

# Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)



W. Francis McBeth (Photo by Mary McBeth)

## 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**

  
SARAHTIM Music Publishing  


[www.stephenhillcomposer.com](http://www.stephenhillcomposer.com)

[stephenhillmusic@icloud.com](mailto:stephenhillmusic@icloud.com)

(562) 412-0906

**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. He studied composition with Philip Westin at Cerritos College (CA), W. Francis McBeth at Ouachita Baptist University (Arkansas), and Byong Kon Kim at California State University, Los Angeles. Stephen's studies with these composers connect him to a lineage that includes their teachers, Roy Harris, Ingolf Dahl, Clifton Williams, Bernard Rogers, Bernhard Heiden, and Howard Hanson. Stephen 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. Although semi-retired, Stephen continues to work with students by teaching 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 of composing beyond just the summer months and publishes through his company, SARAHTIM — a title that comes from simply combining the names 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; I shall not want...” (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  $\text{♩}=90$

Don't rush to down beat of ms.7

Piccolo

Flute 1

Flute 2/3

Oboe 1, 2

Clarinet in B♭ 1

Clarinet in B♭ 2,3

Bass Clarinet in B♭

Bassoon 1,2

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2,3

Horn in F 1, 2

Horn in F 3, 4

Trombone 1

Trombone 2/3

Euphonium

Tuba

String Bass

Trumpet 1

Bass Drum

Snare Drum

Gong

Glockenspiel/Chimes

Xylophone

Harp

1. muted

3. muted

ten.

pp

mp

pp

p

pp

mp

p

mf

l.v.

Chimes

ten.

pp

mp

pp

p

pp

mp

p

ten.

pp

mp

p

1

2

3

4

5

6

Picc.

Fl. 1  
*subito pp* *mp* *subito pp* *ppp* *p*

Fl. 2/3  
*subito pp* *mp* *subito pp* *ppp*

Ob. 1, 2

Cl. 1  
*subito pp* *mp* *subito pp* *ppp* *pp*

Cl. 2,3  
*subito pp* *mp* *subito pp* *ppp* *pp*

B. Cl.

Bsn. 1,2

Alto Sax.1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1, 2  
*subito pp* *subito pp* *ppp* *pp*

Hn. 3, 4  
*subito pp* *pp* *ppp* *pp*

Tbn. 1

Tbn. 2/3

Euph.  
Solo *mp* *ppp* *pp*

Tba.

S. Bass

Timp.

B. Drum

Cym.

Gong

Glock.1.v.  
*pp* *pp* *l.v.* *l.v.* *l.v.*  
*pp* *pp* *pp*

Chimes

V. 1

Hp.  
*pp* *pp* *p* *ppp* *pp*

7 8 9 10 11 12

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

24



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/C.  
 Vib.  
 Hp.

muted  
 p  
 mp  
 pp  
 open  
 open  
 p  
 mp  
 mf  
 pp  
 mp  
 mf  
 p  
 mp  
 mf  
 pp  
 mp  
 mf  
 p  
 mp  
 pp  
 p  
 mp  
 pp  
 open  
 p

a2  
 a2  
 a2

25 26 27 28 29

[illegible]

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

Ylb.

Hp.

*pp mp f mf*

36 37 38 39 40 41

[illegible]

Chorale: *In Memoriam*

Hold and Build

Dramatic, *Resonante*

9

49

Picc. *ffz* *ffz* *ffz* *ff*

Fl. 1 *ffz* *ffz* *ffz* *ff*

Fl. 2/3 *ffz* *ffz* *ffz* *ff*

Ob. 1, 2 *ffz* *ffz* *ffz* *ff*

Cl. 1 *ffz* *ffz* *ffz* *ff*

Cl. 2,3 *ffz* *ffz* *ffz* *ff*

B. Cl. *ffz* *ffz* *ffz* *ff*

Bsn. 1,2 *ffz* *ffz* *ffz* *ff*

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

T. Sax. *ffz* *ffz* *ffz* *ff*

B. Sax. *ffz* *ffz* *ffz* *ff*

Tpt. 1 *ffz* *ffz* *ffz* *ff*

Tpt. 2,3 *ffz* *ffz* *ffz* *ff*

Hn. 1, 2 *ffz* *ffz* *ffz* *ff*

Hn. 3, 4 *ffz* *ffz* *ffz* *ff*

Tbn. 1 *ffz* *ffz* *ffz* *ff*

Tbn. 2/3 *ffz* *ffz* *ffz* *ff*

Euph. *ffz* *ffz* *ffz* *ff*

Tba. *ffz* *ffz* *ffz* *ff*

S. Bass *ffz* *ffz* *ffz* *ff*

Timp. *ffz* *ffz* *ffz* *mf*

B. *ffz* *ffz* *ffz* *ff*

Cym. *ffz* *ffz* *ffz* *ff*

Gong *ffz* *ffz* *ffz* *ff*

Glock. *ffz* *ffz* *ffz* *f*

Chimes *ffz* *ffz* *ffz* *f*

Hp. *ffz* *ffz* *ffz* *f*

47 48 49 50 51 52

3rd.

gliss

ff

gliss

ff

gliss

ff

Div. ff

C.C.

58

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



With great intensity

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.

61

59

60

61

62

63

64

**Fading Away**

Picc. *f* *p*

Fl. 1 *f* *p* *mp* *pp*

Fl. 2/3 *f* *p* *mp*

Ob. 1, 2 *mp* *p*

Cl. 1 *mp*

Cl. 2,3 a2 *ppp* *mp*

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

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

Alto Sax.1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1 *ppp*

Tbn. 2/3

Euph. *pp* *ppp*

Tba. *pp* *ppp*

S. Bass *pp* *ppp*

Timp. *pp* *ppp*

B. Dr.

Cym.

Gong *pp* *ppp*

Chim. *mf* *mp* *p* Chimes only

Trb. *mp*

Hp. *mp*

65 66 67 68 69 70



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