

Lamentación Segunda del Miércoles Santo

(Second Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: "*The Siege of Jerusalem by Nebuchadnezzar*" by Jean Fouquet, ca 1460
Bibliothèque Nationale, Paris, France.

CPE-424

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

Flute

Oboe

B♭ Clarinet

Bassoon

B♭ Cornet

Horn in E♭

Ophicleide or Tuba

1st Violin

2nd Violin

Viola

Violoncello

Contrabass

Keyboard Reduction

10

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

16

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

Va - u, va - u, Et e-gres-sus est a fi - li-a

Va - u, va - u, Et e-gres-sus est a fi - li-a

Va - u, va - u, Et e-gres-sus est a fi - li-a

Va - u, va - u, Et e-gres-sus est a fi - li-a

p p >

p p >

p p >

p p >

p pp >

26

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

Si - on om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - - - jus

Si - on om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - jus

Si - on om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - jus

Si - on om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - jus

33

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ve-lut a - - rie - tes non in - ve - ni - en - tes pas - - - - cua,
 ve-lut a - - rie - - tes non in - ve-ni - en - tes pas - - - - cua,
 ve-lut a - - rie - - - tes non in - ve-ni - en - tes pas - - - - cua,
 ve-lut a - - rie - - - tes non in - ve-ni - en - tes pas - - - - cua,

46

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cnt.

E♭ Hn.

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

quen - - - tis, ante fa - ci - em sub-se - quen - - - tis.

quen - - - tis, ante fa - ci - em sub-se - quen - - - tis.

quen - - - tis, ante fa - ci - em sub-se - quen - - - tis.

quen - - - tis, ante fa - ci - em sub-se - quen - - - tis.

Andante poco mosso

Flute

Oboe

B♭ Clarinet

Bassoon

B♭ Cornet

Horn in E♭

Ophicleide or Tuba

1st Violin

2nd Violin

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Za-in

dol.

tr

3

5

This musical score page contains ten staves of music for various instruments. The instruments and their parts are as follows:

- Fl.**: Flute (part 1)
- Ob.**: Oboe (part 1)
- B♭ Cl.**: Bassoon (part 1)
- Bsn.**: Bassoon (part 2)
- B♭ Cnt.**: Bassoon Continuo
- E♭ Hn.**: Eb Horn
- Oph. or Tuba**: Oph. or Tuba
- Vln. 1**: Violin 1
- Vln. 2**: Violin 2
- Vla.**: Cello
- Vc.**: Double Bass
- Cb.**: Bassoon (part 3)
- KB**: Keyboard (part 1)

The music consists of three measures. Measures 1 and 2 are mostly rests for most instruments. Measure 3 begins with dynamic *tr* (trill) for the Bassoon (part 2), Eb Horn, and Oph. or Tuba. The Violins play eighth-note patterns, the Cellos play eighth-note patterns, and the Double Basses play eighth-note patterns. The Keyboard (part 1) plays eighth-note chords. Measure 4 continues with the same patterns, with the addition of dynamic *tr* for the Bassoon (part 3) and the Keyboard (part 2).

12

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bassoon Continuo (Bb Cnt.), Eb Horn (Eb Hn.), Oph. or Tuba (Oph. or Tuba), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cb.), Trombone (T.), and Keyboard (KB). The music is in common time and consists of two measures. Measures 1 and 2 begin with rests for most instruments. Measure 3 starts with a bassoon solo followed by a tutti section. Measure 4 concludes with a bassoon solo. The vocal part (T.) begins in measure 5 with the lyrics "da - - - ta est Je - - - ru - sa - lem di - e - rum af - lic - ti-o - - nis". The keyboard part (KB) provides harmonic support throughout the piece.

Fl.
Ob.
B_b Cl.
Bsn.
B_b Cnt.
Eb Hn.
Oph.
or Tuba
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
T.
da - - - ta est Je - - - ru - sa - lem di - e - rum af - lic - ti-o - - nis
KB

15

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.

KB

su - æ,
et pre - va - ri - - - ca - ti-o - nis om - ni-um
de - si -

22

Fl.

Ob.

B♭ Cl.

Bsn. *1° Bsn.* *p* 3

B♭ Cnt. *f*

E♭ Hn.

Oph. or Tuba

Vln. 1 *f'* *p* 3 3 3 3

Vln. 2 *f'* *p* 3 3 3 3

Vla. *f'* *p* 3 3 3 3

Vc. *f'* *p* 3 3 3 3

Cb. *f'* *pizz.* 3 3

A. - Cum ca - - - de-ret po-pu - - lus e - - - - - jus in

T. quis,

KB *f* *p* 3 3 3 3

25

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A.

KB

ma - - - nu hos - - ti - - - li, et non es - - set, et non

29

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A.

