

Lamentación Primera del Miércoles Santo

(First Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra

ART: *Cry of the Prophet Jeremiah on the Ruins of Jerusalem*, Ilya Repin (1844–1930),
State Tretyakov Gallery, Moscow

CPE-123

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Hilarión Eslava, 1861

Obra 57

Lamentations 1:1-5

Largo

The musical score for the First Lamentation for Holy Wednesday, Op. 57, by Hilarión Eslava, consists of 21 staves. The instrumentation includes Flute, Oboe, B♭ Clarinet, Bassoon, E♭ Cornet, Horn in E♭, Ophicleide, Violin, Violin, Viola, Violoncello, Contrabass, and four choirs (Soprano, Alto, Tenor, Bass) in two groups. The score is in common time and key signature is B♭ major (two flats). Dynamics such as *f*, *p*, *dol.*, and *1º* are indicated throughout the piece. Measure numbers are present above the staves.

48

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

7

Fl.

Ob. *1°, dol.*

Bsn. *dol.*

E♭ Hn. *l°*

Oph. *dol.*

Vln. *dol.*

Vln. *dol.*

Vla. *dol.*

Vc. *dol.*

Cb. *p*

KB Red. *dol.*

The musical score page contains eight staves of music for various instruments. The instruments and their dynamics are as follows:

- Flute (Fl.):** Rests until measure 7, dynamic *p* in measure 8.
- Oboe (Ob.):** Dynamic *1°, dol.*
- Bassoon (Bsn.):** Dynamic *dol.*
- E♭ Horn (E♭ Hn.):** Dynamic *l°*, dynamic *p* in measure 8.
- Ophicleide (Oph.):** Rests until measure 7, dynamic *dol.* in measure 8.
- Violin (Vln.):** Dynamic *dol.*, dynamic *p* in measure 8.
- Violin (Vln.):** Dynamic *p*, dynamic *dol.*
- Viola (Vla.):** Dynamic *p*, dynamic *dol.*
- Cello (Vc.):** Dynamic *p*, dynamic *dol.*
- CDouble Bass (Cb.):** Rests until measure 7, dynamic *p* in measure 8.
- Trombones (KB Red.):** Dynamic *dol.*, dynamic *p* in measure 8.

12

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *dol* *p* *f* *p*

E♭ Hn.

Oph.

vln. *f* *p*

vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

1C-S In - - - ci - pit la - men-ta-ti-o

KB Red. *f* *p*

17

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

KB Red.

Je - - - re - mi - æ pro - phe - - - - tæ, Je - re - - - mi - æ pro - phe - - - - -

In - - - ci - pit la - men - ta - ti - o Je - - - re - - - mi - æ pro - phe - - - - -

In - - - ci - pit

In - - - - ci - pit la - men - ta - - - ti -

dol.

218

Fl. *p* *f* *f*

Ob. *f* *f*

B♭ Cl. *f* *f*

Bsn. *f* *p* *f* *p*

E♭ Cnt. *f* *f*

E♭ Hn. *f* *f*

Oph. *f* *f*

Vln. *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

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

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

Cb. *f* *p* *f* *p*

1C-S tæ, pro - - phe - - - tæ, la - men - ta - ti-o, *p*

1C-A tæ, pro - - phe - - - tæ, la - men - ta - ti-o,

1C-T la - - men - ta - - - ti - o, la - men - ta - ti-o,

1C-B o, la-men-ta - - - ti - o, la - men - ta - ti-o,

KB Red. *f* *p* *f*

24

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB Red.

Je - - - re - - - mi - - æ pro - - - phe - - - tæ,
Je - - - re - - - mi - - æ pro - - - phe - - - tæ,
Je - - - re - - - mi - - æ pro - - - phe - - - tæ,

Je - - - re - - -

26

Fl. Ob. Bsn. Bb Cl. Bsn. Eb Cnt. Eb Hn. Oph. Vln. Vln. Vla. Vc. Cb. 1C-S 1C-A 1C-T 1C-B 2C-S 2C-A 2C-T 2C-B KB Red.

f *f* *ff* *f* *p* *ff* *p* *p* *ff* *ff* *ff* *p* *p* *p* Je-re - mi - æ pro - phe - tæ. *p* Je-re - mi - æ pro - phe - tæ. *p* Je-re - mi - æ pro - phe - tæ. *p* Je-re - mi - æ pro - phe - tæ. *p* mi - - - - æ pro - - - phe - tæ, mi - - - - æ pro - - - phe - tæ, mi - - - - æ pro - - - phe - tæ, mi - - - - æ pro - - - phe - tæ, *f* *p* *p*

30

Fl.

B♭ Cl.

Bsn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

The musical score page 10 features six staves of music. The top three staves (Flute, Bassoon, Oboe) play eighth-note patterns with dynamic markings 'dol.' and accents. The bottom three staves (Violin, Viola, Cello) play eighth-note patterns with dynamic markings 'dol.' and accents. The bottom staff (Double Bass) is a 'Keyboard Reduction' (KB Red.) and shows sixteenth-note patterns with a dynamic marking 'mf'. The page number '10' is at the top left, and the measure number '30' is at the top center.

34

Fl. f

Ob. f

B♭ Cl. f

Bsn. f

E♭ Cnt. f

E♭ Hn. f

Oph.

Vln. f p f p

Vln. f p f p

Vla. f p f p

Vc. f p f p

Cb. f p f p

2C-S p

2C-A p

2C-T p

2C-B p

KB Red. f p f p

44

Fl.

Bsn.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
so - - - - la, quo-mo-do se - det so-la, so - la ci-vi-tas ple - na

1C-A
so - - - - la, quo-mo-do se - det so-la, so - la ci-vi-tas ple - na

1C-B
so - - - - la, quo-mo-do se - det so-la, so - la ci-vi-tas ple - na

KB
Red.

48

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

po - pu - lo, so - la ple - na po - pu - lo, sola sola

1C-A

po - pu - lo, so - la ple - na po - pu - lo, p sola sola

1C-T

p sola sola

1C-B

po - pu - lo, so - la ple - na po - pu - lo, sola sola

2C-S

quo-mo-do se-det se-det ci-vi-tas ple-na

2C-A

quo-mo-do se-det se-det ci-vi-tas ple-na

2C-T

quo-mo-do se-det se-det ci-vi-tas ple-na

2C-B

quo-mo-do se-det ci-vi-tas ple-na

KB Red.

53.

Fl.
Ob.
Bsn.
B♭ Cl.
Eb Cnt.
Eb Hn.
Oph.
Vln.
Vln.
Vla.
Vc.
Cb.
1C-S
1C-A
1C-T
1C-B
2C-S
2C-A
2C-T
2C-B
KB
Red.

so - la
po-pu-lo ple-na po-pu-lo, ple-na ple-na ple-na ple-na po-pu-lo,
po-pu-lo ple-na po-pu-lo, ple-na ple-na ple-na ple-na po-pu-lo,
po-pu-lo ple-na po-pu-lo, se-det so - - - la ple - - - na po-pu-lo,
po-pu-lo ple-na po-pu-lo, so-la so-la so-la so-la ple-na po-pu-lo,

58.

Fl. dol.

B♭ Cl. dol.

Bsn. dol.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

1C-S dol.
fac-ta est qua-si vi-du-a fac-ta est qua-si vi - - - du -

1C-A dol.
fac-ta est qua-si vi-du-a fac - ta est qua-si vi - du-a do - mi-na

1C-B dol.
fac-ta est qua - si vi-du-a fac-ta est qua-si

KB Red.

62

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

a do-mi-na gen - - - ti - um fac - ta est qua-si vi-du-a

1C-A

gen-ti-um do-mi-na gen - - - ti-um fac - ta est qua-si vi-du-a

1C-B

vi-du-a do - - - mi-na gen-ti-um fac - ta est qua - si vi-du-a

KB
Red.

66

This musical score page contains eight staves of music for various instruments. The top four staves (Flute, Bassoon, Violin, Viola) have measures starting at measure 66. The bottom four staves (Cello, Double Bass, Tenor Soprano, Alto/Bass) begin their entries later. The Tenor Soprano (1C-S) starts at measure 66 with lyrics: "fac-ta est. qua-si vi - du - a do-mi-na gen- ti - um do-mi-na gen- ti -". The Alto (1C-A) begins at measure 67 with lyrics: "fac-ta est_ qua-si vi - du-a_ do - mi-na gen-ti-um do-mi-na gen - - - ti -". The Bass (1C-B) begins at measure 68 with lyrics: "fac-ta est_ qua-si - vi-du-a_ do - - - mi - na gen - - - ti -". The Keyboard Reduction (KB Red.) staff at the bottom provides harmonic support with chords.

Fl.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

fac-ta est. qua-si vi - du - a do-mi-na gen- ti - um do-mi-na gen- ti -

1C-A

fac-ta est_ qua-si vi - du-a_ do - mi-na gen-ti-um do-mi-na gen - - - ti -

1C-B

fac-ta est_ qua-si - vi-du-a_ do - - - mi - na gen - - - ti -

KB Red.

708

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
um,

1C-A
um,

1C-B
um,

2C-S
ff
vi - du - a vi - du - a

2C-A
ff
vi - du - a vi - du - a

2C-T
ff
fac-to est qua-si vi - du - a do-mi-na gen-ti - - - um, fac-ta est qua-si

2C-B
ff
vi - du - a vi - du - a

KB Red.

73⁸

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-A

1C-B

2C-S

vi - du - - a

2C-A

vi - du - - a

2C-T

vi - du - - a do - mi - na gen - ti - - um.

2C-B

vi - du - - a

KB Red.

Prin - ceps pro - vin - - ci - - dol.

Prin - ceps pro - vin - - ci - - dol.

Prin - ceps pro - vin - - ci - -

vi - du - - a

p

76

Fl.

Bsn.

Eb Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-A

1C-B

KB Red.

a - - - - rum fac - ta est sub tri - - bu - - - to,

a - - - - rum fac - ta est sub tri - - bu - - - to,

a - - - - rum fac - ta est sub tri - - bu - - - to,

79

Fl. ff

Ob. ff

B♭ Cl. ff

Bsn. ff

E♭ Cnt.

E♭ Hn. ff

Oph. ff

Vln. f

Vln. f

Vla. ff

Vc. ff

Cb. ff

2C-S f
fac - ta est, fac - - ta est sub tri- bu-to, fac-ta, fac-ta est sub tri - - bu -

2C-A f
fac - ta est, fac-ta, fac-ta est. sub tri- bu-to, fac-ta, fac-ta est sub tri - - bu -

2C-T f
fac - ta est, fac - - ta est sub tri- bu-to, fac-ta, fac-ta est sub tri - - bu -

2C-B f
fac - ta est, fac - - ta est sub tri- bu-to, fac-ta, fac - ta est sub tri - but -

KB Red. ff

83

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB Red.

to,
sub tri - - - bu - to,
sub tri - - - bu - to.

to,
sub tri - - - bu - to,
sub tri - - - bu - to.

to,
sub tri - - - bu - to,
sub tri - - - bu - to.

to,
sub tri - - - bu - to,
sub tri - - - bu - to.

Andante Flebile

Flute

Oboe *1º Oboe dol.*

B♭ Clarinet

Bassoon

E♭ Cornet

Horn in E♭

Ophicleide

Violin *p*

Violin

Viola *p*

Violoncello *dol.*

Contrabass *p*

1º Choir Soprano
Beth

1st Choir Alto
Beth

1st Choir Tenor
Beth

1st Choir Bass
Beth

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction *p*

Original Score MP2987-1 from Biblioteca Nacional de España digital archives; edited 2022 by Rebecca Rufin

8

Ob.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-T

Solo
Plo - rans, plo - rans plo - ra - vit in

KB Red.

15

E_b Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-T
noc - te, plo - ra - vit in noc - te et la-cri - mæ e-jus in ma-xil - lis e-jus, et

KB Red.

22

E_b Hn.

vln.

vln.

vla.

vc.

cb.

1C-Solo

Plo - rans, plo - rans plo - ra - vit in

1C-T

la-cri-mæ e - jus in ma - xil - lis e - jus, non est non est qui con-so - le - tur

KB Red.

29

vln.

vln.

vla.

vc.

cb.

1C-Solo

noc - te, plo - rra - vit in noc - te et la - cri - mæ e-jus in ma - xil - lis

1C-T

e - am, qui con-so - le - tur e - - - am non est non est non est non

KB Red.

35
 B♭ Cl.
 Bsn.
 Eb Hn.
 vln.
 vln.
 vla.
 vc.
 cb.
 1C-S
 e-jus, et la-cri-mæ e - - jus in ma - xil-lis e - jus. non est,
 1C-T
 est ex om - ni - bus ex om - ni - bus ca - ris e - - - jus. non est,
 KB Red.

42

Bb Cl.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C.S.

1C.T.

KB
Red.

non est qui con-so - le - tur e-am ex om - - ni - bus, om-ni - bus ca - ris

non est qui con-so - le - tur e-am ex om - - ni - bus, om - ni - busca - ris

49

Bsn.

Vln. *f*

Vln. *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1C-S
e - - - jus, plo - ransplo - ra - vit, plo - ra - vit in noc - te, plo - ra - vit in

1C-T
e - - - jus, plo - ransplo - - ra - vit in noc - - - te in

1C-B
Plo - rans, plo - rans plo - ra - vit in noc - te, plo - ra - vit in

KB Red.

56

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
noc - - te, et la - - cri - mæ e - - - - jus et la - - cri - mæ in ma -

1C-T
noc - - te et la - - cri - mæ e - - - - jus et la - - cri - mæ in ma -

1C-B
noc - - te et la - cri - - mæ e - jus in ma - xil - lis in ma - xil - - lis

KB Red.

61

B♭ Cl.

Bsn. *dol*

Vln. *f* *p*

Vln. *f*

Vla. *f* *p*

Vc. *f* *dol*

Cb. *f* *p*

1C-S xil - lis e - - jus, non est, non est, qui con-so - le-tur

1C-T xil - lis e - - jus, non est, non est, qui con-so - le-tur

1C-B e - - - - - jus, non est, non est, qui con-so - le-tur

KB Red.

