

Full Score

Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)

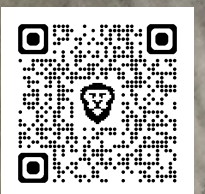
Concert Band

(Grade 4)

Stephen Hill

(ASCAP)

SARAHTIM Music Publishing



Chorale: In Memoriam

C. Dean Morris (1957-2009)
W. Francis McBeth (1933-2012)

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

(Cover Photo - W. Francis McBeth in his office at
Ouachita Baptist University, Arkadelphia, Arkansas)


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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 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... 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)

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 ♩=90

Don't rush to down beat of ms.7

The musical score is arranged in a standard orchestral format with 24 staves. The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- Flute 1 & 2/3:** Play a melodic line starting in measure 4, with dynamics *p*, *mp*, *p*, and *mf*.
- Oboe 1, 2:** Rests throughout.
- Clarinet in B♭ 1 & 2, 3:** Play a melodic line starting in measure 1, with dynamics *p*, *mp*, *pp*, *p*, *mp*, *pp*, *p*, and *mf*. Includes *ten.* markings.
- Bass Clarinet in B♭:** Rests throughout.
- Bassoon 1, 2:** Rests throughout.
- Alto Saxophone 1, 2:** Rests throughout.
- Tenor Saxophone:** Rests throughout.
- Baritone Saxophone:** Rests throughout.
- Trumpet in B♭ 1 & 2, 3:** Rests throughout.
- Horn in F 1, 2 & 3, 4:** Play a melodic line starting in measure 1, with dynamics *pp*, *mp*, *pp*, *p*, *mp*, *pp*, *p*, *mp*, and *mf*. Includes *1. muted* and *3. muted* markings.
- Trombone 1 & 2/3:** Rests throughout.
- Euphonium:** Rests throughout.
- Tuba:** Rests throughout.
- String Bass:** Rests throughout.
- Percussion:** Rests throughout.
- Gong:** Play a melodic line starting in measure 1, with dynamics *pp*, *pp*, and *pp*.
- Glk/Chimes:** Play a melodic line starting in measure 1, with dynamics *pp* and *pp*. Includes *l.v.* markings.
- Maracas:** Rests throughout.
- Chimes:** Play a melodic line starting in measure 1, with dynamics *pp* and *pp*.
- Drum:** Play a melodic line starting in measure 1, with dynamics *p*, *mp*, *pp*, *p*, *mp*, *pp*, *p*, and *p*. Includes *ten.* markings.
- Harps:** Play a melodic line starting in measure 1, with dynamics *p*, *mp*, *pp*, *p*, *mp*, *pp*, *p*, and *p*. Includes *ten.* markings.

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

- Picc.**: Piccolo
- Fl. 1**: Flute 1, dynamic markings: *subito pp*, *mp*, *subito pp*, *ppp*, *p*
- Fl. 2/3**: Flute 2/3, dynamic markings: *subito pp*, *mp*, *subito pp*, *ppp*
- Ob. 1, 2**: Oboe 1, 2
- Cl. 1**: Clarinet 1, dynamic markings: *subito pp*, *mp*, *subito pp*, *ppp*, *pp*
- Cl. 2,3**: Clarinet 2, 3, dynamic markings: *subito pp*, *mp*, *subito pp*, *ppp*, *pp*
- B. Cl.**: Bass Clarinet
- Bsn. 1,2**: Bassoon 1, 2
- Alto Sax. 1, 2**: Alto Saxophone 1, 2
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpt. 1**: Trumpet 1
- Tpt. 2,3**: Trumpet 2, 3
- Hn. 1, 2**: Horn 1, 2, dynamic markings: *subito pp*, *subito pp*, *ppp*, *pp*
- Hn. 3, 4**: Horn 3, 4, dynamic markings: *subito pp*, *pp*, *ppp*, *pp*
- Tbn. 1**: Trombone 1
- Tbn. 2/3**: Trombone 2, 3
- Euph.**: Euphonium, dynamic markings: *Solo*, *mp*, *ppp*, *pp*
- Tba.**: Tuba
- S. Bass**: Sub Bass
- Timp.**: Timpani
- B. Drum**: Bass Drum
- Cym.**: Cymbal
- Gong**: Gong
- Glock./Chim.**: Glockenspiel/Chimes, dynamic markings: *Glock. l.v. pp*, *l.v. pp*, *Chimes pp*
- Vp.**: Violin
- Hp.**: Harp, dynamic markings: *pp*, *pp*, *p*, *ppp*, *pp*

Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the bottom of the page.

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

Tim.

B. D.

Cym.

Gong

Chim.

Vib.

Hp.

