

Full Orchestra

# Chorales, Fanfares and Variations

(on a *Hymn Tune*)

Stephen Hill

88

## Love Divine

CHARLES WESLEY

LOVE DIVINE

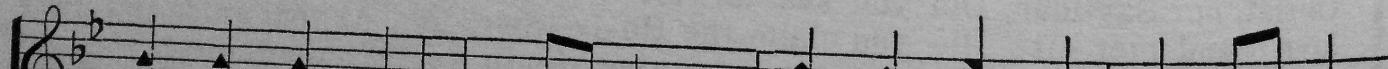
JOHN ZUNDEL



1. Love di - vine, all love ex - cel-ling, Joy of heaven, to earth come down!  
2. Breathe, O breathe Thy lov-ing Spir-it In - to ev - ery trou - bled breast!  
3. Come, Al-might - y to de - liv - er, Let us all Thy life re - ceive;  
4. Fin - ish then Thy new cre - a - tion; Pure and spot-less let us be;



Fix in us Thy hum - ble dwell-ing; All Thy faith - ful mer - cies crown.  
Let us all in Thee in - her - it, Let us find that sec - ond rest.  
Sud - den - ly re - turn, and nev - er, Nev - er - more Thy tem - ples leave:  
Let us see Thy great sal - va - tion, Per - fect - ly re - stored in Thee:



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Full Orchestra (Grade 4+)

# Chorales, Fanfares and Variations

ca. 7:15

(*on a Hymn Tune*)

Stephen Hill

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## Instrumentation

Piccolo	Timpani
Flute 1-2	Percussion - S.D., B.D. Cymbals, Triangle, Tambourine, Brake Drum (Anvil), Wind Chimes, Xylophone, Chimes
Oboe	Piano
B <sup>b</sup> Clarinet 1-2	Harp 1-2
Bassoon	Violin 1
Horn in F 1-4	Violin 2
B <sup>b</sup> Trumpet 1-3	Viola
Trombone 1-3	Cello
Tuba	String Bass

ca. 7:15



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

Dr. Gene Chung, Orchestra Director of the Los Angeles Youth Philharmonic commissioned **Chorales, Fanfares, and Variations (on a Hymn Tune)**.

1. Chorale 1 (Reflecting on my 18th-century harmony class with Philip Westin)
2. Chorale 2 (Reflecting on the American School, Hanson, Schuman, Harris, Copland, McBeth)
3. Fanfare 1
4. Variation 1 (Bright, Playful, youthful energy)
5. Fanfare 2
6. Variation 2 (Soulful, introspective)
7. Variation 3 (Bombastic, exuberant)
8. Fanfare 3

This setting is based on the hymn *Love Divine, All Loves Excelling* by Charles Wesley and John Zundel.

*Love divine, all loves excelling, Joy of heaven to earth come down;  
Fix in us thy humble dwelling; All thy faithful mercies crown!  
Jesus, Thou art all compassion, Pure unbounded love Thou art;  
Visit us with Thy salvation; Enter every trembling heart.*

*Breathe, O breathe Thy loving Spirit, Into every troubled breast!  
Let us all in Thee inherit; Let us find that promised rest.  
Take away our bent to sinning; Alpha and Omega be;  
End of faith, as its Beginning, Set our hearts at liberty.*

*Come, Almighty to deliver, Let us all Thy life receive;  
Suddenly return and never, Never more Thy temples leave.  
Thee we would be always blessing, Serve Thee as Thy hosts above,  
Pray and praise Thee without ceasing, Glory in Thy perfect love.*

*Finish, then, Thy new creation; Pure and spotless let us be.  
Let us see Thy great salvation Perfectly restored in Thee;  
Changed from glory into glory, 'Til in heaven we take our place,  
'Til we cast our crowns before Thee, Lost in wonder, love, and praise.*

### **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)*

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for the Los Angeles Youth Philharmonic, Dr. Gene Chung

# Chorales, Fanfares and Variations

(Based on the Hymn - Love Divine, All Loves Excelling by Charles Wesley and John Zundel)

With Reverance  $\text{♩} = 72$

Stephen Hill (ASCAP)

Piccolo  
Flute 1, 2  
Oboe  
Clarinet in B♭ 1/2  
Bass Clarinet in B♭  
Bassoon  
Horn in F 1, 2  
Horn in F 3, 4  
Trumpet in B♭ 1  
Trumpet in B♭ 2/3  
Trombone 1  
Trombone 2/3  
Tuba  
Timpani  
Percussion 1/2 (Tri./C. Cym./Wind Ch./Brake Dr./S.D./B.D.)  
Percussion 3 (Chimes/Tri./Tamb./Sus.Cym.)  
Harp  
Piano  
Violin 1  
Violin 2  
Viola  
Cello  
String Bass

LOVE DIVINE

With Reverance  $\text{♩} = 72$

Stephen Hill (ASCAP)

2 3 4 5 6

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Chorales, Fanfares and Variations

