Full Score

Harmelodic Configurations

VII. Fanfare, Canon and Flourishes

Concert Band

(Grade 4-5)

Stephen Hill

(ASCAP)

SARAHTIM Music Publishing

Harmelodic Configurations
VII. Fanfare, Canon, and Flourishes

Instrumentation

Piccolo
Flute 1-2
Oboe
Bb Clarinet 1-3
Bb Bass Clarinet
Bb Contra Bass Clarinet
Bassoon
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1-3
French Horn 1-4
Trombone 1-3
Euphonium
Tuba
String Bass
Timpani
Percussion
(S.D., B.D., Wind Chimes, Cymbals, Gong)
Mallets
(Chimes, Vibraphone, Glockenspiel)
Piano

Duration - ca. 3:30

(Cover Photo: Lone Pine, CA. By Stephen Hill)

SARAHTIM Music Publishing

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About the Work... (Notes by the composer and by Dr. John Burdett, Azusa Pacific University)
In the spring of 2006, influential music educator Gary Scudder asked if I would consider writing a piece for his band that somehow included the tones CBDAAG derived from the acronym CBDA (California Band Directors Association). The additional A and G were added as it was the 'Anniversary Golden', the 50th anniversary, of the organization's conference. The work began in late June 2006, with sketches of harmonic and melodic configurations of the tones. The entire work being performed today originated in this initial request.

The sketching continued while my wife and I were on our annual camping and fishing trip. Sketches were worked out in Yellowstone National Park, Wyoming, in a motel room in Missoula, Montana while fly fishing the Lochsa River in Idaho and at a campground at the base of Mt. Hood in Oregon. The actual writing took place in July and was finished in late August. Each movement reflects the musical influence of my teachers and the composers I was studying at the time.

Harmelodic Configurations is an illusion to composer Howard Hanson (1896-1981) and his book, Harmonic Materials of Modern Music. In the preface, Hanson writes, "If consistency of harmonic-melodic expression is important in musical creation, this theory should bear the most intensive study, for it sets up a basis for the logical expansion of tonal ideas once the germinating concept has been decided upon in the mind of the composer." For the title, I combined the two words harmonic and melodic into one made-up word, **Harmelodic.** By adding the word, configuration (noun - an arrangement of parts or elements; "the outcome depends on the configuration of influences at the time"), I completed the concept in the "mind of the composer" as Hanson proposed.

I. Fanfare and Canon (Con Slancio)
The descriptive term "Con Slancio" (Italian), is translated, as "With vehemence, impetuously." (Sometimes written islancio, for the sake of euphony). From the Dictionary of Musical Terms (1895 Edition) by Dr.Theo. Baker.

I first came across the term "slancio" in the music of John Barnes Chance. Chance uses the term in several of his works: Blue Lake Overture and Symphony No. 2. During my studies with Francis McBeth at Ouachita Baptist University, he and Band Director Marvin Lawson, shared stories of their classmate, John Barnes Chance while at the University of Texas, where they studied with Clifton Williams. Since the work, as commissioned, was to be based specifically on the tones CBDAAG, the 1st Movement begins with a Fanfare that strongly establishes those series of notes. The Canon passes the tones throughout the brass section and the whole ensemble. In contrast to the aggressive opening, the 1st movement closes with a cascading setting of the tone row that sets up the quiet and peaceful 2nd Movement.

II. Idyll: The Eastern Sierras (Reflectively, with Ebb and Flow)
This is a musical reflection of my "Spring Break" trips to the Eastern Sierras to do a little Fly Fishing. They are certainly a majestic mountain range in the middle of California. The opening "Quintal" Chord and pulsing timpani part were borrowed from Howard Hanson's "Lament for Beowulf".

III. Sturm and Drang: Angst (Pesante, Slancio)
(Sturm and Drang - from German, translated - storm and stress) A style of composition that communicates emotions of stress, fear, horror, anxiety, etc. typically attributed to German music of the Romantic era.

This movement is an impression of the influence my composition teacher Dr. Byong Kon Kim, had during my graduate studies at California State University, Los Angeles.

IV. Valse: Political Circus (Seriously, but not too seriously)
Valse: Political Circus intended as witty musical commentary. This movement is a mixture of the musical influences of La Valse by Maurice Ravel (1875-1937) and the middle waltz section of Blue Lake Overture by John Barnes Chance.

V. Toccata: Driving the 5 (With Drama, Faster)
The phrases "Take the 5", "Driving the 5", "Get on the 5", and many others like them are all clearly understood by those who drive in California.

This movement begins with the gentle sounds of wind chimes. A sound I often hear outside my studio when the breeze moved the small wind chimes my wife had placed in the patio breezeway. The gentle chiming soon turns into a loud clash of clustered sounds that declare the day has begun and it is time to get on the "5" and make the mad dash to your destination. Whether going North or South, you encounter the hectic driving habits of Californians weaving in and out of lanes while "Driving the 5". The closing section recalls the frantic action it may take to change lanes in time to catch your exit off of the "5".

