

BAROQUEMUSIC.IT - JDZ300816

JAN DISMAS ZELENKA

LAMENTATIO 1

PRO DIE MERCURII SANCTO [ZWV 53]
PER BASSO, 2 OBOI, 2 VIOLINI, VIOLA
E BASSO CONTINUO



[1.] Grave

Oboe [I]

Oboe [II]

Violino I

Violino II *Senza l'oboe*

Viola

Basso Continuo

In - ci-pit lamen - ta - ti - o lamen - ta - ti - o Je-re -

mi - ae Prophe - tae.

11

pp

pp

pp

p

14

vivace

A

vivace

f

18

f

f

f

leph.

adagio

22

Quo - modo sedet sola civitas plena

25

populo! Facta est sicut vidua domina gentium; princeps provincia - rum

28

facta est sub tribu - to. *vivace* Beth.

31

f *p*

f *p*

adagio *f* *p*

Plo -

adagio $\frac{7}{5}$ *p*

35

rans *ploravit* *in nocte,* *et* *lacrimae*

$\frac{5}{7}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{7}{3}$ $\frac{7}{3}$ $\frac{6}{3}$ $\frac{4}{4}$

38

Entrano l'oboe

eius *in maxillis e - - ius:*

42

45

48

non est

52

3 3 3 3 3

qui consoletur eam non est qui consoletur eam ex omnibus charis e - ius;

3

56

3 3 3 3 3

Senza l'oboe

p

omnes a - mi - ci e - - ius

59

3 3 3 3 3

spre - ve

61

63

entrano l'oboe, e violin.

runt e am

spre - ve

65

Senza Violini

67

69

senza l'oboe

runt e - am, et

72

facti sunt ei et facti sunt ei i ni mi

[2.] Andante

l'Oboe sole

f

-ci.

Ghi

l'Oboe et violin.

mel.

The musical score is composed of six staves. The top staff is for the Oboe, indicated by a bracket and the instruction *l'Oboe sole*. The second staff is for the Cello. The third staff is for the Basso Continuo. The fourth and fifth staves are for the Violins. Measure 1 starts with the Oboe playing a sustained note followed by eighth-note patterns. Measures 2-4 continue this pattern with dynamic *f*. Measure 5 begins a new section with a basso continuo line, labeled *-ci.*, and dynamic *3*. Measure 6 introduces the basso continuo line, labeled *Ghi*. Measures 7-8 show the basso continuo line continuing its pattern. Measure 9 starts a new section with the Oboe and Violin playing together, labeled *l'Oboe et violin.*. Measures 10-12 continue this duet, with the basso continuo providing harmonic support.

Musical score for orchestra, page 13, measures 1-6. The score consists of six staves. The top four staves are in treble clef and the bottom two are in bass clef. The key signature is one flat. Measure 1: Treble 1 starts with a half note, followed by eighth notes. Treble 2 starts with a quarter note. Bassoon starts with a half note. Measure 2: Treble 1 continues with eighth notes. Treble 2 continues with eighth notes. Bassoon continues with eighth notes. Measure 3: Treble 1 starts with a half note, followed by eighth notes. Treble 2 starts with a quarter note. Bassoon starts with a half note. Measure 4: Treble 1 continues with eighth notes. Treble 2 continues with eighth notes. Bassoon continues with eighth notes. Measure 5: Treble 1 starts with a half note, followed by eighth notes. Treble 2 starts with a quarter note. Bassoon starts with a half note. Measure 6: Treble 1 continues with eighth notes. Treble 2 continues with eighth notes. Bassoon continues with eighth notes.

20

tutis; habi - tavit inter gentes, nec in - ve - nit requi - em:

23

omnes persecutores eius apprehenderunt eam in - - ter an-gusti -

5 b7 6 7 5 b3 b3

26

andante
l'Oboe et violini Senza l'Oboe

p p p

as. Da - - - -

30

l'Oboe e Violin. *l'oboe e Violin.*

f f

f f

f f

- - leth. -

33

adagio - Senza l'Oboe

Viae Sion lugent, eo quod non sint qui veniant ad solemnitatem: omnes

portae eius destructae, sacerdotes eius gementes; virgines eius squalidae, et

7 6 6/3

ipsa oppressa est amaritudine oppres - sa est a -

6/4 5 6/3

7 7 7 6/4 5/4 3 6/4 6/3

14

43

maritudine a - maritudine.

47

He.

