Stephen Hill

Chorale Prelude

on Veni, Veni Emmanuel

Orchestra

(Grade 4)

SARAHTIM Music Publishing

Instrumentation

Piccolo
Flute 1-2
Oboe 1-2
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

Timpani
Percussion
(S.D., B.D., Triangle, Tambourine, Wind Chimes, Cymbals, Gong, Sleigh Bells, Brake Drum)

Mallets
(Chimes, Vibraphone, Marimba, Xylophone, Glockenspiel/Crotales)

Piano

Violin 1
Violin 2
Viola
Cello
String Bass

Duration - ca. 3:00

SARAHTIM Music Publishing

Website: www.stephenhillcomposer.com
Email: sarahtimmusic@icloud.com
(562) 412-0906

About the Work…

Written in 2005, this Chorale Prelude is a brief setting of the Advent Hymn *Veni, Veni Emmanuel* for Wind Ensemble. The piece was composed for the California High School Band, under the direction of Mr. Doug Nordquist. The melody for the Christian Advent Hymn *Veni, Veni Emmanuel,* has been traced back to the 15th century. The verses we use today are of modern origin.

In contrast to the Wind Ensemble version in F Minor, the Full Orchestra setting retains the key of E minor. The work begins with the percussion section softly setting a rhythmic pulse and mood that prepares for the entrance of the piccolo solo. The piccolo, joined by the flute section, quickly grows in energy and volume as the other instruments enter. The Full band cadences at letter E, where the hymn tune is clearly stated and played with majesty. (In one of the counter-lines, you will find a brief reference to Bach's Little

Fugue in G Minor.)

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)

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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)

"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)

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To the California High Band and Orchestra Program, Mr. Doug Nordquist, Director

Chorale Prelude on "Veni, Veni Emmanuel"

Stephen Hill ASCAP

With Majesty ♩.=120

Piccolo
1st/2nd Flute
Oboe 1,2
1st Clarinet in B♭
2nd/3rd Clarinet in B♭
Bass Clarinet in B♭
Bassoon
1,2 Horn in F
3,4 Horn in F
1st Trumpet in B♭
2nd/3rd Trumpet in B♭
1st Trombone
2nd/3rd Trombone
Euphonium
Tuba
Timpani
Percussion 1 — Tri. S.D. B.D.
Percussion 2 — W.C. Cym. Gong
Percussion 3 — Sl. Bells Tamb. Brk.D.
Piano
Chimes
Crotales/ Glockenspiel
Marimba/ Xylophone
Vibraphone
Violin 1
Violin 2
Cello
String Bass

Triangle
W.C.
Gong
Sleigh Bells
W/Ped.
Pizz.
pizz.

SCORE
PERUSAL

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

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A

Solo

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

B. Cl.

Bsn.

1,2 Hn.

3,4 Hn.

1st Tpt.

2nd/3rd Tpt.

1st Tbn.

2nd/3rd Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Chim.

Crot./Glock

Mar./Xylo.

Vib.

Vln. 1

Vln. 2

Vla.

Cel.

St. Bs.

mf

l.v.

8vb

mp

mf

Ped.

Ped.

6 7 8 9 10

SCORE
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Picc.
1st/2nd Fl.
1st.
mf
Ob.
1st Cl.
2nd/3rd Cl.
2nd/3rd
mp
B. Cl.
mp
mf
Bsn.
mp
mf
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
mp
mf
Tba.
mp
mf
Timp.
mf
Perc. 1
B.D.
mf
Perc. 2
Perc. 3
mf
Pno.
mp
mf
8vb
Chim.
Crot./Glock
To Glock.
Mar./Xylo.
Vib.
Ped.
Vln. 1
Solo
mf
Vln. 2
Vla.
arco
mp
Cel.
arco
mp
p
St. Bs.
mp
mf

11 12 13 14 15

PERUSAL SCORE

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B

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

1st/2nds
2nd
muted
Glock.
All
Pizz.
2nd.

PERUSAL SCORE

16 17 18 19 20

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C

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

2nd/3rd
Open
Gong
Solo
Arco

21 22 23 24 25

PERUSAL SCORE

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Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

mf
f *mf*
f
f
muted
muted
f *mf*
f *mf*
f

26 27 28 29 30

SCORE
PERUSAL

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D

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

Open
+ 2,3
S.D.
Sus. Cym.
choke
Tambourine laid flat with Snare Sticks

31 32 33 34 35

PERUSAL SCORE

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Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln.
Vla.
Cel.
St. Bs.

ff
Open
Loco

36 37 38 39 40

PERUSAL SCORE

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E

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Cel.
St. Bs.

Sus. Cym.
C.C.
To Xyl.

41 42 43 44

PERUSAL SCORE

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Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

Muted
Stopped
Choke
Drum
sfz
ff

45 46 47 48

PERUSAL SCORE

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F

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

Open
Choke
Gong
Brake Drum

49 50 51 52

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Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Gong
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

53 54 55 56

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G

Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

Sus. Cym.
Gong
Marimba

57 58 59 60 61

SCORE
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Picc.
1st/2nd Fl.
Ob.
1st Cl.
2nd/3rd Cl.
B. Cl.
Bsn.
1,2 Hn.
3,4 Hn.
1st Tpt.
2nd/3rd Tpt.
1st Tbn.
2nd/3rd Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Chim.
Crot./Glock
Mar./Xylo.
Vib.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

a2
a2
Sus. C.
C.C.
ff
ff
8va

62 63 64 65 66

PERUSAL SCORE