

Lamentationen

für die

Charwoche

v. Diabelli.

297 PARTITUR. *Imbbs*



FERIA QUINTA in COENA DOMINI.

LECTIO I.

ERSTE LAMENTATION

am Mittwoch in der heiligen Charwoche.

SOPRANO oder TENORE SOLO:

LECTIO I.
Soprano
Tenore Solo.

Adagio.

Organo
Piano-Forte.

Handwritten musical notation for the first system. The vocal line (Soprano or Tenor Solo) begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Adagio'. The organ accompaniment is written for piano and forte. The lyrics are: 'In - - - cipit lamen - tati - o Jere - mi - ae Pro phe - - -'.

Handwritten musical notation for the second system. The vocal line continues with the lyrics: 'tae - - - A - - - leph - - - Quo - - - modo sedet sola'.

Handwritten musical notation for the third system. The vocal line continues with the lyrics: 'civi - tas ple - - na po - pulo, - - - fa - - - cta est quasi vidua Do - mina'.

Handwritten musical notation for the fourth system. The vocal line continues with the lyrics: 'gentium - - : Prin - - - ceps, Provin - ci - a - rum facta est, subtri - bu - - -'.

to Beth. Plorans, ploravit in nocte, et lachrymae e-jus

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'to' followed by a dotted half note 'Beth'. The piano accompaniment starts with a forte 'f' dynamic and includes fingerings such as 7, 3, 5, 8, 7, 8, 5, 3.

in maxillis e-jus: non est qui consolatur eam ex omnibus charis e-

The second system continues the vocal line with a treble clef. The piano accompaniment features a variety of dynamics including 'f', 'p', and 'f' again, with fingerings like 8, 5, 3, 8, 5, 3, 7.

jus. Omnes amici e-jus spreverunt e-am, et facti sunt ei inimi-

The third system shows the vocal line with a treble clef. The piano accompaniment includes dynamics 'f', 'p', 'f', 'p', 'f', 'p', 'f', 'p' and fingerings such as 8, 5, 3, 8, 5, 3, 8, 5, 3, 7, 8, 3.

ci. Ghimel. Migravit Judas propter afflictionem, et multitudinem

The fourth system continues the vocal line with a treble clef. The piano accompaniment features dynamics 'f', 'p', 'f', 'p' and fingerings like 8, 5, 7, 3, 5, 7, 8, 5, 3.

servitutis, habitavit inter gentes, nec invenit Requiem.

The fifth system shows the vocal line with a treble clef. The piano accompaniment includes dynamics 'f', 'p', 'f', 'p', 'f', 'p' and fingerings such as 8, 5, 3, 8, 5, 3, 7, 7, 8.

S. et C. 2518.

V. S.

Omnes persecutores ejus apprehenderunt eam inter angustias.

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line contains the Latin text "Omnes persecutores ejus apprehenderunt eam inter angustias." The piano accompaniment includes dynamic markings such as *f* and *p*, and fingering numbers like 8, 5, and 3.

Dalet. Vinea Sion lugent, et quod non sint, qui veniant ad so-

The second system continues the musical setting. The vocal line has the text "Dalet. Vinea Sion lugent, et quod non sint, qui veniant ad so-". The piano accompaniment maintains the same key and time signature, with dynamic markings like *f* and *p*, and fingering numbers such as 3, 5, 8, and 7.

lemnitatem. Omnes portae ejus destructae: Sacerdotes ejus ge-

The third system contains the text "lemnitatem. Omnes portae ejus destructae: Sacerdotes ejus ge-". The piano accompaniment features a variety of dynamic markings including *f*, *p*, and *f*, along with complex fingering patterns like 7, 8, 5, 3, 6, 4, 3, 3, 5, 3, 8, 5, and 3.

mentes, virgines ejus squalide, et ipsa oppressa amaritudine. He-

The fourth system concludes the page with the text "mentes, virgines ejus squalide, et ipsa oppressa amaritudine. He-". The piano accompaniment uses dynamic markings like *p*, *f*, and *p*, with fingering numbers such as 7, 8, 3, 8, 7, and 8, 7.

S. et C. 2518.

Fa-cti sunt hostes ejus in capite, ini-mici ejus locupletati sunt :

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line contains the lyrics ". Fa-cti sunt hostes ejus in capite, ini-mici ejus locupletati sunt :". The piano accompaniment includes dynamic markings such as *f* and *p*, and fingering numbers like 8, 5, 3, 6, 4, 3, 3, 5, 3.

Quia Do-minus lo-cutus est super eam propter multitu-dinem iniqui-tatum e-jus .

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Quia Do-minus lo-cutus est super eam propter multitu-dinem iniqui-tatum e-jus .". The piano accompaniment includes dynamic markings such as *f* and *p*, and fingering numbers like 8, 5, 3, 7, 3, 7, 3.

Par-*f*vuli ejus ducti sunt in captivitatem ante faciem tribulan-tis .

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Par-*f*vuli ejus ducti sunt in captivitatem ante faciem tribulan-tis .". The piano accompaniment includes dynamic markings such as *f* and *p*, and fingering numbers like 8, 5, 3, 7, 3, 8, 3, 8, 5, 7, 3.

Jeru-salem, Je ru - salem, con-ver-tere, ad Dominum Deum tu - um .

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Jeru-salem, Je ru - salem, con-ver-tere, ad Dominum Deum tu - um .". The piano accompaniment includes dynamic markings such as *f* and *p*, and fingering numbers like 8, 5, 3, 3, 3, 5, 3, 3, 8, 5, 3, 7, 8, 3, 8, 7, 3.



FERIA V^{ta} IN CENA DOMINI.

Zweyte Lamentation.

Lectio II^{da}.

Adagio.

Alto o
Basso Solo.

Organo
o
Piano Forte.

Va - - - u - - - . Et e - gréssus est à fi - li - a

Sion omnis decor e jus - : fa - - - ctisunt principes ejus velut a - ri - e - tes

non in veni - entes pascua - , et a - - - bierunt absque fortitudine ante

faciem subsequen - - - tis - . Za - - - in - . Recor - data est Je -

- rusalem dièrum afflicti-ônis suae, et praevari cationis ómnium de-si-de-ra-

- bi- lium su- òrum, quae ha- buerat à di- ébus an- tíquis —, cùm cá- deret pópulus

e- jus in manu ho- stili, et non esset au- xiliá- tor —. Vidé- runt eam hostes, et

derisérunt Sábbata e- - - - - jus - - - - - Heth - - - - -

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Peccá - - tum pec-cávit Je-rúsalem, pro-pté-reá in-stá-bilis facta est .

Om - - nes qui glori-fi-cábant e-am, sprevé-runt illam - - , qui - -

-a vi-dérunt i-gno-miniam e--jus - - . Ip-sa au-tem gemens con-ver-sa

est retrór - - - - sum - - . Teth - - - - . Sor - - des e-jus

in p dibus ejus --, nec record ta est finis su- i- --. Dep - sita est vehem nter

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "in p dibus ejus --, nec record ta est finis su- i- --. Dep - sita est vehem nter". The piano accompaniment is in a grand staff (treble and bass clefs). It features a complex texture with many chords and moving lines. Dynamics include piano (p), forte (f), and piano (p). Fingering numbers (3, 5, 7, 8) are present under various notes.

non habens consolat -rem --. Vi- de D mine afflicti- - nem meam -- : qu niam

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "non habens consolat -rem --. Vi- de D mine afflicti- - nem meam -- : qu niam". The piano accompaniment continues with similar textures and dynamics (f, p, f, p, f, p, f, p, f).

e- r ctus est i- nim  - - - - - cus --. Je- r  - salem, Je- r  - - sa- lem,

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "e- r ctus est i- nim  - - - - - cus --. Je- r  - salem, Je- r  - - sa- lem,". The piano accompaniment continues with similar textures and dynamics (f, p, f, p, f, p, f, p, f).

