

**FULL SCORE**

# Quincy C. Hilliard

## BLESSING OF THE FLEET

### INSTRUMENTATION

1-Full Score	2-1 <sup>st</sup> Horn in F
1-Piccolo	2-2 <sup>nd</sup> Horn in F
6-Flute	2-1 <sup>st</sup> Trombone
2-Oboe	2-2 <sup>nd</sup> Trombone
3-1 <sup>st</sup> Clarinet	2-3 <sup>rd</sup> Trombone
3-2 <sup>nd</sup> Clarinet	3-Baritone (B.C.)
3-3 <sup>rd</sup> Clarinet	2-Baritone (T.C.)
2-Bass Clarinet	4-Tuba
2-1 <sup>st</sup> Alto Saxophone	2-Bells/Chimes
2-2 <sup>nd</sup> Alto Saxophone	1-Timpani
2-Tenor Saxophone	3-Percussion 1 (S.D./B.D.)
1-Baritone Saxophone	3-Percussion 2 (Cymbals)
3-1 <sup>st</sup> Trumpet	2-Percussion 3 (Tri/Wind chime)
3-2 <sup>nd</sup> Trumpet	2-Percussion 4 (Tom-Toms)
3-3 <sup>rd</sup> Trumpet	

*Duration: Approx. 5 min. 13 sec.  
Grade: 3 (Medium)*

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# BLESSING OF THE FLEET

By Quincy C. Hilliard

## About the Commission:

**Blessing of the Fleet** was commissioned by the Terrebonne Parish (Louisiana) Band Directors Association for their 2013 High School Honor Band.

## About the Work:

While the **Blessing of the Fleet** tradition began in the fishing communities of the Mediterranean region, today it is celebrated around the globe and includes fishing fleets and pleasure-craft of all types. These celebratory gatherings (blessings) share several common traits; one or more priests/clergy perform the actual blessing, fishermen/boaters gather in their newly outfitted boats to receive the blessing, and family members unite in making whatever preparations are dictated by local tradition which may include parades, boat parades, carnivals and a host of appropriate community activities. In the U.S. The fishing industry accounts for over \$30 billion in revenues annually making it the fifth largest fishing economy in the world.

**Blessing of the Fleet** is written in celebration of this event. The opening measures serve as the theme for the entire piece. It should be played in a majestic and bold manner. The first section, *Tempo di marcia*, is in a march style. The conductor should be careful to keep the style in a spirited and upbeat manner. The second section, *Religioso* (the chorale or hymn), should be played rubato and in a legato style. This section represents the priests' blessings for the fisherman and their boats. The last section (mm. 120) should bring the piece to an exciting conclusion.

## About the Composer:

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. 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**. 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 2012, one of his pieces, **Coty** (for clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. 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**.

Currently, Hilliard holds the position of Composer-in-Residence and is the Heymann Endowed Professor of Music at the University of Louisiana-Lafayette. Previous teaching positions include 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.



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# BLESSING OF THE FLEET

QUINCY C. HILLIARD

Andante con appassionato (♩ = 72-80)

The score is arranged in systems for various instruments. The top system includes Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet (1 and 2/3), and B♭ Bass Clarinet. The middle system includes E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The bottom system includes B♭ Trumpet (1 and 2/3), F Horn (1 and 2), Trombone (1, 2, and 3), Baritone Euphonium, Tuba, Bells Chimes, Timpani, and four Percussion parts (Snare/Bass Drum, Suspended/Crash Cymbals, Triangle/Windchimes, and 3 Concert Toms). Dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance markings include 'Solo' and 'Tutti' for the Flute. The score is in 4/4 time and features a key signature of two flats.

8

Picc.

Fl. *div.*

Ob. *mf*

Bsn. *mp*

1 Cl. *mf*

2 3 B. Cl. *f*

A. Sax 1 2

T. Sax *mp*

B. Sax *f*

8

1 Tpt. *mf*

2 3 *mf*

1 2 Hn. *mf*

1 2 Tbn. *mf* *mp*

3 *mf* *mp*

Bar. Euph. *f*

Tuba *f*

Bells Ch. *mf* *mf* *mf*

Timp.

Perc. 1 (S.D., B.D.) *mf* *p*

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.) *mf*

Perc. 4 (Toms) *mf*



16 Tempo di marcia (♩ = 100-120)

Picc. Fl. Ob. Bsn. Cl. 1 2 3 B. Cl. A. Sax 1 2 T. Sax B. Sax

16 Tempo di marcia (♩ = 100-120)

Tpt. 1 2 3 Hn. 1 2 Tbn. 1 2 3 Bar. Euph. Tuba Bells Ch. Chimes Timp. Perc. 1 (S.D., B.D.) Perc. 2 (S.C., C.C.) Perc. 3 (Tr., W.Ch.) Perc. 4 (Toms)

Picc.

