

Full Score

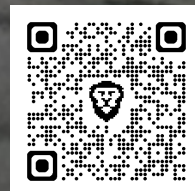
Lacrimosa

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

Concert Band
(Grade 2.5-3)

Stephen Hill
(ASCAP)

SARAHTIM Music Publishing



Lacrimosa

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

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)


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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)

Lacrimosa

"...there we sat down, yea, we wept..." Psalm 137:1 Stephen Hill (ASCAP)

Reflectively $\text{♩} = 68$

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute 1,2:** Part 1 starts in the third measure with a *p* dynamic, followed by *pp* and *ppp* dynamics.
- Oboe:** Part 1 starts in the third measure with a *p* dynamic, followed by *pp* and *ppp* dynamics.
- Clarinet in B \flat 1,2:** Part 1 starts in the first measure with a *pp* dynamic.
- Bass Clarinet in B \flat :** Part 1 starts in the first measure with a *pp* dynamic.
- Bassoon:** Part 1 starts in the first measure with a *pp* dynamic.
- Alto Saxophone 1,2:** Part 1 starts in the first measure with a *pp* dynamic.
- Tenor Saxophone:** Part 1 starts in the first measure with a *pp* dynamic.
- Baritone Saxophone:** Part 1 starts in the first measure with a *pp* dynamic.
- Trumpet in B \flat 1,2:** Part 1 starts in the third measure with a *p* dynamic, marked "Muted", followed by *pp*.
- Horn in F:** Part 1 starts in the third measure with a *p* dynamic, followed by *pp*.
- Trombone 1,2:** Part 1 starts in the first measure with a *pp* dynamic.
- Euphonium:** Part 1 starts in the third measure with a *p* dynamic, followed by *pp*.
- Tuba:** Part 1 starts in the first measure with a *pp* dynamic.
- String Bass:** Part 1 starts in the first measure with a *pp* dynamic.
- Timpani:** Part 1 starts in the third measure with a *p* dynamic.
- Gong / Bass Drum:** Part 1 starts in the third measure with a *pp* dynamic.
- Cymbals / Wind Chimes:** Part 1 starts in the first measure with a *p* dynamic.
- Glockenspiel / Chimes:** Part 1 starts in the first measure with a *p* dynamic.
- Vibraphone / Marimba:** Part 1 starts in the third measure with a *p* dynamic, marked "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.

REHEARSAL SCORE

A *with ebb and flo*

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

Glk Solo

Chimes only

Vibes Only

Vibes Only

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.

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.

a2

pp

pp

pp

pp

pp

pp

pp

p

Glk only

p

Vibes Only

p

Fl. 1,2 *p* *pp* *ppp* *pp* a2

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

Cl. 1,2 *pp*

B. Cl.

Bsn.

Alto Sax. 1,2 *pp*

Ten. Sax.

Bari. Sax.

Tpt. 1,2 muted *p* *pp* open *pp* a2

Hn. *pp*

Tbn. 1,2

Euph.

Tba.

St. Bs.

Timp. *p* *pp* *p*

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

Cym. W.Ch.

Glock. Chimes *p* Glk only

Vib. Mar. *p* Vibes Only

REHEARSAL SCORE

C

Fl. 1,2 *p*

Ob. *p*

Cl. 1,2 *p*

B. Cl.

Bsn.

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *a2* *p*

Hn. *pp* *p*

Tbn. 1,2 *pp* *a2* *p*

Euph. *p*

Tba. *pp* *p*

St. Bs. *pizz.* *p*

Timp. *p*

Gong B.D.

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

Glock. Chimes

Vib. Mar. *Vibes Only* *p*

26 27 28 29 30

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

p

pp

pp

pp

pp

pp

pizz.

