

Lamentaciones Breves del Viernes Santo

(Three Brief Lamentations for Holy Friday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra & Organ
(Keyboard Reduction by Rebecca Rufin)

ART: “*Prophet Jeremiah*”, by Michelangelo, ca 1510
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CPE-194

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

Flute Oboe C Clarinet Bassoon High C Horn C Trumpet Ophicleide (or Tuba) Violin 1^o Violin 2^o Viola Violoncello Contrabass Combined Soprano Combined Alto Combined Tenor Combined Bass Organ Obligado Keyboard Reduction

High C Horn

tutti *mf*

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

tutti *mf*

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

tutti *mf*

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

tutti *mf*

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

f

9

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p* Solo

1°C-S *p* Solo Mi-se-ri-cor-di-æ Do - mi ni, qui-a non su-mus con - sump - ti, qui-a non de - fe - ce - runt mi-se-ra -

1°C-A *p* Solo Mi-se-ri-cor-di-æ Do - mi ni, qui-a non su-mus con-sump - ti, qui-a non de - fe - ce - runt mi-se-ra -

1°C-T *p* Solo Mi-se-ri-cor-di-æ Do - mi ni, qui-a non su-mus con-sump - ti, qui-a non de - fe - ce - runt mi-se-ra -

1°C-B Mi-se-ri-cor-di-æ Do - mi ni, qui-a non su-mus con-sump - ti, qui-a non de - fe - ce - runt mi-se-ra -

2°C-S

2°C-A

2°C-T

2°C-B

KB *p*

15

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

tio - nes e-jus. No-vidi - lu - cu-lo mul-ta est fi-des tu-a. Bo-nus est Do - mi-nus spe -

1°C-A

tio - nes e-jus. No-vidi - lu - cu-lo mul-ta est fi-des tu-a. Bo-nus est Do - mi-nus spe -

1°C-T

tio - nes e-jus. No-vidi - lu - cu-lo mul-ta est fi-des tu-a. Bo-nus est Do - mi-nus spe -

1°C-B

tio - nes e-jus. f No-vidi - lu - cu-lo mul-ta est fi-des tu-a. f Bo-nus est Do - mi-nus spe -

2°C-S

f Heth:

f Teth:

2°C-A

f Heth:

f Teth:

2°C-T

f Heth:

f Teth:

2°C-B

Heth:

Teth:

KB

23

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

ran - ti-bus in e-um, a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præsto -

1°C-A

ran - ti - bus in e-um, a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præsto -

1°C-T

ran - ti-bus in e-um, a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præsto -

1°C-B

ran - ti-bus in e-um, a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. f Bo-num est præsto -

2°C-S

f Teth:

2°C-A

f Teth:

2°C-T

f Teth:

2°C-B

Teth:

KB

31

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

la - ricum si - len-ti-o sa-lu-ta-re De-i. Bo-num est vi - rocum por - ta-ve-rit ju-gum ab a -

1°C-A

la - ricum si - len-ti-o sa-lu-ta-re De-i. Bo-num est vi - rocum por - ta-ve-rit ju-gum ab a -

1°C-T

la - ricum si - len-ti-o sa-lu-ta-re De-i. Bo-num est vi - rocum por - ta-ve-rit ju-gum ab a -

1°C-B

la - ricum si - len-ti-o sa-lu-ta-re De-i. *f* Bo-num est vi - rocum por - ta-ve-rit ju-gum ab a -

2°C-S

Teth:
f

2°C-A

Teth:
f

2°C-T

Teth:
f

2°C-B

Teth:
f

KB

40

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

1°C-A

1°C-T

1°C-B

2°C-S

2°C-A

2°C-T

2°C-B

KB

do-les - cen - ti - a su - a. Se - de-bit so - li - ta - ri - us, et ta - ce - bit, qui-a le - va - vit su - per

do-les - cen - ti - a su - a. Se - de-bit so - li - ta - ri - us, et ta - ce - bit, qui-a le - va - vit su - per

do-les - cen - ti - a su - a. Se - de-bit so - li - ta - ri - us, et ta - ce - bit, qui-a le - va - vit su - per

do-les - cen - ti - a su - a. *f* Se - de-bit so - li - ta - ri - us, et ta - ce - bit, qui-a le - va - vit su - per

Jod:

f

Jod:

f

Jod:

f

Jod:

f

Original Manuscript E-ESL02-R60 from Eresbil (Basque Music Archives); edited 2022 by Rebecca Rufin

50

Fl.
Ob.
C Cl.
Bsn.
H. C Hn.
C Tpt.
Oph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1°C-S
1°C-A
1°C-T
1°C-B
2°C-S
2°C-A
2°C-T
2°C-B
KB

se. Po - net in pul - ve - re os su - um, si for-te sit spes. Da-bit per - cu - ti - en - ti se ma -

Jod:
Jod:
Jod:
Jod:
Jod:
Jod:

60

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

xil - - lam, ma - xil - lam, sa - tur - a - bi - tur op - pro - bri - - is

1°C-A

xil - - lam, ma - xil - lam, sa - tur - a - bi - tur op - pro - bri - - is

1°C-T

xil - - lam, ma - xil - lam, sa - tur - a - bi - tur op - pro - bri - - is

1°C-B

xil - - lam, ma - xil - lam, sa - tur - a - bi - tur op - pro - bri - - is

Comb. S.

