

Coplas al Señor de las Tres Caídas

“Con abundoso llanto ved a Jesús caído”

Hilarión Eslava



SATB Chorus with Bass & Tenor Solos
with Chamber Orchestra Accompaniment

(Keyboard Reduction by Rebecca Rufin)

ART: “Christ Carrying the Cross”, by Titian, ca. 1560.
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CPE-442

2 Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- C Clarinet 1
- C Clarinet 2
- Horn in D 1
- Horn in D 2
- Trombone or Bassoon
- Violins 1
- Violins 2
- Violas
- Violoncellos
- Contrabasses
- Timpani
- Soprano
- Alto
- Tenor
- Bass
- Piano Reduction

The score is in 2/4 time with a key signature of one flat (Bb). It features dynamic markings of *f* (forte) and *p* (piano), and includes trills (*tr*) in the flute, clarinets, and violins. The piano reduction part at the bottom shows the harmonic structure with chords and bass lines.

Original Manuscript from the Hermandad de las Tres Caídas de San Isidoro; edited 2023 by Rebecca Rufin

7 8

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

Pno.
Red.

p

p>

Fl. *f* *tr* *f* *tr*

C Cl. 1 *f* *f*

C Cl. 2 *f* *f*

D Hn. 1 *f* *f*

D Hn. 2 *f* *f*

Tbn./Bsn. *f* *f*

Vlms. 1 *f* *p* *f* *tr*

Vlms. 2 *f* *p* *f*

Vlas. *f* *p* *f*

Vcs. *f* *p* *f*

Cbs. *f* *p* *f*

Timp. *f*

S. *f* *p* *f*
 Con a-bun-do - so llan-to ved a Je-sús ca - í-do, con a-bun-do - so

A. *f* *p* *f*
 Con a-bun-do - so llan-to ved a Je-sús ca - í-do, con a-bun-do - so

T. *f* *p* *f*
 Con a-bun-do - so llan-to ved a Je-sús ca - í-do, con a-bun-do - so

B. *f* *p* *f*
 Con a-bun-do - so llan-to ved a Je-sús ca - í-do, Con a-bun-do - so

Pno. Red. *f* *p* *f* *tr*

19

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

S.
llan - to ved a Je - sús ca - í - do. Ho - lla - do'es - car - ne - - ci - do,

A.
llan - to ved a Je - sús ca - í - do. Ho - lla - do'es - car - ne - - ci - do,

T.
llan - to ved a Je - sús ca - í - do. Ho - lla - do'es - car - ne - - ci - do,

B.
llan - to ved a Je - sús ca - í - do. Ho -

Pno.
Red.

24

Fl. *rf* *f*

C Cl. 1 *rf* *f*

C Cl. 2 *rf* *f*

D Hn. 1 *rf* *f*

D Hn. 2 *f*

Tbn./Bsn. *rf* *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Timp. *f*

S. *f* ho - lla - - do'es-car - ne - ci - do,

A. *f* ho - lla - - do'es-car - ne - ci - do,

T. *f* ho - lla - - do'es-car - ne - ci - do,

B. *f* lla - - do'es-car - ne - ci - - - do, ho - lla - - do'es-car - ne - ci - do,

Pno. Red. *f*

28,

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

S.
so - lo por nues-tro'a - - mor, so - lo, so - lo, so - lo por nues - tro'a -

A.
so - lo por nues-tro'a - - mor, so - lo, so - lo, so - lo por nues - tro'a -

T.
so - lo por nues-tro'a - mor, so - lo, so - lo, so - lo por nues - tro'a -

B.
so - lo por nues-tro'a - mor, so - lo, so - lo, so - lo por nues - tro'a -

Pno.
Red.

34

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./ Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Timp.

S.

A.

T.

B.

Pno. Red.

dol.

p

p

p

p

p

p

p

p

p

p

mor. es - car - ne - ci - - - - -

mor. es - car - ne - ci - - - - -

mor. es - car - ne - ci - - - - -

mor.

38

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

S.
do por nues-tro'a - - mor,

A.
do por nues-tro'a - - mor, por nues - tro'a -

T.
do por nues-tro'a - - mor, por nues - tro'a -

B.
so - lo por nues - - - tro'a - - mor, so - lo por nues - - - tro'a -

Pno.
Red.

40

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

S.
so - lo por nues - - - - tro'a - mor, so - lo por nues - - - - tro'a -

A.
mor, so - lo por nues - - - - - tro a -

T.
mor, so - lo por nues - - - - - tro a -

B.
mor, so - - - lo por nues - - - - - tro a - - -

Pno.
Red.

ritardando

42

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Timp.

S.

A.

T.

B.

Pno.
Red.

pizz.

p

p

p

p

mor,
mor,
mor,
mor, por nues-tro'a - mor,
mor, por nues-tro'a - mor, por nues-tro'a - mor,
mor, por nues-tro'a - mor, por nues-tro a - - - -

44

Fine

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

S.
mor.

A.
mor.

T.
mor.

B.
mor.

Pno.
Red.

