

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)*

### **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..." (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)*

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

The musical score is arranged in a standard orchestral format with staves for each instrument. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass) have melodic lines with dynamic markings. The percussion section includes Timpani, Bass Drum, Cymbals, Gong, and Glockenspiel/Chimes. The Vibraphone and Harp also have melodic parts. The score is marked 'Adagio, with sorrow' and has a tempo of  $\text{♩} = 48$ . A large 'PERUSAL' watermark is overlaid diagonally across the page.

1

2

3

4

5

6

A

The musical score is arranged in a standard orchestral format with the following parts 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. (Solo)
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Gong
- Glock./Chim. (l.v.)
- Vib.
- Hp.

Dynamic markings and performance instructions include: *subito pp*, *mp*, *pp*, *ppp*, *p*, *l.v.*, and *Chimes*. The score is divided into measures 7 through 12, with a section marker 'A' at the beginning.

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

- 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 divided into measures 13 through 18, with measure numbers 13, 14, 15, 16, 17, and 18 indicated at the bottom of the page.

**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 woodwind and brass parts have various articulations and dynamics. The strings (B. D., Cym., Gong, Glock./Ch., Vib.) are mostly silent in this section.



The image displays a page of a musical score for 'Chorale: In Memoriam', page 5. The score is for a full orchestra and includes parts for Piccolo, Flutes (1, 2/3), Oboes (1, 2), Clarinets (1, 2/3), Bass Clarinet, Bassoons (1, 2), Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2/3), Horns (1, 2, 3, 4), Trombones (1, 2/3), Euphonium, Tuba, Basses (S. Bass), and Percussion (Timp., B. Drum, Cymbal, Gong, Glock/Chim., and Harp). The score is written in a standard musical notation with various dynamics such as *p*, *mp*, *pp*, *mf*, and *mf*. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page. The page number '5' is located in the top right corner. At the bottom of the page, there are five boxes containing the numbers 25, 26, 27, 28, and 29, which likely correspond to measures in the score.

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 is marked with dynamics such as *p*, *mp*, *f*, *ten.*, and *subito p*. A large, diagonal watermark reading 'PERUSAL' is overlaid across the entire page.

Chorale: In Memoriam

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

The musical score is arranged for a full orchestra. 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., Gor., Glock./Chimes/Glock, Vib., and Hp. The score is divided into measures 36 through 41. Dynamics include *pp*, *mp*, *f*, and *mf*. A large diagonal watermark 'PERUSAL SCORE' is overlaid across the page.



Chorale: In Memoriam

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

Hold and Build

The musical score is for a chorale titled "Chorale: In Memoriam" in a dramatic, pesante style with a tempo of 65 beats per minute. It features a variety of instruments including woodwinds, brass, and percussion. The score is marked with dynamics such as *sfz* and *ff*, and includes performance instructions like "Hold and Build". A large, diagonal watermark reading "PER SALE" is overlaid across the entire score. The score is organized into measures, with measure numbers 47, 48, 49, 50, 51, and 52 indicated at the 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.

53 54 55 56 57 58

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

Chorale: In Memoriam

With Great Intensity

Massive ♩=44

59 60 61 62 63 64