

David Slater

Elegies

from the Book of Lamentations

S S S/A A A Choir
and String Orchestra

from the Book of Lamentations

1:16

This is why I weep
and my eyes overflow with tears.
No one is near to comfort me,
no one to restore my spirit.

.

2:11

My eyes fail from weeping,
I am in torment within;
my heart is poured out on the ground
because my people are destroyed,

3:19-20

I remember my affliction and my wandering,
the bitterness and the gall.
I well remember them,
and my soul is downcast within me.

3:21-22, 31-32

Yet this I call to mind
and therefore I have hope:

Because of the Lord's great love we are not consumed,
For no one is cast off by the Lord forever.
Though he brings grief, he will show compassion,
so great is his unfailing love.

Elegies

for Dearne, Scott and family

From the Book of Lamentations

David Slater

Lamentoso (♩ = 64)

Vocal staves for Soprano and Alto parts. The staves are labeled SOPRANO I, SOPRANO II, SOPRANO III or ALTO I, ALTO II, and ALTO III. Each staff contains a treble clef and a 3/4 time signature. The music is currently blank, with only a few horizontal lines indicating the staff structure.

Lamentoso (♩ = 64)

Instrumental staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The staves are labeled Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and Violin II staves have a treble clef and a 3/4 time signature. The Viola, Violoncello, and Double Bass staves have a bass clef and a 3/4 time signature. The music is written in 3/4 time and includes dynamic markings (*f*, *mp*, *p*, *mf*) and performance instructions (*con sord.*). The Viola, Violoncello, and Double Bass parts feature a 3/4 time signature change in the first measure.

7

S
S
S/A
A
A

Vln. I
mf *p* *p*

Vln. II
mf *p*

Vla.
p

Vc.
p

Db.
p

Detailed description: This page of a musical score, numbered 3 at the top left, contains measures 7 through 12. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by five staves, each with a treble clef and a whole rest in every measure. The instrumental parts include Violin I and II, Viola, Violoncello, and Double Bass. Violin I and II play a melodic line starting with a half rest, followed by eighth notes, and then a half note. The Viola plays a sustained half note. The Violoncello and Double Bass play a bass line with half notes and some accidentals. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score is written in a standard musical notation style with a key signature of one flat and a 2/4 time signature.

13

This musical score page features six staves. The top four staves are for vocal parts: Soprano (S), Soprano (S), Soprano/Alto (S/A), and Alto (A). The bottom two staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal staves contain rests throughout the entire passage. The instrumental staves show a melodic line starting in the second measure, marked with a piano (*p*) dynamic. The Violin I and II parts play identical eighth-note patterns. The Viola, Cello, and Double Bass parts provide a harmonic accompaniment with longer note values and slurs.

A

19

S *pp*
This - - is why I weep

S *pp*
This - - is why I weep

S/A *pp*
This - - is why I weep

A

A

A

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db.

25

S *f* This is why I weep *p* And my eyes ov - er -

S *f* This is why I weep *p* And my eyes ov - er -

S/A *f* This is why I weep *p* And my eyes ov - er -

A *f* This is why I weep *p* And my

A *f* This is why I weep *p* And my

Vln. I *f* *mf* *p* *div.*

Vln. II *f* *mf* *pizz.* *p*

Vla. *f* *p* *pizz.* *p*

Vc. *f* *p* *pizz.* *p*

Db. *f* *p*

31

The musical score consists of nine staves. The top five staves are for vocal parts: Soprano (S), Alto (S), Soprano/Alto (S/A), Alto (A), and Alto (A). The bottom four staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Double Bass (Db.) part is also present at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts have lyrics: 'flow over flow with tears.' and 'eyes over flow over flow with tears.' The instrumental parts include a first violin part with a long note, and string parts (Vln. II, Vla., Vc., Db.) with rhythmic patterns and 'arco' markings. The score ends with a fermata on the final note of each staff.

S
flow — ov - er - - - - flow with tears.

S
flow ov - er - flow ov - - er - flow with tears.

S/A
flow — ov - er - - - - flow with tears.

A
eyes ov - er flow — ov - - er - flow with tears.

A
eyes ov - er - flow — ov - ver - flow with tears.

Vln. I

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Db.

B

36 *pp*

S This is why I weep

S *pp* This is why I weep *p* No-one is near to com-fort me

S/A *pp* This is why I weep

A *pp* This is why I weep

A *pp* This is why I weep

B

Vln. I

Vln. II *pizz.* *p*

Vla. *pp*

Vc. *pp*

Db. *pp*

43

S *p* No-one is near to com - fort me This is why I weep *pp*

S *pp* This - is why I weep *pp* This is why I weep

S/A *pp* This - is why I weep, *p* No one is there to com - fort me

A *p* No - one is there to com - fort me

A *p* No-one is near to com - fort me

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pp* *div.* *pp*

Vc. *pizz.* *p* *arco* *pp*

Db.

