

Jan Dismas Zelenka  
Lamentatio II  
zum Karfreitag  
ZWV 53,4

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Basso solo  
2 Violini, Viola e Basso continuo  
ad libitum: 2 Oboi

herausgegeben von / edited by  
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Partitur / Full score

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# 4. Lamentatio II zum Karfreitag

Jan Dismas Zelenka  
1679 - 1745

**Affettuoso** 2 **Tutti**

Violini e Oboi \*

**Tutti** *f* *tr*

Viola

**Affettuoso**

Basso solo *La -*

**Affettuoso** *f* *col Fag.*

Basso continuo (Violoncello, Fagotto, Contrabbasso, Organo o Cembalo, Tiorba)

4 *tr* VI. 6 *VI.* *p*

*p* *senza Fag.*

\* Die Besetzung der beiden oberen Systeme wird ähnlich wie in Zelenkas Originalpartitur angegeben: "Tutti" = Violino+Oboe; "VI." = Violino (senza Oboe); "Ob." = Oboe (senza Violino).

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8 10

Musical score for measures 8-11. The score is in 3/4 time with a key signature of two flats. It features a woodwind section (flute, oboe, bassoon) and a piano accompaniment. Measure 8 includes a trill (tr) in the flute part. Measure 10 has a fermata over the flute part.

12 14 Tutti

Musical score for measures 12-16. Measure 12 includes a forte (f) dynamic marking and an oboe (Ob.) entry. Measure 14 includes a trill (tr) in the flute part. Measure 16 includes a trill (tr) in the flute part and a tutti marking. The piano accompaniment continues with a steady eighth-note pattern.

17 19 Adagio

Musical score for measures 17-20. Measure 17 includes a trill (tr) in the flute part. Measure 19 includes a trill (tr) in the flute part. The tempo changes to Adagio starting at measure 19. The piano accompaniment features a half-note bass line. The vocal line (La) enters at measure 19 with a mezzo-forte (med.) dynamic. The piano part includes a piano (p) dynamic marking at measure 20.

21

Ma - tri - bus su - is di - xe - runt: U - bi est tri - ti - cum et vi - num? cum de - fi - ce - rent

24

qua - si vul - ne - ra - ti in pla - te - is ci - vi - ta - tis: cum ex - ha - la - rent a - ni - mas

27

su - as in si - nu ma - trum su - a - ru - m. *Tempo giusto*

32

*mf.*

35

38

41

44 46

49 52 Adagio a tempo

55 58

61

Cu - i cor - ra - te? vel cu - i as - si - mi - la - bo te, fi - li - a Ie -

64 66

ru - sa - lem? Ma - gna est vel - ut ma - re con - tri - ti - o tu - a: quis me - de - bi - tur tu - i?

68 *Affettuoso*

*Adagio a tempo*

Nun. *Affettuoso* *Adagio a tempo*

74

77

80

Pro-phe-tae tu - i vi-de-runt ti - bi fal - et stul-ta, nec a - e - ba - in - i - qui - ta - tem, ut

83

*Vivace*

ad poe - ni - ti vo - ca - rent:

vi - de - runt au - tem ti - bi as -

*Vivace*

86

*Andante*

sum - pti - o - nes fal - sas, et e - ie - cti - o -

*Andante*

89

Musical score for measures 89-91. Bassoon part (bass clef) has a melodic line with slurs and accents. Piano accompaniment (treble and bass clefs) features chords and rhythmic patterns.

92

nes.

Musical score for measures 92-94. Bassoon part (bass clef) has a melodic line with slurs and accents. Piano accompaniment (treble and bass clefs) features chords and rhythmic patterns.

Affettuoso

95 Ob. I solo

98

Affettuoso

Affettuoso

col Fag.

Musical score for measures 95-98. Oboe I solo part (treble clef) has a melodic line with slurs. Bassoon part (bass clef) has a melodic line with slurs. Piano accompaniment (treble and bass clefs) features chords and rhythmic patterns.

