
Concert Band

*“Run in such
a way...”* (I Corinthians 9:24)

Stephen Hill



Photo by Leah Hetteberg

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SARAHTIM Music Publishing
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Concert Band (Grade 3+)

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a way...”* (I Corinthians 9:24)

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Instrumentation

Piccolo	B ^b Trumpet 1-3
Flute 1-2	Horn in F 1-4
Oboe	Trombone 1-3
B ^b Clarinet 1-3	Euphonium
B ^b Bass Clarinet	Tuba
Bassoon	String Bass
E ^b Alto Saxophone 1-2	Timpani
B ^b Tenor Saxophone	Percussion
E ^b Baritone Saxophone	(S.D., B.D., 3 Toms, High-Hat, Triangle, Tambourine, Shaker, Wood Block, Congas, Wind Chimes, Cymbals, Gong)
	Mallets
	(Chimes, Vibraphone, Marimba,

ca. 3:00


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About the Work...(Grade 3+)

"Run in such a way..." is a reflection on Joy. I was thinking of the quote by the 1924 Scottish Olympic runner, Eric Liddell: "I believe God made me for a purpose, but he also made me fast! And when I run I feel His pleasure."

The phrase, "Run in such a way..." is borrowed from a passage in the New Testament Book of I Corinthians chapter 9 verse 24. This setting work for Band is a musical impression of the passage I learned during my childhood days at Sunday School.

(I Corinthians 9:24-27 CBV) "Don't you know that the runners in a stadium all race, but only one receives the prize? Run in such a way to win the prize. Now everyone who competes exercises self-control in everything. They do it to receive a perishable crown, but we an imperishable crown. So I do not run like one who runs aimlessly or box like one beating the air. Instead, I discipline my body and bring it under strict control, so that after preaching to others, I will not be disqualified."

In 1972, the "Jogging" craze of the time caught my attention during my 8th-grade year of JrHigh. When I learned that the PE teacher was going to give an "A" to the first four students to complete the warm-up run, I thought, I could at least try for that. Being rewarded with an "A" was a motivating factor for sure. It took some time to get in shape enough to be one of the first four, but the daily trying paid off to the point where it became a consistent "A".

Bring out the contrasting legato articulation:

The image shows a musical staff in 4/4 time. The melody consists of eighth notes with accents. The dynamics are marked as follows: *f* (first measure), *sfz* (second measure), *sfz* (third measure), *ff* (fourth measure), *f* (fifth measure), *sfz* (sixth measure), *sfz* (seventh measure), and *ff* (eighth measure). There are four measures in total, each containing two eighth notes. The first measure has a *f* dynamic, the second a *sfz*, the third a *sfz*, the fourth a *ff*, the fifth a *f*, the sixth a *sfz*, the seventh a *sfz*, and the eighth a *ff*. There are also four downward-pointing arrows above the notes in the second, third, sixth, and seventh measures, indicating articulation points.

Intro tutti - bring out the moving lines within the sections Fl. 2, Cl.1, A.Sax. 2, Trpt. 2, etc. Try not to let the static lines i.e., Trpt. 1 part overpower the whole Trumpet section.

About the Composer... (Notes 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 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.

Permission to Copy Parts...

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

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

"Run in such a way..."

"I believe God made me for a purpose, but he also made me fast! And when I run I feel His pleasure."
Eric Liddell (1924 Scottish Olympic runner)

Stephen Hill (ASCAP)

Exuberant $\text{♩} = 144$ Lightly

2 3 4 5 6

"Run in such a way..."

