

QUINCY C. HILLIARD

KYOTO

KJOS CONCERT BANDWORKS





THE COMPOSER

Quincy C. Hilliard's compositions for wind band are published by several major music publishers, and are performed throughout the world where there are wind bands of British-American instrumentation. His stature as an outstanding composer is apparent as conductors frequently commission him for new compositions. Dr. Hilliard has been a recipient several times of the distinguished American Society for Composers, Authors and Publishers (ASCAP) award recognizing the numerous performances of his works and was chosen as one of a select group of composers to write a piece for the 1996 Olympics. He has also written the music score for a film documentary entitled "The Texas Rangers" for public television. In addition to composing, Dr. Hilliard is invited to all parts of the world to conduct, adjudicate festivals, and demonstrate effective teaching techniques and has written extensively on pedagogical topics in journals and publications.

In the spring of 1997, Dr. Hilliard was appointed by the Governor of Louisiana to the Louisiana Arts Council. Dr. Hilliard is also the president of Hilliard Music Enterprises, Inc., a personal consulting firm that has a corporate board of distinguished music educators. He is currently composer in residence and professor of music theory and composition, and holds the Heymann Endowed Professorship of Music at the University of Louisiana in Lafayette.

Other concert band works by Quincy C. Hilliard published by the Neil A. Kjos Music Company include *African Festival*, *Chesapeake March*, *Ten Chorales for Beginning and Intermediate Band*, *The Place Where The Reeds Were Destroyed*, *The Unknown Soldier*, *Sea Storm*, and the orchestral work *Chorales for Beginning and Intermediate String or Full Orchestra*.

THE COMPOSITION

Kyoto was written for the thirtieth anniversary of the anniversary of the Mineral Area Activities Association Honors Band in Bonne Terre, Missouri. MAAA schools and directors of the consortium include:

Arcadia Valley - Keith Bales
 Bismarck - Mike Wassenaar
 Central (Park Hills) - Brad Glore
 Farmington - Kurt Bauche
 Fredericktown - Michael Goldsmith
 North County (Bonne Terre) - Dan Schunks
 Potosi - Jeff Singer
 Ste. Genevieve - Dave Caputo
 Valle Catholic - Tony Nowell
 Valley Caledonia - Stan Cook
 West County (Leadwood) - Bernard Laiben

PERFORMANCE NOTES

The opening measures should be played in a fast and majestic manner. Care should be taken to avoid the percussion being too loud. Measure 13 starts to emulate Japanese *taiko* drumming. The director should make sure that all of the instruments are played with equal volume and that the dynamics be played as written with heavy accents. It would not hurt to have more than one Floor Tom playing in this piece. At measure 30, the ensemble should play with a full and dramatic sound. The *Lyrical* section should be played in a slow and singing manner and the melody should always be heard in this section. The *Allegro* section should be played in a very brisk tempo. Make sure that all of the melodic fragments can be heard. Measure 137 serves as the beginning of the coda and should be played in a bold and majestic style to bring the piece to a rousing conclusion. No authentic Japanese material was used in this piece; however the composer's intent was to create a piece that would capture the flavor and excitement of Japanese culture.

INSTRUMENTATION LIST

- 1 - Piccolo
- 7 - Flute
- 3 - Oboe
- 3 - Bassoon
- 4 - 1st B $\flat$ Clarinet
- 4 - 2nd B $\flat$ Clarinet
- 4 - 3rd B $\flat$ Clarinet
- 2 - E $\flat$ Alto Clarinet
- 3 - B $\flat$ Bass Clarinet
- 2 - 1st E $\flat$ Alto Saxophone
- 2 - 2nd E $\flat$ Alto Saxophone
- 2 - B $\flat$ Tenor Saxophone
- 2 - E $\flat$ Baritone Saxophone
- 3 - 1st B $\flat$ Trumpet
- 3 - 2nd B $\flat$ Trumpet
- 3 - 3rd B $\flat$ Trumpet
- 4 - 1st F Horn
- 4 - 2nd F Horn
- 3 - 1st Trombone
- 3 - 2nd Trombone
- 3 - Bass Trombone
- 2 - Baritone
- 2 - B $\flat$ Baritone TC
- 6 - Tuba
- 1 - Timpani
- 2 - Percussion I:
Vibraphone, Chimes
- 2 - Percussion II:
Xylophone, Triangle
- 2 - Percussion III:
Floor Tom, Bass Drum
- 2 - Percussion IV:
Anvil, Wind Chimes
- 2 - Percussion V:
Rainstick, Crash Cymbals,
Suspended Cymbal, Gong
- 1 - Percussion VI:
5 Temple Blocks
- 1 - Full Conductor Score