--, conv r -- te- re ad D minum De - um tu - - - - - um

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "--, conv r -- te- re ad D minum De - um tu - - - - - um". The piano accompaniment continues with similar textures and dynamics (p, f, p, f, p, f, p, f, p).

Soprano

Dritte Lamentation.

Lectio III^{ta}.

Adagio.

QUARTETTO
pro
Soprano
Alto, Tenore
et Basso.

Organo

Piano-Forte.

Handwritten musical score for the first system. It features a vocal line for a quartet (Soprano, Alto, Tenor, Bass) and an organ accompaniment. The organ part is written in two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The organ part includes dynamic markings such as *f*, *p*, and *ff*, and fingering numbers like 3, 5, 8, 7, 5, 3, 8, 5, 3, 8, 5, 3, 5. The vocal line begins with the lyrics "d. Manum suam misit hostis ad omnia de-si-de-".

Handwritten musical score for the second system. It continues the vocal line and organ accompaniment. The organ part includes dynamic markings such as *f*, *p*, and *ff*, and fingering numbers like 3, 5, 8, 7, 5, 3, 8, 5, 3, 8, 5, 3, 5. The vocal line continues with the lyrics "ra-bi-li a e-jus : qui-a vidit gentes in grassas sanctu-arium su-um, de".

Handwritten musical score for the third system. It continues the vocal line and organ accompaniment. The organ part includes dynamic markings such as *f*, *p*, and *ff*, and fingering numbers like 7, 8, 3, 8, 7, 8, 3, 5. The vocal line continues with the lyrics "qui bus praecéperas, ne in-trarent in Ec-clé-siam tu - - - am - - - . Ca - - -".

Handwritten musical score for the fourth system. It continues the vocal line and organ accompaniment. The organ part includes dynamic markings such as *f*, *p*, and *ff*, and fingering numbers like 8, 7, 8, 5, 3, 8, 5, 3, 5, 3, 5, 3, 5. The vocal line continues with the lyrics "ph. Omnis populus e-jus gemens, et quaerens pa-nem : dedérunt".

pretiō-sa quae proci-bo ad refocil-lándam á-ni-mam — . Vide Dómine, et con-

sí-dera — , quóniam facta sum vi — — — — lis — — — — med. O vos

omnes, qui tran-sítis per viam at-tén-dite, et vi-dè-re, si est dolor sicut dolor meus — :

quó-niam vindemi-âvit me, ut locútus est Dóminus in die irae furóris su — — — — i — — — .

Mem - - - . De ex-celso misit ignem in ósibus meis, et e-ru-dívit me - - :

ex-pándit rète pédibus meis, con vértit me retròr-sum - - . Pó - - - suit me deso -

lám, tota die moe-rò-re con fé - - - ctam - - . Nun - - - . Vi-gi-lávit jugum

i-niqui-tátum meárum - - : in manu e-jus convo-lútæ sunt, et im-pósitæ col-lo meo -

in firmata est virtus mea, dedit me Dominus in manu,

de qua non poterò sur-ge-re. Je-rú-

sa-lem, Je-rú-sa-lem, con-ver-te-re

ad Dómi-num Deum tu-um.

S. et C. 2518.

F E R I A VI, in P A R A S C E V E.

E r s t e L e c t i o n .

am Gründonnerstag in der Charwoche .

S O P R A N O o T E N O R E S O L O.

LECTIO I. Adagio.

Soprano
De la-mentati-ōne Jeremi-ae Pro-phē-tae .

Organo
p f p f p f p

Piano/Forte.
8 5 3 7 8 3 8 7 8

Heth- . Co-gi-tāvit Dōminus dissi-pā-re murum fi-li-ae Sion: te-

Organo
p f p f p

Piano/Forte.
3 5 8 7 8 8 5 3

tēdit fu-ni-culum su-um, et non a-vētit manum su-am à-per-di-ti-ō-ne-

Organo
f₄p f p

Piano/Forte.
3 3 3 3

S et C 2518.

luxit - que antemurale, et mu-rus pa-riter dissipa- - - - - tus est - - . Teth -

- - - . De-fi - - xaesunt in terra portae e-jus - , per - - - didit et contrivit

vectes e- jus regem e- jus, et principes ejus in genti-bus - - . Non est lex: et Pro -

- phetae e- jus non inve - nè- runt vi- si - ò- nem a Do- - - mi- no - - .

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Jod - - - . Se-dé-- runt in terra , conticu-é-runt senes fi-li-ae Si-on - - - :

conspérunt cine-re capita su-a, ac-cincti sunt ci-li-cijs, ab-jecérunt in

terram cápita sua virgines Je-rú - - - sa-lem - - - , Caph - - -

De-fe-cerunt prae láchrymis ò-cu-li me-i - - , contur-ba-tasunt viscera me-

- a - . Ef - fû - - sum est in terra jecur meum, super con - tri - ti - ône fí - liae

pòpuli me - i - , cum de - fi - ceret pàrvulus, et lactens in pla - te - is op - -

- - - pi - di - . Je - rù - - salem, Je - rù - - sa - lem - - .

conver - - te - re, ad Dó - minum De - um tu - - - um - .

F E R I A VI, I N P A R A S C E V E .

Z w e y t e L e c t i o n .

am Grünendonnerstag in der Charwoche.

A L T O o B A S S O S O L O .

A d a g i o .

A l t o
o
Basso Solo.

mf La - - - - med - - . Má - - - - tribussu-is dixerunt:

O r g a n o
o
Piano, Forte.

u-bi est triticum et vi-num - - - - - cùm de - fí - cerent quasi vulne - ráti

in plateis ci-vitátis, et exha - lárent ànimas suas, in sinu matrum su - a - -

rum -- Mem- -- -- -- . Cu-i com-pa-rábo te, vel cu-i as-

similábo te fi-li-a Je-rù-sa-lem -- ? Cu-i exaequábo te, et consolábor

te virgo fi-- lia Sion -- ? Magna est e-nim velut mare contri-ti-o tu-a

-- ; quis me-dé-bitur tu -- -- -- i -- ? Nun- -- -- -- .

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Pro - phetae tu-i vi - derunt ti - bi falsa et stulta - - : nec a - peri - ebant i -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics 'Pro - phetae tu-i vi - derunt ti - bi falsa et stulta - - : nec a - peri - ebant i -'. The piano accompaniment consists of chords and single notes, with dynamic markings of *p* and *f*. Fingerings are indicated with numbers 3, 5, and 8.

niquitatem tuam, ut te ad poeni - ten - ti - am pro - vo - ca - rent - - Vi - de -

The second system continues the vocal line with the lyrics 'niquitatem tuam, ut te ad poeni - ten - ti - am pro - vo - ca - rent - - Vi - de -'. The piano accompaniment continues with similar harmonic support, including dynamic markings of *f* and *p*, and fingerings such as 3, 5, 8, and 5.

- runt autem tibi as - sumpti - o - nes falsas, et e - jec - ti - o - - - nes - - .

The third system continues the vocal line with the lyrics '- runt autem tibi as - sumpti - o - nes falsas, et e - jec - ti - o - - - nes - - .'. The piano accompaniment features more complex chordal textures, with dynamic markings of *f* and *p*, and fingerings including 3, 7, 8, 8, 7, and 8.

Sa - - - - mech - . Plausé - - runt super te manibus omnes transe -

The fourth system concludes the vocal line with the lyrics 'Sa - - - - mech - . Plausé - - runt super te manibus omnes transe -'. The piano accompaniment provides harmonic support, with dynamic markings of *p* and *f*, and fingerings such as 3, 7, 8, 7, 8, 8, 5, and 3.

