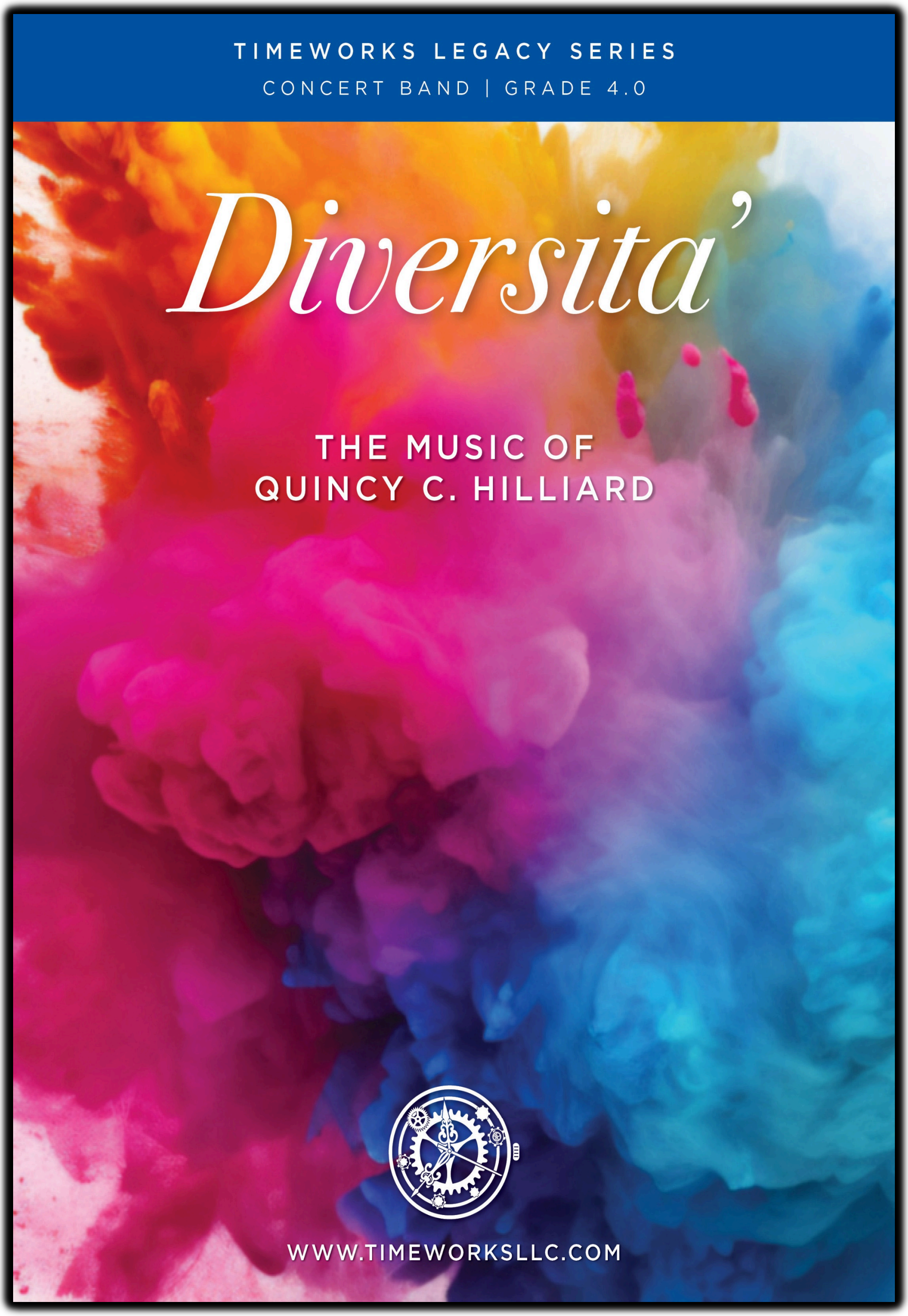
- **FULL SCORE** -


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QUINCY C. HILLIARD
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DIVERSITA’

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Quincy C. Hilliard

(ASCAP)

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INSTRUMENTATION

08 – Flute 1, 2
02 – Oboe
02 – Bassoon
03 – Bb Clarinet 1
03 – Bb Clarinet 2, 3
02 – Bb Bass Clarinet
02 – Eb Alto Sax 1, 2
02 – Bb Tenor Sax
02 – *Eb Bari Sax*

