

Stephen Hill

The Prairie

Solo Violin and Orchestra

Orchestra

(Grade 4)


SARAHTIM Music Publishing


Instrumentation

Flute 1-2

Oboe

English Horn

Bb Clarinet 1-2

Bassoon 1-2

French Horn

Bb Trumpet

Trombone

Tuba

Timpani

Percussion

(S.D., B.D., Triangle, 2 Wood Blocks)

Mallets

(Vibraphone, Glockenspiel)

Piano

Harp

Solo Violin

Violin 1

Violin 2

Viola

Cello

String Bass

Duration - ca. 6:00


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About the Work...

The Prairie, composed in 2007, was originally written for Solo Tuba and Piano. It was written at the request of Peter Alexander (Alexander Publishing) and is part of a larger project of Solo Compositions written for each major instrument of the Orchestra: Flute, Oboe, Clarinet, Bassoon, Horn in F, Trumpet, Trombone, Tuba, Violin, Viola, Cello and Double Bass. The project consisted of composing music for specific poems chosen by Peter that he felt reflected the character of each instrument. For the Solo Tuba, the poem assigned was Rudyard Kipling's, **The Prairie**.

The Prairie by Rudyard Kipling

I see the grass shake in the sun for leagues on either hand, I see a river loop and run about a treeless land -- An empty plain, a steely pond, a distance diamond-clear, And low blue naked hills beyond. And what is that to fear?" "Go softly by that river-side or, when you would depart, You'll find its every winding tied and knotted round your heart. Be wary as the seasons pass, or you may ne'er outrun The wind that sets that yellowed grass a-shiver 'neath the Sun."

I hear the summer storm outblown -- the drip of the grateful wheat. I hear the hard trail telephone a far-off horse's feet. I hear the horns of Autumn blow to the wild-fowl overhead; And I hear the hush before the snow. And what is that to dread?"

"Take heed what spell the lightning weaves -- what charm the echoes shape -- Or, bound among a million sheaves, your soul shall not escape. Bar home the door of summer nights lest those high planets drown The memory of near delights in all the longed-for town."

"What need have I to long or fear? Now, friendly, I behold My faithful seasons robe the year in silver and in gold. Now I possess and am possessed of the land where I would be, And the curve of half Earth's generous breast shall soothe and ravish me!"

The Prairie, Orchestra Version - In the summer of 2015, I took a road trip to Omaha, Nebraska, to visit with my friends Ken and Ruth Meints (both colleagues with whom I had taught together at Whittier Christian Schools). While there, I shared a copy of **The Prairie**. Ruth asked me to re-score it from the original for Solo Tuba to Solo Violin for her "Frontier Strings" at the Omaha Conservatory of Music. Ken quickly noted it's not often an original work for solo tuba that is re-scored for solo violin. It's usually the other way around.

Since I had my laptop with me, Ruth and I spent the evening adapting The Prairie for Solo Violin. We transposed the original key of Bb to G. Ruth, divided up the phrases for 3 Violin Soloists, and then worked out the specific bowings. We made the changes in Sibelius. On my return to California, I orchestrated the original Tuba and Piano part for Violin and Orchestra. The new setting was premiered by the "Frontier Strings" of the Omaha Conservatory of Music with the Omaha Symphony, Enrico Lopez-Yanez, conducting.

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...

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)

"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)

For Ruth Meints and The Frontier Strings, Omaha Conservatory of Music

The Prairie

(An impression from the Rudyard Kipling poem, *The Prairie*)

Stephen Hill (ASCAP)

Plainly ♩=70

Flute 1,2 (1.) *mp* (2.) *pp*

Oboe English Horn *p* *pp* To E.Horn

Clarinet in B♭ 1,2 *p* *pp*

Bassoon 1,2 (1.) *p* *pp*

Horn in F

Trumpet in B♭

Trombone

Tuba

Timpani

Snare Drum Bass Drum Triangle

Wood Blocks

Glockenspiel *pp*

Harp *pp*

Piano

Violin *p* *p* *mp accel..... rit.....*

Violin 1 con sordino pizz. *pp* arco *pp*

Violin 2 con sordino pizz. *pp* arco *pp*

Viola con sordino pizz. *pp* arco *pp*

Violoncello con sordino pizz. *pp* arco *pp*

Double Bass con sordino *pp*

The Prairie

B

Fl. 1,2 (1.) *p*

Ob. E.Hn. *pp* To Oboe

Cl. 1,2 *pp*

Bsn. 1,2 (1.) *pp*

Hn. *pp*

Tpt. *p*

Tbn. *pp*

Tba. *pp*

Timp. *pp*

S. D. B.D. Tri.

W.B.