Approximate Performance Time – 6:15

Additional scores and instrumental parts are available.

KYOTO

Full Conductor Score

Approximate Performance Time - 6:15

Quincy C. Hilliard

Allegro con fuoco (♩ = 132-144)

1 2 3 4 5 6

Piccolo *ff*

Flute *ff*

Oboe *ff*

Bassoon *ff*

B♭ Clarinets 1 2 3 *ff*

E♭ Alto Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophones 1 2 *f*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *f*

Allegro con fuoco (♩ = 132-144)

B♭ Trumpets 1 2 3 *ff* St. Mute *f*

F Horns 1 2 *f* a2 *f*

Trombones 1 2 3

Baritone *ff*

Tuba *f*

Allegro con fuoco (♩ = 132-144)

Timpani *f*

Percussion I: Vibraphone, Chimes *ff*

Percussion II: Xylophone, Triangle *ff*

Percussion III: Floor Tom, Bass Drum *f*

Percussion IV: Anvil, Windchimes *f*

Percussion V: Rainstick, Crash Cymbals, Suspended Cymbal, Gong *f*

Percussion VI: 5 Temple Blocks *ff*

Chimes

Xylo.

Floor Tom (w/back end of snare sticks)

B.D. turned on side; dampen to prevent ring; medium hard timpani mallets

Anvil (w/15-inch metal rods)

C. Cyms.

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7

Picc.

Fl.

Ob.

Bsn.

f

1

B♭ Cls.

2

3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxs

1

2

B♭ T. Sax

f

E♭ B. Sax

f

7

1

B♭ Tpts.

2

3

F Hns.

1

2

Trbs.

1

2

3

Bar.

Tuba

f

rit.

7

f

rit.

Timp.

Chimes

Xylo.

Floor Tom

B.D.

Anvil

W. Chimes

C. Cyms.

Rain Stick

Gong

T. Blks.

f

rit.

Chimes

f

to Tri.

W. Chimes

Gong

Rain Stick

mf

13 A tempo

Picc. 14 15 16 17 18

Fl.

Ob.

Bsn.

B $\flat$ Cls. 1 2 3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax

E $\flat$ B. Sax

13 A tempo

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

13 A tempo

Timp.

Chimes

Tri.

Floor Tom B.D.

Anvil

Rain Stick

T. Blks.

ff *f* *mf*

19 20 21 22 23 24

Picc. Fl. Ob. Bsn.

1 2 3 B $\flat$ Cls.

E $\flat$ A. Cl. B $\flat$ B. Cl.

1 2 E $\flat$ A. Saxes B $\flat$ T. Sax E $\flat$ B. Sax

1 2 3 B $\flat$ Tpts.

1 2 F Hns.

1 2 3 Trbs.

Bar. Tuba

22

Timp. Chimes Tri.

Floor Tom B.D. Anvil S. Cym. T. Blks.

on rim

p *f* *mf*

S. Cym. (w/med. yarn mallet)

25 26 27 28 29

Picc. Fl. Ob. Bsn.

1 B $\flat$ Cls. 2 3

E $\flat$ A. Cl. B $\flat$ B. Cl.

