

Stephen Hill

Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)

Concert Band

(Grade 4)


SARAHTIM Music Publishing


Instrumentation

Piccolo

Flute 1-3

Oboe 1-2

Bb Clarinet 1-3

Bb Bass Clarinet

Bassoon 1-2

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

(Bass Drum, Cymbals, Gong)

Mallets

(Chimes, Vibraphone, Glockenspiel)

Harp (Piano)

Duration - ca. 7:00



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About the Work... Chorale is the original title of this piece. To my good friends, C. Dean Morris and Dr. W. Francis McBeth is the original dedication from 1980. Dean and I were classmates at Ouachita Baptist University in Arkansas. We both had specifically gone there to study with Dr. McBeth. Dean was from Baton Rouge, Louisiana, and I was from Southern California.

Chorale was composed for my Senior Composition Recital in late 1979 and early 1980. The mental picture I had while writing **Chorale** was the very last few minutes in the life of Christ. It is a meditation on the sorrow and suffering of the rejected Savior. The pain of nails piercing flesh, the agony of being suspended between Heaven and Earth, and his final cry of *"..it is finished"*. The Crucifixus movement from the St. Matthew Passion by Bach was also influential.

Chorale was composed during my student days with Dr. W. Francis McBeth. Chorale was first performed by the Ouachita Baptist University Concert Band in April of 1980 as part of my Senior Composition Recital with Dean and Dr. McBeth in the audience. The words, In Memoriam, were added after the passing of both Dean and Dr. McBeth.

The minor second found throughout the work is a specific reference to **Caccia and Chorale** by McBeth's teacher and friend, Clifton Williams. It also references the minor second found throughout the **Second Symphony** of McBeth's classmate and friend, John Barnes Chance. It also recalls McBeth's Kaddish and Dean's composition, **In Memoriam to Clifton Williams**. Dean was born in 1957 and passed away on July 8, 2009, after a battle with pancreatic cancer. Dean was a devoted husband, father, and a gifted and humble composer. While we were both students of Dr. McBeth, Dean and I spent many hours discussing the music we would bring to Dr. McBeth's class. It was a great experience and opportunity for both of us.

Dr. W. Francis McBeth was born in 1933 and passed on January 6, 2012. Dr. McBeth was a devoted husband, father, beloved teacher, friend, and accomplished composer in his own right. I was fortunate to have had the opportunity to personally thank Dr. McBeth many, many times over the past 30 years. To have been one of his students and experience the generosity he and Mrs. McBeth showed me is a treasured memory.

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 concurrently in both 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, La Habra, CA. where he 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)

Permission to Copy Parts...

With a licensed and branded Master Set of Parts, you will have permission to print as many copies of a part as needed for your specific school, ensemble, or organization. Permission to copy does not apply to the Score. Additional scores will need to be purchased separately.

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

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

"Before the mountains were born, before you gave birth to the earth and the world, from eternity to eternity, you are God" (Psalm 90:2)

To my good friends C. Dean Morris (1957-2009) and Dr. W. Francis McBeth (1933-2012)

Chorale: In Memoriam

Stephen Hill (ASCAP)

Adagio, with sorrow $\text{♩} = 48$

Don't rush to down beat of ms. 7

1

2

3

4

5

6

A

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph. (Solo)
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock./Chim. (l.v.)
- Vib.
- Hp.

Dynamic markings and performance instructions include: *subito pp*, *mp*, *pp*, *ppp*, *p*, *l.v.*, and *Chimes*. The score is divided into measures 7 through 12, with a section marker 'A' at the top right.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2,3, B. Cl., Bsn. 1,2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2,3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, Glock./Chim., Vib., and Hp. The score spans measures 13 to 18. Dynamic markings include *mp*, *pp*, *p*, *ppp*, and *pp*. Performance instructions such as *Open* and *a2* are present. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

13

14

15

16

17

18

B

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2 (Solo)
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock./Ch.
- Vib.
- Hp.

The score includes dynamic markings such as *pp*, *mp*, *p*, and *ppp*. A large diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2,3, B. Cl., Bsn. 1,2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2,3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, and Glock/Chim. The Harp (Hp.) is at the bottom. The score spans five measures, numbered 25 to 29 at the bottom. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. Dynamics such as *p*, *mp*, *pp*, *mf*, and *open* are indicated throughout the score. Performance instructions like 'muted' and 'a2' are also present.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock.
- Vib.
- Hp.

The score includes various musical notations such as dynamics (*p*, *mp*, *f*), articulation (*ten.*), and performance instructions (*subito p*). The page is numbered 30 through 35 at the bottom.

Chorale: In Memoriam

C Broadly, yet moving forward $\text{♩} = 54$

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock./Chimes/Glock
- Vib.
- Hp.

The score includes dynamic markings such as *pp*, *mp*, *f*, and *mf*. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

Chorale: In Memoriam

The musical score is arranged in a standard orchestral format. The woodwinds section includes Piccolo, Flute 1 and 2/3, Oboe 1 and 2, Clarinet 1, Clarinet 2 and 3, Bass Clarinet, Bassoon 1 and 2, Alto Saxophone 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpet 1, Trumpet 2 and 3, Horn 1 and 2, Horn 3 and 4, Trombone 1, Trombone 2 and 3, Euphonium, and Tuba. The percussion section includes Snare Drum, Cymbals (C.C. and Sus. Cym.), Gong, and Chimes. The strings section includes Violin, Viola, and Cello/Double Bass. The harp is also present. The score includes dynamic markings such as *mf*, *mp*, *mf*, *sfz*, *p*, and *ff*. Performance instructions like *ten.* and *v.* are also present. A large, diagonal watermark reading 'PERUSAL' is overlaid across the entire score.

Chorale: In Memoriam

D Dramatico, Pesante $\text{♩} = 65$

Hold and Build

Instrument parts: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2, 3, B. Cl., Bsn. 1, 2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, Glock./Chim., Vib., Hp.

Measure numbers: 47, 48, 49, 50, 51, 52

Picc.

Fl. 1

Fl. 2/3

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Gong

Glock./Chim.

Vib.

Hp.

53

54

55

56

57

58

• Ms.57 Bring out 2nd, 3rd Trombone on beat 4

Chorale: In Memoriam

With Great Intensity

Massive $\text{♩} = 44$

Picc.

Fl. 1

Fl. 2/3

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Gong

Glock./Chim

Vib.

Hp.

59 60 61 62 63 64