68.

Fl.

B♭ Cl.

Bsn.

E♭ Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

e - am, non est, — non est,

om - nes a -

1C-A

om - nes,

1C-T

e - am, non est, — non est,

om - nes a -

1C-B

e - am, non est, — non est,

om - nes a -

KB Red.

75

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

mi - - ci, a mi - - - ci e - - - jus, spre - ve - - runt e - - am et fac -

1C-A

om - nes a - mi - ci e - - - jus, spre - ve - runt e - - am et fac - ti sunt

1C-T

mi - - ci, a - - mi - - ci e - - - jus, spre - - ve - - - runt e - am et fac -

1C-B

mi - - ci, a - - mi - - ci e - - jus, spre - - ve - runt e - - am et fac -

KB
Red.

81

E♭ Hn.

vln.

vln.

vla.

Vc.

Cb.

1C-S

ti sunt e - - - i i - ni - mi - - - ci et fac - - ti sunte - - - i i - - ni - mi - - - ci.

1C-A

e - i in - i - mi - - - - ci, et fac - ti sunt e - i i - ni - mi - - - ci.

1C-T

ti sunt e - - - i i - ni - mi - - - ci et fac - - ti sunte - - - i i - - ni - mi - - - ci.

1C-B

ti sunt e - - - i i - ni - mi - - - ci et fac - - ti sunte - - - i i - - ni - mi - - - ci.

KB Red.

88 *dol.*

B♭ Cl.

Bsn. *1°* *dol.*

E♭ Hn.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *dol.*

Cb. *p*

1C-S

1C-A

1C-T

1C-B

KB Red.

Om - nes a - mi-ci spre - ve-runt

Om - nes a - mi-ci spre - ve-runt

Om - nes a - mi-ci spre - ve-runt

Om - nes a - mi-ci spre - ve-runt

95

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
e - am et fac - ti sunt e - i, et fac - - ti sunt e - - - i i - ni - mi - - ci, et

1C-A
e - am et fac - ti sunt e - i, et fac - - ti sunt e - - - i i - ni - mi - - ci,

1C-T
e - am et fac - ti sunt e - i, et fac - - ti sunt e - - - i i - ni - mi - - ci, et

1C-B
e - am et fac - ti sunt e - i, et fac - - - ti sunt e - - - i i - ni - mi - - ci, et

KB
Red.

103

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Vln.

vln.

Vla.

Vc.

Cb.

1C-S
fac - - ti sunt e - - - i i - ni - mi - - ci,

1C-A
et fac - - ti sunt e - - - i i - ni - mi - - ci,

1C-T
fac - - ti sunt e - - - i i - ni - mi - - ci,

1C-B
fac - - - ti sunt e - - - i i - ni - mi - - ci,

KB Red.

Andante Sostenuto

Flute

Oboe

B♭ Clarinet

Bassoon

E♭ Cornet

Horn in E♭

Ophicleide

Violin

Violin

Viola

Violoncello

Contrabass

1^o Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano

Ghi - mel: Mi - gra-vit Ju-das prop-ter af - flic - ti - o-nem, et mul-ti tu-di - nem ser-vi - tu -

2nd Choir
Alto

Ghi - mel: Mi - gra - vit Ju-das prop-ter af - flic - ti - o-nem, et mul - ti - tu-di-nem ser-vi - tu -

2nd Choir
Tenor

Ghi - mel: Mi - gra-vit Ju-das prop-ter af - flic - ti - o-nem, et mul - ti - tu-di-nem ser-vi - tu -

2nd Choir
Bass

Ghi - mel: Mi - gra-vit Ju-das prop-ter af - flic - ti - o-nem, et mul - ti - tu-di-nem ser-vi - tu -

Keyboard
Reduction

10

Vln. *dim.* *f dim.* *p* *dim*
Vln. *f* *dim.* *> p* *f dim* *p* *>*
Vla. *dim.* *>* *dim*
Vc. *f dim.* *p* *f dim* *p*
2C-S *f dim.* *> p* *f dim* *p*
tis, ha - bi - ta - vit in - ter gen - tes, nec in - ve - nit re - qui - em, om - nes,
2C-A *f dim.* *> p* *f dim* *p*
tis, ha - bi - ta - vit in - ter gen - tes, nec in - ve - nit *p* re - qui - em, om - nes,
2C-T *dim* *>* *p f* *f dim*
tis, ha - bi - ta - vit in - - ter gen - - tes, nec in - ven - it re - - - - qui - em, om - nes,
2C-B *f dim.* *> p* *f dim* *p*
tis, ha - bi - ta - vit in - ter gen - tes, nec in - ve - nit re - qui - em, om - nes,
KB
Red. *dim.* *> p* *f* *p*
20
Vln. *>*
Vln. *>*
Vla. *>*
Vc. *>*
2C-S *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an - gus - ti - as,
2C-A *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an - gus - ti - as,
2C-T *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an - gus - ti - as, in - ter an -
2C-B *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an - gus - ti - as,
KB
Red. *>*

27

Vln. Vln. Vla. Vc. Cb. 2C-S 2C-A 2C-T 2C-B KB Red.

in-teran - gus - ti - as, in-teran - gus - ti - as, an - gus - ti - as in-teran - gus - ti - as, in-teran -
in-teran - gus - ti - as, in-teran -
gus - ti - as, an - gus - ti - as, in-teran - gus - ti - as, in-teran - gus - ti - as, in-teran -
in-teran - gus - ti - as, in-teran - gus - ti - as, in - teran ->

35

Vln. Vln. Vla. Vc. Cb. 2C-S 2C-A 2C-T 2C-B KB Red.

gus - - - - ti - - - - as.
gus - - - - ti - - - - as,
gus - - - - ti - - - - as,
gus - - - - ti - - - - as,
gus - - - >

Andantino

Flute *f*

Oboe *f*

B♭ Clarinet *f*

Bassoon *f*

E♭ Cornet *f*

Horn in E♭ *f* *dol.*

Ophicleide *f*

Violin *f* *p*

Violin *f* *p*

Viola *f* *p*

Violoncello *f* *p*

Contrabass *f* *p*

1º Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano

Da - leth

2nd Choir
Alto

Da - leth

2nd Choir
Tenor

Da - leth

2nd Choir
Bass

Da - leth

Keyboard
Reduction *f* *p*

7

dol.

Fl.

Ob.

B♭ Cl. *p*

Bsn. *p* *cres.*

E♭ Hn.

Oph. *cres*

Vln. *dol.* *cres*

Vln. *cres*

Vla. *cres*

Vc. *cres*

Cb. *cres*

KB Red.

118

Fl. f

Ob. f

B♭ Cl. f

Bsn. f

E♭ Hn. f

Oph. f

vln. f

vln. f

vla. f

Vc. f

Cb. f

1C-B

Vi - æ Si-on lu - gent, Vi - æ Si-on lu - gent

KB Red. f

17

Fl.

E♭ Hn.

vln.

vln.

vla.

Vc.

Cb.

1C-S

1C-B

KB Red.

Vi - æ Si-on lu - gent,
e - o quod non sint qui ve-ni-ant ad sol - lem - ni - ta - tem,

23

Fl.

vln.

vln.

vla.

Vc.

Cb.

1C-S

KB Red.

Vi - æ Si-on lu - gent e - o quod non sint qui ve-ni-ant ad sol - lem - ni - ta - tem,

29

Ob.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

vi - æ Si-on lu - gent, vi - æ Si-on lu - gent, e - o quod non sint qui ve - ni-ant ad

1C-B

vi - æ Si-on lu - gent, vi - æ Si-on lu - gent, e - o quod non sint qui ve - ni-ant ad

KB
Red.

35.

Fl.

Ob.

E♭ Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

sol - - lem - ni - - ta - - - tem.

Solo

Vi - æ Si - on

1C-B

sol - - lem - ni - - ta - - - tem.

Solo

Vi - æ Si - on

2C-S

p

Vi - - - æ Si - - on lu - - gent,

2C-A

p

Vi - - - æ Si - - on lu - - gent,

2C-T

p

Vi - - - æ Si - - on lu - - gent,

2C-B

p

Vi - - - æ Si - - on lu - - gent,

KB
Red.

39.

Fl.

Ob.

Bsn.

E♭ Hn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

lu-gent,
vi-æSi-on lu-gent,
e-o quod non

1C-B

lu-gent,
vi-æSi-on lu-gent,
e-o quod non

2C-S

vi - - - æ Si - - on lu - gent, e - - oquod non sint qui ve - ni - ant,

2C-A

vi - - - æ Si - - on lu - gent, e - - oquod non sint qui ve - ni - ant,

2C-T

vi - - - æ Si - - on lu - gent, e - - oquod non sint qui ve - ni - ant,

2C-B

vi - - - æ Si - - on lu - gent, e - - oquod non sint qui ve - ni - ant,

KB
Red.

43

Fl. Ob. Bsn. Eb Cnt. Eb Hn. Vln. Vln. Vla. Vc. Cb. 1C-S
sint qui ve - - ni - ant, qui ve - - ni - ant ad sol-lem-ni - ta - tem,
1C-B
sint qui ve - - ni - ant, qui ve - - ni - ant ad sol-lem-ni - ta - tem,
2C-S
e - - o quod non sint qui ve - - ni - ant ad sol-lem-ni - ta - tem,
2C-A
e - - o quod non sint qui ve - - ni - ant ad sol-lem-ni - ta - tem,
2C-T
e - - o quod non sint qui ve - - ni - ant ad sol-lem-ni - ta - tem,
2C-B
e - - o quod non sint qui ve - - ni - ant ad sol-lem-ni - ta - tem,
KB Red.

46

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

om - - - - nes por-tæ e-jusdes - truc-tæ, sa - - - - cer - do-tes e-jus ge - men-tes,

2C-A

des-truc-tæ, ge - men-tes,

2C-T

om - - - - nes por-tæ e-jusdes - truc-tæ, sa - - - - cer - do-tes e-jus ge - men-tes,

2C-B

om - - - - nes por-tæ e-jusdes - truc-tæ, sa - - - - cer do-tes e-jus ge - men-tes,

KB Red.

50

Fl.

Ob.

B_b Cl.

Bsn.

E_b Cnt.

E_b Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-B

2C-S

2C-A

2C-T

2C-B

KB Red.

et ip - so op - pres-sa a -
et ip - so op - pres-sa a -
vir - - - - gi - nes e - jus squa-li-dæ,
squa-li-dæ,
vir - - - - gi - nes e - jus squa-li-dæ,
vir - - - - gi - nes e - jus squa-li-dæ,

54

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
ma - ri - - tu - di - ne, et ip - so op - - pres - sa_ a - ma-ri - - - tu - di-

1C-B
ma - - - ri-tu - di - ne, et ip - so op - - pres - sa_ a - ma - - - ri-tu - di-

KB Red.

59.

Fl. - *p* *f* - *mf* *p*

Ob. - *p* *f* - *mf* *p*

B♭ Cl. - *p* *f* - *mf* *p*

Bsn. - *p* *f* - *mf* *p*

E♭ Cnt. - - - - -

E♭ Hn. - - - - -

Oph. - - *f* - *mf* *p*

Vln. - - *f* - - *mf* *p*

Vln. - - *f* - - *mf* *p*

Vla. *A A A A A A A A* *f* - *mf* *p*

Vc. *A A A A A A A A* *f* - *mf* *p*

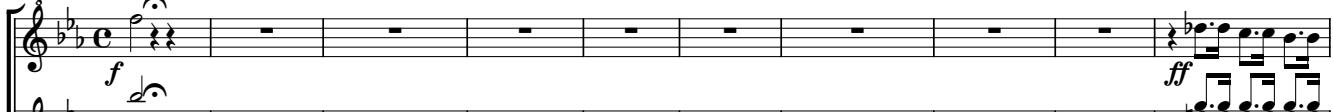
Cb. *A A A A A A A A* *f* - *mf* *p*

1C-S ne, et ip - so op - pressa a - ma - ri - tu - - - di - ne, et *p*
 1C-A et ip - so op - pressa a - ma - ri - tu - - - di - ne, et *p*
 1C-T - - - a-ma - - - ri - - - tu - - - di - ne, *f*
 1C-B ne, et ip - so op - pres-sa a-ma - - - ri - - - tu - - - di - ne, et *p*
 KB Red. - - - *f* - - *mf* *p*

64.

Fl. *f* dim.
Ob. *f* dim.
B♭ Cl. *f* dim.
Bsn. *f* dim.
E♭ Cnt.
E♭ Hn.
Oph. *f* dim.
Vln. *f* dim. *pp*
Vln. *f* dim. *pp*
Vla. *f* dim. *pp*
Vc. *f* dim. *pp*
Cb. *f* dim. *pp*
1C-S ip - so op - pres-sa a - ma - ri - tu - - di - ne.
1C-A ip - so op - pres-sa a - ma - ri - tu - - di - ne.
1C-T a-ma - - - ri - - tu - - di - ne.
1C-B ip - so op - pres-sa a-ma - - - ri - - tu - - di - ne.
KB Red. *f* dim. *pp*

Allegro Moderato

Flute 

Oboe 

B♭ Clarinet 

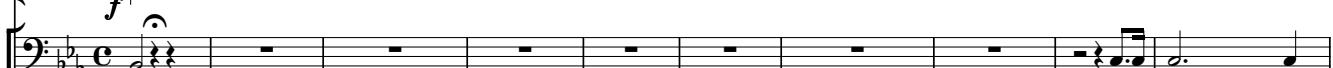
Bassoon 

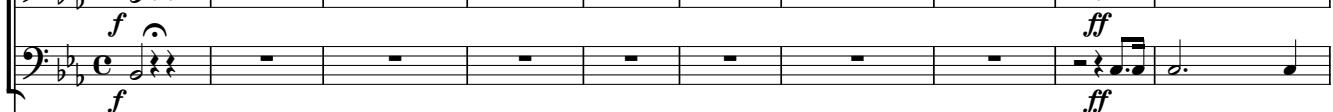
E♭ Cornet 

Horn in E♭ 

Ophicleide 

Violin 

Violin 

Viola 

Violoncello 

Contrabass 

1º Choir Soprano 

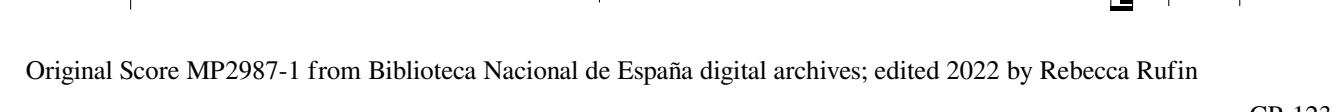
1st Choir Alto 

1st Choir Tenor 

1st Choir Bass 

2nd Choir Soprano 

2nd Choir Alto 

2nd Choir Tenor 

2nd Choir Bass 

Keyboard Reduction 

118

Fl. Ob. B♭ Cl. Bsn. Eb Cnt. Eb Hn. Oph. Vln. Vln. Vla. Vc. Cb. 1C-S 1C-A 1C-T 1C-B KB Red.

