

Full Score

McBeth: Fanfare and Hymn



Concert Band
(Grade 4)

Stephen Hill
(ASCAP)

SARAHTIM Music Publishing



McBeth: *Fanfare and Hymn*

Instrumentation

Piccolo
Flute 1-2
Oboe
Bb Clarinet 1-3
Bb 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., Tenor Drum, 3 Toms, Gong, Cymbals)
Mallets
(Chimes, Xylophone, Vibraphone, Glockenspiel)
Piano

Duration - ca. 4:50

(Cover Photo - Graduation Ceremony at California High School
Combined Bands and Orchestra, Doug Nordquist, Conductor)


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About the Work... McBeth: Fanfare and Hymn This piece was composed for the California High School (Whittier) combined Band and Orchestra to perform as the 2014 Graduation Recessional. My colleague, Doug Nordquist, a member of the 1984 U.S. Olympic Team in the High Jump, and Director of Bands at California High School, was informed that the Administration wanted a formal Recessional for the Graduation Ceremonies. Doug and I discussed several possible pieces in the established Band repertoire. With three weeks to go before Graduation, I took out my sketchbook where I write down musical themes and motifs, and started to compose a recessional sketch. I sent the short sketch to Doug, and he immediately responded with his approval and asked if I could finish it in time. I completed the piece in two weekends, leaving one week for the Band and Orchestra to rehearse it for the upcoming Graduation. My cherished memory of the evening took place on the way back to the band room after the Graduation Ceremony. Walking near some of the students in the percussion section, I could overhear a few of them humming the “Hymn” tune. Having members of the percussion section humming music I had composed a very cool honor.

The piece begins with a short fanfare that moves into a lyrical hymn tune. The second tune propels the work forward, followed by a brief percussion break. The percussion break gives the members in that section, (the ones who usually end up standing around during Pomp and Circumstance) a chance to play something as they might find in a “Drum-line”. The work returns to the beginning fanfare with a restatement of both tunes ending with a massive chordal statement that builds from the lower to the upper instruments in a timbre pyramid.

The title, McBeth, is a tribute to my composition teacher, Dr. W. Francis McBeth. As Dr. McBeth’s student, I received the personal attention of Dr. McBeth. He showed genuine interest in my compositions for his class and in me. One memory occurred in the hallway on my way to class. Dr. McBeth told me, “Stephen, I was thinking about your piece last night, and I have an idea for it.” I was encouraged that he was thinking about my piece outside of class. He was a very kind teacher and friend. Being from California and going to school in Arkansas, I did not go home on weekends, so Dr. McBeth would often invite me to his house to visit with him. We talked about music, faith in God, purpose in life, and a love for fishing. We stayed in touch for over thirty years until his passing in 2012.

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)

(Dr. W. Francis McBeth 1933-2012)

McBeth - Fanfare and Hymn

Stephen Hill (ASCAP)

Drammatico $\text{♩} = 108$

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1,2, Oboe, Clarinet 1,2,3 in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone 1,2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1,2,3 in Bb, Horn 1,2 in F, Horn 3,4 in F, Trombone 1,2,3, Euphonium, and Tuba. The percussion section includes String Bass, Timpani (FC, Eb), Snare Drum (S.D.), Bass Drum (B.D.), Tenor Drum (T.D.), Cymbals, Gong, Xylophone, Vibraphone, Chimes, and Glockenspiel. The Piano part is at the bottom. The score is marked with dynamics such as *ff*, *sf*, *sfz*, and *sfz-p*. There are rehearsal marks 2, 3, and 4 at the bottom of the page.

Picc.
 Fl. 1,2
 Ob.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn.
 A. Sax. 1,2
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1,2
 Hn. 3,4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 St. Bass
 Timp.
 S. D.
 B.D.
 Conga
 Xyl.
 Vibes
 Gloc.
 Chimes
 Pno.

Dynamics: *sfz*, *sf*, *ff*, *mf*
 Performance: *Loco*, *choke*

12 Lyrally

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

Cym.

Gong

Xyl.

Glock.

Chime

Pno.

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

D. T.

Cym.

Gong

Xyl.

Glock. Chime

Pno.

(Opt. Piccolo Trumpet)

20

f

mf

pp

p

Picc. *mf* *f*

Fl. 1,2 *mf* *f*

Ob. *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f*

Bsn. *f*

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

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *To Trump* *Muted* *mf* *f*

Tpt. 2 *Muted* *mf* *f*

Tpt. 3 *Muted* *mf* *f*

Hn. 1,2 *a2* *f*

Hn. 3,4 *a2* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

St. Bass

Timp.

S. D. *f*

B. D. *f*

Drum

Cym. *f*

Gong *f*

Xyl. *Vibes* *mf* *f*

Glock *mf*

Chime

Pno.