T.

KB

pizz.

es - - set au - xi - li - a - tor, vi - de - - runte - am hos - - - tes, vi -
 vi - de - - runte - am hos - - - tes, vi -

33

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A.

T.

KB

de - - - runte - am hos - - - tes, et

de - - - runte - am hos - - - tes, et de - ri - - - se - - - runt

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin
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36

Fl.

Ob.

B♭ Cl.

Bsn. 

B♭ Cnt.

E♭ Hn.

Oph. or Tuba

Vln. 1 

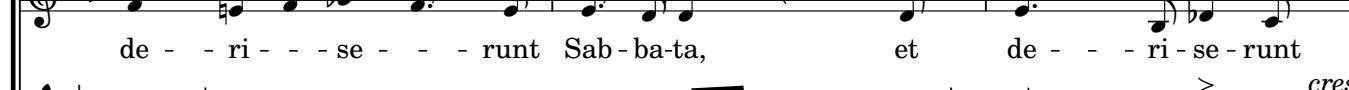
Vln. 2 

Vla. 

Vc. 

Cb. 

A. 
de - - ri - - - se - - - runt Sab - ba-ta, et de - - - ri - se - runt *cres.*

T. 
Sab - ba-ta, et de - - ri - - se - - - runt Sab - ba-ta, e - jus, *cres.*

KB 

39

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A.

T.

KB

Sab - ba-ta e - jus, Sab - - - - - ba-ta e - - - - -

Sab - ba-ta e - jus, Sab - - - - - ba-ta e - - - - -

42

Fl. *cres >* *mf*

Ob. *cres >* *mf*

B♭ Cl. *cres >* *mf*

Bsn. *cres >* *mf*

B♭ Cnt.

E♭ Hn. *cres >* *mf*

Oph. or Tuba *cres* *mf*

Vln. 1 *cres*

Vln. 2 *cres*

Vla. *cres*

Vc. *cres*

Cb. *cres*

A. jus, et de - ri - - - se - runt Sab - ba - ta, Sab - - - - - ba - ta

T. jus, et de - ri - - - se - runt Sab - ba - ta, Sab - - - - - ba - ta

KB *cres*

Andante

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

e - - - - - jus, Heth

e - - - - - jus, Heth

Heth

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin
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53

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

divisi

p

p

p

p

p

p

p

Pec - ca - tum pec - ca - vit Je-

Pec - ca - tum pec - ca - vit Je-

Pec - - ca - tum pec - ca - vit Je-

Pec - - ca - tum pec - ca - vit Je-

62

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ru-sa-lem, prop - - te-re-a in - sta - - bi-lis fac - ta est,

ru-sa-lem, prop - - te-re-a in - sta - - bi-lis fac - ta est,

ru-sa-lem, prop - - - te-re-a in - sta - - bi-lis fac - ta est,

ru-sa-lem, prop - - - te-re-a in - sta - - bi-lis fac - ta est,

68

Fl. f

Ob. f

Bb Cl. f

Bsn. f

Bb Cnt. f

Eb Hn. f

Oph. or Tuba f

Vln. 1 p

Vln. 2 p

Vla. p

Vc. p

Cb. p

S. p

A. f
om - - - nes, qui glo - ri - fi - ca - bant
om - nes, qui glo - ri - fi - ca - bant e - - - am, spre -

T. f
om - nes, qui glo - ri - fi - ca - bant p e - - - am, spre -

B. om - - - nes, qui glo - ri - fi - ca - bant

KB f
p

70

Fl.

Ob.

Bsn.

B_b Cl.

B_b Cnt.

E_b Hn.

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

e - am, spre - ve - - - runt il - lam,

ve - runt, spre - ve - - - runt il - lam, qui - a vi - de - - runt

ve - runt, spre - ve - - - runt il - lam, qui - a vi - de - - runt

e - am, spre - ve - - - - runt il - lam,

f

p

f

73

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

divisi

f

p

ig - no - mi - ni-am e-jus. ip - sa au - tem ge - mens, ge - mens con - ver - sa

ig - no - mi - ni - am e-jus. ip - sa au - tem ge - mens, ge - mens con - ver - sa

ig - no - mi - ni - am e-jus. ip - sa au - tem ge - mens, ge - mens con - ver - sa

ig - no - mi - ni-am e-jus. ip - sa au - tem ge - mens, ge - mens con - ver - sa

80

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

est, con - ver - sa est re - - - tror - - - sum, con - ver - sa est re - - -
 est, con - ver - sa est re - - - tror - - - sum, con - ver - sa est re - - -
 est, con - ver - sa est re - - - tror - - - sum, con - ver - sa est re - - -
 est, con - ver - sa est re - - - tror - - - sum, con - ver - sa est re - - -

85

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB

tror - - - - sum.

tror - - - - sum, re - - tror - - - sum

tror - - - - sum, re - - tror - - - sum

Adagio

Flute

Oboe

B♭ Clarinet

Bassoon

B♭ Cornet

Horn in E♭

Ophicleide or Tuba

1st Violin

2nd Violin

Viola

Violoncello

Contrabass

Alto Solo

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Sordes e - - - jus in pe - - di - bus e - - jus, nec re - - cor -

Teth

Teth

Teth

Teth

4

Fl.

