

Primo

by Quincy C. Hilliard

(A.S.C.A.P.)

Complete Band Instrumentation

- | | | |
|-----------------------------|---------------------------|-------------------------------------|
| 1 - Full Score | 2 - Bb Tenor Saxophone | 1 - Bells & Chimes |
| 1 - Piccolo | 1 - Eb Baritone Saxophone | 1 - Xylophone |
| 7 - Flute | 3 - Bb Trumpet 1 | 1 - Timpani |
| 2 - Oboe | 3 - Bb Trumpet 2 | 2 - Percussion 1 |
| 2 - Bassoon | 3 - Bb Trumpet 3 | Snare Drum, Bass Drum |
| 3 - Bb Clarinet 1 | 2 - F Horn 1 | 2 - Percussion 2 |
| 4 - Bb Clarinet 2 | 2 - F Horn 2 | Suspended Cymbals,
Crash Cymbals |
| 4 - Bb Clarinet 3 | 2 - Trombone 1 | 1 - Percussion 3 |
| 2 - Bb Bass Clarinet | 2 - Trombone 2 | Triangle |
| 1 - Eb Contra Alto Clarinet | 2 - Trombone 3 | 1 - Percussion 4 |
| 1 - Bb Contra Bass Clarinet | 2 - Baritone T.C. | 3 Concert Toms |
| 2 - Eb Alto Saxophone 1 | 2 - Baritone B.C. | |
| 2 - Eb Alto Saxophone 2 | 4 - Tuba | |

About the music –

About the Commission:

Primo was commissioned by and dedicated to the White Station High School Class of 2012, Memphis, Tennessee, Charles A. Wright, Director. It should be noted that Quincy Hilliard was band director at White Station High School from 1977–79.

About the Dedication:

This piece is dedicated to the Class of 2012. We entered together, not knowing what was in store. We grew from 86 to over 200 in one year. I have watched you mature, both on your instruments and as individuals. I know one thing for sure – I will always remember the Class of 2012. I want to wish you all the best in whatever you do. Always love music. Much love, CW.

About the Performance:

Primo is an excited work that has elements of a Jazz/Rock flavor. The opening measures should be played in a spirited manner quickly moving to a bold and majestic style at 10. The clarinet solo should be played with the phrase marking as indicated. Measure 28 starts the **allegro** section of the piece. The **ostinato** is the main driving force behind the **allegro** section. The **ostinato** should be played in a short **marcato** style constantly driving the tempo. Careful consideration must be given to the articulations of the other instruments as they enter though out this section. Many jazz element and effects are exhibited and should be played in a bold and aggressive manner. At 49, the french horn parts must be brought out. At measure 100, the andante should be played in a very expressive manner to contrast the **allegro** section. Measure 125, marks the return of the **allegro** section with the same style as before. At measure 149, make sure that the chromatic lines are not covered.

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 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.



PRIMO

Commissioned By and Dedicated to the White Station High School Class of 2012, Memphis, Tennessee
Charles A. Wright, Director

CONDUCTOR
FULL SCORE

QUINCY C. HILLIARD
(A.S.C.A.P.)

Allegro con vigore (♩ = 144-160)

Piccolo

Flute

Oboe

Bassoon

1 B♭ Clarinet

2 B♭ Bass Clarinet

E♭ Contralto Clarinet

E♭ Alto Saxophone 1

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpet

F Horn 1

Trombone 1

2 Trombone

3 Trombone

Baritone

Tuba

Bells Chimes

Xylophone

Timpani

Percussion 1
(Snare Drum
Bass Drum)
S.C.

Percussion 2
(Suspended Cymbal
Crash Cymbals)
p

Percussion 3
(Triangle)

Percussion 4
(3 Concert Toms)

5 6 7 8 9

Picc. *p* *ff* *p* *ff* *p*

Fl. *p* *ff*

Ob. *p* *ff*

Bsn. *p* *ff* *p* *f*

Cl. 1 *p* *ff* *a2*

2 *f*

B. Cl.

C.A. Cl.

A. Sax 1 *p* *ff* *f*

T. Sax

B. Sax *f*

Tpt. 1 *p* *ff*

2 *f*

Hn. 1 *p*

Tbn. 1 *p* *f*

3

Bar. *p* *ff* *p* *f*

Tuba *p* *ff* *f*

Bells Chimes

Xylo. *p* *ff*

Tim. *p*

Perc. 1 (S.D. / B.D.) *p* *ff*

Perc. 2 (S.C. / C.C.) *p* *f*

Perc. 3 (Toms) *p* *ff*

Perc. 4 (Toms)

⑩ Andante majestico ($\text{♩} = 66-72$) 12 13 14 15 16 17

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 3

Solo

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 3

Bar.