28

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

Cym.

Trng

Xyl.

Vibes.

Glock

Chime

Pno.

mf

f

mp

p

Open

Open

Open

28

29

30

31

32

33

37 Slightly Faster, with Flair

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

T. D.

Cym.

Gong

To Xyl.

Glock.

Chimes

Pno.

34 35 36 37 38

Picc. *f* *6*

Fl. 1,2 *f* *6*

Ob. *f* *6*

Cl. 1 *f* *6*

Cl. 2 *f* *6*

Cl. 3 *f* *6*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sax. 1,2 *f* *6*

T. Sax. *f* *6*

Bari. Sax. *mf*

Tpt. 1 *f* *ff* Open

Tpt. 2 *f* *ff* Open

Tpt. 3 *f* *ff* Open

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Tbn. 1 *mf* muted

Tbn. 2 muted *mf*

Tbn. 3 muted *mf*

Euph. *mf*

Tba.

St. Bass

Timp.

S. D. B.D.

D. T.

Cym. Gong

Xyl. *f* *ff* Vib.

Glock. Chime

Pno. *mf*

Opt. Piccolo Trumpet
To Trumpet

Open
Open
Open

Vibes
To Xyl.

Xylo.

Glock
Chimes

44 45 46 47

48

Picc. *sfzp* *f*

Fl. 1,2 *sfzp* *f*

Ob. *sfzp* *f*

Cl. 1 *sfzp* *f*

Cl. 2 *sfzp* *f*

Cl. 3 *sfzp* *f*

B. Cl. *f*

Bsn. *f*

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

T. Sax. *sfzp* *f*

Bari. Sax. *f*

Tpt. 1 *sfzp* *f*

Tpt. 2 *sfzp* *f* a2

Tpt. 3 *sfzp* *f* a2

Hn. 1,2 *sfzp* *f*

Hn. 3,4 *sfzp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

St. Bass *f*

Timp. *f*

S. D. *sfz* *mp*

B. D. *sfz* *mp*

D. *sfz*

T. *sfz*

Gym. *f*

Gong *f*

To Vib. *f*

Vibes *f*

Glock. *f*

Chimes *f*

Pno. *f*

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

D.

T. D.

Cym.

Gong

Vibes

Glock

Chimes

Pno.

To Xyl.

Xylo.

53

54

55

56

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1,2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

St. Bass *ff*

Timp. *ff*

S. D. *ff*

B. D. *ff*

Cym. *sfz*

Gong *ff*

Glock. *ff*

Chime. *ff*

Pno. *ff*

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B.D.

Tm. D.

Cym. Gong

Glock Chimes

Pno.

67 With Power

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1,2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

St. Bass *ff*

Timp. *ff*

S. D. *ff*

B. D. *ff*

T. D. *ff*

Cym. *ff*

Xyl. *ff*

Glock. *ff*

Chime *ff*

Pno. *ff*

8^{va} *sfz*

8^{vb} *sfz*

To Vib.

65

66

67

68

Picc. *sf* *sf* *ff*

Fl. 1,2 *sf* *sf* *ff*

Ob. *sf* *sf* *ff*

Cl. 1 *sf* *sf* *ff*

Cl. 2 *sf* *sf* *ff*

Cl. 3 *sf* *sf* *ff*

B. Cl. *sf* *sf* *ff*

Bsn. *sf* *sf* *ff*

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

T. Sax. *sf* *sf* *ff*

Bari. Sax. *sf* *sf* *ff*

Tpt. 1 *sf* *sf* *ff*

Tpt. 2 *sf* *sf* *ff*

Tpt. 3 *sf* *sf* *ff*

Hn. 1,2 *sf* *sf* *ff*

Hn. 3,4 *sf* *sf* *ff*

Tbn. 1 *sf* *sf* *ff*

Tbn. 2 *sf* *sf* *ff* *ff*

Tbn. 3 *sf* *sf* *ff* *ff*

Euph. *sf* *sf* *ff*

Tba. *sf* *sf* *ff*

St. Bass *sf* *sf* *ff*

Timp. *ff*

S. D. *ff*

B. D. *ff*

Tm. *ff*

Vibes *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

Glock. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

Chime *ff*

Pno. *sf* *sf* *sf* *ff* *sf*

One only on top notes

69 70 71 72

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl. 1,2, Ob., Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn., A. Sax. 1,2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1,2, Hn. 3,4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., St. Bass, Timp., S. D., B.D., T.D., Tom-t., Cong., Vibes, Xyl., Vib., Glock., Chimes, and Pno. The score spans measures 73 to 76. A large, diagonal watermark reading 'PRELIMINARY SCORE' is overlaid across the entire page. Performance markings include *sfz* (sforzando), *fff* (fortissimo), and *Choke*. Some parts feature triplets and specific articulation marks.