

Lamentationes Jeremiæ Prophetæ

Francisco Durante (1684-1755)

I. Incipit oratio Jeremiæ prophetæ (coro)

Poco andante

VI. I

VI. II

Alt

S.

A.

T.

B.

B.c.

#3

6

24

Je-re-
 Je-re-mi-æ Pro-phe -
 In-ci-pit o-ra-ti-o Je-re-
 In-ci-pit o-ra-ti-o Je-re-mi-æ Pro-phe -

30

mi-æ Pro-phe-te Je-re-mi-æ Pro-phe - te
 - tæ Je-re-mi-æ Pro-phe - tæ
 mi-æ Pro-phetæ Je-re-mi-æ Pro-phe-tæ In-ci-
 - tæ Je-re-mi-æ Pro-phetæ Je-re-mi-æ Pro-phe-tæ

Je - re - mi - æ Pro - phe -

In - ci - pit o - ra - ti - o Je - re - mi - æ Prophe -

pit o - ra - ti - o Je - re - mi - æ Prophe - tæ Jeremi - æ Pro - phe -

Je - re - mi - æ Pro - phe -

te Je - re - mi - æ Pro - phetæ Jere - mi - æ Pro -

tæ Je - re - mi - æ Pro - phetæ Jere - mi - æ Pro -

tæ Je - re - mi - æ Pro - phetæ Jere - mi - æ Pro -

tæ Je - re - mi - æ Pro - phetæ Jere - mi - æ Pro -

48

phe - tæ
phe - tæ
phe - tæ
phe - tæ

54

re - cor - da - re Do - mi - ne
re - cor - da - re Do - mi - ne
re -
re -

re - cor - da - re Domi - ne

re - cor - da - re Do - mi - ne re - cor - da - re Do - mi - ne

cor - da - re Do - mi - ne re - cor - da - re Do - mi - ne re -

cor - da - re Do - mi - ne re

re - cor - da - re Do - mi - ne quid ac - ciderit no - bis

re - cor - da - re Do - mi - ne

cor - da - re Do - mi - ne

cor - da - re Do - mi - ne quid

71

f *f* *f*

intu-e-re intu-e-re et res-pi-ce op -

intu-e-re intu-e-re et res-pi-ce op -

intu-e-re intu-e-re et res-pice op -

quid acci-derit no-bis intu-e-re intu-e-re et res-pice op -

f *f*

77

f *f* *p* *f* *p* *f*

f *f* *p* *f* *p* *f*

f *f* *f*

pro-brium nostrum re - cor-da-re Do - mi-ne re - cor -

pro-brium nostrum re - cor-da-re Do - mi-ne re - cor -

pro-brium nostrum re - cor - da - re

pro-brium nostrum re - cor - da - re

da - re Domi - ne op - pro - brium

da - re Do - mi - ne op - pro - brium nos - trum nos - trum op - pro - brium

Do - mi - ne op - pro - brium nos - trum op - pro - brium

Do - mi - ne op - pro - brium

nos - trum he-

nos - trum

nos - trum

nos - trum

93

re - ditas nostra he - re - ditas nostra ver - - sas est ad a - li - e -

f

p

97

nos

he - re - ditas nostra here - ditas nostra versas est

101

ad a - li - e - - - - nos do - mus

do - mus

do - mus

do - mus

6

105

p *f*

p *f*

nos - træ ad ex - tra - ne - os re - cor - da - re Do - - mi - ne

nos - træ ad ex - tra - ne - os re - cor - da - re Do - - mi - ne

nos - træ ad ex - tra - ne - os

nos - træ ad ex - tra - neos

f

110

f

f

re - cor - da - re Do -

re - cor - da - re

re - cor - da - re Do - mi - ne re - cor -

p

115

f

f

f

f

re - cor - da - re Do - mi - ne quid quid ac - ci - derit

mi - ne quid quid ac - ci - derit

Do - mi - ne recorda - re Do - mi - ne quid quid ac - ci - derit

da - re Do - mi - ne quid quid ac - ci - derit

120

no - - bis quid ac - ci - derit no - - bis.

no - - bis quid ac - ci - derit no - - bis.

no - - bis quid ac - ci - derit no - - bis.

no - - bis quid ac - ci - derit no - - bis.

