Full Score

“Run in such a way…”

(I Corinthians 9:24-27)

Concert Band

(Grade 3)

Stephen Hill
(ASCAP)

SARAHTIM Music Publishing

“Run in such a way…”

(I Corinthians 9:24-27)

<u>Instrumentation</u>

Piccolo
Flute 1-2
Oboe
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
String Bass
Timpani
Percussion
(S.D., B.D., 3 Toms, High-Hat, Triangle, Tambourine, Shaker, Wind Chimes, Gong, Wood Block, Congas, Cymbals)

Mallets
(Marimba, Vibraphone, Chimes)
Piano

Duration - ca. 3:00

(Cover Photo: California High School By Stephen Hill)

SARAHTIM Music Publishing

www.stephenhillcomposer.com
stephenhillmusic@icloud.com
(562) 412-0906

<u>About the Work...</u> **"*Run in such a way...*"** is a reflection on Joy. I was thinking of the quote from the 1924

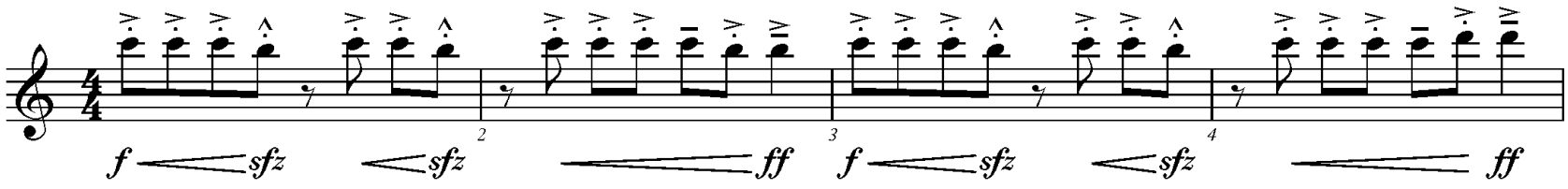
Scottish Olympic runner, Eric Liddell: *"I believe God made me for a purpose, but he also made me fast! And when I run I feel His pleasure."*

The phrase, **"Run in such a way..."** is borrowed from a passage in the New Testament Book of I Corinthians chapter 9 verse 24. This setting for Band is a musical impression of the passage I learned during my childhood days at Sunday School.

(I Corinthians 9:24-27 CBV) *"Don't you know that the runners in a stadium all race, but only one receives the prize?* ***Run in such a way*** *to win the prize. Now everyone who competes exercises self-control in everything. They do it to receive a perishable crown, but we an imperishable crown. So I do not run like one who runs aimlessly or box like one beating the air. Instead, I discipline my body and bring it under strict control, so that after preaching to others, I will not be disqualified."*

In 1972, the "Jogging" craze caught my attention during my 8th-grade year of JrHigh. When I learned that the PE teacher would give the first four students an "A" to complete the warm-up run, I thought I could at least try for that. Being rewarded with an "A" was a motivating factor for sure. It took some time to get in shape enough to be one of the first four, but the daily trying paid off to the point where it became a consistent "A".

Bring out the contrasting legato articulation:



Intro tutti - bring out the moving lines within the sections Fl. 2, Cl.1, A.Sax. 2, Trpt. 2, etc. Try not to let the static lines i.e., Trpt. 1 part overpower the whole Trumpet section.

<u>About the Composer...</u> 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)

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For the California High School Band and Orchestra Program, Doug Nordquist, Director

"Run in such a way..."

"I believe God made me for a purpose, but he also made me fast! And when I run I feel His pleasure."
Eric Liddell (1924 Scottish Olympic runner)

Stephen Hill (ASCAP)

Exuberant ♩=144

Lightly

Piccolo
Flute 1,2
Oboe
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2,3
Bass Clarinet in B♭
Bassoon
Alto Saxophone 1,2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2,3
Horn in F 1,2
Trombone 1,2
Trombone 3
Euphonium
Tuba
String Bass (Bass Guitar)
Timpani
Snare Drum
Bass Drum
Tri.
Tambo
nd Chin
Wood Block
Hi-Hat
Congas
(Opt. Dr. Set ad lib)
Toms
Glockenspiel
Xylo. Only
Xylophone
Vibraphone
Marimba

Preview Only

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stephenhillmusic@icloud.com / www.stephenhillcompoer.com / (Psalm 23)

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Pesante

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
W.Blk
Hi-Hat
Congas
Tom-t.
Glock.
Xyl.
Vibes
Mar.

a2
solo
Solo
Tamb
W.Ch.
Vibes
Xylo + Vibes

7/4 7/4 7/4 7/4

7 8 9 10 11 12

Perusal Score

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13

With Joy

Picc.