Tuba

Chimes

Bells Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Tri.)

Perc. 4
(Toms)

SCORE

(18) 19 20 21 22 23

Picc. -

Fl. -

Ob. -

Bsn. -

Cl. 1: *ff* *mp*
Cl. 2: *p* *mf*

B. Cl. -

C.A. Cl. -

A. Sax 1: *mf*
T. Sax: *p* *mf*
B. Sax: *mf*

Tpt. 1: *mf*
Tpt. 2: *mf*
Hn. 1: *mf*
Hn. 2: *mf* *a2*
Tbn. 1: *mf*
Tbn. 3: *mf*

Bar.: Solo
Tuba: *mf*
Bells Ch.: *mf*
Chimes: *mf*
Xylo.: -
Timp.: -

Perc. 1 (S.D. / B.D.) -

Perc. 2 (S.C. / C.C.): *p* *mf* *p*

Perc. 3 (Tri.): *mf* *mf*

Perc. 4 (Toms): -

24 25 26 27 **(28) Allegro ($\text{♩} = 144-160$)** 29

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *mf*
Tutti

Cl. *f*

2
3

B. Cl. *mf*

C.A. Cl. *mf*

A. Sax 1
2 *f*

T. Sax *mf*

B. Sax *mf*

Tpt. 1
2
3

Hn. 1
2 *f*
mf

Tbn. 1
2
3

Bar. *f*
mf

Tuba Tutti *mf*

Bells Ch.

Xylo.

Timp.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.) *f*

Perc. 3 (Tim.)

Perc. 4 (Toms)

SCORE

30 31 32 33 34 35 36

Picc. Fl. Ob. Bsn.

