

Full Score

Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)

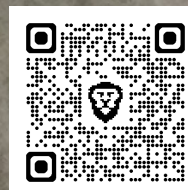
Orchestra

(Grade 4)

Stephen Hill

(ASCAP)

SARAHTIM Music Publishing



Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)

Instrumentation

Piccolo

Flute 1-2

Oboe 1-2

Bb Clarinet 1-2

Bassoon 1-2

Bb Trumpet 1-3

French Horn 1-4

Trombone 1-3

Euphonium

Tuba

Timpani

Percussion

(Bass Drum, Cymbals, Gong)

Mallets

(Chimes, Vibraphone, Glockenspiel)

Harp

Violin 1

Violin 2

Viola

Cello

String Bass

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)

*Don't rush to
downbeat of ms.7*

Adagio, with sorrow $\text{♩}=48$

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

- Flute 1,2
- Oboe 1,2
- Clarinet in B \flat 1,2
- Bassoon 1,2
- Horn in F 1,2 (1. muted)
- Horn in F 3,4 (3. muted)
- Trumpet in B \flat 1
- Trumpet in B \flat 2,3
- Trombone 1
- Trombone 2/3
- Euphonium
- Tuba
- Timpani
- Bass Drum
- Cymbals
- Gong
- Glockenspiel/Chimes
- Harp
- Violin 1
- Violin 2
- Viola
- Cello
- String Bass

The score includes dynamic markings such as *p*, *mp*, *pp*, *mf*, and *ten.* (tension). Performance instructions include "Con Sord." (Con Sordano) and "Con Sord. Divisi". The piece is in 4/4 time and begins with a tempo of Adagio, with a metronome marking of $\text{♩}=48$. A specific instruction at the beginning of measure 7 reads: "Don't rush to downbeat of ms.7".

12

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

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2 (Euph. Solo)
- Hn. 3, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1
- Tbn. 2/3
- Euph. (Solo)
- Tba.
- Timp.
- B. D.
- Gong
- Glock./Chim. (Glock. l.v., Chimes)
- Hp.
- Vln. 1
- Vln. 2
- Cel. (Solo)
- St. Bs.

Dynamic markings include *pp*, *mp*, *ppp*, and *p*. Performance instructions include *Solo*, *Euph. Solo*, *l.v.*, and *All*. The score is divided into measures 7 through 12, with measure 12 being the final measure on this page.

7

8

9

10

11

12

Fl. 1, 2 *mp* *pp* *p* *mp*

Ob. 1, 2 *p* *mp* *ppp*

Cl. 1, 2 *p* *ppp* *p* *mp* *pp* *p*

Bsn. 1, 2 *p* *ppp* *p* *mp* *pp*

Hn. 1, 2 *ppp* Open

Hn. 3, 4 *ppp* Open

Tpt. 1

Tpt. 2, 3

Tbn. 1 *p* *mp* *pp*

Tbn. 2/3 *p* *mp* *pp*

Euph.

Tba. *p* *mp* *pp*

Timp. *p* *mp* *pp*

B. D.

Gong

Glock./Chim.

Hp. *p* *mp* *p* *p* *mp*

Vln. 1 *pp* *p* *mp*

Vln. 2 *ppp* *p* *mp* *p* *p* *mp*

Cel. *ppp* *p* *mp* *pp* Divisi.

St. Bs. *p* *mp* *pp*

Fl. 1,2 *pp mp p* **B**

Ob. 1,2 *mp p*

Cl. 1,2 *pp mp*

Bsn. 1,2 *p mp pp p*

Hn. 1,2 *mp* Euph. Solo All *mp*

Hn. 3,4 All *mp*

Tpt. 1

Tpt. 2,3

Tbn. 1 *p mp pp p mp*

Tbn. 2/3 *p mp pp p mp*

Euph. Solo *mp p mp*

Tba. *p mp pp p mp*

Timp. *p mp pp p mp*

B. D.

Gong

Glock./Chim.

Hp. *mp p*

Ln. 1 *pp mp p* Senza Sord.

Ln. 2 *pp mp p* Senza Sord.

Cel. *p mp pp p mp* Senza Sord.

St. Bs. *p mp pp p mp*

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2, 3
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tba.
 Timp.
 B. D.
 Gong
 Glock./Chim.
 Hp.
 Cn. 1
 Cn. 2
 Cel.
 St. Bs.

