

Oskar Österling

Two Lamentations of Jeremiah

For SATB-divisi and Soloists

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Two Lamentations of Jeremiah

for

Choir SATB (max divisi SSAATTBB)

Tenor Solo

Baritone Solo

DURATION CA 8 MINUTES

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Text:

Incipit Lamentatio Ieremiae Prophetae:

Lamentations 1:1

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

Lamentations 1:2

BETH: Plorans ploravit in nocte,
et lacrimæ eius in maxillis eius:
non est qui consoletur eam,
et omnibus caris eius;
omnes amici eius spreverunt eam,
et facti sunt ei inimici.



performance instructions:

the two soloists in "*Quomodo Sedet...*" are preferably placed offstage or behind the choir, as a sort of antiphonal chant; the audience should not know exactly where the sound is coming from.

the sound of the choir and soloists should strive to be as clean and straight as possible, as if singing renaissance-music. Clear diction and minimal vibrato are preferable.

programme note:

The weighty Lamentations of Jeremiah is a collection of poetic laments for the destruction of Jerusalem in 586 BCE, usually read and performed during the Tenebrae-service. However, despite this rather specific timeframe and subject matter, the Lamentations are a source of deep poetry that can resonate with many forms of human pain.

I have chosen here to set the first poems of the first book of Lamentations, as I find these exemplify brilliantly the thesis I have presented above; on reading them, one may be forgiven for forgetting that the subject matter is an ancient city: the feelings of loss, grief, loneliness and humiliation that the words describe are so deeply human that they transcend the stone walls of Jerusalem about which they speak.

ornamentations may be added at the discretion of the singers if the size of the choir is suitably small, say, one on a part. Singers who are comfortable and familiar with diminutions or trillos stylistically accurate to the 15th/16th century may add these at appropriate times (cadences etc.).

on Lamentation Letters:

The Book of Lamentations was originally written in Hebrew, and its chapters were organised in an alphabetic acrostic poem structure, with each verse beginning with a letter of the Hebrew alphabet: Aleph, Beth, Ghimel, and so on.

When it was translated into greek, this poem structure was "lost in translation", but the translators still included the letters before the poems; this was subsequently carried over into the Vulgate Bible.

It became tradition for composers to set these letters as melismatic preludes to the lamentations. I have therefore incorporated these letters in different ways as a homage to this long tradition of Lamentation settings.

-Oskar Österling, 2023

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Lamentations of Jeremiah

"Incipit..."

Oskar Österling

Andante (♩=64)

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 4/4 time, key of B-flat major, and tempo of Andante (♩=64). The lyrics are: In - ci - pit La - men -

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The score is in 4/4 time, key of B-flat major, and tempo of Andante (♩=64). The lyrics are: ta - tio le - re - mi - a pro - phe - tae: la - men - ta tio - - - ne La - men - ta - tio le - re - mi - a le - re - mi - a pro - phe - tae: ta - tio le - re - mi - a pro - phe - tae