04 – French Horn 1, 2
04 – French Horn 3, 4
03 – Bb Trumpet 1
03 – Bb Trumpet 2, 3
03 – Trombone 1, 2
03 – Trombone 3
02 – Euphonium
03 – Euphonium T.C.
01 – Tuba
01 – Timpani

02 – Bells/Xylophone
02 - Timpani
02 – Percussion 1
(Snare/Hi-Hat/Bass)
02 – Percussion 2
(Sus. Cymbal/Crash Cymbal)
02 – Percussion 3
(Wood Block, Wind Chimes, Tambourine)

PERFORMANCE INSTRUCTIONS

For Preview Only

Commissioned through a grant from the **Princeton Education Foundation**, this work was written for the **Princeton High School Symphonic Band** of Cincinnati, Ohio, directed by Kristen Brown, and is dedicated to the Class of 2025.

DIVERSITÀ — Italian for *"diversity"* — should be approached with intensity, clarity, and expressive purpose throughout.

Perform the Allegro sections with a spirited, driving character. Observe all dynamic markings with precision. The harmonic language is built from four pitches — **B♭, C, F, and G** — forming a structure rooted in fifths rather than thirds. Percussion must remain supportive and balanced, never dominating the ensemble texture.

The Andante section should be shaped with a lyrical, singing quality. Passion is essential. The conductor should ensure proper balance within the harmonic support so the melody remains clear and expressive. Rubato may be applied at the conductor's discretion.

During the cadenza, the following guidelines apply:

1. The four improvisations may be performed in any order, at any tempo or dynamic level, and may be repeated freely. They may also be played simultaneously.
2. Motives may be expanded, provided all expansions remain within the **C augmented-seventh (concert)** chord structure.
3. All performers conclude on the whole note at the first fermata.

This passage should feel like a **conversation** between the two instruments — argumentative, conflicted, or passionately expressive. The dialogue may intensify to **fortissimo**, but must resolve at the fermata. Emotional engagement is essential for success in this section.

The closing Allegro should be performed with renewed fire and enthusiasm. The **tuba groove** at the outset establishes the character and momentum for the final drive.

COMPOSER INFORMATION

Dr. Quincy C. Hilliard is an internationally recognized composer, conductor, and educator whose works for wind band are published by leading music publishers worldwide. He serves as **Composer in Residence** and **Heymann Endowed Professor of Music** at the University of Louisiana at Lafayette.

Hilliard's music has received numerous honors, including the **2023 Eminent Faculty Distinguished Professor Award**, the **Mississippi Institute of Arts and Letters Award** in Classical Music, and multiple **Global Music Awards**. His composition *Coty* appeared on a

recording nominated for a **Grammy Award**, and he has been commissioned by organizations such as the **Library of Congress**, the **1996 Olympic Games**, and film producers of ***The Texas Rangers*.** His works are performed frequently across the globe, earning him long-standing recognition from **ASCAP** for their exceptional performance activity.

A respected scholar of Aaron Copland, Hilliard was authorized by the Copland estate to publish *Copland for Solo Instruments* (Boosey & Hawkes). He is also the author and co-author of widely used pedagogical resources, including *Superior Bands in Sixteen Weeks*, *Chorales and Rhythmic Etudes for Superior Bands*, *Scales and Tuning Exercises for Superior Bands*, *Theory Concepts*, and *Percussion Time*.

Dr. Hilliard's compositions, educational materials, and conducting engagements continue to influence band programs and music educators internationally.

For Preview Only

Full Score
Transposed Score

DIVERSITÀ

Commissioned through a Grant from the Princeton Education Foundation
for the Princeton High School Symphonic Band (Cincinnati, OH)
Dedicated to the Class of 2025 Kristen Brown, Director

QUINCY C. HILLIARD
(ASCAP)

Allegro con brio
♩ = 132-144

Flute 1 2
Oboe
Bassoon
B♭ Clarinet 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1 2 3
F Horn 1 2 3 4
Trombone 1 2 3
Euphonium
Tuba
Bells Xylophone
Timpani (Bb, C, D, F)
Percussion 1 (Snare Drum Hi-Hat Bass Drum)
Percussion 2 (Suspended Cymbal Crash Cymbals)
Percussion 3 (Woodblock Wind Chimes Tambourine)

Hn. 1.3.
Hn. 2.4.
W. Blk.
Sn. Dr.
B. Dr.

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7 7

Fl. 1 2
Ob.
Bsn.
1
Cl.
2 3
B. Cl.
1
A. Sax. 2
T. Sax.
B. Sax.
1
Tpt.
2 3
1 2
Hn.
3 4
1 2
Tbn.
3
Euph.
Tuba
Bells Xylo.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

fp f mf p

1. 2.

div.

