

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: Image from “*Lamentations of the Prophet Jeremiah*”, Ayblinger, G. C. (1594)
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Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

The musical score consists of 15 staves, each representing a different instrument or reduction group. The instruments listed from top to bottom are: Flute, Oboe, B_b Clarinet, Bassoon, E_b Trumpet, Horn in E_b, Ophicleide or Tuba, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Keyboard Reduction. The score is in common time and key signature of C minor (three flats). The music begins with a melodic line in the Flute and Oboe, followed by entries from the B_b Clarinet, Bassoon, and Ophicleide/Tuba. The Violins enter with a rhythmic pattern, and the Cello and Bass provide harmonic support. The piece concludes with a final section involving the Flute, Oboe, and Bassoon.

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

10

Fl.

Ob.

Bsn.

B \flat Cl.

E \flat Tpt.

E \flat Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

Jod:

p

Ma - num su - am mi - sit hos - tis ad

A.

Jod:

p

Ma - num su - am mi - sit hos - tis ad

T.

Jod:

p

Ma - num su - am mi - sit hos - tis ad

B.

Jod:

Ma - num su - am mi - sit hos - tis ad

KB

17

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in - gres - sas sanc-

A.

om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in - gres - sas sanc-

T.

om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in - gres - sas sanc-

B.

om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in - gres - sas sanc-

KB

23

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cres.

f

cres.

f

cres.

f p

cres.

f

1^o

cres.

f

2^a

1^o

cres.

f

cres.

f

cres.

f p

cres.

f p

> cres.

f

tua - ri-um su - um, de qui - bus præ - ce - - pe-ras ne in - tra-rent

> cres.

f

tua - ri-um su - um, de qui - bus præ - ce - - pe-ras ne in - tra-rent

> cres.

f

tua - ri-um su - um, de qui - bus præ - ce - - pe-ras ne in - tra-rent

> cres.

f

tua - ri-um su - um, de qui - bus præ - ce - - pe-ras ne in - tra-rent

f

28.

Fl. Ob. B♭ Cl. Bsn. Eb Tpt. E♭ Hn. Oph./Tuba Vln. 1 Vln. 2 Vla. Vc. Cb. S. A. T. B. KB.

2^a

in ec - cle - si - am tu - - - am, *in ec -*

in ec - cle - si - am tu - - - am, *in ec -*

in ec - cle - si - am tu - - - am, *in ec -*

in ec - cle - si - am tu - - - am, *in ec -*

34.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

S.

A.

T.

B.

KB

Bass Solo

Caph:

cle-si-am tu - - am,

41

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

S.

A.

T.

B.

KB

Om-nis po - pu-lus e - jus ge - - mens, ge - mens et quæ - rens

The musical score page 41 features a system of 15 staves. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bassoon/Clarinet (B♭ Cl.), Trombone/E♭ Trumpet (E♭ Tpt.), Horn/E♭ (E♭ Hn.), Ophicleide/Tuba (Oph./Tuba), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vc.), Bassoon (Cb.), Bass Solo, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The vocal line for 'Om-nis po - pu-lus e - jus ge - - mens, ge - mens et quæ - rens' is written below the bassoon staff. Measure 41 begins with a dynamic of *p*. The keyboard part consists of sustained chords throughout the measure.

45

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

pa - - nem, de - de - runt pre - ti - - o - - - sa, pre - ti - o - - - sa quæ - que pro

S.

A.

T.

B.

KB

49.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

ci - - - bo ad re - fo - cil - lan - - dam a - - - ni-mam, ad re - fo - cil - lan-dam

S.

A.

T.

B.

KB

53.

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo
a - ni-mam. Vi - - - de Do - - - mi-ne, vi - de Do - - - mi ne et con-

S.

A.

T.

B.

KB

57

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

si - - - de-ra, quo - - - ni - am fac - - - ta sum, fac - ta sum vi - - -

S.

A.

T.

B.

KB

61⁸

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

S.

A.

T.

B.

KB

lis fac-ta sum vi - - - - lis.

64. **Larghetto**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

S.

A.

T.

B.

KB

68.

Fl.
Ob.
B♭ Cl.
Bsn.
Eb Tpt.
Eb Hn.
Oph./
Tuba
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tenor Solo
S.
A.
T.
B.
KB

med:
O vos om - nes, o vos om - nes qui tran-

71

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor
Solo

si - - - - - tis per vi - am,
at - ten - di-te, et vi-

S.

A.

T.

B.

KB

74 *accel un poco*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

S.

A.

T.

B.

KB

cres.

cres.

cres.

cres.

tremolo cres.

accel un poco

de - - te si est do - - lor si-cut do - lor me - us, at -

cres.

accel un poco

77

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

S.

A.

T.

B.

KB

ten-di-te, et vi - de-te, at - ten-di-te, et vi - de-te si est do - lor si-cut do - lor

82. *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Tenor Solo *a piacer dol*
me - us, quo - - ni-am vin - de - mia - vit me ut lo - eu - tus est

S.

A.

T.

B.

KB *p*

86.

dol.

Do - - mi - nus, quo - - ni-am vin - de mia - vit me ut lo - cu - tus est Do - mi-

KB

90 *piu mosso*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

nus in die i - rae fu-ro - - ris su - - i, in

S.

A.

T.

B.

KB

piu mosso

93

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

S.

A.

T.

B.

KB

die'i - ræ fu-ro - - - ris su - - i, in die'i - - - ræ

96. **Allegro Moderato**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

S.

A.

T.

B.