Warmly
Senza Sord.

pp *p* *mp* *pp* *mf* *p* *mp* *open*

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1
Tbn. 2/3
Euph.
Tba.
Timp.
B. D.
Gong
Glock./Chim.
Hp.
Vln. 1
Vln. 2
Vla.
Cel.
St. Bs.

f *mp* *pp* *mp* *subito p* *ten.* *a2*

Chorale: In Memoriam

Broadly, yet moving forward $\text{♩} = 54$

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f* *mf*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Tbn. 1 *f* *mf*

Tbn. 2, 3 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *mp*

B. D.

Gong

Glock./Chim. Chimes *f*

Hp. *f*

Vln. 1 *f*

Vln. 2 *f* *Divisi*

Vla. *f*

Cel. *f* *mf*

St. Bs. *f* *mf*

Musical score for 'Chorale: In Memoriam'. The score is written for a full orchestra and includes the following instruments and parts:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- Timp.
- B. D.
- Gong
- Glock./Chim.
- Hp.
- Vln. 1
- Vln. 2
- Cel.
- St. Bs.

The score is marked with a large, diagonal watermark reading 'PRELISALSCOPE'. Dynamic markings such as *mf*, *mp*, *mf*, and *sfz* are present throughout the score. Performance instructions include 'ten.' (tension), 'C.C.' (Cymbal Crash), 'Sus. Cym' (Suspended Cymbal), 'Glock.' (Glockenspiel), and 'Chimes'. The score is divided into measures, with measure numbers 42, 43, 44, 45, and 46 visible at the bottom of the page.

Chorale: In Memoriam

Hold and Build

Full Score
Dramatico, Pesante ♩=65

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

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- Timp.
- B. D.
- Gong
- Glock./Chim.
- Hp.
- Div. Vln. 1
- Div. Vln. 2
- Viola
- Cel.
- St. Bs.

The score is divided into measures 47, 48, 49, 50, and 51. A large, diagonal watermark reading "PRELIMINARY SCORE" is overlaid across the entire page.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Timp.

B. D.

Gong

Glock./Chim.

Hp.

Vln. 1

Vln. 2

Vla.

Cel.

St. Bs.

Forcefully

gliss.

ff

mf

ffz

f

ff

C.C.

3.

+2.

Chorale: In Memoriam

With Great Intensity

The musical score is a full orchestral score for 'Chorale: In Memoriam'. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Euphonium, Tuba), percussion (Timpani, Bells, Gong, Glockenspiel/Chimes), strings (Violin, Cello, Double Bass), and Harp. The score is marked 'With Great Intensity' and includes dynamic markings such as *sfz* and *sfz*. A large, diagonal watermark reading 'PRELIMINARY SCORE' is overlaid across the entire page. The score is organized into measures, with page numbers 57, 58, 59, and 60 indicated at the bottom.

* (Ms. 57 - 2nd and 3rd Trbns need to cut through on beat 4)

PRELIMINARY SCORE

Massive ♩=44 **Fading Away**

Fl. 1, 2 *fff* *ff* *f*

Ob. 1, 2 *fff* *pp* *f* *mp*

Cl. 1, 2 *fff* *pp* *p* *mp*

Bsn. 1, 2 *fff* *pp* *p*

Hn. 1, 2 *fff* *p*

Hn. 3, 4 *fff* *p*

Tpt. 1 *fff* *p*

Tpt. 2, 3 *fff* *p*

Tbn. 1 *fff* *pp* *ppp*

Tbn. 2/3 *fff* *pp* *ppp*

Euph. *fff* *mp* *pp*

Tba. *fff* *mp* *pp*

Timp. *fff* *mp* *pp*

B. D. *fff*

Gong *fff* *mp* *pp*

Glock./Chim. *fff* *Glock. ff* *f* *mf*

Hp. *fff* *ff* *mp*

Vln. 1 *fff* *ff* *f*

Vln. 2 *fff* *f* *mp*

Vla. *fff* *pp* *mp*

Cel. *fff* *mp* *pp*

St. Bs. *fff* *mp* *pp*

61 62 63 64 65 66

F (Don't rush. Let the music breathe between each phrase.)

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2, 3
Tbn. 1
Tbn. 2, 3
Euph.
Tba.
Timp.
B. D.
Gong
Glock./Chim.
Hp.
Vln. 1
Vln. 2
Cel.
St. Bs.

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2, 3
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tba.
 Timp.
 B. D.
 Gong
 Glock./Chim.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Cel.
 St. Bs.

mp *pp* *p* *mf* *pp* *p* *mf*

Fl. 1,2 *p* *ppp*

Ob. 1,2 *p* *ppp*

Cl. 1,2 *p* *ppp*

Bsn. 1,2 *p* *ppp*

Hn. 1,2 *p* *ppp*

Hn. 3,4 *p* *ppp*

Tpt. 1 *p* *ppp*

Tpt. 2,3 *p* *ppp*

Tbn. 1 *p* *ppp*

Tbn. 2/3 *p* *ppp*

Euph. *p* *ppp*

Tba. *p* *ppp*

Timp. *p* *ppp*

B. D.

Gong *p* *ppp*

Glock./Chim. *mp* Chimes solo, watch conductor *ppp*

Hp. *p* *ppp*

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Cel. Div. *p* *ppp*

St. Bs. *p* *ppp*

niente

* D \flat in this part does not resolve