

AMP 0356

LAMENTATIONS OF JEREMIAH

Z. Randall Stroope

SATB with piano

\$1.90



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(Lamentaciones de Jeremias)

Z. Randall Stroope



ALLIANCE MUSIC PUBLICATIONS, INC.

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About the Music

The composer chose this text because of its "human-ness". Suffering to a greater or lesser degree is common to all human beings. The present musical setting of these lamentations seeks to capture the wide range of emotions which Jeremiah must have felt - grief-stricken, alone, ready to cry out, sobbing uncontrollably, and torn between belief and his circumstance. Indeed, the composer has sought to firmly root the listener's feet "in the soil" of life and let him or her feel sorrow in one breath and love in the next. Choirs must communicate this array of juxtaposed passions to the listeners, who will understand and will know all too well many of these feelings. The piece ends in a sudden overwhelming feeling of confidence and unleashed power in his Lord ("Domine") and the strength of that relationship in difficult times.

About the Text

The "lamentations of Jeremiah" (in historical context) are actually five carefully structured poems (the first four being acrostic). They are unified by the common theme of lament over the fall of Jerusalem and (most importantly) the temple in 587 B.C. to King Nebuchadnezzar and the Babylonians. It is written that the prophet Jeremiah mourned, wept, and cried out loudly in sorrowful anguish at the devastation of Jerusalem and the greater loss of human life.

O vos omnes,
qui transitis per viam,
attendite et videte
si est dolor,
sicut dolor meus.

Recordare Domine
intuere et respice
opprobrium nostrum.

O you people,
who pass this way,
look and see
if there exists any sorrow (agony),
like unto my sorrow.

Remember, Lord
consider and notice
our humiliation and disgrace!

Z. Randall Stroope conducts choirs and instrumental groups throughout the United States and is the Artistic Director of annual summer festivals in Europe. Dr. Stroope is also a university professor and has published over 80 musical works. His principal composition teachers were Normand Lockwood and Cecil Effinger, both students of Nadia Boulanger (a student of Fauré). Of the eleven compact discs he has recorded, two (*Passages, Volume I* and *Volume II*) are exclusively his own works. (See www.zrstroope.com for a complete list of works and biography.)

commissioned by the Texas Choral Directors Association

Lamentations of Jeremiah

(Lamentaciones de Jeremias)

SATB with Piano

Lamentations

Z. Randall Stroope

With deep sorrow $\text{J} = 104$

rather dark and mournful

Bass

The musical score for the Bass part consists of two measures. The first measure starts with a rest followed by a dynamic *p*. The second measure begins with a bass note, followed by a series of eighth notes with a triplet marking (3) above them. The vocal line ends with the word "Ah" on a sustained note. The key signature changes from $\text{F} \#$ to C at the beginning of the second measure.

S

5

A

T

B

rather dark and mournful

mp

3

Ah

3

Ah

mp

3

Ah

3

Ah

S

mp

mf

Duration: 4:10

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AMP - 0356

10

mf rather dark and mournful

Ah Ah

mf

Ah Ah

mf

Ah Ah

10 Ah Ah

f

Ah Ah

f

Ah Ah

ff sonorous!

Ah Ah

f

Ah Ah

ff sonorous!

Ah Ah

f

Ah Ah

ff sonorous!

Ah Ah

f

Ah Ah

ff

Ah Ah

14 r.h.

L.h.

r.h.

ff

sonorous!

Piu mosso $\text{♩} = 120$

Piu mosso $\text{♩} = 120$

impassioned; as one who is wailing

(ff) unis.

18

18

O vos o-mnes!

18

r.h. | l.h.

l.h. | (ff) marcato sffz sffz r.h.

22

O vos o-mnes!

O vos o-mnes!