Fl.

Ob.

Bsn.

1  
Cl.

2  
3

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Bar. Euph.

Tuba

Bells Ch.

Timp.

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

Perc. 2  
(S.C., C.C.)

Perc. 3  
(Tr., W.Ch.)

Perc. 4  
(Toms)

*mf*

*f*

Bells

*mf*

28

Picc.

Fl.

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax 1 2

T. Sax

B. Sax

28 straight mute

1 Tpt. *mf*

2 3 straight mute *mf*

1 2 Hn. *mf*

1 2 Tbn. *mf* a2 3

3 Tbn. *mf*

Bar. Euph.

Tuba

Bells Ch.

Timp.

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.) *mf*

Perc. 4 (Toms) *mf*



38

Picc.

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

Cl. 2 *mf*

B. Cl.

A. Sax 1 *mp* *Tutti*

2

T. Sax *mp*

B. Sax

38

1

Tpt. 2 3

Hn. 1 2

1 2

Tbn. 3

Bar. Euph.

Tuba

Bells Ch.

Timp.

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms)

47 Agressivo

The musical score is arranged in systems for various instruments. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax 1), Tenor Saxophone (T. Sax), and Bass Saxophone (B. Sax). The second system includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 3), Euphonium (Euph.), Tuba, Chimes, and Timpani (Timp.). The third system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features dynamic markings such as *f*, *mf*, and *fp*, and includes performance instructions like "div." and "open".

Picc.

Fl.

Ob.

Bsn.

1  
Cl.

2  
3

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Bar.  
Euph.

Tuba

Bells  
Ch.

Timp.

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

Perc. 2  
(S.C., C.C.)

Perc. 3  
(Tr., W.Ch.)

Perc. 4  
(Toms)

56

Picc. *f* 3

Fl. *f* 3

Ob. *f* 3

Bsn. *fp* 3

1 Cl. *f* 3

2 3 Cl. *f* 3

B. Cl. *fp* 3

A. Sax 1 2 *f* 3

T. Sax *fp* 3

B. Sax *fp* 3

56

1 Tpt. *f* 3

2 3 Tpt. *f* 3

1 2 Hn. *f* 3

1 2 Tbn. *fp* 3

3 Tbn. *fp* 3

Bar. Euph. *fp* 3

Tuba *fp* 3

Bells Ch. *f* 3

Timp. *fp* 3

Perc. 1 (S.D., B.D.) *f*

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

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms) *f*



65

Picc.

Fl.

Ob.

Bsn.

1  
Cl.

2  
3

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

1  
2  
Tpt.

3

1  
2  
Hn.

1  
2  
Tbn.

3

Bar.  
Euph.

Tuba

Bells  
Ch.

Chimes

Timp.

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

Perc. 2  
(S.C., C.C.)

Perc. 3  
(Tr., W.Ch.)

Perc. 4  
(Toms)

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

Picc.  
Fl.  
Ob.  
Bsn.  
1  
Cl.  
2  
3  
B. Cl.  
A. Sax 1  
2  
T. Sax  
B. Sax  
1  
Tpt.  
2  
3  
Hn. 1  
2  
1  
Tbn.  
2  
3  
Bar.  
Euph.  
Tuba  
Chimes  
Bells  
Ch.  
Timp.  
Perc. 1 (S.D., B.D.)  
Perc. 2 (S.C., C.C.)  
Perc. 3 (Tr., W.Ch.)  
Perc. 4 (Toms)

The score is written for a large orchestra. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinet (1, 2, 3), Bass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (1, 2, 3), Horn (1, 2), Trombone (1, 2, 3), Baritone/Euphonium, and Tuba. The percussion section includes Chimes, Bells/Chimes, Timpani, and four types of Percussion (1: S.D., B.D.; 2: S.C., C.C.; 3: Tr., W.Ch.; 4: Toms). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

74

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax 1

2

T. Sax

B. Sax

74

Tpt. 1

2

3

Hn. 1

2

Tbn. 1

2

3

Bar. Euph.

Tuba

Bells

Ch.

Timp.

