

Chorale: In Memoriam

C. Dean Morris (1957-2009)

W. Francis McBeth (1933-2012)



W. Francis McBeth (Photo by Mary McBeth)

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


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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. 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)

Don't rush to
downbeat of ms.7

Adagio, with sorrow ♩=48

Flute 1,2

Oboe 1, 2

Clarinet in B♭ 1,2

Bassoon 1,2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in B♭ 1

Trumpet in B♭ 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

1

2

3

4

5

6

12

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Euph. Solo

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Tim.

B. D.

Gong

Glock./Chim.

Glock. l.v.

l.v.

Chimes

Hp.

Vln. 1

Vln. 2

Vla.

Cel.

St. Bs.

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*

Vla.
ppp *p* *mp* *p* *p* *mp*

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

St. Bs.
p *mp* *pp*

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.

Tim.

B. D.

Gong

Glock./Chim.

Hp.

Ln. 1

Ln. 2

Cel.

St. Bs.

pp

mp

p

a2

Euph. Solo

Solo

Senza Sord.

19

20

21

22

23

24

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.

Viol. 1

Viol. 2

Viola

Cel.

St. Bs.

Senza Sord.

Senza Sord.

25

26

27

28

29

30

This image shows a page of a musical score, likely for a symphony, featuring various instruments and dynamic markings. The page is marked with a large, diagonal watermark reading "Rehearsal".

The instruments listed on the left side of the page include:

- 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.

The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *subito p* (suddenly piano). It also features performance instructions like *ten.* (tension) and *a2* (second attack).

The page is numbered 31 at the bottom left, and the next page is numbered 32 at the bottom center.

Chorale: In Memoriam

Full Score

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

C

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 Divisi
f

Vla.
f

Cel.
f *mf*

St. Bs.
f *mf*

37 38 39 40 41

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.

ten.

mf

mp

a2

sfz

C.C.

Sus. Cym

Glock.

Chimes

Div. ▯

42

43

44

45

46

Hold and Build

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2; Hn. 3, 4), Trumpets (Tpt. 1; Tpt. 2, 3), Trombones (Tbn. 1; Tbn. 2/3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Gong, Glockenspiel (Glock.), Chimes, Harp (Hp.), Violins (Div. 1; Div. 2), Viola (Vln. 2), Cello (Cel.), and Double Bass (St. Bs.). The score is written in 4/4 time and includes various musical notations, including notes, rests, and dynamics (ff, sfz). A large, diagonal watermark reading "Rehearsal Core" is overlaid across the page.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. 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.; Hp.; Vln. 1; Vln. 2; Vla.; Cel.; and St. Bs. The score is written in 3/4 time and features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large, diagonal watermark reading "Rehearsal Score" is overlaid across the page.

With Great Intensity

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.

57

58

59

60

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

Massive $\text{♩}=44$ 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*

Fl. 1, 2
p mp pp pp

Ob. 1, 2
p

Cl. 1, 2
p pp p

Bsn. 1, 2
pp ppp p

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Timp.

B. D.

Gong
ppp

Glock./Chim.
mp p pp

Hp.
pp p

Vln. 1
pp

Vln. 2
p pp

Vla.
pp

Cel.
ppp p

St. Bs.
ppp

Con Sord.
p

Con Sord.
p

Con Sord.
p

Con Sord.
p

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.

Wln. 1

Wln. 2

Vcl.

Cel.

St. Bs.

Fl. 1, 2 *p* *ppp* niente

Ob. 1, 2 *p* *ppp*

Cl. 1, 2 *p* *pp*

Bsn. 1, 2 1. *p* 2. *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. Chimes solo, watch conductor *mp*

Hp. *p* *ppp*

Vln. 1 *p* *ppp* niente

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Cel. Div. *p* *ppp*

St. Bs. *p* *ppp*

* D \flat in this part does not resolve