

Stephen Hill

*Chorale:*  
*In Memoriam*

C. Dean Morris (1957-2009)  
W. Francis McBeth (1933-2012)

Orchestra

(Grade 4)

  
SARAHTIM Music Publishing  




## Instrumentation

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

  
SARAHTIM Music Publishing



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

Email: [sarahtimmusic@icloud.com](mailto:sarahtimmusic@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. 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)*

# This Copy is Not Licensed for Performance. For Perusal Only.

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  $q=48$

Don't rush to  
unbeats. //

1 2 3 4 5 6

This Copy is Not Licensed for Performance. For Perusal Only.

Chorale: In Memoriam

The image displays a page of a musical score for 'Chorale: In Memoriam'. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Fl. 1,2; Ob. 1,2; Cl. 1,2; Bsn. 1,2; Hn. 1,2 (with 'Euph. Solo' marking); Hn. 3,4; Tpt. 1; Tpt. 2,3; Tbn. 1; Tbn. 2/3; Euph. (with 'Solo' marking); Tba.; Timp.; B. D.; Gong; Glock./Chim. (with 'Glock. l.v.' and 'Chimes' markings); Hp.; Vln. 1; Vln. 2; Vla.; Vc. (with 'Solo' marking); and Cb. The score is divided into measures, with measure numbers 7, 8, 9, 10, 11, and 12 indicated at the bottom. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. The music features various dynamics such as *pp*, *mp*, *ppp*, and *p*, and includes performance markings like 'Solo' and 'All'. A section labeled 'A' is marked at the beginning of measure 11.

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  
Cb.

*mp* *pp* *p* *mp*  
*p* *mp* *ppp*  
*p* *ppp* *p* *mp* *p*  
*p* *ppp* *p* *mp* *pp*  
*ppp* *Open*  
*pp* *Open*  
*p* *mp* *pp*  
*p* *mp* *pp*  
*ppp*  
*p* *mp* *pp*  
*p* *mp* *pp*  
*p* *mp* *pp*  
*pp*  
*pp* *mp* *p* *p* *mp*  
*ppp* *p* *mp* *p* *p* *mp*  
*ppp* *p* *mp* *p* *p* *mp*  
*ppp* *Divisi.* *p* *mp* *pp*  
*p* *mp* *pp*

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1,2:** *pp*, *mp*, *p*. Includes a box labeled 'B' above the staff.
- Ob. 1,2:** *mp*, *p*. Includes a box labeled 'a2' above the staff.
- Cl. 1,2:** *pp*, *mp*, *p*. Includes a box labeled 'a2' above the staff.
- Bsn. 1,2:** *p*, *mp*, *pp*, *p*, *mp*.
- Hn. 1,2:** *mp*, *p*. Includes a box labeled 'Euph. Solo' above the staff.
- Hn. 3,4:** *mp*. Includes a box labeled 'All' above the staff.
- Tpt. 1:** *mp*.
- Tpt. 2,3:** *mp*.
- Tbn. 1:** *p*, *mp*, *pp*, *mp*.
- Tbn. 2/3:** *p*, *mp*, *pp*, *p*, *mp*.
- Euph.:** *mp*, *p*, *mp*. Includes a box labeled 'Solo' above the staff.
- Tba.:** *p*, *mp*, *pp*, *p*, *mp*.
- Timp.:** *p*, *mp*, *pp*, *p*, *mp*.
- B. D.:** *mp*.
- Gong:** *mp*.
- Glock./Chim.:** *mp*.
- Hp.:** *pp*, *mp*, *p*.
- Vln. 1:** *pp*, *mp*, *p*. Includes a box labeled 'Senza Sord.' above the staff.
- Vln. 2:** *pp*, *mp*, *p*. Includes a box labeled 'Senza Sord.' above the staff.
- Vla.:** *pp*, *mp*, *p*, *mp*. Includes a box labeled 'Senza Sord.' above the staff.
- Vc.:** *mp*, *pp*, *p*, *mp*.
- Cb.:** *p*, *mp*, *pp*, *p*, *mp*.