KB

allegro moderato

sin Sordina

allegro moderato sin Sordina

allegro moderato

Me -

Me -

Me -

Me -

allegro moderato

104

Fl. - - - - - *marcato*
f *marcato*

Ob. - - - - -
f - - - - -

B♭ Cl. - - - - -
f - - - - -

Bsn. - - - - -
f - - - - -

E♭ Tpt. - - - - -
marcato

E♭ Hn. - - - - -
f - - - - -

Oph./Tuba - - - - -
marcato

Vln. 1 *marcato*
f - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -
f - - - - -

Cb. - - - - -
f - - - - -

S. - - - - -

A. - - - - -

T. - - - - -

B. *Tutti*
De'ex - cel - - - so de'ex - cel - - - so

KB *f* *marcato*

107

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

marcato

Tutti

Tutti De'ex - - cel - - - so de'ex -

Tutti De'ex - - cel - - - so de'ex -

Tutti De'ex - - cel - - - so de'ex -

mi - - - sit ig - nem in os - - - si - bus

110

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cel - - - so mi - - - sit ig - - nem

cel - - - so mi - - - sit ig - - nem

cel - - - so mi - - - sit ig - - nem

me - - - - - - - - - is, de ex -

* Notes in () are per original score, but very low for assigned choral voices; editor suggests the alternative notes indicated.

113

Fl.

Ob.

Bsn.

Bb Cl.

Eb Tpt.

Eb Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

cel - - - - so de'ex - cel - - - - so mi - - - sit

KB

116

Fl.

Ob.

B_b Cl.

Bsn.

E_b Tpt.

E_b Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mi - sit ig - - nem in os - - - si-bus me - - - * *

mi - sit ig - - nem in os - - si-bus me - - -

mi - sit ig - - nem in os - - - si-bus me - - -

ig - nem in os - - si - bus me - - - - is,

120

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

is,
*
is,
is,
et e - ru - di - - - vit me,
et e - ru - di - - - vit me,
et e - ru - di - - - vit me,
et e - ru - di - - - vit me, ex - - - pan - dit

The musical score consists of 16 staves. The top six staves represent woodwind instruments: Flute, Oboe, Bassoon, Clarinet, Eb Trumpet, and Eb Horn. The next five staves represent brass instruments: Ophelia/Tuba, Violin 1, Violin 2, Cello, and Double Bass. The bottom five staves represent voices: Soprano, Alto, Tenor, Bass, and Keyboard (piano). The piano part includes a bass staff and a treble staff, with a dynamic marking of forte (f) above the treble staff. The vocal parts have lyrics written below them. Measure numbers 120 are indicated at the top left. The music features a mix of eighth and sixteenth-note patterns, with some sustained notes and rests.

123

Fl.

Ob.

Bsn.

Bb Cl.

E_b Tpt.

E_b Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.
ex-pand-it re - - - - te
pe-di-bus me - - - -

A.
ex-pand-it re - - - - te
pe-di-bus me - - - -

T.
ex-pand-it re - - - - te
pe-di-bus me - - - -

B.
re - - - - te
pe - - - di - bus
me - - - - -

KB

126

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.
is,
con - ver - tit
me
ret - - -

A.
is, con - ver - tit
me
ret - - - ror - - - sum,

T.
is,
con - - ver - tit
me
ret - - - ror - - - sum

B.
is,
con - - ver - tit
me
ret - - - ror - - - sum

KB

129

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./
Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.
ror - sum, po - - su - it me de - - so - - la - - - - -

A.
po - - - su - - it me de - - so - - la - - - - -

T.
po - - - su - - it me de - - so - - la - - - - -

B.
po - - - su - - it me de - - so - - la - - - - -

KB

132

Fl.

Ob.

B♭ Cl. *p*

Bsn. *p*

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1 *p*

Vln. 2 *p* 8 8 8

Vla. *p*

Vc. *p*

Cb. *p*

S. *p*
tam, *p* to-ta di - - - e mœ - - - ro - - - re con -

A. tam, to - - ta di - - - e mœ - - - ro - - - re con -

T. *p* tam, to-ta di - - - e mœ - - - ro - - - re con -

B. tam, to-ta di - - - e mœ - - - ro - - - re con -

KB *p* 8 8 8

137

rit. un poco

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

con sordina

con sordina

con sordina

con sordina

1º Coro

fec - - - - tam. Nu - un: Vi-gi-

1º Coro

fec - - - - tam. Nu - un: Vi-gi-

1º Coro

fec - - - - tam. Nu - un: Vi-gi-

1º Coro

fec - - - - tam. Nu - un: Vi-gi-

rit. un poco

143 **Andante Mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu e - jus con-vo - lu - tæ

la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu e - jus con-vo - lu - tæ

la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu e - jus con-vo - lu - tæ

la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu e - jus con-vo - lu - tæ

150

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

E♭ Tpt.