2

A

The page contains a musical score for a large orchestra. The instrumentation includes Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., and St.Bs. The score is divided into measures by vertical bar lines. Measure 1 starts with rests for most instruments. Measures 2 and 3 show the first entries of the woodwind section (Cl. 1/2, B. Cl., Bsn.) with dynamic *p*. Measure 4 features a bassoon cue (Bs. Cl. Cue.) with dynamic *p*. Measures 5 and 6 show the brass section (Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba.) playing eighth-note patterns. Measures 7 and 8 feature the timpani (Timp.) and percussion (Perc. 1/2, Perc. 3). Measures 9 and 10 show the woodwind section again. Measures 11 and 12 feature the strings (Vln. 1, Vln. 2, Vla., St.Bs.). A large, stylized watermark reading "Hallelujah" is overlaid across the entire page, with a circle highlighting the letter "O" in measure 4.

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## Chorales, Fanfares and Variations

3

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## Chorales, Fanfares and Variations

Chorales, Fanfares and Variations

**B** Pensive  $\text{♩} = 60$

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

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## Chorales, Fanfares and Variations

Picc. 3 4 2 3 4 2 3 5

Fl. 1/2 Ob. Cl. 1/2 B. Cl. Bsn.

Hn. 1,2 a2 3 4 2 3 4 2 3

Hn. 3,4 p 3 4 2 3 4 2 3

Tpt. 1 muted p 3 4 2 3 4 2 3

Tpt. 2/3 muted p 3 4 2 3 4 2 3

Tbn. 1 pp 3 4 2 3 4 2 3

Tbn. 2/3 p pp 3 4 2 3 4 2 3

Tba. p pp 3 4 2 3 4 2 3

Tim. 3 4 2 3 4 2 3

Perc. 1/2 Chimes 3 4 2 3 4 2 3

Perc. 3 Tr. 3 4 2 3 4 2 3

Hp. 3 4 2 3 4 2 3

Pno. 3 4 2 3 4 2 3

Vln. 1 3 4 2 3 4 2 3 5

Vln. 2 3 4 2 3 4 2 3 5

Vla. 3 4 2 3 4 2 3 5

Cel. 3 4 2 3 4 2 3 5

St.Bs. 3 4 2 3 4 2 3 5

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Chorales, Fanfares and Variations

6

C

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

30

31

32

33

34

35

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Chorales, Fanfares and Variations

7

Musical score for Chorales, Fanfares and Variations, page 7. The score consists of six systems of music, each with multiple staves. The instruments listed include Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The score features large, stylized black letters ('P', 'R', 'U', 'S', 'A', 'M') superimposed on the musical staff lines. Measure numbers 36 through 41 are indicated at the bottom of each system.

Picc.  
Fl. 1/2  
Ob.  
Cl. 1/2  
B. Cl.  
Bsn.  
Hn. 1,2  
Hn. 3,4  
Tpt. 1  
Tpt. 2/3  
Tbn. 1  
Tbn. 2/3  
Tba.  
Timp.  
Perc. 1/2  
Perc. 3  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Cel.  
St.Bs.

36 37 38 39 40 41

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Chorales, Fanfares and Variations

8

A page of musical notation for orchestra and choir, featuring large stylized black letters (D, Y, S, O, R, T) overlaid on the staves. The music is divided into measures by vertical bar lines. The first measure (measures 42-43) includes dynamics (pp, mp) and a ritardando (rit.). The second measure (measures 44-45) shows a transition with dynamics (pp, mp). The third measure (measures 46-47) concludes with a final dynamic (mp).

The instruments listed on the left are:

- Picc.
- Fl. 1/2
- Ob.
- Cl. 1/2
- B. Cl.
- Bsn.
- Hn. 1,2
- Hn. 3,4
- Tpt. 1
- Tpt. 2/3
- Tbn. 1
- Tbn. 2/3
- Tba.
- Tim.
- Perc. 1/2
- Perc. 3
- Hp.
- Pno.
- Vln. 1
- Vln. 2
- Vla.
- Cel.
- St.Bs.

Measure numbers 42 through 47 are indicated at the bottom of each staff.

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Chorales, Fanfares and Variations

Joyous  $\text{♩} = 120$

D

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

JOYOUS

48

49

50

51

52

53

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## Chorales, Fanfares and Variations

Chorales, Fandangos and Variations

DIE RINGER

Picc. Fl. 1/2 Ob. Cl. 1/2 B. Cl. Bsn. Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2/3 Tbn. 1 Tbn. 2/3 Tba. Timp. Perc. 1/2 Perc. 3 Hp. Pno. Vln. 1 Vln. 2 Vla. Cel. St.Bs.

E

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Chorales, Fanfares and Variations

F

Picc. Fl. 1/2 Ob. Cl. 1/2 B. Cl. Bsn.

Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2/3 Tbn. 1 Tbn. 2/3 Tba. Timp.

Perc. 1/2 Perc. 3 Hp. Pno.

Vln. 1 Vln. 2 Vla. Cel. St.Bs.