52

Facti sunt hostes eius in capite; inimici eius locupletati sunt quia Dominus locutus est super

56

eam in multitudine i - ni - qui - ta - tum i - ni - qui - ta - tum

60

adagio

e - ius. Parvuli eius ducti sunt in captivitatem ante faciem tribu - la -

adagio

64

l'oboe e Violin.

ntis,

Musical score for orchestra and choir, page 16, measures 67-70. The score consists of six staves. The top three staves are for woodwind instruments (oboe and violin). The fourth staff is for bassoon. The fifth staff is for bassoon. The bottom staff is for bassoon. The vocal part begins in measure 68 with the lyrics "ante faciem tribu - la". Measure 67 starts with a dynamic *f*. Measures 68-70 start with a dynamic *p*.

Musical score for orchestra and piano, page 70, measures 1-6. The score consists of six staves. The top four staves are for the orchestra, each with a treble clef and a key signature of one flat. The fifth staff is for the piano, bass clef, with a key signature of one flat. The sixth staff is for the piano, bass clef, with a key signature of one flat. Measure 1: All staves play eighth-note patterns. Measure 2: All staves play eighth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. Measure 5: All staves play eighth-note patterns. Measure 6: All staves play eighth-note patterns. Measure 7: The piano (bass) plays a sustained note. Measure 8: The piano (bass) plays a sustained note. Measure 9: The piano (bass) plays a sustained note. Measure 10: The piano (bass) plays a sustained note.

74

VV. e l'Oboe

f

f

Je - - rusa - lem Je - - - rusa - lem

77

VV. e l'Oboe

f

f

h

80

Je - - rusa -

83

lem Je - rusa - lem Je - rusa - lem conver - - - te.re.

87

Je - rusa - lem conver -

91

VV. Sol.

VV. Sol.

pp

95

VV. e l'oboe

VV. e l'oboe

- te-re.

99

Convertere ad Dominum De - um

103

Hautb. Soli

Hautbois sol.

f

f

tu - um convertere ad Dominum De - - -

107

Viol. Sol.

Viol. Sol.

f

um - tu - um.

111

Hautbois soli

p

Hautb. Soli

p

Je - rusa - lem Je - rusalem Je -

115

p

p

rusalem conver - - - tere convertere ad Dominum De

119

p

u

123

VVi. et hautbois
f
Viol. et hautb.
f
VViol. Sol.
f
um tu - um. Je - rusa -

127

Violino et hautb.
Viol. Sol.
p
lem Je - rusa - lem

131

Viol. Soli
p
VV. Sol.
p
Je - rusalem con - ver - te - re con - vertere ad Dominum

135

Hautb. Sol.

f

De um tu - um

139

Hautb. Sol.

f

Viol. et Hautb.

Viol. Sol.

convertere ad Dominum De um tu - um

143

Viol. ni. et hautbois

Je - rusa lem con - verte - re.

NOTE EDITORIALI

La fonte principale della Lamentatio 1 pro die Mercurii Sancto è il manoscritto autografo della partitura, datata “*Dresda 1722*”, di “*Lamentatio 1 / Basso / VV. 2. Oboe 2. Viola / e / Basso Continuo*” [ZWV Z 53], Mus.2358-D-3b, Rism Id no.: 212006557. Una seconda fonte è il manoscritto della partitura (Mus. 2358-D-4,1) di mano ottocentesca. Entrambi i manoscritti sono disponibili nella Digital Collection, SLUB, Dresden.

L'editore ha trascritto scrupolosamente l'edizione originale, che contiene qualche svista, omissione di pause, accidenti, legature e abbellimenti. I suggerimenti dell'editore si riducono all'essenziale e sono evidenziati con parentesi o con linee tratteggiate.

La copertina include il frontespizio del manoscritto.

La versione 1.0 è stata pubblicata il 30 luglio 2016.

EDITORIAL NOTES

The main source of “*Lamentatio 1 pro die Mercurii Sancto*” ZWV Z 53 is the autograph of the score, (Mus.2358-D-3b), Rism Id no.: 212006557. Caption title: “*Dresda 1722 ... Lamentatio 1 / Basso / VV. 2. Oboe 2. Viola / e / Basso Continuo*”. A second source is a ms. of the score by a later hand, (Mus. 2358- D-4,3). Both manuscripts are online available at SLUB, Dresden.

The autograph includes some defects, omissions of rests, accidentals, slurs and ornaments. This is an urtext transcription. All rare editor suggestions are in parentheses or with dashed lines.

Cover page includes copy of frontispiece from the manuscript.

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