

*“Come and see the  
wonders...”* (Psalm 66:5)



Intake 2 - Bishop, CA. (Photo Tim Hill)

Concert Band  
(Grade 2)

Stephen Hill  
(ASCAP)

SARAHTIM Music Publishing





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*“Come and see the wonders...”*

*(Psalm 66:5)*

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Instrumentation

Flute (Piccolo)

Oboe

Bb Clarinet

Bb Bass Clarinet

Bassoon

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet

French Horn

Trombone

Euphonium

Tuba

String Bass

Timpani

Percussion

(Snare Drum, Bass Drum, Triangle, Wind Chimes, Gong)

Mallets

(Chimes, Vibraphone, Glockenspiel)

Duration - ca. 4:10

(Cover Photo - Intake 2 near Bishop, Ca. by Tim Hill)

  
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### **About the Work...**

***"Come and see the wonders..."*** is a piece with limited rhythms, ranges, and key signatures. The Clarinets stay below the break with the Trumpets' highest pitch, the fourth line written D in the staff. There are solos, unisons, and doublings for a fully supported sound.

An impression and reflection on Psalm 66:5:

***"Come and see the wonders of God, his acts for humanity are awe-inspiring"***

### **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*)

### **Permission to Copy Parts...**

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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)*

# "Come and see the wonders..."

(A Psalm for Band - Psalm 66:5)

Stephen Hill (ASCAP)

**With Awe, (Rubato) ♩=76**      **slight rit.... A Tempo**

(-picc.)

Flute (Piccolo) *p* *pp*

Oboe *p* *pp*

Clarinet in B♭ *p* *pp*

Bass Clarinet in B♭ *p*

Bassoon *p*

Alto Saxophone *p* *pp*

Tenor Saxophone *p*

Baritone Saxophone *p*

Trumpet in B♭ *p*

Horn in F *p*

Trombone *p*

Euphonium *p*

Tuba *p*

String Bass *p*

Timpani *p*

Percussion 1 *p* Sus. Cymbal

Percussion 2 *p*

Chimes

Glockenspiel *p*

Vibraphone *p*

2 3 4 5

slight rit...

This musical score is for measures 6 through 10 of the piece 'The Rose Tree'. The score is written for a large orchestra and includes a variety of instruments. The notation is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The score is marked with a large, diagonal watermark that reads 'Percussion Score'.

The instruments and their parts are as follows:

- Fl.** (Flute): Measures 6-7 have a rest, then play a melody starting on G4, marked *p* (piano).
- Ob.** (Oboe): Measures 6-7 have a rest, then play a melody starting on G4, marked *p*.
- Cl.** (Clarinet): Measures 6-7 have a rest, then play a melody starting on G4, marked *p*.
- B. Cl.** (Bass Clarinet): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp* (pianissimo).
- Bsn.** (Bassoon): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Alto Sax.** (Alto Saxophone): Measures 6-7 have a rest, then play a melody starting on G4, marked *p*.
- Ten. Sax.** (Tenor Saxophone): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Bari. Sax.** (Baritone Saxophone): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Tpt.** (Trumpet): Measures 6-7 have a rest, then play a melody starting on G4, marked *pp*.
- Hn.** (Horn): Measures 6-7 have a rest, then play a melody starting on G4, marked *pp*.
- Tbn.** (Trombone): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Euph.** (Euphonium): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Tba.** (Tuba): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- S. Bass** (Soprano Bass): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Timp.** (Timpani): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Perc.** (Percussion): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Perc. W.C.** (Percussion with Cymbal): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Perc. Gong** (Percussion with Gong): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Chim.** (Chimes): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Glock.** (Glockenspiel): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.
- Vib.** (Vibraphone): Measures 6-7 have a rest, then play a melody starting on G3, marked *pp*.

The score is marked with a large, diagonal watermark that reads 'Percussion Score'.

15

20



*"Come and see the wonders..."*

Full Score

5

21

Fl. *pp* *p* a2

Ob.

Cl. (Sax cues) *p* *pp* *ppp* *p* a2

B. Cl. *pp* *pp* *ppp* *ppp* *p*

Bsn. *pp* *pp* *ppp* *ppp* *p*

Alto Sax. *p* *pp* *ppp* *ppp* *p*

Ten. Sax. *p* *pp* *ppp* *ppp* *p*

Bari. Sax. *pp*

Tpt. *pp*

Hn. *pp*

Tbn. *p*

Euph. *pp* *p*

Tba. *pp*

S. Bass *pp*

Timp. *pp*

Perc. W.C.

Perc. *p*

Chim. *p* *p* *pp*

Glock. *p*

Vib. *p*

21 22 23 24 25

6

Full Score

"Come and see the wonders..."

rit. .... A Tempo

slight rit..

29 A Tempo

Fl. ten. Solo pp

Ob. Solo p

Cl. ten. pp

B. Cl.

Bsn.

