

# The Lamentations of Jeremiah

(SATB divisi, unaccompanied)

## Translation

*Incipit Lamentatio Ieremiae Propheta.*

Here begins the Lamentations of the Prophet Jeremiah.

1:1 ALEPH.

*Quomodo sedet sola civitas plena populo! Facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.* How desolate lies the city that once was thronged with people! How like a widow she has become, she that was great among the nations. She that was a princess among the provinces is now subject to others.

1:2 BETH.

*Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus: non est qui consoletur eam, ex omnibus caris ejus; omnes amici ejus spreverunt eam, et facti sunt ei inimici.*

She weeps bitterly in the night, with tears on her cheeks. There is none to comfort her among all them that were dear to her; all her friends have despised her, and are become her enemies.

*Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.*

Jerusalem, Jerusalem, return to the Lord thy God.

Richard Burchard

## I. Introduction

Mournfully  $\text{♩} = 64$

Here begins the Lamentations of the Prophet Jeremiah.

1 *mp*      2      3      4      5 *mf*

Sop. 1      In - ci - pit la - men - a - ti - o Je - re - mi -

Sop. 2      In - ci - pit la - men - ta - ti - o Je - re - mi -

Alto      In - ci - pit la - men - ta - ti - o Je - re - mi -

Ten.      In - ci - pit la - men - ta - ti - o Je - re - mi -

Bass      In - ci - pit la - men - ta - ti - o Je - re - mi -

*div.*

Piano      *mp*      *mf*

6                    7                    8                    9 *molto rit.*            10

S 1  
ae, Je - re - mi - ae Pro - phet - ae.  
S 2  
ae, Je - re - mi - ae Pro - phet - ae.  
A  
ae, Je - re - mi - ae Pro - phet - ae.  
T  
ae, Je - re - mi - ae Pro - phet - ae.  
B  
ae Je - re - mi - ae Pro - phet - ae.

**II. Aleph**Slightly faster  $\text{♩} = 88$ 

11 *mp*            12            13            14            15

S  
A - leph, A - - - - leph, A - - - - leph,  
A  
A - leph, A - - - - leph, A -  
T  
A - - - - leph, A - - - - leph, A -  
B  
Bass line supporting the vocal parts.  
Bass line supporting the vocal parts.

Soprano (S) vocal line:

16: -

17: -

18: -

19: *cresc. poco a poco*

Alto (A) vocal line:

16: -

17: leph, A

18: leph, A

19: *cresc. poco a poco*

Tenor (T) vocal line:

16: -

17: leph,

18: A

19: *cresc. poco a poco*

Bass (B) vocal line:

16: -

17: A - leph,

18: A - leph, -

19: A - leph, A -

*cresc. poco a poco*

*W Only*

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Piano) and one piano part. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is three flats. Measure 20 starts with Soprano (S) and Alto (A) singing 'leph,' followed by Tenor (T) and Bass (B) singing 'A'. The piano accompaniment has eighth-note chords. Measures 21 and 22 continue with the same vocal pattern. Measure 23 concludes with a final 'A' on all voices. The piano part features sustained notes and eighth-note chords throughout. Measure numbers 20, 21, 22, and 23 are indicated above the staves. Dynamics 'mf' (mezzo-forte) are marked above the vocal entries in measures 21 and 22.

Soprano (S) 24 leph, 25 - 26 *molto rit.* 27 , 28

Alto (A) - A - leph, A - leph.

Tenor (T) 8 A - leph, A - leph.

Bass (B) - leph, A - leph, A - leph.

*molto rit.*

**III. Verse**Declamatory  $\text{J} = 72$ 

How desolate lie the city that once was thronged with people!

Soprano (S) 29 *f* 30 31 32 , *mp* 33

Quo - mo - do se - det so - la ci - vi - tas

Alto (A) *f* , *mp*

Quo - mo - do se - det so - la ci - vi - tas

Tenor (T) 8 Quo - mo - do se - det so - la ci - vi - tas

Bass (B) *f* , *mp*

Quo - mo - do se - det so - la ci - vi - tas

ple - na      rit.      a tempo  
 ple - na po - pu - lo,      po - pu - lo!      Fac - ta est qua-si  
 ple - na po - pu - lo,      po - pu - lo!      Fac - ta est qua-si  
 ple - na po - pu - lo,      po - pu - lo!      Fac - ta est qua -  
 ple - na po - pu - lo,      po - pu - lo!      Fac - qua est qua -  
 rit.      a tempo

How like a widow she has become, she that was great among the nations.

38      39      40      41      rit.  
 vi - du - a do - mi - na ge - ni - tum; prin - ceps pro - vin - ci -  
 vi - du - a do - mi - na ge - ni - tum; prin - ceps pro - vin - ci -  
 si vi - du - a do - mi - na ge - ni - tum; prin - ceps pro - vin - ci -  
 si vi - du - a do - mi - na ge - ni - tum; prin - ceps pro - vin - ci -  
 rit.

She that was a princess among the provinces is now subject to others.

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## IV. Beth

J = 64

Soprano (S): Treble clef, key signature of four flats. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Dotted half note, eighth note, eighth note. Measure 51: Eighth note, eighth note. Measure 52: Rest. Measure 53: Eighth note, eighth note.