Ob.

Bsn.

B_b Cl.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Alto
Solo

KB

da - ta est fi - - - - nis su - - - i, de - - - po - - - si - ta est vehe-

7

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E_b Hn. *1^o Hn.*
mf

Oph.
or Tuba

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Cb.

Alto Solo
men - ter, non ha - bens, non ha - bens con-so - - - la - to - rém.

Tenor Solo
Sor - des

KB

10

Fl.

Ob.

Bsn.

Bb Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

e - - jus in pe - - di-bus e - - jus, nec re - cor - da - ta est fi - - - nis

13

Fl.

Ob.

B_b Cl.

Bsn.

B_b Cnt.

E_b Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

KB

su - - i, de - po - - si - ta est vehe - men - ter, non ha - bens, non

16

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Alto
Solo

Tenor
Solo

KB

Vi - - - de

ha-bens con-so - - la - to - rem, vi - - - de Do - mi-ne, af-flic - ti-o - nem

19 *accelerando un poco*

Fl.

Ob. *cres y accel*

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn. *cres y accel*

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Alto Solo
Do - - mi-ne, af-flic - - ti-o - - nem me - - - am, quo - - - ni-

Tenor Solo
me - - - am, vi - - - de Do - - mi-ne, quo - - - ni-

KB *cres y accel.*

This musical score page shows the instrumentation and vocal parts for a section starting at measure 19. The instrumentation includes Flute, Oboe, Bassoon, Clarinet, Bassoon, Cello, Double Bass, Trombone, Alto Solo, Tenor Solo, and Keyboard. The vocal parts sing the lyrics 'Domine, afflictionem meam, quoniam'. The score indicates dynamic changes such as 'cres y accel' (crescendo and accelerando) and 'accelerando un poco' (accelerando a little). Measure 19 begins with a rest followed by a melodic line from the Oboe and Bassoon. The Alto Solo and Tenor Solo enter with their respective parts. The Keyboard part provides harmonic support with sustained chords.

21

Fl.

Ob.

Bsn.

B♭ Cl.

B♭ Cnt.

E♭ Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Alto
Solo

Tenor
Solo

KB

am e - rec - - - tus est, e - rec - - - tus est i - ni-mi - - -

am e - rec - - - tus est, e - rec - - - tus est i - ni-mi - - -

24

Fl. ritard rit. y dim.

Ob. rit. y dim.

B♭ Cl. rit. y dim.

Bsn. rit. y dim.

B♭ Cnt. ritard rit. y dim.

E♭ Hn. dim y rit..

Oph. or Tuba

Vln. 1 ritard rit. y dim.

Vln. 2 rit. y dim.

Vla. rit. y dim.

Vc. rit. y dim.

Cb. rit. y dim.

Alto Solo ritard
cus, e-rec-tus est i-ni-mi--cus.

Tenor Solo ritard
cus, e-rec-tus est i-ni-mi--cus.

KB dim.
ritard.

27 **Andante**

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

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

A.

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

T.

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

B.

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

KB

dol.

p divisi

p

pp

37

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

pp

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

pp

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

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

pp

45

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Oph. or Tuba

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

S.

A.

T.

B.

KB

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

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

Flute

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

Musical score for flute, Andante section, measures 42-43. Key signature: C minor (two flats). Time signature: 4/4. Measure 42 starts with a rest followed by a melodic line. Measure 43 begins with a forte dynamic (f).

Andante poco mosso

Musical score for flute, Andante poco mosso section, measures 17-19. Key signature: C minor (two flats). Measure 17 starts with a forte dynamic (f). Measure 18 shows a melodic line with eighth-note patterns. Measure 19 begins with a forte dynamic (f).

Andante

Musical score for flute, Andante section, measures 43-44. Key signature: C minor (two flats). Measure 43 continues the melodic line. Measure 44 begins with a forte dynamic (f).

Musical score for flute, Andante section, measure 71. Key signature: C minor (two flats). The melody continues with eighth-note patterns.

Adagio

Musical score for flute, Adagio section, measures 18-19. Key signature: C minor (two flats). Measure 18 starts with a forte dynamic (f). Measure 19 begins with a forte dynamic (f).

rit. y dim.