Tutti *f*

Comb. A.

Je -

Tutti *f*

Comb. T.

Je -

Tutti *f*

Comb. B.

Je -

Tutti *f*

Org. Obl.

f

KB

66.

Fl.

Ob.

C Cl.

Bsn.

H. C Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Comb. S.

ru - sa-lem, Je - ru - sa-lem *p* con-ver - te - re ad Do - mi-num De-um tu - - um.

Comb. A.

ru - sa-lem, Je - ru - sa-lem *p* con-ver - te - re ad Do - mi-num De-um tu - - um.

Comb. T.

ru - sa-lem, Je - ru - sa-lem *p* con-ver - te - re ad Do - mi-num De-um tu - - um.

Comb. B.

ru - sa-lem, Je - ru - sa-lem *p* con-ver - te - re ad Do - mi-num De-um tu - - um.

Org. Obl.

KB

Lamentación 2^a (Second Lamentation)

11

Lamentations 4:1-6

Hilarión Eslava

Andante

Flute
Oboe
C Clarinet
Bassoon
Horn in F
C Trumpet
Ophicleide (or Tuba)
Violin 1°
Violin 2°
Viola
Violoncello
Contrabass
Combined Soprano
Combined Alto
Combined Tenor
Combined Bass
Organ Obligado
Keyboard Reduction

A - leph: Quo-mo-do ob-scu-ra-tum est au-rum, mu-ta - - tus est co-lor op - ti -

A - leph: Quo-mo-do ob-scu-ra-tum est au-rum, mu-ta - - tus est co-lor op - #ti -

A - leph: Quo-mo-do ob-scu-ra-tum est au-rum, mu-ta - - tus est co-lor op - ti -

A - leph: Quo-mo-do ob-scu-ra-tum est au-rum, mu-ta - - tus est co-lor op - ti -

6

Fl.

Ob.

C Cl.

Bsn.

F Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Comb. S.

mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om - ni-um pla-te-a - - rum. Beth:

Comb. A.

mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om - ni-um pla-te-a - - rum. Beth:

Comb. T.

mus, di-sper-si-sunt la - pides sanc - tu - a - ri-i in ca-pi-te om - ni-um pla-te-a - - rum. Beth:

Comb. B.

mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om - ni-um pla-te-a - - rum. Beth:

Org.

Obl.

KB

11 Andante Mosso

Vln.1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb.

Tenor Solo
Fi-li-iSi-on in-cly-ti, et a - mic-ti au-ro pri - mo, quo-mo-do re-pu - ta-tisunt in va-sa tes-te-

KB *p*

18

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo
a, o - pus ma - num fi-gu-li. Ghi - mel: Sed et la - miænu-da - ve - runt, nu-da - ve - runt

KB

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

mf

mf

mf

mf

mam - mam, lac-ta - ve-runt ca - tu-los su - os, fi - li-a po-pu-li me - i cru-de-lis qua-si

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

p

p

p

p

stru-thi-o inde - ser - to. Da - leth: Ad - hæ - sit lin - gua lac-ten -

36

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

tis ad pa-la - tum e - jus in si - - ti, par-vu-li, par-vu-li pe - ti - e-runt pa-nem, et non

41

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

e - rat qui fran - ge - ret e - is. He: Qui ves-ce - ban-tur vo-lup - tu - o - - se, in-te-ri - e - runt in

46

Vln.1
Vln.2
Vla.
Vc.
Cb.
Tenor Solo
KB

vi - is, qui nut-rie - ban-tur in cro - ce - is, am-ple - xa - ti sunt ster-co-ra. Va-u:

53

Vln.1
Vln.2
Vla.
Vc.
Cb.
Tenor Solo
KB

Et ma-jor ef - fec - ta est i - ni-qui-tas po-pu-li me-i pec-ca - to So - do-mo -

Andante

59.

The musical score page 59 consists of 14 staves. The top six staves include Flute (Fl.), Oboe (Ob.), Clarinet (C. Cl.), Bassoon (Bsn.), French Horn (F Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Tenor Solo. The bottom eight staves are grouped by braces: Comb. Soprano (Comb. S.), Comb. Alto (Comb. A.), Comb. Tenor (Comb. T.), Comb. Bass (Comb. B.), Organ (Org. Obl.), and Keyboard (KB). The score is in common time and key signature B-flat major. Measure 59 begins with rests for most instruments. From measure 60 onwards, various instruments begin to play, primarily the strings and woodwind section. The vocal line starts in measure 60 with the Tenor Solo. The score includes dynamic markings such as *p* (pianissimo) and performance instructions like accents (>). The vocal part for the Tenor Solo includes lyrics in Latin: "rum, quæ sub - ver-sa est in mo - men-to, et non ce - pe-runt in e - a, in e - a ma - nus." Measures 64-65 feature sustained notes from the organ and keyboard. Measures 66-67 show rhythmic patterns from the strings and woodwinds. Measures 68-69 continue with sustained notes from the organ and keyboard. Measures 70-71 show more rhythmic patterns. Measures 72-73 conclude with sustained notes from the organ and keyboard.

66

Fl.

Ob.

C Cl.

