

Editor's Notes for "*Lamentación Tercera de la FERIA Sexta*"

The Book of Lamentations in the Bible forms part of the liturgy of the Roman Catholic Holy Week (the week preceding Easter Sunday), signifying the important themes of lament, atonement, and repentance that underlay the Paschal festivities. The Lamentations consist of three sets of three lectures, for Thursday, Friday and Saturday. Over time, the tradition moved from morning matins to the night before, so that in some cases the Lamentations are named for Wednesday, Thursday and Friday.

This piece is a fairly simple setting for the Third Lamentation of "*Feria sexta*" (in the Catholic liturgy, "*Feria sexta in Parasceve*", or the "Day of Preparation" – simply another term for Good Friday), intended for the evening services on Maundy Thursday. The original undated manuscript, neatly written, though not likely by Hilarión Eslava's hand, was found in the archives of the Cathedral of Palencia, Spain. We are especially grateful to the Dean of the Cabildo Catedral, D. Dionisio Antolín Castrillo, and to his dedicated team of volunteers at the music archive.

The text is from Lamentations 3:1-9. These verses describe tribulation on a very physical and personal level. Its text is basically identical to that used in Eslava's magnificently orchestrated setting for double choir that is indicated specifically for Holy Thursday (see CPE-428).

Its Latin Vulgate text retains a trace of the arrangement of the original Hebrew poetry by keeping a Hebrew letter at the beginning of each verse. Each lecture is ended with the call: "*Jerusalem convertere ad Dominum Deum tuum*" ("Jerusalem, return unto the Lord thy God"), which actually comes from Hosea 14:1. This too is reflected in Eslava's pieces.

Musically, this piece is predominantly for a bass solo voice, with either a soprano or tenor voice entering at various points to form a duet. The accompaniment consists of a very simple piano part, which is very unusual for Eslava. Typically for solo instrument accompaniment in his religious works, Eslava would call for organ, as indeed, pianos were not generally used at the time in Catholic worship (and were later banned by the 1903 Papal *Motu Proprio*). Therefore, I suspect the piano may be simply a keyboard reduction of an orchestral accompaniment that we have yet to find.

As is often the case in Eslava's manuscripts, there was little provided in the way of dynamics. I honored those indicators that were present, but added a few of my own where I thought appropriate.

ORIGINAL TEXT	ENGLISH TRANSLATION
1 [Aleph.] Ego vir videns paupertatem meam in virga indignationis ejus.	1 [Aleph.] I am one who has seen affliction under the rod of God's wrath;
2 [Aleph.] Me minavit, et adduxit in tenebras, et non in lucem.	2 [Aleph.] he has driven and brought me into darkness without any light;
3 [Aleph.] Tantum in me vertit et convertit manum suam tota die.	3 [Aleph.] against me alone he turns his hand, again and again, all day long.
4 [Beth.] Vetustam fecit pellem meam et carnem meam; contrivit ossa mea.	4 [Beth.] He has made my flesh and my skin waste away, and broken my bones;
5 [Beth.] AEdificavit in gyro meo, et circumdedit me felle et labore.	5 [Beth.] he has besieged and enveloped me with bitterness and tribulation;
6 [Beth.] In tenebrosis collocavit me, quasi mortuos sempiternos.	6 [Beth.] he has made me sit in darkness like the dead of long ago.
7 [Ghimel.] Circumaedificavit adversum me, ut non egrediar; aggravavit compedem meum.	7 [Ghimel.] He has walled me about so that I cannot escape; he has put heavy chains on me;
8 [Ghimel.] Sed et cum clamavero, et rogavero, exclusit orationem meam.	8 [Ghimel.] though I call and cry for help, he shuts out my prayer;
9 [Ghimel.] Conclusit vias meas lapidibus quadris; semitas meas subvertit.	9 [Ghimel.] he has blocked my ways with hewn stones, he has made my paths crooked.
Jerusalem, convertere ad Dominum Deum tuum.	Jerusalem, return unto the Lord thy God.