W.Ch.

p

Vibes Only

Vibes Only

p

p

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. 1,2:** Flute parts with dynamics *p*, *pp*, *mp*, and *pp*. Includes a first ending marked "1st".
- Ob.:** Oboe part with dynamics *p*, *pp*, and *pp*.
- Cl. 1,2:** Clarinet parts with dynamics *p*, *pp*, and *pp*.
- B. Cl.:** Bass Clarinet part with dynamics *p*, *pp*, and *pp*.
- Bsn.:** Bassoon part with dynamics *p*, *pp*, and *pp*.
- Alto Sax. 1,2:** Alto Saxophone parts with dynamics *p*, *pp*, and *pp*.
- Ten. Sax.:** Tenor Saxophone part with dynamics *p*, *pp*, and *pp*.
- Bari. Sax.:** Baritone Saxophone part with dynamics *p*, *pp*, and *pp*.
- Tpt. 1,2:** Trumpet parts with dynamics *p*, *pp*, and *pp*. Includes markings "1st open", "Open", and "Solo".
- Hn.:** Horn part with dynamics *pp*, *p*, and *pp*.
- Tbn. 1,2:** Trombone parts with dynamics *p*, *pp*, and *pp*.
- Euph.:** Euphonium part with dynamics *p*, *pp*, and *pp*.
- Tba.:** Tuba part with dynamics *p*, *pp*, and *pp*.
- St. Bs.:** String Bass part with dynamics *p*, *pp*, and *pp*. Includes the marking "arco".
- Timp.:** Timpani part with dynamics *p*, *pp*, and *pp*.
- Gong B.D.:** Gong part with dynamics *pp*, *pp*, and *pp*.
- Cym. W.Ch.:** Cymbal/Water Chimes part with dynamics *p*.
- Glock. Chimes:** Glockenspiel/Chimes part with dynamics *p*. Includes the marking "Glk. Solo".
- Vib. Mar.:** Vibraphone/Maracas part with dynamics *p*. Includes the marking "Vibes Only".

Lacrimosa

Full Score

D Gently ♩=80

Fl. 1,2 *mp* a2

Ob.

Cl. 1,2 *p*

B. Cl. *p*

Bsn. *p*

Alto Sax. 1,2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1,2 1st.

Hn. *p*

Tbn. 1,2 *p*

Euph. *p*

Tba. *p*

St. Bs.

Timp.

Gong B.D.

Cym. W.Ch.

Glock. Chimes *mp* Glk. Only

Vibraphone

Vib. Mar. *p*

Marimba 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.

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*

55 56 57

Lacrimosa

Full Score

F Reflectively ♩=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.
Glck.
Chimes
Vib.
Mar.

pp, *p*, *ppp*, *Muted*, *Gong*, *Glck.+Chimes*, *Glck. Only*

The musical score is arranged in 17 staves. The instruments and their parts are as follows:

- Fl. 1,2**: Flute parts, starting with a rest and then playing a melodic line with dynamics *p*, *pp*, and *ppp*.
- Ob.**: Oboe part, similar to the flute with dynamics *p*, *pp*, and *ppp*.
- Cl. 1,2**: Clarinet parts, playing a melodic line with dynamics *pp*.
- B. Cl.**: Bass Clarinet part, playing a sustained note with dynamics *p*.
- Bsn.**: Bassoon part, playing a sustained note with dynamics *p*.
- Alto Sax. 1,2**: Alto Saxophone parts, playing a melodic line with dynamics *p*.
- Ten. Sax.**: Tenor Saxophone part, playing a sustained note with dynamics *p*.
- Bari. Sax.**: Baritone Saxophone part, playing a sustained note with dynamics *p*.
- Tpt. 1,2**: Trumpet parts, with the first trumpet (1st.) playing a melodic line and the second trumpet (2nd.) playing a sustained note. Dynamics include *p* and *pp*.
- Hn.**: Horn part, playing a melodic line with dynamics *p* and *pp*.
- Tbn. 1,2**: Trombone parts, playing a sustained note with dynamics *p*.
- Euph.**: Euphonium part, playing a melodic line with dynamics *p* and *pp*.
- Tba.**: Tuba part, playing a sustained note with dynamics *p*.
- St. Bs.**: Snare Bass part, playing a sustained note with dynamics *p*.
- Timp.**: Timpani part, playing a melodic line with dynamics *p*.
- Gong B.D.**: Gong part, with a Gong B.D. mark and dynamics *pp*.
- Cym. W.Ch.**: Cymbals and Water Chimes, both marked with rests.
- Glock. Chimes**: Glockenspiel part, playing a melodic line.
- Vib. Mar.**: Vibraphone part, playing a melodic line.

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
Glk. + Chimes

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*