Attacca

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Lamentations 1:1

Quomodo Sedet Sola Civitas

11 *p*

Solo. T
8 Quo - mo - do se - det so - la ci - vi - tas

Solo. B
p
Quo - mo - do se - det

S

A

ppp
A - - -

B
ppp
A - - -

14

B
8 So - la - - -
so - la ci - vi - tas - - - *ppp* So - la - - -

S
A - - - leph
ppp

A
A - - - leph

T
8 leph - - -

B
leph - - -

19

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

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

p

S
Ple - na po - pu - lo

A
Ple - na po - pu - lo

T
8 Ple - na po - pu - lo

B
Ple - na po - pu - lo

25

S
f fac - ta est qua - si vi - du - a **G.P**

A
f fac - ta est qua - si vi - du - a

T
8 *f* fac - ta est qua - si vi - du - a

B
f fac - ta est qua - si vi - du - a

Lamentations of Jeremiah

31 *p*

T
8
Prin - ceps pro - vin - cia - rum

B
p
Prin - ceps pro - vin - cia - rum

S
pp
Do - mi - na ge - ni - tum

A
pp
Do - mi - na ge - ni - tum

T
pp
Do - mi - na ge - ni - tum

B
pp
Do - mi - na ge - ni - tum

36

T
8
fac - ta est

B
sub tri - bu - to *p*

S
Ah *p*

A
Ah *p*

T
8
Ah *p*

B
Ah

41 *f*

T
8

B

Quo - mo - do sed - it so - la

f

S

A

T

B

Quo - mo - do sed - it so - la ci - vi - tas

46 *pp*

T
8

B

Quo - mo - do sed - it so - la ci - vi tas

pp

S

A

T

B

Quo - mo - do sed - it so - la

pp

A - leph

pp

A - leph

subito pp

subito pp

A - leph A - leph

A - leph A - leph

Lamentations 1:2

Plorans Ploravit

Larghetto

52

S Beth Beth

A Beth Beth

T Beth

B Beth

56

S Beth Beth

A Beth Beth

T Beth Beth Beth Beth

B Beth Beth Beth

61

S *pp* Plo - rans plo - ra - vit in

A *pp* Plo - rans plo - ra - vit in

T *pp* plo - ra - vit in

B *pp* Plo - ra - vit in

65

S: noc - te et la - cry - mae
A: noc - te et la - cry - mae
T: noc - te et la - cry - mae
B: noc - te et la - cry - mae

pp

Detailed description: This system contains measures 65 through 69. It is a SATB choir setting. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same Latin text: 'noc - te et la - cry - mae'. The music is in G major (one sharp) and 4/4 time. The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts have more sustained notes. The Bass part provides a harmonic foundation with some moving lines. A piano (*pp*) dynamic marking is present in the bass line around measure 68.

70

S: ei - us Ei - us
A: ei - us Ei - us
T: ei - us In max - il - is ei - us
B: ei - us In max - il - is ei - us

pp

Detailed description: This system contains measures 70 through 76. The vocal parts have different lyrics. Soprano and Alto sing 'ei - us Ei - us'. Tenor and Bass sing 'ei - us In max - il - is ei - us'. The music features a change in time signature from 4/4 to 2/4 in measure 71, then back to 4/4 in measure 72. There are some rests in the Soprano and Alto parts in measures 71 and 72. A piano (*pp*) dynamic marking is present in the Tenor and Bass parts. The Tenor part has a melodic line with some grace notes. The Bass part provides a harmonic foundation with some moving lines.

77

S: Non est qui con - so - let - ur
A: Non est qui con - so - let - tur
T: Non est qui con - so - let - ur
B: Non est qui con - so - let - ur

Detailed description: This system contains measures 77 through 80. The vocal parts have different lyrics. Soprano, Tenor, and Bass sing 'Non est qui con - so - let - ur'. Alto sings 'Non est qui con - so - let - tur'. The music is in G major (one sharp) and 4/4 time. The Soprano part has a melodic line with some grace notes. The Alto part has a more sustained line. The Tenor and Bass parts provide a harmonic foundation with some moving lines.

Lamentations of Jeremiah

Ad Libitum, senza misura

84 *pp* Solo:

S e - am Et om-ni-bus ca-ris ei - us Om - nes a - mi -

A e - am Om - nes a - mi - ci spre -

T e - am Et om-ni-bus ca-ris ei - us Om - nes a

B e - am Om -

93 *pp*

S ci spre - ve - - runt e - am Om - nes a -

A ve - runt e - am Om - nes a -

T mi - ci spre - ve - runt e - am Om - nes a -

B nes a - mi - ci Om - nes a -

98 *ff* *p* *pp*

S mi - ci spre - ve - runt e - am Et

A mi - ci spre - ve - runt e - am Et

T mi - ci spre - ve - runt e - am Et

B mi - ci spre - ve - runt e - am Et

103

S
fac - ti sunt e - i in - i - mi - ci

A
fac - ti sunt e - i in - i - mi - ci

T
8
fac - ti sunt e - i in - i - mi - ci

B
fac - ti sunt e - i in - i - mi - ci

Oskar Österling, Åskär, Torsö, 2023