

Michael Parsons

LAMENTATIONS

for 8 voices (SSAATTBB) (*or chamber choir with soloists*)

oboe, clarinet, bassoon,

violin, viola, violoncello, contrabass

commissioned by Gerhard Crepaz
for the Innsbruck Easter Festival 1998

Duration: 10 minutes

Incipit Lamentatio Jeremiae Prophetae.

ALEPH. Quomodo sedet sola civitas plena populo; facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.

BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris amicis. Omnes amici eius spreverunt eam, et facti sunt ei inimici.

GHIMEL. Migravit Judas propter afflictionem et multitudinem servitutis: habitavit inter gentes, nec invenit requiem. Omnes persecutores eius apprehenderunt eam inter angustias.

Lugent eo quod non sint qui veniant ad solemnitatem; omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae; et ipsa oppressa amaritudine.

HETH. Facti sunt hostes eius in capite, inimici illius locupletati sunt. Parvuli eius ducti sunt captivi ante faciem tribulantis.

VAU. Et egressus est a filia Sion omnis decor eius; facti sunt principes eius velut arietes non invenientes pascua; et abierunt absque fortitudine ante faciem subsequentiis.

Omnis populus eius gemens et quaerens panem.

O vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus; quoniam vindemiavit me in die irae furoris suae.

Here beginneth the Lamentation of the prophet Jeremiah.

ALEPH. How doth the city sit solitary, that was full of people; how is she become as a widow! She that was great among the nations, and princess among the provinces, how she is become tributary.

BETH. She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her; all her friends have dealt treacherously with her, and are become her enemies.

GHIMEL. Judah is gone into captivity because of her affliction, and because of great servitude: she dwelleth among the heathen, and findeth no rest. All her persecutors overtook her within the straits.

The ways of Sion do mourn, because there are none who come to the solemn assembly; all her gates are desolate, her priests sigh and groan, her young women are afflicted, and she herself is oppressed with bitterness.

HETH. Her adversaries have become powerful over her, her enemies prosper. Her young children are gone into captivity before the face of the oppressor.

VAU. And from the daughter of Sion all her majesty is departed; her princes are become like harts that find no pasture; and they are gone without strength before the face of the pursuer.

All her people sigh and seek bread.

O all ye who pass by, behold and see if there be any sorrow like unto my sorrow; wherewith the Lord hath afflicted me in the day of his fierce anger.

LAMENTATIONS

Michael Parsons
(1997)

♩ = 72

Oboe

* Clarinet (Bb)

Bassoon

Violini

Viola

Violoncello

Contra-Bass

Soprani

Alti

Tenori

Bassi

3/4

2/4

5/8

4/4

3/4 mf

7/8

5/8

5/4

3/4

p

mf

mp

Tutti (mf)

In-ci-pit La-men-ta-ti-o Je-re-mi-ae pro-phet-ae

In-ci-pit La-men-

* Score notated in C

A $\text{♩} = 84$

14 16 20 25

Ob. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Cl. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Bsn. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Vln. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Vla. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Vcl. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

Ctr. B. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$

S. $\frac{7}{8}$ -ta-ti-o $\frac{5}{4}$ Je-re-mi-ae pro- $\frac{3}{4}$ phe-tae. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ Soli (p)

A. $\frac{7}{8}$ -ta-ti-o $\frac{5}{4}$ Je-re-mi-ae pro- $\frac{3}{4}$ phe-tae. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ A leph.

T. $\frac{7}{8}$ -ta-ti-o $\frac{5}{4}$ Je-re-mi-ae pro- $\frac{3}{4}$ phe-tae. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ A leph.

B. $\frac{7}{8}$ -ta-ti-o $\frac{5}{4}$ Je-re-mi-ae pro- $\frac{3}{4}$ phe-tae. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ A leph.

B (♩=84)

26

Vlc.