19

Fl.

Ob.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
e - jus in ca - pi - te, fac - ti - sunt hos - tes e - jus in ca - pi - te, i-ni - mi - ci e-jus lo - cu - ple - ta - ti

1C-A
e - jus in ca - pi - te, fac - ti sunt hos - tes e - jus in ca - pi - te, i-ni - mi - ci e-jus lo - cu - ple - ta - ti

1C-T
e - jus in ca - pi - te, fac - ti sunt hos - tes e - jus in ca - pi - te, i-ni - mi - ci e-jus lo - cu - ple - ta - ti

1C-B
e - jus in ca - pi - te, fac - ti sunt hos - tes e - jus in ca - pi - te, i-ni - mi - ci e-jus lo - cu - ple - ta - ti

KB Red.

29

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S
sunt, i-ni-mi-ci e-jus lo - cu-ple-ta-ti sunt,

1C-A
sunt, i-ni-mi-ci e-jus lo - cu-ple-ta-ti sunt,

1C-T
sunt, i-ni-mi-ci e-jus lo - cu-ple-ta-ti sunt,

1C-B
sunt, i-ni - mi - ci e-jus lo - cu-ple-ta-to sunt,

2C-S
f i - ni-mi-ci, i - ni-mi-ci,

2C-A
f i - ni-mi-ci, i - ni-mi-ci,

2C-T
f i - ni-mi-ci, i - ni-mi-ci,

2C-B
i-ni - mi-ci, i-ni - mi - ci,

KB Red.

36

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB Red.

ff

i - - - ni - mi - - - ci
e - - - jus lo - - cu - ple - - ta - - ti - -
i - - - ni - mi - - - ci
e - - - jus lo - - cu - ple - - ta - - ti - -
i - - - ni - mi - - - ci
e - - - jus lo - - cu - ple - - ta - - ti - -
i - - - ni - mi - - - ci
e - - - jus lo - - cu - ple - - ta - - ti - -

40

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB Red.

Solo
qui-a Do-mi-nus
Solo
qui-a
sunt, lo - - cu-ples-ta - ti sunt, lo - - cu-ples-ta - ti - sunt,
sunt, lo - - cu-ples-ta - ti - sunt, lo - - cu-ples-ta - ti - sunt,
sunt, lo - - cu-ples-ta - ti sunt, lo - - cu-ples-ta - ti - sunt,
sunt, lo - - cu-ples-ta - ti sunt, lo - - cu-ples-ta - ti - sunt,

48

Vln. *cres e accelerando*
Vln. *p cres e accelerando*
Vla. *p cres e accelerando*
Vc. *p cres e accelerando*
Cb.

1C-S *Solo*
qui-a Do - mi-nus lo - cu - tus est su-per e - am, su-per e - - - am
Solo

1C-A qui-a Do - mi-nus lo - cu - tus est su-per e - - - am

1C-T lo - cu - tus est, lo - - - cu - tus est su-per e - - am, su-per e - - am

1C-B Do - mi-nus lo - cu - tus est, lo - cu - tus est su - per e - - am, su-per e - - am *p cres e accelerando*

2C-S prop - ter

KB Red. *cres e accelerando*

55

Vln. *cres e accelerando*

Vln. *cres e accelerando*

Vla. *cres e accelerando*

Vc.

2C-S mul - - ti - tu - di - nem i - ni - qui - ta - - tum e - - jus, i - - ni-qui - ta - tum
p cres e accelerando

2C-A prop - ter_ mul - - ti - tu - di - nem i - ni - qui - ta - - tum e - - jus, i - - ni-qui -

KB Red. *cres e accelerando*

63^s

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

E♭ Cnt.

E♭ Hn. *ff*

oph.

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

2C-S *ff* e - - - - jus, i - ni-qui - ta - - - tum e - - jus,

2C-A ta-tum e - - - jus, i - ni-qui - ta - - - tum e - - jus,

2C-T *ff* prop-ter mul-ti - tu - di - nem i - ni-qui - ta - - - tum e - - jus,

2C-B *ff* prop-ter mul-ti - tu - di - nem i - ni-qui - ta - - - tum e - - jus,

KB Red. *ff*

a tempo

708

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

KB Red.

a piacere

p

p

p

dol.

Par-vu-li e - jus duc - ti -

dol.

Par-vu-li e - jus duc - ti -

dol.

Par - vu - li e - jus duc - ti -

dol.

Par - vu - li e - jus duc - ti -

mf

a piacere

82

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB Red.

sunt par-vu-li e - jus *p* duc-ti sunt,

sunt, par-vu-li e - jus *p* duc-ti sunt,

sunt, par - vu-li e - jus duc - ti sunt,

sunt, par - vu-li e - jus duc-ti sunt, *ff*

in cap - ti - vi - ta - - - tem, in cap - ti - vi

in cap - ti - vi - ta - - - tem, in cap - ti - vi

in cap - ti - vi - ta - - - tem, in cap - ti - vi

in cap - ti - vi - ta - - - tem, in cap - ti - vi -

ff

Original Score MP2987-1 from Biblioteca Nacional de España digital archives; edited 2022 by Rebecca Rufin

90₈

Poco piu
ff

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

ta - tem, duc-ti sunt in cap - ti-vi-ta - tem.

p

2C-A

ta - tem, duc-ti sunt in cap - ti-vi-ta - tem.

p

2C-T

ta - tem, duc-ti sunt in cap - ti-vi-ta - tem, an - te fa - - - ci - em tri - bu-

p f

2C-B

ta - tem, duc-ti sunt, duc - - - ti sunt in cap - ti-vi-ta - tem.

p

KB Red.

97

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB Red.

105

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S
tis,

2C-A
tis,

2C-T
tis, an - te fa - - ci - em tri - - bu - lan - - - tis, tri - - bu - lan - - - tis, tri - bu-

2C-B
tis,

KB Red.

112

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB Red.

tri - - - bu - lan - - - - tis,

tri - - - bu - lan - - - - tis,

lan - - - - tis, tri - - - bu - lan - - - - tis.

tri - - - bu - lan - - - - tis,

Largo

Flute

Oboe

B♭ Clarinet

Bassoon

E♭ Cornet

Horn in E♭

Ophicleide

Violin

Violin

Viola

Violoncello

Contrabass

1^o Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano

2nd Choir
Alto

2nd Choir
Tenor

2nd Choir
Bass

Keyboard
Reduction

Je - ru - sa - lem,
Je - ru - sa - lem,

con -
con -
con -
con -

p

Fl. *p*

Ob.

B♭ Cl. *dol.*

Bsn. *f*

E♭ Cnt.

E♭ Hn. *dol.* *f*

Oph. *f*

Vln. *ff*

Vln.

Vla.

Vc. *f*

Cb. *f*

2C-S

2C-A
ver - - - - te - re, con - - ver - - - te - re, ad

2C-T
ver - - - - te - re, con - - ver - - - te - re, ad

2C-B
ver - - - - te - re, con - - ver - - - te - re, ad

KB Red.

6

Fl.

Ob.

Bsn.

Bb Cl.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB Red.

Do - - - - mi-num De - um tu-um, con-ver-te - re, con-ver-te -
p
Do - - - - mi-num De - um tu-um, con-ver-te - re, con-ver-te -
p
Do - - - - mi-num De - um tu-um, con-ver-te - re, con-ver-te -
p
Do - - - - mi-num De - um tu-um, con-ver-te - re, con-ver-te -

9

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB
Red.

re,
con-ver - te - re,
con-ver - te -

re,
con-ver - - te - re,
con-ver - - te -

re,
con-ver - - te - re,
con-ver - te -

re, Je-ru - sa-lem, Je - ru - sa-lem
Je-ru - sa-lem, Je - ru - sa-lem

138

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

re,
f
ad Do - - - - mi - num, ad Do-mi-num

2C-A

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

2C-T

re,
ad Do - - - - mi - num

2C-B

ad Do - - - - mi - num

KB Red.

16^s

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

2C-A

2C-T

2C-B

KB
Red.

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

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

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

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

198

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

2C-S

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

2C-A

num De - um tu - - um.

2C-T

num De - um tu - - um.

2C-B

num De - um tu - - um.

KB Red.

Flute

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

The musical score for Flute consists of ten staves of musical notation. The key signature is one flat, and the time signature varies between common time and 2/4. The dynamics range from *p* (pianissimo) to *ff* (fortissimo). Performance instructions include 'Largo' at the beginning, 'dol.' (doloroso) at measure 30, and 'ff' at measure 63. Measures 1-5 are labeled 'Lamento 1'. Measures 6-10 are labeled 'Lamento 2'. Measures 11-15 are labeled 'Lamento 3'. Measures 16-20 are labeled 'Lamento 4'. Measures 21-25 are labeled 'Lamento 5'. Measures 26-30 are labeled 'Lamento 6'. Measures 31-35 are labeled 'Lamento 7'. Measures 36-40 are labeled 'Lamento 8'. Measures 41-45 are labeled 'Lamento 9'. Measures 46-50 are labeled 'Lamento 10'. Measures 51-55 are labeled 'Lamento 11'. Measures 56-60 are labeled 'Lamento 12'. Measures 61-65 are labeled 'Lamento 13'. Measures 66-70 are labeled 'Lamento 14'. Measures 71-75 are labeled 'Lamento 15'. Measures 76-80 are labeled 'Lamento 16'. Measures 81-85 are labeled 'Lamento 17'. Measures 86-90 are labeled 'Lamento 18'. Measures 91-95 are labeled 'Lamento 19'. Measures 96-100 are labeled 'Lamento 20'.

2

72₈

77₈

82₈

Andante Flebile

68

102

Andante Sostenuto

36

Andantino

f

10₈

cresc

f

26

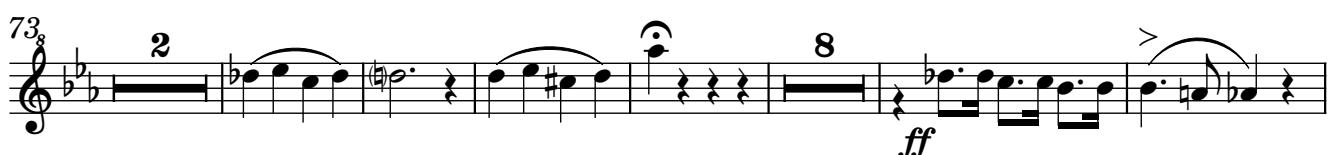
p

40

f



Allegro Moderato

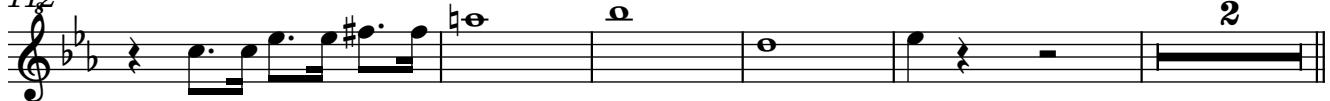




105



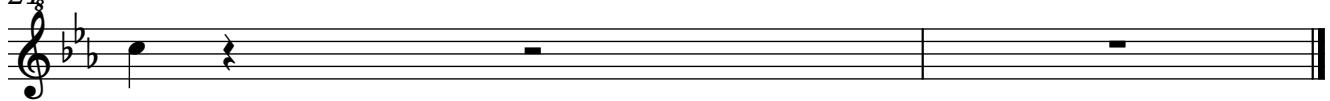
112

**Largo**

12



21



Oboe

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861

Obra 57

Largo

1º, dol.

