
Wind Ensemble (Grade 2.5-3)

Lacrimosa

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

Stephen Hill



Yellowstone (Indian Creek)

Photo by Stephen Hill



About the Work...

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 a 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.

SARAHTIM Music Publishing

16156 Amber Valley Dr, Whittier, Ca. 90604 H-(562)902-0310 C-(562)412-0906

www.stephenhillcomposer.com / stephenhillcomposer@icloud.com

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“Where there is devotional music, God is always at hand with His gracious presence.”

J.S. Bach

*“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)

“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 $\text{♩} = 68$

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

- Flute 1,2
- Oboe
- Clarinet in B \flat 1,2
- Bass Clarinet in B \flat
- Bassoon
- Alto Saxophone 1,2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B \flat 1,2
- Horn in F
- Trombone 1,2
- Euphonium
- Tuba
- String Bass
- Timpani
- Gong
- Bass Drum
- Cymbals
- Wind Chimes
- Glockenspiel
- Chimes
- Vibraphone
- Marimba

Dynamic markings include *pp*, *p*, *ppp*, and *Muted*. Performance instructions include *a2*, *1.*, and *Vibes Only*. The score is marked with measure numbers 2, 3, 4, 5, and 6.

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*

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*

Glk only

Vibe Only

Vibes Only

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

a2

p

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.

p

a2

p

1st muted

p

1st open

p

pizz.

p

p

Vibes Only

p

Lacrimosa

D Gently $\text{♩} = 80$

8

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*

38 39 40 41

Vibes Only

Vibraphone

Marimba

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

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.

mp

p

p

a2

p

p

p

p

p

46 47 48 49

Lacrimosa

E

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

rit.

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

Glock. Chimes
+ Chimes
Glk. Only
Glk.+Chimes
f
ff sfz sfz

Vib. Mar.
mf
f
ff sfz sfz