VI. Elegy: Thank you, Howard Hanson (1896-1981) (Reflectively)
The composer Howard Hanson, a native of Nebraska and the first Director of the Eastman School of Music, began teaching at age 19 at The College of the Pacific in San Jose, California.
In the early 1970s, I discovered a copy of Song of Democracy in the piano bench of our family piano. Not being a piano player, I struggled through it trying to play the melodies and harmonies. It left a strong impression on me and I am fortunate to have been further exposed to the musical influence of Howard Hanson through my teacher Francis McBeth who was one of Hanson's students.

VII. Fanfare, Canon, and Flourishes (Con Slancio, Heroic)
This 7th and final movement was patterned after the form utilized in Janacek's Sinfonietta by restating the opening Fanfare and Canon of the 1st Movement before venturing into an extended Flourish on the Tones CBDAAG. The movement is one of bravura with a grand G Major cadence in a bit of a film score-like ending.

About the Composer... Stephen Hill (b.1958) was born and raised in Southern California. His compositional lineage includes the likes of Roy Harris, Ingolf Dahl, Clifton Williams, Bernard Rogers, and Howard Hanson through study with Philip Westin (Cerritos College, 1976-1978) and most notably with W. Francis McBeth at Ouachita Baptist University in Arkadelphia, Arkansas (1978-1980). Stephen continued with graduate work at California State University, Los Angeles (1980-83) with composers Dr. Byong Kon Kim and William Hill. He composes for the simple joy of it.

For over 40 years, Stephen taught K-12 instrumental music in the Private Christian School (Whittier Christian) and Public School (California High School) settings. Though semi-retired, Stephen still works with students by continuing to teach part-time at California High School and maintaining his private music studio, where he plays and teaches Woodwinds, Brass, Strings, and Piano. Stephen also plays with the church orchestra at Calvary Chapel in La Habra, CA., where Stephen attends. When teaching full-time, he was primarily a "summer" composer. No longer teaching full-time, Stephen has the privilege to compose beyond just the summer months and publishes through his company, SARAHTIM–a title which comes from simply combining the name of his daughter Sarah and son Timothy. *(Notes by Dr. John Burdett, Azusa Pacific University*).

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"Where there is devotional music, God is always at hand with His gracious presence." J.S.Bach

"The Lord is my shepherd..." (Psalm 23)

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Harmelodic Configurations

7. Fanfare, Canon and Flourishes

Stephen Hill (ASCAP)

Con Slancio ♩=80

Piccolo
Flute 1
Flute 2
Oboe
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Bassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Horn 1,2 in F
Horn 3,4 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
String Bass
Timpani
Snare Drum
Bass Drum
Cymbals
Gong
Wind Chimes
Bells
Vibraphone
Piano

Perusal Score

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stephenhillmusic@icloud.com / www.stephenhillcomposer.com / (Psalm 23)

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7

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Glsm.
Gong
W.C.
Bells
Vib.
Pno.

(Bell Tone)
a2

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Sm.
Gong
W.C.
Bells
Vib.
Pno.

f
ff

Perusal Score

9 10 11 12

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13

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Sym.
Gong
W.C.
Bells
Vib.
Pno.

ff *sfp*

(Bell Tone)

f

13 14 15 16

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18 ♩=120 Heroic!

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Sym.
Gong
W.C.
Bells
Vib.
Pno.

ff *ppp* *f* *gliss.*

17 18 19

Perusal Score

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
S.D.
Cym.
Gong
W.C.
Bells
Vib.
Pno.

20 21 22 23

Perusal Score

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Glock.
Chimes
Xylophone
W.C.
Cym.
Bells
Vib.
Pno.

Perusal Score

24 25 26 27 28

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29

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Sm.
Gong
W.C.
Bells
Vib.
Pno.

29 30 31 32 33 34

Score
Perusal

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Bells
Vib.
Pno.

35 36 37

Perusal Score

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39

Cantabile (no tempo change)

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Glock.
Gong
W.C.
Harp
Bells
Vib.
Pno.

Solo Muted

gliss.

38 39 40 41 42 43

Perusal Score

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Sm.
Gong
W.C.
Bells
Vib.
Pno.

mf

44 45 46 47 48

Perc Score
Perc Score

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49

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Open
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Sym.
Gong
W.C.
Bells
Vib.
Pno.

49 **50** **51** **52**

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
S.D.
Cym.
Gong
Bells
Vib.
Pno.

53 54 55 56

Perusal Score

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57 **Heroic!**

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Sym.
Gong
W.C.
Bells
Vib.
Pno.

arco

C.C.