8

3

24

4

34

39

8

53

5

63

5 A 2 (Both)

ff

5

72

4

ff

81

p

f

f p

f p

2

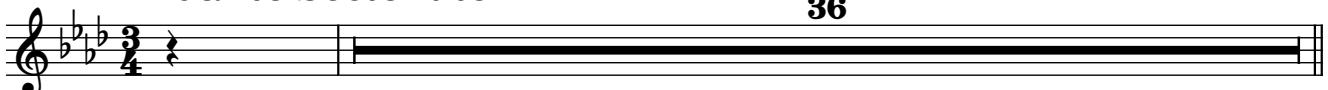


Andante Flebile

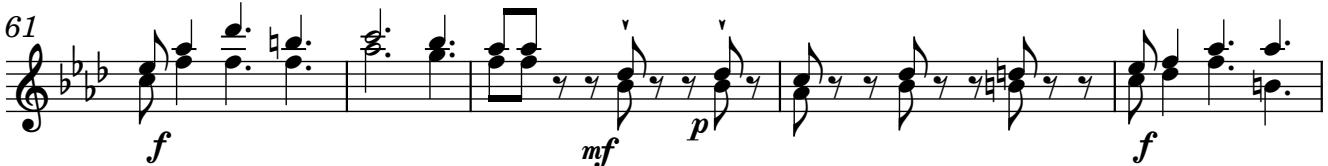
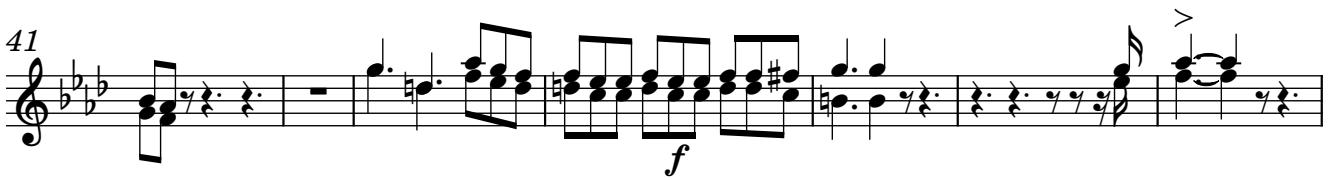
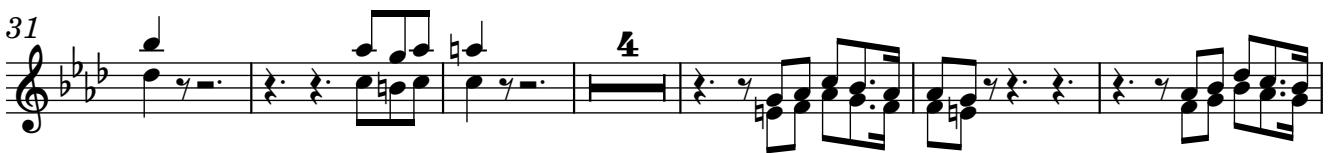


Andante Sostenuto

36



Andantino



66 *dim.*

Allegro Moderato

8 *ff*

14 *dol* 8 2

31 2 *f* *ff* 3

44 1° *ff* 15

68 2 2 4 *a piacere*

83 *ff*

90 *p* *ff*

98 8 8

107 8 8

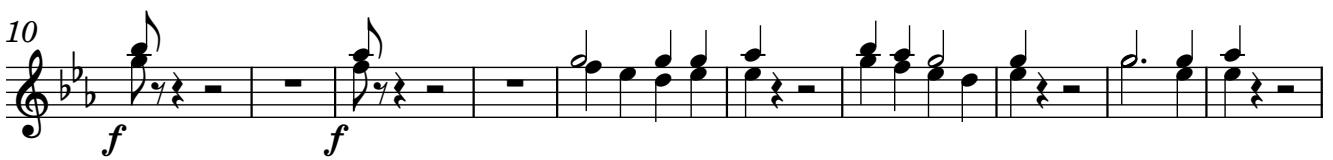
This musical score consists of ten staves of piano music. The key signature is mostly B-flat major (two flats), though it changes to A major (no sharps or flats) in the final two staves. The time signature varies between common time and 2/4. The score includes dynamic markings such as *dim.*, *ff*, *dol*, *a piacere*, and *p*. Articulation marks like staccato dots and slurs are present. Performance instructions include measure numbers (e.g., 66, 8, 14, 31, 44, 68, 83, 90, 98, 107) and tempo markings like 'Allegro Moderato'. The music features a variety of rhythmic patterns, including eighth-note chords and sixteenth-note figures.

4

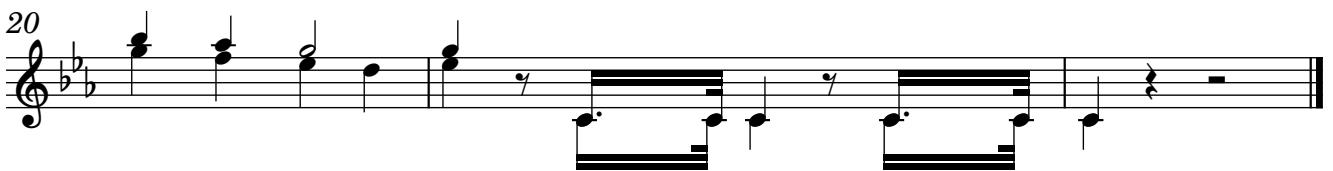
116

**Largo**

10



20



B♭ Clarinet

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861

Obra 57

Largo

The musical score for B♭ Clarinet consists of 12 staves of musical notation. The key signature varies throughout the piece, including C major, B♭ major, A major, and G major. The time signature is mostly common time (indicated by 'C'). Dynamics include *f*, *p*, *dol.*, *ff*, and *ff*. Performance instructions such as '1º', '2º', '3º', '4º', '5º', 'A 2 (Both)', and '5' are also present. The score is divided into measures numbered 1 through 64.

Measure 1: *f*, *dol.*, *f*, *ff*
Measure 6: *p*, *f*, *f*, *f*
Measure 24: *1º, dol.*, *ff*
Measure 30: *dol.*, *p*, *f*
Measure 33: *f*, *p*, *f*
Measure 37: *f*, *p*, *f*
Measure 50: *f*, *dol.*
Measure 57: *p*
Measure 64: *ff*, *5*, *A 2 (Both)*, *5*, *5*

2

73

81

85

Andante Flebile

37

44

17

dol

3

70

13

dol

5

2

92

106

4

Andante Sostenuto

36

Andantino

f

4

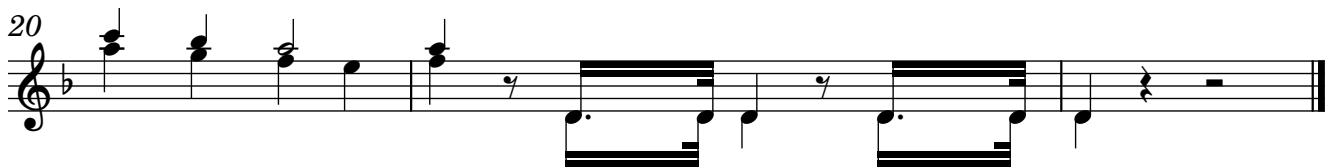
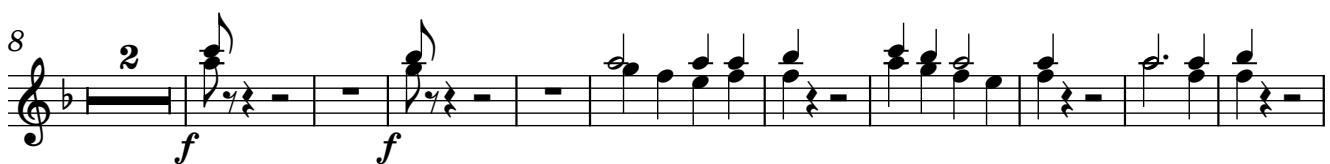
p

f

The musical score contains eight staves of music. Staff 1 (measures 73-81) shows a treble clef, one flat key signature, and common time. Measures 73-76 feature sixteenth-note patterns with a forte dynamic ff. Measures 77-81 show eighth-note patterns with a dynamic f. Staff 2 (measures 85-106) shows a treble clef, one flat key signature, and common time. Measures 85-88 show eighth-note patterns with a dynamic f. Measures 89-92 show sixteenth-note patterns with dynamics p and f p. Measure 93 is a rest. Staff 3 (measures 44-51) shows a treble clef, one flat key signature, and common time. Measures 44-47 show sixteenth-note patterns with a dynamic dol. Measures 48-51 show eighth-note patterns with a dynamic dol. Measure 52 is a rest. Staff 4 (measures 70-73) shows a treble clef, one flat key signature, and common time. Measures 70-73 show eighth-note patterns with a dynamic dol. Staff 5 (measures 92-95) shows a treble clef, one flat key signature, and common time. Measures 92-95 show sixteenth-note patterns. Staff 6 (measures 106-109) shows a treble clef, one flat key signature, and common time. Measures 106-109 show eighth-note patterns.



Largo



Bassoon

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861

Obra 57

Largo

1
2
3
4
5
6
7
8
9
10

16
30
33
39
45
50
57

2

64

73

79

84

Andante Flebile

37

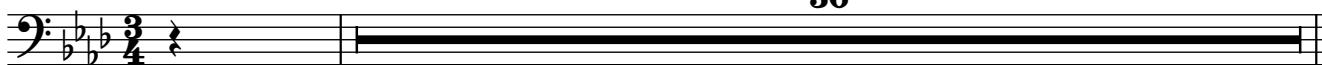
44

65

89

101

110

Andante Sostenuto**36****Andantino**

Musical score page 36, Andantino section. The key signature changes to nine flats. The section begins with a forte dynamic 'f'. Measures 10 and 29 show crescendos ('cres.') indicated by arrows pointing upwards. The dynamic for measure 10 is 'f' and for measure 29 is 'p'.

Musical score page 44, Andantino section. The key signature remains nine flats. The dynamic is 'f' throughout the measures shown.

Musical score page 49, Andantino section. The key signature changes to five flats. Measures 49 and 50 show a transition with different patterns. Measure 51 starts with a dynamic 'p'. Measure 52 starts with a dynamic 'f'.

Musical score page 62, Andantino section. The key signature changes to four flats. Measures 62 and 63 show a transition with different patterns. Measure 64 starts with a dynamic 'mf' and ends with a dynamic 'p'. Measure 65 starts with a dynamic 'f'.

Musical score page 67, Andantino section. The key signature changes to one flat. The dynamic is 'dim.' throughout the measures shown.

Allegro Moderato

Musical score page 67, Allegro Moderato section. The key signature changes to one flat. The dynamic is 'f' throughout the measures shown.

Musical score page 10, Allegro Moderato section. The key signature changes to one flat. The dynamic is 'dol' (dolcissimo) throughout the measures shown.

Musical score page 28, Allegro Moderato section. The key signature changes to one flat. The dynamic is 'f' throughout the measures shown.

39

3 1° 15 ff

64

9 p

82

ff

92

p ff

99

ff

106

ff

112

ff

Largo

c f f f f

13

p ff

20

f

E♭ Cornet

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

15

22

4

34

4

41

8

54

13

ff

ff

73

4

ff

ff

82

f

f

Andante Flebile

111

Andante Sostenuto

36

Andantino

Measure 48 continues the eighth-note patterns with grace notes. Measure 9 follows, featuring a melodic line with grace notes and a dynamic marking of ff.

Measure 63 shows a melodic line with grace notes. Measures 2 and 18 follow, which are identical to measure 63.

Allegro Moderato

Musical score page 2, Allegro Moderato section. Measure 1 starts with a forte dynamic (f) in common time (C). The melody consists of eighth-note patterns with grace notes.

Measure 9 continues the eighth-note patterns with grace notes. Measure 18 follows, which is identical to measure 9.

Measure 34 shows a melodic line with grace notes. Measures 22 and 18 follow, which are identical to measure 34.

Measure 65 shows a melodic line with grace notes. Measures 9 and 18 follow, which are identical to measure 65.

Measure 82 shows a melodic line with grace notes. Measures 18 and 22 follow, which are identical to measure 82.

Measure 90 shows a melodic line with grace notes. Measures 2 and 18 follow, which are identical to measure 90.

Measure 100 shows a melodic line with grace notes. The section concludes with measures 18 and 22, which are identical to measure 100.



Largo

Musical score page 3, measure 112. The staff uses a treble clef and common time. The key signature changes to C major (no sharps or flats). The dynamic is *f*. The measure features a sixteenth-note pattern of eighth-note pairs followed by a sixteenth-note pattern of eighth-note pairs.

Musical score page 3, measure 12. The staff uses a treble clef and common time. The key signature changes to B-flat major (one flat). The dynamic is *f*. The measure features a sixteenth-note pattern of eighth-note pairs followed by a sixteenth-note pattern of eighth-note pairs.

Musical score page 3, measure 18. The staff uses a treble clef and common time. The key signature changes to B-flat major (one flat). The measure features a sixteenth-note pattern of eighth-note pairs followed by a sixteenth-note pattern of eighth-note pairs.

Horn in E \flat

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

1° dol. 2 6 4

1°, dol. 2 4

2 4

2 4

2 4

2 4

2 4

2 4

2 4

2 4

2 Andante Flebile

Musical score for the 'Andante Flebile' section. The score consists of three staves of music. The first staff starts at measure 19, dynamic *p*, 2/4 time. The second staff starts at measure 9, dynamic *p*. The third staff starts at measure 30. Measure numbers 19, 9, and 30 are written above the staves.

Andante Sostenuto

36

Musical score for the 'Andante Sostenuto' section. The score consists of two staves. The first staff starts at measure 6, dynamic *p*. The second staff starts at measure 2. Measure numbers 6 and 2 are written above the staves.

Andantino

1st horn

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Dynamic *f* is indicated at the beginning, followed by *dol.* Measure number 3 is written above the staff.

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Dynamic *cres* is indicated, followed by *f*. Measure number 10 is written above the staff.

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Dynamic *p* is indicated. Measure number 17 is written above the staff.

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Dynamic *f* is indicated. Measure number 40 is written above the staff.

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Measure number 45 is written above the staff.

Musical score for the 'Andantino' section, featuring the 1st horn. The score consists of one staff. Dynamic *p* is indicated. Measure numbers 9 and 2 are written above the staff.

Allegro Moderato

Musical score for piano, Allegro Moderato section. The score consists of eight staves of music. Staff 1 starts with a forte dynamic (f) and a tempo marking of 1°. Staff 2 begins at measure 10, marked dol. Staff 3 begins at measure 15. Staff 4 begins at measure 34, marked ff. Staff 5 begins at measure 22. Staff 6 begins at measure 69, marked 9. Staff 7 begins at measure 87, marked dol. Staff 8 begins at measure 97. Staff 9 begins at measure 109. The score concludes with a Largo section starting at measure 119.