Andante

Musical score for flute, Andante section, measures 27-28. Key signature: C minor (two flats). Measure 27 starts with a forte dynamic (f). Measure 28 begins with a piano dynamic (p).

Musical score for flute, Andante section, measure 45. Key signature: C minor (two flats). The melody concludes with a melodic line.

Oboe

**Lamentación Segunda
del Miércoles Santo (Obra 157)**

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante -

42

p *pp*

51

Andante poco mosso

17 *cres.* 3 3 3 3

f *mf*

19

43

Andante *f* *p*

50

18

f

73

Adagio *cres y accel* *rit. y dim.*

18

f

Andante

26

8

p *pp*

42

B♭ Clarinet

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

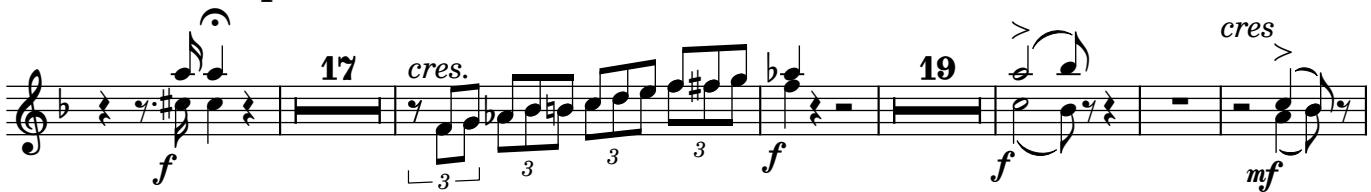
Lamentations 1:6-9

Hilarión Eslava, 1861

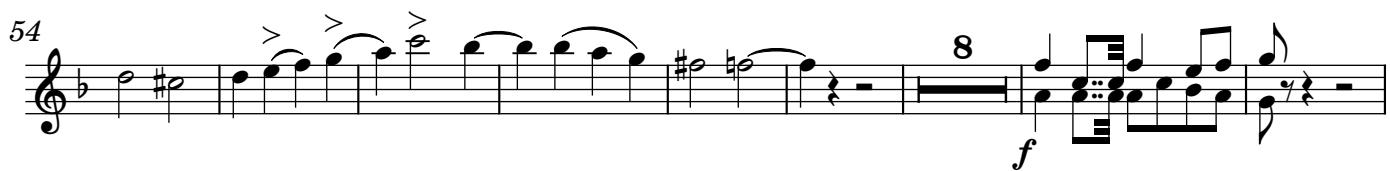
Andante



Andante poco mosso



Andante



2
81

Adagio

17

accelerando un poco

23

rit. y dim.

Andante

39

pp

Bassoon

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

Musical score for Bassoon, Andante section, measures 1-10. The score is in bass clef, common time, and key signature of B-flat major (two flats). The music consists of eighth-note patterns with slurs and dynamic markings like 'dol.' and '>' indicating performance style.

Musical score for Bassoon, Andante section, measures 11-20. The score continues in the same key and time signature. Measure 11 starts with a sixteenth-note pattern. Measures 12-14 show eighth-note patterns. Measure 15 begins with a forte dynamic 'p' followed by eighth-note patterns. Measure 20 ends with a dynamic 'pp'.

Musical score for Bassoon, Andante section, measures 21-30. The score continues in the same key and time signature. Measures 21-24 show eighth-note patterns. Measure 25 begins with a dynamic 'p' followed by eighth-note patterns. Measure 30 ends with a dynamic 'pp'.

Musical score for Bassoon, Andante section, measures 31-40. The score continues in the same key and time signature. Measures 31-34 show eighth-note patterns. Measure 35 begins with a dynamic 'p' followed by eighth-note patterns. Measure 40 ends with a dynamic 'pp'.

Andante poco mosso

Musical score for Bassoon, Andante poco mosso section, measures 1-10. The score is in bass clef, common time, and key signature of B-flat major (two flats). The music features sixteenth-note patterns with slurs and dynamic markings like '1º Bsn.', 'tr', and 'f'.

Musical score for Bassoon, Andante poco mosso section, measures 11-20. The score continues in the same key and time signature. Measures 11-14 show sixteenth-note patterns. Measures 15-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns.

2
13

cres.

20

1º Bsn.

30

35

cres

44

Andante

54

8

70

81

Adagio

5

17

accelerando un poco

rit. y dim.

Andante

27

p dol.

pp

40

B♭ Cornet

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

52

This musical score page shows the beginning of the piece. It features a single staff for the B♭ Cornet. The key signature is one flat (B♭), and the time signature is common time (indicated by 'C'). The tempo is marked 'Andante'. Measure 52 starts with a long sustained note followed by a short rest.