Bsn.

F Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Comb. S.

ru-sa-lem, Je-ru - - sa - lem, con - ver - te - - re, ad Do - mi-num De - um, De - um

Comb. A.

ru-sa-lem, Je-ru - - sa - lem, con - ver - te - - re, ad Do - mi-num De - - um, De - um

Comb. T.

ru-sa-lem, Je-ru - - sa - lem, con - ver - te - - re, ad Do - mi-num De - - um, De - um

Comb. B.

ru-sa-lem, Je-ru - - sa - lem, con - ver - te - - re, ad Do - mi-num De - um, De - um

Org. Obl.

KB

70s

Fl.

Ob.

C Cl.

Bsn.

F Hn.

C Tpt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Comb. S.

Comb. A.

Comb. T.

Comb. B.

Org. Obl.

KB

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

Lamentación 3^a (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

Violin 1°

Violin 2°

Viola

Violoncello

Contrabass

Bass Solo
In-ci-pit o - ra - ti-o Je-re - mi - ae Pro-phe - tæ: Re-cor - da - re quid ac - ci - de-rit

Keyboard Reduction

6

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo
no - bis, in-tu - e-re et res - pi-ce op - prob - rium nos-trum. Hæ - re - di-tas nos - tra

KB

10

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

ver - sa est ad a - lie - - nos, do-mus nos-træ ad ex - tra-ne - os. Pu - pil - li fac - ti

KB

16

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

su - - mus ab - sque pa - tre, ma - - tres nos - - - tre qua - si vi - du-æ. A-quam

KB

20

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

nos - trampe - cu - ni - a bi - bi-mus, li - gna nos - tra pre - tio com - pa - ra - vi-mus. Cer -

KB

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

vi - ci - bus nos - tris mi - na - ba - mur, las - sis non da - bar - - tur re - qui - es. AE -

KB

28

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

gyp - to de - di-mus ma-num et As - sy-ri-is et sa - tu-ra-re-mur pa - ne.

KB

34

Vln.1

Vln. 2

Vla.

Vc.

Cb.

Bass Solo

Pa-tres nos-tri pec-ca - ve-runt, et non sunt, et non sunt, et nos i - ni-qui - ta-tes

KB

NOTE: Original manuscript was missing last 31 measures from 1st Violin part; editor composed remaining notes for this section, as depicted by red notes.

41

Vln.1
Vln. 2
Vla.
Vc.
Cb.
Bass Solo
KB

e - o-rum por - ta - vi - mus. Ser - vi do - - mi-na - ti sunt nos - - tri, non fuit qui re -

46

Vln.1
Vln. 2
Vla.
Vc.
Cb.
Bass Solo
KB

cresc y accel
cresc y accel

di - me-ret de ma - nu e - o - rum. In a - ni - ma-bus nos-tris af - fe - re - ba - mus pa - num

52

Vln.1 (cresc y accel) *ff* *a tempo* *p*

Vln. 2 (cresc y accel) *ff* *p*

Vla. (cresc y accel) *ff* *p*

Vc. (cresc y accel) *ff* *p*

Cb. (cresc y accel) *ff* *p*

Bass Solo no - bis, a fa - ci - e tem - pes - ta - tum fa - mis. Mu - li - e - res in Si - on hu-mi - lia -

KB (cresc y accel) *ff* *a tempo* *p*

57

Vln.1 > *f*

Vln. 2 > *f*

Vla. > *f*

Vc. > *f*

Cb. > *f*

Bass Solo ve - runt, et vir - gi-nes in ci - - vi - ta - ti - bus Ju - da. Je - ru - - sa - lem, Je-

KB > *f*

63

Vln.1 *p cresc y accel*

Vln. 2 *p cresc y accel*

Vla. *p cresc y accel*

Vc. *p cresc y accel*

Cb. *p cresc y accel*

Bass Solo *p cresc y accel*

KB *p cresc y accel*

ru - - - sa-lem, con - ver - te-re ad Do - mi-num, con - ver - - te-re ad Do - - mi-num

68

Vln.1 *(cresc y accel)* *ff* *a tempo* *p*

Vln. 2 *(cresc y accel)* *ff* *p*

Vla. *(cresc y accel)* *ff* *p*

Vc. *(cresc y accel)* *ff* *p*

Cb. *(cresc y accel)* *ff* *p*

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

KB *(cresc y accel)* *ff* *a tempo* *p*

Flute

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

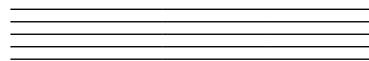
Andante mosso

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante



Oboe

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

Musical score for Oboe, Lamentación 1^a. The score consists of three staves of music. The first staff starts with a dynamic of *mf*, followed by *f*, *p*, *f*, *f*, and *f*. The second staff begins with *f*, followed by *f*, *f*, *f*, *f*, *f*, and *f*. The third staff begins with *f*, followed by *f*, *f*, *f*, *f*, and *f*. Measure numbers 5 and 2 are indicated above the staves.

Musical score for Oboe, Lamentación 1^a. The score consists of three staves of music. The first staff starts with *f*, followed by *f*, *f*, *f*, *f*, and *f*. The second staff begins with *f*, followed by *f*, *f*, *f*, *f*, and *f*. The third staff begins with *f*, followed by *f*, *f*, *f*, and *f*.

