fp* *f* *fp*

Euph. *f* *fp* *f* *fp*

Tuba *f* *fp* *f* *fp*

Mall. Perc. *f*

Perc. 1 *mf*

Perc. 2 *f* *snare stick on side of cymbal*

Perc. 3 *f*

9 10 11 12 13

Fl.

Ob.

Cl. 1
in B \flat

Cl. 2
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 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

Perc. 3

mp

mf

mf

mf

div.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. 1 in B \flat *p* *f* *p*

Cl. 2 in B \flat *p* *f* *p*

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

Bsn. *mf* *f* *mp*

A. Sax. 1, 2 in E \flat *p* *f* *p*

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

Bar. Sax. in E \flat *mf* *f* *mf*

Tpt. 1 in B \flat *f* *p*

Tpt. 2 in B \flat *f* *p*

Hn. in F *mf* *f* *p*

Tbn. *mf* *f* *mp*

Euph. *mf* *f* *mp*

Tuba *mf* *f* *mf*

Mall. Perc. *f*

Perc. 1 yarn mallets *f*

Perc. 2 *p* *f* *mp* *snare stick at base of dome*

Perc. 3 *f* *mp*

24 25 26 27 28

Fl.
mf

Ob.
mf

Cl. 1
in Bb
mf

Cl. 2
in Bb
mf

B. Cl.
in Bb

Bsn.

A. Sax.
1, 2 in Eb
mf

T. Sax.
in Bb

Bar. Sax.
in Eb
mp

Tpt. 1
in Bb
mf

Tpt. 2
in Bb
mf

Hn.
in F
mf

Tbn.

Euph.

Tuba
mp

Mall.
Perc.

Perc. 1
mp

Perc. 2
mp

Perc. 3
Maracas
mp

Fl. *unis.* *f* (3+2)

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat (3+2)

Tpt. 2 in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. *Bells* *f*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

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42

Fl. *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

B. Cl. in B \flat *mf*

Bsn. *f*

A. Sax. 1, 2 in E \flat *mf*

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

42

Tpt. 1 in B \flat *mf*

Tpt. 2 in B \flat *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *f*

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3 *mf*

a2

42 43 44 45

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Fl.

Ob.

**Cl. 1
in B \flat**

**Cl. 2
in B \flat**

**B. Cl.
in B \flat**

Bsn.

**A. Sax.
1, 2 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

Perc. 3

div.

Fl. *f*

Ob. *f*

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat *f*

Bsn. *f*

A. Sax. 1, 2 in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. 1 in B \flat *f*

Tpt. 2 in B \flat *f*

Hn. in F *f*

Tbn. *f* a2

Euph. *f*

Tuba *f*

Mall. Perc.

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

f

65 (3+2)

unis.

Fl.

Ob.

Cl. 1
in B \flat Cl. 2
in B \flat B. Cl.
in B \flat

Bsn.

A. Sax.
1, 2 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

Perc. 3

65 (3+2)

ff

div.

ff

ff

a2

ff

ff

ff

ff

f

ff

ff

snare stick on
side of cymbal

choke*

*choke after each note

(3+2) (3+2)

Fl.

Ob.

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

(3+2) (3+2)

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

Perc. 3

unis. div.

choke*

ff

div. 73

Fl. *mf*

Ob. *mf*

Cl. 1 in B \flat

Cl. 2 in B \flat *mf* unis.

B. Cl. in B \flat *mp*

Bsn. *mp*

A. Sax. 1, 2 in E \flat *mf*

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mp*

73

Tpt. 1 in B \flat *mf*

Tpt. 2 in B \flat *mf*

Hn. in F *mf*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc.

Perc. 1 *p*

snare stick at base of dome

Perc. 2 *mf*

Perc. 3 *mp*

mp

f

Fl. *mp* *f* *div.* *(3+2)*

Ob. *mp* *f*

Cl. 1 in B \flat *f*

Cl. 2 in B \flat *f*

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

Bsn. *mp* *f*

A. Sax. 1, 2 in E \flat *mp* *f*

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

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

Tpt. 1 in B \flat *mp* *f* *(3+2)*

Tpt. 2 in B \flat *mp* *f*

Hn. in F *mp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mall. Perc. *mp* *f*

Perc. 1 *p* *mf*

Perc. 2 *f*

Perc. 3 *mp* *f*

79 80 81 82

Fl. *mp* *f* *div.*

Ob. *mp* *f*

Cl. 1 in B \flat *mp* *f*

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

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat *mp* *f* *a2*

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

Bar. Sax. in E \flat

Tpt. 1 in B \flat *mp* *f*

Tpt. 2 in B \flat *mp* *f*

Hn. in F *mp* *f*

Tbn.

Euph.

Tuba

Mall. Perc. *mp* *f*

Perc. 1

Perc. 2 *f* *p* *yarn mallets*

Perc. 3

87

unis.

Fl. *ff* *f*

Ob. *ff* *f*

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

Cl. 2 in B \flat *ff* *f*

B. Cl. in B \flat *ff* *mf*

Bsn. *ff* *mf*

A. Sax. 1, 2 in E \flat *ff* *f*

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

Bar. Sax. in E \flat *ff* *mf*

87

Tpt. 1 in B \flat *ff* *f*

Tpt. 2 in B \flat *ff* *f*

Hn. in F *ff* *mf*

Tbn. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mall. Perc. *ff*

Perc. 1 *f* *mp*

Perc. 2 *f*

Perc. 3 *f*

YPS254F 87 88 89 90

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 in B \flat *f* *fp* *ff*

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

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

Bsn. *f* *ff*

A. Sax. 1, 2 in E \flat *f* *ff*

T. Sax. in B \flat *f* *ff*

Bar. Sax. in E \flat *f* *ff*

Tpt. 1 in B \flat *f* *fp* *ff*

Tpt. 2 in B \flat *f* *fp* *ff*

Hn. in F *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f* *ff* dampen

Perc. 1 *f* rim shot *f* *ff* choke*

Perc. 2 *p* *f* *ff* snare stick on side of cymbal

Perc. 3 *f* *ff*

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