1°

dol

15

ff

22

ff

9

ff

ff

ff

109

Largo

1°

dol.

f

2

19

Ophicleide

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

13

30

35

43

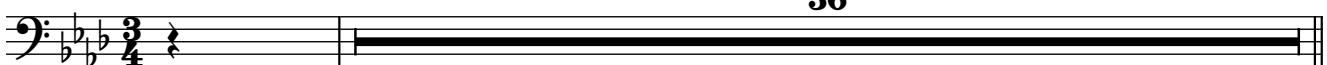
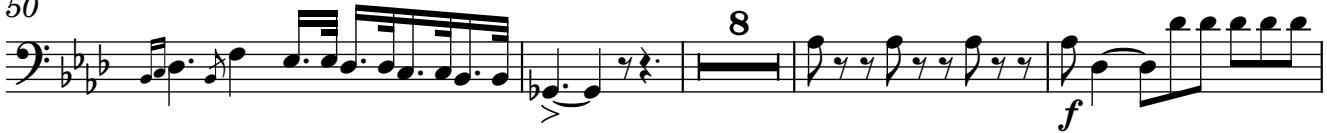
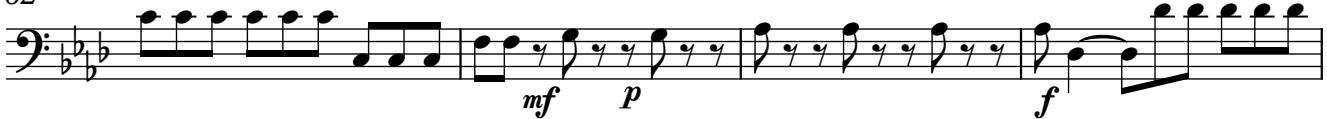
53

72

82

Andante Flebile

110

Andante Sostenuto**36****Andantino****7***cres***33****46****50****8****62****66***dim.***Allegro Moderato****11***dol***15****36****68****9***p*

86

95

101

109

117

Largo

2

14

20

Violin 1

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

1

3

5

9

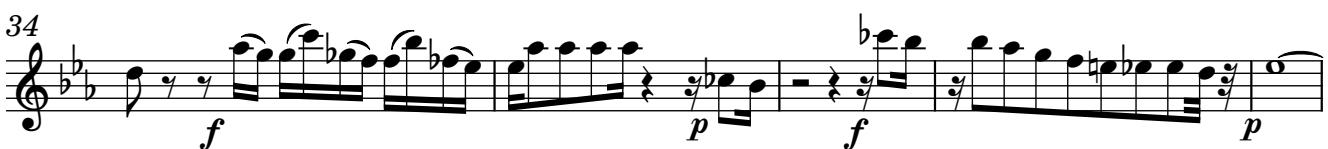
13

19

22

24

26



78

82

86

Andante Flebile

7

14

20

28

34

42

4

50



56



63



68



74



79



86



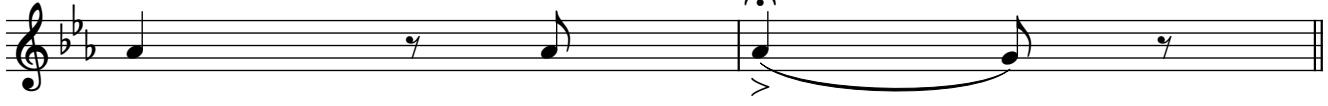
93



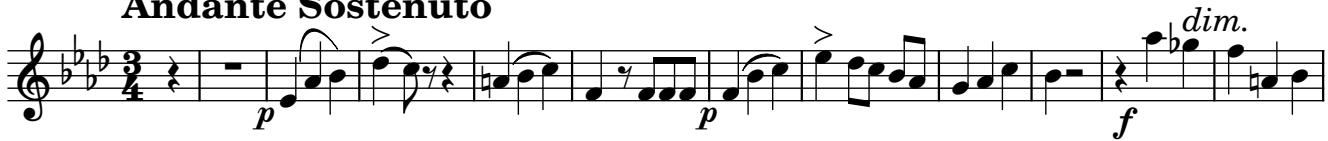
100



110



Andante Sostenuto



13

23

33

Andantino

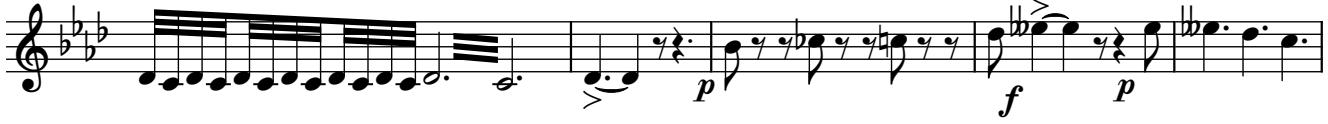
6

11

16

21

26



Allegro Moderato

7

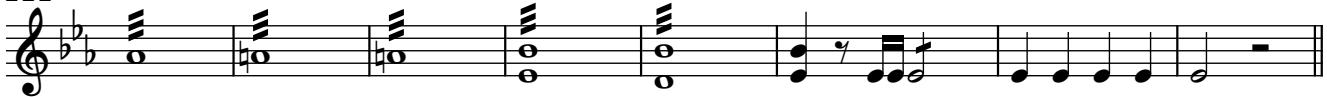
The sheet music consists of ten staves of musical notation for piano, arranged vertically. The key signature is one flat (B-flat), and the time signature varies between common time and 8/8.

- Staff 1:** Dynamics: *f*, *ff*. Measure numbers: 1-14.
- Staff 2:** Dynamics: *p*, *dol*. Measure number: 15.
- Staff 3:** Measure number: 24.
- Staff 4:** Dynamics: *f*, *ff*. Measure number: 34.
- Staff 5:** Dynamics: *p*. Measure number: 38.
- Staff 6:** Dynamics: *p*. Measure number: 42.
- Staff 7:** Dynamics: *p*. Measure number: 50. Performance instruction: *cres e accelerando*.
- Staff 8:** Dynamics: *ff*. Measure number: 61.
- Staff 9:** Dynamics: *p*. Measure numbers: 68-70. Performance instruction: *a tempo*.
- Staff 10:** Dynamics: *ff*, *dol*, *p*. Measure number: 87.

94



111

**Largo**

4



6



8



13



16



19



21



Violin 2

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

1

3

6

dol.

11

15

19

23

25

29

37



45



49



55



60



65



70



73



79



83



Andante Flebile

1

7

13

18

26

31

37

45

53

58

63



68



74



79



86



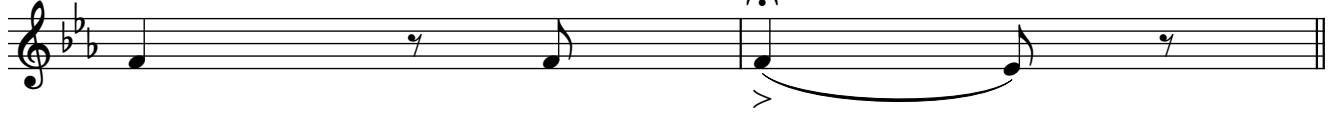
93



100



110

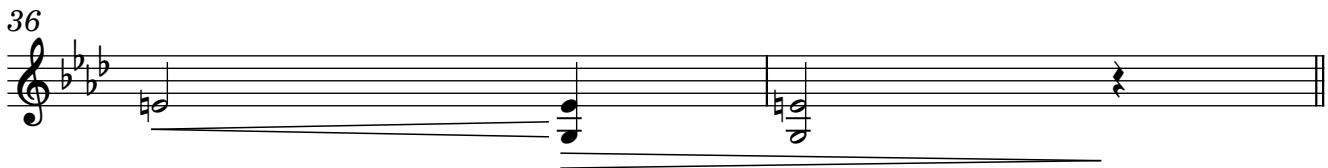


Andante Sostenuto



14







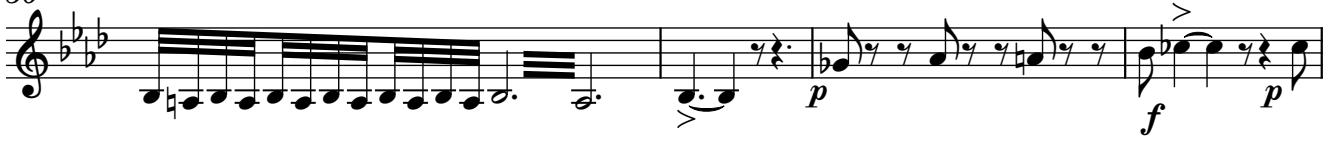
44



48



50



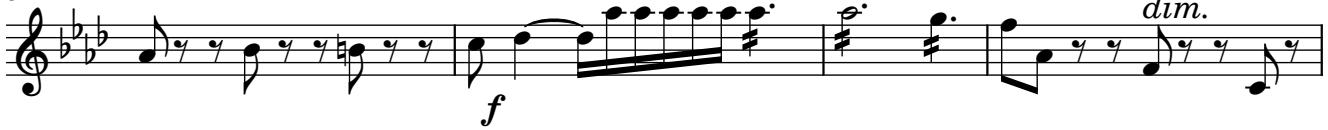
54



59



64



68



Allegro Moderato



14



22

31

37

40

49 *cres e accelerando*

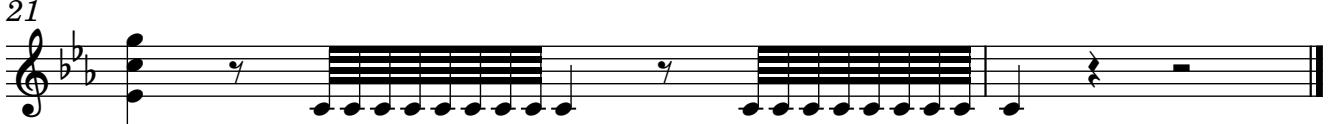
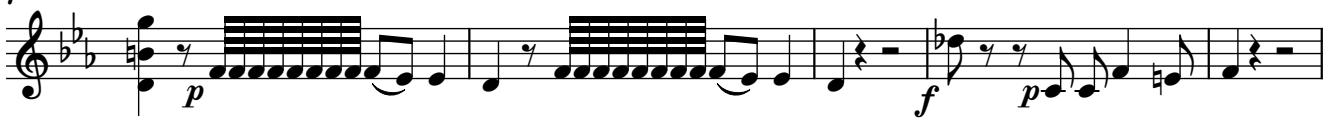
58

70

89 *dol*

99

116

Largo

Viola

Lamentación Primera del Miércoles Santo
First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

1

3

7 dol.

13

17

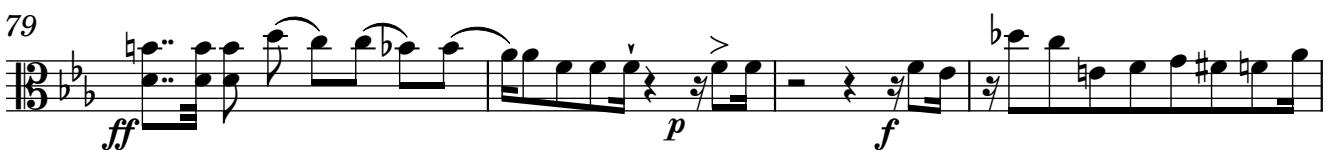
22

24

27

33

2



Andante Flebile

3

Musical score for Andante Flebile, page 3, measures 1-11. The score is in 2/4 time, B-flat major. The key signature changes to A major at measure 11. Measure 1 starts with a forte dynamic (f). Measures 2-10 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 11 concludes with a forte dynamic (f).

Musical score for Andante Flebile, page 3, measures 12-21. The score continues in 2/4 time, B-flat major. Measures 12-21 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous section but with different dynamics and articulations.

Musical score for Andante Flebile, page 3, measures 22-31. The score continues in 2/4 time, B-flat major. Measures 22-31 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 32-41. The score continues in 2/4 time, B-flat major. Measures 32-41 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 42-51. The score continues in 2/4 time, B-flat major. Measures 42-51 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 52-61. The score continues in 2/4 time, B-flat major. Measures 52-61 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

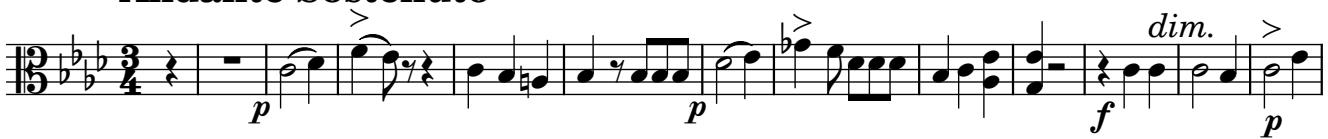
Musical score for Andante Flebile, page 3, measures 62-71. The score continues in 2/4 time, B-flat major. Measures 62-71 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 72-81. The score continues in 2/4 time, B-flat major. Measures 72-81 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 82-91. The score continues in 2/4 time, B-flat major. Measures 82-91 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

Musical score for Andante Flebile, page 3, measures 92-101. The score continues in 2/4 time, B-flat major. Measures 92-101 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, similar to the previous sections.

107

**Andante Sostenuto**

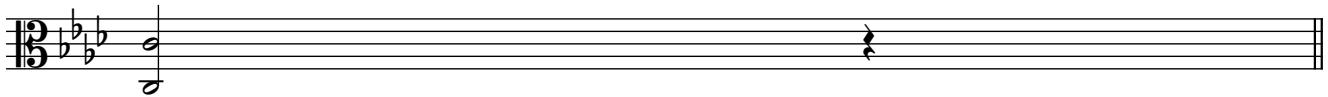
14



26



37

**Andantino**

6



11



16



21



26

31

36

43

48

53

57

62

67

dim.