Musical score for Oboe, Lamentación 1^a. The score consists of three staves of music. The first staff starts with *f*, followed by *f*, *p*, *p*, *p*, and *p*. The second staff begins with *f*, followed by *f*, *f*, *f*, and *f*. The third staff begins with *f*, followed by *f*, *f*, and *f*.

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

Musical score for Oboe, Lamentación 2^a. The score consists of three staves of music. The first staff starts with *f*, followed by *p*, *p*, *p*, *p*, and *p*. The second staff begins with *p*, followed by *p*, *p*, *p*, and *p*. The third staff begins with *p*, followed by *p*, *p*, and *p*.

Musical score for Oboe, Lamentación 2^a. The score consists of three staves of music. The first staff starts with *mf*, followed by *f*, *f*, *f*, and *f*. The second staff begins with *f*, followed by *f*, *f*, and *f*. The third staff begins with *f*, followed by *f*, *f*, and *f*. The section ends with a dynamic of *f*.

Andante Mosso
54

Musical score for Oboe, Lamentación 2^a. The score consists of three staves of music. The first staff starts with *p*, followed by *p*, *p*, *p*, and *p*. The second staff begins with *p*, followed by *p*, *p*, and *p*. The third staff begins with *p*, followed by *p*, *p*, and *p*. The section ends with a dynamic of *mf*.

Musical score for Oboe, Lamentación 2^a. The score consists of three staves of music. The first staff starts with *f*, followed by *p*, *pp*, and *pp*. The second staff begins with *p*, followed by *p*, and *p*. The third staff begins with *p*, followed by *p*, and *p*. The section ends with a dynamic of *pp*.

C Clarinet

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23, 25-30

Hilarión Eslava

Andante mosso

5 2

17 3 5 5 7 6

51 6 7 8 9 10 11

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

7 Andante Mosso
54

65 Andante

70

Bassoon

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

mf
f
p
f
5
2
3

21

f
5
5
7
6
6
7

66

p
ff

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

f
p
f
7

mf
f
f
Andante Mosso
54

65

p
mf

70

f
p
pp

High C Horn & Horn in F

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso
High C Horn

5 2

18 3 5 5 7 6 6

f f f f f f

57 7

f f p

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante
Horn in F

f p

7 Andante Mosso
54

f f

65 Andante

p f

70 2

f p

C Trumpet

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

5 2

3 5 5 7 6

17

51

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

2

3

9

69

Ophicleide

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23, 25-30

Hilarión Eslava

Andante mosso

5

15 2 3 7 5 7 6

f f f f f f

51 6 7 3

f f

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

f

8 Andante Mosso
54

f f

65 **Andante**

p f f

70

f f f

Violin 1°

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

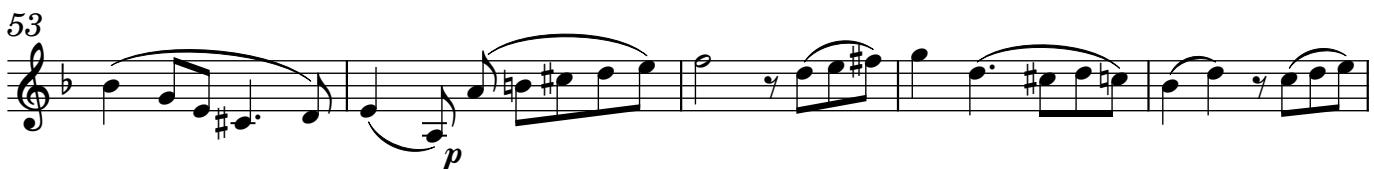
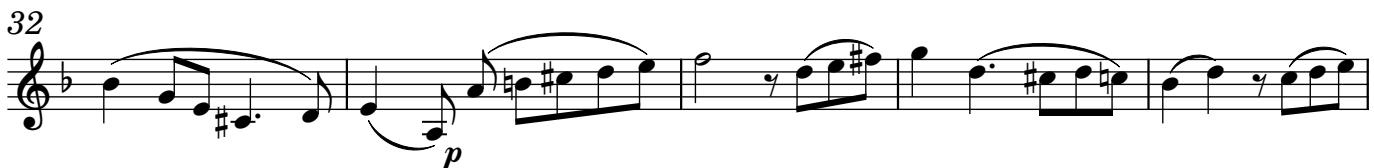
Andante mosso

The musical score consists of six staves of violin music. Staff 1 (measures 1-8) starts in common time, C major, with dynamic *mf*. Staff 2 (measures 9-17) begins in common time, G major, with dynamic *p*, followed by a section in common time, A major, with dynamic *f*. Staff 3 (measures 18-26) returns to common time, G major, with dynamic *p*. Staff 4 (measures 27-35) begins in common time, A major, with dynamic *f*, followed by a section in common time, G major, with dynamic *p*. Staff 5 (measures 36-44) begins in common time, G major, with dynamic *f*. Staff 6 (measures 45-53) begins in common time, A major, with dynamic *f*. Staff 7 (measures 54-62) begins in common time, G major, with dynamic *f*. Staff 8 (measures 63-71) begins in common time, A major, with dynamic *p*. Various performance markings include slurs, grace notes, and dynamic changes between measures.