Andante poco mosso
49

Andante
18

f

This page contains two sections of the score. The first section, labeled 'Andante poco mosso' at measure 49, consists of a single staff with a sustained note followed by eighth-note chords. The second section, labeled 'Andante' at measure 18, begins with a dynamic 'f' and continues with eighth-note chords.

72

13

This page shows measure 72, which begins with a sustained note followed by eighth-note chords. The dynamic is 'f'. Measure 13 follows, consisting of a single sustained note.

Adagio

18 2

ritard

Andante
25

f f

This page contains two sections. The first section, 'Adagio' at measure 18, includes dynamics 'f' and 'ritard'. The second section, 'Andante' at measure 25, also includes a dynamic 'f'.

Horn in E \flat

**Lamentación Segunda
del Miércoles Santo (Obra 157)**

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante >

11

20

44

Andante poco mosso

11

19

2
46

Andante

57

8

70

4

80

84

Adagio

cres y accel

f *mf* *p* *f*

rit. y dim.

Andante

23

32

42

Ophicleide or Tuba

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

p

16

p

15

42

p

pp

Andante poco mosso

f

7

f

9 *cres.*

21

19

f

cres.

2
46

3 Andante

8

68

4

80

Adagio

18 2

dim y rit..

Andante

29

45

2
25

31

39

43

Andante

divisi

67

74

Adagio

9

16

cres y accel

f

23

rit. y dim.

Andante

26

p

35

p

divisi

44

Violin 2

**Lamentación Segunda
del Miércoles Santo (Obra 157)**

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante



Andante poco mosso



2

23

28

34

38

42

46

Andante
9

65

72

83

Adagio

4

8

12

16

19

21

25

33

47

Viola

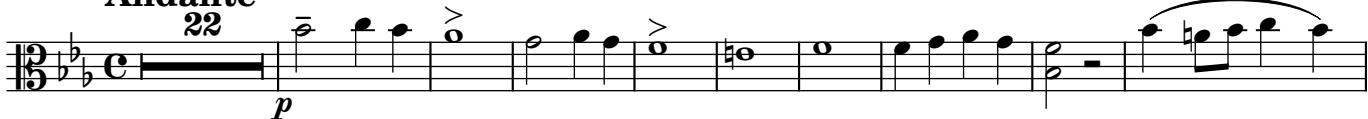
**Lamentación Segunda
del Miércoles Santo (Obra 157)**

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante



32



46



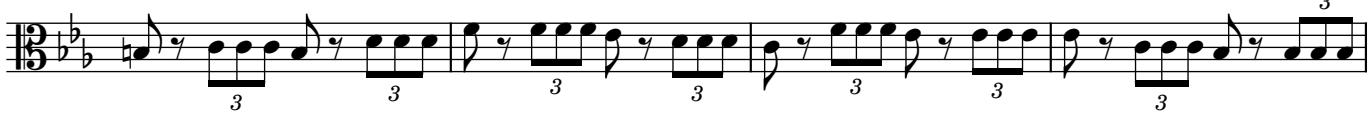
Andante poco mosso



6



11



15



2

20

26

33

37

41

45

cres

Andante

9

divisi

64

72

83

Adagio

9

16

accelerando un poco

22

25

rit. y dim.

Andante

p

29

p

pp

41

Violoncello

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

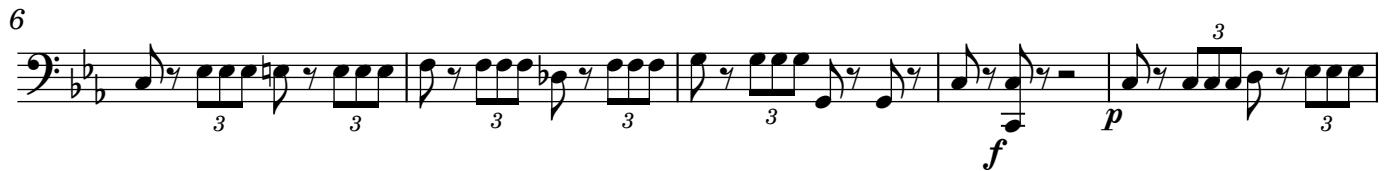
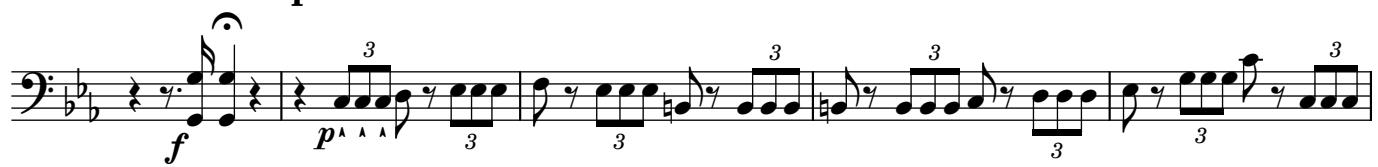
Hilarión Eslava, 1861