Allegro Moderato

8

16



35



44



56



66



79



94

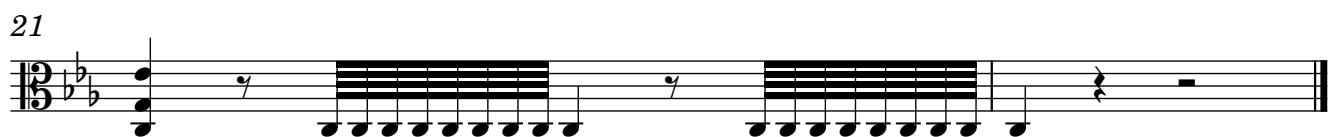
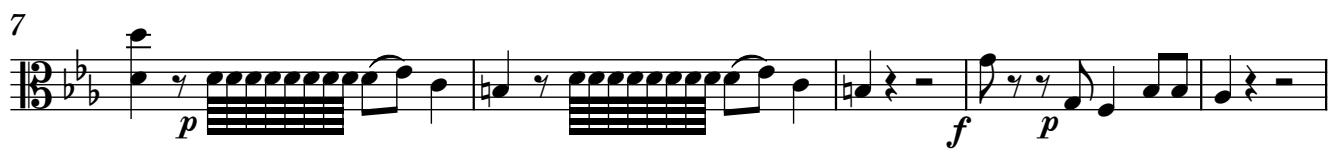


110

**Largo**

4





Violoncello

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

4

10

18

24

28

35

41

47

52



59



65



71



77



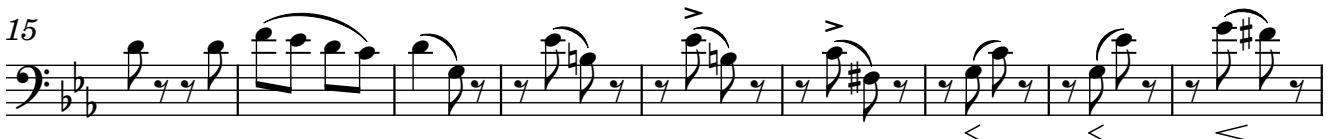
83

**Andante Flebile**

8



15



24



33

42

49

60

67

74

83

92

101

111

Andante Sostenuto

14



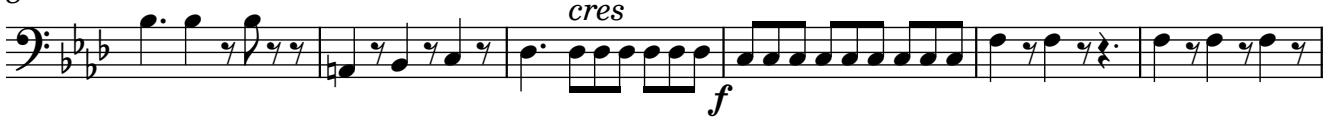
25



36

**Andantino**

8



14



22



30



37



44

48

51

56

61

66

Allegro Moderato

19

31

40

6

50

cres e accelerando

p

60

ff

p

78

ff

p

95

111

Largo

f

p

5

f

ff

p

9

f

p

f

p

f

15

20

Contrabass

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

1

4

15

24

28

35

41

47

52



Andante Flebile



49

60

70

79

89

99

111

Andante Sostenuto

6 23

Andantino

8

14



22



30



37



44



48



51



56



61



66



Allegro Moderato

19

31

40

51

76

94

110

Largo

5

6

9



15



20



Keyboard Reduction

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
Obra 57

Largo

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is C minor (one flat), and the time signature is common time. The dynamics and tempo markings are as follows:

- System 1 (Measures 1-4): Dynamics include *f*, *p*, and *f*. The tempo is **Largo**.
- System 2 (Measure 5): Dynamics include *f* and *dol.* (dolcissimo).
- System 3 (Measure 9): Dynamics include *p* and *dol.*
- System 4 (Measure 13): Dynamics include *f* and *p*.
- System 5 (Measure 17): Dynamics include *p* and *dol.*

20

24

28

31

33

35

38

Musical score page 38. Treble and bass staves. Key signature: two flats. Measure 1: G major 7th chord. Measure 2: B-flat major 7th chord. Measure 3: D major 7th chord. Measure 4: E major 7th chord. Dynamics: *p*, *f*.

42

Musical score page 42. Treble and bass staves. Key signature: two flats. Measures 1-2: Complex rhythmic patterns with eighth and sixteenth notes. Measures 3-4: Continuation of rhythmic patterns.

44

Musical score page 44. Treble and bass staves. Key signature: two flats. Measures 1-2: Complex rhythmic patterns with eighth and sixteenth notes. Measures 3-4: Continuation of rhythmic patterns.

47

Musical score page 47. Treble and bass staves. Key signature: two flats. Measures 1-2: Complex rhythmic patterns with eighth and sixteenth notes. Measures 3-4: Continuation of rhythmic patterns.

50

Musical score page 50. Treble and bass staves. Key signature: two flats. Measures 1-2: Complex rhythmic patterns with eighth and sixteenth notes. Measures 3-4: Continuation of rhythmic patterns.

55

Musical score page 55. Treble and bass staves. Key signature: two flats. Measures 1-2: Complex rhythmic patterns with eighth and sixteenth notes. Measures 3-4: Continuation of rhythmic patterns.

59

63

66

70

73

76

78

80

83

86

Andante Flebile

6

10

16

21

29

34

41

47

54

59

64

70

75



84

91

96

103

110

Andante Sostenuto

11

20

29

36

Andantino

10



Musical score page 10, measures 9-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 9: Treble has eighth-note pairs with slurs and grace notes. Bass has eighth-note chords. Measure 10: Treble has eighth-note pairs. Bass has eighth-note chords. A dynamic marking "cres" (crescendo) is placed above the bass staff.

Musical score page 11, measures 11-12. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 11: Treble starts with a forte dynamic (f) and eighth-note pairs. Bass has eighth-note chords. Measure 12: Treble continues eighth-note pairs. Bass has eighth-note chords.

Musical score page 15, measures 15-16. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 15: Treble has eighth-note pairs. Bass has eighth-note chords. Measure 16: Treble has eighth-note pairs. Bass has eighth-note chords.

Musical score page 19, measures 19-20. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 19: Treble has eighth-note pairs. Bass has eighth-note chords. Measure 20: Treble has eighth-note pairs. Bass has eighth-note chords. A dynamic marking "p" (piano) is placed above the bass staff.

Musical score page 23, measures 23-24. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 23: Treble has eighth-note pairs. Bass has eighth-note chords. Measure 24: Treble has eighth-note pairs. Bass has eighth-note chords.

27

31

35

39

42

45

48

50

53

56

59

63

67

dim.

pp

Allegro Moderato

f

8

ff

13

p

20

27

33

37

39

43

49

56

64

71

mf
a piacere

79

86

91

97

102

109

115

Largo

5

8

13

17

16

17

19

19

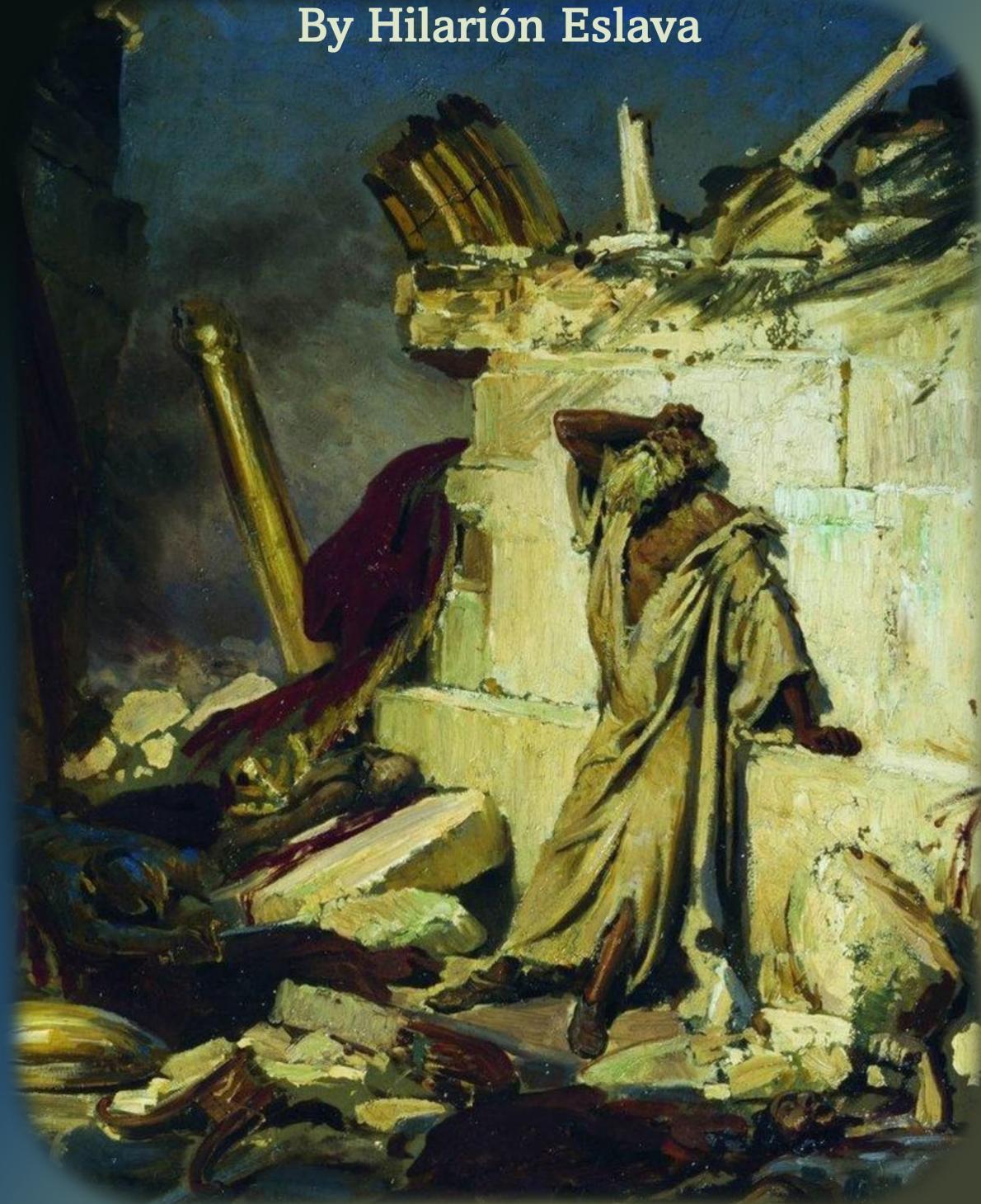
22

22

Lamentación Primera del Miércoles Santo

(First Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra

ART: *Cry of the Prophet Jeremiah on the Ruins of Jerusalem*, Ilya Repin (1844–1930),
State Tretyakov Gallery, Moscow

CPE-123

2 Lamentación Primera del Miércoles Santo
First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861
 Obra 57

Largo

The musical score consists of two systems of music. The top system, labeled 'Largo', contains eight staves. The first four staves represent the '1º Choir' (Soprano, Alto, Tenor, Bass) in C major, each with a note 'c' at the beginning. The next four staves represent the '2nd Choir' (Soprano, Alto, Tenor, Bass) also in C major, also starting with a note 'c'. The bottom system, labeled 'KB Red.', shows a 'Keyboard Reduction' in C major, featuring a treble clef and bass clef staff. Measure 4 begins with a forte dynamic (f), followed by a piano dynamic (p). Measure 8 begins with a piano dynamic (p), followed by a forte dynamic (f).

12

1C-S
KB Red.

In - ci - pit

16

1C-S
1C-A
KB Red.

la - men-ta - ti-o Je - - re - mi - æ pro - phe - - - -
In - - ci - pit la - men-ta - ti-o
dol.

19

1C-S
1C-A
1C-T
1C-B
KB Red.

tæ, Je - re - mi - æ pro - phe - - - - tæ, pro - - phe - -
Je - - re - mi - æ pro - phe - - - - tæ, pro - - phe - -
In - - - ci - pit la - men - ta - - ti -
In - - - ci - pit la - men - ta - - ti - o, la-men - ta - - ti -

22

1C-S tæ, la - men - ta - ti-o, *p*

1C-A tæ, la - men - ta - ti-o, Je - - re-mi - æ pro-

1C-T o, la - men - ta - ti-o, Je - - re-mi - æ pro-

1C-B o, la - men - ta - ti-o, Je - - re-mi - æ pro-

KB
Red. { *f* p *p* { *f* { *p*

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB Red.

25

p

p

p

p

f

f

f

f

p

Je-re-

phe - - tæ, Je-re-

phe - - tæ, Je-re-

phe - - tæ, Je-re-

Je - re - - mi - - æ pro - phe - - tæ,

Je - re - mi - - æ pro - phe - - - tæ,

Je - re - mi - - æ pro - phe - - - tæ,

Je - re - mi - - æ pro - phe - - - tæ,

28

1C-S mi - - æ pro - phe - tæ.

1C-A mi - - æ pro - phe - tæ.

1C-T mi - - æ pro - phe - tæ.

1C-B mi - - æ pro - phe - tæ.

KB Red.

31

KB Red.

33

KB Red.

35

KB Red.

38

1C-S
1C-A
1C-B
2C-S
2C-A
2C-T
2C-B
KB Red.

dol Quo-mo-do se - det
dol Quo-mo-do se - det
dol Quo-mo-do se - det
cres *f* Quo-mo-do se - det
cres *f* A - - - - leph,
cres *f* A - - - - leph,
cres *f* A - - - - leph,
p *f* A - - - - leph,

42

1C-S
1C-A
1C-B
KB Red.

so - - - - la, Quo-mo-do se - - det
so - - - - la, Quo-mo-do se - - det
so - - - - la, Quo-mo-do se - - det
p

44

1C-S so - - - - la, quo - mo - do se - - - det

1C-A so - - - - la, quo - mo - do se - - - det

1C-B so - - - - la, quo - mo - do se - - - det

KB Red.

46

1C-S so - la, so - - - la ci - vi - tas ple - - - na

1C-A so - la, so - - - la ci - vi - tas ple - - - na

1C-B so - la, so - - - la ci - vi - tas ple - - - na

KB Red.

48

1C-S po - pu-lo, so - la ple - - - na po - pu-lo,

1C-A po - pu-lo, so - la ple - na po - pu-lo,

1C-B po - pu-lo, so - la ple - na po - pu-lo,

2C-S quo-mo-do

2C-A quo-mo-do

2C-T quo-mo-do

2C-B quo-mo-do

KB
Red.

51

p

1C-S so - la so - la so - la

1C-A so - la so - la so - la

1C-T so - la so - la so - la

1C-B so - la so - la so - la

2C-S se - det se-det ci - vi-tas ple-na po-pu-lo ple-na

2C-A se - det se-det ci - vi-tas ple-na po-pu-lo ple-na

2C-T se - det se-det ci - vi-tas ple-na po-pu-lo ple-na

2C-B se - det ci - vi-tas ple-na po-pu-lo ple-na

KB
Red.

54

2C-S po-pu-lo, ple-na ple-na ple-na ple-na
2C-A po-pu-lo, ple-na ple-na ple-na ple-na
2C-T po-pu-lo, se-det *p* so - - - la ple - - - na
2C-B po-pu-lo, so-la so-la so-la so-la ple-na
KB Red.

