Stephen Hill

Chorale:

In Memoriam

C. Dean Morris (1957-2009)
W. Francis McBeth (1933-2012)

Wind Ensemble

(Grade 4)

SARAHTIM Music Publishing

Instrumentation

Piccolo
Flute 1-3
Oboe 1-2
Bb Clarinet 1-3
Bb Bass Clarinet
Bassoon 1-2

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
(Bass Drum, Cymbals, Gong)

Mallets
(Chimes, Vibraphone, Glockenspiel)

Harp (Piano)

Duration - ca. 7:00

SARAHTIM Music Publishing

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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. 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.

(Notes by Dr. John Burdett, Azusa Pacific University)

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

"The Lord is my shepherd…" (Psalm 23)

"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)

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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 ♩=48

Don't rush to down beat of ms.7

Piccolo
Flute 1
Flute 2/3
Oboe 1, 2
Clarinet in B♭ 1
Clarinet in B♭ 2,3
Bass Clarinet in B♭
Bassoon 1,2
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2,3
Horn in F 1, 2
Horn in F 3, 4
Trombone 1
Trombone 2/3
Euphonium
Tuba
String Bass
Timpani
Bass Drum
Cymbals
Gong
Glockenspiel/Chimes
Vibraphone
Harp

ten. muted 1. muted 3. Bass Gong l.v. Chimes

SCORE PERUSAL

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sarahtimmusic@icloud.com /www.stephenhillcomposer.com / (Psalm 23)

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A

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.

subito pp mp subito pp p ppp pp

Solo

l.v. Chimes

7 8 9 10 11 12

SCORE PERUSAL

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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.

a2
Open

13 14 15 16 17 18

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B

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./Chi
Vib.
Hp.

Solo

a2

SCORE
PERUSAL

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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.
Hp.

PERUSAL SCORE

25 26 27 28 29

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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.
Hp.

ten. ten.
a2
subito p
subito mp

30 31 32 33 34 35

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C **Broadly, yet moving forward ♩=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
Chimes/Glock
Glock./Chimes
Vib.
Hp.

36 37 38 39 40 41

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8

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.

ten. mf mp sfz p ff C.C. Sus. Cym Glock. Chimes

42 43 44 45 46

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Hold and Build

D Dramatico, Pesante ♩=65

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.

gliss
3rd.
Div.
C.C.
Gong
Glock.
Chimes

47 48 49 50 51 52

SCORE
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10

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.

gliss
ff
f
+2nd
sfz
mf

53 54 55 56 57 58

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

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With Great Intensity

E 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.

sffz sffz | sffz sffz sffz | fff | ff

choke

C.C.

Gong

Glock. ff

59 60 61 62 63 64

SCORE PERUSAL