E $\flat$ A. Saxes 1 2

B $\flat$ T. Sax E $\flat$ B. Sax

1 B $\flat$ Tpts. 2 3

F Hns. 1 2

1 Trbs. 2 3

Bar. Tuba

Timp. Chimes Tri.

Floor Tom B.D. Anvil S. Cym. T. Blks.

SAMPLE

30 Andante drammatico (♩ = 60-72)

32 33

Picc.

Fl.

Ob.

Bsn.

B♭ Cls.

2

3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes

1

2

B♭ T. Sax

E♭ B. Sax

30 Andante drammatico (♩ = 60-72)

1

2

3

B♭ Tpts.

F Hns.

1

2

Trbs.

1

2

3

Bar.

Tuba

30 Andante drammatico (♩ = 60-72)

Timp.

Chimes

Tri.

Floor Tom

B.D.

Anvil

Gong

T. Blks.

34 35 36 37

Picc. div. stagger breathing

Fl. *mp* stagger breathing

Ob. *mp*

Bsn. stagger breathing

B♭ Cls. 1 *mp* stagger breathing
2 *mp*
3 *mp*

E♭ A. Cl. *fp*

B♭ B. Cl. *fp*

E♭ A. Sax. 1 *mp*
2 *mp*

B♭ T. Sax. *mf*

E♭ B. Sax. *fp*

B♭ Tpts. 1
2
3

F Hns. 1 *mf*
2 *mf*

Trbs. 1
2
3 *fp*

Bar. *fp*

Tuba *fp*

Timp.

Vib. Vib. (motor slow) *f*

Tri. Tri. *mf*

Floor Tom

B.D.

W. Chimes *f*

Anvil

W. Chimes

Rain Stick

Gong

T. Blks.

38 *rit.* 39 40 41 42 43

Picc. Fl. Ob. Bsn.

B♭ Cls. 1 2 3 *mp* *mf* *p*

E♭ A. Cl. B♭ B. Cl. *p*

E♭ A. Saxes 1 2 *rit.*

B♭ T. Sax E♭ B. Sax *p* *mf* *p*

B♭ Tpts. 1 2 3

F Hns. 1 2 *p* *mf*

Trbs. 1 2 3 *p* *mf* *mp* *p*

Bar. Tuba *p*

Timp. *rit.*

Vib. *f* *Vib.*

Tri. *mp* *mp*

Floor Tom B.D. *mp* *mp*

Anvil *mp*

Rain Stick *mf*

T. Blks. *mp*

44 Lyrico (♩ = 68-78)

45 46 47 48 49

Picc.

Fl. *div.*
mp

Ob.

Bsn. *mp*

1
B♭ Cls.
2
3

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

E♭ A. Saxes 1
2

B♭ T. Sax

E♭ B. Sax

44 Lyrico (♩ = 68-78)

1
B♭ Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Bar. *mp*

Tuba

44 Lyrico (♩ = 68-78)

Timp.

Vib. (motor medium)
mf

Tri. *to Xylo.*

Floor Tom
B.D.

W. Chimes
p

Rain Stick

T. Blks.

50 51 52 53 54

Picc.

Fl.

Ob.

Bsn.

1
B $\flat$ Cls.
2
3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

1
E $\flat$ A. Sax.
2

B $\flat$ T. Sax

E $\flat$ B. Sax

1
B $\flat$ Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Bar.

Tuba

Timp.

Vib.

Xylo.

Floor Tom
B.D.

Anvil

C. Cyms.
Rain Stick

T. Blks.

mf

to Chimes

WB341

59 60 61 62

Picc.

Fl.

Ob.

Bsn.

1
B♭ Cls.
2
3

E♭ A. Cl.

B♭ B. Cl.

1
E♭ A. Sax.
2

B♭ T. Sax

E♭ B. Sax

1
B♭ Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Bar.

Tuba

Timp.

Chimes

Xylo.

Floor Tom
B.D.

Anvil

C. Cyms.
Rain Stick

T. Blks.

to Trl.

mf

Rain Stick *mf*

63 64 65 66 67 68

Picc.