E♭ Hn. *p*

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. sunt, et im - po - si - tae col - lo me - o, in - fir -

A. sunt, et im - po - si - tae col - lo me - o, in - fir -

T. sunt, et im - po - si - tae col - lo me - o, in - fir -

B. sunt, et im - po - si - tae col - lo me - o, in - fir -

KB

162

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

de qua non po-te-ro sur - ge - re, non po-te-ro

de qua non po-te-ro sur - ge - re, non po-te-ro

de qua non po-te-ro sur - ge - re, non po-te-ro

de qua non po-te-ro sur - ge - re, non po-te-ro

176

accel un poco

Fl. > >

Ob. > > *cres.*

B♭ Cl. > > *cres.*

Bsn. > > *p* *cres.*

E♭ Tpt. > >

E♭ Hn. > >

Oph./Tuba > > *cres.* *p* *cres.*

Vln. 1 > > *p* *cres.*

Vln. 2 > > *p* *cres.* *cres.*

Vla. > > *p* *cres.* *cres.*

Vc. > > *p* *cres.*

Cb. > > *p* *cres.*

S. ru - sa - lem, con - - - ver-te-re, con - - - ver - te-re ad _____

A. ru - sa - lem, con - - - ver-te-re, con - - - ver - te-re ad

T. ru - sa - lem, con - - - ver-te-re, con - - - ver - te-re ad

B. ru - sa - lem, con - - - ver - te-re, con - - - ver - te-re

KB *p* *8* *accel un poco* *cres.*

182 *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph./Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

Do - mi-num De - - - um tu - - - um, De - um tu - - - um, ad

A.

Do - mi-num De - - - um tu - - - um, De - um tu - - - um, ad

T.

Do - mi-num De - - - um tu - - - um, De - um tu - - - um, ad

B.

ad Do-mi - num De - um tu - - - um, De - um tu - - - um, ad

KB

a tempo dim.

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

196

Fl. *cres.*

Ob. *cres.*

B♭ Cl.

Bsn.

E♭ Tpt. *cres.*

E♭ Hn. *p*

Oph./Tuba *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *cres.*

Cb. *cres.*

S. *cres.* ver - - te-re, con - ver - - te-re, con - - ver - - te-re.

A. *cres.* ff ver - - te-re, con - ver - - te-re, con - - ver - - te-re.

T. ff re, con - ver - - te-re, con - ver - - te-re.

B. *cres.* ff ver - - te-re, con - ver - - te-re, con - - ver - - te-re.

KB ff

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

Flute

Lamentación Tercera del Miércoles Santo

(*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

The sheet music for Flute features eight staves of musical notation. Staff 1 (measures 8-21) starts with **Andante Mosso** at **C**, dynamic **p**. Staff 2 (measures 22-32) begins with **f**. Staff 3 (measures 32-44) begins with **f**. Staff 4 (measures 44-48) begins with **f**. Staff 5 (measures 48-58) begins with **f**. Staff 6 (measures 58-67) begins with **f**. Staff 7 (measures 67-74) begins with **f**. Staff 8 (measures 74-81) begins with **f**. Staff 9 (measures 81-88) begins with **f**. Staff 10 (measures 88-94) begins with **f**. Staff 11 (measures 94-102) begins with **f**. Staff 12 (measures 102-112) begins with **f**. Staff 13 (measures 112-116) begins with **f**.

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2

121



126



131

rit. un poco

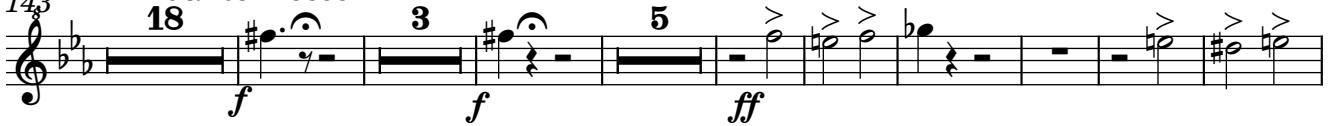
2



143

Andante Mosso

18



177

*accel un poco**a tempo*

2 cres.

dim.



186

7

cres.

ff



Oboe

Lamentación Tercera del Miércoles Santo

(*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

piu mosso

Allegro Moderato

marcato

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

CPE-425

2

116

121

126

rit. un poco

141

Andante Mosso

12 **1°**

161

f

f

ff

accel un poco

cres.

179

a tempo

dim.

187

p

cres.

ff

B♭ Clarinet

Lamentación Tercera del Miércoles Santo

(*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

16 1° cres.

26 3 10

47 3

61 Larghetto

a tempo
dol.

90 piu mosso

98 Allegro Moderato

108

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2
114

118

125

131

1^o

137

rit. un poco Andante Mosso
12 *1^o*

156

cres.

3 5

ff

173

accel un poco
2 cres.

a tempo
dim.

f

185

f

cres.

ff

Bassoon

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Andante Mosso

Hilarión Eslava, Obra 138, 1861

The musical score consists of eight staves of bassoon music. Staff 1 (measures 1-16) starts with a dynamic of *p*, followed by *f* at measure 16. Staff 2 (measures 25-33) includes dynamics *cres.*, *f*, *p*, and *f*. Staff 3 (measure 44) includes a dynamic *p*. Staff 4 (measure 56) includes a dynamic *f*. Staff 5 (measure 64) includes dynamics *a tempo* and *Larghetto*. Staff 6 (measure 86) includes a dynamic *f*. The score is in common time, with various key changes throughout. Measure numbers 1, 16, 25, 33, 44, 56, 64, and 86 are indicated above the staves.

2
94

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

Allegro Moderato
98

Bass clef, two flats. Dynamics: *mf*, *f*. Measures show eighth and sixteenth note patterns.

106

marcato

Bass clef, two flats. Measures show eighth and sixteenth note patterns with dynamic changes.

109

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

113

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

116

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

119

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

123

Bass clef, two flats. Measures show eighth and sixteenth note patterns.

