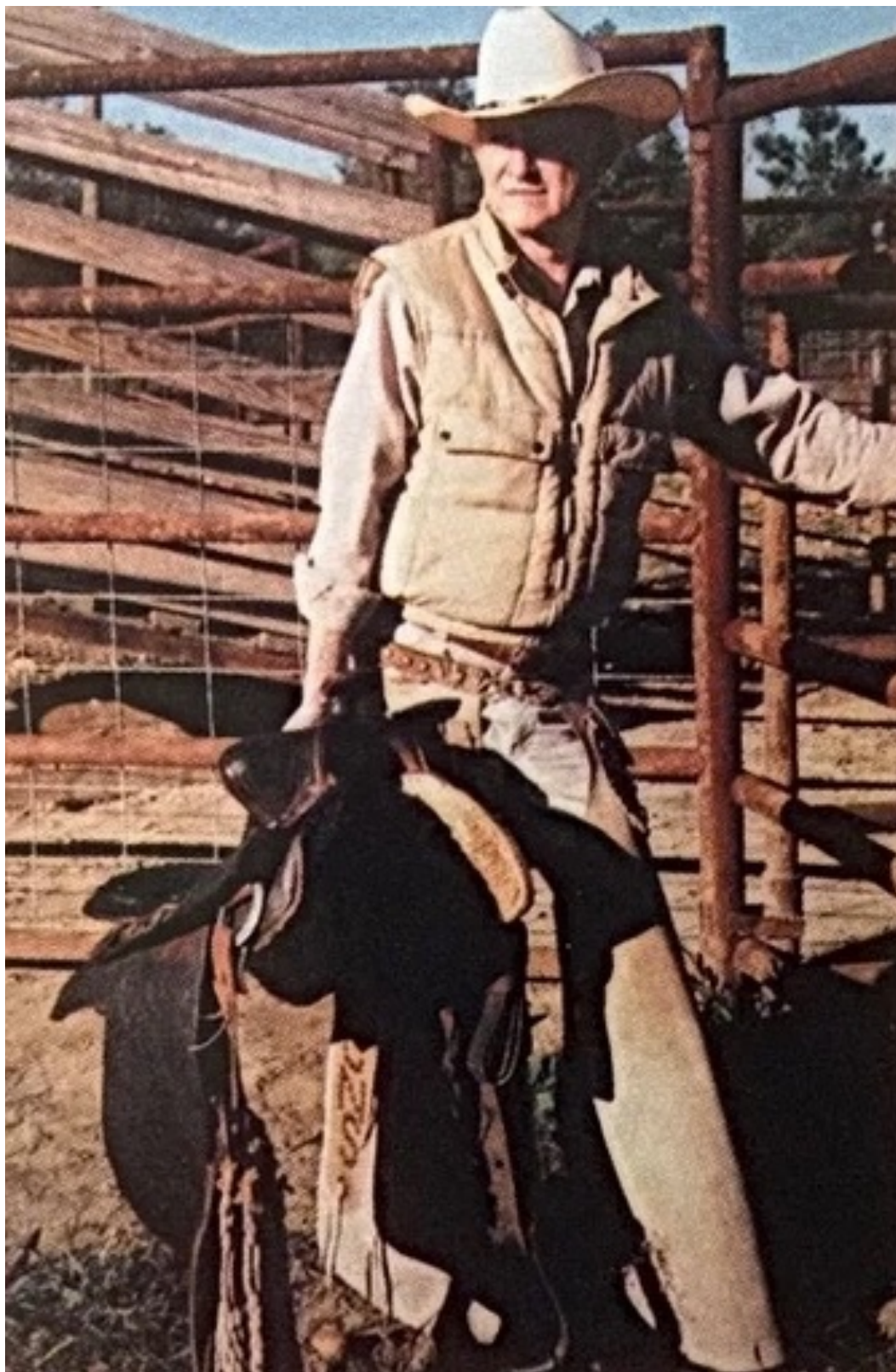


*A Gift to Dr. Craig Hamilton and the
Ouachita Baptist University Wind Ensemble*

Saddle Up!



W. Francis McBeth (Photo by Mary McBeth)

Concert Band
(Grade 4-5)

Stephen Hill
(ASCAP)

SARAHTIM Music Publishing



A Gift to Dr. Craig Hamilton and the Ouachita Baptist University Wind Ensemble

Saddle Up!

