

Full Score

The Prairie

Solo Violin and Orchestra

(Grade 4)

Stephen Hill
(ASCAP)

SARAHTIM Music Publishing

The Prairie

Solo Violin and Orchestra

Instrumentation

Flute 1-2

Oboe

English Horn

Bb Clarinet 1-2

Bassoon 1-2

French Horn

Bb Trumpet

Trombone

Tuba

Timpani

Percussion

(S.D., B.D., Triangle, 2 Wood Blocks)

Mallets

(Vibraphone, Glockenspiel)

Piano

Harp

Solo Violin

Violin 1

Violin 2

Viola

Cello

String Bass

Optional Soloist - Clarinet

Duration - ca. 6:00

(Cover Photo - West Yellowstone, Wyoming by Stephen Hill)


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About the Work... *The Prairie*, composed in 2007, was originally written for Solo Tuba and Piano. It was written at the request of Peter Alexander (Alexander Publishing) and is part of a larger project of Solo Compositions written for each major instrument of the Orchestra: Flute, Oboe, Clarinet, Bassoon, Horn in F, Trumpet, Trombone, Tuba, Violin, Viola, Cello and Double Bass. The project consisted of composing music for specific poems chosen by Peter that he felt reflected the character of each instrument. For the Solo Tuba, the poem assigned was Rudyard Kipling's, *The Prairie*.

The Prairie by Rudyard Kipling

I see the grass shake in the sun for leagues on either hand, I see a river loop and run about a treeless land -- An empty plain, a steely pond, a distance diamond-clear, And low blue naked hills beyond. And what is that to fear?" "Go softly by that river-side or, when you would depart, You'll find its every winding tied and knotted round your heart. Be wary as the seasons pass, or you may ne'er outrun The wind that sets that yellowed grass a-shiver 'neath the Sun."

I hear the summer storm outblown -- the drip of the grateful wheat. I hear the hard trail telephone a far-off horse's feet.

I hear the horns of Autumn blow to the wild-fowl overhead; And I hear the hush before the snow. And what is that to dread?"

"Take heed what spell the lightning weaves -- what charm the echoes shape -- Or, bound among a million sheaves, your soul shall not escape. Bar home the door of summer nights lest those high planets drown The memory of near delights in all the longed-for town."

"What need have I to long or fear? Now, friendly, I behold My faithful seasons robe the year in silver and in gold. Now I possess and am possessed of the land where I would be, And the curve of half Earth's generous breast shall soothe and ravish me!"

The Prairie, Orchestra Version - In the summer of 2015, I took a road trip to Omaha, Nebraska, to visit with my friends Ken and Ruth Meints (both colleagues with whom I had taught together at Whittier Christian Schools) and while there, I shared a copy of *The Prairie*. Ruth asked me to re-score it from the original for Solo Tuba to Solo Violin for her "Frontier Strings" at the Omaha Conservatory of Music. Ken quickly noted it's not often an original work for solo tuba that is re-scored for solo violin. It's usually the other way around.

Since I had my laptop, Ruth and I adapted *The Prairie* for Solo Violin. We transposed the original key of Bb to G. Ruth, divided up the phrases for 3 Violin Soloists, and then worked out the specific bowings. We made the changes in Sibelius. On my return to California, I orchestrated the original Tuba and Piano part for Violin and Orchestra. The new setting was premiered by the "Frontier Strings" of the Omaha Conservatory of Music by the Omaha Symphony, Enrico Lopez-Yanez, conducting.

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)

The Prairie

(An impression from the Rudyard Kipling poem, *The Prairie*)

Stephen Hill (ASCAP)

Plainly ♩=70

Flute 1,2 (1.) *mp* (1.) *pp* (1.) *pp* (1.)

Oboe English Horn *p* *pp* To E.Horn

Clarinet in B♭ 1,2 *p* *pp*

Bassoon 1,2 (1.) *p* *pp*

Horn in F

Trumpet in B♭

Trombone

Tuba

Timpani

Snare Drum Bass Drum Triangle

Wood Blocks

Glockenspiel *pp*

Harp

Piano *p* *pp*

Solo Violin(s) *p* *pp* *mp accel..... rit.....*

Violin *con sordino pizz. arco pp*

Violin 2 *con sordino pizz. arco pp*

Violoncello *con sordino pizz. arco pp*

Double Bass *con sordino pp*

2 3 4 5 6 7 8 9

10

Fl. 1,2 *p* *ppp* *p* *a2*

Ob. E.H. *mp* *ppp*

Cl. 1,2 *p* *p* *ppp*

Bsn. 1,2 *p* *ppp* *a2*

Hn. *pp* *ppp*

Tpt.

