



Fight or Flight

RYAN FILLINGER

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	4
Baritone C.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	2
Bells, Xylophone	
Mallets 2	2
Vibraphone, Chimes	
Percussion 1	5
Snare Drum, Bass Drum, Tam-tam, Ratchet, Triangle	
Percussion 2	2
Suspended Cymbal, Medium Woodblock	
Percussion 3	3
Triangle, Crash Cymbals, Slapstick	

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About the Composer



Ryan Fillinger (b. 2001) is an Oregon-born composer of wind ensemble, orchestral, and chamber music. His works fuse styles of the 18th, 19th, and 20th Century with modern techniques and contemporary instrumentation. He attends the University of North Texas (UNT) and has studied under composers Dr. Sungji Hong and Bruce Broughton. Ryan was named the winner of the National Band Association 2024 NBA/Merrill Jones Composition Contest, and was also the winner of the Austin Symphonic Band 2023 Young Composers' Contest. For more information, visit www.ryanfillinger.com.

Fight or Flight

The fight-or-flight response is defined as a psychological response triggered when one is faced with a danger or threat. It's a natural reaction that releases hormones that prepare the body to either stay and confront, or to flee. In other words, it's our most primal and basic survival instinct.

I pondered how I could capture such a concept with music, so that it was thrilling and exciting as well as perceivable and easy to grasp. Eventually, I realized two main motifs, one bold and striking in tone to represent the "fight" response, and the other urgent and relentless to represent the "flight" response. These two motifs were then given their own sections within an arc-shaped form, creating a "full-circle" narrative feel that builds tension until the very end. The resulting work is *Fight or Flight*, a piece filled with energy, excitement, and high stakes that is sure to be a riveting experience for performers and audiences alike.



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Fight or Flight

RYAN FILLINGER
(ASCAP)

Menacingly ♩ = 76 *a tempo* *rit.* *a tempo*

4/4

Menacingly ♩ = 76 *a tempo* *a tempo*

St. Mute

(F: A: C: E)

Bells

Vibraphone

Tam-tam

Bass Drum

Triangle

The musical score is arranged in a standard orchestral format with staves for each instrument. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B♭ Tpt. 1, 2, B♭ Tpt. 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, Euph., Tuba, S.B., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *p*, *mf*, and *ff*, and performance instructions like *Pizz.*, *Arco*, and *ch.*. A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the page.

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

B♭ Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

St. mute a2

Open

Stopped a2

ord. a2

ch.

mf *ff* *f* *sfz* *p*

4/4

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Picc. *ff* *ff* *mf* *ff*
 Fl. 1, 2 *mf* *ff* *ff*
 Ob. *mf* *ff* *ff*
 B♭ Cl. 1 *ff* *ff* *ff*
 B♭ Cl. 2, 3 *ff* *ff* *ff* a2
 B. Cl. *ff* *ff* *ff*
 Bsn. *mf* *sfz* *ff* *ff* *sfz* *mf*
 A. Sax. 1, 2 *ff* *ff* *ff*
 T. Sax. *mf* *sfz* *ff* *f*
 B. Sax. *ff* *mf* *sfz* *ff* *sfz* *mf*
 B♭ Tpt. 1, 2 *ff* *ff* *mf* *mf*
 B♭ Tpt. 3 *ff* *ff* *mf* *mf*
 Hn. 1, 2 *ff* *ff* *ff* *ff* ord. a2 *mf*
 Hn. 3, 4 *ff* *ff* *ff* *ff* a2 *ff*
 Tbn. 1, 2 *ff* *sfz* *ff* *sfz* *f*
 Tbn. 3 *ff* *sfz* *ff* *sfz* *f*
 Euph. *mf* *sfz* *ff* *sfz* *f*
 Tuba *mf* *sfz* *ff* *sfz* *mf*
 S.B. *sfz* *ff* *ff* *sfz* *mf*
 Timp. *sfz* *ff* *ff* *ff*
 Mal. 1 *ff* *mf* *ff* *ff*
 Mal. 2 *ff* *ff* *ff* *ff* To Chim.
 Perc. 1 *sfz* *mf* *ff* *ff* *mf*
 Perc. 2 *p* *ff* *p* *ff* Cr. Cym.
 Perc. 3 *p* *ff* *p* *ff* *ff*

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B♭ Tpt. 1, 2, B♭ Tpt. 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, Euph., Tuba, S.B., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *sub. f*, *f*, *mf*, and *ff*, as well as performance instructions like *menacingly* and *blend with Hns.*. A large diagonal watermark reading "Wingert-Jones Publications" is overlaid across the center of the page. At the bottom right of the score, there is a key signature change instruction: "A to G: C to B♭".