(hard mallets)

Susp. Cym.

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13

17

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
1 A. Sax. 2
T. Sax.
B. Sax.
1 Tpt. 2 3
1 2 Hn. 3 4
1 2 Tbn.
3
Euph.
Tuba
Bells Xylo.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

a2 1. 2. div. 3. 1. Solo unis. Xylo. (hard acrylic mallets) W. Blk. Tmb.

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19

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Bells Xylo.
Xylo.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Sn. Dr.
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

fp f mp p f

For Preview Only

24

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Bells Xylo.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Sn. Dr.
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

For Preview Only

29

29

Fl. 1 2

Ob.

Bsn.

a2

unis.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt.

2 3 Tpt.

2.

3.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Bells Xylo.

Bells (brass mallets)

Timp.

29

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Sn. Dr.

B. Dr.

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

W. Blk.

For Preview Only

36

35

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

Tutti a2
a2
1.
2.

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41

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt.

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Xyl.

Timp.

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

mf

a2

1.

2.

3.

Bells

Sn. Dr.

B. Dr.

p

Susp. Cym.

For Preview Only

47 **48**

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

a2 1. Xylo. Susp. Cym. Cr. Cym.

For Preview Only

52

55

Fl. 1 2
Ob.
Bsn.
Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

a2

Cr. Cym.

B. Dr.

Tmb.

For Preview Only

57

Soli (one player)

rit.

Fl. 1 2

Ob.

Bsn.

Soli (one player)

1 Cl.

2 3

B. Cl.

legato

1.

A. Sax. 1 2

2.

T. Sax.

B. Sax.

rit.

1 Tpt.

2 3

1.

1 2 Hn.

2. 3.

3 4

4.

1 2 Tbn.

3

Euph.

Tuba

mf legato

Bells

Xyl.

Timp.

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Susp. Cym.

Perc. 3 (W. Blk. W. Ch. Tmb.)

W. Blk.

Tmb.

For Preview Only

63 Andante cantabile

♩ = 52-60

63

Fl. 1 2

Ob.

Bsn.

mf

Tutti

1 Cl.

mf

2. 2 3

3.

mf

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt. 2 3

1 2 Hn.

mf legato

3 4

mf legato

1 2 Tbn.

1.

2.

mf legato

3

mf legato

Euph.

Tuba

div.

Xyl.

Bells

mf

Timp.

(soft mallets)

mf

63 Andante cantabile

♩ = 52-60

Perc. 1 (Sn. Dr. H-H. B. Dr.)

mf

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

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69

Fl. 1 2
Ob.
Bsn.
1
Cl.
2 3
B. Cl.
1
A. Sax. 2
T. Sax.
B. Sax.
1
Tpt.
2 3
1 2
Hn.
3 4
1 2
Tbn.
3
Euph.
Tuba
Bells
Xyl.
mf
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

For Preview Only

74

74

Fl. 1 2

Ob.

Bsn.

mp

1 Cl. 2 3

B. Cl.

mp

A. Sax. 1 2

T. Sax.

B. Sax.

Solo

1 Tpt. 2 3

mf

p

f

1 2 Hn. 3 4

mp

1 2 Tbn. 3

mp

Euph.

mp

Tuba

mp

Bells

Xyl.

mp

Timp.

mp

74

Perc. 1 (Sn. Dr. H-H. B. Dr.)

p

mp

Susp. Cym.

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

W. Ch.

mp

For Preview Only

80

83

Fl. 1 2
Ob.
Bsn.
1
Cl.
2 3
B. Cl.
1
A. Sax. 2
T. Sax.
B. Sax.
1
Tpt.
2 3
1 2
Hn.
3 4
1 2
Tbn.
3
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

mp *f*
a2 *mf*
a2 *mf*
mf
Bells *mf*
mp
W. Ch. *mp*

For Preview Only

86

Fl. 1 2

Ob.

Bsn.

Tutti

p

1 Cl.

2 3 B. Cl.

a2

p

A. Sax. 1 2

T. Sax.

B. Sax.

mf

Hns.

1 Tpt.

2 3

p

5

f

1 2 Hn.

3 4

f

f

1 2 Tbn.

3

Euph.

Tuba

Xyl.

Timp.

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

p

Sn. Dr.

p

Susp. Cym.

W. Ch.

mp

For Preview Only

91

poco più mosso

91

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

poco più mosso

Tutti

1 Tpt.

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Bells

Xyl.

Timp.

91

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

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97

99 **Andante lirico**

♩ = 60-72

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

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103

rit.