Coplas 1, 3, and 5

46 *Andante*

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

Bass
Solo

Pno.
Red.

p

Solo

mf

arco

p

arco

p

arco

p

arco

p

Solo

p

mf

51

Fl. *f*

C Cl. 1 *f*

C Cl. 2 *f*

D Hn. 1

D Hn. 2

Tbn/
Bsn. *f*

Vlins. 1 *f* *p*

Vlins. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

Bass
Solo *Solo*

1. De su ros - - - tro di -
3. Los__ án - ge - les se
5. Al - - - ce - mos fer - vo -

Pno.
Red. *p*

56

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bass Solo

vi - - - no bro - ta san - gre a rau - - da - - - les, bo - - -
 pas - - - man se a - nu - bla'el cla - ro cie - - - lo con - - - tem -
 ro - - - sos al Re - den - tor del mun - - - do de'a - -

Pno.
Red.

59

Fl. *f*

C Cl. 1 *f*

C Cl. 2 *f*

D Hn. 1 *f* *Solo* *p*

D Hn. 2 *f*

Tbn./Bsn. *f*

Vlms. 1 *f*

Vlms. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

Bass Solo

rran - do'a-sí los ma - - les de la cul - - pa le - tal,
 plan - do en el sue - - lo al hi - jo de Da - vid,
 que - se pol - vo'in - mun - - do ¡ay de mi! en que ca - yó,

Pno. Red. *f* *p*

63

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./ Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Bass Solo

Pno. Red.

bo - - - rran-do'a - - sí los ma - les de la
 con - tem - plan - do en el sue - - lo al
 de a - que - se pol - vo'in - mun - do ¡ay de

67 *ritard.* *ritard.* *a tempo*

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bass
Solo

cul - pa le - - tal. De su ros - - - tro di -
 hi - jo de Da - vid. Los án - ge - les se
 mi! en que ca - - yó. Al - - - ce - mos fer - vo -

Pno.
Red.

71

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Bass
Solo

vi - - - no bro - ta san - gre a rau - - da - - - les, bo - - -
 pas - - - man se a - nu - bla'el cla - ro cie - - - lo con - - tem -
 ro - - - sos al Re - den - tor del mun - - - do de'a - -

Pno.
Red.

74

Fl.

C Cl. 1

C Cl. 2

D Hn. 1 *Solo*

D Hn. 2

Tbn./Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Timp.

Bass Solo

rran - do'a-sí los ma - - les de la cul - - pa le - tal.
 plan - do en el sue - - lo al hi - jo de Da - vid.
 que - - se pol - vo'in - mun - - do ¡ay de mi! en que ca - yó.

Pno. Red.

Coplas 2 and 4

78 **Moderato**

Fl.

C Cl. 1 *Solo, expresivo*

C Cl. 2

D Hn. 1

D Hn. 2

Tbn/
Bsn.

Vlms. 1 *p*

Vlms. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

Tenor Solo

Pno. Red.

84

Fl.

NOTE: The ottava (8va) indicators shown here and later are as shown in the source particella; however, they were probably added by an instrumentalist to make the part easier to play. The editor considers them optional, dependent on the discretion and skill of the clarinet-player.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn/
Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

Solo

2. Su
4. Ve -

Pno.
Red.

87

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

Pno.
Red.

mp

p

p

p

p

p

p

p

p

p

Ma - dre so - be - - ra - na lac - ri - mo - sa le__ mi - ra y a -
nid cri - a - tu - ras to - das en a - mor__ en - cen - di - das y'a las

p

mp

91

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

Pno.
Red.

p

Solo

f

f

f

f

f

f

p

pe - nas ¡ay! res - pi - ra a im - pul - sos del do - lor,
hor - das De - i - - - ci - das, y'a las hor - das De - i - - - ci - das,

95

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./ Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tenor Solo

Pno. Red.

y a - pe - - - nas ¡ay! res -
y'a las hor - - - das De - - - i -

98

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

pi - - - ra, y a -
ci - - - das, del Se -

Pno.
Red.

101

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tenor Solo

pe - - - nas ¡ay! res - pi - - - ra a im - pul - sos del do -
 ñor a - - - par - tad, del Se - - - ñor a - - par -

Pno.
Red.

104

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

lor. Su Ma - dre so - be - - ra - na lac - ri - mo - sa le__
tad. Ve - nid cri - a - tu - ras to - das en a - mor_ en - cen -

Pno.
Red.

108

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./ Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tenor Solo

mi - ra y a - pe - - - nas ¡ay! res - pi - ra a im -
 di - das, y'a las hor - - - das De - - i - - - ci - das del Se -

Pno. Red.

111

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn./
Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Tenor
Solo

pul - sos del do - lor,
ñor a - par - tad,

a'im - - - pul - sos del do -
del Se - ñor a - par -

Pno.
Red.

114 *ritenuto*

Fl.

C Cl. 1

C Cl. 2

D Hn. 1

D Hn. 2

Tbn/
Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Tenor Solo

lor, tad, a im - - - pul - - - sos del do - - - lor.
del Se - ñor a - - - par - - - tad.

Pno.
Red.