101

104

Musical score for measures 101-104. Bassoon part (bass clef) has a melodic line with slurs. Piano accompaniment (treble and bass clefs) features chords and rhythmic patterns.

107

110

Musical score for measures 107-110. Bassoon part (bass clef) has a melodic line with slurs and accents. Piano accompaniment (treble and bass clefs) features chords and rhythmic patterns.

113

116

tr

Sa - - - - mech,

119

122

Sa -

125

128

meh,

131

134



137 140

Sa - - - - - mech, Sa - - - - - mech,

144 147

a -

150 153

Sa - - - - -

156 159

Adagio a tempo

Adagio a tempo

Adagio a tempo

mech, Sa - - - - - mech.

162

165

168

171

175 **Vivace**

Plau - se - ru - er te ma - nus omnes trans - e - un - tes per vi - am: si - bi - la - ve - runt, et mo -

**Vivace**

1

**Grave**

ca - put su - um su - per fi - li - am Je - ru - sa - lem: Haec - ci - ne est

**Grave**

181

urbs, di - cen - tes, per - fe - cti de - co - ris, gau - di - um u - ni - ver - sae ter - rae?

184 *Un poco vivace*  
Tutti

Musical score for measures 184-190. The score is in 3/4 time with a key signature of two flats. It features a first violin part with dynamics *f* and *Tutti*, a second violin part with *f* and *Tutti*, and a piano part with *f*. Measure numbers 184, 188, and 189 are indicated. A trill (*tr*) is present in measure 189.

191 *Un poco vivace*  
*f*

Musical score for measures 191-195. The score continues with the first violin part, second violin part, and piano part. Measure numbers 191 and 193 are indicated. A dynamic marking of *f* is present in measure 191. A large watermark 'CARUS' is overlaid on the score.

196 *Un poco vivace*  
*f*

Musical score for measures 196-200. The score continues with the first violin part, second violin part, and piano part. Measure numbers 196 and 198 are indicated. A dynamic marking of *f* is present in measure 196. A trill (*tr*) is present in measure 198. A large watermark 'CARUS' is overlaid on the score.

201

203

tr tr

Ie - ru - sa-lem, Ie - ru -

206

VI.

208

VI. VI.

*p sempre* *p sempre* *p sempre*

sa-lem, ad Do - mi-nus Ie - ru -

211

213

tr tr

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

senza Fag.

Musical notation for measures 216-218. The top system shows vocal staves (Soprano, Alto, Tenor, Bass) with rests. The bottom system shows piano accompaniment with chords and moving lines.

Tutti

Musical notation for measures 220-222. The vocal line begins with the lyrics "- te-re ad Do-". The piano accompaniment features chords and a bass line. A dynamic marking of *f* is present.

tr. - - te-re ad Do- e - um\_ tu um,

Musical notation for measures 222-225. The vocal line continues with "e - um\_ tu um,". The piano accompaniment includes a dynamic marking of *f* and the instruction *col Fag.*

Musical notation for measures 225-227. The vocal line includes a trill (*tr.*) and a dynamic marking of *p*. The piano accompaniment features a dynamic marking of *p* and the instruction *senza Fag.*

le - ru - sa-lem, le - ru - sa -

Musical notation for measures 227-230. The vocal line continues with "le - ru - sa -". The piano accompaniment includes a dynamic marking of *p* and the instruction *senza Fag.*

230

VI.

232

Musical notation for measures 230-232. The top staff is Violin I, the second staff is Violin II, and the bottom two staves are piano accompaniment. Measure 230 starts with a piano (*p*) dynamic. The music is in a minor key with a 4/4 time signature.

lem, con-ver-te-re ad Do - - - mi-num, con-ver-te-re ad

234

236

Musical notation for measures 234-236. The top staff is Violin I, the second staff is Violin II, and the bottom two staves are piano accompaniment. Measure 234 starts with a piano (*p*) dynamic. The music continues in the same key and time signature.