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

- Fl. 1,2**: Flute parts with dynamic markings *mp*, *p*, and *mp*.
- Ob. 1, 2**: Oboe parts with dynamic markings *mp*, *p*, and *mp*.
- Cl. 1,2**: Clarinet parts with dynamic markings *p*, *mp*, *pp*, and *mp*.
- Bsn. 1,2**: Bassoon parts with dynamic markings *pp*, *p*, *mp*, *pp*, *mp*, *p*, and *mp*.
- Hn. 1, 2**: Horn parts with dynamic markings *mp* and *p*.
- Hn. 3, 4**: Horn parts with dynamic markings *mp*, *mf*, and *p*.
- Tpt. 1**: Trumpet part with dynamic markings *p*, *mp*, *pp*, and *mp*. Includes the instruction *Warmly*.
- Tpt. 2,3**: Trumpet parts with dynamic markings *p*, *mp*, *pp*, and *mp*. Includes the instruction *Warmly*.
- Tbn. 1**: Trombone part with dynamic markings *pp*, *mp*, *mf*, *p*, and *mp*.
- Tbn. 2/3**: Trombone parts with dynamic markings *pp*, *mp*, *mf*, *p*, and *mp*.
- Euph.**: Euphonium part with dynamic markings *mp*, *mf*, *p*, and *mp*.
- Tba.**: Tuba part with dynamic markings *pp*, *mp*, *mf*, *p*, and *mp*.
- Timp.**: Timpani part with dynamic markings *pp*, *mf*, and *p*.
- B. D.**: Bass Drum.
- Gong**: Gong.
- Glock./Chim.**: Glockenspiel/Chimes.
- Hp.**: Harp part with dynamic markings *p*, *mp*, *pp*, and *open*.
- Vln. 1**: Violin I part with dynamic markings *mp*, *p*, and *mp*.
- Vln.**: Violin II part with dynamic markings *mp*, *p*, and *mp*.
- Vla.**: Viola part with dynamic markings *p*, *mp*, and *p*.
- Vc.**: Violoncello part with dynamic markings *mp*, *mf*, *p*, and *mp*. Includes the instruction *Senza Sord.*
- Cb.**: Contrabass part with dynamic markings *pp*, *mp*, *mf*, *p*, and *mp*. Includes the instruction *Senza Sord.*

This Copy is Not Licensed for Performance. For Perusal Only.

Chorale: In Memoriam

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1, 2:** *f*, *subito p*, *p*, *mp*
- Ob. 1, 2:** *f*, *subito p*, *p*, *mp*
- Cl. 1, 2:** *f*, *subito p*, *pp*, *mp*
- Bsn. 1, 2:** *f*, *mp*
- Hn. 1, 2:** *f*, *mp*
- Hn. 3, 4:** *f*, *mp*
- Tpt. 1:** *f*, *mp*
- Tpt. 2, 3:** *f*, *mp*
- Tbn. 1:** *f*, *mp*
- Tbn. 2/3:** *f*, *mp*
- Euph.:** *f*, *mp*
- Tba.:** *f*, *mp*
- Timp.:** *mp*
- B. D.:** *mp*
- Gong:** *mp*
- Glock./Chim.:** *mp*
- Hp.:** *f*, *subito p*, *pp*, *mp*
- Vln. 1:** *f*, *subito p*, *pp*, *mp*
- Vln. 2:** *f*, *subito p*, *pp*, *mp*
- Vla.:** *f*, *subito p*, *pp*, *mp*
- Vc.:** *f*, *mp*
- Cb.:** *f*, *mp*

Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *subito p* (suddenly piano). Performance instructions include *ten.* (tutti), *a2* (second ending), and *subito* (suddenly).

Chorale: In Memoriam

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

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: 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. (with Chimes); Hp.; Vln. 1; Vln. (with Divis); Vla.; Vc.; and Cb. The score includes dynamic markings such as *f*, *mf*, and *mp*. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

This Copy is Not Licensed for Performance. For Perusal Only.