Flute

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Estribillo

Hilarión Eslava, 1853

Allegro Maestoso

8 *f* *tr* *p* *f* *tr*

7 *p*

14 *f* *tr* *2* *f* *tr*

21 *2* *[22-23] rf* *f* *2* *[28-29] ff*

31 *2* *dol.* *[32-33]*

37 *f*

40 *ritardando* *Fine*

2 Coplas 1, 3, and 5

46 **Andante**

p *f* 7 [52-58]

59 *f* **4** *ritard.*

[63-66]

68 *f* *dim.* *ritard.* *a tempo* **4**

[70-73]

74 *f*

[74-77]

Coplas 2 and 4

78 **Moderato** **11**

[79-89] *mp*

97

[97-105]

106 **6** *ritenuto*

[106-111]

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Estribillo

Hilarión Eslava, 1853

Allegro Maestoso

8 *p* *f* [16-17] *f* 2

18 *f* [22-23] *rf* *f* 2

27 [28-29] *ff* *p* *dol.* *f*

36 *f*

40 *ritardando* Fine

2 Coplas 1, 3, and 5

46 **Andante**

p *f* [52-55]

56

p *f*

62 **4** *ritard.* *ritard.* *a tempo* **4**

[63-66] *f* *dim.* [70-73]

74 **2**

f [76-77]

Coplas 2 and 4

78 **Moderato**
Solo, espressivo

p 5 8

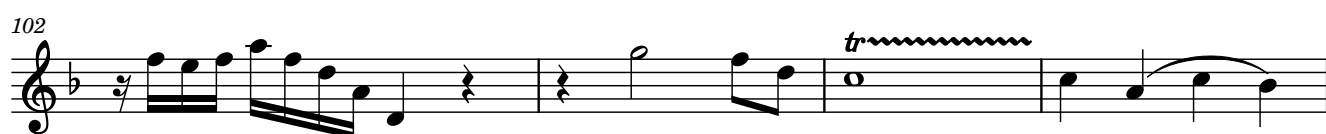
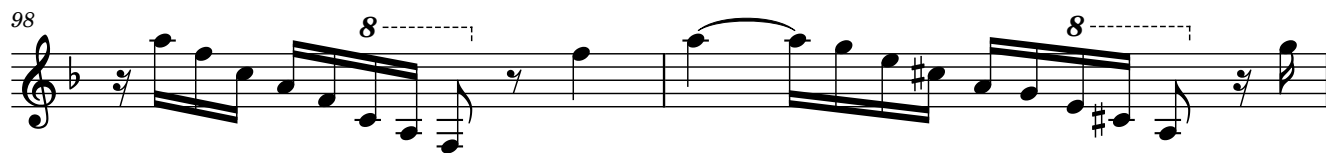
NOTE: The ottava (8va) indicators shown here and later are as shown in the source particella; however, they were probably added by an instrumentalist to make the part easier to play. The editor considers them optional, dependent on the discretion and skill of the clarinet-player.

84 **8** **4**

8 4 [87-90]

91 **Solo**

p **Solo**



Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

f *p* *f* *p* *f* *f* *ff* *p* *f* *f* *ritardando* **Fine**

2 Coplas 1, 3, and 5

46 **Andante**
4 4
[47-50] *f* [52-55] *p* *f*

60 4 *ritard.* *ritard.* *a tempo*
[63-66] *f* *dim.*

70 4 2
[70-73] *f* [76-77]

Coplas 2 and 4

78 **Moderato**
12
[79-90] *p*

100 6
[106-111]

113 *ritenuto*

Horn in D 1

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

f [3-4] *f* *p*

9 *f* [16-17]

18 *f* [22-23] *ff* *f*

27 [28-29] *ff* [32-34] *p* *f*

39 *ritardando* Fine

Original Manuscript from the Hermandad de las Tres Caídas de San Isidoro; edited 2023 by Rebecca Rufin

2 Coplas 1, 3, and 5

Andante

46 *Solo* *p* *mf*

53 *f* *p* *Solo*

4

[55-58]

63 *ritard.* *ritard.* *a tempo* *Solo* *p*

70 *f*

76 *Solo* *p*

Coplas 2 and 4

78 *Moderato* *36* *ritenuto* *2*

[79-114] [115-116]

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Estribillo

Hilarión Eslava, 1853

Allegro Maestoso

Musical score for the Estribillo section, measures 1-40. The score is in G major (one flat) and common time (C). It features a variety of rhythmic patterns and dynamics. Measure 1 starts with a forte (f) dynamic. Measures 3-4, 16-17, and 22-25 contain triplet markings (2, 3, and 4 respectively) with dynamics of f, f, and f. Measures 28-29, 32-34, and 36-37 contain triplet markings (2, 3, and 4 respectively) with dynamics of ff, p, and f. The section concludes with a ritardando marking and a final measure marked 'Fine'.

Coplas 1, 3, and 5

Musical score for Coplas 1, 3, and 5, measures 46-77. The tempo is marked 'Andante'. Measure 46 starts with a forte (f) dynamic. Measures 47-58, 63-66, and 76-77 contain triplet markings (12, 4, and 2 respectively) with dynamics of f, f, and f. The section concludes with a ritard. marking.

Coplas 2 and 4

Musical score for Coplas 2 and 4, measures 78-116. The tempo is marked 'Moderato'. Measures 79-114 and 115-116 contain triplet markings (36 and 2 respectively) with dynamics of f and f. The section concludes with a ritenuto marking.