The image shows a page of a musical score for a vocal ensemble and orchestra. The vocal parts (Soprano, Alto, Tenor) and the instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are arranged in staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), as well as performance instructions like *pizz.* (pizzicato), *arco* (arco), and *div.* (divisi). The music is in a minor key and features a mix of melodic lines and harmonic accompaniment.

C

49 *f*

S No - one to re store my spi - rit

S No - one to re store my spi - rit

S/A No - one to re store my spi - rit

A No - one to re store my spi - rit

A No - one to re store my spi - rit

Vln. I *arco* *f* *p*

Vln. II *arco* *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

C

55

Soprano (S)
Soprano (S)
Soprano/Alto (S/A)
Alto (A)
Alto (A)

Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Violoncello (Vc.)
Double Bass (Db.)

p

p

p

D

64 *pp* *f*

S My eyes fail from weep - ing My eyes fail from weep -

S *pp* *f*

S My eyes fail from weep - ing My eyes fail from weep -

S/A *pp* *f*

S/A My eyes fail from weep - ing My eyes fail from weep -

A *f*

A My eyes fail from weep -

A *f*

A My eyes fail from weep -

D

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f*

Db.

70

S
S
S/A
A
A

ing I'm in tor - ment with - in tor - ment
ing I'm in tor - ment with - in tor - ment tor -
ing I'm in tor - ment with - in tor - ment
ing I'm in tor - ment with - in tor -
ing I'm in tor - ment with - in tor -

p
p
p
p
p

Vln. I
Vln. II
Vla.
Vc.
Db.

mf *p*
mf *pizz.* *p*
p *pizz.* *p*
p *pizz.* *p*
f *p* *p*

div.

E

76

S
with - in; My eyes fail from weep - - ing

S
- ment_ with - in; My eyes fail from weep - - ing

S/A
with - - in; My eyes fail from weep - - ing

A
- ment with - in;

A
tor - - ment with - in;

pp

E

Vln. I

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Db.

pp

83

S
my heart is poured out on the

S
my heart is poured out on the ground my eyes fail from

S/A
my eyes fail

A
My eyes fail from weep - ing my

A
My eyes fail from weep - ing my heart is poured

Vln. I
pizz.

Vln. II
pizz.

Vla.
pp

Vc.
pizz.

Db.

p *pp* *pp* *p* *p* *p* *p* *p*

Detailed description: This page of a musical score, numbered 83, features five vocal parts (Soprano, Alto, Tenor, Alto, Bass) and five instrumental parts (Violin I, Violin II, Viola, Violoncello, and Double Bass). The vocal parts have lyrics: 'my heart is poured out on the', 'my heart is poured out on the ground my eyes fail from', 'my eyes fail', 'My eyes fail from weep - ing my', and 'My eyes fail from weep - ing my heart is poured'. The instrumental parts include dynamics like *pizz.* and *pp*, and various musical notations such as slurs and accents.

88

S *pp* ground my eyes fail from weep - ing be - *f*

S *pp* weep - ing my eyes fail from weep - ing be - *f*

S/A *p* my heart is poured out on the ground be - *f*

A heart is poured out on the ground be - *f*

A out on the ground be - *f*

Vln. I *senza sord.* *arco* *f*

Vln. II *senza sord.* *arco* *f*

Vla. *div.* *senza sord.* *pp* *f*

Vc. *senza sord.* *arco* *pp* *f*

Db. *senza sord.* *f*

F

Poco accel.

Poco più mosso (♩ = 72)

93

S
cause my peo - ple are des - troyed

S
cause my peo - ple are des - troyed

S/A
cause my peo - ple are des - troyed

A
cause my peo - ple are des - troyed

A
cause my peo - ple are des - troyed

F

Poco accel.

Poco più mosso (♩ = 72)

Vln. I
p

Vln. II
p

Vla.
p

Vc.
pizz.

Db.
p

98

p *mf*

S I re - mem - ber my aff - lict - ion and my wand' ring the

p *mf*

S I re - mem - ber my aff - lict - ion and my wand' ring the

p *mf*

S/A I re - mem - ber my aff - lict - ion and my wand' ring the

p *mf*

A I re - mem - ber my aff - lict - ion and my wand' ring the

p *mf*

A I re - mem - ber my aff - lict - ion and my wand' ring the

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p*

Db. *p*

103

S
bit-ter-ness and the gall. *p* I re - mem-ber them well *mf* I re -

S
bit-ter-ness and the gall *p* I re - mem-ber them well *mf* I re -

S/A
bit-ter-ness and the gall *p* I re - mem-ber them well *mf* I re -

A
bit-ter-ness and the gall *p* I re - mem-ber them well *mf* I re -

A
bit-ter-ness and the gall *p* I re - mem-ber them well *mf* I re -

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *arco* *mf* *mf*

Db. *mf*

poco rit. Tempo I (♩ = 64)

108

S *f* *sempre dim.*
mem - ber them well and my soul is down - cast with - in me

S *f* *sempre dim.*
mem - ber Them well and my soul is down - cast with - in me

S/A *f* *sempre dim.*
mem - ber them well and my soul is down - cast with - in me

A *f* *sempre dim.*
mem - ber them well and my soul is down - cast with - in me

A *f* *sempre dim.*
mem - ber them well and my soul is down - cast with - in me

poco rit. Tempo I (♩ = 64)

Vln. I *f* *sempre dim.*

Vln. II *f* *sempre dim.*

Vla. *f* *sempre dim.*

Vc. *f* *sempre dim.*

Db. *mf* *f* *sempre dim.* *arco*

G

Poco più mosso

113 *p*

S
S
S/A
A
A

G

Poco più mosso

Vln. I
Vln. II
Vla.
Vc.
Db.