O vos o-mnes! Qui tran-si-tis per vi-am,

O vos o-mnes! Qui tran-si-tis per vi-am,

22

(marcato) sffz sffz f

26

Qui tran-si - tis per vi - am,
Qui tran-si - tis per vi - am,
o vos o-mnes! O vos o-mnes! Qui tran-si - tis per vi - am,
o vos o-mnes! O vos o-mnes! Qui tran-si - tis per vi - am,

29

At -
At -
At - ten - di - te, at -
At - ten - di - te, at -

29

32

ten - di-te! Vi - de - te, vi-de - te! Vi - de - te, vi-de-te!

ten - di-te! Vi - de - te, vi-de - te! Vi - de - te, vi-de-te!

ten - di-te! Vi - de - te, vi-de - te! Vi - de - te, vi-de-te!

ten - di-te! Vi - de - te, vi-de - te! Vi - de - te, vi-de-te!

32

ten - di-te! Vi - de - te, vi-de - te! Vi - de - te, vi-de-te!

35

O vos o-mnes!

35

O vos o-mnes! At -

O vos o-mnes! At -

39

At - ten - di-te! Vi - de - te, vi-de - te! Vi -
At - ten - di-te! Vi - de - te, vi-de - te! Vi -
ten - di-te, at - ten - di-te! Vi - de - te, vi-de - te! Vi -
ten - di-te, at - ten - di-te! Vi - de - te, vi-de - te! Vi -

39

42

Poco meno mosso

ff holding back (div.)

de - te, vi - de - te!

Si est do - lor,

de - te, vi - de - te!

Si est do - lor,

de - te, vi - de - te!

Si est do - lor,

42

Poco meno mosso

ff holding back

45

do - lor, do -
do - lor, si - cut do - lor
do - lor, si - cut do - lor
do - lor, si - cut do - lor, unis.

46

do - lor, do -
do - lor, si - cut do - lor, unis.

49

lor me - us. Si est do -
me - us. Si est do -
me - us. Si est do -
lor me - us. Si est do -

49

do - lor, si - cut do - lor, ff holding back

53 **Meno mosso**
molto espressivo

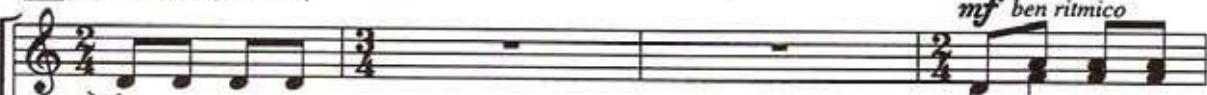
lor, *molto espressivo* do - lor, Si - cut do -
 lor, do - lor, Si - cut do -
 lor, do - lor,

53 **Meno mosso**

lor. do - lor,

57 *unis.* *mf* *mp*

lor me - us.
 lor me - us.
 lor me - us.
 do - lor, me su.

61 Piu mosso ($\text{♩} = 120$)*mf* ben ritmico

O vos o-mnes!

Re - cor - da - re

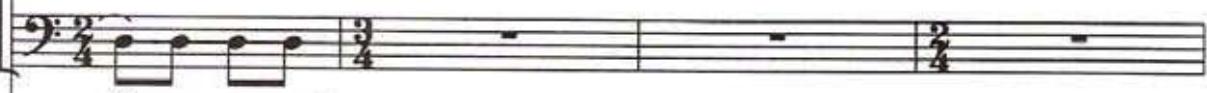
mf ben ritmico

O vos o-mnes!

Re - cor - da - re



O vos o-mnes!

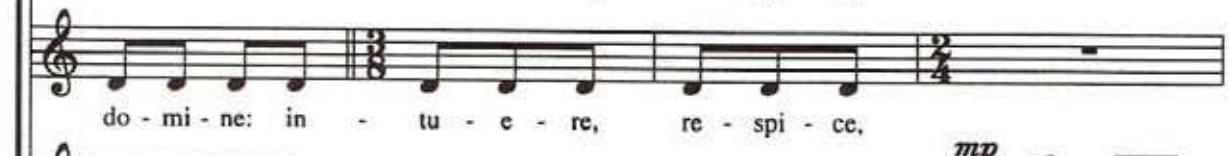


O vos o-mnes!