Alto Sax. ten. pp

Ten. Sax. ten. pp

Bari. Sax.

Tpt. Solo w/mute p

Hn. p pp

Tbn. p pp

Euph. p pp

Tba. p pp

S. Bass p pp

Timp.

Perc. II

Perc. II

Chim.

Glock. Solo p

Vib. Solo p

26 27 28 29 30

*"Come and see the wonders..."*

Full Score

7

slight rit.... *a2* **A Tempo**

Fl. *p*

Ob. *pp*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *p* *Open* *pp*

Tpt. *pp*

Hn. *pp*

Tbn. *p* *1. FHn* *pp*

Euph. *p* *1.* *pp*

Tba. *p* *1.* *pp*

S. Bass *pizz* *p*

Timp.

Perc. Triangle *pp*

Chim.

Glock. *pp*

Vib.

31 32 33 34 35

38

(+ picc)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bn.

Tpt.

Hn.

Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc.

Perc.

Chim.

Glock.

Vib.

*pp*

*mp*

*p*

*pp*

*pp*

*p*

*mp*

*mp*

*mp*

*p*

*pp*

*a2*

*mp*

*a2*

*mp*

*a2*

*mp*

*p*

*p*

B.D.

*mp*

36

37

38

39

*"Come and see the wonders..."*

Full Score

9

**molto rit.** ..... **A Tempo**

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *mf* *f* *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *a2* *mf* *ff*

Euph. *ff*

Tba. *a2* *mf* *f* *ff*

S. Bass *arco* *f* *ff*

Timp. *f* *ff*

Perc. *mf* *S.D.* *mf* *ff*

Perc. *Sus.C.* *pppp* *ff* C.C. Gong

Chim. *ff*

Glock. *f* *ff*

Vib. *f* *ff*

40 41 42 43

musical score for a full orchestra, starting at measure 44 and ending at measure 49. The score is marked **molto rit.** (very slow) and **A Tempo** (return to original tempo) at measure 47. The tempo change is indicated by a box containing the number 47.

The instruments listed on the left are:

- Fl.
- Ob.
- Cl.
- B. Cl.
- Bsn.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt.
- Hn.
- Tbn.
- Euph.
- Tba.
- S. Bass
- Timp.
- Perc.
- Perc.
- Chim.
- Glock.
- Vib.

The score includes various musical notations such as notes, rests, and dynamic markings like **fff** (fortissimo) and **l.v.** (lento). A large, stylized watermark "Full Score" is overlaid diagonally across the page.

Measure numbers 44, 45, 46, 47, 48, and 49 are indicated at the bottom of the page.

*"Come and see the wonders..."*

Full Score

11

rit. . . .

53

Slowly  $\text{♩}=70$ 

slight rit....

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc.

Perc.

Chim.

Glock.

Vib.

*Perusal Score*

*p* *pp* *ten.* *a2* *p* *pp* *ten.* *p* *ten.* *p* *p* *p* *pizz.* *p* *arco* *pp* *pp*

50

51

52

53

54

55

56

**A Tempo**      **slight rit....**      **A Tempo**      **rit.**

Fl. *Solo* *p*

Ob.

Cl. *pp*

B. Cl.

Bsn. *Solo* *p*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax.

Tpt. *Solo* *p*

Hn. *pp*

Tbn. *pp*

Euph. *Solo* *pp* *p*

Tba. *pp*

S. Bass *pp*

Timp.

Perc. II

Perc. II

Chim.

Glock.

Vib.

57 58 59 60 61



*"Come and see the wonders..."*

Full Score

13

----- 63 a2 Slowly (Rubato) ♩=70 rit. -----

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *pp*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. *pp*

Hn. *pp*

Tbn. *pp*

Euph. *pp*

Tba. *pp*

S. Bass *pp*

Timp.

Perc. *p*

Perc. *p*

Chim.

Glock. *p*

Vib. *p*

62 63 64 65 66

Div.

Fl. *pp* *pp* *ppp*

Ob. *pp* *pp* *ppp*

Cl. *pp* *pp* *ppp*

B. Cl. *pp* *pp* *ppp*

Bsn. *pp* *pp* *ppp*

Alto Sax. *pp* *pp* *ppp*

Ten. Sax. *pp* *pp* *ppp*

Bari. Sax. *pp* *pp* *ppp*

Tpt. *a2* *p* *pp* *ppp*

Hn. *p* *pp* *ppp*

Tbn. *p* *pp* *ppp*

Euph. *a2* *p* *pp* *ppp*

Tba. *p* *pp* *ppp*

S. Bass *p* *pp* *ppp*

Timp. *pp* *ppp*

Perc. *W.C.* *pp*

Chim. *pp*

Glock. *pp*

Vib. *Solo* *p* *pp*

67 68 69 70 71