Andante (♩ = 80)

121

pp *sempre cresc.* *f espress.*

S
Yet this I call to mind and there - fore I have hope: Be -

pp *sempre cresc.* *f espress.*

S
Yet this I call to mind and there - fore I have hope: Be -

pp *sempre cresc.* *f espress.*

S/A
Yet this I call to mind and there - fore I have hope: Be -

pp *sempre cresc.* *f espress.*

A
Yet this I call to mind and there - fore I have hope: Be -

pp *sempre cresc.* *f espress.*

A
Yet this I call to mind and there - fore I have hope: Be -

Andante (♩ = 80)

sempre cresc. *f*

Vln. I

sempre cresc. *f*

Vln. II

sempre cresc. *f*

Vla.

sempre cresc. *f*

Vc.

sempre cresc. *f*

Db.

sempre cresc.

H

126

S cause of the Lord's great love we are not consumed For

S cause of the Lord's great love we are not consumed For

S/A cause of the Lord's great love we are not consumed For

A cause of the Lord's great love we are not consumed

A cause of the Lord's great love we are not consumed

mf



H

Vln. I

Vln. II

Vla.

Vc.

Db. *pizz.* *f*



131

The image shows a page of a musical score, page 24, numbered 131. It features five vocal staves (Soprano 1, Soprano 2, Soprano/Alto, Alto 1, Alto 2) and five instrumental staves (Violin I, Violin II, Viola, Violoncello, and Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal parts have lyrics: "no - one is cast off by the Lord for - ev - er". The instrumental parts include a *mf* dynamic marking for the Viola and Cello. The score is written in a clean, professional style with clear notation and lyrics.

S
no - one is cast off by the Lord for - ev - er

S
no - one is cast off by the Lord for - ev - er

S/A
no - one is cast off by the Lord for - ev - er

A

A

Vln. I

Vln. II

Vla.
mf

Vc.
mf

Db.

136

f

S — Though he brings grief he will show com - pass - ion he will

f

S — Though he brings grief he will show com - pass - ion he will

f

S/A — Though he brings grief he will show com - pass - ion he will

f

A — — — — —
Though he brings grief, show com - pass - ion

f

A — — — — —
Though he brings grief, show com - pass - ion

Vln. I — — — — —

Vln. II — — — — — *f*

Vla. — — — — — *f*

Vc. — — — — — *f*

Db. — — — — —

I

141

S show com - pass - ion So great is his un - fail - ing

S show com - pass - ion So great is his un - fail - ing

S/A show com - pass - sion So great is his un - fail - ing

A he will show com - pass - ion

A he will show com - pass - ion

mf

mf

mf

I

Vln. I *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db. *arco* *f*

146

Soprano (S): love so great is his un-fail-ing love his love his

Alto (A): So great is his un-fail-ing love his love his

Violoncello (Vc.): *mf* So great is his un-fail-ing love his love his

Double Bass (Db.): *mf* So great is his un-fail-ing love his love his

Violin I (Vln. I): *cresc.*

Violin II (Vln. II): *cresc.*

Viola (Vla.): *cresc.*

Violoncello (Vc.): *cresc.*

Double Bass (Db.): *cresc.*

151

S love his love so great is his un -

S love his love so great is his un -

S/A love his love so great is his un -

A love his love so great is his un -

A love his love so great is his un -

Vln. I *div.* *ff*

Vln. II *div.* *ff*

Vla. *div.* *ff*

Vc. *div.* *ff*

Db. *ff*

Meno mosso e rit. al fine

156

S fail - - ing love

S fail - - ing love

S/A fail - - ing love

A fail - - ing love

A fail - - ing love

Meno mosso e rit. al fine

Vln. I unis. pp

Vln. II unis. pp

Vla. unis. pp

Vc. unis. pp

Db. pp

161

This musical score page contains two systems of staves. The first system features four vocal staves, each labeled 'S' or 'A' on the left. The second system features five string staves, labeled 'Vln. I', 'Vln. II', 'Vla.', 'Vc.', and 'Db.' on the left. All staves are in the key of A major (three sharps) and 4/4 time. The vocal staves show rests for the first four measures, with a half note in the fifth measure. The string staves show rhythmic patterns: Vln. I and Vln. II play quarter notes in the first measure, followed by a half note in the second measure, and then a half note with a fermata in the fifth measure. Vla., Vc., and Db. play quarter notes in the first measure, followed by a half note in the second measure, and then a half note with a fermata in the fifth measure.