128

133 ^{1°}

p

138

rit. un poco **Andante Mosso**

12

157

f *p* ^{1°}

f *p* ^{1°}

166

ff

3

> >

> > >

178

accel un poco
cres.

a tempo
dim.

f

186

> >

p

pp

p

2

2 *cres.*

197

ff

E♭ Trumpet

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso
61

1°

67 **Larghetto** 9 7 **a tempo** **piu mosso** f

96 **Allegro Moderato** 5 **marcato**

107

113

119

125 **12** f

2
141 *rit. un poco* **Andante Mosso**
28

ff

178 *accel un poco* **4** *a tempo*

f **8** *cres.*
p

198

ff

Horn in E \flat

Lamentación Tercera del Miércoles Santo

(*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

16 p cresc.

26 f 3 f 29 f

63 f Larghetto 9 a tempo

90 f 2

97 Allegro Moderato marcato

107 f 2

113 f

2

117

121

126

140

rit. un poco

Andante Mosso

12

159

cres.

175

accel un poco

4

a tempo

dim.

185

cres.

199

Ophicleide

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

p **f**

26 **29**

Musical score for orchestra, page 10, system 61. The score consists of two systems of music. The first system starts with a rest followed by a sixteenth-note pattern in the bass clef. The second system begins with a forte dynamic (f) and continues with various rhythmic patterns including eighth and sixteenth notes.

94

Allegro Moderato
allegro moderato

Musical score for page 94, featuring a bass clef, two flats, and a tempo marking of Allegro Moderato. The score consists of two staves of music.

Musical score for bassoon part, page 10, system 3. The tempo is 100. The key signature has one flat. The bassoon plays eighth-note patterns. Measure 1 starts with a dynamic of *mf*. Measure 2 ends with a fermata over the first note. Measure 3 begins with a long note followed by a rest. Measure 4 consists of a single eighth note followed by a rest. Measure 5 contains a sixteenth-note pattern.

111

2
117



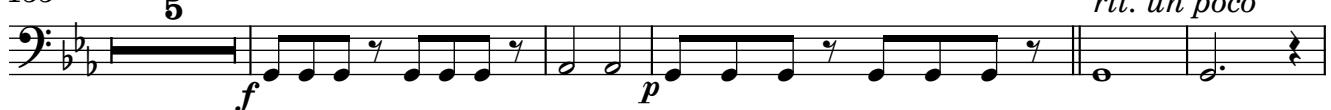
124



133

5

rit. un poco



143

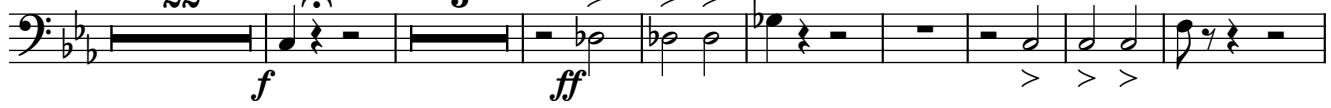
Andante Mosso
22

5

>

>

>



178

accel un poco
cres.

a tempo

p

> dim.

f

f

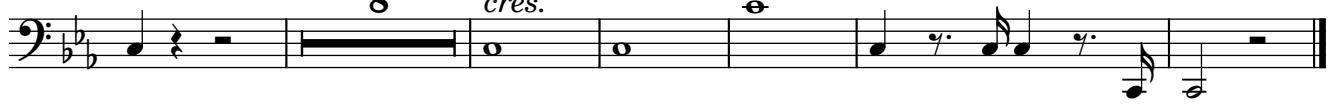


187

8

cres.

e



Violin 1

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso
con sordinas

4

p

12

20

cres.

f

28

p

f

38

44

b

48

2
52

57

63

Larghetto

70

74

accel un poco
cres.

82

a tempo

p

87

piu mosso
piu mosso

f

94

Allegro Moderato
sin Sordina

3

mf

104

marcato

f

107

3

111

114

117

122

127

131

135

con sordina
2

141

rit. un poco 3^o 2^a

Andante Mosso

2

dol

4
149

3^o ----- *2^a* -----

157

2^a ----- *1^o* ----- *b* *cres.* *f* *p* *f*

166

p *f* *trem.* *f*

177

accel un poco

cres.

cres. *a tempo*

dim.

p *f*

184

f *p* *pp*

194

trem.

cres.

ff

Violin 2

Lamentación Tercera del Miércoles Santo

(*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso
con sordina



2

54



57



60



67

Larghetto

71



74

*accel un poco**cres.*

79

a tempo

85



88

piu mosso

Allegro Moderato*sin Sordina*

3

95

3

mf

104

mf

107

mf

110

mf

f

113

f

116

mf

119

mf

123

mf

127

mf

4

131



139

con sordina rit. un poco Andante Mosso dol



150



158



169



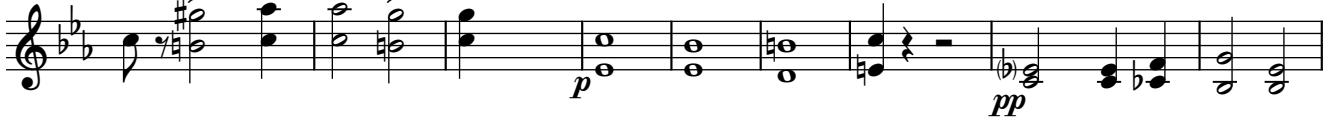
178

accel un poco cres.

a tempo dim.