Fl. 1 2
Ob.
Bsn.
1 Cl. 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt. 2 3
1 2 Hn. 3 4
1 2 Tbn. 3
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

a2
div.
Bells
Sn. Dr.
Susp. Cym.
W. Ch.

For Preview Only

108

a tempo

108

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt.

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Xyl.

Timp.

108

Perc. 1 (Sn. Dr. H-H. B. Dr.)

B. Dr.

Perc. 2 (Susp. Cym. Cr. Cym.)

Cr. Cym.

Susp. Cym.

Perc. 3 (W. Blk. W. Ch. Tmb.)

For Preview Only

112

molto rit.

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
1 A. Sax.
2 A. Sax.
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

mf *p* *ff*

1. 2.

Bells

W. Ch.

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116 Cadenza (ad libitum)

116

*

Fl. 1 2

Ob.

Bsn.

1 Cl. 2 3

stagger breathe

B. Cl.

p

1. Solo

2.

A. Sax. 1 2

1. 2. 3. 4.

T. Sax.

B. Sax.

Cadenza (ad libitum)∗

Solo

1. 2. 4.

1 Tpt. 2 3

1 2 Hn. 3 4

stagger breathe

1 2 Tbn.

p

stagger breathe

3

p

stagger breathe

Euph.

p unis.

stagger breathe

Tuba

p

Bells

Xyl.

Timp.

116

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

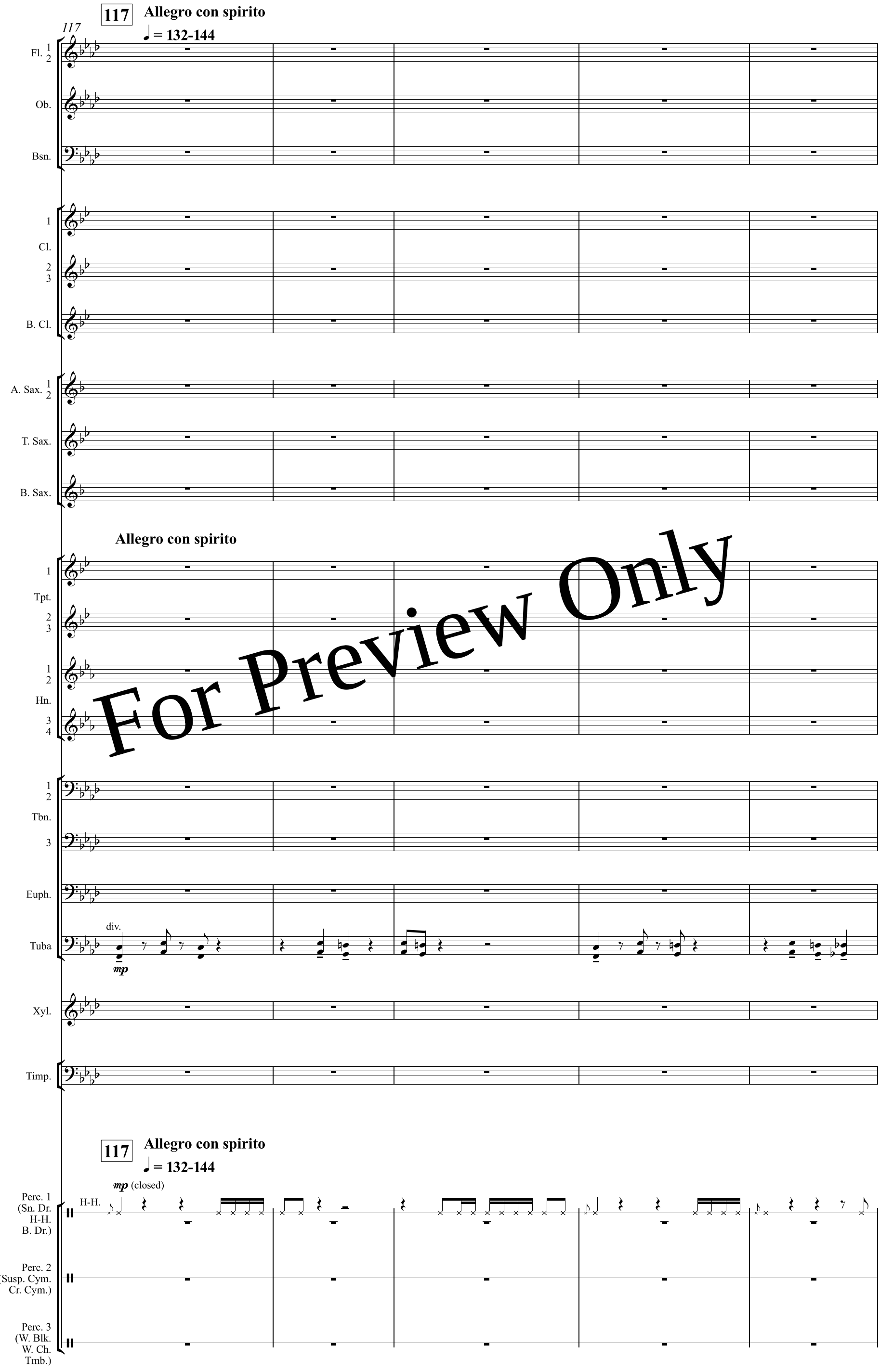
Perc. 3 (W. Blk. W. Ch. Tmb.)

