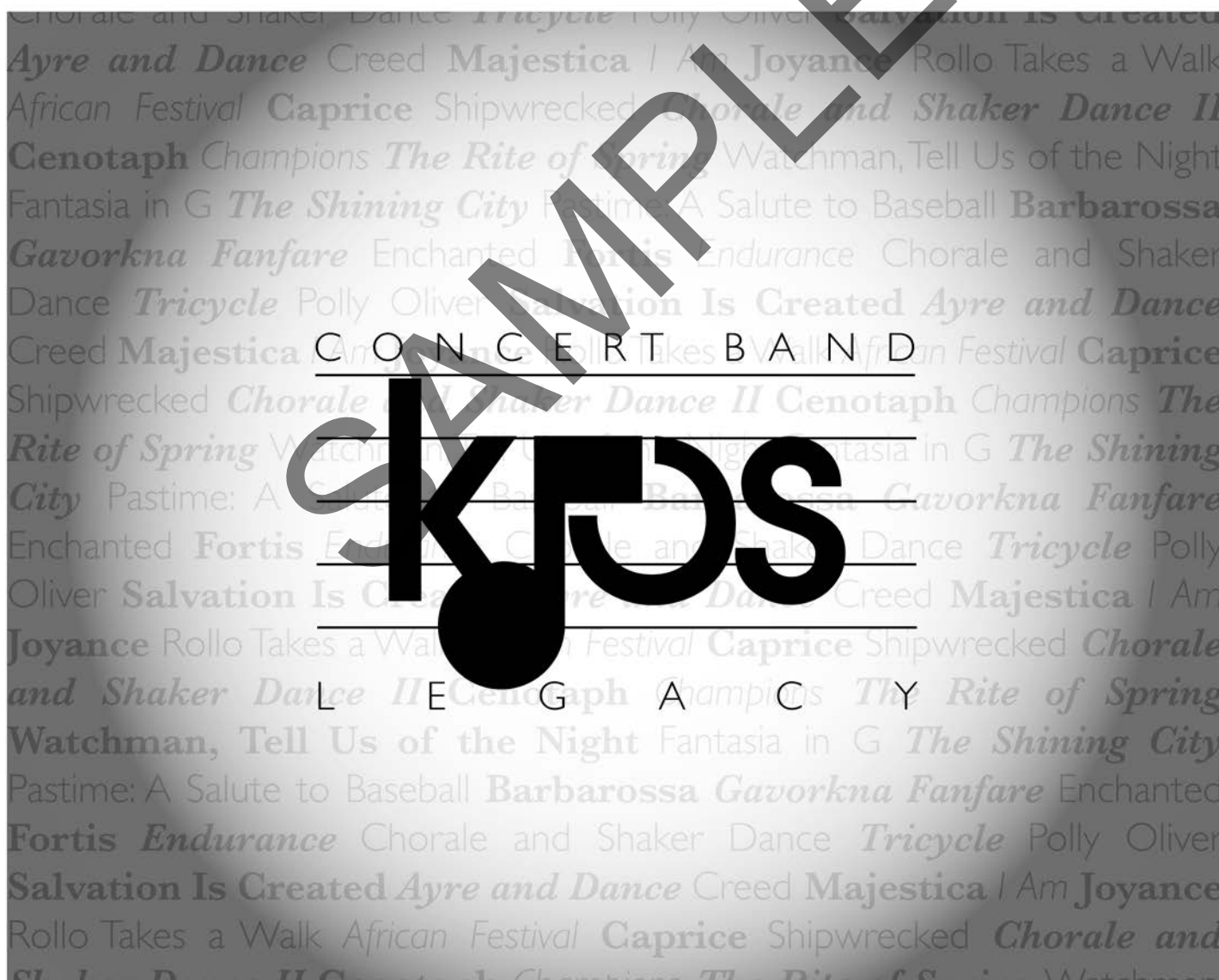


QUINCY C. HILLIARD

Octane



About 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 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. 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*, *Communio*, *Kyoto*, *Ten Chorales for Beginning and Intermediate Band*, *Fanfare for Freedom*, *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*.