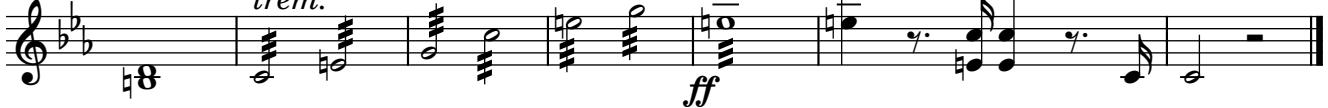
185



194

trem. cres.

ff



Viola

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso
con sordina

4



15



27



33



41



44



47



2

50



54



57



60



68



72



75

*accel un poco**cres.*

83

a tempo

86



89

Allegro Moderato
sin Sordina

95

102

106

109

112

115

119

124

4

129

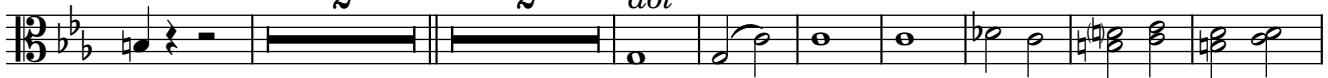


134



138

con sordina rit. un poco Andante Mosso
2 2 dol



150



160



167



177

*accel un poco**a tempo*

184



194

trem. cres.

Violoncello

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso
con sordina



2

51



59



65

**Larghetto**

69



72



75

*accel un poco*

80

*a tempo*

85



90

*piu mosso*

Allegro Moderato*sin Sordina*

3

95

3

mf

103

f

107

mf

111

mf

115

mf

119

mf

124

mf

128

mf

131

p

4
137*con sordina*

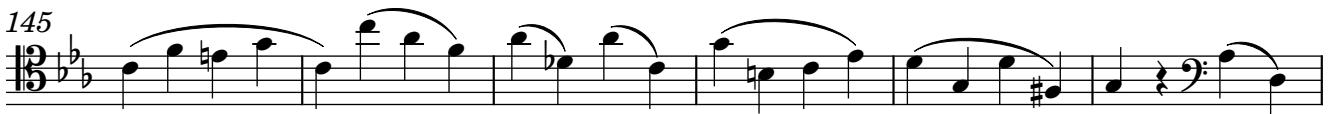
2

rit. un poco

2

Andante Mosso*p*

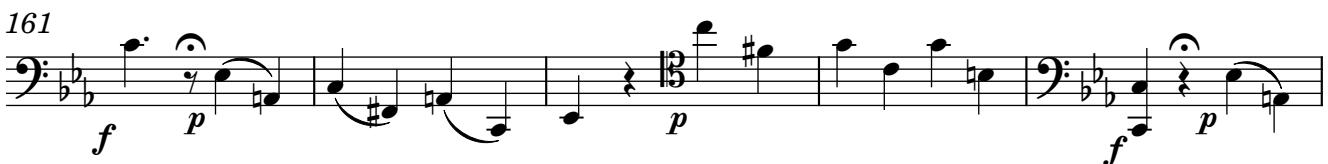
145



151



161



166



174

*accel un poco**cres.*

183

*a tempo**dim.*

193

trem. cres.

Contrabass

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

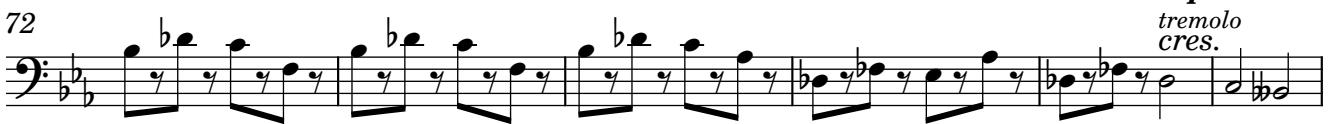
Hilarión Eslava, Obra 138, 1861

Andante Mosso

12



2



78



86



94



102



107



112



117



122



129



138



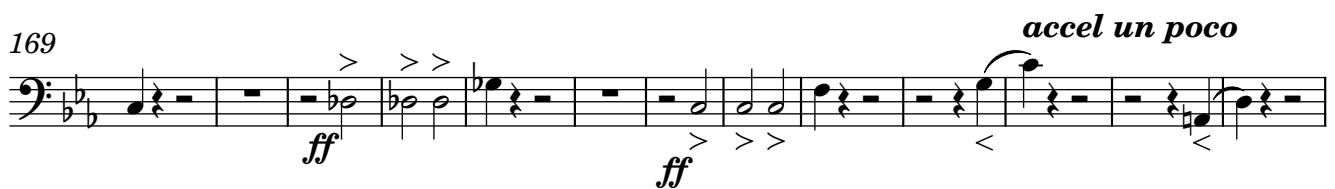
148



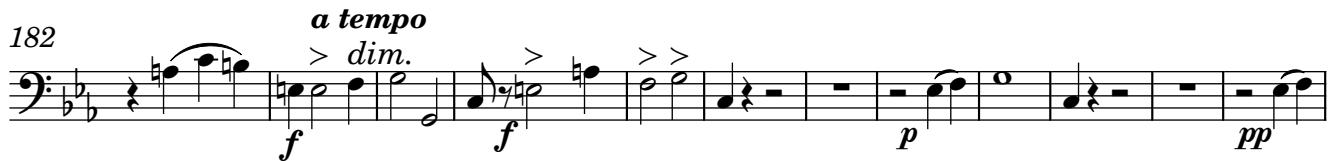
160



169



182



194



Keyboard Reduction

Lamentación Tercera del Miércoles Santo (*Third Lamentation for Holy Wednesday*)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

Musical score for measures 1-7. The key signature is C minor (three flats). The time signature is common time. The music consists of two staves: treble and bass. Measure 1 starts with a piano dynamic (p) in common time. Measures 2-3 show a transition with dynamics f and p. Measures 4-7 continue in a similar style with varying dynamics.