57

1C-S dol. fac-ta est qua-si vi-du-a
1C-A dol. fac-ta est qua-si vi-du-a
1C-B dol. fac-ta est qua-si vi-du-a
2C-S *f* po-pu-lo,
2C-A *f* po-pu-lo,
2C-T *f* po-pu-lo,
2C-B po-pu-lo,
KB Red.

60

1C-S fac-ta est_ qua-si vi - - - du -

1C-A fac - ta est_ qua-si vi - - du-a do - - mi-na

1C-B -

KB Red. fac-ta est_ qua-si

62

1C-S a do-mi-na gen - - - ti - um

1C-A gen - ti-um do-mi-na gen - - - ti-um

1C-B vi - du-a do - - - mi-na gen - ti-um

KB Red. -

64

1C-S fac - ta est qua - - si vi - du-a

1C-A fac - ta est qua - - si vi - du-a

1C-B fac - ta est qua - - si vi - du-a

KB Red. -

66

1C-S fac-ta est— qua-si vi - - - du -

1C-A fac - ta est— qua-si vi - - du-a— do - - mi - na

1C-B — — fac-ta est— qua-si-

KB Red.

68

1C-S a do-mi - na gen- ti - um do-mi-na gen - - ti -

1C-A gen - ti-um do-mi - na gen - - - - - ti -

1C-B vi - du-a— do - - - - mi - na gen - - - - - ti -

KB Red.

70

1C-S um,

1C-A um,

1C-B um,

2C-S *ff*
vi - du - a

2C-A *ff*
vi - du - a

2C-T *ff*
fac - to est qua - si vi - du - a do - mi - na gen - ti - - -

2C-B *ff*
vi - du - a

KB Red. *ff* 5 5

72

2C-S vi - du - a vi - du - a

2C-A vi - du - a vi - du - a

2C-T um, fac - ta est qua - si vi - du - a do - mi - na gen - ti - -

2C-B vi - du - a vi - du - a

KB Red.

74

1C-S dol. Prin - ceps pro-vin - - - ci - - -
 dol.

1C-A Prin - ceps pro-vin - - - ci - - -
 dol.

1C-B Prin - ceps pro-vin - - - ci - - -

2C-S vi - du - - a.

2C-A vi - du - - a

2C-T um.

2C-B vi - du - - a

KB Red. 

76

1C-S a - - - - rum fac - ta est sub tri - -
 >

1C-A a - - - - rum fac - ta est sub tri - -
 >

1C-B a - - - - rum fac - ta est sub tri - -

KB Red. 

78

1C-S bu - - - - to,

1C-A bu - - - - to,

1C-B bu - - - - to,

2C-S *f* fac - ta est, fac - - - ta est

2C-A fac - ta est, fac - ta, fac - ta est

2C-T *f* fac - ta est, fac - - - ta est

2C-B *f* fac - ta est, fac - - - ta est

KB Red. ff

80

2C-S sub tri - bu - to, *f* fac - ta,

2C-A sub tri - bu - to, *f* fac - ta,

2C-T sub tri - bu - to, *f* fac - ta,

2C-B sub tri - bu - to, *f* fac - ta,

KB Red. *p* *f*

82

2C-S fac - ta est sub tri - - bu - - to, sub tri - -

2C-A fac - ta est sub tri - - bu - - to, sub tri - -

2C-T fac - ta est sub tri - - bu - - to, sub tri - -

2C-B fac - ta est sub tri - but - - - to, sub tri - -

KB Red.

84

2C-S bu - - to, sub tri - - - bu - to.

2C-A bu - - to, sub tri - - - bu - to.

2C-T bu - - to, sub tri - - - bu - to.

2C-B bu - - to, sub tri - - - bu - to.

KB Red.

Andante Flebile

1º Choir
Soprano

Beth

1st Choir
Alto

Beth

1st Choir
Tenor

Beth

1st Choir
Bass

Beth

2nd Choir
Soprano

2nd Choir
Alto

2nd Choir
Tenor

2nd Choir
Bass

Keyboard Reduction

The musical score consists of ten staves. The top five staves represent the '1º Choir' with parts for Soprano, Alto, Tenor, Bass, and another Alto. Each of these parts begins with a single note followed by a fermata, with the word 'Beth' written below each note. The bottom five staves are labeled 'Keyboard Reduction' and show harmonic progressions with various chords and bass lines. The first staff of the keyboard reduction starts with a dynamic 'p'. The second section of the score begins at measure 6, featuring two staves for 'KB Red.'. The third section begins at measure 10, featuring two staves: '1C-T' and 'KB Red.'. The '1C-T' staff includes lyrics: 'Solo Plo - rans, plo - rans plo - ra - vit in'. The 'KB Red.' staff provides harmonic support with sustained chords.

15

1C-T noc - te, plo - ra - - vit in noc - te et la - cri - - mæ

KB
Red.

19

1C-T e-jus in ma-xil - - lis e-jus, et la-cri-mæ e - jus in ma-

KB
Red.

24

1C-S Solo Plo - rans, plo - rans plo - ra - vit in

1C-T xil-lis e - jus, non est non est qui con-so - le - tur

KB
Red.

29

1C-S noc - te, plo - ra - - vit-in noc - te et la - cri - - mæ

1C-T e - - am, qui con-so - le - tur e - - am non est

KB
Red.

33

1C-S e-jus in ma - xil - - lis e-jus, et la-cri-mæ e -

1C-T non est non est non est ex om - ni - bus ex om - ni -

KB
Red.

37

1C-S - jus in ma - xil-lis e - jus. non est, non

1C-T bus ca - ris e - - - jus. non est, non

KB
Red.

43

1C-S est qui con-so - le - tur e - am ex om - - ni - bus, om - ni -

1C-T est qui con-so - le - tur e - am ex om - - ni - bus, om - - ni -

KB
Red.

48

1C-S bus ca - ris e - - - - jus, plo - rans plo - rans plo - rans, plo - rans plo - rans plo -

1C-T busca - ris e - - - - jus, plo - rans plo -

1C-B Solo Plo - rans, plo - rans plo -

KB Red.

53

1C-S ra - - vit in noc - - te, plo - ra - vit in noc - - te,

1C-T ra-vit in noc - - - te in noc - - te

1C-B ra - - vit in noc - - te, plo - ra - vit in noc - - te et

KB Red.

57

1C-S et la - - - cri - mæ e - - - - - jus et la - - - cri -

1C-T et la - - - cri - mæ e - - - - - jus et la - - - cri -

1C-B la - cri - - - mæ e - jus in ma - xil - lis in ma -

KB Red.

60

1C-S mæ in ma - - xil - - lis e - - jus, non est,—

1C-T mæ in ma - xil - - lis e - - jus, non est,—

1C-B xil - lis_ e - - - - jus, non est,

KB Red.

65

1C-S non est,— qui con-so - le-tur e - am, non est,— non

1C-T non est,— qui con-so - le-tur e - am, non est,— non

1C-B non est, qui con - so - le - tur e - am, non est,— non

KB Red.

70

1C-S est,

1C-T est,

1C-B est,

KB Red.

74

1C-S *p* om - - - nes a - - mi - - - ci, a mi - - - - ci

1C-A *mf* om - - - nes, om - - - nes a - mi - - - ci

1C-T *p* om - - - nes a - - mi - - - ci, a - - - mi - - - ci

1C-B *p* om - - - nes a - - mi - - - ci, a - - - mi - - - ci e - -

KB Red.

77

1C-S e - - - jus, spre - ve - runt e - - am et fac - -

1C-A e - - - jus, spre - ve - runt e - - am et fac-ti sunt

1C-T e - - - jus, spre - - ve - - runt e-am et fac - -

1C-B jus, spre - - ve - runt e - - am et fac - -

KB Red.

81

1C-S ti sunt e - - - i i - ni-mi - - - ci et fac - - ti sunte - -

1C-A e - i in - i - mi - - - - ci, et fac - ti sunt

1C-T ti sunt e - - - i i - ni-mi - - - ci et fac - - ti sunte - -

1C-B ti sunt e - - - i i - ni-mi - - - ci et fac - - ti sunte - -

KB Red.

85

1C-S i ni mi ci.

1C-A e i ni mi ci.

1C-T i ni mi ci.

1C-B i ni mi ci.

KB Red.

90

1C-S Om - nes a - mi - ci spre - ve-runt

1C-A Om - nes a - mi - ci spre - ve-runt

1C-T Om - nes a - mi - ci spre - ve-runt

1C-B Om - nes a - mi - ci spre - ve-runt

KB Red.

95

1C-S e - am et fac - - ti sunt e - i, et fac - - ti sunt e - -

1C-A e - am et fac - - ti sunt e - i, et fac - - ti sunt e - -

1C-T e - am et fac - - ti sunt e - i, et fac - - - ti sunt e - -

1C-B e - am et fac - - ti sunt e - i, et fac - - - - ti sunt e - -

KB Red.

100

1C-S i i - ni - mi - - ci, et fac - ti sunt e - - i i - ni -

1C-A i i - ni - mi - - ci, et fac - ti sunt e - - i i - ni -

1C-T i i - ni - mi - - ci, et fac - - ti sunt e - - i i - ni -

1C-B i i - ni - mi - - ci, et fac - - - ti sunt e - - i i - ni -

KB Red.

106

1C-S mi - - - ci,
1C-A mi - - - ci,
1C-T mi - - - ci,
1C-B mi - - - ci,
KB Red.

Andante Sostenuto

p

1^o Choir
Soprano
1st Choir
Alto
1st Choir
Tenor
1st Choir
Bass
2nd Choir
Soprano
2nd Choir
Alto
2nd Choir
Tenor
2nd Choir
Bass
Keyboard
Reduction

Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti -
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti -
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti -

6

2C-S o-nem, et mul-ti tu - di - nem ser-vi - tu - tis, ha-bi-

2C-A o-nem, et mul - ti - tu - di-nem ser-vi - tu - tis, ha-bi-

2C-T o-nem, et mul - ti - tu - di-nem ser-vi - tu - tis, ha-bi - ta - vit dim.

2C-B o-nem, et mul-ti - tu - di-nem ser-vi - tu - tis, ha-bi-

KB Red. f dim.

2C-S

ta - vit in - ter gen - - tes, nec in - ve - nit re - qui-

2C-A

ta - vit in - ter gen - - tes, nec in - ve - nit p re - qui -

2C-T

in - - ter gen - - tes, nec in - ven - it re - - - - qui -

2C-B

ta - vit in - ter gen - - tes, nec in - ve - nit re - qui -

KB
Red.

18

2C-S em, om - nes, om - nes per-se-cu - to - res e - jus ap-prehen-

2C-A em, om - nes, om - nes per-se-cu - to - res e - jus ap-prehen-

2C-T em, om - nes, om - nes per-se-cu - to - res e - jus ap-prehen-

2C-B em, om - nes, om - nes per-se-cu - to - res e - jus ap-prehen-

KB Red.

23

2C-S de - runt e - am in-ter an - gus - ti - as, in-ter an -

2C-A de - runt e - am in-ter an - gus - ti - as, in-ter an -

2C-T de - runt e - am in-ter an - gus - ti - as, in-ter an - gus - ti - as, an -

2C-B de - runt e - am in-ter an - gus - ti - as, in-ter an -

KB Red.

28

This musical score page contains five staves. The top four staves represent vocal parts: 2C-Soprano (G clef), 2C-Alto (C clef), 2C-Tenor (F clef), and 2C-Bass (Bass clef). The bottom staff is labeled 'KB Red.' (Keyboard Reduction) and shows harmonic changes and bass notes. The vocal parts sing a repeating phrase: "gus - ti - as, in-ter an - gus - ti - as, an - gus - ti - as in-ter an -". Measure 28 starts with a forte dynamic. Measures 29-30 show a transition with rests and eighth-note patterns. Measures 31-32 continue the vocal line.

2C-S
gus - ti - as, in-ter an - gus - ti - as, an - gus - ti - as in-ter an -

2C-A
gus - ti - as, in-ter an - gus - ti - as, in-ter an -

2C-T
gus - ti - as, in-ter an - gus - ti - as, in-ter an -

2C-B
gus - ti - as, in-ter an - gus - ti - as, in - ter an -

KB Red.

33

This musical score page continues the vocal line from the previous page. The top four staves (2C-Soprano, 2C-Alto, 2C-Tenor, 2C-Bass) sing the phrase "gus - - ti - as, in-ter an - gus - - ti - as," followed by a fermata. The bottom staff (KB Red.) provides harmonic support with sustained chords and bass notes. Measure 34 features a melodic line in the soprano and alto parts. Measures 35-37 continue the vocal line with harmonic changes indicated by the keyboard reduction staff.

2C-S
gus - - ti - as, in-ter an - gus - - ti - as.

2C-A
gus - - ti - as, in-ter an - gus - - ti - as,

2C-T
gus - - ti - as, in-ter an - gus - - ti - as,

2C-B
gus - - ti - as, in - ter an - gus - - ti - as,

KB Red.

Andantino

1º Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano

2nd Choir
Alto

2nd Choir
Tenor

2nd Choir
Bass

Keyboard Reduction

f

Da - leth

f

Da - leth

f

Da - leth

f

Da - leth

KB
Red.

5

8

KB
Red.

10

KB
Red.

12

1C-B

Vi - æ Si - on lu - gent, Vi - - æ Si - on

KB
Red.

16

1C-B

lu - gent e - - o quod non sint qui ve-ni-ant ad

KB
Red.

19

1C-S

Vi - æ Si - on lu - gent,

1C-B

sol - lem - ni - ta - tem,

KB
Red.

23

1C-S

Vi - - æ Si - on lu - gent e - - o quod non sint qui

KB
Red.

26

1C-S ve-ni-ant ad sol - lem - ni - ta - - tem, vi - æ Si-on

1C-B

KB
Red.

30

1C-S lu - - - gent, vi - - æ Si - on lu - gent,

1C-B

KB
Red.

