
Wind Ensemble (Grade 1.5-2)

Remembering Hammersmith

(A Visit with Gustav Holst)

Stephen Hill



SARAHTIM
Music Publishing
(Stephen Hill)



About the Work...

As a high school student back in the 1970s, I was very much impressed with and influenced by the music of Gustav Holst (1874-1934). I found Holst's music moving, energetic, emotional, and infused with both a rich and exotic harmonic language. In 1930, Gustav Holst wrote a masterful work entitled **Hammersmith**, named after the city he was well acquainted with for over 40 years.

With the view of sharing the musical influence of Gustav Holst, **Remembering Hammersmith** was composed with the young musician in mind. **Remembering Hammersmith** begins with a *Passacaglia* passage and is based on my impression and reflection of Holst's **Hammersmith**.

About the Composer...(By Dr. John Burdett, Azusa Pacific University)

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 a 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.

SARAHTIM Music Publishing

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“Where there is devotional music, God is always at hand with His gracious presence.”
J.S. Bach

*“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)

“But God demonstrates His own love for us in this: While we were still sinners, Christ died for us.”
(Romans 5:7-8)

Remembering Hammersmith

A visit with Gustav Holst

Stephen Hill (ASCAP)

Pensively ♩=100 (in 2 ♩=50)

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

- Flute
- Oboe
- Clarinet in Bb
- Bass Clarinet in Bb
- Bassoon
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in Bb
- Horn in F
- Trombone
- Euphonium
- Tuba
- Timpani
- Snare Drum / Bass Drum
- Gong
- Glockenspiel
- Vibraphone

The score is in 4/4 time and begins with a tempo marking of *Pensively* at 100 beats per minute. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo) for various instruments. The bottom of the page features a series of numbered boxes from 2 to 8, likely indicating measure numbers.

A

Musical score for Remembering Hammersmith, page 2, section A. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone, Euphonium, Tuba, Timpani, Snare Drum, Bass Drum, Gong, Glockenspiel, and Vibraphone. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page. The score features various musical notations such as rests, notes, and dynamics (p) across measures 9 to 16.

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Remembering Hammersmith

4

C

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. muted *p*

Hn. muted *p*

Tbn. muted *p*

Euph. *p*

Tba. *p*

Timp.

S.D.
B.D.

Gong

Glock. *p*

Vib. *p*

25 26 27 28 29 30 31 32

Fl. (tr) tr tr tr **D**

Ob.

Cl. (tr) tr tr tr

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp. p

S.D. B.D. p

Gong p

Glock.

Vib.

33 34 35 36 37 38 39 40

Remembering Hammersmith

6

E

41

42

43

44

45

46

47

48

F

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.

B.D.

Gong

Glock.

Vib.

open

p

open

p

p

p

p

p

49 50 51 52 53 54 55 56

Remembering Hammersmith

8

G

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.

B.D.

Gong

Glock.

Vib.

Open

Muted

Open

Open

Muted

Open

p

p

p

p

p

p

p

pp

pp

57 58 59 60 61 62 63 64