-ūntes per viam, si-bila vērunt et movērunt cāpita su-a super filiā Jē-

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line consists of eighth notes with lyrics. The piano accompaniment includes chords and a bass line with some triplets. Dynamics include *f* and *p*.

ru-salem — : Haec — — — cine est urbs, di-cētes, per-fēcti de-cōris,

The second system continues the musical piece. The vocal line has a colon after 'ru-salem'. The piano accompaniment features more complex chordal textures and fingerings like 5, 3, 8, 5, 3. Dynamics include *f* and *p*.

gāudium uni-versae ter- - - - rae — ? Je-ru- - salem, Je - ru- - - salem —,

The third system includes a question mark in the lyrics. The piano accompaniment is highly detailed with many chords and fingerings such as 7, 8, 3, 8, 7, 8, 5, 3, 3, 5, 3. Dynamics include *f* and *p*.

conver- - tere ad Dōminum De-um tu - - - - um - - - .

The fourth system concludes the page with the lyrics 'conver- - tere ad Dōminum De-um tu - - - - um - - - .'. The piano accompaniment continues with chords and fingerings like 8, 5, 3, 7, 8, 3, 8, 7, 8. Dynamics include *f* and *p*.

S. et C. 2518.

Dritte Lamentation am Grünnendonnerstag in der Charwoche.

Adagio.
 Soprano. *mf* A - - - leph - . E-go - vir videns paupertatem meam - ,
 Organo *p* *f* *p* *f* *p* *f* *p*
 Piano, Forte.

in virga in-dignati-ō-nis e - - - - - jus - . A - - - - - leph - .
f *p* *f* *p* *f* *p* *f* *p*

Me-mi-nā-vit, et ad-dūxit in té-ne-bras - , et non in lu - - - - - cem - .
f *p* *f* *p* *f* *p* *f* *p*

A - - - - - leph - . Tan - - - - - tum in me vertit - , et convertit
f *p* *fp* *f* *p* *f* *p*

manum suam to-ta di - - - - e - - - . Beth - - - - . Ve-tu-stam fecit

Musical notation for the first system. The vocal line is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features chords and moving lines with dynamic markings *f* and *p*. Fingerings are indicated by numbers 1-5. The lyrics are: "manum suam to-ta di - - - - e - - - . Beth - - - - . Ve-tu-stam fecit".

pellem meam, et carnem me-am -, contrivit os-sa me - - - - a - - - .

Musical notation for the second system. The vocal line continues with the same key signature and time signature. The piano accompaniment continues with similar dynamics and fingerings. The lyrics are: "pellem meam, et carnem me-am -, contrivit os-sa me - - - - a - - - .".

Beth - - - - . AE-di - - fi-cavit in gy-ro me-o -, et circum

Musical notation for the third system. The vocal line continues. The piano accompaniment includes dynamic markings *f*, *p*, and *ff*. The lyrics are: "Beth - - - - . AE-di - - fi-cavit in gy-ro me-o -, et circum".

dedit me felle, et la - bo - - - - re - .

Musical notation for the fourth system. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. The lyrics are: "dedit me felle, et la - bo - - - - re - .".

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Beth- - - . In te- - nebrósis collo- cávit me- , quasi mórtu- os sempitèr-

--- nos . Ghi- - - mel . . Circum- ae- di- fi- cávit ad- vérsus me, ut

non e- grédi- ar- : aggrávit compedem me- - - - um . Ghi- - - mel .

Sed et - cúnci- má- vero et ro- gá- vero - , ex- clúsit o- ra- ti - ó- nem

me - - - am, - - . Ghi - - - mel - - . Con-clu-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "me - - - am, - - . Ghi - - - mel - - . Con-clu-". The piano accompaniment consists of chords and single notes, with dynamic markings of *f* and *p*. Fingerings are indicated by numbers 3, 5, 7, and 8.

= - - sit vi-as me-as la - pi - di-bus quadris - , sé-mi-las

The second system continues the vocal line and piano accompaniment. The lyrics are "= - - sit vi-as me-as la - pi - di-bus quadris - , sé-mi-las". The piano accompaniment includes dynamic markings of *f* and *p*, and fingerings such as 3, 5, and 8.

me-as sub - vér - - - tit - - . Je - rú - - sa-lem, Je - rú - -

The third system continues the vocal line and piano accompaniment. The lyrics are "me-as sub - vér - - - tit - - . Je - rú - - sa-lem, Je - rú - -". The piano accompaniment includes dynamic markings of *f* and *p*, and fingerings such as 3, 5, 7, and 8.

- salem - , con-vér - - te - re ad Dó-mi-num De-um tu - - - um - - .

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "- salem - , con-vér - - te - re ad Dó-mi-num De-um tu - - - um - - .". The piano accompaniment includes dynamic markings of *f* and *p*, and fingerings such as 3, 5, 7, and 8.

S. et C. 2518.

S A B B A T O S A N C T O .

E R S T E L A M E N T A T I O N .

am Freytag in der Charwoche .

S o p r a n o o T e n o r e .

Adagio.

Soprano
o
Tenore Solo.

De la - mentati - ône Jere - miae Pro - phé - - - - - tae - - - . Beth -

Organo

Piano, Forte.

Mi - se - - ricórdiae Dómini, quia non sumus con - sumpti - - : qui - a

non defe - cérunt miserati - ô - nes e - - - - - jus - - - . Heth - - - - -

S. et C. 2518.

No - vi di-lu- culo, multa est fi-des tu- a- Heth-

Pars me-a Dominus, dixit a-nima me-a: proptere-a expe-ctabo e-

-um. Teth- Bo-nus est Dóminus spe-rantibus in e-um,

a-nimae quae-renti il-lum. Teth-

S. et C. 2518.

Bo --- num est prae-sto-laricum si-lentio salu-ta-re De- --- i --- Teth-

--- Bo --- num est vi-ro -, cum por-ta-verit jugum ab a-dolescenti-a

su --- a --- Jod --- Se-de-bit soli-ta-rius et ta-cebit-, quia le-

-vavit super- --- se --- Jod --- , Po- --- net in pulvere os-su-um -,

si for- té sit - - - - spes - - - - Jod - - - -

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "si for- té sit - - - - spes - - - - Jod - - - -". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes dynamic markings of *f* and *p*, and fingering numbers 7, 8, 3, 8, 7, 8, 3, 7, 8, 7.

Da - - - bit per- cu- ti- én- ti se ma - xil- lam - - , sa- turá -

The second system continues the vocal line with the lyrics "Da - - - bit per- cu- ti- én- ti se ma - xil- lam - - , sa- turá -". The piano accompaniment features dynamic markings of *f* and *p*, and fingering numbers 8, 5, 3, 6, 4, 3, 3, 5, 3.

- - bitur op- pró - - bri- js - - . Jerú - - salem Je - ru - - - salem

The third system continues the vocal line with the lyrics "- - bitur op- pró - - bri- js - - . Jerú - - salem Je - ru - - - salem". The piano accompaniment includes dynamic markings of *f* and *p*, and fingering numbers 7, 8, 3, 8, 7, 8, 5, 3, 6, 4, 3, 3, 5, 3.

- - convér - tere ad Dómi- num- Deum tu - - - - um - - - .

The fourth system concludes the vocal line with the lyrics "- - convér - tere ad Dómi- num- Deum tu - - - - um - - - .". The piano accompaniment features dynamic markings of *f* and *p*, and fingering numbers 3, 8, 5, 3, 7, 8, 3, 8, 7, 3.

S A B B A T O S A N C T O .

Z w e y t e L a m e n t a t i o n .

a m F r e y t a g i n d e r C h a r w o c h e .

A L T O o B A S S O S O L O .

A d a g i o

mf A --- leph --- Quo --- modo obscu - ratum est

Organ

Piano, Forte

aurum, mu - tatus est co - lor optimus ---, disper --- si sunt lapides sanctu - a - ri - j

in capi - te omnium pla - te a --- rum --- Beth --- Fi ---

S. et C. 2518.

- lí- j Sion ínclyti, et a - mícti auro primo, quòmo-do repu-tá-ti sunt in va - sa

tes-te-a - , opus manúum fí - - - gu-li - , Ghi - - - mel - - Sedet lámiae

nudavérunt mammam, lacta-vérunt cá-tulos suos - : fí-li-a pópuli mei cru-délis,

quasi strùthio in de ser - to - - . Da - - - - - leth - - - .