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

Lamentación 3^a (Third Lamentation)

3

Lamentations 5:1-11

Hilarión Eslava

Andante

12

20

28

36

NOTE: Original manuscript was missing last 31 measures from 1st Violin part; editor composed remaining notes for this section, as depicted by red notes.

42

48

59

68

Violin 2º

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

10

20

29

45

56

66

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

16

26

32

38

47

53

59

Andante

74

Lamentación 3^a (Third Lamentation)

3

Lamentations 5:1-11

Hilarión Eslava

Andante

12

20

27

35

41

50

61

69

cresc y accel

a tempo

f

ff

p cresc y accel

ff

Viola

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

mf f p
f p

12

f p
f p

23

f p
f p

37

f p
f p

52

f p
f p

63

f p
f p

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

16

26

33

40

49

54

60

74

Andante

Lamentación 3^a (Third Lamentation)

3

Lamentations 5:1-11

Hilarión Eslava

Andante

12

20

28

38

46

58

67

a tempo

cresc y accel ----- *ff*

p

f

p

p *cresc y accel* -----

p

ff

(cresc y accel) ----- *ff*

p

a tempo

Violoncello

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

10

19

29

46

58

68

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

Andante Mosso

14

23

30

35

44

50

56

65 **Andante**

Lamentación 3^a (Third Lamentation)

3

Lamentations 5:1-11

Hilarión Eslava

Andante

12

20

28

38

46

57

66

Contrabass

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

mf **f** **p** **f** **p**

14

f **p** **f** **p**

25

f **p** **f** **p**

45

f **p** **f**

60

p **f**

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante **7** **10** **7** **Andante Mosso**

f **f** **mf**

32

p

41

mf

24

64

Andante

7

Lamentación 3^a (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

14

24

36

46

a tempo

56

66

a tempo

Vocal Parts with Keyboard Reduction

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

tutti *mf*

Combined Soprano

Combined Alto

Combined Tenor

Combined Bass

Keyboard Reduction

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

De la-men - ta - ti-o-ne Je-re - mi - æ pro - phe - tæ, Heth:

9 *p Solo*

1°C-S

Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

1°C-A

p Solo

Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

1°C-T

p Solo

Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

1°C-B

p Solo

Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

KB

p

2

13

1°C-S qui - a non de - fe - ce - runt mi-se-ra - tio - nes e-jus. No-vi di - lu - - cu-lo

1°C-A qui - a non de - fe - ce - runt mi-se-ra - tio - nes e-jus. No-vi di - lu - - cu-lo

1°C-T qui - a non de - fe - ce - runt mi-se-ra - tio - nes e-jus. No-vi di - lu - - cu-lo

1°C-B qui - a non de - fe - ce - runt mi-se-ra - tio - nes e-jus. No-vi di - lu - - cu-lo

2°C-S Heth:

2°C-A Heth:

2°C-T Heth:

2°C-B Heth:

KB

3

19

1°C-S mul-ta est fi - des tu - a. Bo-nus est Do - mi-nus spe - ran - ti-bus in e-um,

1°C-A mul-ta est fi - des tu - a. Bo-nus est Do - mi-nus spe - ran - ti - bus in e-um,

1°C-T mul-ta est fi - des tu - a. Bo-nus est Do - mi-nus spe - ran - ti-bus in e-um,

1°C-B mul-ta est fi - des tu - a. Bo-nus est Do - mi-nus spe - ran - ti-bus in e-um,

2°C-S *f*
Teth:

2°C-A *f*
Teth:

2°C-T *f*
Teth:

2°C-B *f*
Teth:

KB

25

1°C-S a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præ-sto - la - ri cum si - > *pp*

1°C-A a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præ-sto - la - ri cum si - > *pp*

1°C-T a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præ-sto - la - ri cum si - > *pp*

1°C-B a - ni-mæ quæ - ren - ti, quæ - ren-ti il-lum. Bo-num est præ-sto - la - ri cum si - > *pp*

2°C-S — — — — — *f*
Teth:

2°C-A — — — — — *f*
Teth:

2°C-T — — — — — *f*
Teth:

2°C-B — — — — — *f*
Teth:

KB { *f* *p* >

5

32

1°C-S len-ti-o sa-lu-ta-re De-i. Bo-num est vi - ro cum por - ta - ve-rit ju-gum

1°C-A len-ti-o sa-lu-ta-re De-i. Bo-num est vi - ro cum por - ta - ve-rit ju-gum

1°C-T len-ti-o sa-lu-ta-re De-i. Bo-num est vi - ro cum por - ta - ve-rit ju-gum

1°C-B len-ti-o sa-lu-ta-re De-i. Bo-num est vi - ro cum por - ta - ve-rit ju-gum

2°C-S Teth:

2°C-A Teth:

2°C-T Teth:

2°C-B Teth:

KB

39 *p*

1°C-S ab a - do - les - cen - ti-a su - a. Se - de-bit so - li - ta - ri-us, et ta - ce -

1°C-A ab a - do - les - cen - ti-a su - a. Se - de-bit so - li - ta - ri-us, et ta - ce -

1°C-T ab a - do - les - cen - ti-a su - a. Se - de-bit so - li - ta - ri-us, et ta - ce -