Trombone

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

Musical score for the Estribillo section, measures 9-37. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five staves of music. The first staff (measures 9-13) starts with a forte (*f*) dynamic, followed by piano (*p*) and then forte (*f*) again. The second staff (measures 14-23) begins with a forte (*f*) dynamic, includes a first ending bracket [16-17] with a forte (*f*) dynamic, and a second ending bracket [22-23] with a *rf* dynamic. The third staff (measures 24-37) starts with a forte (*f*) dynamic, includes a first ending bracket [28-29] with a fortissimo (*ff*) dynamic, and a second ending bracket [35-37] with a piano (*p*) dynamic. The section concludes with a *ritardando* marking and a **Fine** instruction.

Coplas 1, 3, and 5

Andante

Musical score for Coplas 1, 3, and 5, measures 46-77. The score is written in bass clef with a key signature of two sharps (D major) and a common time signature (C). It consists of two staves of music. The first staff (measures 46-66) starts with a forte (*f*) dynamic and includes first ending brackets [47-50], [52-58], and [63-66]. The second staff (measures 67-77) begins with a forte (*f*) dynamic, includes a first ending bracket [70-73], and ends with a forte (*f*) dynamic and a first ending bracket [76-77]. The section concludes with a *ritard.* marking.

Coplas 2 and 4

Moderato

Musical score for Coplas 2 and 4, measures 78-116. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of one staff of music. The first part (measures 78-114) is marked **Moderato** and includes a first ending bracket [79-114]. The second part (measures 115-116) is marked *ritenuto* and includes a first ending bracket [115-116].

Violins 1

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

5

10

16

22

29

36

39

43

ritardando
pizz.

Fine

2 Coplas 1, 3, and 5

46 *Andante* *arco*

50

56

61

65 *ritard.* *f* *dim.*

69 *a tempo*

73 *f*

75 *p*

Detailed description: This is a musical score for a single melodic line in treble clef, key of D major. It consists of eight staves of music, numbered 46 to 75. The tempo is marked 'Andante' and the playing style is 'arco'. The score includes various dynamics: 'p' (piano) at measures 46, 50, 61, 69, and 75; 'f' (forte) at measures 50, 56, 65, and 73; and 'ritard.' (ritardando) at measures 65 and 69. There are also 'dim.' (diminuendo) markings at measure 65. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots at measure 75.

Coplas 2 and 4

78 **Moderato**



Violins 2

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

7

14

20

27

35

39

43

ritardando
pizz.

Fine

2 Coplas 1, 3, and 5

46 *Andante*
arco

50

56

61

66 *ritard.* *ritard.*
f *dim.*

69 *a tempo*

74

Detailed description: This is a musical score for a single melodic line in treble clef, key of D major (two sharps). The piece is titled '2 Coplas 1, 3, and 5'. It begins at measure 46 with a tempo marking of 'Andante' and the instruction 'arco'. The first system (measures 46-49) features a series of eighth-note patterns starting with a piano (*p*) dynamic. The second system (measures 50-55) includes a forte (*f*) dynamic followed by a piano (*p*) dynamic. The third system (measures 56-60) returns to a forte (*f*) dynamic. The fourth system (measures 61-65) starts with a piano (*p*) dynamic. The fifth system (measures 66-68) is marked 'ritard.' and features a forte (*f*) dynamic. The sixth system (measures 69-73) is marked 'a tempo' and features a piano (*p*) dynamic. The seventh system (measures 74) concludes with a forte (*f*) dynamic and a piano (*p*) dynamic, ending with a repeat sign and a final cadence.

Coplas 2 and 4

78 **Moderato**

Musical staff 78-83: Treble clef, key signature of one flat (B-flat). Measure 78 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, with some slurs and accents.

Musical staff 84-89: Treble clef, key signature of one flat. Measure 84 starts with a piano (*p*) dynamic. The melody features a series of eighth notes with accents, followed by a forte (*f*) dynamic section.

Musical staff 90-95: Treble clef, key signature of one flat. Measure 90 starts with a piano (*p*) dynamic. The melody includes a sharp sign (#) in measure 92, indicating a key change or chromatic alteration.

Musical staff 96-101: Treble clef, key signature of one flat. Measure 96 starts with a piano (*p*) dynamic. The melody continues with eighth notes and quarter notes.

Musical staff 102-107: Treble clef, key signature of one flat. Measure 102 starts with a piano (*p*) dynamic. The melody features a sharp sign (#) in measure 105.

Musical staff 108-111: Treble clef, key signature of one flat. Measure 108 starts with a piano (*p*) dynamic. The melody includes a sharp sign (#) in measure 110.

Musical staff 112-117: Treble clef, key signature of one flat. Measure 112 starts with a piano (*p*) dynamic. The melody continues with eighth notes and quarter notes.

Musical staff 118-123: Treble clef, key signature of one flat. Measure 118 starts with a piano (*p*) dynamic. The melody concludes with a *ritenuto* marking and a fermata over the final note.

Violas

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

8

17

25

34

38

41

ritardando
pizz.