Pesante

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

- Piccolo:** *mf*, *ff*
- Fl. 1,2:** *mf*, *ff*
- Ob.** *mf*, *ff*
- E♭ Cl.** *mf*, *ff*
- Cl. 1:** *mf*, *mp*, *p*, *ff*
- Cl. 2,3:** *mf*, *mp*, *ff*
- B. Cl.** *sfz*, *mf*, *p*, *ff*
- Bsn.** *sfz*, *mf*, *mp*, *p*, *ff*
- Alto Sax. 1,2:** *mf*, *ff*
- Ten. Sax.** *mp*, *p*, *ff*
- Bari. Sax.** *sfz*, *mf*, *mp*, *ff*
- Tpt. 1:** *ff*, *ff*
- Tpt. 2,3:** *ff*, *ff*
- Hn. 1,2:** *ff*, *ff*
- Tbn. 1,2:** *ff*, *sfz*, *mf*, *ff*
- Tbn. 3:** *ff*, *sfz*, *mf*, *ff*
- Euph.** *sfz*, *mf*, *solo*, *mp*, *p*, *ff*
- Tba.** *sfz*, *mf*, *mp*, *ff*
- Bass:** *sfz*, *mf*, *mp*, *p*, *ff*
- Timp.** *sfz*, *mf*, *mp*, *ff*, *Solo*
- S.D. / B.D.:** *mp*, *ff*
- Tri., Tamb. / W.Ch., W.Blk.:** *f*, *p*, *pp*, *mp*, *ff*, *Tamb.*, *W.Ch.*
- Hi-Hat / Congas:** *f*
- Tom-t.:** *f*
- Glock.:** *f*
- Xyl. / Vibes:** *mf*, *ff*, *Xylo + Vibes*
- Mar.:** *mp*, *p*, *ff*

"Run in such a way..."

A With Joy

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.
B.D.

Tri., Tamb.
W.Ch., W.Blk

Hi-Hat
Congas

Tom-t.

Glock.

Xyl.
Vibes

Mar.

PERUSAL SCORE

"Run in such a way..."

4

B

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.

B.D.

Tri., Tamb.

W.Ch., W.Blk

Hi-Hat

Congas

Tom-t.

Glock.

Xy.

Vibes

Mar.

Flugel Horn Solo

Solo 2nd Trpt.

Solo 1st Hn.

Solo 1st Trb.

Solo

mf *mp* *f*

"Run in such a way..."

C

The musical score is arranged in a standard orchestral layout. It includes parts for:

- Woodwinds: Piccolo, Flutes (1, 2), Oboe, Clarinets (E-flat 1, 1, 2, 3), Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone.
- Brass: Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Euphonium, Tuba.
- Strings: Bass.
- Percussion: Timpani, S.D. (Snare Drum), B.D. (Bass Drum), Triangles/Tambourines/Water Chimes/Wood Blocks, Hi-Hat, Congas, Tom-toms, Glockenspiel, Xylophone/Vibes, Maracas.

Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte) are used throughout. Performance instructions like "Solo" and "a2" (second ending) are also present.

"Run in such a way..."

D Pesante

6

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Eb Clarinet, Clarinets 1, 2 & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1, 2 & 3, Euphonium, and Tuba. The string section includes Violins, Violas, Cellos, and Double Basses. The percussion section includes Snare Drum, Bass Drum, Triangle, Tambourine, Wood Chime, Wood Block, Hi-Hat, Congas, Tom-toms, Glockenspiel, Xylophone, Vibraphone, and Maracas. The score features various musical notations such as dynamics (f), articulation (accents), and performance instructions (a2).

"Run in such a way..."

Lightly

E

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Picc., Fl. 1,2, Ob., Eb Cl., Cl. 1, Cl. 2,3, B. Cl., Bsn., Alto Sax. 1,2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2,3, Hn. 1,2, Tbn. 1,2, Tbn. 3, Euph., Tba., Bass, Timp., S.D., B.D., Tri., Tamb., W.Ch., W.Blk., Hi-Hat, Congas, Tom-t., Glock., Xy., Vibes, and Mar. The score is written in a key signature of one flat (Bb) and a common time signature (C). The tempo is marked *Lightly*. The score is divided into measures, with measure numbers 37, 38, 39, 40, 41, and 42 indicated at the bottom. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. A large, diagonal watermark reading "PERCUSSION" is overlaid across the score.

"Run in such a way..."

Lightly

The musical score is arranged for a concert band. The woodwind section includes Piccolo, Flutes (1, 2), Oboe, Clarinets (1, 2, 3), Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Euphonium, and Tuba. The percussion section includes Snare Drum, Bass Drum, Triangle/Tambores, Congas, Glockenspiel, and Maracas. The score features a variety of dynamics, including *f* (forte) and *sim.* (sforzando), and articulations such as *Lightly* and *a2*. The music is in 4/4 time and is marked with a large 'PERUSAL' watermark.