Instrumentation

Piccolo
Flute 1-2
Oboe 1-2
English Horn
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., Triangle, Tambourine, Gong, Wood Block, Congas, Cymbals)

Mallets
(Xylophone, Marimba, Vibraphone, Chimes)
Piano
Harp

Duration - ca. 5:30


SARAHTIM Music Publishing


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About the Work...Saddle-Up! is a work with a Western theme. The music was composed over the weekend of March 11-13, 2016. Looking through some pictures that I had near my desk, I came across a picture of my teacher, Francis McBeth holding his saddle. The photo led me to reflect on childhood memories of watching old Western movies. Roy Rogers, John Wayne, Jimmy Stewart, etc. Westerns, such as The Cowboys, Rio Bravo, El Dorado, Big Jake, Chisholm, The Magnificent Seven, Silverado, Lonesome Dove, etc. as well as the many western-themed TV shows, The Riflemen, The High Chaparral, Wagon Train, Rawhide, Bonanza, The Big Valley, The Virginian, and The Wild, Wild West. All special memories of my childhood.

Years ago, I was given a cup by one of my students. It sits on the desk of my home studio. The title Saddle-Up! is borrowed from the John Wayne quote on the cup - "Courage is being scared to death... and saddling up anyway."

Saddle-Up! was not commissioned by any group and was written for the sheer fun of it. It was composed as a gift for and dedicated to the Ouachita Baptist University, Wind Ensemble, Dr. Craig Hamilton, Director.

Outline of Saddle Up!

Ms. 0-7 - Rise and Shine!...We're Burning Daylight!... Breaking camp

Ms. 8-19 - Saddle-Up!...Move 'em out.

Ms. 20-51 - The Drive

Ms. 52-64 - Sunset on the Prairie

Ms. 65-101 - A Night under the Stars

Ms. 102-109 - Sunrise

Ms. 110-116 - Rise and Shine!...We're Burning Daylight!... Breaking camp Ms. 117-126 - Saddle-Up!...Move 'em out

Ms. 127-150 - There's nothing like bringing in a herd.

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)

"Courage is being scared to death, but saddling up anyway." John Wayne

Stephen Hill (ASCAP)

1

Full Score

9

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

Trb.
Trk.

Mallets

Hrp.

Pno.

10

11

12

16

Saddle Up!

Full Score

Picc. *f*

Fl. 1,2 *a2 f*

Ob. 1,2 *a2 f*

E. Hn.

Cl. 1 *f*

Cl. 2,3 *f*

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Tbn. 1

Tbn. 2,3

Euph.

Tba.

Db. *pizz. mp*

Timp. *mp*

S. D.

B. D.

Cym. Gong, Tri.

mb. k

Mallets *f*

Hp.

Pno.

5

Solo

a2

Solo

gtr

6

21

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

b.
k.

Glk. Only

Mallets

Hp.

Pno.

28

32

[illegible]

[illegible]

Saddle Up!

Full Score

44

11

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db. *arco*

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
k

allets

Hr.

Pno.

41

42

43

44

12

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

Drum Kit

Mallets

Hp.

Pno.

45

46

47

48

Saddle Up!

Full Score

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

Drum Kit

Mallets

Hp.

Pno.

rit.

13

ff

8

With ebb and flow $\text{♩} = 82$

Full Score

Saddle Up!

14

53

Picc. pp

Fl. 1, 2 mp 1. Solo pp Solo mp

Ob. 1, 2 mp pp

E. Hn. pp

Cl. 1 mp pp

Cl. 2, 3 pp

B. Cl. pp Solo mp p

Bsn. pp B.Cl. Solo mp p

A. Sax. 1, 2 pp

T. Sax. pp

B. Sax. pp B.Cl. Solo mp p

Tpt. 1 pp

Tpt. 2, 3 pp

Hn. 1, 2 pp

Hn. 3, 4 pp

Tbn. 1 pp

Tbn. 2, 3 pp

Euph. pp

Tba. pp

Db. pp

Timp. pp

S. D. pp

B. D. pp

Cym. Gong, Tri. pp

mb. Glk. mp p pp

Vibes mp pp

Mallets mp p pp

Hr. p pp

Pno. mp pp pp

53 54 55 56 57 58

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

mb.
Wlk.

Vibes

Mallets

Hp.

Pno.

16

66 With quiet reflection $\text{♩}=80$

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
mk

Mallets

Hp.

Pno.

Solo

expressively

mf

E.Hn Solo

expressively

mf

2.

3.

pp

pp

2nd Cl. Cue

1st

pp

(optional)

pp

a2

3 F.Hn Cue

pp

a2

open

F.Hn Cue

pp

1st F.Hn Cue

pp

Solo

mp

1.

pp

ar

pp

Marimba (very soft mallets)

pp


Vibes

mp

Saddle Up!