Musical score for measures 8-14. The key signature changes to A minor (one sharp). The time signature remains common time. The music continues with two staves of musical notation, showing a progression of chords and melodic lines.

Musical score for measures 15-21. The key signature returns to C minor (three flats). The time signature is common time. The music continues with two staves of musical notation, showing a progression of chords and melodic lines.

Musical score for measures 23-29. The key signature changes to F major (one sharp). The time signature remains common time. The music continues with two staves of musical notation, showing a progression of chords and melodic lines.

Musical score for measures 30-36. The key signature changes to G major (one sharp). The time signature remains common time. The music continues with two staves of musical notation, showing a progression of chords and melodic lines.

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2

37

Musical score for piano, two staves. Key signature: three flats. Measure 37: Treble staff: eighth note followed by a rest. Bass staff: eighth note followed by a rest. Measure 38: Treble staff: eighth note tied to a sixteenth note. Bass staff: eighth note followed by a rest. Measure 39: Treble staff: eighth note followed by a rest. Bass staff: eighth note followed by a rest. Measure 40: Treble staff: eighth note followed by a rest. Bass staff: eighth note followed by a rest. Measures 41-42: Both staves show eighth-note chords.

43

Musical score for piano, two staves. Key signature: three flats. Measures 43-48: Both staves show eighth-note chords.

47

Musical score for piano, two staves. Key signature: three flats. Measures 47-52: Both staves show eighth-note chords.

50

Musical score for piano, two staves. Key signature: three flats. Measures 50-55: Both staves show eighth-note chords.

55

Musical score for piano, two staves. Key signature: three flats. Measures 55-60: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

61

Musical score for piano, two staves. Key signature: three flats. Measures 61-66: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

63

65

Larghetto

p

68

70

72

74

accel un poco

cres.

accel un poco

4

77

a tempo

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat major (two flats), and common time. It features a melodic line with eighth-note patterns and a bass line consisting of eighth-note chords. The bottom staff is in bass clef, E-flat major (one flat), and common time. It features a bass line with eighth-note chords. The page number 10 is at the top left, and the measure number 84 is at the top right.

88

piu mosso

piu mosso

A musical score for piano, showing two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves have a key signature of one flat. The music consists of eighth-note patterns. Measure 1 starts with a half note followed by a sixteenth-note pattern. Measures 2-4 show a continuous eighth-note pattern. Measures 5-6 show a sixteenth-note pattern. Measures 7-8 show a continuous eighth-note pattern. Measures 9-10 show a sixteenth-note pattern.

93

B-flat major, common time.

B-flat major, common time.

Musical score for piano, page 10, measures 95-100. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 95 starts with a forte dynamic. Measure 96 begins with a half note followed by eighth-note pairs. Measures 97-98 show eighth-note pairs followed by quarter notes. Measure 99 starts with a half note followed by eighth-note pairs. Measure 100 ends with a half note.

Allegro Moderato
allegro moderato

5

97



100



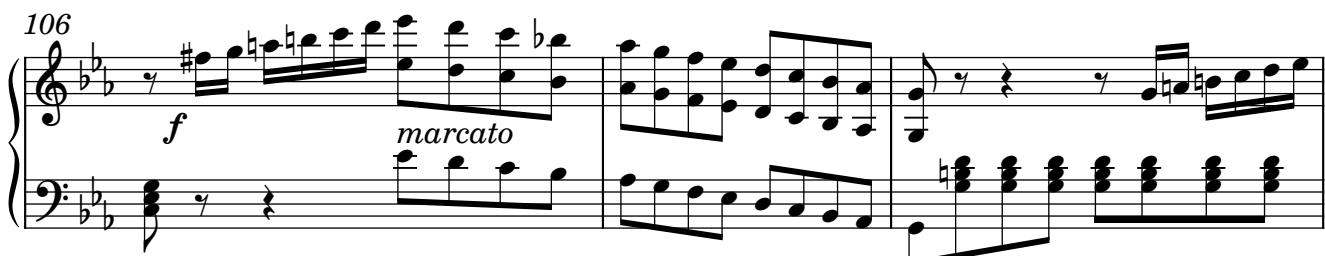
104



106

f

marcato



109



112



6

Musical score page 6, measures 114-115. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is three flats. Measure 114 starts with a dynamic *f*. The melody is primarily in the treble clef staff, featuring eighth-note patterns. The bass staff provides harmonic support with sustained notes and chords. Measure 115 continues the melodic line and harmonic progression.

Musical score page 6, measures 116-117. The score continues with two staves. The melody in the treble clef staff includes eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and chords. Measure 117 concludes with a melodic line that spans both staves.

120

Musical score page 6, measures 118-119. The score continues with two staves. The melody in the treble clef staff includes eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and chords. Measure 119 concludes with a melodic line that spans both staves.

123

Musical score page 6, measures 120-121. The score continues with two staves. The melody in the treble clef staff includes eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and chords. Measure 121 concludes with a melodic line that spans both staves.

126

Musical score page 6, measures 122-123. The score continues with two staves. The melody in the treble clef staff includes eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and chords. Measure 123 concludes with a melodic line that spans both staves.

128

Musical score page 6, measures 124-125. The score continues with two staves. The melody in the treble clef staff includes eighth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and chords. Measure 125 concludes with a melodic line that spans both staves.

130

133

138

rit. un poco

143

Andante Mosso

151

158

164

171

179

accel un poco

accel un poco

cres.

a tempo

f

dim.

a tempo

185

f

p

pp

cres.