"Run in such a way..."

The image displays a page of a musical score for a full orchestra and percussion ensemble. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left side of the page are: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboe (Ob.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cl. 2,3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (Alto Sax. 1,2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets 1 (Tpt. 1), Trumpets 2, 3, and 4 (Tpt. 2,3), Horns 1 and 2 (Hn. 1,2), Trombones 1 and 2 (Tbn. 1,2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Bass, and Timpani (Timp.). The percussion section includes Snare Drum (S.D.), Bass Drum (B.D.), Triangle, Tambourine, Whistle, and Woodblock (Tri., Tamb. W.Ch., W.Blk.), Hi-Hat, Congas, Tom-toms (Tom-t.), Glockenspiel (Glock.), Xylophone and Vibraphone (Xy. Vibes), and Maracas (Mar.). The score is divided into measures, with a large 'F' marking the beginning of a section. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

"Run in such a way..."

Pesante

10

The image shows a page of a musical score for an orchestra and percussion ensemble. The score is written in 4/4 time and features a variety of instruments. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. The instruments listed on the left side of the score are: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboe (Ob.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 and 3 (Cl. 2,3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 and 2 (Alto Sax. 1,2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 and 3 (Tpt. 2,3), Horns 1 and 2 (Hn. 1,2), Trombone 1 and 2 (Tbn. 1,2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Bass, Timpani (Timp.), Snare Drum (S.D.) and Bass Drum (B.D.), Triangle, Tambourine, Whistle, and Wood Block (Tri., Tamb. W.Ch., W.Blk.), Hi-Hat and Congas, Tom-toms (Tom.), Glockenspiel (Glock.), Vibraphone (Vibes), and Maracas (Mar.). The score is divided into measures, with measure numbers 54, 55, 56, 57, and 58 visible at the bottom. The dynamic marking *ff* (fortissimo) is used frequently throughout the score. The tempo marking 'Pesante' is located at the top right. The percussion parts are marked with 'Solo' and 'ff' in some instances.

"Run in such a way..."

G Exuberant

Lightly

59 60 61 62 63 64

"Run in such a way..."

Pesante

Picc. *mf* *ff*
 Fl. 1,2 *mf*
 Ob. *mf*
 Eb Cl. *mf* *mp* *ff*
 Cl. 1 *mf* *mp* *ff*
 Cl. 2,3 *mf* *mp* *p* *ff*
 B. Cl. *sfz* *sfz* *mf* *ff*
 Bsn. *sfz* *sfz* *mf* *mp* *p* *ff*
 Alto Sax. 1,2 *mf* *ff*
 Ten. Sax. *mp* *p* *ff*
 Bari. Sax. *sfz* *sfz* *mp* *ff*
 Tpt. 1 *ff* *ff*
 Tpt. 2,3 *ff* *ff*
 Hn. 1,2 *ff* *ff*
 Tbn. 1,2 *ff* *sfz* *mf* *ff*
 Tbn. 3 *ff* *sfz* *mf* *ff*
 Euph. *sfz* *sfz* *mf* *solo* *mp* *p* *ff*
 Tba. *sfz* *sfz* *mf* *mp* *ff*
 Bass *sfz* *sfz* *mf* *mp* *p* *arco* *ff*
 Timp. *sfz* *sfz* *mf* *mp* *Solo* *ff*
 S.D. *mp* *ff*
 B.D. *ff*
 Tri., Tamb. *f* *pp* *mp* *Tamb.* *ff*
 W.Ch., W.Bik. *pp* *W.Ch.*
 Hi-Hat *f*
 Congas *f*
 Tom-t. *f*
 Glock. *f*
 Xyl. *mf* *Xylo + Vibes* *ff*
 Vibes *mf*
 Mar. *mp* *p* *ff*

"Run in such a way..."