Full Score


Picc.




17

Fl. 1,2


Solo




Solo




Ob. 1,2




E. Hn.



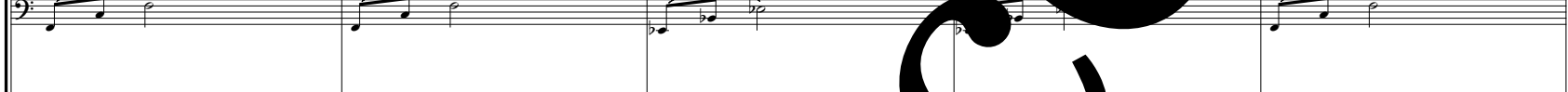
Cl. 1




Cl. 2,3




B. Cl.




Bsn.




A. Sax. 1,2




T. Sax.




B. Sax.




Tpt. 1




Tpt. 2,3




Hn. 1,2



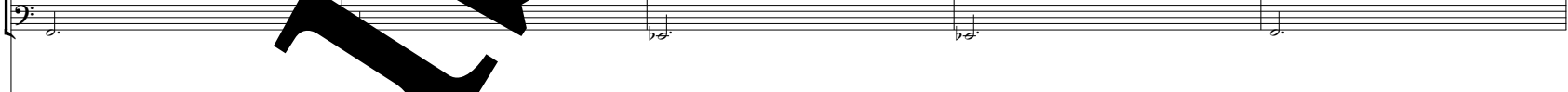
Hn. 3,4



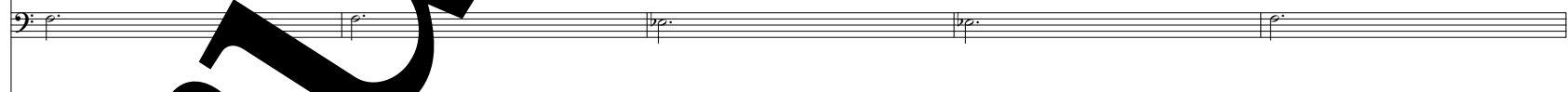
Tbn. 1




Tbn. 2,3



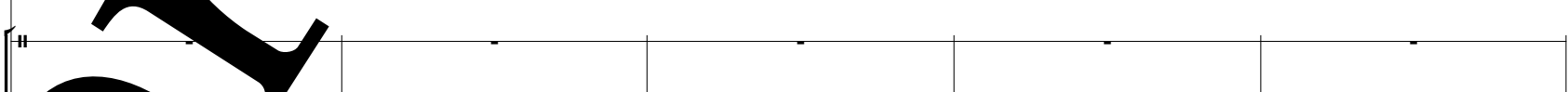
Euph.



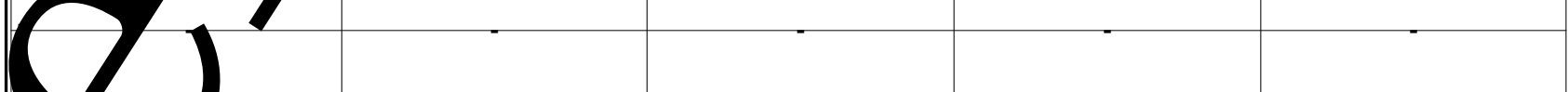
Tba.




Db.




Timp.




S. D.
B. D.



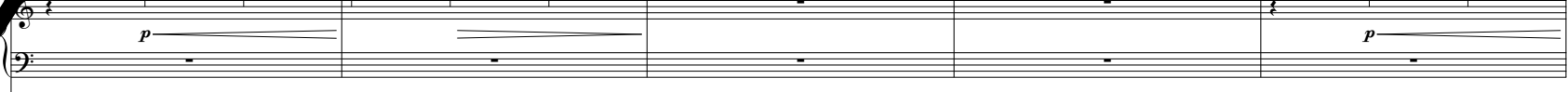
Cym. Gong,
Tri.




mb.
Glk.




Mallets



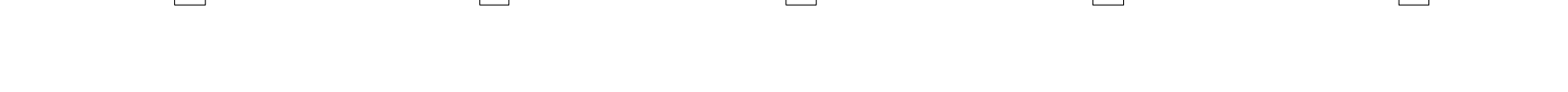
Vibes



Hp.



