

Quincy C. Hilliard  
**King Commander March**

**INSTRUMENTATION**

1-Full Score (Letter Size)  
6-Flute  
2-Oboe  
2-Bassoon  
8-Bb Clarinet  
2-Bass Clarinet  
4-Alto Saxophone  
2-Tenor Saxophone  
1-Baritone Saxophone

8-Bb Trumpet  
4-Horn in F  
6-Trombone  
3- Euphonium BC  
2-Euphonium TC  
4-Tuba  
2-Bells  
3-Percussion 1 Snare Drum/Bass Drum  
2-Percussion 2 Crash Cymbals

*Duration: Approx. 1 minute 18 seconds*  
*Grade: 1 ( Very-Easy)*

Complete Printed Set..... \$62.00  
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Score and Parts Downloadable File .....\$42.00  
Full Score (8 1/2 x 11)Downloadable File.....\$10.00  
Parts, each .....\$ 2.00

**B190114**



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# King Commander March by Quincy C. Hilliard

## About the Music

**This original concert march is built on six notes making it ideal for first-year beginning bands. No matter what beginning band method you are utilizing this march will fit in perfectly to your starter 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. He was also recognized with a Global Music Award for his work as a composer. In 2012, one of his pieces, **Coty** (for 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. He has presented scholarly papers on music theory and analysis at meetings of the College Music Society and the Central Gulf Society of Music Theory (of which he is past president). He has published articles in **Opera Journal**, **The Instrumentalist**, **School Musician**, **Bandworld**, **American Music Teacher**, **Florida Music Director**, and **Tennessee Musician**.

Hilliard currently holds the position of Composer in Residence and is the Heymann Endowed Professor of Music at the University of Louisiana at Lafayette. Previous teaching positions were at Nicholls State University, Florida International University, North Marion High School (Sparr, Florida), and White Station Junior and Senior High School (Memphis, Tennessee). He holds the Ph.D. in music theory and composition from the University of Florida where in 1999 he was recognized as the Outstanding Alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University where he was designated College of Education 1998 Alumnus of the Year. Hilliard's early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. Dr. Hilliard is also president of Hilliard Music Enterprises, Inc., a personal consulting firm, which has a corporate board of distinguished music educators. He and his wife Rubye have two sons.



CONDUCTOR  
FULL SCORE

Commissioned by and Dedicated to the Lawtell (LA) Elementary School Band  
Emily Young, Director Milton Batiste III, Principal

# KING COMMANDER MARCH

QUINCY C. HILLIARD  
(ASCAP)

Tempo alla marcia con brio (♩ = 120-144)

The score is for a 4/4 march in B-flat major. It features the following parts:

- Flute:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Oboe:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Bassoon:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- B♭ Clarinet:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- B♭ Bass Clarinet:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- E♭ Alto Saxophone:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- B♭ Tenor Saxophone:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- E♭ Baritone Saxophone:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- B♭ Trumpet:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- F Horn:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Trombone:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Baritone/Euphonium:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Tuba:** Bass clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Bells:** Treble clef, playing a melody of quarter notes and half notes, starting with a forte (*f*) dynamic.
- Percussion 1 (Snare Drum, Bass Drum):** Playing a rhythmic pattern of eighth notes and quarter notes, starting with a mezzo-forte (*mf*) dynamic.
- Percussion 2 (Crash Cymbals):** Playing a rhythmic pattern of quarter notes, starting with a mezzo-forte (*mf*) dynamic.

The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom.

5

Fl. *mf*

Ob. *mf*

Bsn.

Cl. *mf*

B. Cl. *mp*

A. Sax *mp*

T. Sax *mp*

B. Sax

5

Tpt.

Hn. *mp*

Tbn.

Bar./Euph.

Tuba

Bells *mf*

Perc. 1 (Sn. Dr., B. Dr.) *mp* play on rim

Perc. 2 (Cr. Cym.) *mp* play on rim dampen (like a Hi-hat)

6 7 8 9

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

Tpt.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Perc. 1  
(Sn. Dr., B. Dr.)

Perc. 2  
(Cr. Cym.)

10 11 12 13 14

Detailed description: This is a page of a musical score for measures 10 through 14. The score is written for a large ensemble. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Percussion 1 (Perc. 1) which includes Snare Drum (Sn. Dr.) and Bass Drum (B. Dr.), and Percussion 2 (Perc. 2) which includes Crash Cymbal (Cr. Cym.). The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measures 10-11 show the Flute and Oboe playing a melodic line, while the Bassoon and Clarinet play a rhythmic accompaniment. Measures 12-14 show the Flute and Oboe playing a sustained note, while the Clarinet and Bells play a melodic line. The Percussion 1 and Percussion 2 parts provide a rhythmic accompaniment throughout the measures.

15

Fl.

Ob.

Bsn. *mp*

Cl.

B. Cl.

A. Sax

T. Sax

B. Sax *mp*

15

Tpt. *mf*

Hn.

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Bells

Perc. 1 (Sn. Dr., B. Dr.)  
play on drum

Perc. 2 (Cr. Cym.)  
play on drum

16 17 18 19

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

Tpt.

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Perc. 1  
(Sn. Dr.,  
B. Dr.)

Perc. 2  
(Cr. Cym.)

20 21 22 23 24

25

Fl. *mp*

Ob. *mp*

Bsn. *f*

Cl. *mp*

B. Cl. *f*

A. Sax *mp*

T. Sax *f*

B. Sax *f*

25

Tpt. *mp*

Hn. *mp*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *mf*

Perc. 1 (Sn. Dr., B. Dr.)

Perc. 2 (Cr. Cym.) *mp*

26 27 28 29 30

33

Fl. *f*

Ob. *f*

Bsn. *mf*

Cl. *f*

B. Cl. *mf*

A. Sax *f*

T. Sax *mf*

B. Sax *mf*

33

Tpt. *f*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *f*

Perc. 1 (Sn. Dr., B. Dr.)

Perc. 2 (Cr. Cym.)

31 32 34 35





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