61 Piu mosso ($\text{♩} = 120$)*mp* marcato*sffz**mf*

65

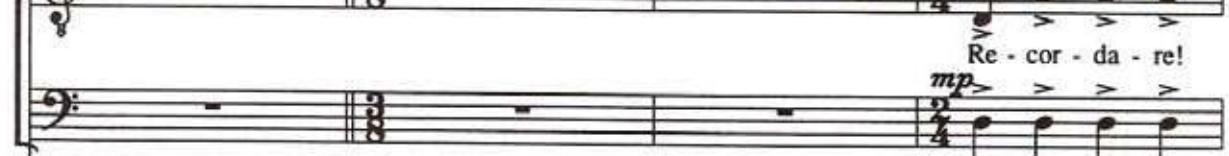
do - mi - ne: in - tu - e - re, re - spi - ce,



do - mi - ne: in - tu - e - re, re - spi - ce,

mp

Re - cor - da - re!

mp

Re - cor - da - re!

65



69 *mf*

Re - cor - da - re Do - mi - ne: op - pro - bri - um no - strum.

Re - cor - da - re Do - mi - ne: op - pro - bri - um no - strum.

Re - cor - da - re Do - mi - ne: op - pro - bri - um no - strum.

Re - cor - da - re Do - mi - ne: op - pro - bri - um no - strum.

73

mf *ben ritmico*

Re - cor - da - re Do - mi - ne: in - tu - e - re,

mf *ben ritmico*

Re - cor - da - re! Re - cor - da - re Do - mi - ne: in - tu - e - re,

mp > > > >

Re - cor - da - re!

73

sffz *mf*

78

re - spi - ce Re - cor - da - re Do - mi - ne: op -

re - spi - ce Re - cor - da - re Do - mi - ne: op -

Re - cor - da - re!

82

Re - cor - da - re!

pro - bri - um no - strum. Re - cor - da - re!

pro - bri - um no - strum.

Re - cor - da - re!

ffz

87

Re - cor - da - re! Re - cor - da - re! Do - mi - ne: in - tu - e - re,
 Re - cor - da - re! Re - cor - da - re! Do - mi - ne: in - tu - e - re,
 Re - cor - da - re! Re - cor - da - re! Do - mi - ne: in - tu - e - re,

f unis.

87 Re - cor - da - re! Re - cor - da - re! Do - mi - ne: in - tu - e - re,

87

Re - cor - da - re! Re - cor - da - re! Do - mi - ne: in - tu - e - re,

mf

(\sharp)

91

Poco meno mosso

holding back

re - spi - ce Si est do - lor,

holding back

re - spi - ce Si est do - lor,

re - spi - ce Re-cor-da - re!

3

3

3

re - spi - ce Si! Re-cor-da - re!

91

Poco meno mosso

holding back

3

3

3

Re-cor-da - re!

95

do lor, do lor
do lor, do lor, Re-cor-da - re!
Re-cor-da - re! Re-cor-da - re!

95

99 unis.

me - us. Si est do - lor,
me - us. Si est do - lor,
me - us. Si est do - lor,

Molto meno mosso
ff holding back

ff holding back

ff holding back

ff holding back

99

me - us. Si est do - lor,
holding back

Molto meno mosso

103

do - lor, do -
do - lor, si - cut do - lor
do - lor, si - cut do - lor
do - lor, , unis.
do - lor, do -

103

107

Molto agitato $\text{♩} = 120$
mp cresc.

lor Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!
Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!
Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

107

Molto agitato $\text{♩} = 120$
mp cresc.

III f cresc.

Adagio e maestoso

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

O vos

f cresc.

ff

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

O vos

f cresc.

ff

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

O vos

f cresc.

ff

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

O vos

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re!

O vos

Adagio e maestoso

f cresc.

ff

fff

fff

116

o - mnes! O Do - mi - ne! Ah!

o - mnes! O Do - mi - ne! Ah!

o - mnes! O Do - mi - ne! Ah!

o - mnes! O Do - mi - ne! Ah!

116

l.h.

r.h.