

Stephen Hill

*“Come and see  
the wonders...”*

Concert Band  
(Grade 2)

  
SARAHTIM Music Publishing  




## Instrumentation

Piccolo

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Trumpet

French Horn

Trombone

Euphonium

Tuba

String Bass

Timpani

Percussion

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

Mallets

(Chimes, Vibraphone, Glockenspiel)

Duration - ca. 4:10



SARAHTIM Music Publishing



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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 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...**

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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)*

# "Come and see the wonders..."

(A Psalm for Band - Psalm 66:5)

Stephen Hill (ASCAP)

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

Flute (Piccolo) *p* *pp* *p*

Oboe *p* *pp*

Clarinet in Bb *p* *pp* *p*

Bass Clarinet in Bb *p* *pp* *p*

Bassoon *p* *pp* *p*

Alto Saxophone *p* *pp* *p*

Tenor Saxophone *p* *pp* *p*

Baritone Saxophone *p* *pp* *p*

Trumpet in Bb *pp*

Horn in F *p* *pp*

Trombone *p* *pp*

Euphonium *p* *pp*

Tuba *p* *pp*

String Bass *p* *pp*

Timpani *p* *pp*

Percussion 1 Sus. Cymbal *pp* *p*

Percussion 2 W.C. *p* *pp*

Gong *p* *pp*

Chimes

Glockenspiel *p* *p*

Vibraphone *p* *p*

"Come and see the wonders..."

slight rit....

**A** A Tempo

slight rit....

A Tempo

slight rit....

Solo

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Alto Sax., Ten. Sax., Bari. Sax., Tpt. (Trumpet), Hn. (Horn), Tbn. (Trombone), Euph. (Euphonium), Tba. (Tuba), S. Bass (Bassoon), Timp. (Timpani), Perc. 1, Perc. 2, Chim. (Chimes), Glock. (Glockenspiel), and Vib. (Vibraphone). The score includes various musical notations such as dynamics (pp, p, ten.), articulation (pizz., arco), and performance instructions (Solo). A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

"Come and see the wonders..."

**A Tempo** **B** a2

Fl. *pp* *p*

Ob.

Cl. *pp* *p*

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

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

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

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

Bari. Sax. *p* *pp*

Tpt.

Hn. *pp* *p*

Tbn. *pp* *p*

Euph. Solo *pp* *p* *pp* *p*

Tba. *pp* *p* *pp*

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

Timp. *pp*

Perc. 1

Perc. 2 W.C. *p*

Chim. *p* *p* *pp*

Glock. *p*

Vib. *p*

"Come and see the wonders..."

rit. . ten. A Tempo slight rit. . Ob. Solo C A Tempo slight rit.... a2 A Tempo

Fl. ten. A Tempo slight rit. . Ob. Solo C A Tempo slight rit.... a2 A Tempo

Ob. Solo p

Cl. ten. pp

B. Cl. p

Bsn. p

Alto Sax. ten. pp

Ten. Sax. ten. pp

Bari. Sax. Bn. p

Tpt. Solo w/mute p

Hn. p

Tbn. p

Euph. p pp

Tba. p pp

S. Bass p pp pizz p

Timp.

Perc. 1

Perc. 2

Chim.

Glock. Solo p

Vib. Solo p

PERUSAL SCORE



"Come and see the wonders..."

**D**

Fl. *pp* *mp* (+ picc)

Ob. *pp* *mp*

Cl. *pp* *mp*

B. Cl. *pp* *p* *pp* *mf*

Bsn. *pp* *p* *pp* *mf*

Alto Sax. *mp* *mp* Hns.

Ten. Sax. *mp*

Bari. Sax. *pp* *p* *mf* Bn.

Tpt. *pp* *mp* a2

Hn. *pp* *mp* a2

Tbn. *pp* *mf* a2

Euph. *pp* *mp* a2

Tba. *p* *pp* *mf* a2

S. Bass *p*

Timp. *p*

Perc. 1 Triangle

Perc. 2 *pp*

Chim.

Glock. *pp*

Vib. *mp*

"Come and see the wonders..."

molto rit. . . . A Tempo

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

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

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- S. Bass (String Bass)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Chim. (Chimes)
- Glock. (Glockenspiel)
- Vib. (Vibraphone)

Dynamic markings include *f*, *ff*, *ppp*, and *arco*. Performance instructions include *molto rit.*, *A Tempo*, and *Solo*. A large diagonal watermark "PERUSAL SCORE" is overlaid on the page.