

Lamentación Primera del Jueves Santo

(First Lamentation for Maundy Thursday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: *“The destruction of the Temple of Jerusalem”*; by Francesco Hayez, 1867
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CPE-426

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo *dol.*

Flute

Oboe

Bb Clarinets

Bassoon 1

Bassoon 2

Bb Trumpets

Horns in Eb

Ophicleide (or Tuba)

Soprano Solo

Alto Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Keyboard Reduction

Original score MP-2987-4 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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9 A

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

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

16 *dol.* **B**

Fl. *f*

Ob. *f*

B♭ Cl. *1°, dol.* *f*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Tpt. *f*

E♭ Hn. *f*

Oph. *f*

S. *p* *f* *p*
 Heth: _____ Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ

A. *p* *f* *p*
 Heth: _____ Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ

T. *p* *f* *p*
 Heth: _____ Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ

B. *p* *f* *p*
 Heth: _____ Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

KB *f* *p*

22

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

f

p

arco

pizz.

Si - on; Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ Si - on; te - ten - dit, te -

Si - on; Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ Si - on; te - ten - dit, te -

Si - on; Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ Si - on; te - ten - dit, te -

Si - on; Co-gi - ta - vit Do - mi - nus dis - si - pa - re mu - rum fi - li - æ Si - on; te - ten - dit, te -

28

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ten - dit fu - ni - cu - lum su - um, te - ten - dit, te - ten -

ten - dit fu - ni - cu - lum su - um, te - ten - dit, te - ten -

ten - dit fu - - ni - cu - lum su - - - - - um, te - ten - dit, te - ten -

ten - dit fu - - ni - cu - lum su - - - - - um, te - ten - - - - dit te - ten - - - -

32 C

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

dit, et non a-ver - - tit

dit,

dit, et non a-ver - tit ma-num su - - - am

dit, et non a-ver - tit ma-num su - am et non a -

tremolo

tremolo

tremolo

tremolo

37

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.
ma - - - num su-am ma - num su-am a per-ti-ti - o-ne, lu - xit-que an-te - mu-

A.
et non a-ver-tit ma-num su-am a per-ti - - ti - o-ne, lu - xit-que an-te - mu-

T.
et non a-ver-tit ma - num su-am a per-ti - - ti - o-ne, lu - xit-que an-te - mu-

B.
ver - - - - tit ma-num su - - - - am a per-ti - - ti - o-ne, lu - xit-que an-te - mu-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

D

p

arco

p

42

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

B \flat Tpt. *f*

E \flat Hn. *f*

Oph. *f*

S. *f* *p* *f*
 ra-le, et mu-rus pa - ri - ter dis - si - pa - tus est; lu - xit-que an-te - mu - ra - le, et mu-rus

A. *f* *p* *f*
 ra-le, et mu-rus pa - ri - ter dis - si - pa - tus est; lu - xit-que an-te - mu - ra - le, et mu-rus

T. *f* *p* *f*
 ra-le, et mu-rus pa - ri - ter dis - si - pa - tus est; lu - xit-que an-te - mu - ra - le, et mu-rus

B. *f* *p* *f*
 ra-le, et mu-rus pa - ri - ter dis - si - pa - tus est; lu - xit-que an-te - mu - ra - le, et mu-rus

Vln. 1 *f* *pizz.* *arco* *f*

Vln. 2 *f* *pizz.* *arco* *f*

Vla. *f* *pizz.* *arco* *f*

Vc. *f* *pizz.* *arco* *f*

Cb. *f* *pizz.* *arco* *f*

KB *f* *p* *f*

47

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

pa - ri-ter dis - si-pa - tus est; pa - ri-ter et mu-rus

pa - ri-ter dis - si-pa - tus est; pa - ri-ter pa - ri-ter

pa - ri-ter dis - si-pa - tus est; et mu-rus pa - - ri-ter

pa - ri-ter dis - si-pa - tus est; et mu-rus pa - - ri-ter pa - ri-ter

p *f*

p *p*

p *f*

p *p*

p *p*

p *p*

p *p*

51 E

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. 1

Bsn. 2

B♭ Tpt. *f*

E♭ Hn. *f*

Oph.

