

# Compassion

Lamentations of Jeremiah 3:48, 52, 56  
 Psalm 142 (Vulgata Clementina)  
 Antiphon for Maundy Thursday

Howard Goodall

*J = 74*

**B1**

6

11

16

S. solo *pp*

A.

T.

B.

**C1**

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20

S. tutti  
me - us in con - tri - ti - o - ne fi - li - ae po - pu - li

A. pp  
in con - tri - ti - o - ne fi - li - ae po - pu - li me -

T.

B.

24

S. *p*  
me - i Ve-na - ti - o - ne ce - per-unt me qua-si av - em in - i -

A. *p*  
Ve-na - ti - o - ne ce - per-unt me qua-si av - em in - i -

T.

B.

28

**D1**

S. *- mi - ci me - i gra - tis Vo - cem me -*

A. *- mi - ci me - i gra - tis Vo - cem me -*

T. *8 me - i gra - tis Vo - cem me -*

B. *me -*

**D1**

32

S. *- am -*

A. *- am - Au - di - stir ne av - er - tas aur - em tu - am a*

T. *8 - am - Au - di - sti ne av - er - tas aur - em tu - am a*

B. *- am - Au - di - sti ne av - er - tas aur - em tu - am a*

45

S. Solo

The musical score consists of five staves. The soprano solo staff (S. Solo) is in treble clef, B-flat key signature, and common time. It contains six measures of music with lyrics: "in ob - scur - is si - cut mor - tu - os sae - cu - li". The other four staves (S., A., T., B.) are in treble clef, B-flat key signature, and common time, with mostly rests throughout the measures.

S.

A.

T.

B.

The soprano solo staff (S. Solo) begins with a measure of rests. The choir staves (S., A., T., B.) also have rests. The soprano solo staff then continues with a series of eighth-note chords and sixteenth-note patterns.

50

S. Solo

The soprano solo staff (S. Solo) starts with a measure of rests. The choir staves (S., A., T., B.) also have rests. The soprano solo staff then begins with a measure of rests followed by a dynamic marking *p*. The soprano solo staff continues with a series of eighth-note chords and sixteenth-note patterns, corresponding to the lyrics: "Di - vi - si - on - es, a - qua-rum de - du - xit oc - ul - os". The other four staves remain mostly at rest.

54

S. Solo

S. me - us in con - tri - ti - o - ne fi - li - ae po - pu - li

A. in con - tri - ti - o - ne fi - li - ae po - pu - li

T. in con - tri - ti - o - ne fi - li - ae po - pu - li

B.

58

F1

S. Solo

S. ve - na - ti - o - ne ce - per-unt me qua - si av - em in - i -

A. me - i - Ve - na - ti - o - ne ce - per-unt me qua - si av - em in - i -

T. i - Ve - na - ti - o - ne ce - per-unt me qua - si av - em in - i -

B.

F1

**G1**

S. Solo      70

S.      sing - ul - tu me - o      et clam-or - ib - us      Qui - a per se - cu - tus est in -

A.      sing - ul - tu me - o      et clam-or - ib - us

T.      sing - ul - tu me - o      et clam-or - ib - us

B.      sing - ul - tu me - o      et clam-or - ib - us

**G1**

S. Solo      74

S.      Col - lo - ca - vit me

S.      - im - ic - us      a - ni - mam me - am      Col - lo - ca - vit me

A.

T.

B.

Review copy only

79

S. Solo

— in ob - scur - is si - cut mor - tu - os sae - cu - li

S.

A.

T.

B.

83

S. Solo

**H1**

mf

U - bi car - it - as,

S.

A.

**p**

sae - cu - li

B.

**H1**

97 **II** *mf*

S. Solo 

S.

A.

T.

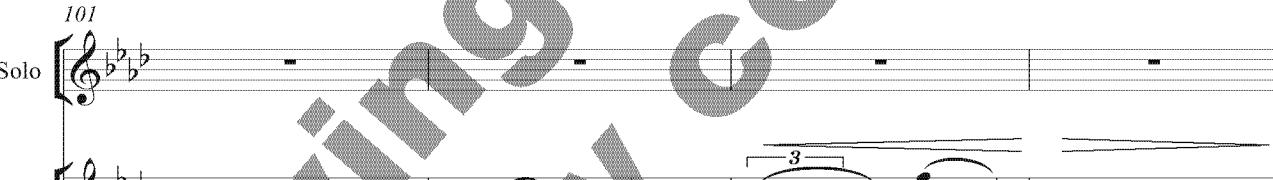
B.

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**II**



101

S. Solo 

S.

A.

T.

B.

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114

S. Solo car - i - tas, \_\_\_\_\_ *poco rit.*

S. De - us ib - i est.

A. De - us ib - i est.

T. <sup>8</sup> De - us ib - i est.

B. De - us ib - i est.

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*poco rit.*

De - us ib - i est.

118

S. Solo De - us i - bi est.

S.

A.

T.

B.

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De - us i - bi est.