Pno.



70

71

72

73

74

18

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

mb.
Bk.

Mallets

Hp.

Pno.

Soli

1.

mp

pp

pp

mp

5

Solo muted

mp

pp

p

Vibes

pp

Saddle Up!

Full Score

19

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
wb.
k.

Mallets

Hp.

Pno.

80

81

82

83

84

80

81

82

83

84

20

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
Clk.

Mallets

Hp.

Pno.

85

86

87

88

89

91

Picc. *pp* *mf* *f*

Fl. 1,2 *mf* *f*

Ob. 1,2 *mf* *f*

E. Hn. *pp* *f*

Cl. 1 *mf* *f*

Cl. 2,3 *a2*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1,2 *pp* *a2 bring out f*

T. Sax. *bring out f*

B. Sax. *Play p mp mf*

Tpt. 1 *open Solo mf f*

Tpt. 2,3

Hn. 1,2 *pp* *a2 bring out f*

Hn. 3,4 *a2 bring out f*

Tbn. 1 *mp mf*

Tbn. 2,3 *p mp mf*

Euph. *p mp mf*

Tba. *all mp mf*

Db. *p mp mf*

Timp. *p mp mf*

S. D. *91*

B. D.

Cym. Gong, Tri.

mb. Glk

Mallets *Glk+Vibes (Bring Out) mf f*

Hp.

Pno.

90 91 92 93

22

22

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

Tamb.
Blk.

Harps

Pno.

ff

f

mf

mp

ten.

molto rit.

This image shows a page from a musical score, likely for a symphony or concert. The page is numbered 98 at the bottom left. The score is written for a large ensemble, including various woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, E. Hn., Cl. 1, Cl. 2,3, B. Cl., Bsn., A. 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., Db., Timp., S. D., B. D., Cym. Gong, Tri., Mb., Trk., Maracas, Hp., and Pno. The score includes musical notation, dynamics (e.g., *pp*, *mf*, *mp*, *p*), and a large diagonal watermark reading "Preview Score". The page is numbered 98 at the bottom left, 99 at the bottom center, 100 at the bottom right, 101 at the bottom right, and 102 at the bottom right.

103 Moving Forward ♩=112

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

Trm.
W. Wk.

Mallets

Hp.

Pno.

24

26

Full Score

Saddle Up!

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
Drk.

Pallets

Hr.

Pno.

112

113

114

115

This image shows a page of a musical score, likely for a large orchestra or symphony. The score is written for multiple instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horns (E. Hn.), Clarinets (Cl. 1, 2, 3), Bassoons (B. Cl., Bsn.), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Timpani (Timp.), and Percussion (Perc.). The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *mp*, *pp*). A large, stylized watermark reading "REHEARSAL" is overlaid diagonally across the page. The page number "120" is visible in the bottom left corner.

Saddle Up!

Full Score

29

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong.
Tri.

mb.
k

Mallets

Hr.

Pno.

30

128

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

bb.
k

Mallets

Hp.

Pno.

This image shows a page of a musical score, specifically rehearsal mark 128. The score is written for a large orchestra, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets 1 and 2, 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, 3, Euphonium, Tuba, Double Bass, Timpani, Snare Drum, Bass Drum, Cymbals, Gong, Triangle, Bells, and Keyboard. The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal watermark reading "Rehearsal Score" is overlaid on the page.

135

139

Saddle Up!

Full Score

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.
Heroic
ff

A. Sax. 1,2

T. Sax.
Heroic
ff

B. Sax.
ff

Tpt. 1

Tpt. 2,3

Hn. 1,2
a2 Heroic
ff

Hn. 3,4
a2 Heroic
ff

Tbn. 1

Tbn. 2,3

Euph.
Heroic
ff

Tba.

Db.

Timp.

S. D.
B. D.

Cym. Gong,
Tri.

b.
k

Mallets

Hr.

Pno.

144

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. 1

Cl. 2,3

B. Cl.

Bsn.

A. 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.

Db.

Timp.

S. D.

B. D.

Cym. Gong.

Tri.

Sn. Dr.

B. Dr.

Harp.

Pno.

145

146

147

Saddle Up!

Full Score

Picc. Fl. 1,2 Ob. 1,2 E. Hn. Cl. 1 Cl. 2,3 B. Cl. Bsn. A. 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. Db. Timp. S. D. B. D. Cym. Gong, Tri. Mb. Drk. Pallets Hp. Pno.

35

148

149

150