
Concert Band

Lacrimosa

“...there we sat down, yea, we wept...” (Psalm 137:1,2)

Stephen Hill



Yellowstone (Indian Creek)

Photo by Stephen Hill


SARAHTIM Music Publishing




Concert Band (Grade 2.5-3)

Lacrimosa

“...there we sat down, yea, we wept...” (Psalm 137:1,2)

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Instrumentation

Flute 1-2

Oboe

B^b Clarinet 1-2

B^b Bass Clarinet

Bassoon

E^b Alto Saxophone 1-2

B^b Tenor Saxophone

E^b Baritone Saxophone

B^b Trumpet 1-2

Horn in F

Trombone 1-2

Euphonium

Tuba

String Bass

Timpani

Percussion - B.D., Cymbals,

Gong, Wind Chimes

Mallets

Vibraphone, Glockenspiel,

Marimba, Chimes

ca. 4:30


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About the Work - (Grade 2.5-3)

Lacrimosa - (Latin for *weeping, tearful* used in the Requiem Mass)

*“By the waters of Babylon, **there we sat down, yea, we wept**, when we remembered Zion. We hanged our harps upon the willows in the midst thereof.” (Psalm 137:1,2)*

In life, there are certainly moments of great joy. Yet, by contrast, there are also accompanying moments of sorrow. In moments of joy and sorrow, we find the lessons that can help us grow stronger in faith, hope, and love and meet the challenges that will come our way.

The text recalls William Walton’s usage in “**Belshazzar's Feast**” and in W. Francis McBeth’s “**They Hung Their Harps in the Willows**”.

Written over two late evenings of August 28-29, 2020, **Lacrimosa**, is meant to be an expressive, emotional, harmonically, and orchestrally colorful piece within a limited Grade 2/3 scope regarding instrument ranges and carefully written passages for easier fingerings.

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.

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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)*

Lacrimosa

"...there we sat down, yea, we wept..." Psalm 137:1

Stephen Hill (ASCAP)

Reflectively ♩=68

The score is for a full orchestra and includes the following instruments and parts:

- Flute 1,2
- Oboe
- Clarinet in B \flat 1,2 (a2)
- Bass Clarinet in B \flat
- Bassoon
- Alto Saxophone 1,2 (a2)
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B \flat 1,2 (Muted)
- Horn in F
- Trombone 1,2 (1. a2)
- Euphonium
- Tuba
- String Bass
- Timpani
- Gong
- Bass Drum (B.D.)
- Cymbals
- Wind Chimes
- Glockenspiel
- Chimes (w/ Chimes)
- Vibraphone
- Marimba (Vibes Only)

Dynamic markings include *pp*, *p*, and *ppp*. Performance instructions include *Muted* for the trumpet and *Vibes Only* for the vibraphone.

Lacrimosa

A

with ebb and flo

Fl. 1,2 *p* *pp* *ppp*

Ob. *p* *pp* *ppp*

Cl. 1,2 *pp* *mp*

B. Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Alto Sax. 1,2 *pp*

Ten. Sax. *pp*

Bari. Sax. *pp* *ppp*

Tpt. 1,2

Hn. *p* *pp*

Tbn. 1,2 *pp*

Euph. *p* *pp*

Tba. *pp*

St. Bs. *pp*

Timp.

Gong

B.D.

Cym.

W.Ch.

Glock. Chim. *p* *pp*

Vib. Mar. *p* *pp* *p*

Glk Solo Chimes only

Vibes Only

Fl. 1,2

Ob.

Cl. 1,2

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1,2

Hn.

Tbn. 1,2

Euph.

Tba.

St. Bs.

Timp.

Gong
B.D.

Cym.
W.Ch.

Glock.
Chimes

Vib.
Mar.

Lacrimosa

B Reflectively $\text{♩} = 68$

Fl. 1,2 rit. *p*

Ob. *p*

Cl. 1,2 *a2 pp*

B. Cl. *pp*

Bsn. *pp*

Alto Sax. 1,2 *a2 pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1,2 muted *p*

Hn. *pp*

Tbn. 1,2 *a2 pp*

Euph. *pp*

Tba. *pp*

St. Bs. *pp*

Timp. *p*

Gong B.D. Gong B.D. *pp*

Cym. W.Ch.

Glock Chim. *Glk only p*

Vib. Mar. *Vibes Only p*

Lacrimosa

Fl. 1,2 *pp* *ppp* *pp* *p*

Ob. *pp* *ppp* *pp* *p*

Cl. 1,2 *pp*

B. Cl.

Bsn.

Alto Sax. 1,2 *pp*

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *pp* *pp*

Hn.

Tbn. 1,2 *pp* *pp*

Euph. *pp*

Tba. *pp*

St. Bs.

Timp. *pp* *p* *p*

Gong B.D. *pp* *pp*

Cym. W.Ch.

Glock. Chime *p*

Vib. Mar. *p*

open a2 a2 C

Gong B.D. *pp* *pp*

Glk only *p*

Vibe Only *p* Vibes Only *p*

PERUSAL SCORE

Lacrimosa

Fl. 1,2

Ob.

