

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

  
SARAHTIM Music Publishing



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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* (1.) *pp* (2.) *pp*

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

Clarinet in B♭ 1,2 *p* *pp* *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 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*  
*pp*  
*p*  
*pp*  
*p*  
*pp*  
*p*  
*pp*  
*mp*  
*mf*  
*mf*  
*mp*  
*mf*  
*p*  
*p*  
*pp*  
*pp*  
*p*

a2  
Ob.

Div.  
pp

Div.  
pp

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.

*p*, *mp*, *mf*, *f*, *pp*, *ten.*, *Arco*, *Senza Sordino*

**Cadenza**

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.

(E.H.)

*p*

a2 *mf*

*p*

*p*

*mp*

*mf*

*f*

pizz

arco

Pizz

*mf*

Pizz

arco

pizz

*p*

*p*

*p*

arco

pizz

arco

pizz

*p*

arco

pizz

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

3  
4

The Prairie

10

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

Fl. 1,2 *mf*

Ob. *mf*

E.Hn.

Cl. 1,2 *mp*

Bsn. 1,2 *mp*

Hn. *mp*

Tpt. *p*

Tbn. *mp*

Tba. *mp*

Timp.

S. D. *mp*

B. D.

Tri.

W.B.

Glock. *mp*

Hp.

Pno. *mp*

**H**

Vln. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Arco *mp*

Arco *mp*

Db. *mp*

92 93 94 95 96 97 98

The Prairie

The musical score for 'The Prairie' is arranged for a full orchestra. The score is divided into measures 99 through 105. 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 Block 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*, with a *pizz* (pizzicato) marking.
- Vcl.:** Violoncello part, dynamic marking *mp*.
- Db.:** Double Bass part, dynamic marking *mp*.

A large, diagonal watermark reading 'PERUSALS' is overlaid across the entire score.

The Prairie

J

K

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 rest and then playing a melodic line with dynamics *f* and *a2*.
- Ob. E.Hn.:** Oboe and English Horn parts, mirroring the flute's melodic line with dynamics *f*.
- Cl. 1,2:** Clarinet parts, playing a rhythmic accompaniment with dynamics *mf*.
- Bsn. 1,2:** Bassoon parts, playing a rhythmic accompaniment with dynamics *mf*.
- Hn.:** Horn part, playing a rhythmic accompaniment with dynamics *mf*.
- Tpt.:** Trumpet part, mostly silent.
- Tbn.:** Trombone part, marked "muted" and playing a rhythmic accompaniment with dynamics *mf*.
- Tba.:** Tuba part, marked "muted" and playing a rhythmic accompaniment with dynamics *mf*.
- Timp.:** Timpani part, playing a rhythmic accompaniment with dynamics *mf* and *mp*.
- S. D. B. D. Tri.:** Snare Drum, Bass Drum, and Triangle parts, playing a rhythmic accompaniment with dynamics *mf* and *f*.
- W.B.:** Wood Block part, playing a rhythmic accompaniment with dynamics *mf*.
- Glock.:** Glockenspiel part, playing a rhythmic accompaniment.
- Hp.:** Harp part, playing a rhythmic accompaniment.
- Pno.:** Piano part, playing a rhythmic accompaniment with dynamics *p*.
- Vln.:** Violin part, playing a melodic line with dynamics *f* and *mf*.
- Vln. 1:** Violin I part, playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Vln. 2:** Violin II part, playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Vla.:** Viola part, playing a melodic line with dynamics *mf* and *mp*.
- Vc.:** Violoncello part, playing a melodic line with dynamics *mf*.
- Db.:** Double Bass part, playing a melodic line with dynamics *mf*.