Fine

2 Coplas 1, 3, and 5

46 *Andante*
arco

55

58

63

66

69

72

Coplas 2 and 4

3

78 **Moderato**



Violoncellos

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

Musical score for the Estribillo section, measures 1-41. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked **Allegro Maestoso**. The dynamics range from *f* (forte) to *ff* (fortissimo). The piece concludes with a *pizz.* (pizzicato) and *ritardando* (ritardando) marking, ending with a *Fine* symbol.

Coplas 1, 3, and 5

Musical score for Coplas 1, 3, and 5, measures 46-55. The score is written in bass clef with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked **Andante**. The playing technique is marked *arco* (arco). The dynamics range from *p* (piano) to *f* (forte).

2

64

ritard. ritard. a tempo

72

Coplas 2 and 4

Moderato

78

85

94

100

107

113

ritenuto

Contrabasses

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

8

16

24

32

40

f *p* *f* *p* *ff* *p* *f* *pizz. ritardando* **Fine**

2 Coplas 1, 3, and 5

46 *Andante*
arco



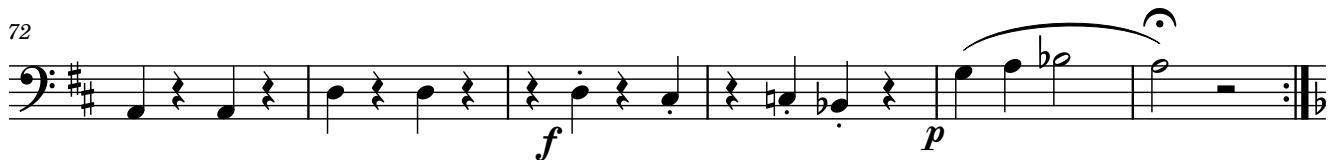
55



64

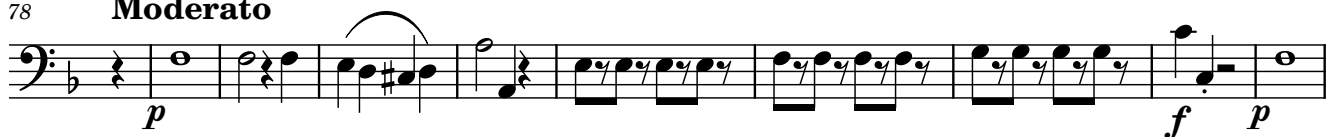


72



Coplas 2 and 4

78 *Moderato*



88



98



108



Timpani (tuned to D & A)

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

f *ff* 2 5 [3-4] [9-13]

f *ff* 2 4 [16-17] [22-25]

ff *f* 2 4 2 [28-29] [31-34] [36-37]

Coplas 1, 3, and 5

ritardando *Fine* *Andante* 19 *ritard.* *ritard.* [48-66]

f *ritenuto* 5 2 [69-73] [76-77]

Coplas 2 and 4

Moderato *ritenuto* 36 2 [79-114] [115-116]

Vocal Parts with Keyboard Reduction

Coplas al Señor de las Tres Caídas

“Con abundoso llanto ved a Jesús caído”

Hilarión Eslava



SATB Chorus with Bass & Tenor Solos
with Chamber Orchestra Accompaniment
(Keyboard Reduction by Rebecca Rufin)

ART: “Christ Carrying the Cross”, by Titian, ca. 1560.
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Original Manuscript from the Hermandad de las Tres Caídas de San Isidoro; edited 2023 by Rebecca Rufin

2 Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Keyboard Reduction

Allegro Maestoso

KB Red.

S.

A.

T.

B.

KB Red.

Con a - bun-do - so llan - to ved a Je-sús ca - - í - do,

Con a - bun-do - so llan - to ved a Je-sús ca - - í - do,

Con a - bun-do - so llan - to ved a Je-sús ca - - í - do,

Con a - bun-do - so llan - to ved a Je-sús ca - - í - do,

18

S. *f* con a - bun-do - so llan - to ved a Je-sús ca - - í - do. *p* Ho -

A. *f* con a - bun-do - so llan - to ved a Je-sús ca - - í - do. *p* Ho -

T. *f* con a - bun-do - so llan - to ved a Je-sús ca - - í - do. *p* Ho -

B. *f* Con a - bun-do - so llan - to ved a Je-sús ca - - í - do.

KB
Red. *f*

22

S. *f* lla - do'es-car - ne - - ci - do, ho -

A. *f* lla - do'es-car - ne - - ci - do, ho -

T. *f* lla - do'es-car - ne - - ci - do, ho -

B. *f* Ho - lla - do'es-car - ne - ci - - - do, ho -

KB
Red. *p*

26

S. *f* *p* *f*
lla - do'es-car-ne - ci - do, so - lo por nues-tro'a - - mor, so - lo,

A. *f* *p* *f*
lla - do'es-car-ne - ci - do, so - lo por nues-tro'a - - mor, so - lo,

T. *f* *p* *f*
lla - do'es-car-ne - ci - do, so - lo por nues-tro'a - - mor, so - lo,

B. *f* *p* *f*
lla - do'es-car-ne - ci - do, so - lo por nues-tro'a - - mor, so - lo,

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

31

S. *ff* *p*
so - lo, so - - lo por nues - tro'a - - - mor.

A. *ff* *p*
so - lo, so - - lo por nues - tro'a - - - mor.

T. *ff* *p*
so - lo, so - - lo por nues - tro'a - - - mor.

B. *ff* *p*
so - lo, so - - lo por nues - tro'a - - - mor.

KB
Red. *p* *p* *dol.*

35

S. *p*
es - car - ne - - ci - - - - -

A. *p*
es - car - ne - - ci - - - - -

T. *p*
es - car - ne - - ci - - - - -

B.