H With Joy

Picc. *f*

Fl. 1,2 *f*

Ob. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2,3 *f*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1,2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2,3 *f*

Hn. 1,2 *f*

Tbn. 1,2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Bass *mf*

Timp. *mf*

S.D. *mf*

B.D. *mf*

Tri., Tamb. *mf*

W.Ch., W.Blk. *mf*

Hi-Hat *mf*

Congas *mf*

Tom-t. *mf*

Rock. *mf*

Xyl. *mf*

Vibes *mf*

Mar. *mf*

Vibes Only

PERUSALS SCORE

"Run in such a way..."

14

I

Picc.

Fl. 1,2

Ob.

E♭ Cl.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Bass

Timp.

S.D.
B.D.

Tri., Tamb.
W.Ch., W.Blk

Hi-Hat
Congas

Tom-t.

Glock.

Xy.
Vibes

Mar.

"Run in such a way..."

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Eb Clarinet, Clarinets 1, 2 & 3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1, 2 & 3, Euphonium, and Tuba. The string section includes Violins, Violas, Cellos, and Double Basses. The percussion section features Snare Drum, Bass Drum, Triangle, Tambourine, Wood Chimes, and Water Drum, followed by Hi-Hat, Congas, Tom-toms, Glockenspiel, Xylophone, Vibraphone, and Maracas. A large 'PERUSAL SCORE' watermark is oriented vertically across the page. A rehearsal mark 'J' is placed above the Piccolo staff at the beginning of the fourth measure.

"Run in such a way..."

16

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Eb Clarinet, Clarinets 1, 2 & 3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1 & 2, Trombone 3, Euphonium, and Tuba. The string section includes Violins, Violas, Cellos, and Double Basses. The percussion section includes Snare Drum, Bass Drum, Triangle, Tambourine, Wood Chimes, and Wood Blocks, as well as Hi-Hat, Congas, Tom-toms, Glockenspiel, Xylophone/Vibraphone, and Maracas. The score is written in a key signature of two flats and a common time signature. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

"Run in such a way..."

The image displays a page of a musical score for a full orchestra and percussion ensemble. The score is written for measures 94 through 99. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cl. 2,3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones 1 and 2 (Alto Sax. 1,2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets 1 (Tpt. 1), Trumpets 2 and 3 (Tpt. 2,3), Horns 1 and 2 (Hn. 1,2), Trombones 1 and 2 (Tbn. 1,2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Bass, and Timpani (Timp.). The percussion section includes Snare Drum (S.D.), Bass Drum (B.D.), Triangle and Tambourine (Tri., Tamb.), Wood Chimes and Wood Block (W.Ch., W.Blk.), Suspended Cymbal (Sus.Cym), Hi-Hat, Congas, Tom-toms (Tom-t.), Glockenspiel (Glock.), Xylophone and Vibraphone (Xyl. Vibes), and Maracas (Mar.). The score features various musical notations such as dynamics (f), articulation (accents), and phrasing. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page. At the bottom of the page, the measure numbers 94, 95, 96, 97, 98, and 99 are indicated in small boxes.

"Run in such a way..."

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Picc.
- Fl. 1,2
- Ob.
- E♭ Cl.
- Cl. 1
- Cl. 2,3
- B. Cl.
- Bsn.
- Alto Sax. 1,2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2,3
- Hn. 1,2
- Tbn. 1,2
- Tbn. 3
- Euph.
- Tba.
- Bass
- Timp.
- S.D. / B.D.
- Tri., Tamb. / W.Ch., W.Blk.
- Hi-Hat / Congas
- Tom-t.
- Lock.
- Xyl. / Vibes
- Mar.

Key features of the score include:

- Tempo/Time Signature Changes:** The score starts in 4/4, changes to 3/4 at measure 101, returns to 4/4 at measure 102, changes to 7/8 at measure 103, and returns to 4/4 at measure 104.
- Dynamic Markings:** The score features a variety of dynamics including *f* (forte), *sfz* (sforzando), and *ff* (fortissimo).
- Performance Indications:** There are numerous accents, slurs, and breath marks throughout the score.
- Watermark:** A large, diagonal watermark reading "PERUSAL" is overlaid across the entire page.