Cl. 1,2

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1,2

Hn.

Tbn. 1,2

Euph.

Tba.

St. Bs.

Timp.

Gong
B.D.

Cym.
W.Ch.

Glock
Chim.

Vib.
Mar.

a2

p

p

pp

pp

pp

pp

p

pizz.

p

W.Ch.

p

Vibes Only

p

Lacrimosa

Fl. 1,2
Ob.
Cl. 1,2
B. Cl.
Bsn.
Alto Sax. 1,2
Ten. Sax.
Bari. Sax.
Tpt. 1,2
Hn.
Tbn. 1,2
Euph.
Tba.
St. Bs.
Timp.
Gong B.D.
Cym. W.Ch.
Glock. Chimes
Vib. Mar.
Vibes Only

p
p
p
p
p
p
p
p
p
p
p
p
pizz.
p
p
p
rit.
1st muted
1st open
p
p
p
p
p

Lacrimosa

D Gently $\text{♩} = 80$

Fl. 1,2 *p* *pp* *p* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp* *p* *pp*

Cl. 1,2 *p* *pp* *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp* *p* *pp*

Bsn. *p* *pp* *p* *pp* *p* *pp*

Alto Sax. 1,2 *p* *pp* *p* *pp* *p* *pp*

Ten. Sax. *p* *pp* *p* *pp* *p* *pp*

Bari. Sax. *p* *pp* *p* *pp* *p* *pp*

Tpt. 1,2 *p* *pp* *p* *pp* *p* *pp*

Hn. *p* *pp* *p* *pp* *p* *pp*

Tbn. 1,2 *p* *pp* *p* *pp* *p* *pp*

Euph. *p* *pp* *p* *pp* *p* *pp*

Tba. *p* *pp* *p* *pp* *p* *pp*

St. Bs. *p* *pp* *p* *pp* *p* *pp*

Timp. *p* *pp* *p* *pp* *p* *pp*

Gong B.D. *p* *pp* *p* *pp* *p* *pp*

Cym. W.Ch. *p* *pp* *p* *pp* *p* *pp*

Glock. Chime *p*

Vib. Mar. *p*

1st *mp*

Solo

arco

Gong

B.D.

W.Ch.

Glk. Sol.

Vibes Only

Vibraphone

Marimba

38 39 40 41

Fl. 1,2 *mp* ^{a2}

Ob.

Cl. 1,2

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *mp* ^{1st.}

Hn.

Tbn. 1,2 *p*

Euph. *p*

Tba. *p*

St. Bs. *p*

Timp.

Gong B.D.

Cym. W.Ch.

Glock. Chimes *mp* ^{Glk. Only}

Vib. Mar.

42 43 44 45

Fl. 1,2 *mp*

Ob. *mp*

Cl. 1,2

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *mp*

Hn.

Tbn. 1,2 *p*

Euph. *p*

Tba. *p*

St. Bs. *p*

Timp. *p*

Gong B.D. *p*

Cym. W.Ch. *p*

Glock. Chime. + Chimes *mp* Glk. Only

Vib. Mar. *mp*

53 54 55 56

Lacrimosa

G.P.

Fl. 1,2
mf
f
ff sfz sfz

Ob.
mf
f
ff sfz sfz

Cl. 1,2
mf
f
ff sfz sfz

B. Cl.
mf
f
ff sfz sfz

Bsn.
mf
f
ff sfz sfz

Alto Sax. 1,2
mf
f
ff sfz sfz

Ten. Sax.
mf
f
ff sfz sfz

Bari. Sax.
mf
f
ff sfz sfz

Tpt. 1,2
mf
f
ff sfz sfz

Hn.
mf
f
ff sfz sfz

Tbn. 1,2
mf
f
ff sfz sfz

Euph.
mf
f
ff sfz sfz

Tba.
mf
f
ff sfz sfz

St. Bs.
mf
f
ff sfz sfz

Timp.
mf
f
ff sfz sfz

Gong
mf
ff sfz sfz

B.D.
mp
ff sfz sfz

Cym.
W.Ch.
f

W.Ch.
f

Glock. Chimes
mf
f
ff sfz sfz

Glk. Only
Glk.+Chimes

Vib. Mar.
mf
f
ff sfz sfz

57 58 59 60 61

Lacrimosa

F Reflectively ♩=68

Fl. 1,2

Ob.

Cl. 1,2
a2
pp

B. Cl.

Bsn.
pp

Alto Sax. 1,2
a2
pp

Ten. Sax.
pp

Bari. Sax.
pp

Tpt. 1,2
Muted
p < > *pp*

Hn.
p < > *pp*

Tbn. 1,2

Euph.
p < > *pp*

Tba.

St. Bs.

Timp.
p < >

Gong B.D.
Gong
pp

Cym. W.Ch.

Glock. Chimes
Glk. Chimes
p

Vib. Mar.
Glk. Only
p

PERUSAL SCORE