II. Pupilli facti sumus absque patre (soprano solo)

Largo comodo

Corno I

Corno II

VI. I

VI. II

Alt

S.

B.c.

6

4

Musical score for measures 4-6. The score consists of seven staves. The first two staves are bass clefs, and the remaining five are treble clefs. Dynamics include *f* (forte) and *p* (piano). The music features sixteenth-note passages and rests. A '6' is written below the first two treble staves, likely indicating a fingering or measure count.

7

Musical score for measures 7-9. The score consists of seven staves. The first two staves are bass clefs, and the remaining five are treble clefs. Dynamics include *p* (piano). The music features sixteenth-note passages and rests. The lyrics "Pu-pil - li fac-ti sumus absque pa - tre, matres" are written below the fourth staff.

nostræ qua-si vi-du-æ in - tue - re in - tue - re respice oppro - brium nos -

trum in - tue - re respice op - probrium nos -

17

fp fp fp fp 6

fp fp fp fp 6

fp fp

trum

20

6 6 6 6

a - quam nostram pe - cu - ni - a bi - bimus ligna nostra pre - ti - o com - pa -

ra-vimus cer - vi - cibus no - - - - - stris minaba -

- - - - - mur las - - - - - sis non da - ba - tur non da -

ba-tur re - - qui - es Æ-gy-pto de-dimus manum et As -

sy-ri - is ut sa-tu-re - mur sa - tu - remur pa - - - - -

This musical score consists of seven staves. The top two staves are in bass clef, and the bottom two are in treble clef. The middle three staves are also in treble clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the piece.

III. Recordare Domine (coro)

Poco largo

This musical score is for a choral setting of 'Recordare Domine'. It includes parts for Violin I (VI. I), Violin II (VI. II), Alto (Alt), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Basso Continuo (B.c.). The tempo is marked 'Poco largo'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The lyrics are: 'Re - cor - da - re, Do - mi - ne, re - cor - da - re, Re - cor - da - re, Do - mi - ne, re - cor - da - re,'. The basso continuo line includes figured bass notation: 4 3 and b2.

7

Re - cor - da - re, Do - mi - ne, re - cor - da - re, Do - mi -
 - - cor - da - re, Do - mi - ne, re - cor - da - re, Do - mi -
 re, Do - - - - mine,
 Do - - - - mine, re - cor - da - re,

13

ne,
 ne, re - cor - da - re, Do - mi - ne,
 re - - cor - da - re, Do - - - - mi - ne, re -

18

re - cor - da - re, Do - mi - ne, re - cor - da - re,
 re - cor - da - re, Do - mi - ne, re - cor - da - re,
 - mi - ne, re - cor - da - re, Do - mi - ne,
 - cor - da - re, Do - mi - ne, re - cor -

23

Do - mi - ne, quid ac - ci - derit no - bis quid ac -
 re - cor - da - re, Do - mine, quid ac - ci - derit no - bis quid ac -
 re - cor - da - re, Do - mine, quid ac - ci - derit no - bis quid ac -
 da - re, Do - mine, quid ac - ci - derit no - bis quid ac -

28

ci - derit no - bis

ci - derit no - bis

ci - derit no - bis re - cor - da - re, Do -

ci - derit no - bis re - cor - da - re, Do -

33

re - cor - da - re, Do -

re - cor - da - re, Do - mi -

mi - ne, re - cor - da -

mi - ne, re - cor - da - re,

38

mi-ne,
ne, re - cor - da - re, Do - - -
re, Do - - mi-ne, re - cor - da - re, Do - - -
re - cor - da - re, Do - - - mine, re - cor -

$\frac{4}{7}$ 6

43

re - cor - da - re, Do - - - mi-ne, quid ac - ci - derit no - bis
- mine, re - cor - da - re, Do - mi-ne, quid ac - ci - derit no - bis
mi - ne, Do - - - mi-ne, quid ac - ci - derit no - bis
da - re, Do - - - mi-ne, quid ac - ci - derit no - bis

$\frac{7}{12}$ 4

48

quid ac - ci - derit no - bis ac - ci - derit no - - - bis.
 quid ac - ci - derit no - bis ac - ci - derit no - - - bis.
 quid ac - ci - derit no - bis ac - ci - derit no - - - bis.
 quid ac - ci - derit no - bis ac - ci - derit no - - - bis.