1.

a2

p

Tri.

p

p

p

pizz

60 61 62 63 64 65

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## Chorales, Fanfares and Variations

A musical score page from measure 12, featuring a 16-staff system. The staves include Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The score features various dynamics like *mf*, *mp*, *p*, and *v*. Large, bold, black letters spelling "DRAFTS" and "G" are overlaid on the music, with "DRAFTS" appearing in the upper half and "G" in the top right corner. A circled measure is labeled "1.".

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Chorales, Fanfares and Variations

A musical score page featuring a grid of 21 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The score includes dynamic markings such as *mf*, *p*, *muted*, and *mp*. The page number 13 is in the top right corner. Large, bold, black letters spelling "COPYRIGHT" are overlaid across the staves, with "COPY" on the first five staves, "RIGHT" on the next five staves, and "SAFETY" on the last five staves. The page numbers 71 through 75 are at the bottom.

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Chorales, Fanfares and Variations

14

A page of musical notation for orchestra and choir, featuring large black letters spelling "PRAISE" and "SAINTS" integrated into the score. The music is for Chorales, Fanfares and Variations, starting at measure 14. The score includes parts for Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The letters are stylized, with "PRAISE" appearing in the upper right and "SAINTS" appearing in the center, partially obscuring some of the musical staves. The music consists of various rhythmic patterns and dynamics like *mf*, *f*, *mp*, and *Open*.

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Chorales, Fanfares and Variations

H

15

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

81

82

83

84

85

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## Chorales, Fanfares and Variations

16

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Chorales, Fanfares and Variations

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

J

17

DYSRUS

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Chorales, Fanfares and Variations

18

molto rit.  $\text{♩} = 80$

Picc.  
Fl. 1/2  
Ob.  
Cl. 1/2  
B. Cl.  
Bsn.  
Hn. 1,2  
Hn. 3,4  
Tpt. 1  
Tpt. 2/3  
Tbn. 1  
Tbn. 2/3  
Tba.  
Timp.  
Perc. 1/2  
Perc. 3  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Cel.  
St.Bs.

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Chorales, Fanfares and Variations

**K** With Reflection  $\text{J}=78$

19

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

102

103

104

105

106

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## Chorales, Fanfares and Variations

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## Chorales, Fanfares and Variations

M

Chorales, Fanfares and Variations

M

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

**REGER**

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Chorales, Fanfares and Variations

22

N

Musical score for orchestra and piano, page 22, section N. The score includes parts for Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The music consists of five measures. Measures 1-4 feature woodwind entries (Flute, Oboe, Clarinet) with dynamic markings *p* or *pp*. Measure 5 begins with a piano solo entry. Large, stylized black letters are overlaid on the music: 'N' is at the top right, 'S' is in the middle right, 'A' is in the center, 'M' is below 'A', 'I' is below 'M', 'C' is to the right of 'I', 'U' is below 'C', and 'L' is to the right of 'U'. The piano part continues with a series of eighth-note chords. The score concludes with a dynamic marking *f* and a repeat sign.

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Chorales, Fanfares and Variations

Gently

rit.

23

122 123 124 125 126

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

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## Chorales, Fanfares and Variations

24

## O Pesante ♩=140

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Chorales, Fanfares and Variations

25

132      133      134      135      136

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Chorales, Fanfares and Variations

26

Picc. Fl. 1/2 Ob. Cl. 1/2 B. Cl. Bsn.

Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2/3 Tbn. 1 Tbn. 2/3 Tba.

Timp. Perc. 1/2 Perc. 3 Hp.

Pno.

Vln. 1 Vln. 2 Vla. Cel. St.Bs.

muted

f p f f p f 2. f p f

f

137 138 139 140 141

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Chorales, Fanfares and Variations

The musical score consists of ten staves of music for various instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob., Cl. 1/2, B. Cl., Bsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, Tba., Timp., Perc. 1/2, Perc. 3, Hp., Pno., Vln. 1, Vln. 2, Vla., Cel., and St.Bs. The score features large, bold, black numbers (1, 2, 3, 4, 5, 6, 7, 8) and letters (Q, R, S, T, A, Y) overlaid on the musical staff, particularly in the upper half of the page. These markings likely indicate specific performance techniques or sections of the piece. The music itself includes various dynamics like *sfz*, *mf*, and *Tamb.*, and time signatures like  $\frac{5}{4}$ .

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## Chorales, Fanfares and Variations

28

Chorales, Fanfares and Variations

28

Picc.

Fl. 1/2

Ob.

Cl. 1/2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Perc. 1/2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Cel.

St.Bs.

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## Chorales, Fanfares and Variations

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Chorales, Fanfares and Variations

30

Picc.  
Fl. 1/2  
Ob.  
Cl. 1/2  
B. Cl.  
Bsn.  
Hn. 1,2  
Hn. 3,4  
Tpt. 1  
Tpt. 2/3  
Tbn. 1  
Tbn. 2/3  
Tba.  
Timp.  
Perc. 1/2  
Perc. 3  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Cel.  
St.Bs.

157      158      159      160      161