Tbn.

Tba.

Timp.

S. D. B.D. Tri. *pp*

W.B.

Glock. *pp* *ppp*

Hp. *pp* *ppp*

Pno. *pp* *ppp*

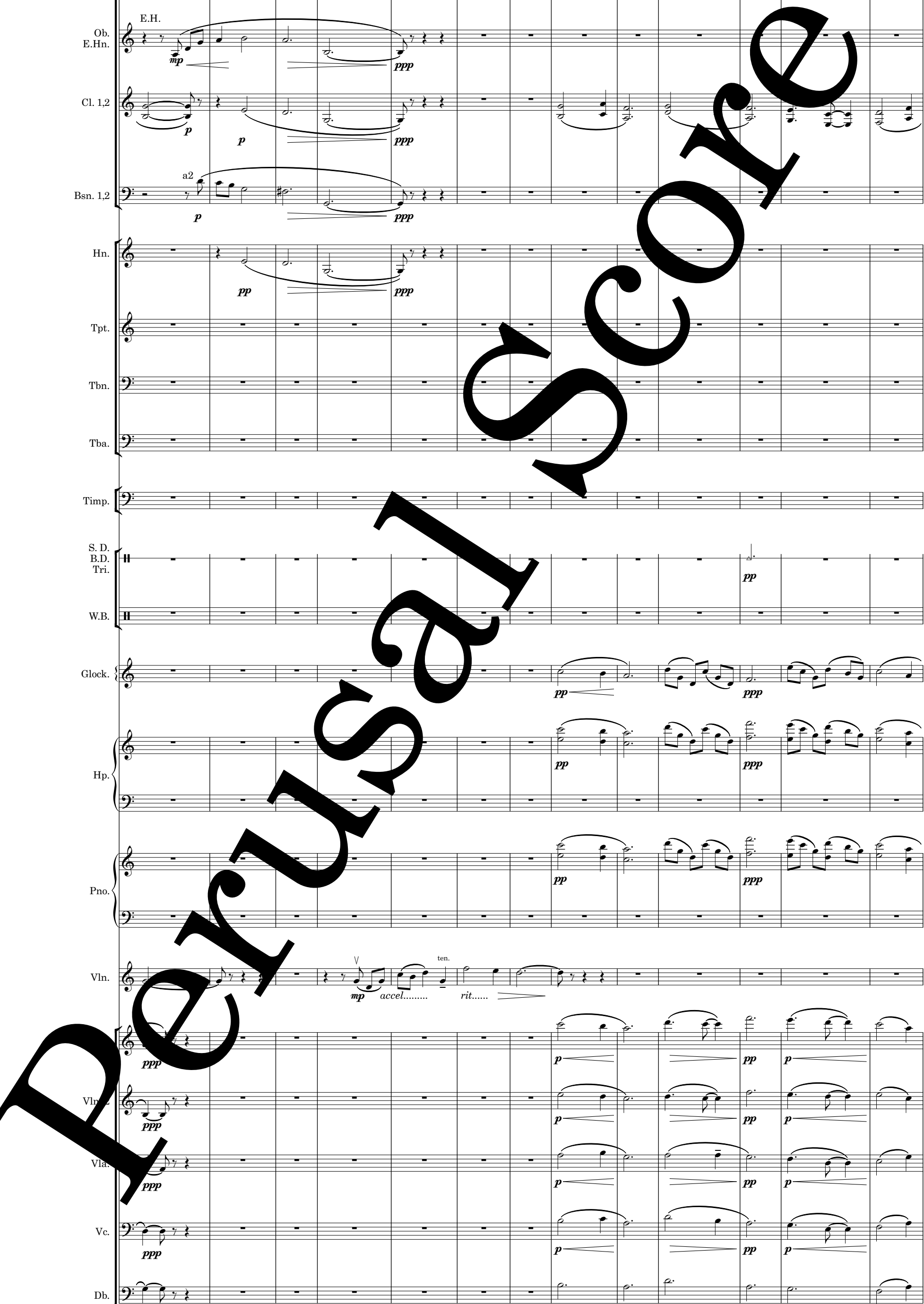
Vln. *mp* *accel.....* *rit.....* *ten.*

Vlb. *ppp* *p* *pp* *p*

Vla. *ppp* *p* *pp* *p*

Vc. *ppp* *p* *pp* *p*

Db. *ppp* *p* *pp* *p*



Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B. D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vla. 2
Vla.
Vc.
Db.

p
pp
ppp
mp
Solo
p
Div.
pp
Pizz.