33

1C-S e - - o quod non sint qui ve - ni-ant ad sol - lem - ni - -

1C-B

KB
Red.

36

1C-S ta - - - tem. Solo Vi-æ Si - on

1C-B ta - - - tem. Solo Vi-æ Si - on

2C-S *p* Vi - - - æ Si - on lu - - gent,

2C-A *p* Vi - - - æ Si - on lu - gent,

2C-T *p* Vi - - - æ Si - on lu - gent,

2C-B *p* Vi - - - æ Si - on lu - gent,

KB Red. { *p* *p* *p*

39

1C-S lu - gent, vi - æ Si - on

1C-B lu - gent, vi - æ Si - on

2C-S vi - - - - æ Si - - on lu - - gent,

2C-A vi - - - - æ Si - - on lu - - gent,

2C-T vi - - - - æ Si - - on lu - - gent,

2C-B vi - - - - æ Si - - on lu - - gent,

KB Red. 



41

1C-S lu - gent, e - o quod non

1C-B lu - gent, e - o quod non

2C-S e - - - o quod non sint qui ve - ni - ant,

2C-A e - - - o quod non sint qui ve - ni - ant,

2C-T e - - - o quod non sint qui ve - ni - ant,

2C-B e - - - o quod non sint qui ve - ni - ant,

KB Red. 



43

1C-S
1C-B
2C-S
2C-A
2C-T
2C-B
KB Red.

sint qui ve - - - ni - - ant, qui
sint qui ve - - - ni - - ant, qui
e - - - - o quod non sint qui
e - - - - o quod non sint qui
e - - - - o quod non sint qui
e - - - - o quod non sint qui
KB Red.

44

1C-S
1C-B
2C-S
2C-A
2C-T
2C-B
KB Red.

ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
ve - - - ni - - ant ad sol - lem - ni - - ta - tem,
KB Red.

46

2C-S om - - - - nes por - tæ e - jus des - - truc - tæ,

2C-A des - truc - tæ,

2C-T om - - - - nes por - tæ e - jus des - - truc - tæ,

2C-B om - - - - nes por - tæ e - jus des - - truc - tæ,

KB Red.

48

2C-S sa - - - - cer - - do - tes e - jus ge - - men - tes,

2C-A ge - men - tes,

2C-T sa - - - - cer - - do - tes e - jus ge - - men - tes,

2C-B sa - - - - cer do - tes e - jus ge - - men - tes,

KB Red.

50

1C-S
1C-B
2C-S
2C-A
2C-T
2C-B
KB Red.

Solo *p*
et
Solo *p*
et
vir - - - gi - nes e - - jus squa - li-dæ,
squ - li-dæ,
vir - - - gi - nes e - - jus squa - li-dæ,
vir - - - gi - nes e - - jus squa - li-dæ,

52

1C-S
1C-B
KB Red.

ip - so op - - pres-sa a - ma - ri - - tu - - di -
ip - so op - - pres-sa a - ma - - - ri - tu - - di -

55

1C-S ne, et ip - - so op - - pres - sa a -

1C-B ne, et ip - - so op - - pres - sa a -

KB Red.

58

1C-S ma - ri - - tu - - di - ne, et ip - so op -

1C-A

1C-B ma - - - ri - tu - - di - ne, et ip - so op -

KB Red.

61

1C-S pres-sa a - ma - ri - tu - - di - ne, et

1C-A pres-sa a - ma - ri - tu - - di - ne, et

1C-T a-ma - - - ri - - - tu - - - di - ne,

1C-B pres-sa a-ma - - - ri - - - tu - - - di - ne, et

KB Red.

64

1C-S ip - - so op - - pres-sa a - ma - ri - tu - - di -

1C-A ip - - so op - - pres-sa a - ma - ri - tu - - di -

1C-T a-ma - - - ri - - - tu - - - di -

1C-B ip - - so op - - pres-sa a-ma - - - ri - - - tu - - - di -

KB Red.

67

1C-S ne.

1C-A ne.

1C-T ne.

1C-B ne.

KB Red.

dim.

pp

Allegro Moderato

1º Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano

2nd Choir
Alto

2nd Choir
Tenor

2nd Choir
Bass

Keyboard Reduction

The musical score consists of nine staves. The first eight staves represent the choir voices: Soprano, Alto, Tenor, Bass, and three additional voices (likely Alto, Tenor, Bass) from two different choirs. The ninth staff is for the Keyboard Reduction. The music begins with a dynamic of **C**, followed by a forte dynamic (**f**) in the third measure. The vocal entries are marked with a breve-like symbol above the note heads. The Keyboard Reduction staff shows a harmonic reduction of the piano parts, with various chords and bass notes indicated.

8

KB
Red.

This section shows the harmonic reduction for the eighth measure. It consists of two staves: Treble and Bass. The Treble staff shows a series of chords, primarily in C major with two flats, including dominant seventh chords and other harmonic structures. The Bass staff provides harmonic support with sustained notes and bass line patterns.

13

1C-S
1C-A
1C-T
1C-B
KB Red.

dol
Fac-ti sunt hos-tes
dol
Fac-ti sunt hos-tes
dol
Fac-ti sunt hos-tes
dol
Fac-ti sunt hos-tes

19

1C-S
1C-A
1C-T
1C-B
KB Red.

e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi -
e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi -
e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi -
e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi -

25

1C-S te, i-ni-mi-ci e-jus lo - cu-ple-ta - ti sunt,

1C-A te, i-ni-mi-ci e-jus lo - cu-ple-ta - ti sunt,

1C-T te, i-ni-mi-ci e-jus lo - cu-ple-ta - ti sunt,

1C-B te, i-ni - mi - - - ci e-jus lo - cu-ple-ta - ti sunt, i - ni-

KB Red.

30

1C-S i - ni-mi - ci e - jus lo - cu - ple - ta - ti sunt,

1C-A i - ni-mi - ci e - jus lo - cu - ple - ta - ti sunt,

1C-T i - ni-mi - ci e - jus lo - cu - ple - ta - ti sunt,

1C-B mi - - - ci e - jus lo - cu - ple - ta - to sunt,

2C-B f i - ni-

KB Red.

34

2C-S *f* *ff*
 i - - ni-mi - ci, i - - ni-mi - ci, i - - - - ni-

2C-A *f* *ff*
 i - - ni-mi - ci, i - - ni-mi - ci, i - - - - ni-

2C-T *f* *ff*
 i - - ni-mi - ci, i - - ni-mi - ci, i - - - - ni-

2C-B *ff*
 mi - ci, i - ni - mi - ci, i - - - - ni-

KB Red.


37

2C-S *p* *p*
 mi - - - - ci e - - - - jus lo - -

2C-A *b*
 mi - - - - ci e - - - - jus lo - -

2C-T *p* *p*
 mi - - - - ci e - - - - jus lo - -

2C-B *p* *p*
 mi - - - - ci e - - - - jus lo - -

KB Red.


39

2C-S cu - - ple - - - ta - ti - sunt, lo - - cu - ple - ta - ti - sunt, lo - -

2C-A cu - - ple - - - ta - ti - sunt, lo - - cu - ple - ta - ti - sunt, lo - -

2C-T cu - - ple - - - ta - ti - sunt, lo - - cu - ple - ta - ti - sunt, lo - -

2C-B cu - - ple - - - ta - ti - sunt, lo - - cu - ple - ta - ti - sunt, lo - -

KB
Red.

52

1C-S e - am, su - per e - - - - am

1C-A est su - per #e - - - - am

1C-T e - - am, su-per e - - - am

1C-B e - - am, su-per e - - - am

2C-S *p cres e accelerando*
prop - ter mul - - ti - tu - di -

2C-A *p cres e accelerando*
prop - ter_ mul - - ti -

KB Red.

57

2C-S nem i - ni - qui - ta - tum e - jus, i - - ni-qui - ta - tum.

2C-A tu - di - nem i - ni - qui - ta - - tum e - - jus, i - ni-qui -

KB Red.

48

63 *ff*

2C-S e - - - - - jus, i - - ni-qui - - ta - tum e - -

2C-A ta - tum e - - - - jus, i - - - ni-qui - - ta - tum e - -

2C-T *ff* prop-ter mul - ti - tu - di - - nem i - ni-qui - ta - tum e - -

2C-B *ff* prop-ter mul - ti - tu - di - - nem i - ni-qui - ta - tum e - -

KB Red. *ff*

68

2C-S jus,

2C-A jus,

2C-T jus,

2C-B jus,

KB Red. *p*

This musical score page shows five staves. The top four staves are vocal parts: 2C-Soprano, 2C-Alto, 2C-Tenor, and 2C-Bass. Each has a treble clef, a key signature of two flats, and a common time signature. The vocal parts sing the word "jus," followed by a series of rests. The bottom staff is a "Keyboard Reduction" (KB Red.), indicated by a brace and a bass clef. It features a dynamic marking "p" (piano). The KB part consists of eighth-note chords and includes slurs and grace notes, particularly in the middle section where it uses a mix of B-flat and C-sharp. The entire score is set against a background of horizontal dashed lines.

76

1C-S dol.
Par - vu - li e - jus duc - ti

1C-A dol.
Par - vu - li e - jus duc - ti

1C-T dol.
Par - vu - li e - jus duc - ti

1C-B dol.
Par - vu - li e - jus duc - ti

KB Red. *a piacere*

82

1C-S *p*
sunt par - vu - li e - jus duc - ti sunt,

1C-A *p*
sunt, par - vu - li e - jus duc - ti sunt,

1C-T *p*
sunt, par - vu - li e - jus duc - ti sunt,

1C-B *p*
sunt, par - vu - li e - jus duc - ti sunt,

2C-B *ff*
in cap-

KB Red.

87

2C-S *ff*
in cap-ti - vi - - ta - - - tem, in cap-ti - vi

2C-A *ff*
in cap-ti - vi - - ta - - - tem, in cap-ti - vi -

2C-T *ff*
in cap-ti - vi ta - - - tem, in cap-ti - vi

2C-B
ti - - - vi - - - ta - - - tem, in cap - ti - - - vi - - -

KB Red.

90

2C-S *p*
ta - - tem, duc-ti sunt in cap - ti - vi - ta -

2C-A *p*
ta - - tem, duc - ti sunt in cap - ti - vi - ta -

2C-T *p*
ta - - tem, duc - ti sunt in cap - ti - vi - ta -

2C-B
ta - - tem, duc - ti sunt, duc - - - ti sunt in cap - ti - vi - ta -

KB Red.

94

2C-S

2C-A

2C-T *f*

8 tem, an - te fa - - - ci - em tri - - bu - lan - - - tis, tri - - bu -

2C-B

tem.

KB Red.

99

2C-S

2C-A

2C-T

8 tri - - - bu - lan - - -

2C-B

tri - - - bu - lan - - -

KB Red.

105

2C-S

tis,

2C-A

tis,

2C-T

tis, an - te fa - - ci - em tri - - bu - lan - - - tis, tri - - bu -

2C-B

tis,

KB Red.

110

2C-S

tri - - - bu - lan - - - -

2C-A

tri - - - bu - lan - - - -

2C-T

lan - - - tis, tri - bu - lan - - - - tis, tri - - - bu - lan - - - -

2C-B

tri - - - bu - lan - - - -

KB Red.

116

2C-S tis,
2C-A tis,
2C-T tis.
2C-B tis,
KB Red.

Largo

1^o Choir Soprano
1st Choir Alto
1st Choir Tenor
1st Choir Bass
2nd Choir Soprano *f*
2nd Choir Alto *f*
2nd Choir Tenor *f*
2nd Choir Bass *f*
Keyboard Reduction

Je - ru - sa - lem, Je - ru - sa - lem,
Je - ru - sa - lem, Je - ru - sa - lem, con-
Je - ru - sa - lem, Je - ru - sa - lem, con-
Je - ru - sa - lem, Je - ru - sa - lem, con-

4

2C-S

2C-A

2C-T

2C-B

KB
Red.

f

f

f

f

ad

ad

ad

ad

ad

9

2C-S
2C-A
2C-T
2C-B
KB Red.

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

12

2C-S
2C-A
2C-T
2C-B
KB Red.

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

14

2C-S
Do - - - - mi - - num, ad Do - mi-num

2C-A
Do - - - - mi - - num

2C-T
Do - - - - mi - - num

2C-B
Do - - - - mi - - num

KB Red.

16

2C-S
De - um tu - - - um, ad

2C-A
De - um tu - - - um, con-ver - te-re ad

2C-T
De - um tu - - - um, ad

2C-B
De - um tu - - - um, ad

KB Red.

18

2C-S Do - - - - mi - - num, ad Do - mi-num

2C-A Do - - - - mi - - num

2C-T Do - - - - mi - - num

2C-B Do - - - - mi - - num

KB Red.

This musical score page contains five staves. The top four staves represent vocal parts: 2C-Soprano (G clef), 2C-Alto (G clef), 2C-Tenor (F clef), and 2C-Bass (C clef). The bottom staff is a keyboard reduction (KB Red.) with a G clef. The music is in common time, with a key signature of two flats. Measure 18 begins with eighth-note patterns in the upper voices and sixteenth-note chords in the bass. Measure 19 starts with a sustained note in the bass followed by eighth-note patterns in the upper voices. The vocal parts sing the text "Do - - - - mi - - num, ad Do - mi-num". The KB Red. staff shows a series of chords and sixteenth-note patterns.

20

2C-S De - um tu - - - um.

2C-A De - um tu - - - um.

2C-T De - um tu - - - um.

2C-B De - um tu - - - um.

KB Red.

This musical score page contains five staves. The top four staves represent vocal parts: 2C-Soprano (G clef), 2C-Alto (G clef), 2C-Tenor (F clef), and 2C-Bass (C clef). The bottom staff is a keyboard reduction (KB Red.) with a G clef. The music is in common time, with a key signature of two flats. Measure 20 begins with eighth-note patterns in the upper voices and sixteenth-note chords in the bass. Measure 21 starts with a sustained note in the bass followed by eighth-note patterns in the upper voices. The vocal parts sing the text "De - um tu - - - um.". The KB Red. staff shows a series of chords and sixteenth-note patterns.