57 58 59 60 61

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
D.
O.
Chim.
Vib.
Pno.

gliss.

62 63 64 65

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
D.
Cym.
Gong
W.C.
Chim.
Bells
Vib.
Pno.

66 67 68

Perusal Score

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69

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Perc.

Bells

Vib.

Pno.

69 70 71 72 73

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Sm.
Gong
W.C.
Bells
Vib.
Pno.

sfzp
f
ff
sfz
Solo
C.C.
W.C.

74 75 76 77

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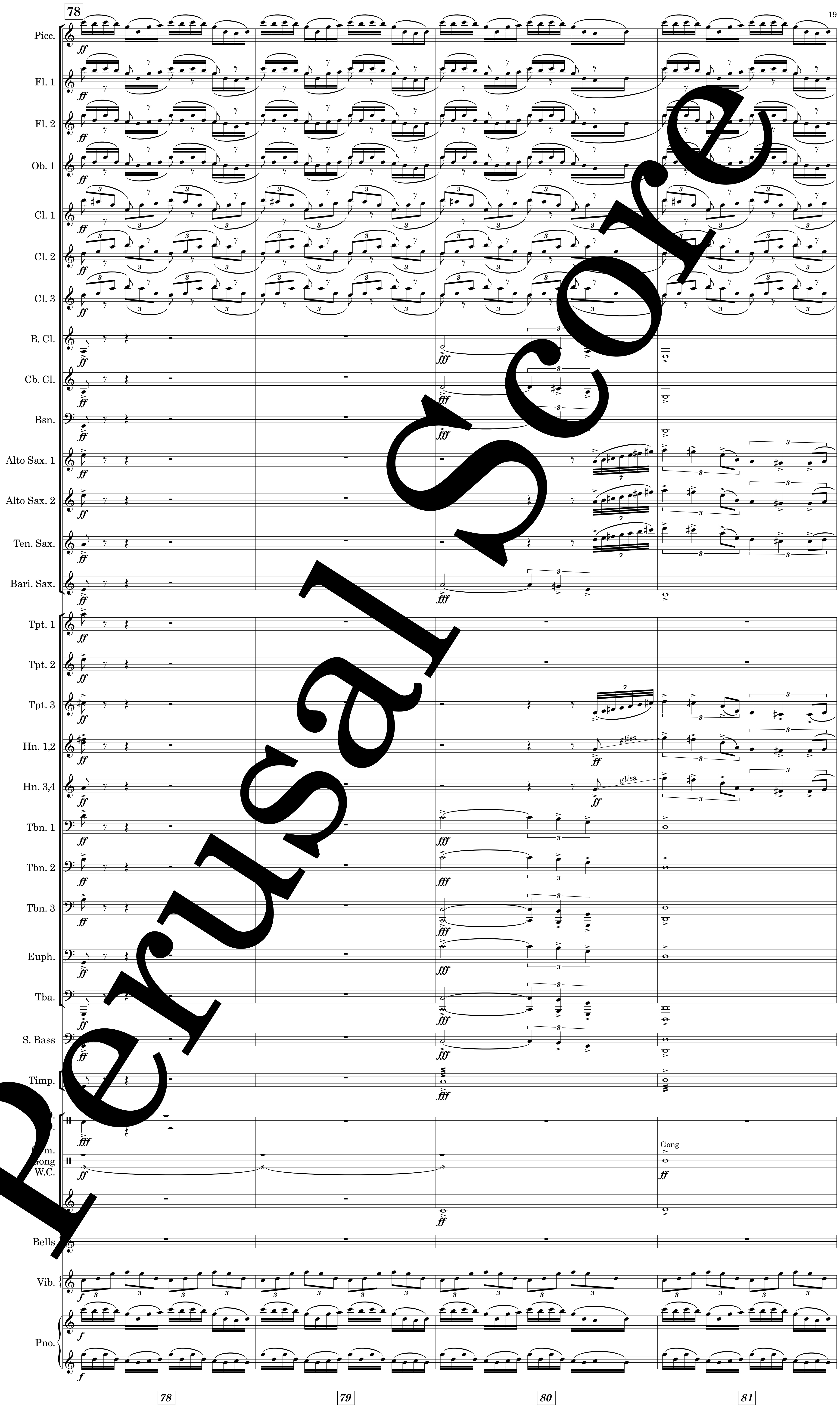

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20

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Perc.

Chm.
Gong
W.C.

Gong

Bells

Vib.

Pno.

82 83 84 85

Perusal Score

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88

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Perc.
Cym.
Gong
W.C.
Bells
Vib.
Pno.

a2

f

Gong

sfz

86 87 88 89

Score
Perusal

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Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
S. D.
B.D.
Chim.
Vib.
Pno.

fff

Choke

90 91 92 93

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