Andante

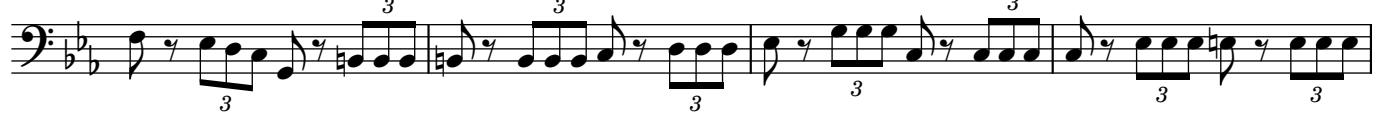
22



Andante poco mosso



11



15



2
20

26

33

37

41

45

64

72

83

Adagio

9

17

accelerando un poco

25

rit. y dim.

Andante

34

44

Contrabass

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

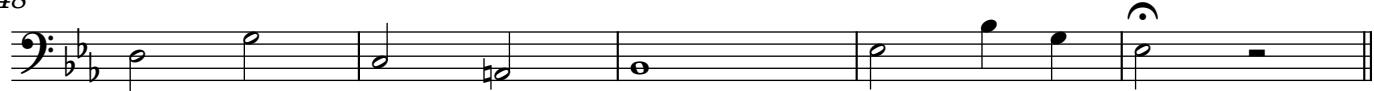
Lamentations 1:6-9

Hilarión Eslava, 1861

Andante



48



Andante poco mosso



7



13



20



30



35



2

40

**Andante
19**

44

69

80

Adagio

10

18

accelerando un poco

25

rit. y dim.

Andante

8

43

Keyboard Reduction

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

dol.

10

p.

15

p pp

24

>

2

32

38

46

Andante poco mosso

f *dol.*

tr

tr

5

9

13

16

19

cres.

24

4
27

31

34

37

40

43

47

Andante

56

65

70

6
76

76

84

84

Adagio

f
p

4

4

7

7

11

14

17

19

21

24

8

26

Andante

pp
p

32

p
pp

40

p
pp

48

p
pp



Choral Parts with KB Reduction

Lamentación Segunda del Miércoles Santo (Obra 157)

Second Lamentation for Holy Wednesday (Opus 157)

Lamentations 1:6-9

Hilarión Eslava, 1861

Andante

Keyboard Reduction

dol.

9

KB

KB

15

S.

A.

T.

B.

p

Va - u, va - u,

KB

KB

23

S. Et e-gres-sus est a fi - li-a Si - on om - nis de - cor e - - -

A. Et e-gres-sus est a fi - li-a Si - on om - nis de - cor e - - -

T. Et e-gres-sus est a fi - li-a Si - on om - nis de - cor e - - -

B. Et e-gres-sus est a fi - li-a Si - on om - nis de - cor e - - -

KB *p* *pp*

30

S. jus, fac - ti sunt prin - ci - pes e - - - - jus ve - lut a - -

A. jus, fac - ti sunt prin - ci - pes e - - - jus ve - lut a - -

T. jus, fac - ti sunt prin - ci - pes e - - - jus ve - lut a - -

B. jus, fac - ti sunt prin - ci - pes e - - - jus ve - lut a - -

KB

34

S. rie - tes non in - ve - ni - en - tes pas - - - - cu - a,

A. rie - - - tes non in - ve - ni - en - tes pas - - - - cu - a,

T. rie - - - tes non in - ve - ni - en - tes pas - - - - cu - a,

B. rie - - - tes non in - ve - ni - en - tes pas - - - - cu - a,

KB

39

S. et a - bi - e-runt ab-sque for - ti - tu - di - ne an - - te

A. et a - bi - e-runt ab-sque for - ti - tu - di - ne an - - te

T. et a - bi - e-runt ab-sque for - ti - tu - di - ne an - - te

B. et a - bi - e-runt ab-sque for - ti - tu - di - ne an - - te

KB

44

S. fa - - - ci - em sub - se - - quen - - - - tis, an - te fa - - - ci - -

A. fa - - - ci - em sub - se - - quen - - - - tis, an - te fa - - - ci - -

T. fa - ci - - em sub - se - - quen - - - - tis, an - te fa - ci - -

B. fa - ci - - em sub - se - quen - - - - tis, an - te fa - ci - -

KB { (piano part)

49

S. em sub - se - - quen - - - - tis.

A. em sub - se - - quen - - - - tis.

T. em sub - se - - quen - - - - tis.

B. em sub - se - - quen - - - - tis.

KB { (piano part)