Alto (A): Treble clef, key signature of four flats. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Eighth note, eighth note, eighth note. Measure 51: Eighth note, eighth note, eighth note. Measure 52: Eighth note, eighth note, eighth note.

Tenor (T): Treble clef, key signature of four flats. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Eighth note, eighth note, eighth note. Measure 51: Eighth note, eighth note, eighth note. Measure 52: Eighth note, eighth note, eighth note.

Bass (B): Bass clef, key signature of four flats. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Eighth note, eighth note, eighth note. Measure 51: Eighth note, eighth note, eighth note. Measure 52: Eighth note, eighth note, eighth note.

Bass (B) continuation: Bass clef, key signature of four flats. Measure 53: Eighth note, eighth note, eighth note. Measure 54: Eighth note, eighth note, eighth note. Measure 55: Eighth note, eighth note, eighth note. Measure 56: Eighth note, eighth note, eighth note.

*decresc. poco a poco*

S 53 54 55 *molto rit.* 56 57 58 *p*  
*Beth.*

A *decresc. poco a poco* *mf,* *p*  
*Beth., Beth., Beth.*

T *decresc. poco a poco* *mf,* *p*  
*Beth., Beth., Beth., Beth.*

B *decresc. poco a poco* *mf* *p*  
*Beth., Beth., Beth.*

*molto rit.*

*decresc. poco a poco*

**V. Verse****Stately, but with motion**  $\text{♩} = 72$ 

She weeps bitterly in the night, with tears on her cheeks.

S 59 *f* 60 61 62  
*Plo - rans plo - ra - vit in noc - te,*

A *f*  
*Plo - rans plo - ra - vit in noc - te, lac - ri -*

T *f*  
*Plo - rans plo - ra - vit in noc - te, lac - ri -*

B *f*  
*Plo - rans plo - ra - vit in noc - te, lac - ri -*

Soprano (S) 63 lac - ri - mae\_ e - jus in ma - xil - lis e - jus:  
 Alto (A) mae\_\_\_\_ e - jus\_\_\_\_ in\_\_\_\_ ma - xil - lis\_\_\_\_ e - jus:  
 Tenor (T) mae\_\_\_\_\_ e - jus\_\_\_\_ in\_\_\_\_ ma - xil - lis\_\_\_\_ e - jus: non  
 Bass (B) mae\_\_\_\_\_ e - jus\_\_\_\_ in\_\_\_\_ ma - xil - lis\_\_\_\_ e - jus: non

There is none to comfort her among all those that were dear to her:

Soprano (S) 67 non\_\_\_\_ est qui con - so - le - tur e - am, ex\_\_\_\_  
 Alto (A) non\_\_\_\_ est qui con - so - le - tur e - am, e -  
 Tenor (T) est qui con - so - le - tur e - am, e -  
 Bass (B) est qui con - le - le - tur e - am, e -

Soprano (S) vocal line:

70 *molto rit.*      71  $\text{♩} = 54$       72 *molto rit.*      73  $p$

om - ni - bus      ca - ris e - jus;

Alto (A) vocal line:

70      71      72  $p$

- am ex om - ni - bus      ca - ris e - jus;

Tenor (T) vocal line:

70      71      72  $p$

am, ex om - ni - bus      ca - ris e - jus;

Bass (B) vocal line:

70      71      72  $p$

am, ex om - ni - bus      ca - ris, ca - ris e - jus;

*molto rit.*      *molto rit.*

all her friends have despised her, and are become her enemies.

Soprano (S): om - nes a - mi - ci e - jus spre - ve - runt

Alto (A): om - nes a - mi - ci e - jus spre - ve - runt e -

Tenor (T): om - nes a - mi - ci e - jus spre - ve - runt e -

Bass (B): om - nes a - mi - ci e - jus spre - ve - runt e -

Piano: f

molto rit.

78                    79                    80                    81

S: e - am et fac - ti sunt e - i in - i - mi - ci.  
A: am et fac - ti sunt e - i in - i - mi - ci.  
T: am et fac - ti sunt e - i in - i - mi - ci.  
B: am et fac - ti sunt e - i in - i - mi - ci.

molto rit.

## VI. Conclusion

Jerusalem, Jerusalem, return to the Lord thy God.

 $\text{J}=48$ 

82 , *p*            83 *mp*            84            85

S1: Je - ru - sa - lem, Je - ru - sa - lem, con -  
S2: Je - ru - sa - lem, Je - ru - sa - lem, con -  
A: Je - ru - sa - lem, Je - ru - sa -  
T: Je - ru - sa - lem, Je - ru - sa - lem,  
B: Je - ru - sa - lem, Je - ru - sa -

*mp*

*p*

12

86 *mf*

S 1 ver - te - re, con - ver - te - re ad

S 2 ver - te - re, con - ver - te - re ad

A lem, con - ver - te - re, con - ver - te - re ad

T con - ver - te - re, con - ver - te - re ad

B lem, con - ver - te - re, con - ver - te - re ad

*mf*

*rit.*

89 *a tempo* *mp*

90 S Do - mi - num, Do - mi - num De - um tu - um.

91 A Do - mi - num, Do - mi - num De - um tu - um.

92 T molto rit. Do - mi - num, Do - mi - num De - um tu - um.

93 B Do - mi - num, Do - mi - num De - um tu - um.

94

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