7 6 5 3 4 4 3
 4 4

IV. Patres nostri peccaverunt (coro)

Andante

cor. I
 cor. II
 VI. I
 VI. II
 Alt
 S.
 A.
 T.
 B.
 B.c.

The musical score consists of several staves. The top four staves are piano accompaniment, with the first two in bass clef and the last two in treble clef. The bottom four staves are vocal parts, with the first two in treble clef and the last two in bass clef. The lyrics are in Latin and are placed below the vocal staves. The score includes dynamic markings such as *f* (forte) and *tr* (trill). The key signature is D major (two sharps) and the time signature is 4/4.

Pa - tres nos - tri pec - ca - ve - runt,

Pa - tres nostri pec - ca - ve - runt,

Pa - tres nostri pec - ca - ve - runt,

Pa - tres nos - tri pec - ca - ve - runt, et non sunt, et non sunt

9

f *f* *f* *f*
f *f* *f* *f*
f *f* *f* *p mf* *f* *f* *f* *p mf*
f *f* *f* *p mf* *f* *f* *f* *p mf*
f *f* *f* *p* *mf* *f* *p* *mf*
mf *p*
 et non sunt, et non
 et non sunt, et non
 et non sunt, et non
 non non sunt, non sunt, et non sunt, non non et non
f

sunt: et nos i - ni - qui - ta - tes e - o - rum porta - - vimus, et nos i - ni - qui -
 sunt: et nos i - ni - qui - ta - tes e - o - rum por - ta - - vimus, et
 sunt: et nos i - ni - qui - ta - tes e - o - rum portavimus,
 sunt: et nos i - ni - qui - ta - tes e - o - rum por -

ta-tes e-o-rum por-ta - - - - - vimus, i -
 nos i - ni-qui - ta-tes e-o - rum por-ta - - - - - vimus,
 et nos i - ni - qui - ta-tes e-o-rum por-ta - - - - - vi - mus,
 ta - - - - - vi - mus, i -

#3 6/4 #3

niquitates e-o - rum por - ta - - - - - vi-
 i - ni-qui-ta-tes e - o - rum por - ta - - - - - vi-
 i - ni-quita-tes e-o - rum por - ta - - - - - vi-
 niquitates e-o - rum por - ta - - - - - vi-

#8

mus.

mus.

mus.

mus.

4 3

Ser - -

Ser - -

res - pi - ce op - pro - brium nos - - - trum,

#3

First bass staff with a whole note chord and a half note melodic line.

Second bass staff with a whole note chord and a half note melodic line.

First treble staff with a melodic line starting on a half note and moving to quarter notes, marked with a forte *f* dynamic.

Second treble staff with a melodic line starting on a half note and moving to quarter notes, marked with a forte *f* dynamic.

Third bass staff with a rhythmic accompaniment of eighth notes.

Third treble staff with a melodic line for the first vocal part, including a long note with a slur.

vi do-mi-na-ti sunt nos - - - - -

Fourth treble staff with a melodic line for the second vocal part, including a long note with a slur.

vi do-mi-na-ti sunt nos - - - - -

Fifth treble staff with a melodic line for the third vocal part, including a long note with a slur.

Ser - - - vi do-mi-na-ti sunt nos - - - - -

Fourth bass staff with a rhythmic accompaniment of eighth notes.

Ser - - - vi do-mi-na-ti sunt nos - - -

Fifth bass staff with a rhythmic accompaniment of eighth notes.