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms)

83

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cl. *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax 1 2 *mf*

T. Sax *mf*

B. Sax *mf*

83

1 Tpt. *mf*

2 3 *mf*

1 2 Hn. *mf*

1 2 Tbn. *mf* *mp*

3 *mf* *mp*

Bar. Euph. *mf* *mp*

Tuba *mf* *mp*

Bells *f* *mf*

Ch. *f* *mf*

Timp. *mf*

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

Perc. 2 (S.C., C.C.) *mf* *mf*

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms)

89 Cadenza *molto rit.*

Picc.

Fl.

Ob.

Bsn.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

A. Sax 1/2 Solo *f*

T. Sax

B. Sax

89 Cadenza *molto rit.*

1 Tpt.

2 Tpt.

3 Tpt.

1 Hn.

2 Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Bar. Euph.

Tuba

Bells Ch.

Timp. *mp*

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms)

91 Religioso (tempo di rubato)

Picc.

Fl.

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax 1 2

T. Sax

B. Sax

*mf*

*mf*

*mf*

*mf*

*mf*

Tutti

91 Religioso (tempo di rubato)

1 Tpt.

2 3 Tpt.

1 2 Hn.

1 2 Tbn.

3 Tbn.

Bar. Euph.

Tuba

Bells Ch.

Timp.

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms)

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

(100)

Picc.

Fl.

Ob.

Bsn.

1  
Cl.

2  
3

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

(100)

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Bar.  
Euph.

Tuba

Bells  
Ch.

Timp.

*mf* snares off

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

Perc. 2  
(S.C., C.C.)

Perc. 3  
(Tr., W.Ch.)

Perc. 4  
(Toms)





Picc. *f*

Fl. *f*

Ob.

Bsn.

1 Cl. *mp*

2 3

B. Cl. *mp*

A. Sax 1 2 *mp* <sup>a2</sup>

T. Sax *mp*

B. Sax *mp*

1 Tpt. *mp*

2 3

Hn. 1 2 *mp*

1 2 Tbn. *mp*

3

Bar. Euph. *mp*

Tuba *mp*

Bells Ch.

Timp. *mp*

Perc. 1 (S.D., B.D.) *f* snares off

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

Perc. 3 (Tr., W.Ch.) *f*

Perc. 4 (Toms)

(120) Tempo di marcia (♩ = 100-120)

Picc.

Fl.

Ob.

Bsn.

1  
Cl.

2  
3

B. Cl.

A. Sax 1  
2

T. Sax

B. Sax *mp*

(120) Tempo di marcia (♩ = 100-120)

1  
Tpt. *mf*

2  
3 *mf*

1  
2  
Hn.

1  
2  
Tbn.

3

Bar.  
Euph. *mp*

Tuba *mp*

Bells  
Ch. *f*

Chimes

Timp. *mp*

Perc. 1 (S.D., B.D.) *mp* snares on

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.) *mp*

Perc. 4 (Toms) *mf*

Picc. *mf* 3

Fl. *mf* 3

Ob. *mf* 3

Bsn. *mf* 3

1 *mf* 3

Cl. 2 *mf* 3

B. Cl. 3

A. Sax 1 *mf* 3

2 *mf* 3

T. Sax *mf* 3

B. Sax *mf* 3

1

Tpt. 2 3

Hn. 1 *mf* 3

2

1 *mf* 3

Tbn. 2 3

Bar. Euph. 3

Tuba 3

Bells Ch. *mf* 3

Chimes

Timp. *mf* 3

Perc. 1 (S.D., B.D.) *mf* 3

Perc. 2 (S.C., C.C.) *mf* 3

Perc. 3 (Tr., W.Ch.) *mf* 3

Perc. 4 (Toms) *mf* 3

(131)

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cl. *a2*

2 Cl. *a2*

3 Cl. *a2*

B. Cl. *a2*

A. Sax 1 *a2*

2 *a2*

T. Sax *mp*

B. Sax *mp*

(131)

1 Tpt. *f*

2 Tpt. *a2*

3 Tpt. *f*

1 Hn. *a2*

2 Hn. *a2*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Bar. Euph. *mp*

Tuba *mp*

Bells *mf*

Ch. *mf*

Timp.

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

Perc. 2 (S.C., C.C.)

Perc. 3 (Tr., W.Ch.)

Perc. 4 (Toms) *mp*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax 1 *ff*

A. Sax 2 *ff*

T. Sax *ff*

B. Sax *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Bar. Euph. *ff*

Tuba *ff*

Bells Ch. *ff*

Timp. *p* *ff*

Perc. 1 (S.D., B.D.) *ff*

Perc. 2 (S.C., C.C.) *ff*

Perc. 3 (Tr., W.Ch.) *ff*

Perc. 4 (Toms) *ff*