Ad hae - sit lingua lactentis ad palatum e - jus in si - ti - : parvuli peti-

- erunt panem, et non e - rat, qui fran - geret e - - - - is - - - . He - - - - .

Qui ves - ce - bantur vo - lup - tuose, in - te - ri - erunt in vi - js - : qui nutrie-

- bantur in cro - ce - is, ample - xati sunt ster - - - - co - ra - - - . Va - - - - u

Et ma--jor ef-féc-ta est i-níquitas fí-li-ae pó-puli me-i pec-ca-to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata on the first note. The piano accompaniment includes dynamic markings such as *p*, *f*, and *p*, along with fingering numbers like 8, 5, and 3.

So-domô-rum --, quae sub-vérsa est in mo-ménto, et non cae-pérunt in

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment features dynamic markings *f* and *p*, and fingering numbers 5, 3, and 3.

e-a ma-nus --. Je-ru-salem, Je-ru-salem --,

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*, with various fingering numbers such as 7, 8, 3, 8, 7, 8, 5, 3, 6, 4, 3, 3, 5, and 3.

conver--te-re ad Dó-minum De-um tu--un-

The fourth system concludes the page's musical notation. It includes the vocal line and piano accompaniment. The piano accompaniment features dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, and *p*, with fingering numbers 8, 5, 3, 8, 3, 8, 7, and 8.

S. et C. 2518.

S A B B A T O S A N C T O .

D r i t t e L a m e t a t i o n .

a m C h a r f r e y t a g i n d e r C h a r w o c h e .

Q U A R T E T T O .

A d a g i o .

S o p r a n o .

mf Jn- - cipit o- r- a- ti- o Je- re- miae Pro- phé- - - - - tae- - . Re- =

O r g a n o

p f p f p f p

P i a n o , F o r t e .

- cordare Dómine quid ac- cí- de- rit no- bis- - : in- tu- é- re, et ré- spi- ce oppro- brium

f p f p f p f p

no- - - - - strum- - . Haeré- - ditas nostra versa est ad a- li- é- nos- - , domus nostrae

p f p f p f p

ad ex - trá - - - - ne - os - - - . Pu - pí - li facti sumus absque pa - tre - , matres nostras

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'ad' followed by eighth notes 'ex', 'trá', and a dotted half note 'ne'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamic markings of *f* and *p*.

quasi ví - - - - du - ae - - . Aquam nostram pe - cu - ni - a bíbimus - , ligna nostra pretio

The second system continues the musical piece. The vocal line has a dotted half note 'quasi' followed by eighth notes 'ví', 'du', and a dotted half note 'ae'. The piano accompaniment continues with similar chordal textures and dynamics.

compa - rá - - - - ví - mus - - . Cer - ví - cibus mí - ná - ba - mur - : lassís non da - batur

The third system shows the vocal line with a dotted half note 'compa' followed by eighth notes 'rá', 'ví', and a dotted half note 'mus'. The piano accompaniment includes dynamic markings of *f*, *p*, and *fp*.

re - - - - quies - - . AE - gyp - - - - to , de - di - mus ma - num - ,

The fourth system features a vocal line with a dotted half note 're' followed by eighth notes 'quies'. The piano accompaniment continues with chords and a bass line.

et As-sy-rijs, ut satura remur pa- - - - - ne - - . Patres nostri pecca-verunt et non sum!

- - et nos ini-qui-tà-tes e-ò-rum por-tà- - - - - vi-mus - - . Ser- - - - - vi domi-nati sunt

nostri - : non fuit qui re-dí-meret de ma-nu e-ò- - - - - rum - - . In a-ni-mabus nostris

af-fe-re-bá-mus panem no-bis - , à fá-ci-e gládi-j in-de-sér- - - - - to - - .

Pel- _ lis nostra quasi cli_banus _ , e_xusta est à fá-ci-e tempe_státum fa- _ _ _ mis- _ .

Mulí- _ _ e-res in Sion hu_milia vé_runt _ , et vírgines in civi_tátibus Ju _ _ _ da _ .

Je_rú _ _ salem, Je_rú _ _ _ salem _ _ , con-ver- _ _ tere ad Dóminum

De _ um tu _ _ _ _ um _ .

F I N E .

Lamentationen

für die

Charwoche

v. Diabelli.

SOPRAN. *Imk 813*

S O P R A N O o T E N O R E.

ipsa opprēssa a mari tū -- di -- ne -- He -- Fa -- ctisunt hostes e -- jus
 in cāpite, ini -- micī e -- jus locuple -- tātī sunt -- : quia Dóminus lo -- cūsus est super eam
 propter multi -- tūdinem iniquitātum e -- jus -- Pár -- vu -- li ejus ducti sunt in captivitātem,
 ante faciē tribulān -- tis -- Je -- ru -- salem, Je -- ru -- salem,
 convér -- te -- re ad Dóminum De -- um tu -- um
 Lectio II^{da}, tacet.

LECTIO III^{tia}, QUARTETTO.

SOPRANO. *Adagio.*
mf Jod -- Manum suam misit hostis ad ómnia de -- side -- ra -- bí --
 -- li -- a e -- jus -- : quia *f* vi -- dit gentes in -- grēssas sanctuá -- ri -- um
 suum, de quibus praeceperas, ne in -- trārent in Ec -- clési -- am tu --
 am -- Caph -- Omnis pópulus ejus gemes, et
 quae -- rens pa -- nem -- : de -- dērent pre -- ti -- ó -- sa quae pro
 ci -- bo ad re -- fo -- cil -- lādam á -- ni -- mam

Vide Dómine, et con-sí-dera — , quóni-am facta sum vi — — — — — lis — .

La — — — — — med. O vos omnes qui transi-tis per viam, at-tén-dite, et vidé-te,

si est dolor, sicut dolor meus — — : quó- — — — — niam *f* vindemi-à-vit me,

ut lo-cú-tus est Dó-minus in di-e i-rae fu-róris su — — — — — i

— . Mem- — — — — — De ex-cé-lso misit ignem in ós-sibus meis et

e-ru-dívit me — — : ex-pándit *f* rete pé-di-bus me-is, con-vertit me retrórsu-m — .

Pó- — — — — — suit *f* me de-so-látam, tota di-e moe-ró-re con fé- — — — — —

-ctam — . Nun- — — — — — Vi-gi *f* lavit jugum i-ni-quitátum me-árum

— : in ma-nu *f* ejus convo-lútae sunt, et im-pósi-tae col- — lo — meo — — :

in-fir-máta est virtus mea, dedit me Dóminus in manu, de qua non

pó-tero súr- — — — — — ge-re — . Jerú — — salem, Je — rú — — salem

— , *p* convér-tere ad Dóminum Deum tu — — — — — um — .

S O P R A N O o T E N O R E S O L O .

5

je-cur meum, super con-tri-tiō-ne fīliae pō-pu-li me-i ,
 cum de-fī-ceret p̄r-vulus, et lactens in pla-té-is
 op-pi-di Je-rù-sa-lem, Je-rù-sa-lem,
 con-vér-te-re ad Dó-minum De-um
 tu-um

L e c t i o II, t a c e t .

D r i t t e L a m e n t a t i o n .

Q U A R T E T T O .

A d a g i o .

Soprano. *mf* A-leph, E-go virvidens pauper-tatem me-am ,
 in virga indi-gnati-ō-nis e-jus. A-leph Me-mi-
 nā-vit, et ad-duxit in tēnebras, et non in lu-cem .
 A-leph, Tan-tum in me vertit, et con-vértit
 manum suam to-ta di-e. Beth.

1

S . e t C . 2518 .