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* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award.

About the Composition

Octane should be played in a very vibrant and exciting manner. The opening mood should be quiet and tranquil. The *allegro* section should be a complete contrast to the *andante* and must be played at a fast and driving tempo. Make sure that the Snare Drum's rim shots are heard over the rest of the ensemble and played with a consistency in sound. The last measure was written to let the chimes ring until the sound has completely decayed while the band holds completely still. Once the sound has decayed, the performers should slowly bring their instruments to a resting position.

Instrumentation List

1 – Piccolo	3 – 1st Trombone
8 – Flutes	3 – 2nd Trombone
3 – Oboe	3 – 3rd Trombone
4 – 1st B♭ Clarinet	2 – Euphonium
4 – 2nd B♭ Clarinet	2 – Euphonium T.C.
4 – 3rd B♭ Clarinet	4 – Tuba
2 – B♭ Bass Clarinet	1 – Timpani (3 drums)
3 – Bassoon	2 – Orchestra Bells, Chimes
2 – 1st E♭ Alto Saxophone	1 – Xylophone
2 – 2nd E♭ Alto Saxophone	2 – Percussion I: Suspended Cymbal, Crash Cymbals
2 – B♭ Tenor Saxophone	2 – Percussion II: Bar Chimes, Wood Block
2 – E♭ Baritone Saxophone	3 – Percussion III: Snare Drum, Bass Drum
3 – 1st B♭ Trumpet	1 – Full Conductor Score
3 – 2nd B♭ Trumpet	
3 – 3rd B♭ Trumpet	
3 – 1st F Horn	
3 – 2nd F Horn	

Approximate performance time—3:10

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

Commissioned by the Fremont Middle School Band (Fremont, Michigan), Mark Breza, Director

Octane

Full Conductor Score
Approx. performance time—3:10

Quincy C. Hilliard
(ASCAP)

Andante tranquillo (♩ = 60–72)

Musical score for woodwinds and strings. The score is in 4/4 time and features a key signature of two flats. The woodwind section includes Piccolo, Flutes (with dynamics *mf* and *f*), Oboe, B♭ Clarinets (1 and 2/3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The string section includes E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The score includes dynamic markings such as *mf* and *f*, and performance instructions like "div." and "unis. div.". A large "SAMPLE" watermark is overlaid on the score.

Andante tranquillo (♩ = 60–72)

Musical score for brass instruments. The score is in 4/4 time and features a key signature of two flats. The brass section includes B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Euphonium, and Tuba. The score includes dynamic markings such as *mf* and *f*. A large "SAMPLE" watermark is overlaid on the score.

Andante tranquillo (♩ = 60–72)

Musical score for percussion. The score is in 4/4 time and features a key signature of two flats. The percussion section includes Timpani (F, B♭, E♭), Orchestra Bells, Chimes, Xylophone, Percussion I (Suspended Cymbal, Crash Cymbals), Percussion II (Bar Chimes, Wood Block), and Percussion III (Snare Drum, Bass Drum). The score includes dynamic markings such as *mf*, *p*, and *f*. A large "SAMPLE" watermark is overlaid on the score.

13 Allegro con brio (♩ = 152-168)

Picc.

Fls.

Ob.

1
B♭ Cls.

2
3
B♭ B. Cl.

Bsn.

1
2
E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

Musical notation for measures 14-17. Flute (Fls.) and E♭ Alto Saxophone (E♭ A. Saxes) have solo parts starting at measure 15. Dynamics include *mf*.

13 Allegro con brio (♩ = 152-168)

1
2
3
B♭ Tpts.

1
2
F Hns.

1
2
3
Trbs.

Euph.

Tuba

Musical notation for measures 14-17. First Flute (F Hns. 1) and Euphonium (Euph.) have solo parts starting at measure 15. Dynamics include *mf* and *mp*.

13 Allegro con brio (♩ = 152-168)

Timp.

Chimes

Xyl.

