

*(To The California High School Band and Orchestra, Doug Nordquist, Director)*

# McBeth: Fanfare and Hymn



California High School Graduation Ceremony, Whittier, Ca. (Photo by Stephen Hill)

Concert Band  
(Grade 4)

Stephen Hill  
(ASCAP)

SARAHTIM Music Publishing





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# **McBeth: *Fanfare and Hymn***

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## **Instrumentation**

Piccolo  
Flute 1-2  
Oboe  
Bb Clarinet 1-3  
Bb Bass Clarinet  
Bassoon  
Eb Alto Saxophone 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bb Trumpet 1-3  
French Horn 1-4  
Trombone 1-3  
Euphonium  
Tuba  
String Bass  
Timpani  
Percussion  
(S.D., B.D., Tenor Drum, 3 Toms, Gong, Cymbals)  
Mallets  
(Chimes, Xylophone, Vibraphone, Glockenspiel)  
Piano

**Duration - ca. 4:50**

  
SARAHTIM Music Publishing  


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**About the Work... McBeth: Fanfare and Hymn** This piece was composed for the California High School (Whittier) combined Band and Orchestra to perform as the 2014 Graduation Recessional. My colleague, Doug Nordquist, a member of the 1984 U.S. Olympic Team in the High Jump, and Director of Bands at California High School, was informed that the Administration wanted a formal Recessional for the Graduation Ceremonies. Doug and I discussed several possible pieces in the established Band repertoire. With three weeks to go before Graduation, I took out my sketchbook where I write down musical themes and motifs, and started to compose a recessional sketch. I sent the short sketch to Doug, and he immediately responded with his approval and asked if I could finish it in time. I completed the piece in two weekends, leaving one week for the Band and Orchestra to rehearse it for the upcoming Graduation. My cherished memory of the evening took place on the way back to the band room after the Graduation Ceremony. Walking near some of the students in the percussion section, I could overhear a few of them humming the “Hymn” tune. Having members of the percussion section humming music I had composed a very cool honor.

The piece begins with a short fanfare that moves into a lyrical hymn tune. The second tune propels the work forward, followed by a brief percussion break. The percussion break gives the members in that section, (the ones who usually end up standing around during Pomp and Circumstance) a chance to play something as they might find in a “Drum-line”. The work returns to the beginning fanfare with a restatement of both tunes ending with a massive chordal statement that builds from the lower to the upper instruments in a timbre pyramid.

The title, McBeth, is a tribute to my composition teacher, Dr. W. Francis McBeth. As Dr. McBeth’s student, I received the personal attention of Dr. McBeth. He showed genuine interest in my compositions for his class and in me. One memory occurred in the hallway on my way to class. Dr. McBeth told me, “Stephen, I was thinking about your piece last night, and I have an idea for it.” I was encouraged that he was thinking about my piece outside of class. He was a very kind teacher and friend. Being from California and going to school in Arkansas, I did not go home on weekends, so Dr. McBeth would often invite me to his house to visit with him. We talked about music, faith in God, purpose in life, and a love for fishing. We stayed in touch for over thirty years until his passing in 2012.

**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)*

(Dr. W. Francis McBeth 1933-2012)

McBeth - Fanfare and Hymn

Stephen Hill (ASCAP)

**Drammatico** ♩=108

Piccolo

Flute 1,2

Oboe

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Horn 1,2 in F

Horn 3,4 in F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

String Bass

Timpani

Snare Drum

Bass Drum

Tenor Tom

Cymbals

Gong

Xylophone

Vibraphone

Chimes

Glock.

Piano

2 3 4



Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B.D.

M. D.

Drum

Chm.

Chong

Xyl.

Glo.

Chimes

Pno.

Loco

Vibes

choke

5

6

7

8

9

15

20

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

(Opt. Piccolo Trumpet)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.  
B.D.

S. D.  
B.D.

Drum

Gong

Xyl.

Glock.  
Chime

Pno.

*f*

*mf*

*pp*

*p*



27

28

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B.D.

D.

Drum

Xyl.

Vibes.

Glock.

Chime

Pno.

29

30

31

32

33

### 37 Slightly Faster, with Flair

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.  
B.D.

S. D.  
T. t.

Cym.  
Gong

Vib.  
Xyl.

Glock  
Chime

Pno.

39

40

41

42

43

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Opt. Piccolo Trumpet

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.  
B.D.

D.  
Tamt.

Cym.  
Gong

Vibes

Glock

Chimes

Pno.

To Trumpet

Open

To Xyl.

Xylo.

44

45

46

47

48

Picc. *sfzp* *f*

Fl. 1,2 *sfzp* *f*

Ob. *sfzp* *f*

Cl. 1 *sfzp* *f*

Cl. 2 *sfzp* *f*

Cl. 3 *sfzp* *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1,2 *sfzp* *f*

T. Sax. *sfzp*

Bari. Sax. *f*

Tpt. 1 *sfzp* *f*

Tpt. 2 *sfzp* *f* a2

Tpt. 3 *sfzp* *f* a2

Hn. 1,2 *sfzp* *f*

Hn. 3,4 *sfzp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

St. Bass *f*

Timp. *f*

S. D. *sfz* *mp*

B.D. *sfz*

Trpt. *sfz*

Gym. *f*

Gong *f*

To Vib. Vibes *f*

Glock. *f*

Chimes *f* Chimes *f*

Pno. *f*



Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.  
B.D.

Tom. D.  
t.

Cym.  
Gong

Vibes

Glock

Chimes

Pno.

53

54

55

56

Picc. *ff*

Fl. 1,2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1,2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

St. Bass *ff*

Timp. *ff*

S. D. *ff*

B. D. *ff*

D. *ff*

Trpt. *sfz*

Gym. *ff*

Gong *ff*

Chimes *ff*

Pno. *ff*



67 With Power

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B.D.

T.D.

St.

Con.

Org.

Xyl.

Vib.

Glock.

Chime.

Pno.

65

66

67

68

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.  
B.D.

D.  
T.

Cym.  
Gong

Vibes

Glock.  
Chime

Pno.

One only on top notes

Chimes

69

70

71

72

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B.D.

T.D.

Tom-t.

Cn.

Cng

Vibes

Xyl.

Vib.

Glock.

Chimes

Pno.

Bells up!

Choke

73

74

75

76