

## **Editor's Notes for *Con abundoso llanto ved a Jesús caído* (*Coplas al Señor de las Tres Caídas*)**

In Spain, *cofradías* or *hermandades* are fraternal religious organizations established in the Roman Catholic tradition under the auspices of Catholic Canon Law, with worship, penitence, and charity as their foundational pillars. They are usually centered around the name and veneration of Christ, the Holy Virgin Mother of God, Christ's passion, death, and resurrection, the Blessed Sacrament, or a particular saint. This tradition is especially strong in Andalucía (southern Spain) and in its largest city, Sevilla.

Worship in the *hermandades* during the year takes many forms, including Masses and special religious services on certain holidays. On a few occasions during the year, the *hermandades* lead processions – solemn parades of a holy image or *paso* (often elaborate, richly decorated life-size representations of Christ or Mary, or a scene from the Gospels associated with the special devotion of the *hermandad*) through the streets of their home town. Throughout Andalucía, Holy Week processions are the year's religious highlight for many of the local *hermandades*, as this time recalls the most important events in the church calendar – Christ's death and resurrection.

Many of these groups date back hundreds of years. The *Antigua e Ilustre Hermandad del Santísimo Sacramento, María Santísima de las Nieves y Ánimas Benditas del Purgatorio y Pontificia y Real Archicofradía de Nazarenos de Nuestro Padre Jesús de las Tres Caídas, Nuestra Señora de Loreto y Señor San Isidoro* (its full name), venerates, among other devotions, our Lord of the Three Falls (*Nuestro Señor de las Tres Caídas*). The origins of this *hermandad*, which resides at the church of San Isidoro in Sevilla, can be traced back to the 16<sup>th</sup> century. *Nuestro Señor de las Tres Caídas* is represented as an image of Jesus of Nazareth with the cross on his back, evoking the moment of his third fall, as He heads to Calvary to die. The lifelike sculpted and painted wood image preserved by the *Hermandad de las Tres Caídas de San Isidoro* is the work of the 17<sup>th</sup> century *imaginero* Alonso Martínez, and is robed in a richly embroidered tunic. In the processional *paso*, this image is accompanied by an almost equally striking figure representing Simon of Cyrene.

Some of Sevilla's oldest *hermandades*, including San Isidoro, have a rich musical patrimony that includes works commissioned for or donated by notable Spanish composers. During Hilarión Eslava's tenure as Master of the Chapel at the Cathedral of Sevilla (1832-1844) and later in life, he came into contact with many of these groups and composed music for them. This particular piece was composed for the *Hermandad de San Isidoro* in 1853, when Eslava was established in Madrid, serving as Master of the Royal Chapel.

The source material, which the *Hermandad* has generously shared with us for this transcription, consisted of numerous manuscript pages of *particellas* for various instruments and voices, written by multiple hands with various names and dates scribbled on them. We believe the names were actually the instrumentalists/singers performing the parts, and the dates ranged broadly from the late 1800's to the mid-1900's. The structure of the piece is the traditional alternating *Copla* and *Estrillo* (refrain). These *Coplas* are unusually rich in their setting for a composition of this nature, with tenor and bass soloists, SATB choir and a small chamber orchestra. The text is a devotional setting of the Crucifixion, describing sorrow and lamentation at Christ's suffering, as he is led to His death. Its author is unknown.

In the score, the first clarinet plays an intricate counterpart to the tenor solo during the 2<sup>nd</sup> and 4<sup>th</sup> *coplas* (verses). The *ottava* (8va) indicators provided in my transcription are as shown in the *particella*; however, I believe these were likely added by the instrumentalist to make it easier to play. Certainly the original notes do not have enough ledge lines to make them difficult to read as written. Nonetheless, I have maintained the *ottava* indicators, and noted in the score that these are likely optional dependent on the discretion and skill of the clarinet-player. Also, this piece was originally scored for C-clarinets, which I have honored in the score. However, I also created alternative B-flat *particellas* that can be used if C-clarinets are not available.

For more about Eslava and his music, visit <https://hilarioneslava.org/eslava-bio/en/>.

The original Spanish lyrics and an approximate English translation follow.

Spanish Lyrics	English Translation
<p><u>Estribillo:</u></p> <p>Con abundoso llanto ved a Jesús caído. Hollado, escarnecido solo por nuestro amor.</p> <p><u>Coplas:</u></p> <ol style="list-style-type: none"> <li>1. De su rostro divino brota sangre a raudales, borrando así los males de la culpa letal.</li> <li>2. Su Madre soberana lacrimosa le mira y apenas ¡ay! respira a impulsos del dolor.</li> <li>3. Los ángeles se pasman se nubla el claro cielo contemplando en el suelo al hijo de David.</li> <li>4. Venid criaturas todas en amor encendidas y a las hordas Deicidas del Señor apartad.</li> <li>5. Alcemos fervorosos al Redentor del mundo de aquese polvo inmundo ¡ay de mi! en que cayó.</li> </ol>	<p><u>Refrain:</u></p> <p>With abundant weeping see the fallen Jesus. Trampled, mocked only because of our love.</p> <p><u>Verses:</u></p> <ol style="list-style-type: none"> <li>1. From his divine face blood flows out in torrents, thus erasing the evils of (our) fatal guilt.</li> <li>2. His tearful sovereign Mother looks at Him and barely, oh! breathes driven by her pain.</li> <li>3. The angels are transfixed, the clear sky is clouded, contemplating the son of David on the ground.</li> <li>4. Come, all of you creatures burning with love, and push away from the Lord the God-killing hordes.</li> <li>5. Let us fervently lift up the Redeemer of the world from that foul dust on which, woe is me! He has fallen.</li> </ol>

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