13 14 15 16 17 18

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, Tim., B. D., Cym., Gong, Chim., Vcl., and Hp. The score spans measures 19 to 24, with measure 23 being the focus of this page. Dynamics include *pp*, *mp*, and *p*. Performance instructions such as 'Solo' and 'a2' are present. The time signature is 2/4.

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. Ba., Imp., B. D., Cym., Gong, Glock./Cb., Vib., and Hp. The score spans five measures, numbered 25 to 29 at the bottom. Dynamic markings include *p*, *mp*, *mf*, and *pp*. Performance instructions such as 'muted' and 'open' are present for the trumpet parts. A large, diagonal watermark reading 'PRELIMINARY SCORE' is overlaid across the entire page.

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

Timpani

B. D.

Cym.

Gong

Glockenspiel

Trb.

Hp.

30 31 32 33 34 35

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.

Cym.

Gong

Chimes/Glock

Hp.

36 37 38 39 40 41

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute 1, Flute 2/3, Oboe 1/2, Clarinet 1, Clarinet 2/3, Bass Clarinet, Bassoon 1/2, Alto Saxophone 1/2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2/3, Euphonium, and Tuba. The percussion section includes Snare Bass, Timpani, Cymbals (C.C. and Sus. Cym), Gong, Glockenspiel, and Chimes. The Harp (Hp.) is also present. The score features various dynamics such as *mf*, *mp*, *sfz*, *p*, and *ff*, along with performance markings like *ten.* and *v.* (accents). The piece is in a key with one sharp (F#) and a common time signature.

Chorale: In Memoriam

Hold and Build

49

Dramatic, *Res.* $\text{♩} = 90$

Picc. *sfz sfz sfz ff*

Fl. 1 *sfz sfz sfz ff*

Fl. 2/3 *sfz sfz sfz ff*

Ob. 1, 2 *sfz sfz sfz ff*

Cl. 1 *sfz sfz sfz ff*

Cl. 2,3 *sfz sfz sfz ff*

B. Cl. *sfz sfz sfz ff*

Bsn. 1,2 *sfz sfz sfz ff*

Alto Sax. 1, 2 *sfz sfz sfz ff*

T. Sax. *sfz sfz sfz ff*

B. Sax. *sfz sfz sfz ff*

Tpt. 1 *sfz sfz sfz ff*

Tpt. 2,3 *sfz sfz sfz ff*

Hn. 1, 2 *sfz sfz sfz ff*

Hn. 3, 4 *sfz sfz sfz ff*

Tbn. 1 *sfz sfz sfz ff*

Tbn. 2/3 *sfz sfz sfz ff*

Euph. *sfz sfz sfz ff*

Tba. *sfz sfz sfz ff*

S. Bass *sfz sfz sfz ff*

Timp. *sfz sfz sfz mf*

B. *sfz sfz sfz*

Cym. *sfz sfz sfz*

Gong *sfz sfz sfz*

Trk./Chim. *sfz sfz sfz*

Yob. *sfz sfz sfz*

Hp. *sfz sfz sfz*

Glock. *f*

Chimes *f*

3rd. *ff*

gliss *ff*

Div. *ff*

C.C. *ff*

47 48 49 50 51 52

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.
- Cym.
- Gong
- Chim.
- Ycb.
- Hp.

Key performance instructions include *gliss* (glissando) and *ff* (fortissimo) markings for several woodwind and brass parts, and *sfz* (sforzando) for the Trombone 2/3 part. A specific instruction at the bottom right reads: "• Ms.57 Bring out 2nd, 3rd Trombone on beat 4".

53

54

55

56

57

58

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

Chorale: In Memoriam

With Great Intensity

61 Mass No. 90

The musical score is for a full orchestra and includes the following 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.
- Hp.

The score is marked with various dynamics including *sfz*, *ff*, *pp*, *f*, *p*, *mp*, and *ff*. Performance instructions include "choke" and "C.C.". A large "PRELIMINARY" watermark is overlaid diagonally across the page.

Fading Away

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., Cym., Gong, Chim., Db., and Hp. The score spans measures 65 to 70. Dynamic markings include *f*, *p*, *mp*, *pp*, and *ppp*. A large diagonal watermark reading 'PRELIMINARY SCORE' is overlaid across the page. The title 'Fading Away' is at the top left, and 'Chorale: In Memoriam' is at the top right.

72

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. Dr.

Cym.

Gong

Sn. Dr./Chim.

Hp.

71

72

73

74

75

76

niente

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. Dr., Cym., Gong, and Hp. The score shows dynamics such as *mp*, *p*, and *ppp*. A rehearsal mark is present at the beginning of each instrument's part. A specific instruction for the Chimes part reads "Chimes solo, watch conductor". The word "niente" appears at the end of the score.

77

78

79

80

81

82

* (The D \flat in the Eph. part does not resolve to C)