D

Ve-tu- - stam fecit pellem meam, et car-nem meam - , contrivit ossa
 me - - - - a - . Beth - - - - . AE-di- - ficà-vit in gyro
 me-o - , et circum-dedit me felle, et la - bô - - - - re - .
 Beth - - - - . In-te - - nebròsis collo - cavit me - , quasi mortu-os
 sempitèr - - - - nos - . Ghi - - - - mel - . Circum-ae - di-fi-
 cavit ad-vèrsum me, ut non e - grédia - : aggra-vá - vit còmpedem
 me - - - - um - . Ghi - - - - mel - . Sed et -
 - - - - cum cla-má-vero et ro - - gá-vero - , ex - clúsit o - ra - ti - ò - nem
 me - - - - am - . Ghi - - - - mel - . Conclú - sit vi-as meas la
 pí-dibus quadris - , sémitas meas sub-vér - - tit - . Jeru - salem
 Je ru - - salem - , con-vèr - tere ad Dóminum De - um tu - - - - um - .

S A B B A T O S A N C T O .
E r s t e L a m e n t a t i o n .
a m F r e y t a g i n d e r C h a r w o c h e .

S o p r a n o o T e n o r e S o l o .

A d a g i o .

mf De la-menta-ti-one Jere-mi-ae Pro-ph-etae-rum.
Beth-leem. Mi-se-ricordiae D-omini, quia non sumus con-sumpti-us: quia
non defe-cerunt mi-se-rati-ones e-ius. Heth-leem. No-vi
di-lu-culo, multa est fides tu-a. Heth-leem. Pars mea
D-omini, dixit a-ni-ma me-a: propterea expe-ctabo e-um.
Teth-leem. Bo-nus est D-omini-s spe-rantibus in e-um, a-ni-mae quae
re-sperant in il-lumi-nem. Teth-leem. Bo-num est praesto-la-ri cum si-l
en-tio salu-tare De-o. Teth-leem. Bo-num
est vi-ro, cum por-ta-verit ju-gum ab adoles-centi-a su-a.
Jod-ab. Se-de-bit so-li-tari-us et ta-ce-bit
quia le-vavit su-per-se. Jod-ab.

Po-net in pul-ve-re os-su-um, si for-té sit -
 - spes - Jod- Da-bit per-cu-tien-ti
 se ma-xil-lam, sa-tu-rá-bi-tur ap-prò-bri-
 - is Je-rú-salem, Je-rú-salem, con-verte
 - tere ad Dó-mi-num De-um tu-um

Lecti II^{da} taceat.

Dritte Lamentation.

Adagi^o QUARTETTO.

Soprano. *mf* In-ci-pit o-ratio Jere-miae Pro-phetae.

Re-cor-da-re Dó-mi-ne, qui ac-cí-de-rit no-bis :
 intu-ê-re, et ré-spi-ce op-prò-bri-um no-strum
 Hae-ré-di-tas nostra ver-sa est ad a-li-é-nos,
 domus nostae ad ex-trá-ne-os. Pupíl-li facti sumus absque
 pa-tre, matres nostrae quasi ví-du-ae

S. et C. 2518.

F

A-quam nostram pe-cu-ni-a bi-bimus -, ligna nostra pre-ti-o compa-ra-
 vi-mus -. Cervi-cibus mi-na-ba-mur -: lassis non da-ba-tur
 re-qui-es -. Aegyp-to, dedimus manum -, et As-sy-ri-js,
 ut sa-tura remur pa-ne -. Patres nostri pecca-verunt, et non sunt
 -, et nos iniqui-tates e-orum por-ta-vi-mus -. Ser-vi domina-ti sunt
 nostri -: non fuit qui re-di-me-ret de manu e-orum -. In a-ni-
 -mabus nostris affere-bamus panem nobis -, a faci-e gladij inde-ser-
 -to -. Pel-lis nostra quasi cli-banus -, e-xusta est a faci-e tempe-ta-tum
 fa-mis -. Mu-li-eres in Si-on hu-mi-li a-verunt - et
 virgines in ci-vi-ta-tibus Ju-da -. Je-ru-salem, Je-ru-
 -salem -, con-ver-tere, ad Do-minum Deum tu-um -.

Lamentationen

für die

Charwoche

v. Diabelli.

ALT.

Inv. 813



FERIA V^{ta} IN COENA DOMINI.L e c t i o I^{ma} et II^{da} tacet.L E C T I O III^{ta} Q U A R T E T T O .

A d a g i o .

mf Jod- - - . Manum suam misit ho-stis ad om-ni-a deside-ra-bi-
 - li-a e-jus - - quia *f* vidit gentes ingressas sanctu-a-rium su-um de
 qui-bus praecéperas, ne in-trarent in Ec-clési-am tu- - - am - - .
 Caph- - - . Omnis pó-pu-lus e-jus gemens, et, quaerens pa-nem-
 - : dedé-runt preti-ô-sa quae pro-cí-bo ad re-focil-
 lándam á-ni-mam - . Vide Dómi-ne, et con-sí-de-ra - - ,
 quóni-am fa-cta sum vi - - - lis - . La - - - - med.
 O vos *f* om-nes qui tran-sí-tis per vi-am at-tén-di-te,
 et vi-dé-te, si est do-lor si-cut do-lor
 me - us - : V . S .

quo- - - niam vindemi - avit me, ut lo - cutus est Do - minus in die
 i - rae fu - roris su - - i - - . Mem - - - - . De ex
 celso misit ignem in os - sibus meis, et eru - divit me - : expandit
 rete pedibus meis, con - vertit me retrorsum - . Po - - - suit me deso -
 latam, tota die moerore con fe - - - ctam - . Nun - - - - . Vigi -
 lavit jugum i - ni - qui - tatum me - a - rum - : in ma - nu
 e - jus con vo - lu - tae sunt, et im - po - si - tae col - - - lo -
 me - o - - : infirmata est virtus me - a dedit me
 Dominus in manu, de qua non po - tero sur - - ge - re - . Je -
 rusalem, Je - ru - - salem - , con ver - - te - re ad
 Do - mi - num De - um tu - - - - um - .

Ghi - mel - . Sed et - cum clamá-vero et ro-gávero - , ex-clúsit o -
 - ra-ti-ô-nem me - - - am - . Ghi - mel - . Con-clú -
 - sit vi-as meas la-pí-dibus quadris - , sé-mi-tas me-as sub-
 - vér- - - tit - . Je-rú- - salem, Je- - rú- - salem - ,
 con- - ver- - tere ad Dó-mi-num De-um tu- - - um - .

S A B B A T O S A N C T O .

Dritte Lamentation

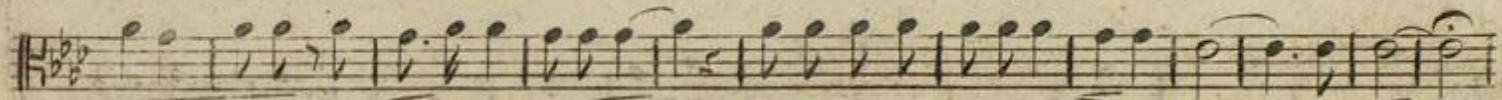
am Freytag in der Charwoche.

Adagio. QUARTETTO.

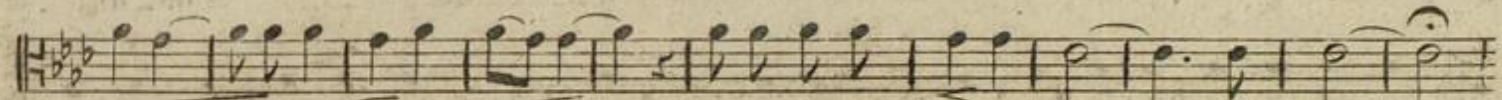
In - - - cipit o - rá-ti-o Jere - mí-ae Pro - phé - - - tæ - - - .
 Re - - - cordáre Dómine, quidac-cí-derit nobis - : in-tu-
 - é-re, et ré-spice op-prò-bium no- - - strum - . Haeré - - - di-tas nostra
 versa est ad a-li-é-nos - , do-mus nostræ ad ex-trá- - - ne-os - .