Fl.

Ob.

Bsn.

Bb Cls.

2

3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxs

1

2

B♭ T. Sax

E♭ B. Sax

63 68

B♭ Tpts.

1

2

3

F Hns.

1

2

Trbs.

3

Bar.

Tuba

63 68

Timp.

Chimes

Tri.

Floor Tom

B.D.

Anvil

W. Chimes

C. Cyms.

Rain Stick

Gong

T. Blks.

69 70 71 72 73

Picc. *mf* Solo

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *Solo*
B $\flat$ Cls. *mf*

2 *p* *f*

3 *mp*

E $\flat$ A. Cl.

B $\flat$ B. Cl.

1
E $\flat$ A. Sax.

2

B $\flat$ T. Sax

E $\flat$ B. Sax

1
B $\flat$ Tpts.

2

3

1
F Hns.

2

1
Trbs.

2

3

Bar.

Tuba

Timp.

Chimes

Tri.

Floor Tom
B.D.

W. Chimes

Rain Stick

T. Blks.

SAMPLE

74 75 76 77 78

Picc.

Fl.

Ob.

Bsn.

mf

1 2 3

B $\flat$ Cls.

E $\flat$ A. Cl.

B $\flat$ B. Cl.

mf

1 2

E $\flat$ A. Saxs.

B $\flat$ T. Sax

E $\flat$ B. Sax

mf

75

1 2 3

B $\flat$ Tpts.

1 2

F Hns.

mf

1 2 3

Trbs.

mf

Bar.

mf

Tuba

mf

75

Timp.

mf

Chimes

mf

Tri.

Floor Tom

B.D.

W. Chimes

mf

Rain Stick

mf

T. Blks.

Tutti

a2

W. Chimes

Rain Stick

mf

79 80 *rit.* 81 82 83

Picc. *Tutti div. mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 B $\flat$ Cls. *Solo mf*

2

3

E $\flat$ A. Cl. *mf*

B $\flat$ B. Cl. *mf*

1 E $\flat$ A. Saxes *Solo mf*

2

B $\flat$ T. Sax *mf*

E $\flat$ B. Sax *mf*

1 B $\flat$ Tpts. *open mf*

2 *open a2 mf*

3 *mf*

1 F Hns. *mf*

2

1 Trbs. *mf*

2

3

Bar. *mf*

Tuba *mf*

Timp. *rit.*

Vib. Chimes *Vib. mf*

Tri. *mf*

Floor Tom B.D. *mf*

W. Chimes *mf*

C. Cyms. *mf*

Rain Stick *mf*

Gong *mf*

T. Blks. *Gong p*

84 Allegro con moto (♩ = 120–132)

Picc. 85 86 87

Fl.

Ob.

Bsn. *mp*

1 B♭ Cls. *mp* *sf*

2

3

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

1 E♭ A. Sax *mp* **Tutti** *mp*

2

B♭ T. Sax *mp*

E♭ B. Sax

84 Allegro con moto (♩ = 120–132)

1 B♭ Tpts.

2

3

1 F Hns. *mp*

2

1 Trbs.

2

3

Bar. *mp*

Tuba

84 Allegro con moto (♩ = 120–132)

Timp.

Vib. *f* **Vib. (motor fast)**

Tri.

Floor Tom B.D.

Anvil *mp* *mp*

S. Cym.

T. Blks. *mf*

S. Cym.
coin rake

93 94 95 96 97 98 99

Picc. *mf*

Fl. *mf*

Ob.

Bsn.

1
B $\flat$ Cls.
2
3

E $\flat$ A. Cl.

B $\flat$ B. Cl. *mp*

1
E $\flat$ A. Saxes
2

B $\flat$ T. Sax

E $\flat$ B. Sax *mp*

1
B $\flat$ Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Bar.

Tuba *mp*

96

1
Timp.

Vib.
Chimes *f*

Tri.