1°C-B ab a - do - les - cen - ti-a su - a. Se - de-bit so - li - ta - ri-us, et ta - ce -

2°C-S *f*
Jod:

2°C-A *f*
Jod:

2°C-T *f*
Jod:

2°C-B *f*
Jod:

KB *f* *p*

47

1°C-S *bit, qui-a le - va-vit su-per se. Po - net in pul - ve - re os su - um, si for-te*

1°C-A *bit, qui-a le - va-vit su-per se. Po - net in pul - ve - re os su - um, si for-te*

1°C-T *bit, qui-a le - va-vit su-per se. Po - net in pul - ve - re os su - um, si for-te*

1°C-B *bit, qui-a le - va-vit su-per se. Po - net in pul - ve - re os su - um, si for-te*

2°C-S *Jod:*

2°C-A *Jod:*

2°C-T *Jod:*

2°C-B *Jod:*

KB *f*

56

1°C-S

p

sit spes. Da-bit per - cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi-

1°C-A

p

f

p

sit spes. Da-bit per - cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi-

1°C-T

p

f

p

sit spes. Da-bit per - cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi-

1°C-B

p

f

p

sit spes. Da-bit per - cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi-

2°C-S

f

Jod:

2°C-A

f

Jod:

2°C-T

f

Jod:

2°C-B

f

Jod:

KB

f

63

1°C-S

tur op - pro-bri - is

1°C-A

tur op - pro-bri - is

1°C-T

tur op - pro-bri - is

1°C-B

tur op - pro-bri - is

Comb. S.

Tutti *f* *p*
Je - ru - sa-lem, Je - ru-sa-lem con-ver-te - re ad Do - mi-num

Comb. A.

Tutti *f* *p*
Je - ru - sa-lem, Je - ru-sa-lem con-ver-te - re ad Do - mi-num

Comb. T.

Tutti *f* *p*
Je - ru - sa-lem, Je - ru-sa-lem con-ver-te - re ad Do - mi-num

Comb. B.

Tutti *f* *p*
Je - ru - sa-lem, Je - ru-sa-lem con-ver-te - re ad Do - mi-num

KB

10

70

Comb. S.

De - - - - um tu - - - - - um.

Comb. A.

De - - - - um tu - - - - - um.

Comb. T.

De - - - - um tu - - - - - um.

Comb. B.

De - - - - um tu - - - - - um.

KB

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

Combined Soprano

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu-ta - tus

Combined Alto

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu-ta - tus

Combined Tenor

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu-ta - tus

Combined Bass

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu-ta - tus

Keyboard Reduction

5

Comb. S. est color op - - ti - - - mus, di-sper - si-sunt la - pi-des sanc - tu -

Comb. A. est color op - - ti - - - mus, di-sper - si-sunt la - pi-des sanc - tu -

Comb. T. est color op - - ti - - - mus, di-sper - si-sunt la - pi-des sanc - - tu -

Comb. B. est color op - - ti - - - mus, di-sper - si-sunt la - pi-des sanc - tu -

KB

8

Comb. S. a - ri - i in ca - pi - te om - ni-um pla - te-a - - - rum. Beth:

Comb. A. a - ri - i in ca - pi - te om - ni-um pla - te-a - - - rum. Beth:

Comb. T. a - ri - i in ca - pi - te om - ni-um pla - te-a - - - rum. Beth:

Comb. B. a - ri - i in ca - pi - te om - ni-um pla - te-a - - - rum. Beth:

KB

12

11 Andante Mosso

Tenor Solo

Fi - li - i Si - on in - - cly-ti, et a - mic - ti au - ro pri - - - mo,

KB

15

Tenor Solo

quo - mo-do re - pu - ta - ti sunt in va - sa tes - te - a, o - - pus ma - - nuum

KB

20

Tenor Solo

fi - gu-li. Ghi - mel: Sed et la - mi-æ nu - da - ve - - runt, nu - da - ve - - - runt

KB

25

Tenor Solo

mam - - - mam, lac-ta - ve - runt ca - tu-los su - os, fi - li - a po-pu - li

KB

29

Tenor Solo KB

me - i cru-de - lis qua-si stru-thi-o in de-

33

Tenor Solo KB

ser - to. Da - leth: Ad - hæ - sit lin - gua lac - ten - - - -

36

Tenor Solo KB

tis ad pa-la - tum e - jus in si - - - ti, par-vu-li, par-vu-li pe - ti - e-runt

40

Tenor Solo KB

pa - nem, et non e - rat qui fran - ge - ret e - is. He: Qui ves - ce-

Tenor
Solo

Musical score for Tenor Solo and Keyboard (KB) at measure 43. The Tenor Solo part consists of two staves: a soprano staff and a bass staff. The soprano staff has a treble clef, a key signature of one flat, and a tempo of 4/4. The bass staff has a bass clef, a key signature of one flat, and a tempo of 4/4. The KB part is represented by a single staff with a bass clef, a key signature of one flat, and a tempo of 4/4. The vocal line includes lyrics: "ban-tur vo-lup-tu - o - - se, in-te-ri - e - - runt in vi - - - is, qui nut-rie-". The piano accompaniment features sustained notes and chords.