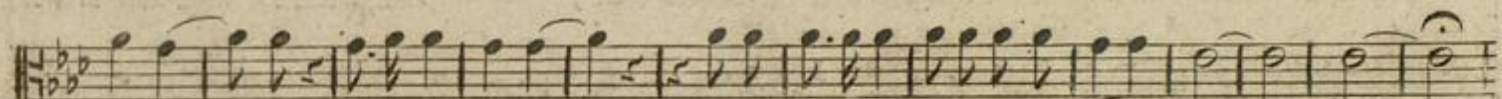
Pupí - li facti sumus absque patre - , matres nostrae quasi ví - - du - ae - .



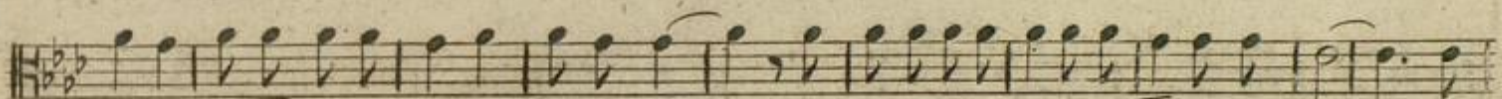
Aquam nostram pe - cū - nia bíbimus - , ligna nostra pretio compa - rá - - vi - mus - .



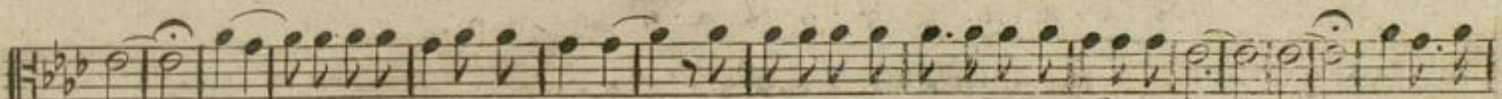
Cervi - - cibus mina - bà - mur - : lassis nonda - bá - tur re - - qui - es - - .



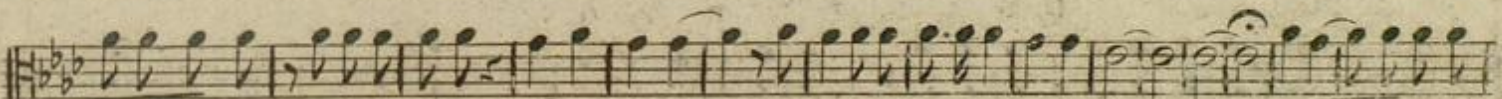
AEgyp - - to, dédimus manum - , et As - syrijs, ut satura rémur pa - - ne - - .



Patres nostri pecca - vérunt, et non sunt - , et nos iniqui - tates e - ó - rum por - tá - - vi -



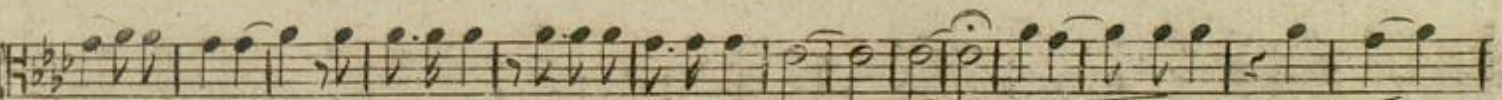
mus - . Ser - - vi dominati sunt nostri - : non fuit qui re - dímeret de manu e - ó - rum - . In ani -



mabus nostris afferebamus panem nobis - , à fácie gládi; in deser - to - . Pel - lis nostra



quasi clibanus - , e - xusta est à fácie tempestatum fa - - mis - . Mulí - e - res in Sion hu -



- milia - vérunt - , et vírgines in civi - tātibus Ju - - da - . Jerú - - salem Je - rú - -



- salem - , convér - - tere, ad Dó - minum Deum tu - - - um - .

Lamentationen

für die
Charwoche

v. Diabelli.

TENOR.

Inv. 813

T E N O R E .
F E R I A V^{ta} , I N C O E N A D O M I N I .

L e c t i o I^{ma} et II^{da} t a c e t .

L E C T I O III^{tia} Q U A R T E T T O .

A d a g i o .

mf Jod- - - . Manum *f* suam misit hostis ad ómni-a de-side-
rabi- - lia e- jus - ; quia *f* vidit gentes ingressas sanctuàrium su-um, de
quibus praeceperas ne in-trarent in Ec-clésiam tu- - - - am - . Caph- - - .
Omnis *f* pópulus ejus gemens, et quaerens panem - : dedérunt pretiôsa quae pro-
cibo ad refocil-landam à-nimam - . Vide Dómine et con-sidera - , quóniam
facta sum vi - - - lis - . La- - - med. O vos *f* omnes qui tran-sitis per viam, at-
téndite, et vidéte si est dolor sicut dolor meus - : *p* quó - - - niam
f vinde-mi - á - vit me, ut lo-cútus est Dó - mi - nus
in di-e i - rae fu - - roris su - - - i - .
V . S .
Mem - - - - .

De ex - cé - l - so mi - sit i - gnem in ós - si - bus meis, et
e - ru - di - vit me - : ex - pãndit re - te pé - dibus meis con - vér - tit
me retrór - sum . . . *p* Pó - - - suit, *f* me deso - lâtam, tota
di - e moe - - rô - re con - fé - - - ctam . . . Nun -
- - - . Vi - gi - lâ - vit jugum i - ni - qui - tá - tum
me - â - rum - : in ma - nu e - jus con - vo - lû - tae sunt et im -
pó - si - tae col - - lo me - o - - : in - fir -
- mâ - ta est virtus mea, dedit me Dó - mi - nus
in ma - nu, de qua non pó - te - ro súr - - - ge - re . . .
Je - - rúsa lem, Je - rú - - sa lem - , *p* con - vér - tere
ad Dóminum Deum tu - - - - um . . .

F E R I A VI, IN PARASCEVE.

Dritte Lamentation

am Donnerstagen der Charwoche.

Q U A R T E T T O.

Tenore.

Adagio.

A - - - - leph. Ego - virvidens paupertatem meam - , in virga
 indi-gnati - ô-nis e- - - - jus - . A - - - - leph - . Memi-nâ - vit et ad -
 - duxit in té-nebras - , et non in lu - - - - cem - . A - - - - leph - .
 Tan - - - - tum in me vertit - , et con-vertit manum suam to-ta di - -
 - - - - e - . Beth - - - - . Vetù - - - - - stam fecit pellem meam, et carnem
 meam - - , contrivit os - sa me - - - - a - - - . Beth - - - - .
 AEdi - - fi - cà - vit in gy-ro me-o - , et circùm dedit me felle,
 et la - bô - - - - re - - - . Beth - - - - . In te - - - - ne-brôsîs collo-cavit me
 - , quasi mór - tuos sempiter - - - - nos - . Ghi - - - - - mel - - .



Circum- aedifi- cavit ad- versum me, ut non e- grédia- : ag- gra- vá- vit
 compedem me- - - - um - . Ghi- - - - mel - . Sed et - - - - - cum clá- má- vero
 et ro- gávero - - - - - ex- clúsit o- ra- ti- o- nem me- - - - - am - . Ghi- - - - mel - . Conclú-
 - - - - - sit vias meas la- pí- dibus quadris - , sémitas meas sub- vér- - - - - tit - .
 Jerú- salem, Je- rú- salem - , convér- tere ad Dóminum Deum tu- - - - - um - .

S A B B A T O S A N C T O .

Dritte Lamentation.
 am Freytag in der Charwoche.

Quartetto.

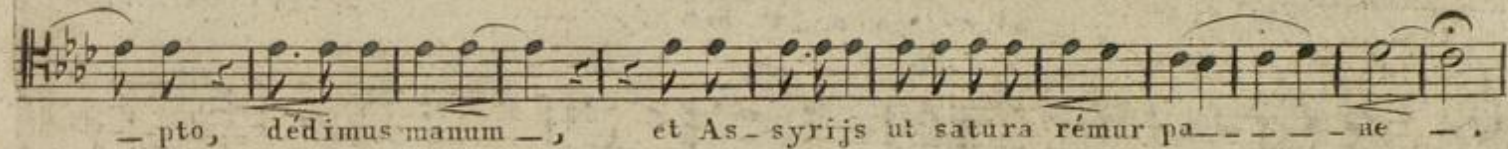
Adagio.



