

# Lacrimosa

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



Madison River, West Yellowstone, Wyoming (Photo by Stephen Hill)

Concert Band  
(Grade 2.5-3)

Stephen Hill  
(ASCAP)

SARAHTIM Music Publishing





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# Lacrimosa

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

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## Instrumentation

Piccolo  
Flute 1-2  
Oboe  
Bb Clarinet 1-2  
Bb Bass Clarinet  
Bassoon  
Eb Alto Saxophone 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bb Trumpet 1-2  
French Horn  
Trombone 1-2  
Euphonium  
Tuba  
String Bass  
Timpani  
Percussion  
(Bass Drum, Wind Chimes, Cymbals, Gong)  
Mallets  
(Chimes, Vibraphone, Marimba, Glockenspiel)

Duration - ca. 4:30

(Cover Photo - The Madison River, West Yellowstone, Wy. by Stephen Hill)

  
SARAHTIM Music Publishing  


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**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...** 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 in 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 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 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. (*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. If needed, please purchase additional scores.

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

*“The Lord is my shepherd...” (Psalm 23)*

Reflectively ♩=68

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**REHEARSAL SCORE**

**A** *with ebb and flo*

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.

Glk Solo

Chimes only

Vibes Only

Vibes Only

*p* *pp* *ppp*

6 7 8 9 10

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.

rit. **B** Reflectively  $\text{♩} = 68$

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.

Glk only

Vibes Only

16 17 18 19 20

[illegible]

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.

**Rehearsal Score**

**C**

*p*

*pp*

*a2*

*pizz.*

*W.Ch.*

*Vibes Only*

*8*

*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.

1st muted  
pizz.  
W.Ch.  
Vibes Only  
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.

1st

mp

p

pp

1st open

Open

Solo

arco

Gong

B.D.

W.Ch.

Glk. Solo

Vibes Only

36

37

38

39

40

**Rehearsal Score**

**D** Gently ♩=80

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.  
Marimba

*p*  
*mp*  
*a2*  
*1st.*  
*Glk. Only*  
*mp*

41 42 43 44

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*

*p*

*p*

*a2*

45

46

47

48

Lacrimosa

Full Score

11

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.

49

50

51

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.

W.Ch.  
*p*

*p*

52 53 54

Lacrimosa

Full Score

13

**E**

Fl. 1,2 *mp* *mf*

Ob. *mp* *mf*

Cl. 1,2 *mf*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1,2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1,2 *mp* *mf*

Hn. *p*

Tbn. 1,2 *p*

Euph. *p*

Tba. *p*

St. Bs. *p*

Timp. *p*

Gong B.D. *p*

Cym. W.Ch. *p*

+ Chimes

Glock. Chimes *mp* *mf*

Vib. Mar. *mp*

W.Ch. *p*

Glk. Only

+ Chimes

55 56 57

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.

Gong

S.Cym

W.Ch.

Glk. Only

Glk.+Chimes

58

59

60

61

Lacrimosa

Full Score

15

**F** Reflectively ♩=68

Fl. 1,2

Ob.

Cl. 1,2 *a2*

B. Cl.

Bsn.

Alto Sax. 1,2 *a2*

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* *pp* *ppp* *Muted* *Gong* *Glk.+Chimes* *Glk. Only*

67

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.