To Ob.

42

Fl. 1,2
mp p

Ob.
E.Hn.
mp pp

Cl. 1,2
mp p mp ppp mp 6 mp mf

(Cl.1) (+2)

Bsn. 1,2
mp p ppp

Hn.
pp ppp

Tpt.
pp

Tbn.
ppp

Tba.
pp ppp

Timp.
pp

S. D.
B. D.
Tri.

W.B.

Glock.
pp

Hp.
pp p

Pno.
pp

Vln.
mf f mp mf p

Vln. 2
pp p

Vla.
pp ppp p a2 mp

Vc.
pp p ppp

Db.
Arco p pizz. p

37

38

39

40

41

42

43

44

45

46

47

48

49

The Prairie

56

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vla.
Vcl.
Db.

p
pp
mf
mp
pp
p
pp
mf
mp
mf
pp
pp
p
p
p

Div.
Div.

a2

50

51

52

53

54

55

56

57

58

59

60

61

67 Cadenza

Playfully *The Prairie* ♩=100

Fl. 1,2

Ob.
E.Hn.

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D.
B.D.
Tri.

W.B.

Glock.

Hp.

Pno.

Vln.

Vln. 1

Vln.

Vla.

Vc.

Db.

pp

p

ten.

mp

p

mp

mf

f

pp

p

ten.

p

ten.

p

ten.

p

Arco

pp

Senza Sordino

Senza Sordino

Senza Sordino

Senza Sordino

Senza Sordino

Senza Sordino

76

Fl. 1, 2 *a2* *mp*

Ob. *mp* To E. Horn.

Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Hn.

Tpt.

Tbn.

Tba.

Timp. *f*

S. D. B.D. Tri. B.D. *f*

W.B. *f*

Glock.

Hp. *f*

Pno. *f*

Vln. *f*

Vla. *p*

Vc. *p* *f*

Db. *f*

71

72

73

74

75

76

77

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vln. 1
Vln.
Vc.
Db.

84 (Fl. + Picc.)

(E.H.)

a2 mf

p

p

p

mp

mf

f

pizz

p

pizz

p

Pizz

mf

Pizz

arco

arco

arco

pizz

arco

pizz

arco

pizz

p

arco

pizz

Fl. 1,2

Ob.
E.Hn.

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D.
B. D.
Tri.

W.B.

Glock.

Hp.

Pno.

Vln.

Vla.

Vcl.

Db.

To Oboe

mf

3
4

3
4

3
4

3
4

85 86 87 88 89 90 91

92 (Fl. + Picc.) (Fl.1,2)

Fl. 1,2 *mf*

Ob. E.Hn. *mf*

Cl. 1,2 *mp*

Bsn. 1,2 *mp*

Hn. *mp*

Tpt. *p*

Tbn. *mp*

Tba. *mp*

Timp.

S. D. B. D. Tri. *mp*

W.B.

Glock. *mp*

Hp.

Pno. *mp*

92 Vln. *f*

Vln. *mp*

Vc. *mp* Arco

Db. *mp* Arco

100

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vla.
Vcl.
Db.

99

100

101

102

103

104

105

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B. D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vla. 2
Vla.
Vc.
Db.

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vla.
Vcl.
Db.

120

Fl. 1,2

Ob.
E.Hn.

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

Tba.
open

120

Timp.

S. D.
B. D.
Tri.

W.B.

Glock.

Hp.

Pno.

Vln.
f
Solo

Vla. 1

Vla. 2

Vcl.
Arco Pizz

Db.
Arco Pizz

mp

mp

mp

f

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The brass section (Horns, Trumpets, Trombones, Tubas) provides harmonic support with chords and melodic lines. The percussion section (Timpani, Snare Drum, Triangles, Wood Blocks, Glockenspiel, Harp) adds texture and rhythmic drive. The piano part features a complex accompaniment with chords and moving lines. The score includes dynamic markings such as *f*, *ff*, *mf*, and *gliss.* and measures 125 through 130.

125

126

127

128

129

130