Andante poco mosso

Soprano *f* Za-in

Alto *f* Za-in

Tenor *f* Za-in

Bass *f* Za-in

Keyboard Reduction *f* dol. *tr*

KB *tr*

5

T. *s* Re-cor - da - - - - ta est Je - -

KB *p*

11

T. ru - sa - lem, re - cor - da - - - ta est Je ₃ - - ru - sa - lem di -

KB { 3 3 3 3 3 3 3 3

14

T. e - - rum af - lic - - ti o - - - nis su - - æ, et pre-

KB { 3 3 3 3 3 3 3 3

16

T. va - - ri - ₃ - - ca - - ti o - ₃ - nis om - ni-um ₃ de - ₃ - si -

KB { 3 3 3 3 3 3 3 3

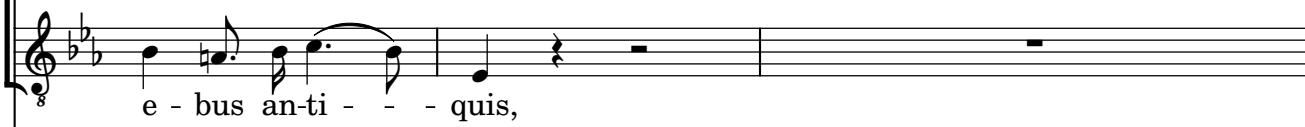
18

T. de - - ra - bi - li - um su - o - - rum, quæ ha - bue - rat a di -

KB { (b) 3 3 3 3 3 3 f p

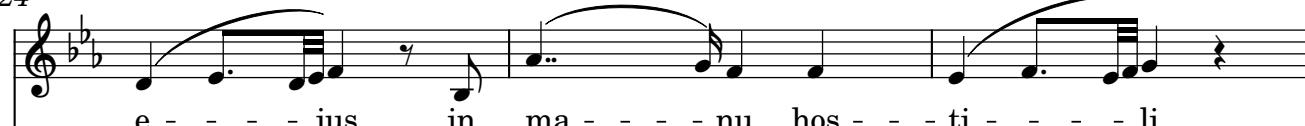
21

A. 

T. 

KB 

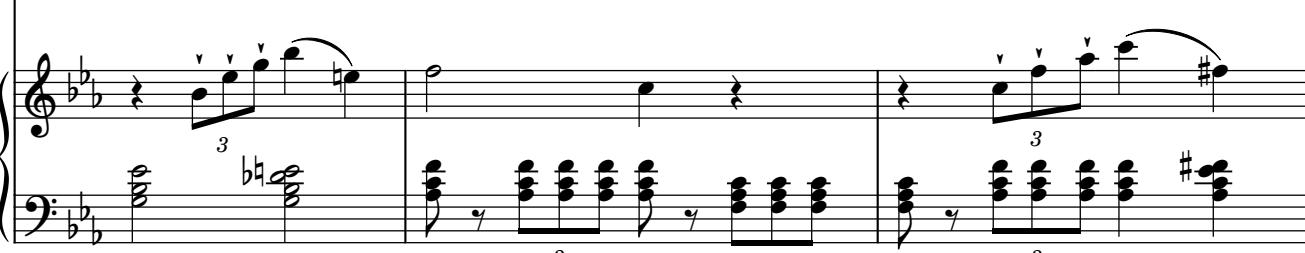
24

A. 

KB 

27

A. 

