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Concert Band

# Remembering Hammersmith

*(A Visit with Gustav Holst)*

Stephen Hill

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SARAHTIM Music Publishing





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Concert Band (Grade 1.5-2)

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## Instrumentation

Flute	B <sup>b</sup> Trumpet
Oboe	Horn in F
B <sup>b</sup> Clarinet	Trombone
B <sup>b</sup> Bass Clarinet	Euphonium
Bassoon	Tuba
E <sup>b</sup> Alto Saxophone	String Bass
B <sup>b</sup> Tenor Saxophone	Timpani
E <sup>b</sup> Baritone Saxophone	Percussion - S.D., B.D., Gong
	Mallets
	Vibraphone, Glockenspiel

ca. 3:10

  
SARAHTIM Music Publishing  


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## **About the Work...(Grade 1.5-2)**

As a high school student back in the 1970s, I was very much impressed with and influenced by the music of Gustav Holst (1874-1934). I found Holst's music moving, energetic, emotional, and infused with rich and exotic harmonic language. In 1930, Gustav Holst wrote a masterful work entitled **Hammersmith**, named after the city he was well acquainted with for over 40 years.

With the view of sharing the musical influence of Gustav Holst, **Remembering Hammersmith** was composed with the young musician in mind. **Remembering Hammersmith** begins with a *Passacaglia* passage based on my impression and reflection of Holst's **Hammersmith**.

## **About the Composer...(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)*

# Remembering Hammersmith

*A visit with Gustav Holst*

Stephen Hill (ASCAP)

Pensively ♩=100 (in 2 ♩=50)

The musical score is arranged in a standard orchestral format with 17 staves. The instruments are listed on the left: Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb, Horn in F, Trombone, Euphonium, Tuba, Timpani, Snare Drum/Bass Drum, Gong, Glockenspiel, and Vibraphone. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Pensively' with a quarter note equal to 100 beats per minute, and a note in parentheses indicates that in a 2/4 time signature, the quarter note would equal 50 beats per minute. The score begins with a series of rests for the first four measures. From measure 5, the woodwinds and strings enter with a melodic line marked 'p'. The brass section (Euphonium, Tuba) enters in measure 5 with a similar melodic line. The percussion section (Gong, Glockenspiel, Vibraphone) provides a rhythmic accompaniment. The Glockenspiel and Vibraphone parts are marked 'pp'. The score concludes with measure 8, which is marked with a boxed number '8'.

Remembering Hammersmith

2

A

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.

B.D.

Gong

Glock.

Vib.

9 10 11 12 13 14 15 16



C

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. muted *p*

Hn. muted *p*

Tbn. muted *p*

Euph. *p*

Tba. *p*

Timp.

S.D.  
B.D.

Gong

Glock. *p*

Vib. *p*

25 26 27 28 29 30 31 32



Fl. (tr) tr tr tr **D**

Ob.

Cl. (tr) tr tr tr

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp. p

S.D. B.D. p

Gong p

Glock.

Vib.

33 34 35 36 37 38 39 40

Remembering Hammersmith

6

E

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Alto Sax. *pp* *p*

Ten. Sax. *pp* *p*

Bari. Sax. *p*

Tpt. *pp*

Hn. *pp* open

Tbn. *pp*

Euph. *pp*

Tba. *pp*

Timp. *p*

S.D. B.D.

Gong

Glock.

Vib.

**F**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.

B.D.

Gong

Glock.

Vib.

open

*p*

open

*p*

*p*

*p*

*p*

49 50 51 52 53 54 55 56

Remembering Hammersmith

8

G

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.  
B.D.

Gong

Glock.

Vib.

Open

Muted

Open

Open

Muted

Open

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

57 58 59 60 61 62 63 64