div. *mf* *mf* *mf*

Cl. 1 Cl. 2 Cl. 3 f
a2

B. Cl. C.A. Cl. f

A. Sax 1 A. Sax 2 f
a2

T. Sax B. Sax

Tpt. 1 Tpt. 2 Tpt. 3 f
a2

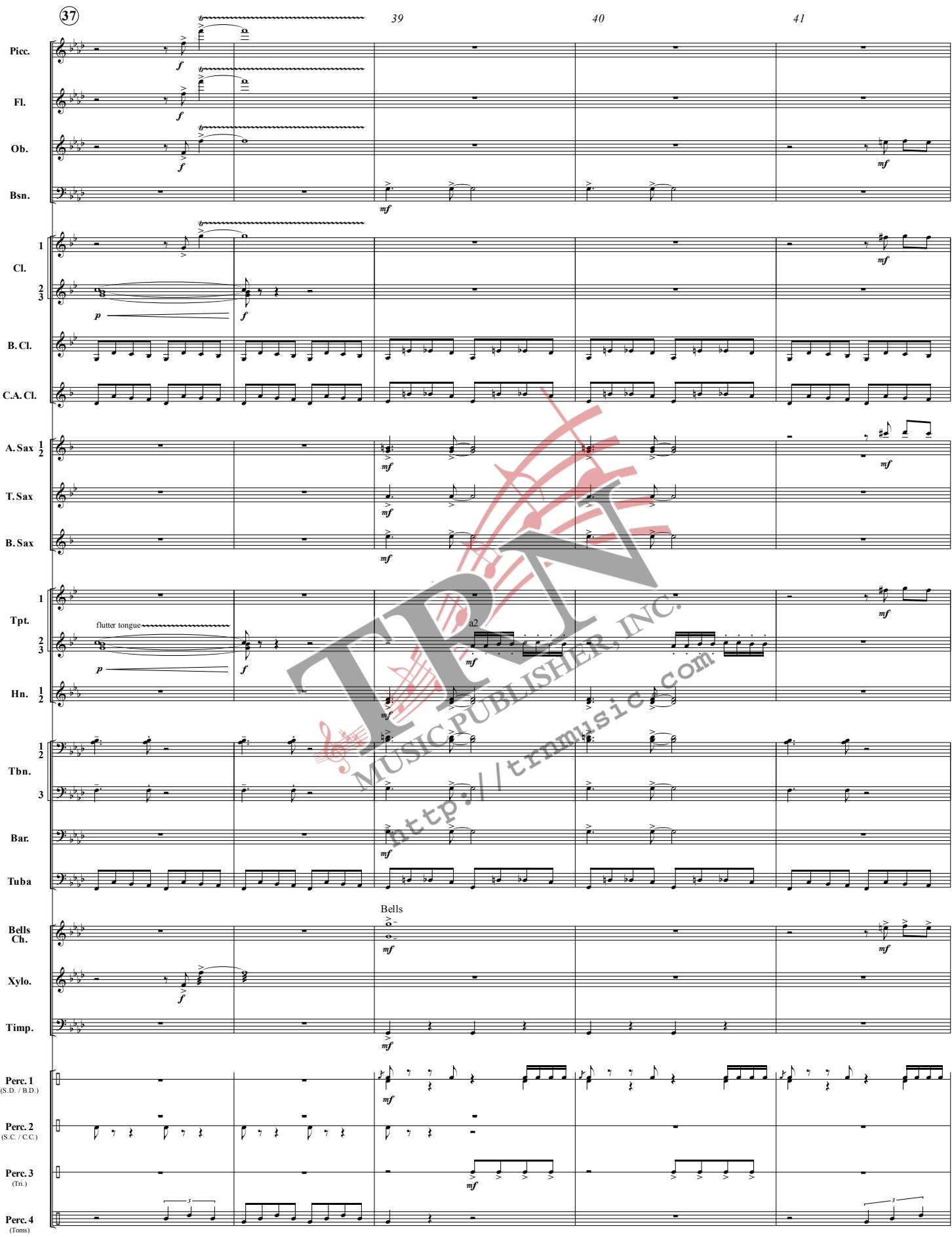
Hn. 1 Hn. 2 f

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

Bar. Tuba Bells

Bells Ch. Xylo. Timp.

Perc. 1 (S.D. / B.D.) Perc. 2 (S.C. / C.C.) Perc. 3 (Tn.) Perc. 4 (Toms) *mf*

(37) 

37 39 40 41

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 3

B. Cl.

C.A. Cl.

A. Sax 1

T.Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1 (S.D./B.D.)

Perc. 2 (S.C./C.C.)

Perc. 3 (Toms)

Perc. 4 (Toms)

SCORE

42 43 44 45 46

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Tn.)

Perc. 4
(Toms)

(47) 48

Picc. Fl.

Ob. Bsn.

Bsn. Cl. 1

Cl. 1 Cl. 2

Cl. 2 B. Cl.

B. Cl. C. A. Cl.

C. A. Cl. A. Sax 1

A. Sax 1 T. Sax

T. Sax B. Sax

B. Sax Tpt. 1

Tpt. 1 Tpt. 2

Tpt. 2 Hn. 1

Hn. 1 Hn. 2

Hn. 2 Tbn. 1

Tbn. 1 Tbn. 2

Tbn. 2 Bar.

Bar. Tuba

Tuba Bells Ch.

Bells Ch. Chimes

Chimes Xylo.

Xylo. Timp.

Timp. Perc. 1
(S.D. / B.D.)

Perc. 1
(S.D. / B.D.) Perc. 2
(S.C. / C.C.)

Perc. 2
(S.C. / C.C.) Perc. 3
(T.M.)

Perc. 3
(T.M.) Perc. 4
(Toms)

Perc. 4
(Toms) f

SCORE

52 53 54 55 56 57

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Trí.)

Perc. 4
(Toms)

Chimes

S.C.

(58) Picc. 59 60 61 62 63

Fl.

Ob.

Bsn.

Cl. 1

Cl. 3

B. Cl.

C. A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 3

Hn. 1

Tbn. 1

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Tin.)

Perc. 4 (Toms)

SCORE

64 65 66 67 68

Picc.

Fl.

Ob.

Bsn. *mp*

1 Cl. *mf* a2

2 Cl. *mf*

B. Cl. *mp*

C.A. Cl. *mp* a2

A. Sax 1 2 *f*

T. Sax *mp*

B. Sax *mp*

1 Tpt. straight mute *f* straight mute

2 Tpt.

3 Tpt.

Hn. 1 2

Tbn. 1 2 *mp*

3 Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bells Ch.

Xylo.

Timp.

Perc. 1 (S.D. / B.D.) *mp*

Perc. 2 (S.C. / C.C.) choke *mp*

Perc. 3 (In.)

Perc. 4 (Toms) *mp*



69 70 71 72 73

Picc.

Fl.

Ob.

Bsn.

Cl. 1 *f*

Cl. 2 *f* a2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1 a2

Hn. 2 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

Xylo.

Timp.

Perc. 1 (S.D./B.D.)

Perc. 2 (S.C./C.C.)

Perc. 3 (Tin)

Perc. 4 (Toms)

SCORE

74 75 76 (77) 78 79

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

a2

Cl. 3

mf

B. Cl.

C.A. Cl.