Vocal Parts with KB Reduction

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

Soprano

Alto

Tenor

Bass

Keyboard Reduction

8

S.

A.

T.

B.

KB

Jod: Ma-num su-am

Jod: Ma - num su - am

Jod: Ma - num su - am

Jod: Ma - num su - am

15

S. mi - sit hos - tis ad om - ni-a de-si - de-ra - bi - li-a e - - - jus,

A. mi - sit hos - tis ad om - ni-a de-si - de-ra - bi - li-a e - - - jus,

T. mi - sit hos - tis ad om - ni-a de-si - de-ra - bi - li-a e - - - jus,

B. mi - sit hos - tis ad om - ni-a de-si - de-ra - bi - li-a e - - - jus,

KB

21

S. vi - dit gen - tes in - gres - sas sanc - tua - - ri - um su - um, de

A. vi - dit gen - tes in - gres - sas sanc - tua - - ri - um su - um, de

T. vi - dit gen - tes in - gres - sas sanc - tua - - ri - um su - um, de

B. vi - dit gen - tes in - gres - sas sanc - tua - - ri - um su - um, de

KB

25 *cres.*

S. qui - bus præ - ce - pe-ras ne in - tra-rent in ec-

A. qui - bus præ - ce - pe-ras ne in - tra-rent in ec-

T. qui - bus præ - ce - pe-ras ne in - tra-rent in ec-

B. qui - bus præ - ce - pe-ras ne in - tra-rent in ec-

KB

30 *f*

S. cle-si-am tu - - - am, in ec - cle-si-am tu - - am,

A. cle-si-am tu - - - am, in ec - cle-si-am tu - - am,

T. cle-si-am tu - - - am, in ec - cle-si-am tu - - am,

B. cle-si-am tu - - - am, in ec - cle-si-am tu - - am,

KB

36

Bass Solo

Caph: Om-nis

S.

A.

T.

B.

KB

42

Bass Solo

po - pu - lus e - jus ge - - mens, ge - mens et quæ - - rens

S.

A.

T.

B.

KB

45

Bass Solo pa - - - nem, de - de - - runt pre - ti - - - o - - - - sa, pre - ti-

S.

A.

T.

B.

KB

48

Bass Solo o - - - sa quæ - que pro ci - - - bo ad re - fo - cil - lan - - dam

S.

A.

T.

B.

KB

51

Bass Solo a - - - ni-mam, ad re - fo - cil - lan-dam a - ni-mam. Vi - - de

S.

A.

T.

B.

KB

55

Bass Solo Do - mi-ne, vi-de Do - mi ne et con - si - de-ra, quo - ni-am

S.

A.

T.

B.

KB

59

Bass Solo fac - - ta sum, fac - ta sum vi - - lis fac - ta sum

S.

A.

T.

B.

KB

62

Bass Solo vi - - - - - - - - lis.

S.

A.

T.

B.

KB

64

S.

A.

T.

B.

KB

Tenor solo

67 **Larghetto**

Tenor Solo

La - - - med: o vos om - nes, o vos

S.

A.

T.

B.

KB

70

Tenor Solo: om - - nes qui tran - si - - - - tis per

S.

A.

T.

B.

KB

72

Tenor Solo: vi - - - am, at - ten - di-te, et vi-

S.

A.

T.

B.

KB

10

74

Tenor Solo de - - - te si est do - - lor si - cut do - - lor

S.

A.

T.

B.

KB

76 *accel un poco*

Tenor Solo me - us, at - ten-di-te, et vi - de-te, at - ten-di-te, et vi-

S.

A.

T.

B.

KB

cres.
accel un poco

80

de-te si est do - lor si-cut dol-or me - us, quo - - ni-am vin - de-

a piacer dol

a tempo

Tenor Solo

S.

A.

T.

B.

KB

84

mia - vit me ut lo - cu - tus est Do - - - mi - nus,

Tenor Solo

S.

A.

T.

B.

KB

87

Tenor Solo quo - - - ni-am vin - de mia - vit me ut lo - cu - tus est Do - - mi-

S.

A.

T.

B.

KB

90 *piu mosso*

Tenor Solo nus in die'i - - ræ fu-ro - - - - ris

S.

A.

T.

B.

KB

piu mosso

92

Tenor Solo su - - - i, in die'i - - ræ fu-ro - - - - ris

S.

A.

T.

B.

KB

94

Tenor Solo su - - - i, in die'i - - - - ræ

S.

A.

T.

B.

KB

Allegro Moderato

96

Tenor Solo fu - - - ro - ris su - - - - - - - - i

S.

A.

T.

B.

KB

allegro moderato

99

S. Me - em:

A. Me - em:

T. Me - em:

B. Me - em:

KB

104

S.

A.

T.

B. *Tutti*
De'ex - cel - - - - so de'ex -

KB

106

S. *Tutti*
De'ex -

A. *Tutti*
De'ex -

T. *Tutti*
De'ex -

B. cel - - - - so mi - - - sit ig - nem in

KB *f* *marcato*

109

S. cel - - - so de'ex - cel - - - so mi - - - sit

A. cel - - - so de'ex - cel - - - so mi - - - sit

T. cel - - - so de'ex - cel - - - so mi - - - sit

B. os - - - si - bus me - - - - -

KB

* Notes in () are per original score, but very low for assigned choral voices; editor suggests the alternative notes indicated.