Chorale: In Memoriam

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1, 2:** Flutes, dynamic markings *mf* and *mp*.
- Ob. 1, 2:** Oboes, dynamic markings *mf* and *mp*.
- Cl. 1, 2:** Clarinets, dynamic markings *mf* and *mp*.
- Bsn. 1, 2:** Bassoons, dynamic markings *mf* and *mp*.
- Hn. 1, 2:** Horns 1 & 2, dynamic markings *mf* and *mp*.
- Hn. 3, 4:** Horns 3 & 4, dynamic markings *mf* and *mp*.
- Tpt. 1:** Trumpet 1, dynamic markings *mf* and *mp*.
- Tpt. 2, 3:** Trumpets 2 & 3, dynamic markings *mf* and *mp*.
- Tbn. 1:** Trombone 1, dynamic markings *sfz* and *mf*.
- Tbn. 2/3:** Trombones 2 & 3, dynamic markings *sfz* and *mf*.
- Euph.:** Euphonium, dynamic markings *sfz* and *mf*.
- Tba.:** Tuba, dynamic markings *sfz* and *mf*.
- Timp.:** Timpani, dynamic markings *sfz* and *mf*.
- B. D.:** Bass Drum, dynamic marking *p*.
- Gong:** Gong, dynamic marking *p*.
- Glock./Chim.:** Glockenspiel/Chimes, dynamic marking *mf*.
- Hp.:** Harp, dynamic markings *mf* and *mp*.
- Vln. 1:** Violin 1, dynamic markings *mf* and *mp*.
- Vln. 2:** Violin 2, dynamic markings *mf* and *mp*.
- Vla.:** Viola, dynamic markings *mf* and *mp*.
- Vc.:** Violoncello, dynamic markings *sfz* and *mf*.
- Cb.:** Contrabass, dynamic markings *sfz* and *mf*.

Additional markings include *ten.* (tension) for woodwinds and strings, *a2* (second octave) for bassoons and basses, *Sus. Cym* (Sustained Cymbal) for the Gong, and *Div. n* (Divisi) for the Cello. The score is marked with a large diagonal watermark reading "PERUSAL SAMPLE".

Chorale: In Memoriam

**D** Dramatico, Pesante  $\text{♩} = 65$

**Hold and Build**

Fl. 1, 2 *sfz* *sfz* *sfz* *ff*

Ob. 1, 2 *sfz* *sfz* *sfz* *ff*

Cl. 1, 2 *sfz* *sfz* *sfz* *ff*

Bsn. 1, 2 *sfz* *sfz* *sfz* *ff* a2 3

Hn. 1, 2 *sfz* *sfz* *sfz* *ff*

Hn. 3, 4 *sfz* *sfz* *sfz* *ff*

Tpt. 1 *sfz* *sfz* *sfz* *ff*

Tpt. 2, 3 *sfz* *sfz* *sfz* *ff*

Tbn. 1 *sfz* *sfz* *sfz* *ff* 3

Tbn. 2/3 *sfz* *sfz* *sfz* *ff* 3

Euph. *sfz* *sfz* *sfz* *ff* 3

Tba. *sfz* *sfz* *sfz* *ff* 3

Timp. *sfz* *sfz* *sfz*

B. D. *sfz* *sfz* *sfz*

Gong *sfz* *sfz* *sfz* *f* Gong *f*

Glock./Chim. *sfz* *sfz* *sfz* Glock. *f* Chimes *f*

Hp. *sfz* *sfz* *sfz* *f* *f*

Vln. 1 *sfz* *sfz* *sfz* *ff*

Vln. 2 *sfz* *sfz* *sfz* *ff*

Vla. *sfz* *sfz* *sfz* *ff*

Vc. *sfz* *sfz* *sfz* *ff* 3

Cb. *sfz* *sfz* *sfz* *ff* 3

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.  
Vc.  
Cb.

*Forcefully*  
*gliss.*  
*ff*  
*mf*  
*ff*  
*sfz*  
*3.*  
*f*  
*+2.*  
*f*  
*VC.C.*

With Great Intensity

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2 and 3, 4), Trumpets (1, 2, 3), and Trombones (1, 2, 3). The brass section includes Euphonium, Tuba, and Timpani. Percussion includes Bells (B. D.), Gong, and Glockenspiel/Chimes. The strings section includes Harp, Violins (1), Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *sfz* (sforzando) and *sf* (sforzando), and includes performance instructions like 'choke' for the Glockenspiel and Harp. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

57

58

59

60

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

Chorale: In Memoriam

**PERUSAL SCORE**

**E** Massive  $\text{♩} = 44$  Fading Away

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.  
Vla.  
Vc.  
Cb.

61 62 63 64 65 66