Glock. *p*

Hp. *pp*

Pno. *pp*

Vln. *p mp p mp*

Vln. 1 Solo *p* Div. *pp*

Vln. 2 *pp* *p* Div. *pp*

Vla. *p* Div. *pp*

Vc. *ppp* *p*

Db. Pizz. *pp*

23 24 25 26 27 28 29 30 31 32 33 34 35 36

The Prairie

4

C

Fl. 1,2
mp p

Ob.
E.Hn.
mp pp

Cl. 1,2
mp p mp ppp mp mf

(Cl.1) (+2) a2

Bsn. 1,2
mp p ppp

Hn.
pp ppp

Tpt.
pp ppp

Tbn.
pp ppp

Tba.
pp ppp

Timp.
pp

S. D.
B. D.
Tri.

W.B.

Glock.
pp

Hp.
pp p

Pno.
pp pp

Vln.
mf f mp mf p

Vln. 1
p

Vln. 2
pp p

Vla.
pp ppp p a2 mp

Vc.
pp p ppp

Db.
Arco p pizz. p

37 38 39 40 41 42 43 44 ppp 45 46 47 48 49

The Prairie

D

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vln. 1
Vln. 2
Vla.
Vcl.
Db.

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

a2
Ob.

Div.
Div.

3

The Prairie

E Cadenza

Playfully ♩=100

Fl. 1,2

Ob.
E.Hn.

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D.
B.D.
Tri.

W.B.

Glock.

Hp.

Pno.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ten.

Arco

p

mp

p

pp

mf

f

Cadenza

Senza Sordino

Senza Sordino

Senza Sordino

Senza Sordino

Senza Sordino

The Prairie

Fl. 1,2 *a2* *mp*

Ob. *mp*

E.Hn. *mp* To E. Horn.

Cl. 1,2 *p*

Bsn. 1,2 *p*

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D. *f*

B.D. *f*

Tri. *f*

W.B. *f*

Glock.

Hp. *f*

Pno. *mp* *f*

Vln. *f* 6

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p* *f*

Db. *f*

The Prairie

8

G
(Fl. + Picc.)

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B.D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Dynamic markings: *p*, *mf*, *mp*, *f*, *mf*, *p*, *p*, *mf*, *Pizz*, *arco*, *pizz*, *arco*, *pizz*, *arco*, *pizz*, *Pizz*, *arco*, *pizz*.

Performance instructions: *a2*, *mf*, *p*, *p*, *mp*, *mf*, *f*, *pizz*, *arco*, *pizz*, *arco*, *pizz*, *Pizz*, *arco*, *pizz*.

Other markings: (E.H.), *6*, *V*, *V*, *V*.

78

79

80

81

82

83

84

The Prairie

Fl. 1,2
Ob.
E.Hn.
Cl. 1,2
Bsn. 1,2
Hn.
Tpt.
Tbn.
Tba.
Timp.
S. D.
B. D.
Tri.
W.B.
Glock.
Hp.
Pno.
Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

To Oboe

mf

3
4
3
4
3
4

The Prairie

10

H (Fl. + Picc.) (Fl.1,2)

Fl. 1,2 *mf*

Ob. E.Hn. *mf*

Cl. 1,2 *mp*

Bsn. 1,2 *mp*

Hn. *mp*

Tpt. *p*

Tbn. *mp*

Tba. *mp*

Timp.

S. D. B. D. Tri. *mp*

W.B.

Glock. *mp*

Hp.

Pno. *mp*

H

Vln. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

mp Arco

Db. *mp* Arco

92 93 94 95 96 97 98

The Prairie

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

- Fl. 1,2:** Flute parts, starting with a 3/4 time signature and changing to 4/4 at measure 100. Dynamic markings include *mf* and *a2*.
- Ob. E.Hn.:** Oboe and English Horn parts, dynamic marking *mf*.
- Cl. 1,2:** Clarinet parts, dynamic marking *p*.
- Bsn. 1,2:** Bassoon parts, dynamic marking *mp*.
- Hn.:** Horn part, dynamic marking *mp*.
- Tpt.:** Trumpet part, dynamic marking *mf*.
- Tbn.:** Trombone part, dynamic marking *mf*.
- Tba.:** Tuba part, dynamic marking *mp*.
- Timp.:** Timpani part, dynamic marking *mp*.
- S. D. B. D. Tri.:** Snare Drum, Bass Drum, and Triangle parts, dynamic marking *mf*.
- W.B.:** Wood Bass part, dynamic marking *mp*.
- Glock.:** Glockenspiel part, dynamic marking *mf*.
- Hp.:** Harp part.
- Pno.:** Piano part, dynamic marking *mf*.
- Vln.:** Violin part, dynamic marking *mf*.
- Vln. 1, 2:** Violin I and II parts.
- Vla.:** Viola part, dynamic marking *p* and *pizz*.
- Cb.:** Cello part, dynamic marking *mp*.
- Db.:** Double Bass part, dynamic marking *mp*.

The score includes a large watermark reading "PERUSAL SCORE" diagonally across the page. Measure numbers 99, 100, 101, 102, 103, 104, and 105 are indicated at the bottom of the page.