Tenor
Solo

Musical score for Tenor Solo and Keyboard (KB) at measure 47. The Tenor Solo part consists of two staves: a soprano staff and a bass staff. The soprano staff has a treble clef, a key signature of one flat, and a tempo of 4/4. The bass staff has a bass clef, a key signature of one flat, and a tempo of 4/4. The KB part is represented by a single staff with a bass clef, a key signature of one flat, and a tempo of 4/4. The vocal line continues: "ban-tur in cro - ce - - is, am-ple - xa - ti sunt ster - co-ra.". The piano accompaniment includes dynamic markings like *p* and *mf*.

Tenor
Solo

Musical score for Tenor Solo and Keyboard (KB) at measure 52. The Tenor Solo part consists of two staves: a soprano staff and a bass staff. The soprano staff has a treble clef, a key signature of one flat, and a tempo of 4/4. The bass staff has a bass clef, a key signature of one flat, and a tempo of 4/4. The KB part is represented by a single staff with a bass clef, a key signature of one flat, and a tempo of 4/4. The vocal line includes lyrics: "Va - u: Et ma - jor ef - fec - - ta est i -". The piano accompaniment features sustained notes and chords.

Tenor
Solo

Musical score for Tenor Solo and Keyboard (KB) at measure 56. The Tenor Solo part consists of two staves: a soprano staff and a bass staff. The soprano staff has a treble clef, a key signature of one flat, and a tempo of 4/4. The bass staff has a bass clef, a key signature of one flat, and a tempo of 4/4. The KB part is represented by a single staff with a bass clef, a key signature of one flat, and a tempo of 4/4. The vocal line includes lyrics: "ni - qui-tas po - pu-li me-i pec-ca - - to So - do-mo - - - rum, quæ sub -". The piano accompaniment features sustained notes and chords.

60

Tenor Solo

ver-sa est in mo - men-to, et non ce - pe-runt in e - a, in e - a ma - nus.

KB

65 **Andante**

p

Comb. S.

Je - - ru - sa - lem, Je - ru - sa - lem, con - ver - te - - re, ad Do - mi-num

Comb. A.

Je - - ru - sa - lem, Je - ru - sa - lem, con - ver - te - - re, ad Do - mi-num

Comb. T.

Je - - ru - sa - lem, Je - ru - sa - lem, con - ver - te - - re, ad Do - mi-num

Comb. B.

Je - - ru - sa - lem, Je - ru - sa - lem, con - ver - te - - re, ad Do - mi-num

KB

16

69

Comb. S.

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

Comb. A.

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

Comb. T.

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

Comb. B.

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

KB

74

Comb. S.

um, De - - - um tu - - - um.

Comb. A.

um, De - - - um tu - - - um.

Comb. T.

um, De - - - um tu - - - um.

Comb. B.

um, De - - - um tu - - - um.

KB

Lamentación 3^a (Third Lamentation)

17

Lamentations 5:1-11

Hilarión Eslava

Andante

Bass Solo

Keyboard Reduction

In-ci-pit o - ra - ti-o Je-re - mi - æ Pro-phe - tæ: Re-cor - da - re quid ac - ci - de-rit

6

Bass Solo

KB

no - bis, in - tu - e-re et res - pi-ce op - prob - rium nos-trum. Hæ - re - di-tas nos - tra

10

Bass Solo

KB

ver - sa est ad a - lie - nos, do - mus nos - træ ad ex - tra-ne - os. Pu - pil - li fac - ti

16

Bass Solo

KB

su - mus ab - sque pa - tre, ma - tres nos - - tre qua - si vi - du - æ. A - quam

18

20

Bass Solo

KB

nos-tram pe-cu - ni-a bi - bi-mus, li - gna nos - tra pre-tio com - pa - ra-vi-mus. Cer-

KB

f

24

Bass Solo

KB

vi - ci-bus nos - tris mi-na - ba - mur, las - sis non da-bar - tur re-qui-es. AE -

KB

28

Bass Solo

gyp - to de - di-mus ma-num et As - sy-ri-is et sa - tu-ra-re - mur pa - ne.

KB

dol.

33

Bass Solo

Pa-tres nos - tri pec - ca - ve - runt, et non sunt,

KB

p

38

Bass Solo

et non sunt, et nos i - ni-qui - ta-tes e - o-rum por - ta - vi - mus. Ser-vi

43

Bass Solo

do - mi-na - ti sunt nos - tri, non fuit qui re - di - me-ret de ma - nu e - o-rum. In

49

cresc y accel

Bass Solo

a - ni - ma - bus nos-tris af - fe - re - ba - mus pa - num no - bis, a fa - ci - e

cresc y accel

53

(cresc y accel) ff a tempo

Bass Solo

tem - pes - ta - tum fa - mis. Mu - li - e - res in Si - on hu-mi - lia - ve - runt, et

(cresc y accel) ff a tempo

20 58

Bass Solo

vir - gi - nes in ci - - - vi - ta - ti - bus Ju - da. Je - ru - - - sa - lem, Je-

KB

63

Bass Solo

cresc y accel

ru - - - sa - lem, con - ver - te - re ad Do - - mi - num, con - ver - - te - re ad

KB

p cresc y accel

67

Bass Solo

(cresc y accel)

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

KB

(cresc y accel)