S. Cym.

W. Blk.

S.D.
B.D.

Musical notation for measures 14-17. Percussion parts include Timpani (Timp.), Chimes, Xylophone (Xyl.), Snare Drum (S.D.), and Bass Drum (B.D.). Wood Block (W. Blk.) is also present. Dynamics include *mp*.

18 19 20 21 22

Picc.

Fls.

Ob.

1
B \flat Cls.
2
3

B \flat B. Cl.

Bsn.

1
2
Eb A. Saxes

B \flat T. Sax.

Eb B. Sax.

1
2
3
B \flat Tpts.

1
2
F Hns.

1
2
3
Trbs.

Euph.

Tuba

Timp.

Chimes

Xyl.

S. Cym.

W. Blk.

S.D.
B.D.

23 24 25 26

Picc.

Fls.

Ob.

1
B \flat Cls.

2
3

B \flat B. Cl.

Bsn.

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.

Euph.

Tuba

Timp.

Chimes

Xyl.

S. Cym.
C. Cyms.

W. Blk.

S.D.
B.D.

p

p

27

Picc. *f*

Fls. *f* Tutti unis.

Ob. *f*

1 B♭ Cls. *f*

2 a2 *f*

3 *f*

B♭ B. Cl. *f*

Bsn. *f*

1. Tutti a2 *f*

2 Eb A. Saxes *f* Tutti

B♭ T. Sax. *f*

Eb B. Sax. *f*

27

1 B♭ Tpts. *f*

2 a2 *f*

3 *f*

1. Tutti a2 *f*

1 F Hns. *f*

2 *f*

1 a2 *f*

2 Trbs. *f*

3 *f*

Euph. *f*

Tuba *f*

27

Timp. *f*

Chimes *f*

Xyl. *ff*

S. Cym. *ff*

C. Cyms. *ff*

W. Blk. *f*

S.D. *f*

B.D. *f*

28 29 30

31 32 33 34 35

Picc.

Fls.

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Timp.

Chimes

Xyl.

S. Cym.

Bar Chimes

W. Blk.

S.D. B.D.

mp

f

p

f

mp

mf

mp

mp

36 37 38 39 40

Picc.

Fls. *mf* div.

Ob.

1 *mf* *f*

2 *mf* *f*

3

B♭ B. Cl.

Bsn.

1 2

E♭ A. Saxes *mf* *fp* *mf*

B♭ T. Sax.

E♭ B. Sax.

36

1

2 3

B♭ Tpts.

1 2

F Hns.

1 2

Trbs.

3

Euph.

Tuba *mf*

36

1

2

3

Timp. *tune B♭ to C*

Bells

Xyl.

S. Cym. *S. Cym. - with stick on dome* *mp*

Bar Chimes

S.D.

B.D.

41 42 43 44 45

Picc.

Fls. *div.* *f* *fp* *8* *f*

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn. *f* *fp* *f*

E \flat A. Saxes 1 2 *f*

B \flat T. Sax.

E \flat B. Sax. *mf fp* *f*

B \flat Tpts. 1 2 3 *f* *fp* *f*

F Hns. 1 2 *mf* *fp* *f*

Trbs. 1 2 3 *mf* *fp* *f*

Euph. *mf fp* *f*

Tuba *mf fp* *f*

Timp.

Bells

Xyl. *f* *fp* *f*

S. Cym. *p* *f*

Bar Chimes

S.D. *f*

B.D. *p* *f*

46

47 48 49

Picc. *f*

Fls. unis. *f*

Ob.

1 B♭ Cls.

2 3

B♭ B. Cl. *mp*

Bsn.

1 2 E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax. *mp*

46

1 B♭ Tpts. *mf*

2 3 *mf*

1 2 F Hns.

1 2 Trbs. *mp* a2 *mp*

3 *mp*

Euph. *mp*

Tuba *mp*

46

Timp. *mf*

Bells *mp* *mf* *f*

Xyl.