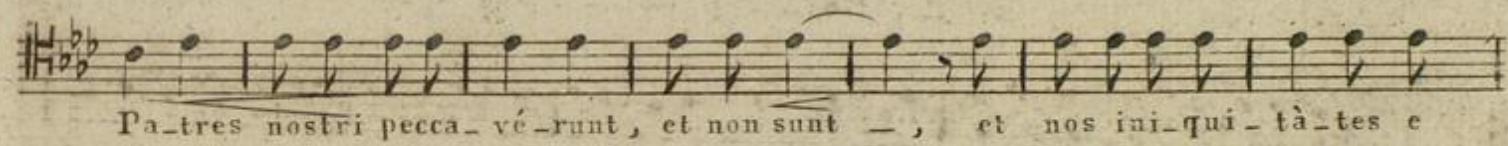
mf In- - - - cipit o- rati- o Jere- miae Pro- phé- - - - - tae - . Re- - - - - cordáre
 Dómine, quid ac- cídérít nobis - : intu- é- re, et réspice op- próbium no- - - - - strum -
 Haeré- - - - - ditas nostra versa est ad a- li- é- nos - , domus nostrae ad extra- - - - - neos - .
 Pupíl- - - - - li facti sumus absque patre - , matres nostrae quasi ví- - - - - du- ae - .
 Aquam nostram pe- cúni- a bíbimus - , ligna nostra pré- tio compa- ra- - - - - vimus - .



Cervi- cibus mina-bámur -: lassis non da-batur re- qui-es - AE-gy-



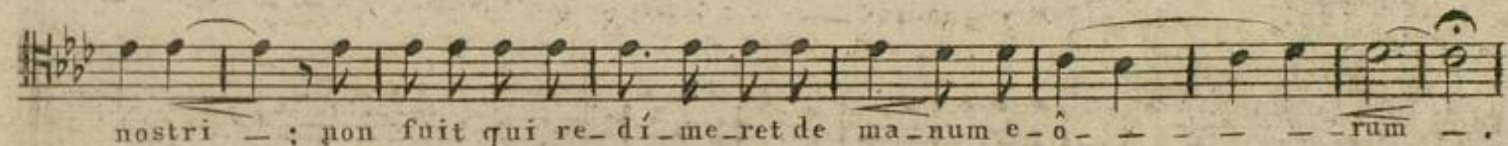
- pto, dedimus manum -, et As-syrijs ut satura rémur pa- ne -.



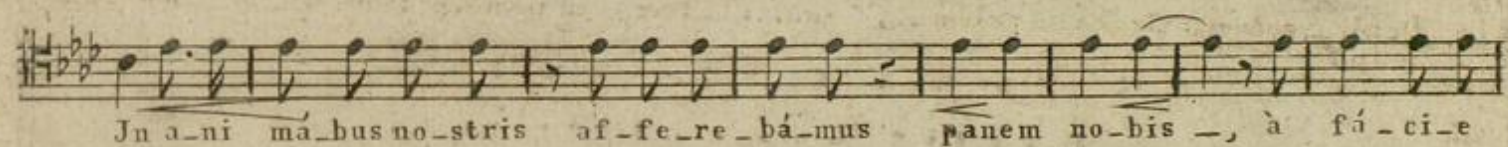
Pa-tres nostri pecca-vé-runt, et non sunt -, et nos ini-qui-tà-tes e



ô-rum por-tá- vi-mus -. Ser- vi do-mi-na-ti sunt



nosti -: non fuit qui re-dí-me-ret de ma-num e-ô- rum -.



In a-ni má-bus no-stris af-fe-re-bá-mus panem no-bis -, à fá-ci-e



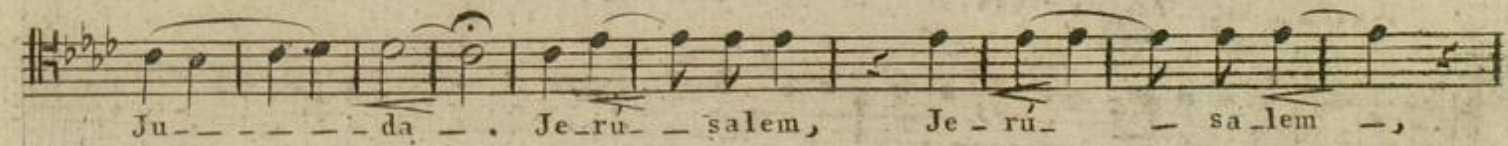
glà-dij in de-sér- to -. Pel- lis nostra quasi cíbanus, e-



- xústa est à fá-ci-e tempe-státum fa- mis -. Mu-lí-



- e-res in Sion hu-mi-li-a vérunt -, et vírgines incivi-táti-bus



Ju- da -. Je-ru- salem, Je-ru- salem -,



con- ver- te-re ad Dó-mi-num De-um tu- um -.

Lamentationen

für die

Charwoche

v. Diabelli.

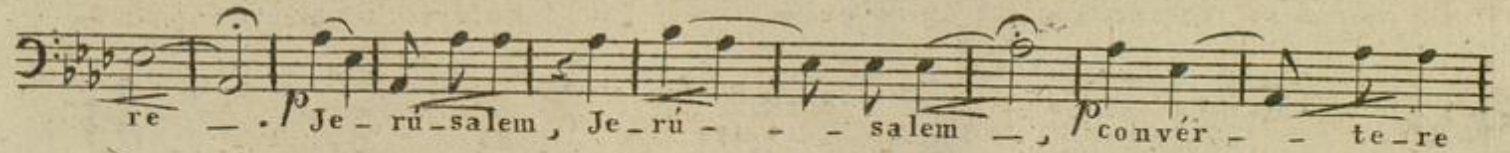
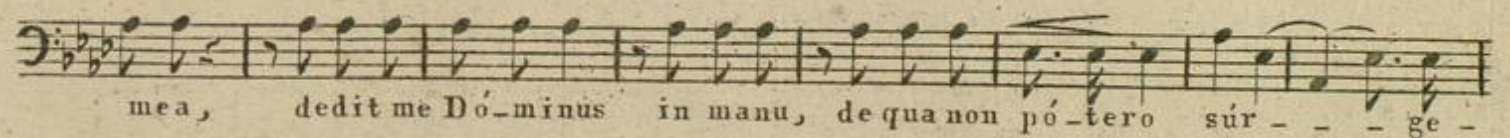
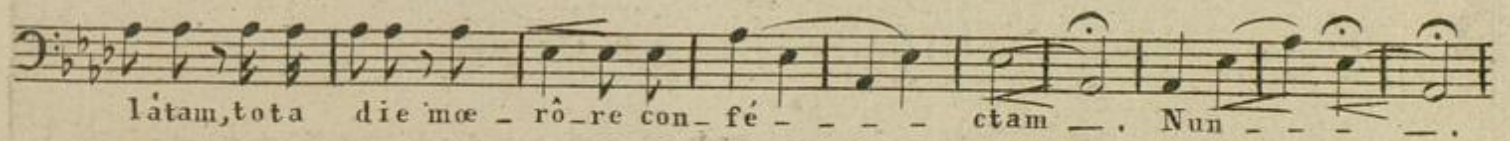
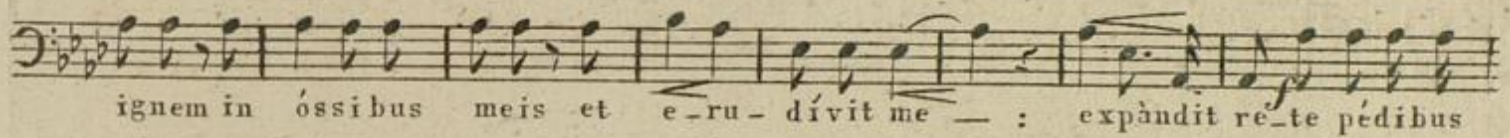
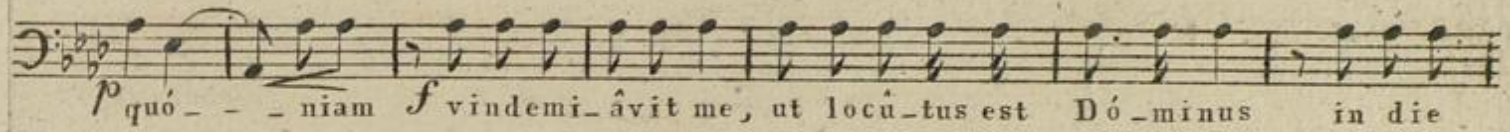
BASS. *Samt 813*



Milbinger

BASSO o ALTO Solo.
FERIA V^{ta}, IN COENA DOMINI.
LECTIO I^{ma} Tacet.
LECTIO II^{da}.