Floor Tom
B.D. *mf*

Anvil *mf*

S. Cym.

T. Blks. *mf*

Chimes

Floor Tom

Anvil

mf

[illegible]

106 107 108 109

Picc.

Fl.

Ob.

Bsn.

1
B $\flat$ Cls.
2
3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

1
E $\flat$ A. Sax
2

B $\flat$ T. Sax

E $\flat$ B. Sax

1
B $\flat$ Tpts.
2
3

F Hns.

1
Trbs.
2
3

Bar.

Tuba

Timp.

Vib.

Xylo.

Floor Tom
B.D.

Anvil

C. Cyms

T. Blks.

110 111 112 113 114

Picc.

Fl.

Ob.

Bsn.

1
B♭ Cls.
2
3

E♭ A. Cl.

B♭ B. Cl.

1
2
E♭ A. Saxes

B♭ T. Sax

E♭ B. Sax

1
2
3
B♭ Tpts.

1
2
F Hns.

1
2
3
Trbs.

Bar.

Tuba

Timp.

Vib.

Floor Tom
B.D.

Anvil

Gong

T. Blks.

mp

mf

mf

mf

mf

mf

p

end cue!

Floor Tom

Gong

115 116 117 118 119 120

Picc. Fl. Ob. Bsn. 1 B♭ Cls. 2 3 E♭ A. Cl. B♭ B. Cl. 1 E♭ A. Saxes 2 B♭ T. Sax E♭ B. Sax 115 1 B♭ Tpts. 2 3 1 F Hns. 2 1 2 Trbs. 3 Bar. Tuba 115 Timp. Vib. Tri. Floor Tom B.D. Anvil C. Cyms. T. Blks.

p *mf* *Solo* *f* *p* *C. Cyms.* *p*

121 122 123 124 125 126

Picc.

Fl.

Ob.

Bsn.

1
B $\flat$ Cls.
2
3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

1
2
E $\flat$ A. Saxes

B $\flat$ T. Sax

E $\flat$ B. Sax

1
2
3
B $\flat$ Tpts.

1
2
F Hns.

1
2
3
Trbs.

Bar.

Tuba

Timp.

Vib.

Tri.

Floor Tom
B.D.

Anvil

C. Cyms

T. Blks.

Solo
mf

to Xylo.

f

A page of musical notation for a symphony, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'fp'. A large diagonal watermark reading 'SAMPLE' is overlaid across the page.

132 133 134 135 136

Picc.

Fl.

Ob.

Bsn.

1
B $\flat$ Cls.
2
3

E $\flat$ A. Cl.

B $\flat$ B. Cl.

1
E $\flat$ A. Saxes
2

B $\flat$ T. Sax

E $\flat$ B. Sax

1
B $\flat$ Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Bar.

Tuba

Timp.

Chimes

Xylo.

Floor Tom
B.D.

Anvil

C. Cyms.
Gong

T. Blks.

137 Drammatico (♩ = 60-68)

138 139 140

Picc.

Fl.

Ob.

Bsn.

1 B♭ Cls.

2

3

E♭ A. Cl.

B♭ B. Cl.

1 E♭ A. Saxs.

2

B♭ T. Sax

E♭ B. Sax

137 Drammatico (♩ = 60-68)

1 B♭ Tpts.

2

3

1 F Hns.

2

1 Trbs.

2

3

Bar.

Tuba

137 Drammatico (♩ = 60-68)

Timp.

Chimes

Tri. Xylo.

Floor Tom

B.D.

Anvil

W. Chimes

C. Cyms.

Gong

T. Blks.

Chimes

Xylo.

Gong

rit.

Picc. 141 142 143 144

Fl.

Ob.

Bsn.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

rit.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Bar.

Tuba

rit.

Timp.

Chimes

Xylo.

Floor Tom
B.D.

Anvil
W. Chimes

C. Cyms.
S. Cym
Gong

T. Blks.

dampen

dampen

choke

dampen

SAMPLE