KB
Red.

38

S. *f*
do por nues - tro'a - mor,

A. *f*
do por nues - tro'a - mor, por nues - tro'a -

T. *f*
do por nues - tro'a - mor, por nues - tro'a -

B. *f*
so - lo por nues - - - - tro'a - mor, so - lo por nues - - - - tro'a -

KB
Red. *f*

40

S. so - lo por nues - - - - tro'a - mor, so - lo por nues - - - - tro'a -

A. mor, so - lo por nues - - - - tro a -

T. mor, so - lo por nues - - - - tro a -

B. mor, so - - - lo por nues - - - - - tro a - - -

KB Red.

42

S. mor, por nues - - tro'a - - -

A. mor, por nues - - tro'a - - -

T. mor, por nues - - tro'a - - -

B. mor, por nues - - tro'a - - mor,

KB Red.

43 *ritardando*
p Fine

S. mor, por nues-tro'a - mor.

A. mor, por nues-tro'a - mor.

T. mor, por nues-tro'a - mor.

B. por nues - tro a - - - - - mor.

KB Red. *p*

Coplas 1, 3, and 5

46 **Andante**

Bass Solo

KB Red. *Solo p*

50 *mf p*

KB Red.

54 *Solo*

Bass Solo

1. De su ros - - - - tro di - - - - no bro - ta
3. Los__ án - - - - ge - les se pas - - - - man se a -
5. Al - - - - ce - - - - mos fer - vo - - - - ro - - - - sos al__

KB Red. *p*

57

Bass Solo

san - - gre a rau - - - da - - - - les, bo - - -
 nu - bla'el cla - - ro cie - - - - lo con - - tem -
 Re - - den - - tor del mun - - - - do de'a - -

KB Red.

59

Bass Solo

rran - - do'a-sí los ma - - - les de la cul - - - pa le -
 plan - - - do en el sue - - - lo al hi - - jo de Da -
 que - - se pol - - vo'in - mun - - - do ¡ay de mi! en que ca -

KB Red.

62

Bass Solo

tal, bo - - -
 vid, con - tem -
 yó, de a -

KB Red.

65

Bass Solo

rran - - do'a - - - - sí los ma - - - - les de la
 plan - - - do en el sue - - - - lo al
 que - - - se pol - vo'in - mun - - - - do ¡ay de

KB Red.

67 *ritard.* *ritard.* *a tempo* ⁹

Bass Solo

cul - pa le - - - tal. De su
 hi - jo de Da - - - vid. Los
 mi! en que ca - - - yó. Al - -

KB Red.

f *dim.* *Solo* *p*

70

Bass Solo

ros - - - tro di - - - vi - - - no bro - ta san - gre a rau -
 án - - ge - les se pas - - - man se a - nu - bla'el cla - ro
 ce - - mos fer - vo - - - ro - - - sos al Re - den - tor del

KB Red.

73

Bass Solo

da - - - - - les, bo - - - rran - - - do'a - sí los
 cie - - - - - lo con - - tem - plan - - - do en el
 mun - - - - - do de'a - - - que - - - se pol - - - vo'in -

KB Red.

f

75

Bass Solo

ma - - - les de la cul - - - pa le - tal.
 sue - - - lo al hi - - jo de Da - vid.
 mun - - - do jay de mi! en que ca - yó.

KB Red.

Coplas 2 and 4

78 **Moderato**

Tenor Solo

KB Red.

83

KB Red.

85

Tenor Solo

2. Su
4. Ve -

KB Red.

Solo

87

Tenor Solo

Ma - - dre so - - be - - ra - - na lac - ri - mo - - sa le
nid cri - - a - tu - - ras to - das en a - mor en - cen -

KB Red.

p

90

Tenor Solo

mi - ra y a - pe - - nas ¡ay! res - pi - ra a im -
di - das y'a las hor - - das De - - i - - - ci - das, y'a las

KB Red.

mp

93

Tenor Solo

pul - - sos del do - lor,
hor - das De - i - - - - ci - das,

KB Red.

p
f

96

Tenor Solo

y a - pe - - - - nas ¡ay! res -
y'a las hor - - - - das De - - - - i -

KB Red.

8

98

Tenor Solo

pi - - - - ra,
ci - - - - das,

KB Red.

100

Tenor Solo

y a - pe - - - - nas ¡ay! res -
del Se - ñor a - - - - par -

KB Red.

102

Tenor Solo

pi - - - - ra a im - pul - sos del do - lor. Su
tad, del Se - - - ñor a - - - par - tad. Ve -

KB Red.

105

Tenor Solo

Ma - - dre so - - be - - - ra - - na lac - ri - mo - - - sa le
nid cri - a - tu - ras to - - das en a - mor en - cen -

KB Red.

108

Tenor Solo

mi - ra y a - pe - - - nas ¡ay! res - pi - ra a im -
 di - das, y'a las hor - - - das De - - i - - - ci - das del Se -

KB Red.

