

AMP 0356

LAMENTATIONS OF JEREMIAH
Z. Randall Stroope

SATB with piano

\$1.90

Alliance

LAMENTATIONS
OF JEREMIAH
(Lamentaciones de Jeremias)

Z. Randall Stroope



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LAMENTATIONS OF JEREMIAH (Lamentaciones de Jeremias)

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.

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

Recordare Domine
intuere et respice
opprobrium nostrum.

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 ♩ = 104

rather dark and mournful

Bass

p

Ah

Ah

5

S

A

T

B

rather dark and mournful

mp

Ah

Ah

mp

Ah

Ah

5

mp

mf

Duration: 4:10

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Piu mosso $\text{♩} = 120$

impassioned; as one who is wailing

18 *(ff)* *unis.*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "O vos o-mnes!". The music is in 2/4 time, with a key signature of one flat. The tempo is "Piu mosso" (120 bpm). The dynamics are marked *(ff)* *unis.* (fortissimo, unison). The lyrics are "O vos o-mnes!".

Piano accompaniment for measures 18-21. The right hand (r.h.) and left hand (l.h.) are shown. The music is in 2/4 time, with a key signature of one flat. The dynamics are marked *(ff)* *marcato* and *sffz* *sffz*. The lyrics are "O vos o-mnes!".

22

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "O vos o-mnes! Qui tran-si-tis per vi-am,". The music is in 2/4 time, with a key signature of one flat. The dynamics are marked *f*. The lyrics are "O vos o-mnes! Qui tran-si-tis per vi-am,".

22

Piano accompaniment for measures 22-25. The right hand (r.h.) and left hand (l.h.) are shown. The music is in 2/4 time, with a key signature of one flat. The dynamics are marked *(marcato)*, *sffz* *sffz*, and *f*. The lyrics are "O vos o-mnes! Qui tran-si-tis per vi-am,".

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,

26

29

o vos o-mnes! O vos o-mnes! At -
 o vos o-mnes! O vos o-mnes! At -
 o vos o-mnes! O vos o-mnes! At - ten - di - te, at -
 o vos o-mnes! O vos o-mnes! At - ten - di - te, at -

29

32

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

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

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

32 *f* ten - di - te! Vi - de - te, vi - de - te! Vi - de - te, vi - de - te!

35

O vos o - mnes! O vos o - mnes!

O vos o - mnes! O vos o - mnes!

O vos o - mnes! O vos o - mnes! *mp*

O vos o - mnes! O vos o - mnes! At - *mp*

35 O vos o - mnes! O vos o - mnes! At -

ffz *ffz* *mp*

39

mf *f*

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

mf *f*

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

mf *f*

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

mf *f*

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

39

42

ff holding back (div.)

Poco meno mosso

de - te, vi - de - te! Si est do - lor,

ff holding back

de - te, vi - de - te! Si est do - lor

ff holding back

de - te, vi - de - te! Si est do - lor,

ff holding back

de - te, vi - de - te! Si est do - lor,

42

ff holding back

Poco meno mosso

45

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

45

49

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

mf unis. *ff holding back*
mf *ff holding back*
mf *ff holding back*
mf *ff holding back*

49

lor me us. Si est do -

mf *ff holding back*

53 **Meno mosso**
molto espressivo

lor, do - lor, do -

lor, do - lor, Si - cut do -

lor, do - lor, Si - cut do -

lor, do - lor,

53 **Meno mosso**

57 *unis. mf* *mp*

lor me us.

lor, me us.

lor, me us.

do lor me su.

57

61 *Piu mosso* (♩ = 120)

O vos o-mnes! Re - cor - da - re

O vos o-mnes! Re - cor - da - re

O vos o-mnes!

O vos o-mnes!

mf ben ritmico

mf ben ritmico

61 *Piu mosso* (♩ = 120)

mp marcato *sfz sfz* *mf*

65

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

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

Re - cor - da - re!

Re - cor - da - re!

mp

mp

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.

Musical score for measures 69-72, vocal parts. The score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are empty. The time signature is 2/4. The dynamic is *mf*.

69 *mf*

Musical score for measures 69-72, piano accompaniment. The score consists of two staves. The time signature is 2/4. The dynamic is *mf*.

73

mf *ben ritmico*

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

mp *mf* *ben ritmico*

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

mp

Re - cor - da - re!

Musical score for measures 73-76. The score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The time signature is 2/4. The dynamics are *mf*, *mp*, and *mf*. The tempo/mood is *ben ritmico*.

73

sffz *mf*

Musical score for measures 73-76, piano accompaniment. The score consists of two staves. The time signature is 2/4. The dynamics are *sffz* and *mf*.

78

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

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

mf

mf

mp

Re - cor - da - re!

78

mf

82

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

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

f unis.

f

mp

Re - cor - da - re!

82

sfz

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

87

mf

91

Poco meno mosso

holding back

re - spi - ce Si est do - lor,
 re - spi - ce Si est do - lor,
 re - spi - ce Re - cor - da - re!
 re - spi - ce Si! Re - cor - da - re!

holding back

3

3

3

91

Poco meno mosso

holding back

3

3

3

95

do - lor, do - lor

do - lor, do - lor,

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

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

99

unis. *ff* holding back **Molto meno mosso**

me - us. Si est do - lor,

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

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

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

me - us. holding back **Molto meno mosso**

103

do - lor, do - lor, do - lor, si - cut do - lor, si - cut do - lor, do - lor, do - lor, do

103

mp cresc.

unis.

107

Molto agitato ♩ = 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!

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

107

Molto agitato ♩ = 120
mp cresc.

111 *f cresc.* *ff* *Adagio e maestoso* *fff*

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re! O vos

f cresc. *ff* *fff*

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re! O vos

f cresc. *ff* *fff*

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re! O vos

f cresc. *ff* *fff*

Re - cor - da - re! Re - cor - da - re! Re - cor - da - re! O vos

111 *f cresc.* *ff* *Adagio e maestoso* *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