

# Lamentations de Jérémie

pour orchestre à cordes (2000 - 7')

Jean-Claude SCHLAEPFER (\*1961)

**4/4** **Molto lento** ♩ = 34

Violon I-1 (senza sord.) sul pont. *mf* → *pp* sul pont. → ord. *mp* → *p*

Violon II-1 con sord. sul tasto *mp* via sord.

♩ = 40

Vln. I-1 *p* *espr.* *mp* *mp*

Vln. II-1 *p* *gliss.*

Altos 1 *ppp* poco sul pont. *p*

Altos 2 *ppp* poco sul pont. *p*

Altos 3 *ppp* poco sul pont. *p*

**3/4**

Vln. I-1 *p*

Vln. II-1 *gliss.*

Altos 1 *pp* ord.

Altos 2 *pp* ord.

Altos 3 *pp* ord.

10  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. I-1 *pp*

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

Altos 1 *f p sub. f*

Altos 2 *f p sub. f mp f*

Altos 3 *mp p sub. f pp*

Vc. 1

Vc. 2

Cb.

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14  $\frac{4}{4}$  3  
4

Vln. I-1  $tr$   $3$   $3$   $f$

Vln. I-2  $tr$   $pp$   $f$

Vln. I-3  $tr$   $3$   $3$   $pp$   $f$

Vln. I-4  $tr$   $3$   $3$   $pp$   $f$

Vln. II-1  $tr$   $3$   $3$   $pp$   $f$

Vln. II-2  $tr$   $3$   $3$   $pp$   $f$

Vln. II-3  $tr$   $3$   $3$   $pp$   $f$

Vln. II-4  $tr$   $pp$   $f$

Altos 1  $tr$   $pp$   $mp$   $pp$   $f$

Altos 2  $tr$   $pp$   $mp$   $pp$   $f$

Altos 3  $pp$   $mf$   $pp$   $sub.$   $mp$   $pp$   $f$

Vc. 1 pizz.  $ff$

Vc. 2 pizz.  $ff$

Cb.

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Musical score for measures 16-20. The score is for Alto 1, Alto 2, Alto 3, Violin 1, Violin 2, and Cello. Measure 16 starts with a 3/4 time signature and a key signature of one sharp (F#). Measure 17 changes to 5/4. Measure 18 changes to 3/4. Measure 19 changes to 4/4. Measure 20 ends with a 3/4 time signature. Dynamics include *fff*, *p espr.*, *pp*, *mp*, *ppp*, *p*, *sffz*, *ppp*, *mp*, *mf*, and *p > pp*. Performance instructions include *(pizz.)*, *arco poco sul pont.*, and *poco sul pont.*. Rhythmic markings include triplets and 5/4 time signatures.

Musical score for measures 21-24. The score is for Alto 1, Alto 2, Alto 3, Violin 1, Violin 2, and Cello. Measure 21 starts with a 3/4 time signature and a key signature of one flat (Bb). Measure 22 changes to 5/4. Measure 23 changes to 3/4. Measure 24 ends with a 4/4 time signature. Dynamics include *p*, *mp*, *p*, *pp*, *ppp*, *mp*, and *pp*. Performance instructions include *sul pont.*. Rhythmic markings include triplets and 5/4 time signatures.

25  $\frac{3}{4}$  sempre legato  $\frac{4}{4}$   $\frac{3}{4}$

Vln. I-1 *f* *p* *pp*

Vln. I-2 *f* *p*

Vln. I-3 *f* *p*

Vln. I-4 *f* *p*

Vln. II-1 *f* *p*

Vln. II-2 *f* *p*

Vln. II-3 *f* *p*

Vln. II-4 *f* *p*

Altos 1 sempre legato col legno, sul pont. *ppp* *mp* *pp* *ord.* *ff*

Altos 2 sempre legato col legno, sul pont. *ppp* *mp* *pp* *ord.* *ff*

Altos 3 sempre legato col legno, sul pont. *ppp* *mp* *pp* *ord.* *ff*

Vc. 1 sempre legato col legno, sul pont. *ppp* *ord.* *ff*

Vc. 2 sempre legato col legno, sul pont. *ppp* *mp* *pp* *ord.* *ff*

Cb. sempre legato col legno, sul pont. *ppp* *mp* *pp* *ord.* *ff*

30  $\text{♩} = 50$   
sul tasto s.v. m.v. s.v.

Vc. 1 *pp* sul tasto s.v. *pp* *mp* *ppp* *p*

Vc. 2 *p* arco sul tasto s.v. ord. sul tasto *ppp*

Cb. *pp* pizz. *pp* sempre s.v. m.v.

38 *ppp* *mp* *pp* *mp* *pp* *p*

Vc. 1 ord. sul pont. ord.

Vc. 2 *mp* *ppp* *mp* *mf* *pp* *p*

Cb. v.o. *mp* *pp*

43 *tr* *pp* s.v. *pp* *mf*

Altos 1 *pp* *pp* *ppp*

Altos 2 *pp* *mf*

Altos 3 *pp*

Vc. 1 sul pont. ord. *pp* *f* *ppp*

Vc. 2 sul pont. ord. *pp* *f* *ppp* *p*

Cb. sul pont. ord. *pp* *f* *ppp* *p*

47 *tr* *mp* *pp* *mp* *pp*

Altos 1 *mp* *pp* *mp* *pp*

Altos 2 v.o. *pp* *mp* *pp* *mp*

Altos 3 v.o. *mp* *pp* *mp*

Vc. 1 *pp* *mp*

Vc. 2 *pp* *mp*

Cb. *pp*

53

con sord.

*pp*

*mf*

7:4

6:4

7:4

Vln. I-1

Vln. I-2

Vln. I-3

Vln. I-4

Vln. II-1

Vln. II-2

Vln. II-3

Vln. II-4

con sord.

*pp*

*mf*

7:4

6:4

con sord.

*pp*

con sord.

*pp*

5:4

Altos 1

*mp*

*tr*

Altos 2

*mp*

*tr*

Altos 3

(s.v.)

*pp*

Vc. 1

*pp*

*mf*

Vc. 2

*pp*

*mf*

Cb.

*mf*

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55

Vln. I-1 *pp* *mf* *pp* *tr* *via sord.*

Vln. I-2 *pp* *sempre* *tr* *via sord.*

Vln. I-3 *mf* *pp* *tr* *via sord.*

Vln. I-4 *mf* *pp* *tr* *via sord.*

Vln. II-1 *ppp* *mf sub.* *pp*

Vln. II-2 *ppp* *mf sub.* *pp*

Vln. II-3 *ppp* *mf sub.* *pp*

Vln. II-4 *ppp* *mf sub.*

Altos 1 *pp* *mp* *pp* *tr*

Altos 2 *pp* *mp* *pp* *tr*

Altos 3 *mf* *pp* *mp* *m.v.*

Vc. 1 *sempre legato*

Vc. 2 *pp* *sempre legato*

Cb. *pp* *sempre legato*

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