83

Soli with Fl.

Picc. *mp*

Fl. 1, 2 *p* *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp* a2

B. Cl. *ff* *p* *mp*

Bsn. *p* *mp*

A. Sax. 1, 2 *p* *mp*

T. Sax. *p* *mp*

B. Sax. *p* *mp*

B♭ Tpt. 1, 2 *mp*

B♭ Tpt. 3 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

S.B. *p* Pizz.

83

Timp. Solo *ff* End solo *p* B♭ to C

Mal. 1 *mp*

Mal. 2 *p* *mp* Vibraphone

Perc. 1 *p* Bass Drum *ff* *pp*

Perc. 2 *p* *ff* ch.

Perc. 3 *p* dampen

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Fight or Flight - Full Score

87 Soli with Tpt. 1 Tutti

Picc. Tutti a2 *mf* *f* *mf* *f* *mf*

Fl. 1, 2 *mf* *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *f* *mf*

B♭ Cl. 1 *mf* *f* *mf* *f* *mf*

B♭ Cl. 2, 3 *mf* *f* *mf* *f* *mf* Bring out: a2

B. Cl. *mf* *f* *mf* *f* *mf*

Bsn. *mf* *f* *mf* *f* *mf* Bring out: a2

A. Sax. 1, 2 *mf* *f* *mf* *f* *mf*

T. Sax. *mf* *f* *mf* *f* *mf*

B. Sax. *mf* *f* *mf* *f* *mf*

87 Tpt. 1 Solo: St. mute Ord.: open

B♭ Tpt. 1, 2 *mf* *f* *mf* *f* *mf*

B♭ Tpt. 3 *mf* *f* *mf* *f* *mf*

Hn. 1, 2 *mf* *f* *mf* *f* *mf* *mp*

Hn. 3, 4 *mf* *f* *mf* *f* *mf* *mp*

Tbn. 1, 2 *mf* *f* *mf* *f* *mf* *mp* a2

Tbn. 3 *mf* *f* *mf* *f* *mf* *mp*

Euph. *mf* *f* *mf* *f* *mf* *f* Play

Tuba *mf* *f* *mf* *f* *mf* *f* Play

S.B. *mf* *f* *mf* *f* *mf* *f*

Temp. *mf* *f* *mf* *f* *mf* *f*

Mal. 1 *mf* *f* *mf* *f* *mf* *f* Bring out

Mal. 2 *mf* *f* *mf* *f* *mf* *f*

Perc. 1 *mf* *f* *mf* *f* *mf* *f* W.B.

