

LAMENTATIO NONA & VLTIMA

Tertia Lamentatio pro Die Veneris Sancto

für Soli (SATB), Traversflöte, Barockoboe, zwei Barockviolen, drei Viole da gamba und B.c.

(12^o)

Klaus Miehling
op. 15/9, 1985

Soprano (S) staff: Treble clef, key signature of one sharp, time signature common time. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: IN - CI-PIT o - ra - ti - o Ie-re - mi - ae, Ie-re-mi - ae,

Alto (A) staff: Treble clef, key signature of one sharp, time signature common time. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: IN - CI-PIT o - ra - ti - o Ie-re - mi - ae, Ie-re - mi -

Tenor (T) staff: Treble clef, key signature of one sharp, time signature common time. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: IN - CI-PIT o - ra - ti - o Ie-re - mi - ae, Ie-re-mi - ae,

Bass (B) staff: Bass clef, key signature of one sharp, time signature common time. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: IN - CI-PIT o - ra - ti - o Ie-re - mi - ae, Ie - re - mi - ae

Bassoon/Cello (B.c.) staff: Bass clef, key signature of one sharp, time signature common time. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: 6, 6+, 6, 6, 6

Reprise section (measures 4-12): Key signature changes to two sharps. Dynamics: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$. Text: Ie - re - mi - ae pro - phe - tae, Ie - re - mi - ae pro - phe - tae: ae pro - phe - tae, Ie - re - mi - ae pro - phe - tae: Ie - re - mi - ae pro - phe - tae, Ie - re - mi - ae pro - phe - tae: pro - phe - tae, Ie - re - mi - ae pro - phe - tae: 9 # 4+ 6 2 4 # # 4+ 8 6 4 #

8

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

RE-COR - DA-RE Do-mi - ne, quid ac - ci - de-rit no - bis: in - tu - e -

6 4 3 5 6 2 6 5 6+

16

re, in - tu - e - re et re - spi - ce op - pro-bri-um no - strum.

re, in - tu - e - re et re - spi - ce op - pro-bri-um no - strum.

re, in - tu - e - re et re - spi - ce op - pro-bri-um no - strum.

re, in - tu - e - re et re - spi - ce op - pro-bri-um no - strum.

7 6 5+ 6 # 7 6 5+ 4 # —