112

S. ig - - - nem

A. ig - - - nem

T. ig - - - nem

B. is, de'ex - cel - - - so de'ex -

KB

114

S. - - - - - mi - sit

A. - - - - - mi - sit

T. - - - - - mi - sit

B. cel - - - - - so_ mi - - - sit ig - nem in

KB f

120

S. is, et e-ru-di - vit me,
A. is, et e-ru-di - vit me,
T. is, et e-ru-di - vit me,
B. et e-ru-di - - - vit me, ex - - - pan - dit _
KB

123

S. ex-pand-it re - - - te pe-di-bus me - - -
A. ex-pand-it re - - - te pe-di-bus me - - -
T. ex-pand-it re - - - te pe-di-bus me - - -
B. re - - - te pe - - di - bus_ me - - - - -
KB

126

S. is, con - - ver - - tit

A. is, con - - ver - - tit me ret - - -

T. is, con - - - ver - - tit me ret - - -

B. is, con - - - ver - - tit me ret - - -

KB

128

S. me ret - - - ror - - sum, po - - - su - - it

A. ror - - - - sum, po - - - - su - - - it

T. ror - - - - sum po - - - - su - - - it

B. ror - - - - sum po - - - - su - - - it

KB

130

S. me de - - so - - la - - - tam, to - ta

A. me de - - so - - la - - - tam, to - - - ta

T. me de - - so - - la - - - tam, to - ta

B. me de - - so - - la - - - tam, to - ta

KB

133

S. di - - - e mœ - - ro - - - re con - fec - - -

A. di - - - e mœ - - ro - - - re con - fec - - -

T. di - - - e mœ - - ro - - - re con - fec - - -

B. di - - - e mœ - - ro - - - re con - fec - - -

KB

138

S. *f* Nu - un: *rit. un poco* *1º Coro p*
tam. Vi-gi-

A. *f* Nu - un: *1º Coro p*
tam. Vi-gi-

T. *f* Nu - un: *1º Coro p*
tam. Vi-gi-

B. *f* Nu - un: *1º Coro p*
tam. Vi-gi-

KB *f* *p* *rit. un poco*

143 **Andante Mosso**

S. la - vit ju - - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

A. la - vit ju - - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

T. la - vit ju - - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

B. la - vit ju - - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

KB *p*

148

S. e - - jus con-vo - lu - tæ sunt, et im - po - si-tae col - lo me - o,

A. e - - jus con-vo - lu - tæ sunt, et im - po - si-tae col - lo me - o,

T. e - - jus con-vo - lu - tæ sunt, et im - po - si-tae col - lo me - o,

B. e - - jus con-vo - lu - tæ sunt, et im - po - si-tae col - lo me - o,

KB

153

S. in - fir - ma - ta est vir - tus me - a,

A. in - fir - ma - ta est vir - tus me - a,

T. in - fir - ma - ta est vir - tus me - a,

B. in - fir - ma - ta est vir - tus me - a,

KB

159 *cres.*

S. de - dit me Do - mi-nus in ma-nu de qua non

A. de - dit me Do - mi-nus in ma-nu de qua non

T. de - dit me Do - mi-nus in ma-nu de qua non

B. de - dit me Do - mi-nus in ma-nu de qua non

KB

164

S. po-te-ro sur - ge - re, non po-te-ro sur - ge -

A. po-te-ro sur - ge - re, non po-te-ro sur - ge -

T. po-te-ro sur - ge - re, non po-te-ro sur - ge -

B. po-te-ro sur - ge - re, non po-te-ro sur - ge -

KB

169

S. *Tutti ff*
re. Je - ru-sa - lem, Je - ru-sa -

A. *Tutti ff*
re. Je - ru-sa - lem, Je - ru-sa -

T. *Tutti ff*
re. Je - ru-sa - lem, Je - ru-sa -

B. *Tutti ff*
re. Je - ru-sa - lem, Je - ru-sa - lem, Je - ru-sa - lem, Je - ru-sa -

KB *f*

177

S. *p* *accel un poco* *cres.*
lem, con - - - ver - te-re, con - - - ver - te-re ad

A. *p* *cres.*
lem, con - - - ver - te-re, con - - - ver - te-re ad

T. *p* *cres.*
lem, con - - - ver - te-re, con - - - ver - te-re ad

B. *p* *cres.*
lem, con - - - ver - te-re, con - - - ver - te-re

KB *p* *8* *accel un poco* *cres.*

25

a tempo

S. 182

Soprano: Do - mi-num De - - - um tu - - - - um, De - um

Alto: Do - mi-num De - - - um tu - - - - um, De - um

Tenor: Do - mi-num De - - - um tu - - - - um, De - um

Bass: ad Do-mi - num De - - um tu - - - - um, De - um

KB:

f > *dim.* *f* > *dim.* *f* > *dim.* *f* >

f > *dim.* *f* > *dim.* *f* > *dim.* *f* >

f > *dim.* *f* > *dim.* *f* > *dim.* *f* >

f > *dim.* *f* > *dim.* *f* > *dim.* *f* >

f > *dim.* *f* > *dim.* *f* > *dim.* *f* >

186

S. *p*
tu - - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

A. *p*
tu - - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

T. *p*
tu - - - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

B. *p*
tu - - - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

KB *p* *pp*

193

S. De - um tu - - um, con - ver - te-re, con - ver - te-re, con -

A. De - um tu - - um, con - ver - te-re, con - ver - te-re, con -

T. De - um tu - - um, con - ver - te-re, con - ver - te-re, con -

B. De - um tu - - um, con - ver - te-re, con - ver - te-re, con -

KB *cres.*

198

S. ver - - - - - te - re.

A. ver - - - - - te - re.

T. re.

B. ver - - - - - te - re.

KB *ff*