Perc. 2 *mf* *f* *mf* *f* *mf* *f*

Perc. 3 *mf* *f* *mf* *f* *mf* *f*

p

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105

Picc. *senza dim.* *ff* *f* *ff* *senza dim.* *ff*

Fl. 1, 2 *senza dim.* *ff* *f* *ff* *senza dim.* *ff*

Ob. *senza dim.* *ff* *f* *ff* *senza dim.* *ff*

B♭ Cl. 1 *senza dim.* *ff* *f* *ff* *senza dim.* *ff*

B♭ Cl. 2, 3 *senza dim.* *ff* *f* *ff* *senza dim.* *ff*

B. Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

A. Sax. 1, 2 *ff* *mf* *ff*

T. Sax. *ff* *mf* *ff*

B. Sax. *ff* *mf* *ff*

105

B♭ Tpt. 1, 2 *ff* *p* *f* *ff* *p*

B♭ Tpt. 3 *ff* *p* *f* *ff* *p*

Hn. 1, 2 *ff* *mf* *ff*

Hn. 3, 4 *ff* *mf* *ff*

Tbn. 1, 2 *ff* *p* *f* *mf* *ff* *p*

Tbn. 3 *ff* *p* *f* *mf* *ff* *p*

Euph. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

S.B. *ff* *mf* *ff*

Temp. *E to F* *G to A*

Mal. 1 *ff* *ff* *f* *ff* *ff*

Mal. 2 *ff* *ff* *f* *ff* *ff*

Perc. 1 *ff* *p* *ff*

Perc. 2 *ff* *p* *ff*

Perc. 3 *ff* *p* *ff*

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Picc. *f* *ff* *mf* *f* *mf* *mf* *f* *mf*
 Fl. 1, 2 *f* *ff* *mf* *f* *mf* *mf* *f* *mf*
 Ob. *f* *ff* *mf* *f* *mf* *mf* *f* *mf*
 B♭ Cl. 1 *f* *ff* *p*
 B♭ Cl. 2, 3 *f* *ff* *p*
 B. Cl. *mf* *ff* *p*
 Bsn. *mf* *ff* *p*
 A. Sax. 1, 2 *mf* *mf* *f* *mf* *f*
 T. Sax. *mf* *ff* *p*
 B. Sax. *mf* *ff* *p*
 B♭ Tpt. 1, 2 *f* *ff*
 B♭ Tpt. 3 *f* *ff* *p*
 Hn. 1, 2 *mf* *f* *mf* *f*
 Hn. 3, 4 *mf* *f* *mf* *f*
 Tbn. 1, 2 *ff* *mf* *ff* *p*
 Tbn. 3 *ff* *mf* *ff* *p*
 Euph. *mf* *ff* *p*
 Tuba *mf* *ff* *p*
 S.B. *mf* *ff* *p* Pizz.
 Timp. *p* *ff* *p* F to E
 Mal. 1 *f* *ff*
 Mal. 2 *mf* *f* *mf* *mf* *f* *mf*
 Perc. 1 *p* *ff* *p* *mf* *p*
 Perc. 2 *p* *ff* *p* *ff* *p*
 Perc. 3

The musical score is arranged in a standard orchestral format with staves for each instrument. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., B. Cl. 1, B. Cl. 2, 3, B. Cl., Bsn., A. Sax. 1, 2, T. Sax., B. Sax., B. Tpt. 1, 2, B. Tpt. 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, Euph., Tuba, S.B., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2, and Perc. 3. The score spans measures 123 to 128. Performance markings include *rall.* at the top right, *ffp* (fortissimo piano) for many woodwinds and brass instruments, *mf* (mezzo-forte) for some brass instruments, *ff* (fortissimo) for percussion, and *sub. mf* (subito mezzo-forte) for the snare drum. A *Div.* (divisi) marking is present for the tuba in measure 125. A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the score.

129 *a tempo*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff* *f* *a2* *f heroically* *sim.*

B. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax. 1, 2 *ff*

T. Sax. *ff* *f*

B. Sax. *ff* *f*

129 *a tempo*

B♭ Tpt. 1, 2 *ff* *f* *a2* *f heroically* *sim.*

B♭ Tpt. 3 *ff* *f* *f heroically*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *ff* *f*

Tbn. 3 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

S.B. *ff* *f*

Temp. *ff* *p* *Solo* *f* *E to F*

Mal. 1 *ff*

Mal. 2 *ff* *f heroically*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

129

130

131

132

133

134

Fight or Flight - Full Score

rit. molto rit. 137 Half-time ♩ = 72

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

B♭ Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

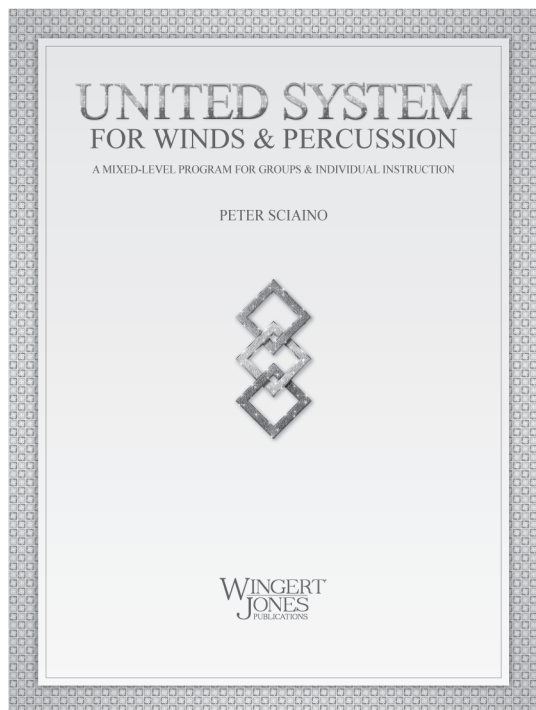
Perc. 3

T.-tam

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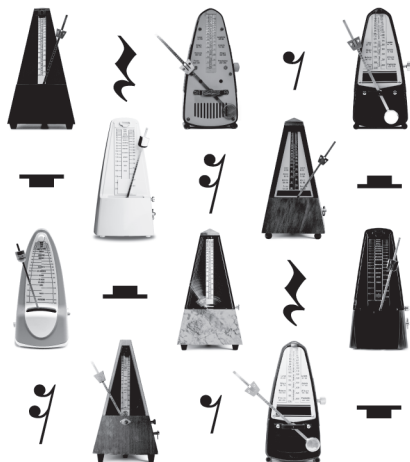


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