S. Cym. *mp*

W. Blk. *mp* W. Blk.

S.D. B.D. *mp*

50 51 52 53

Picc. *f* *fp* *f*

Fls. *f* *fp* *f*

Ob. *f* *fp* *f*

1 *f* *fp* *f*

Bb Cls. 2 *f* *fp* *f*

3 *f* *fp* *f*

Bb B. Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

Eb A. Saxes 1 *f* *fp* *f*

2 *f* *fp* *f*

Bb T. Sax. *f* *fp* *f*

Eb B. Sax. *f* *fp* *f*

1 *f* *fp* *f*

Bb Tpts. 2 *f* *fp* *f*

3 *f* *fp* *f*

F Hns. 1 *f* *fp* *f*

2 *f* *fp* *f*

1 *f* *fp* *f*

Trbs. 2 *f* *fp* *f*

3 *f* *fp* *f*

Euph. *f* *fp* *f*

Tuba *f* *fp* *f*

Timp. *f* *fp* *f*

Chimes *f* *fp* *f* Chimes *ff*

Xyl. *f* *fp* *f*

S. Cym. *f* *fp* *f* S. Cym. - with stick on dome

C. Cym. *f* *fp* *f*

W. Blk. *f* *fp* *f*

S.D. *f* *fp* *f* Rim Shot bring out

B.D. *f* *fp* *f*

54 55 56 57

Picc. Fls. Ob. B♭ Cls. 1 2 3 B♭ B. Cl. Bsn. E♭ A. Saxes 1 2 B♭ T. Sax. E♭ B. Sax. B♭ Tpts. 1 2 3 F Hns. 1 2 Trbs. 1 2 3 Euph. Tuba Timp. Chimes Xyl. S. Cym. W. Blk. S.D. B.D.

mf div. fp f mf a2 f mp

54

mp

62 63 64 65 66

Picc. *mf* *mp*

Fls. *mf* *mp*

Ob. *mf*

B♭ Cls. 1 *mf*

2 *mf*

3 *mf*

B♭ B. Cl. *mf* *mp*

Bsn. *mf* *mp*

E♭ A. Saxes 1 *mf* *mp*

2 *mf* *mp*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf* *mp*

B♭ Tpts. 1 *mf*

2 *mf* *mp*

3 *mf* *mp*

F Hns. 1 *mf* *mp*

2 *mf* *mp*

Trbs. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf* *mp*

Tuba *mf* *mp*

Timp. *mf* tune C to B♭

Chimes *ff*

Bells *mf*

Xyl. *mf*

S. Cym. *p* *mf* S. Cym. - with stick on dome

Bar Chimes *mf* Bar Chimes

S.D. *mf*

B.D. *mf*

73 74 75 76 77

Picc. *mf*

Fls. *mf*

Ob. *mf*

1 B \flat Cls. *mf*

2 3 *mf*

B \flat B. Cl. *mf*

Bsn. *mf*

1 2 E \flat A. Saxes *mf*

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

1 B \flat Tpts. *mf*

2 3 *mf*

1 2 F Hns. *mf*

1 2 3 Trbs. *mf*

Euph. *mf*

Tuba *mf*

75 Timp. *mf*

Bells Chimes *mf*

Xyl. *mf*

S. Cym. C. Cyms. *mf*

W. Blk. *mf*

S.D. B.D. *mf*

78 79 80 81

Picc.

Fls.

Ob.

1
B♭ Cls.
2
3

B♭ B. Cl.

Bsn.
mf

1
2
E♭ A. Saxes

B♭ T. Sax.
mf

E♭ B. Sax.

1
2
3
B♭ Tpts.

1
2
F Hns.

1
2
Trbs.
mf

3

Euph.

Tuba

Timp.

Bells

Xyl.

S. Cym.
C. Cyms.
p

W. Blk.

S.D.
B.D.

82 83 84 85

Picc. *ff*

Fls. *ff*

Ob. *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxes 1 *ff*

2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

82 *ff*

1 *ff*

B♭ Tpts. 2 *ff*

3 *ff*

F Hns. 1 *ff*

2 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

82 *ff*

Timp. *ff*

Chimes *ff*

Xyl. *ff*

S. Cym. *ff*

C. Cyms. *ff*

W. Blk. *ff*

S.D. *ff*

B.D. *ff*

86 87 88 89

Picc.