111

Tenor Solo

pul - - - sos del do - lor, a'im - - -
 ñor a - - - par - tad, del Se -

KB Red.

113

Tenor Solo

pul - - - sos del do - - - lor, a'im - - - -
 ñor a - - - par - tad, del 6 Se -

KB Red.

115

ritenuto

Tenor Solo

pul - - - - sos del do - - - - lor.
 ñor a - - - - - par - - - - tad.

KB Red.

Piano

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

The musical score is written for piano in a single system with five systems of music. It is in the key of B-flat major (one flat) and common time (C). The tempo is marked 'Allegro Maestoso'. The score begins with a forte (f) dynamic. The first system (measures 1-4) features a treble clef with a trill (tr) on the first measure and a piano (p) dynamic in the second measure. The bass clef has a forte (f) dynamic. The second system (measures 5-8) starts with a forte (f) dynamic and ends with a piano (p) dynamic. The third system (measures 9-13) contains various articulations like accents and slurs. The fourth system (measures 14-17) includes a repeat sign at the beginning and a trill (tr) in the first measure. The fifth system (measures 18-21) starts with a forte (f) dynamic and includes a trill (tr) in the first measure. The score concludes with a final chord in the bass clef.

Original Manuscript from the Hermandad de las Tres Caídas de San Isidoro; edited 2023 by Rebecca Rufin

22

p *v*

f

27

pp *ff* *p*

34

p *dol.*

37

f

39

41

ritardando *p* **Fine**

Detailed description: This is a piano score for a piece in G minor, 3/4 time. The score is divided into six systems of two staves each (treble and bass clef). Measure numbers 22, 27, 34, 37, 39, and 41 are indicated at the beginning of their respective systems. The first system (measures 22-26) starts with a piano (*p*) dynamic and a breath mark (*v*). The second system (measures 27-33) features a piano-piano (*pp*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a piano (*p*) dynamic. The third system (measures 34-36) begins with a piano (*p*) dynamic and a *dol.* (dolando) marking. The fourth system (measures 37-38) starts with a fortissimo (*f*) dynamic. The fifth system (measures 39-40) continues the piano (*p*) dynamic. The sixth system (measures 41-44) concludes with a *ritardando* marking, a piano (*p*) dynamic, and a **Fine** ending. The key signature has one flat (Bb) and the time signature is 3/4.

Coplas 1, 3, and 5

Andante
Solo

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of two staves each (treble and bass clef).
- Measure 46: Treble clef starts with a piano (*p*) dynamic. The bass clef has a whole rest. A slur covers measures 46-48.
- Measure 50: Treble clef has a mezzo-forte (*mf*) dynamic. The bass clef has a steady eighth-note accompaniment. A slur covers measures 50-52.
- Measure 53: Treble clef has a piano (*p*) dynamic. The bass clef has a steady eighth-note accompaniment. A slur covers measures 53-55.
- Measure 56: Treble clef has a piano (*p*) dynamic. The bass clef has a steady eighth-note accompaniment. A slur covers measures 56-58.
- Measure 59: Treble clef has a forte (*f*) dynamic. The bass clef has a steady eighth-note accompaniment. A slur covers measures 59-61.
- Measure 64: Treble clef has a piano (*p*) dynamic. The bass clef has a steady eighth-note accompaniment. A slur covers measures 64-66.

67 *ritard.* *ritard.*
f *dim.*

69 *a tempo*
Solo
p

71

73 *f*

76

Coplas 2 and 4

Moderato

78 *p* 5

83

Musical score for measures 83-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 83 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 84 continues the melodic line with an eighth-note triplet and a fermata. A dynamic marking of *p* is present in measure 84.

85

Musical score for measures 85-88. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 85 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 86 continues the melodic line with a slur and a fermata. Measure 87 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 88 continues the melodic line with a slur and a fermata. A dynamic marking of *p* is present in measure 85.

89

Musical score for measures 89-93. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 89 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 90 continues the melodic line with a slur and a fermata. Measure 91 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 92 continues the melodic line with a slur and a fermata. Measure 93 continues the melodic line with a slur and a fermata. A dynamic marking of *mp* is present in measure 89.

94

Musical score for measures 94-96. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 94 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 95 continues the melodic line with a slur and a fermata. Measure 96 continues the melodic line with a slur and a fermata. Dynamic markings of *f* and *p* are present in measure 94.

97

Musical score for measures 97-98. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 97 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 98 continues the melodic line with a slur and a fermata. A dynamic marking of *p* is present in measure 97.

99

Musical score for measures 99-102. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 99 features a melodic line in the treble with a slur and a fermata, and a bass line with chords. Measure 100 continues the melodic line with a slur and a fermata. Measure 101 continues the melodic line with a slur and a fermata. Measure 102 continues the melodic line with a slur and a fermata. A dynamic marking of *p* is present in measure 99.

101

Musical score for measures 101-103. The treble clef contains eighth-note runs with slurs and ties. The bass clef contains block chords and eighth-note accompaniment.

104

Musical score for measures 104-108. Measure 104 features a trill in the treble clef. The bass clef continues with block chords and eighth-note accompaniment.

