

Stephen Hill

Lacrimosa

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

Concert Band
(Grade 2.5-3)


SARAHTIM Music Publishing


e)

Instrumentation

Piccolo

Flute 1-2

Oboe

B \flat Clarinet 1-2

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone 1-2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat 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


SARAHTIM Music Publishing


Website: www.stephenhillcomposer.com

Email: sarahtimmusic@icloud.com

(562) 412-0906

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 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. (*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...” (Psalm 23)

“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)

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

Dynamic markings include *pp*, *p*, *ppp*, and *ppp*. The score is in 4/4 time and features a large diagonal watermark reading "PERUSAL SCORE".

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. *pp* *pp*

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* *p*

open a2 a2 C

Gong B.D. *pp* *pp*

Glk only

Vibe Only Vibes Only

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

p

pp

pp

pp

p

pizz.

p

W.Ch.

p

Vibes Only

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*

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

rit.

G.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.

mf *f* *ff* *sf* *sf* *sf*

Gong
S.Cym
W.Ch.
Glk. Only
Glk.+Chimes

57 58 59 60 61