Alto SOLI *mp*

Tenor

Quo-mo-do se-det so-la ci-vi-tas ple-na po-pu-lo; fac-ta est quasi vi-du-

Quo-mo-do se-det so-la ci-vi-tas ple-na po-pu-lo; fac-ta est quasi vi-du-a, qua-si vi-du-a, fac-ta est quasi

30 32

33

Alto

Tenor

-a do-mi-na gen-ti-um fac-ta est quasi vi-du-a, do-mi-na gen-ti-um do-mi-na gen-ti-um,

vi-du-a do-mi-na gen-ti-um, fac-ta est quasi vi-du-a, do-mi-na gen-ti-um, prin-

40

Alto

Tenor

prin-ceps pro-vin-ci-a-rum fac-ta est sub tri-bu-to, sub tri-bu-to, sub tri-bu-to.

-ceps pro-vin-ci-a-rum fac-ta est sub tri-bu-to, fac-ta est sub tri-bu-to, sub tri-bu-to.

C₄₇ (♩=84)

52

Oboe

Clarinet

Bassoon

Violin/Viola

Soprano Soloist

Bass

mf

Beth

5/8

4/4

3/4

5/4

4/4

5/4

D₅₅ (♩=84)

Soprano 1

Soprano 2

Tenor 1

Tenor 2

Bass Solo

Bassoon

C-Bass

mf

55 plo-rans plo-ra-vit in noc-te et la-cri-mae ei-us in maxil-la ei-us

60

62

62

4/4 Solo

9/8

12/8

non est qui con-so-le-tur e-am ex om-ni-bus ca-ris ei-us

mp

(p)

mp

E

66 *mf* 5/8 7/8 3/8 7/8 70 3/4 2/4 5/8 75 5/4

S1 om-nes a-mi-ci ei-us spre-ve-runt e-am et fac-ti sunt e-i in-i-mi-ci

S2 *mf* om-nes a-mi-ci ei-us spre-ve-runt e-am et fac-ti sunt e-i in-i-mi-ci

T1 om-nes a-mi-ci ei-us spre-ve-runt e-am et fac-ti sunt e-i in-i-mi-ci

T2 om-nes a-mi-ci ei-us spre-ve-runt e-am et fac-ti sunt e-i in-i-mi-ci

Bass (solo) Ghi-mel - , Ghi-mel -

C-B *mp*

Slower (♩ = 72)

F

77 *mf* ♩ = 84 5/8 3/4 3/8 7/8 2/4 85 3/4 7/8

2 Alti Mi-gra-vit Ju-das pro-pter af-flic-ti-a-nem et multi-tu-di-nem ser-vi-tu-tis

2 Bassi ha-bi-ta-vit in-ter gen-tes nec in-ve-nit re-qui-em

C-B

G

81 95 (♩=72) 97

Slower

Ob

Clt

Bjn + Vlc

Vn

Vla

2 Alti

CB

mf

(p)

(p)

f

f

Om-nes per-se-cu-to-res ei-us ap-er-tu-rem de-mo-ni-strant in-ter-dic-tas

H

Tutti

♩=84

S

A.

T.

B.

f

Lu-gent e-o quod non sint qui ve-ni-ant ad solemni-ta-tem; om-nes por-tae ei-us des-truc-tae, sacer-do-tes ei-us ge-

112 $\frac{5}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ 117 $\frac{4}{4}$ *p*

S. -men-tes, vir-gi-nes ei-us squa-li-dae et ip-sa op-pres-sa

A. et ip-sa op-pres-sa

T. -men-tes, vir-gi-nes ei-us squa-li-dae et ip-sa op-pres-sa op-pres-sa

B. et ip-sa op-pres-sa op-pres-sa

I

121 125 *p* *mf* *Heth*

Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Vla. (*p legato*)

Vlc.