109

Musical score for measures 109-110. Measure 109 features a long slur over a melodic line in the treble clef. The bass clef continues with block chords and eighth-note accompaniment.

111

Musical score for measures 111-112. Measure 111 features a slur and sixteenth-note runs in the treble clef. Measure 112 has sixteenth-note runs in the treble clef, with the number '6' above them. The bass clef continues with block chords and eighth-note accompaniment.

113

Musical score for measures 113-115. Measure 113 features sixteenth-note runs in the treble clef, with the number '6' above them. The piece concludes with a *ritenuto* marking and a final chord in both staves.

1st Clarinet in B \flat (Alternative to C-Clarinet)

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

The musical score is written for a 1st Clarinet in B \flat and consists of seven staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a dynamic marking of *f* (forte) and a tempo marking of **Allegro Maestoso**. The first staff (measures 1-6) features a series of eighth and sixteenth notes, with dynamics shifting to *p* (piano) and back to *f*. The second staff (measures 7-13) continues with similar rhythmic patterns, including accents and a dynamic marking of *p*. The third staff (measures 14-21) includes a repeat sign and a dynamic marking of *f*, with a first ending bracketed [16-17] and a dynamic marking of *f*. The fourth staff (measures 22-31) features a dynamic marking of *f* and includes first and second endings bracketed [22-23] and [28-29] with a dynamic marking of *ff* (fortissimo). The fifth staff (measures 32-36) begins with a dynamic marking of *p* and includes a *dol.* (dolce) marking. The sixth staff (measures 37-39) features a dynamic marking of *f*. The seventh staff (measures 40-44) concludes with a *ritardando* marking and a **Fine** ending.

2 Coplas 1, 3, and 5

46 **Andante**

52 **4** *p* *f*

60 *ritard.* **4** *f* *dim.* *ritard.*

69 *a tempo* **4** *f* **2**

[52-55] [63-66] [70-73] [76-77]

Coplas 2 and 4

Moderato
Solo, expresivo

78

83

85 **4** *p*

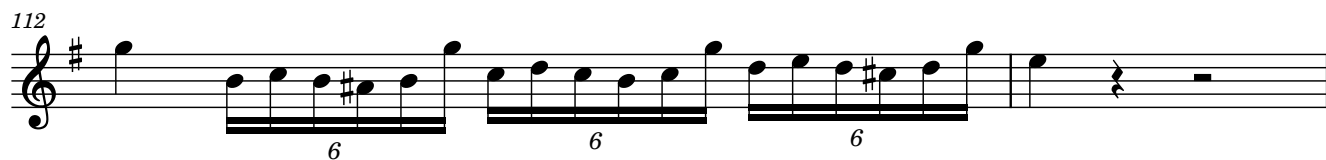
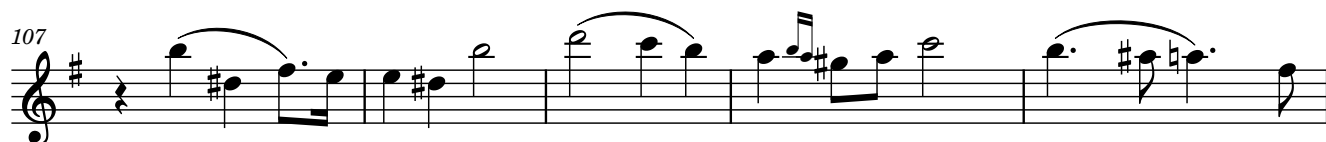
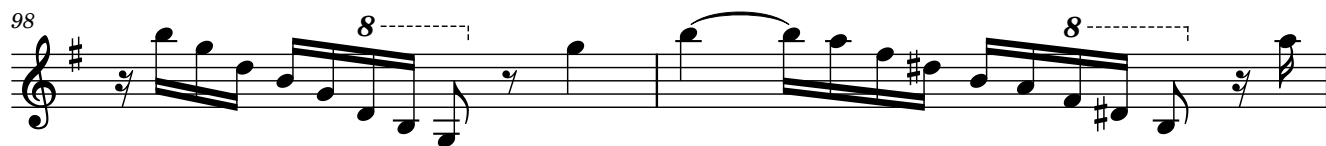
93 *Solo*

96

5 8

[87-90]

NOTE: The ottava (8va) indicators shown here and later are as shown in the source particella; however, they were probably added by an instrumentalist to make the part easier to play. The editor considers them optional, dependent on the discretion and skill of the clarinet-player.



2nd Clarinet in B \flat (Alternative to C-Clarinet)

Con abundoso llanto ved a Jesús caído

Coplas al Señor de las Tres Caídas

Hilarión Eslava, 1853

Estribillo

Allegro Maestoso

7

14

22

32

40

f *p* *f*

p *p* *f* *f*

f *rf* *f* *ff*

p *f*

ritardando **Fine**

2 Coplas 1, 3, and 5

46 **Andante**
4
[47-50] *f* [52-55] *p* *f*

60 4 *ritard.* *ritard.*
[63-66] *f* *dim.*

69 *a tempo* 4 2
[70-73] *f* [76-77]

Coplas 2 and 4

78 **Moderato**
12
[79-90] *p*

100 6
[106-111]

112 *ritenuto*