Fl. 1,2 — *mf*

Ob.

E♭ Cl. — *mf*

Cl. 1 — *mf*

Cl. 2,3

B. Cl. — *mf* *mp*

Bsn. — *mf* *mp*

Alto Sax. 1,2 — 1. *mf*

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass — *mf* *mp*

Timp.

S.D.
B.D. — *mf*

Tri.,Tamb.
W.Blk — W.Blk

H. Hat
Congas — *mf*

Tom-t.

Glock.

Xyl.
Vibes

Mar.

13 14 15 16 17 18

Perusal Score

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21

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

mf *mp*

Bsn.

mf *mp*

Alto Sax. 1,2

Ten. Sax.

mf

Bari. Sax.

mf

Flugel Horn Solo

Tpt. 1

Solo 2nd Trpt.

Tpt. 2,3

mf

Solo 1st Hn.

Hn. 1,2

mf

Solo 1st Hn.

mf

Solo 1st Trb.

Tbn. 1,2

mf

Tbn. 3

Solo

Euph.

mf *mp*

mf

Tba.

mf *mp*

Bass

mf *mp*

Timp.

S.D.
B.D.

Tri.,Tamb.
W.Blk

Hi-Hat
Congas

f

Tom-t.

f

Glock.

Xyl.
Vibes

Mar.

19 20 21 22 23 24

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29

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

a2

Ten. Sax.

mf

Solo

a2

Bari. Sax.

mp

mf

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Solo

a2

Euph.

mp

mf

a2

Tba.

mp

mf

Bass

mf

Timp.

S.D.

B.D.

Tri.,Tamb.

W.Blk

H. Hat

Congas

Tom-t.

f

Gloc.

Xyl.

Vibes

Mar.

25 26 27 28 29 30

Perusal Score

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36 **Pesante**

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
W.Blk
Hi-Hat
Congas
Tom-t.
Glock.
Xyl.
Vibes
Mar.

a2

f

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Lightly

42

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

To Trumpet

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.
B.D.

Tri.,Tamb.
W.Blk

Hi-Hat
Congas

Tom-t.

Gloc.

Xyl.
Vibes

Mar.

a2

f *mf*

Perusal Score

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Lightly

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.

a2

Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass

Timp.

S.D.
B.D.
Tri.,Tamb.
W.Blk
Hi-Hat
Cngas
Tom-t.

Gloc.

Xylo.+Vibes

Xyl.
Vibes
Mar.

sim.

f

Perusal Score

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51

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
W.Blk
H. Hat
Congas
Tom-t.
Glock.
Xyl.
Vibes
Mar.

49 50 51 52 53

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"Run in such a way..."

Pesante

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
Blk
Hat
ngas
Tom-t.
Gloc
Xyl.
Vibes
Mar.

ff

Solo

7/4

Perusal Score

54 55 56 57 58

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59

Exuberant

Lightly

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.
B.D.

C.C.

Tamb.
W Blk

Hi-Hat
Congas

Tom-t.

Glock.

Xylo. Only

Xyl.
Vibes

Mar.

Tri.

59 60 61 62 63 64

Perusal Score

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Pesante

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
W.Blk
Hi Hat
Congas
Tom-t.
Glock.
Xyl.
Vibes
Mar.

a2
solo
arco
Solo
Tamb
W.Ch.
Vibe.
Xylo + Vibes

65 66 67 68 69 70

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71

With Joy

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.
B.D.

Tri.,Tamb.
W.Blk

Hi-Hat
Congas

Tom-t.

Glock.

Vibes Only

Xyl.
Vibes

Mar.

71 72 73 74 75 76

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79

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tri.,Tamb.
W.Blk
Hi-Hat
Congas
Tom-t.
Gloc.
Xyl.
Vibes
Mar.

f

77 78 79 80 81 82

Perusal Score

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87

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
W.Blk
Hi-Hat
Congas
Tom-t.
f
Gloc
Xyl.
Vibes
Mar.

83 84 85 86 87

Perusal Score

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Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
Blk
Hat
ngas
m-t.
Gloc
Xyl.
Vibes
Mar.

f

88 89 90 91 92 93

Perusal Score

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94

Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tri.,Tamb.
W.Blk
Cym
C.C
W.Ch.
Sus.Cym
Hi-Hat
Congas
Tom-t.
Gloc.
Xyl.
Vibes
Mar.

94 95 96 97 98 99

Perusal Score

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Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2,3
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2,3
Hn. 1,2
Tbn. 1,2
Tbn. 3
Euph.
Tba.
Bass
Timp.
S.D.
B.D.
Tamb.
Blk
Hat
ngas
Tom-t.
Glock.
Xyl.
Vibes
Xylo. + Vibes
Mar.

100 101 102 103 104 105

Perusall