7 6 #3 6 #3 5

tri: qui re - dimeret qui re - dimeret

tri: qui re - dimeret qui re -

tri: et non fu - it qui re - di - meret de ma-nu e-

tri: qui re - di - meret de ma-nu e-o - rum,

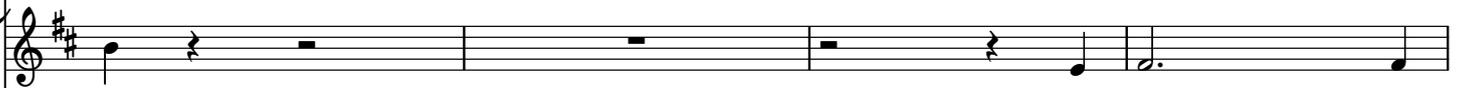
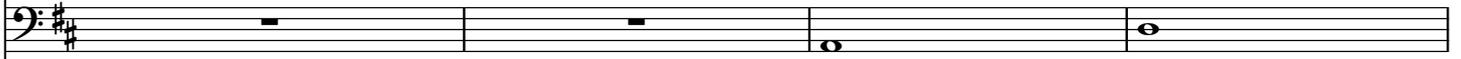
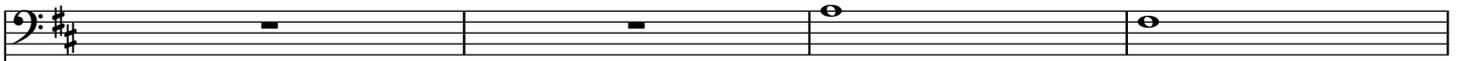
#6 b5 b3 b3 #6 b5 #3 #6 b5 #6

de ma-nu e-o - - - rum, qui re -
 dimeret de ma-nu e - o - rum,
 o - rum, de ma-nu e - o - rum, et non fu - it
 de ma-nu e-o - - - rum, qui re -

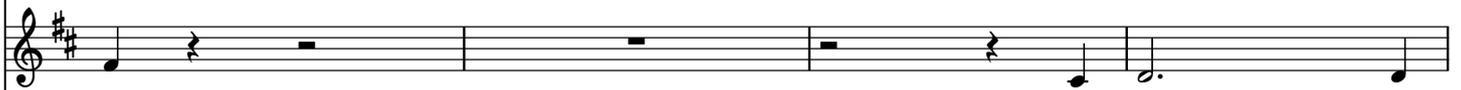
#6 #5 4 #3

dimeret de ma-nu e - o - rum, de ma-nu e - o - -
 qui re - dimeret de ma-nu e - o - rum, de ma-nu e - o -
 qui re - di - meret de ma-nu e - o - rum, de ma-nu e - o -
 di - meret de ma-nu e - o - rum, de ma-nu e - o - - -

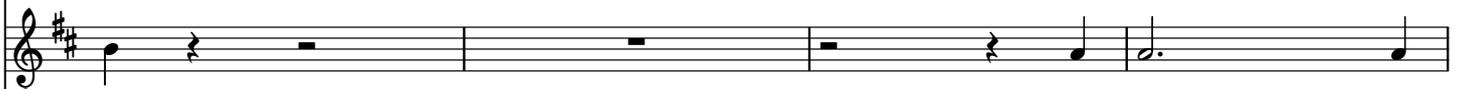
#3 #6 #5 #3 #6 #5 #6 #5 #6 #5 4 #3



rum. op - pro - - bri -



rum. op - pro - - bri -



rum. op - pro - - bri -



rum. res - pi - ce op - pro - brium nos - - - -



Musical score for instruments. It consists of two bass staves at the top, two treble staves in the middle, and a double bass staff at the bottom. The key signature is two sharps (F# and C#). The double bass staff includes dynamic markings: *p* (piano) and *f* (forte).

Vocal score with lyrics and piano accompaniment. The lyrics are: "um nos - - trum, op - pro - bri - um nos - trum,". The score includes four vocal staves (two treble and two bass) and a double bass staff at the bottom. The key signature is two sharps (F# and C#). The double bass staff includes dynamic markings: *p* (piano) and *f* (forte).