S. *mp* a-ma-ri-tu-di-ne. *mf* Heth

A. *mp* a-ma-ri-tu-di-ne. *mf* Heth

T. *mp* a-ma-ri-tu-di-ne. *mf* Heth

B. *mp* a-ma-ri-tu-di-ne. *mf* Heth

J

130

♩ = 96

135

140

Ob. *f staccato*

Cl. *f*

Bsn.

Vln. *f*

Vla. *f*

Vlc. *f*

Tutti Voci *f parlando (sussurrando)*

f Fac-ti sunt hos-tes sunt hos-tes ei-us in ca-pi-te in-i-mi-ci il-li-us la-cu-phe-tu-ti sunt

K

143

♩ = 84 (Oboe tacet)

Ob. *f*

Cl. *8 Cl. P colla voce*

Bsn.

Vln. *p*

Vla. *p*

Vlc. *p*

Soprano solo *mp affettuoso*

Par-vu-li ei-us duc-ti sunt capti-vi ante fa-ciem tri-bu-lan-tis

L $\downarrow = 96$
150

M $\downarrow = 84$
156

Ob. $\frac{4}{4}$

Cl. $\frac{7}{8}$ f $\frac{9}{8}$ mf $\frac{5}{8}$ f

Bsn

Vln. mf

Vla. mf

Vlc. $\frac{4}{4}$ mf $\frac{7}{8}$ f $\frac{9}{8}$ mf f

C-B. $\frac{4}{4}$ f mf mf

S. $\frac{4}{4}$ mf Vau Vau $\frac{3}{2}$

A. mf Vau Vau

T. $\frac{4}{4}$ mf Vau Vau $\frac{3}{2}$ $\frac{7}{8}$ Tenorsolo f $\frac{9}{8}$ $\frac{5}{8}$ $\frac{5}{4}$

B. $\frac{4}{4}$ mf Vau Vau $\frac{3}{2}$ Et e- gres- sos est a fi- lia Si- on om- nis de- - cor ei- us (recitando)

Vau Vau

166

Ob. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vlc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tuba *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tenor Solo
 fac-ti sunt prin-ci-pes eius vel-ut a-ri-e-tes non in-ve-ni-en-tes per-cu-a et ab-ic-runt aque forti-tu-di-ne an-te fa-ci-em sub-se-quen-tis.

175 *d = 96*

180

Ob. *f*

Cl. *f*

Bsn. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

Tuba *f* (C. B. Tuba)

S. *pp*
 om-ni po-pu-lus ei-us ge-nus et quae-rens pa-nem

A. *pp*

T. *pp*
 om-nis po-pu-lus ei-us ge-nus et quae-rens pa-nem

B. *pp*

♩ = 96

11

184

4/4 *mf sostenuto* 3/2 5/4 3/2 7/4 5/4 190

S1
O vos om-nes qui trans-i-tu per vi-am, at-ten-di-te et vi-de-te si est do-lor

S2
mf sostenuto

T1
O vos om-nes qui trans-i-tu per vi-am, at-ten-di-te et vi-de-te si est do-lor

T2
mf sostenuto

142 3/2 144

S1
sic-ut do-lor me-us

S2
mf

T1
sic-ut do-lor me-us

T2

Bass solo
3/2 4/4 (mp) 9/8 4/4 5/4 4/4 3/4
quo-niam vin-de-mi-a-vit me in di-e i-rae fu-ro-ris su-i

C-B
mp

rall-----

P

202 $\text{♩} = 84$ 206 209

Ob. $\frac{2}{2}$ mp sostenuto

Cl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{4}$

Bsn. $\frac{2}{2}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{4}$

Vln. mp sostenuto

Vla.

Vcl. mp sostenuto

213 215

Ob. $\frac{5}{4}$ $\frac{3}{2}$

Cl. $\frac{5}{4}$ $\frac{3}{2}$

Bsn. $\frac{5}{4}$ $\frac{3}{2}$

Vln. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{3}{2}$

Vla.

Vcl.

C.B.

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