Adagio. *mf* Va - - - u - - . Et - - e gressus est à filia Sion omnis
 decor ejus - - : fa - - cti sunt principes ejus velut a - rietes non inveni - entes pascua -
 et a - biérunt absque fortitúdine ante faciém subsequén - - - - tis - - . Za - - - in - - .
 Recor datá est Jerúsalem diérum afflicti - ónis suae et praevári - cati - ónis ómnium
 desidera - bi - lium su - órum , quae ha - buerat à di - ebus antíquis - , cum ca - deret pópulus
 ejus in manu ho - stíli , et non esset au - xili - á - tor - . Vide - runt eam hostes et deriserunt
 Sabbata e - - - jus - - . Heth - - - , Pecca - tum pec - cavit Je - rúsalem propterea in -
 stábilis facta est - - . Om - - nes qui glori - fi - cábant e - am , spre - vé - runt il - lam - ,
 qui - - - a vi - dérunt igno - miniam e - jus - . Ip - - sa autem gemens con - vér - sa
 est retrór - - - - - sum - - . Teth - - - - - . Sor - - -
 - - - - - des ejus in pé - dibus e - jus - , nec recordáta est finis su - i - - - M
 S. et C. 2518. V.S.



F E R I A VI, IN P A R A S C E V E.

Z w e y t e L a m e n t a t i o n .

am G r ü n d o n n e r s t a g i n d e r C h a r w o c h e .

A L T O o B A S S O S O L O ,

A d a g i o .

La - - - med - . Ma - - - tribus suis dixerunt: u - bi est triticum et
 vinum - cūm de - ficerent quasi vulne - rāti in plateis civitatis, et exhāla - rent animas
 suas, in sinu matrum su - a - - - rum - . Mem - - - . Cu - i comparābo te, vel
 cu - i as - si - milābo te fi - li - a Je - rusalem - ? Cu - i exaequābo - te, et con - solābor
 te virgo fi - - li - a Sion - ? Magna est enim velut mare con - tritio tu - a - ;
 quis me - debitur tu - - - i - - - ? Nun - - - . Pro - phētae tui viderunt
 tibi falsa et stulta - : nec a - peri - ebant i - ni - quitatem tuam, ut te ad poe - ni -
 - tentiam provo - carent - . Vide - - runt autem ti - bi as - sumptiōnes falsas et e -
 jecti - ō - - - nes - . Sa - - - mech - . Plausē - - runt super te
 manibus omnes transe - un - tes per viam, sibila - verunt et mo - verunt

A L T O o B A S S O .

5

capita sua super fili- am Je- rú- sa- lem --: Haec -- cine est urbs, di-
 centes per- fécti de- còris, gáudium u- ni- vèrsae ter- rae --?
 Jeru- salem, Je- ru- sa- lem --, con- ver-
 te- re ad Dò- mi- num De- um tu- um

F E R I A V I , I N P A R A S C E V E .

D r i t t e L a m e n t a t i o n .

Q U A R T E T T O .

Adagio.

B A S S O . *mf* A -- leph -- . E- go -- virvidens pauper- tatem meam --,
 in virga indignati -- ó- nis e -- jus -- . A --
 leph -- . Memi- navit, et ad- duxit in tenebras -- et non in
 lu- cem -- . A -- leph -- . Tan- tum
 in me vertit --, et con- vertit manum suam tota di- e -- .

S. et G. 2518.

D



Aquam nos-tram pe-cu-ni-a bi-bimus -, ligna nostra pre-tio compa-
 ra - - - vi-mus-. Cervi- - cibus mina-ba-mur -: lassis non da-ba-tur
 re- - - qui-es -. AE-gyp- - to, dedimus manum -, et As-sy-ri-js,
 ut satura remur pa- - - - ne -. Patres no-stri pecca-verunt, et non sunt
 -, et nos i-niqui-ta-tes e-o-rum por-ta - - - vi-mus-. Ser- - vi domi-
 na-ti sunt nostri -: non fu-it qui re-di-meret de ma-nu e-o- - -
 rum -. In a-ni-ma-bus nostris affe-re-bamus panem nobis -, a
 faci-e gladij in de-ser - - - to -. Pel - - lis nostra quasi clibanus-, e-xusta est a
 fa-ci-e tempe-statum fa- - - - mis -. Mu-li- - - res in Sion, hu-mi-li-a-
 -verunt -, et vir-gines in ci-vi-tatibus Ju- - - - da -. Je-ru - - salem,
 Je-ru - - salem -, con-ver-tere ad Do-minum Deum tu- - - - um - -

L e c t i o I^{ma} t a c e t .2^{te} Lamentation am Freytag in der Charwoche .

A L T O o B A S S O S O L O .

Adagio. *mf* A — — leph — . Quo — modo obsc — rātum est aurum, mu — tātus est

co — lor optimus — , disper — sisunt lā — pi — des sanctu — à — ri — j in cāpite omnium

plate — a — — — rum . Beth — — — . Fi — — — lij Sion ínelyti, et a — mictiau — ro

. primo, quómo — do repu — tā — ti sunt in vasa tēste — a — , o — pus manuum fi — — guli —

— . Ghi — — mel — . Sed et Iamiae nudavērunt mammam, lactavērunt cātu — los suos — :

fi — li — a pópuli me — i cru — delis, quasi strúthio in de — sér — — to — . Da — — — leth — .

Adha — — sit *f* lingua lactētis ad pālatum e — jus in si — ti — : pārvuli peti — é — runt

panem, et non e — rat qui frangeret e — — — is — . He — — — . Qui vesce —

— bāntur voluptu — osē inte — ri — e — runt in vi — is — : qui nutri — e — bāntur in

croce — is, ample — xa — ti sunt ster — — — co — ra — . Va — — — u — — .

Et ma - - jor ef - fé cta est i - ní - quitas fí - lí - ae pó - pu - lí -
 me - i pec - ca - to So - do - mó - rum , quae sub - vér - sa est in mo -
 ménto et non cae - pérunt in e - a ma - - - - nus - - - .
 Je - rú - - sa - lem , Je - rú - - sa - lem - - , con - vér - -
 - - te - re , ad Dó - mí - num De - um tu - - - - - um - - .

D r i t t e L a m e n t a t i o n .
 am Freytag in der Charwoche .
 Q U A R T E T T O .

B a s s o .

Adagio.

mf In - - cipit o - rati - o Je - re - mí - ae Pro - phé - - - - - tae . Re - -
 - - cordare Dómine, quid ac - cide - rit nobis - : intu - é - re, et respice op - pro - brium
 no - - - - strum . Haere - - di - tas nos - tra versa est ad a - lí - é - nos - ,
 domus nostrae ad ex - trá - - - - ne - os - . Pu - pí - lí - fa - cti sumus
 absque pa - tre - , má - tres no - strae quasi ví - - - - du - ae - - - .

S . et C . 2518 .

F