Andante

The musical score is arranged in a system of seven staves. The top two staves are bass clefs, and the next two are treble clefs. The bottom two staves are also bass clefs. The key signature is D major (two sharps). The tempo is marked 'Andante'. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are 'In a-ni-ma' repeated on two different vocal staves. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

- bus nos-tris af - fe - re - ba-mus pa - nem no - bis, a fa - ci - e gla - di-i

- bus nos-tris af - fe - re - ba-mus pa - nem no - bis, a fa - ci - e gla - di-i

af - fe - re - ba-mus pa - nem no - bis, a fa - ci - e gla - di-i

af - fe - re - ba-mus pa - nem no - bis, a fa - ci - e gla - di-i

in de - ser - to, in a - ni - ma - bus nos-tris pa - nem

in de - ser - to, in a - ni - ma - bus nos-tris pa - nem

in de - ser - to, af - fe - re - ba-mus pa - nem

in de - ser - to, af - fe - re - ba-mus pa - nem

4 3

First bass line staff with notes and rests.

Second bass line staff with notes and rests.

First treble line staff with notes, rests, and dynamic markings *f* and *p*.

Second treble line staff with notes, rests, and dynamic markings *f* and *p*.

Third bass line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.

First vocal line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.

no - bis, a fa - ci - e gla - di-i in de - ser - to,

Second vocal line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.

no - bis, a fa - ci - e gla - di-i in de - ser - to,

Third vocal line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.

no - bis, a fa - ci - e gla - di-i in de - ser - to,

Fourth bass line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.

no - bis, a fa - ci - e gla - di-i in de - ser - to, res - pice

Fifth bass line staff with notes, rests, and dynamic markings *f*, *p*, and *f*.



op - pro-bri - um nos - trum, op - pro-bri - um nos - -



op - pro-bri - um nos - trum, op - pro-bri - um nos - -



op - pro-bri - um nos - trum, op - pro-bri - um nos - -



res - pice

op - pro-bri - um nos - trum, op - pro-bri - um nos - -



um nos - trum, op - pro - bri - um nos - - - trum.

um nos - trum, op - pro - bri - um nos - - - trum.

um nos - trum, op - pro - bri - um nos - - - trum.

um nos - trum, op - pro - bri - um nos - - - trum.

#6

V. Pellis nostra (alto solo)

Poco andante

VI. I

VI. II

Alt

A.

B.c.

#3 #3 4/12 #3

8

p

p

p

p

Pel-lis nostra qua - si clibanus

16

p

p

pff

ex - us - ta est, a fa - ci-e tem - pes - ta - tum fa - - mis, tem-pes -

6 #6 4 3

24

pff

p

ta - - - - - tum fa - - - - - mis, tem-pes -

4 #3

31

f *p* *f* *p* *f* *p* *p* *mf*

f *p* *f* *p* *f* *p* *p* *mf*

f *p* *f* *p* *f* *p* *p* *mf*

ta - tum fa

#4 7#6 #3 4 #3

39

f *p*

f *p*

f *p*

mis. Pel - lis nos-tra qua - si

4 #3 4 5

47

f *p* *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

clibanus ex - us - ta est, a fa - ci-e tem-pes - ta -

6 5 #4/7

55

tum fa - mis, a faci-e tem - pes - ta

63

tum fa

#3 b7 #3 4 #3

70

mis, fa - - mis.

23

Do - - - - mi - ne, quid ac - ci - derit no - bis, quid ac -
 re - cor - da - re, Do - - mine, quid ac - ci - derit no - bis, quid ac -
 re - - cor - da - re, Do - mine, quid ac - ci - derit no - bis, quid ac -
 da - re, Do - - - - mine, quid ac - ci - derit no - bis, quid ac -

f *f*

$\frac{7}{4}$ $\frac{4}{7}$

28

ci - de-rit no - bis
 ci - de-rit no - bis
 ci - de-rit no - bis re - cor - da - re, Do - -
 ci - de-rit no - bis re - - cor - da-re, Do - - - -