KB 

30

A. a - tor, vi - - de - - runte - am hos - - - tes, vi -

T. vi - - de - - runte - am hos - - - tes, vi -

KB

33

A. de - - - - runte e - - - am hos - - - - tes,

T. de - - - - runte e - - - am hos - - - - tes, et

KB

35

A. et de - - ri - - se - - - runt

T. de - - ri - - se - - - runt Sab - ba-ta, et

KB

37

A. Sab - ba-ta, et de - - - ri - se - runt > cresc.

T. de - - - ri - - - se - - - runt Sab - ba-ta, e - - jus, > cresc.

KB { p

39

A. Sab - ba-ta e - jus, Sab - - - ba-ta e - - - f

T. Sab - ba-ta e - jus, Sab - - - ba-ta e - - - f

KB { p

42

A. jus, et de - ri - - se - runt Sab - ba-ta, Sab - - - ba-ta

T. jus, et de - ri - - se - runt Sab - ba-ta, Sab - - - ba-ta

KB { cres 3 f mf

10

45

S. *Andante*
Heth

A. e - - - - jus, Heth

T. e - - - - jus, Heth

B. Heth

KB

52

S. *p*
Pec -

A. *p*
Pec -

T. *p*
Pec - -

B. *p*
Pec - -

KB

60

S. ca - tum pec - ca - vit Je - ru-sa-lem, prop - te-re-a in - sta - bi-lis

A. ca - tum pec - ca - vit Je - ru-sa-lem, prop - te-re-a in - sta - bi-lis

T. ca - tum pec - ca - vit Je - ru-sa-lem, prop - te-re-a in - sta - bi-lis

B. ca - tum pec - ca - vit Je - ru-sa-lem, prop - te-re-a in - sta - bi-lis

KB

66

S. fac - - - ta est,

A. fac - - - ta est, f om - nes, qui glo - ri - fi - ca - bant

T. fac - - - ta est, f om - nes, qui glo - ri - fi - ca - bant

B. fac - - - ta est,

KB

69

S. *p*
om - nes, qui glo-ri - fi - ca - bant e - am, spre-

A. e - - am, spre - ve - runt, spre-ve - - - runt

T. *p* e - - am, spre - ve - runt, spre-ve - - - runt

B. om - nes, qui glo-ri - fi - ca - bant e - am, spre-

KB { *p* | *f* |

71

S. ve - - - - runt il-lam, *f* ig - no - mi - ni-am e-jus.

A. il-lam, qui - a vi-de - - runt ig - no - mi - ni - am e-jus.

T. il-lam, qui - a vi-de - - runt ig - no - mi - ni - am e-jus.

B. ve - - - - runt il-lam, ig - no - mi - ni-am e-jus.

KB { *p* | *f* |

75 *p*

S. ip - sa au - tem ge - mens, ge - mens con - ver - sa est, con - ver - sa

A. ip - sa au - tem ge - mens, ge - mens con - ver - sa est, con - ver - sa

T. ip - sa au - tem ge - mens, ge - mens con - ver - sa est, con - ver - sa

B. ip - sa au - tem ge - mens, ge - mens con - ver - sa est, con - ver - sa

KB

81

S. est re - - - tror - sum, con-ver-sa est re - - - tror - - - sum.

A. est re - - - tror - sum, con-ver-sa est re - - - tror - - - sum, re - tror -

T. est re - - - tror - sum, con-ver-sa est re - - - tror - - - sum, re - tror -

B. est re - - - tror - sum, con-ver-sa est re - - - tror - - - sum, re - tror -

KB

87

S.

A. sum

T. sum

B. sum

KB

Adagio

Alto Solo

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Sor-des e - - jus in pe - di-bus e - - jus, nec re - cor -

f Teth

f Teth

f Teth

f Teth

f Teth

f p

4

Alto Solo

KB

da - ta est fi - - - nis su - - i, de - - - po - - si-ta est vehe-

7

Alto Solo

Tenor Solo

KB

men - ter, non ha - bens, non ha-bens con-so - - la - to-re-m.

Sor - des

10

Tenor Solo

KB

e - jus in pe - di-bus e - jus, necre - cor - da - ta est fi - - nis

13

Tenor Solo

KB

su - - i, de - po - - si-ta est vehe - men-ter, non ha - bens, non

16

Alto Solo

Tenor Solo ha-bens con-so - la - to - rem, vi - - de Do - mi-ne, af-flic - ti-o - nem

KB

19

Alto Solo Do - mi-ne, af-flic - ti-o - nem me - - am, quo - - - ni-

Tenor Solo me - - am, vi - - de Do - mi-ne, quo - - - ni-

KB

cres y accel.

21

Alto Solo am e - rec - - tus est, e - rec - - tus est i - ni-mi - -

Tenor Solo am e - rec - - tus est, e - rec - - tus est i - ni-mi - -

KB

f

24

Alto Solo
Tenor Solo
KB

ritard

cus, e-rec - tus est i - ni-mi - - -

ritard

cus, e-rec - tus est i - ni-mi - - -

ritard. dim.

26

Andante

Alto Solo
Tenor Solo
S.
A.
T.
B.
KB

cus.

p

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

p

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

p

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

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

pp

p

31

S. con - - - ver - - - te - re, ad *p* Do - mi - num De-um

A. con - - - ver - - - te - re, ad *p* Do - - mi - num De-um

T. con - - - ver - - - te - re, ad *p* Do - mi - - num De-um

B. con - - - ver - - - te - re, ad *p* Do - mi - - num De-um

KB

38

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

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

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

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

KB

44

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

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

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

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

KB

Detailed description: The musical score consists of five staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts sing the same melody, which includes the words 'Do - mi - num,' 'De - um,' and 'tu - - um.' The bass part (B.) begins with a rest and then sings 'ad' followed by the same melody. The bottom staff is labeled 'KB' and represents the Keyboard part, providing harmonic support with sustained notes and chords. The music is in common time and has a key signature of B-flat major (two flats).