Do - mi-num, De tu - con- te-re ad Do-mi-num, con-ver - te-re, con-

2

240

Musical notation for measures 240-242. The top staff is Violin I, the second staff is Violin II, and the bottom two staves are piano accompaniment. Measure 240 starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. A trill (*tr*) is marked in measure 241. The music continues in the same key and time signature.

ver - - - te-re, Ie - ru - sa-lem, Ie - ru - sa-lem,

243 245

con-ver-te-re ad Do - mi - num, con - ver-te-re ad Do-mi-num De -

248 250

Tutti

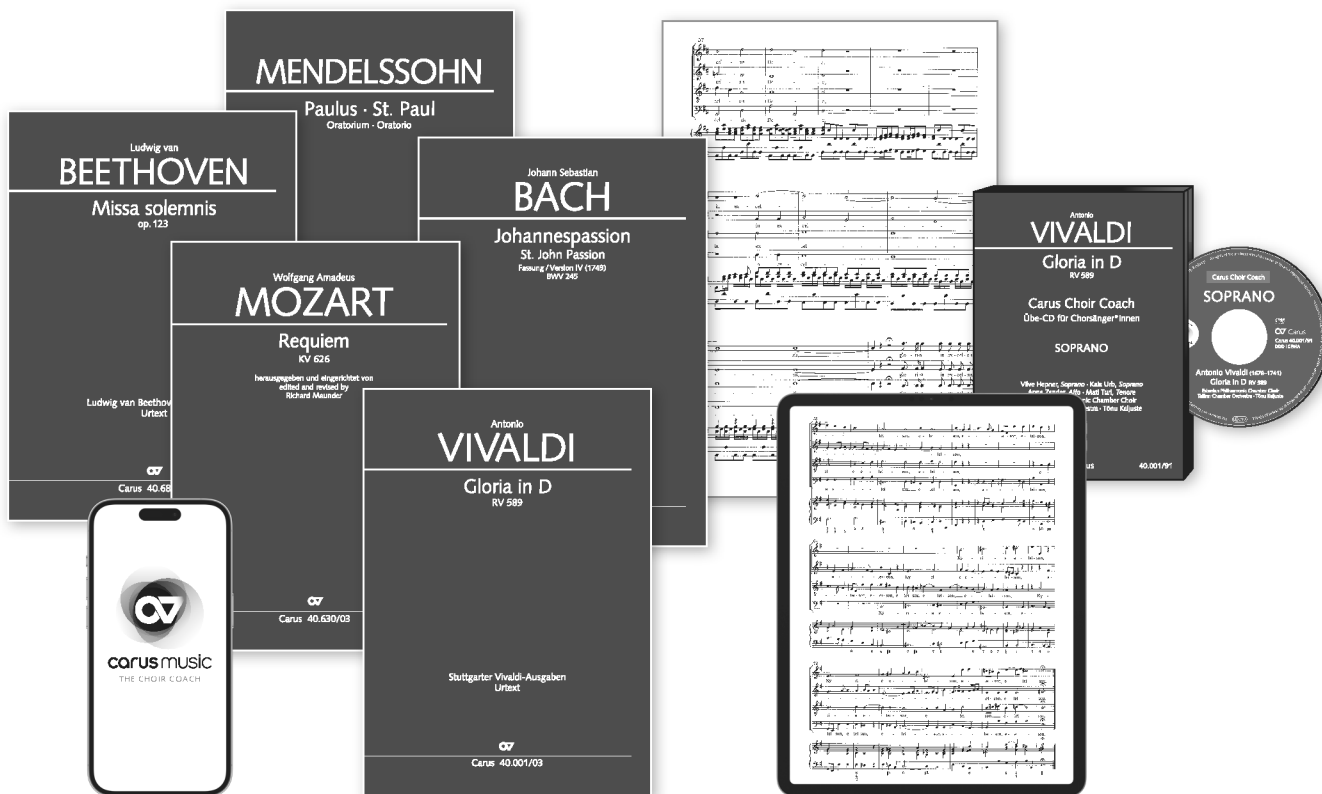
Tu

- um tu - um.

col Fag.

253 256

[Folgt das Responsorium "Velum templi scissum est", siehe Vorwort.]



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