Fls.

Ob.

1
2
3
B♭ Cls.

B♭ B. Cl.

Bsn.

1
2
E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

1
2
3
B♭ Tpts.

1
2
F Hns.

1
2
3
Trbs.

Euph.

Tuba

Timp.

Chimes

Xyl.

S. Cym.

Bar Chimes
W. Blk.

S.D.
B.D.

div.

a2

ff

p

ff

f

R.S.

90 91 92 93

Picc. Fls. Ob.

1 2 3 B \flat Cls.

B \flat B. Cl. Bsn. E \flat A. Saxes 1 2 B \flat T. Sax. E \flat B. Sax.

90 1 2 3 B \flat Tpts. F Hns. 1 2 Trbs. 1 2 3 Euph. Tuba

90 Timp. Chimes Xyl. S. Cym. - with stick on dome Bar Chimes S.D. B.D.

The image shows a page of a musical score for measures 90, 91, 92, and 93. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Picc., Fls., Ob., B \flat Cls. (1, 2, 3), B \flat B. Cl., Bsn., E \flat A. Saxes (1, 2), B \flat T. Sax., E \flat B. Sax., B \flat Tpts. (1, 2, 3), F Hns. (1, 2), Trbs. (1, 2, 3), Euph., Tuba, Timp., Chimes, Xyl., S. Cym. - with stick on dome, Bar Chimes, S.D., and B.D. The score includes various musical notations such as notes, rests, and dynamic markings (mp, f). A large 'SAMPLE' watermark is overlaid diagonally across the page.

94 95 96 97

Picc. *mf*

Fls. unis. *mf*

Ob.

1
2
3
B♭ Cls.

B♭ B. Cl.

Bsn.

1
2
E♭ A. Saxes *mf* a2

B♭ T. Sax.

E♭ B. Sax.

1
2
3
B♭ Tpts. *mf*

1
2
F Hns. *mf* a2

1
2
3
Trbs.

Euph.

Tuba

Timp. *mp*

Bells *mf*

Chimes *mp*

Xyl.

S. Cym.

Bar Chimes

S.D. *mf*

B.D. R.S.

98 99 100 101

Picc. *fp*

Fls. *fp*

Ob. *fp*

1 *fp*

B \flat Cls. *fp*

2

3

B \flat B. Cl. *mf*

Bsn. *fp*

E \flat A. Saxes 1 *mf*

2 *fp*

B \flat T. Sax. *mf*

E \flat B. Sax. *fp*

98

1

B \flat Tpts. 2

3

F Hns. 1

2

1 *fp*

Trbs. 2 *fp*

3 *fp*

Euph. *fp*

Tuba *mf*

98

Timp. *mf*

Bells *mf*

Chimes *f*

Xyl. *mf*

S. Cym. *mp*

C. Cyms. *mp*

Bar Chimes

W. Blk.

S.D.

B.D.

102 103 104 105 106

Picc. *fp* *ff*

Fls. *fp* *ff*

Ob. *fp* *ff*

1 B♭ Cls. *fp* *ff*

2 3 *fp* *ff*

B♭ B. Cl. *fp* *ff*

Bsn. *fp* *ff*

1 2 E♭ A. Saxes *fp* *ff*

B♭ T. Sax. *fp* *ff*

E♭ B. Sax. *fp* *ff*

1 B♭ Tpts. *fp* *ff*

2 3 *fp* *ff*

1 2 F Hns. *fp* *ff*

1 2 Trbs. *fp* *ff*

3 *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *ff* dampen

Chimes *ff* let ring

Xyl. *f* *p* *ff* dampen

S. Cym. *p* *f* *f* with stick on dome

Bar Chimes W. Blk. *f* *f*

S.D. R.S. *f* *f* choke

B.D. *f* *f* choke

SAMPLE

SAMPLE

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