A. Sax 1

a2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

a2

mf

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

f

mf

Xylo.

mp

Timp.

Perc. 1 (S.D. / B.D.)

mp

s.c.

snare stick on dome

Perc. 2 (S.C. / C.C.)

mp

Perc. 3 (D.N.)

Perc. 4 (Toms)

80 81 82 83 84

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Timpani

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Tri.)

Perc. 4
(Toms)

open

mf

open

mf

f

a2

f

mf

f

Bells

mf

f

SCORE

85 86 87 88 89 90

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(In.)

Perc. 4
(Toms)

91 92 93 94 95 96

Picc.

Fl. f

Ob. f

Bsn.

Cl. 1 f a2

Cl. 2 f

B. Cl.

C.A. Cl.

A. Sax 1 f

T. Sax

B. Sax

Harmon mute (stem out)

Tpt. 1 f

Tpt. 2 f

Hn. 1 f

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

Xylo.

Tim.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (T.M.)

Perc. 4 (Toms)

SCORE

97 98 99 100 Andante espressivo ($\text{♩} = 60-72$) 102

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C.A. Cl.

A. Sax 1

A. Sax 2 *a2*

T. Sax

B. Sax

Tpt. 1

Tpt. 2 *open*

Tpt. 3 *open*

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Tim.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Toms)

Perc. 4 (Toms)

103 104 105 106 107 108 109

Picc.

Fl.

Ob.

Bsn.

Cl. 1 Cl. 3 B. Cl. C.A. Cl. A. Sax 1 T. Sax B. Sax

Tpt. 1 Tpt. 2 Tpt. 3 Solo

Hn. 1 Hn. 2

Tbn. 1 Tbn. 3 Bar. Tuba

Bells Ch.

Xylo.

Timpani

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Trí)

Perc. 4 (Toms)

SCORE

110

III *II* *III* *II* *III* *II* *III*

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 3

B. Cl.

C. A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bar.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Tin.)

Perc. 4
(Toms)

Tutti

Chimes

Bells

S.C. *p* *mf*

mf

mf

mf

<http://trnmusic.com>

117

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(T.N.)

Perc. 4
(Toms)

Chimes

118

119

120

121

SCORE

122 123 rit. 124 125 Allegro ($\text{♩} = 144-160$) 126

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Tin.)

Perc. 4
(Toms)

Chimes

127 128 129 130 131 132

Picc.

Fl.

Ob.

Bsn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf*

C.A. Cl. *mf*

A. Sax 1

T. Sax

B. Sax *mf*

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba *mf*

Bells

Ch.

Xylo.

Timp. *mf*

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Toms)

Perc. 4 (Toms) *mf*

SCORE

133 134 135 136 137 138

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells
Ch.

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(T.N.)

Perc. 4
(Toms)

(139) 140 141 142 143

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells

Ch.

Xylo.

Timp.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Toms)

Perc. 4 (Toms)

SCORE

144 145 146 147 148

Picc. Fl. Ob. Bsn. mp

Cl. 1 Cl. 3 B. Cl. C.A. Cl. mp

A. Sax 1 A. Sax 2 T. Sax B. Sax mp

Tpt. 1 Tpt. 2 Hn. 1 fp

Hn. 2 mf fp

Tbn. 1 Tbn. 3 Bar. mp

Tuba mp Chimes f

Bells Ch. Xylo. Timp. mf

Perc. 1 (S.D. / B.D.) > >

Perc. 2 (S.C. / C.C.) choke mf

Perc. 3 (T.N.) >

Perc. 4 (Toms) >

149 150 151 152 153

Picc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt.

Hn. 1

Tbn.

Bar.

Tuba

Bells Ch.

Xylo.

Timp.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Trí)

Perc. 4
(Toms)

Chimes

<http://trpmusic.com>

SCORE

154 155 156 Andante majestico ($\downarrow = 66-72$) 158

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bells Ch.

Xylo.

Tim.

Perc. 1 (S.D. / B.D.)

Perc. 2 (S.C. / C.C.)

Perc. 3 (Toms)

Perc. 4 (Toms)

159 **Allegro** ($\text{♩} = 144-160$)

160

161

162

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C.A. Cl.

A. Sax 1

T. Sax

B. Sax

Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 3

Bar.

Tuba

Bells Ch.

Chimes

Xylo.

Tim.

Perc. 1
(S.D. / B.D.)

Perc. 2
(S.C. / C.C.)

Perc. 3
(Toms)

Perc. 4
(Toms)