W. Ch.

*Explanatory notes:

1. Each of the four improvisations may be played in any order, tempo, dynamic level, and can be repeated as often as desired. Improvisations may be played simultaneously.
2. Each of the four improvisational motives can be expanded; however, the expansion must stay within the Caug7 (concert pitch) chord structure.
3. Performers will end on the whole note of the last fermata.

For Preview Only



For Preview Only

123

122

Fl. 1 2

mp

Ob.

Bsn.

1 Cl.

2 3 B. Cl.

div.

mp

A. Sax. 1 2

T. Sax.

B. Sax.

mp

1 Tpt.

2 3

1 2 Hn.

3 4

For Preview Only

a2

1 2 Tbn.

3

f

f

f

f

Euph.

Tuba

Bells

Xyl.

mp

Timp.

123

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

Tmb.

mp

127

129

2.

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

1 A. Sax.

2 A. Sax.

T. Sax.

B. Sax.

1 Tpt.

Tutti

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Xyl.

Bells

Timp.

(hard mallets)

129

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

Tmb.

mf *mp*

For Preview Only

132

136

Fl. 1 2

Ob.

Bsn.

1 Cl. 2 3

B. Cl.

unis.

Tutti a2

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt. 2 3

Hn. 1.

1 2 Hn. 3 4

Hn. 2.4.

1 2 Tbn. 3

Euph.

Tuba

unis.

Bells

Xyl.

Xylo.

Timp.

136

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Sn. Dr.

rim shot

B. Dr.

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

Tmb.

For Preview Only

138

Fl. 1 2
Ob.
Bsn.
1
Cl.
2 3
B. Cl.
1
A. Sax. 2
T. Sax.
B. Sax.
1
Tpt.
2 3
1 2
Hn.
3 4
1 2
Tbn.
3
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

2.
3.
div.
B. Dr.
W. Blk.

For Preview Only

146

144

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt.

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Xyl.

Timp.

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

For Preview Only

149

154

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

div.
mp
mf
Hns.
a2
f
1.
2.
Tmb.
Sn. Dr.
B. Dr.

For Preview Only

155

Fl. 1 2

Ob.

Bsn.

1 Cl.

2 3 Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 Tpt.

2 3 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Xyl.

Timp.

Perc. 1 (Sn. Dr. H-H. B. Dr.)

Perc. 2 (Susp. Cym. Cr. Cym.)

Perc. 3 (W. Blk. W. Ch. Tmb.)

a2

1.

2.

unis.

Xylo.

W. Blk.

Sn. Dr.

Tmb.

For Preview Only

161 165

Fl. 1 2
Ob.
Bsn.
1 Cl. 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt. 2 3
1 2 Hn. 3 4
Tbn. 1 2 3
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

unis. div. unis. a2 1. 2. choke Sn. Dr. B. Dr. Susp. Cym. Cr. Cym. W. Blk.

ff *f* *mf* *fp* *p*

For Preview Only

167

Fl. 1 2
Ob.
Bsn.
1 Cl.
2 3 Cl.
B. Cl.
A. Sax. 1 2
T. Sax.
B. Sax.
1 Tpt.
2 3 Tpt.
1 2 Hn.
3 4 Hn.
1 2 Tbn.
3 Tbn.
Euph.
Tuba
Xyl.
Timp.
Perc. 1 (Sn. Dr. H-H. B. Dr.)
Perc. 2 (Susp. Cym. Cr. Cym.)
Perc. 3 (W. Blk. W. Ch. Tmb.)

mf p mp cresc. ff f div. unis. a2 1. 2. 3. 4. Bells dampen B. Dr. Cr. Cym. choke Tmb. cresc.

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