Organ Obligado

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

Musical score for piano, page 56, Andante mosso. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes from no sharps or flats to one sharp (#) at the beginning of the second measure. Measure 1 starts with a dynamic *mf*. Measures 2-3 show eighth-note patterns with slurs and grace notes. Measure 4 begins with a dynamic *f*. Measures 5-6 show eighth-note patterns with slurs and grace notes. Measures 7-8 show eighth-note patterns with slurs and grace notes. Measures 9-10 show eighth-note patterns with slurs and grace notes. Measures 11-12 show eighth-note patterns with slurs and grace notes. Measures 13-14 show eighth-note patterns with slurs and grace notes. Measures 15-16 show eighth-note patterns with slurs and grace notes. Measures 17-18 show eighth-note patterns with slurs and grace notes. Measures 19-20 show eighth-note patterns with slurs and grace notes. Measures 21-22 show eighth-note patterns with slurs and grace notes. Measures 23-24 show eighth-note patterns with slurs and grace notes. Measures 25-26 show eighth-note patterns with slurs and grace notes. Measures 27-28 show eighth-note patterns with slurs and grace notes. Measures 29-30 show eighth-note patterns with slurs and grace notes. Measures 31-32 show eighth-note patterns with slurs and grace notes. Measures 33-34 show eighth-note patterns with slurs and grace notes. Measures 35-36 show eighth-note patterns with slurs and grace notes. Measures 37-38 show eighth-note patterns with slurs and grace notes. Measures 39-40 show eighth-note patterns with slurs and grace notes. Measures 41-42 show eighth-note patterns with slurs and grace notes. Measures 43-44 show eighth-note patterns with slurs and grace notes. Measures 45-46 show eighth-note patterns with slurs and grace notes. Measures 47-48 show eighth-note patterns with slurs and grace notes. Measures 49-50 show eighth-note patterns with slurs and grace notes. Measures 51-52 show eighth-note patterns with slurs and grace notes. Measures 53-54 show eighth-note patterns with slurs and grace notes. Measures 55-56 show eighth-note patterns with slurs and grace notes.

Musical score for piano, page 10, system 65. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from C major to G major at the beginning of the measure. The dynamic is forte (f) in the first measure. The score includes various note heads, rests, and a fermata over a note in the bass staff.

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f) and a dotted half note. Measure 12 begins with a piano dynamic (p) and a dotted half note.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from B-flat major to A major at the beginning of measure 5. Measure 5 starts with a B-flat major chord (B-flat, D, F-sharp) followed by a G major chord (G, B, D). Measures 6-7 show a sequence of chords: E major (E, G, B), C major (C, E, G), and A major (A, C, E). Measure 8 begins with a B-flat major chord. Measure 9 shows a sequence of chords: D major (D, F-sharp, A), G major (G, B, D), and C major (C, E, G). Measure 10 concludes with an A major chord (A, C, E).

Musical score for piano, page 8, featuring two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of **Andante Mosso** with a time signature of **54**. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of **54**. The music consists of a series of chords and rhythmic patterns.

265 **Andante**

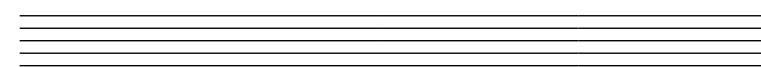
Musical score for piano, page 2, measure 65. The score consists of two staves. The treble staff has a basso continuo part with sustained notes and eighth-note patterns. The bass staff has eighth-note patterns. The key signature is one flat, and the tempo is Andante.

69

Musical score for piano, page 2, measure 69. The treble staff shows a sequence of chords and eighth-note patterns. The bass staff shows sustained notes and eighth-note patterns. The key signature changes to no sharps or flats.

74

Musical score for piano, page 2, measure 74. The treble staff features a sustained note with a dynamic marking 'pp'. The bass staff shows sustained notes and eighth-note patterns. The key signature changes to one sharp.



Keyboard Reduction

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

9

15

22

30

3 4

2 46

56

65

Lamentación 2^a (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

5

8

Andante Mosso

f p

13

♯

18

p

24

mf

30

p

434

p

37

p

43

p

49

mf

54

p

Musical score page 5, measures 57-58. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. Measure 57 begins with a quarter note followed by an eighth note tied to a sixteenth note. Measure 58 begins with a quarter note followed by an eighth note tied to a sixteenth note.

Musical score page 62, measures 62-63. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. Measure 62 begins with a quarter note followed by an eighth note tied to a sixteenth note. Measure 63 begins with a quarter note followed by an eighth note tied to a sixteenth note.

Musical score page 68, measures 68-69. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. Measure 68 begins with a quarter note followed by an eighth note tied to a sixteenth note. Measure 69 begins with a quarter note followed by an eighth note tied to a sixteenth note.

Musical score page 72, measures 72-73. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. Measure 72 begins with a quarter note followed by an eighth note tied to a sixteenth note. Measure 73 begins with a quarter note followed by an eighth note tied to a sixteenth note.

Lamentación 3^a (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

9

14

19

24

31

dol.

7

p

35

p

39

p

42

>

>

>

46

cresc y accel

8
50

(cresc y accel)

53

(cresc y accel) ff a tempo p

59

64

p cresc y accel

67

(cresc y accel) ff p a tempo