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Concert Band

# Chorale: *In Memoriam*

*(C. Dean Morris 1958-2009 / W. Francis McBeth 1933-2012)*

Stephen Hill

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## Concert Band (Grade 4)

# Chorale: *In Memoriam*

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### Instrumentation

Piccolo	B <sup>b</sup> Trumpet 1-3
Flute 1-3	Horn in F 1-4
Oboe 1-2	Trombone 1-3
B <sup>b</sup> Clarinet 1-3	Euphonium
B <sup>b</sup> Bass Clarinet	Tuba
Bassoon 1-2	String Bass
E <sup>b</sup> Alto Saxophone 1-2	Timpani
B <sup>b</sup> Tenor Saxophone	Percussion
E <sup>b</sup> Baritone Saxophone	(B.D., Cymbals, Gong)
	Mallets
	(Chimes, Vibraphone, Glockenspiel)
	Harp

ca. 7:00

  
SARAHTIM Music Publishing



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### **About the Work...(Grade 4)**

**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...** (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...**

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

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

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  $\text{♩} = 48$

Don't rush to down beat of ms. 7

1

2

3

4

5

6

A

The musical score is for a chorale titled "In Memoriam". It features a large ensemble of instruments. The woodwinds include Piccolo, Flutes (1 and 2/3), Oboes (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Bassoons (1 and 2), Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 2/3), Euphonium (Solo), and Tuba. The percussion includes Timpani, Bass Drum, Cymbals, Gong, Glockenspiel/Chimes (with 1.v. marking), and Vibraphone. The piano part is also included. The score is divided into measures 7 through 12. Dynamic markings include *subito pp*, *mp*, *pp*, *ppp*, and *p*. A section marked "A" begins at measure 11. A large "PERUSAL SCORE" watermark is overlaid diagonally across the page.

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

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2, 3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock./Chim.
- Vib.
- Hp.

Dynamic markings include *mp*, *pp*, *p*, *ppp*, and *pp*. Performance instructions such as *a2* and *Open* are present. The score is marked with measure numbers 13 through 18 at the bottom.

**B**

The musical score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2,3, B. Cl., Bsn. 1,2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2,3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, Glock./Ch., Vib., and Hp. The score spans measures 19 to 24. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. Dynamic markings such as *pp*, *mp*, and *p* are used throughout. The key signature has one flat (B-flat), and the time signature is 2/4. A section marker 'B' is located at the top right. The piano part (Hp.) is at the bottom, with dynamics *pp*, *mp*, and *p* indicated.



The image displays a page of a musical score for a chorale titled "In Memoriam". The score is for a full orchestra and includes parts for various instruments. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page. The score is organized into systems, with each instrument or group of instruments having its own staff. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2,3, B. Cl., Bsn. 1,2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2,3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, and Glock/Chim. The Harp (Hp.) part is at the bottom. The score includes dynamic markings such as *p*, *mp*, *pp*, *mf*, and *p*. There are also performance instructions like "muted" and "open". The page is numbered 5 at the top right, and the measures are numbered 25, 26, 27, 28, and 29 at the bottom.

The musical score is for a full orchestra and includes the following parts: Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2, 3, B. Cl., Bsn. 1, 2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, Glock., Vib., and Hp. The score spans measures 30 to 35. Dynamics include *p*, *mp*, *f*, *ten.*, and *subito p*. Performance markings include accents and slurs. A large, diagonal watermark reading 'PERUSAL' is overlaid across the entire score.

Chorale: In Memoriam

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

Picc.

Fl. 1

Fl. 2/3

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Gong

Glock./Chimes/Glock

Vib.

Hp.

Chorale: In Memoriam

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

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1, 2
- Cl. 1
- Cl. 2,3
- B. Cl.
- Bsn. 1,2
- Alto Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2,3
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gon.
- Glock./Ch.
- Vib.
- Hp.

Dynamic markings include *sfz*, *mf*, *mp*, and *ten.*. Percussion parts include C.C., Sus. Cym, Glock., and Chimes.

Chorale: In Memoriam

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

Hold and Build

Score for various instruments including Picc., Fl. 1, Fl. 2/3, Ob. 1, 2, Cl. 1, Cl. 2, 3, B. Cl., Bsn. 1, 2, Alto Sax. 1, 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2/3, Euph., Tba., S. Bass, Timp., B. D., Cym., Gong, Glock./Chim., Vib., and Hp.

Measure numbers: 47, 48, 49, 50, 51, 52

Picc.

Fl. 1

Fl. 2/3

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1, 2

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Gong

Glock./Chim.

Vib.

Hp.

53

54

55

56

57

58

• Ms.57 Bring out 2nd, 3rd Trombone on beat 4

Chorale: In Memoriam

With Great Intensity

Massive ♩=44

Picc.

Fl. 1

Fl. 2/3

Ob. 1, 2

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Gong

Glock./Chim

Vib.

Hp.

59 60 61 62 63 64