$\frac{3}{4}$ $\frac{7}{4}$

33

re - cor - da - re, Do - - - - -

re - - - - - cor - da - re, Do - - - - - mi -

mi - ne, re - cor - da -

- - mi - ne, re - cor - da - re,

9 8 4 3 #6 6/4 4 3

38

mi - ne,

ne, re - cor - da - re, Do - - - - -

re, Do - mi - ne, re - cor - da - re, Do - - - - -

re - cor - da - re, Do - - - - - mine, re - cor -

4/7

re - cor - da - re, Do - mi - ne, quid ac - ci - derit no - bis
 - mine, re - cor - da - re, Do - mi - ne, quid ac - ci - derit no - bis
 - - - - - mi - ne, quid ac - ci - derit no - bis
 da - re, Do - mi - ne, quid ac - ci - derit no - bis

6 4 3 4 3

quid ac - ci - derit no - bis ac - ci - de-rit no - bis.
 quid ac - ci - derit no - bis ac - ci - de-rit no - bis.
 quid ac - ci - derit no - bis ac - ci - de-rit no - bis.
 quid ac - ci - derit no - bis ac - ci - de-rit no - bis.

7 6 4 6 4 3 4

VII. Mulieres in Sion (soprano solo)

Largo

VI. I

VI. II

Alt

S.

B.c.

9

17

26

Mu-lie-res in Si-on hu-mi-li-a-verunt, hu-mi-li-a-ve-

- - - - - runt, et vir-gi-nes in ci-vi-ta-ti-bus

35

f *p*

f

tr

tr

Ju - da. Mu-

f

43

f *p*

f

tr

tr

lie-res in Si-on hu-mi-li-a-ve

52

f *p*

f

tr

tr

- runt, et vir-gi-nes in ci-vi-ta-

61

- - - tibus Ju - da, in ci - vi - ta - tibus

69

Ju - da.

VIII. Jerusalem convertere (coro)
Tempo giusto

dolce

dolce

dolce

S.

A.

T.

B.

B.c.

5

dolce

dolce

dolce

10

dolce

dolce

dolce

Je - ru - sa - lem, Je - ru - sa - lem con - ver - te - re, con -

Je - ru - sa - lem, Je - ru - sa - lem con - ver -

15

dolce

dolce

ver - - - te-re Je - - ru - salem con - ver - te -
 - - - - - tere, Je - - ru - salem con - ver - te -

20

f

f

f

re, conver-tere ad Dominum ad Dominum Deum tu-um, conver - te - re,
 re, conver-tere ad Dominum ad Dominum Deum tuum, conver - te - re,

Je -
 Je -

43 *dolce* *dolce*

con-ver-te-re Je-rusalem ad
 ru - sa-lem con-verte-re, con-ver - te-re, con - ver - te-re Je - rusalem ad
 ru - sa-lem con-verte-re, con - ver - te-re, Je - rusalem
 ru - sa-lem con-verte-re, con - ver - te-re, Je - rusalem

46 *dolce* *dolce*

Dominum Deum tuum, con-ver - te - re, con -
 Dominum Deum tu-um, con-ver - te - re, con -
 con - ver -
 con - ver -

50

dolce

ver - te - re Je - ru - sa - lem con - ver - tere ad Do - minum Deum tu - um, con -
 ver - te - re, Je - ru - sa - lem con - ver - tere ad Do - minum Deum tu - um,
 te - re,
 te - re,

54

dolce

f

ver - te - re, con - ver - tere, Je - ru - sa - lem con - ver - tere, con - ver -
 con - ver - te - re, Je - ru - sa - lem con - ver - tere, con - ver -
 con - ver - te - re, Je - ru - sa - lem con - ver - tere,

59

- - - - - tere, con - ver - tere, Je - ru - salem con - ver -
 con - ver - tere, con - ver - tere, Je - ru - salem con -
 - - - - - te - re, con - - - - - ver - -
 con - ver - te - re, con - ver - tere, con - ver - te - re, con - -

63

- - - - - te - re con - ver - tere, con - ver - tere.
 ver - - - - - te - re con - ver - tere, con - ver - tere.
 - - - - - te - re, con - ver - tere, con - ver - tere.
 ver - - - - - te - re, con - ver - tere, con - ver - tere.