S.
pa - - - ri-ter dis - si - pa - tus est, dis-si-pa-tus est,

A. *f*
et mu-rus pa - ri-ter dis-si - pa-tus est, dis-si-pa-tus est,

T. *f*
et mu-rus pa - ri-ter dis-si - pa-tus est, dis-si-pa-tus est,

B. *f*
et mu-rus pa - ri-ter dis-si - pa-tus est, dis-si - pa - - - - tus est, *p* dis-si-

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

KB *f* *p*

F Allegro

56

Fl.

Ob.

B♭ Cl.

Bsn. 1

B♭ Tpt.

E♭ Hn.

Oph.

S.
dis - si - pa - tus est, Teth: De - -

A.
dis - si - pa - tus est, Teth: De - -

T.
dis - si - pa - tus est, Teth: De - -

B.
pa - - - - - tus est, Teth: De - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

60

Fl.
Ob.
B♭ Cl.
Bsn. 1
Bsn. 2
B♭ Tpt.
Eb Hn.
Oph.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
KB

fi - - - - xæ sunt in ter - - - -
fi - - - - xæ sunt in ter - - - -
fi - - - - xæ sunt in ter - - - -
fi - - - - xæ sunt in ter - - - -

mf *f* *ff*
mf *f* *ff*
mf *f* *ff*
mf *f* *ff*

63

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ra por - - - - - tæ

ra por - - - - - tæ

ra por - - - - - tæ

ra por - - - - - tæ

66

Fl.

Ob.

Bb Cl.

Bsn. 1

Bsn. 2

Bb Tpt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

G

e - - - - - jus, per - - - - - di - - -

e - - - - - jus, per - - - - - di - - -

e - - - - - jus, per - - - - - di - - -

e - - - - - jus, et con -

69

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

dit et con - tri - - - - - vit et con - -

dit et con - - - tri - - - - - vit et con -

dit et con - - - tri - - - - - vit et con - - -

tri - - - - - vit et con - tri - - - vit et con -

72

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

tri - - - - - vit et con - - - tri - - - - -

tri - - - - - vit et con tri - - - - -

tri - - - - - vit vec - - - - -

tri - - - - - vit et con - tri - - - - -

75

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

vit et con - - tri - - - - - vit et con - -

vit et con - tri - - - - - vit et con -

tes e - - - - - jus, et con - -

vit et con - tri - - - - - vit et con -

78 H

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

tri - - - vit vec - - - - tes e - - - - - jus.

tri - - - vit vec - - - - tes e - - - - - jus.

tri - - - vit vec - - - - tes e - - - - - jus.

tri - - - - vit vec - - - - tes e - - - - - jus.

p
cresc.

p
cresc.

83

Fl.

Ob.

B \flat Cl.

Bsn. 1

B \flat Tpt.

E \flat Hn.

Oph.

S.

A.

T.

B.

ff

Re - - - - - gem

Vln. 1

Vln. 2

KB

mf *f*

mf *f*

mf *f*

86

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

e - - - - - jus et prin - - - - ci - - - pes

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

89

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

e - - - - - jus in gen - - - - - ti - - - bus.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

92

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S. *ff*
non est lex, et prophetae e

A. *ff*
non est lex, et prophetae e

T. *ff*
non est lex, et prophetae e

B.
non, non est lex, non, non est

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

95

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

jus non in - ve - - - ne - - - - -

jus non in - - - ve - - - - ne - - - - -

jus non in - - - ve - - - - ne - - - - -

lex, non in - ve - - - ne - - - - -

97

Fl.
Ob.
B♭ Cl.
Bsn. 1
Bsn. 2
B♭ Tpt.
E♭ Hn.
Oph.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
KB

runt vi - - - si - - - o - - -
runt vi - - - si - - - o - - -
runt vi - - - si - - - o - - -
runt vi - - - si - - - o - - -

99

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

nem, vi - - - si - - - o - - -

nem, vi - - - si - - - o - - -

nem, vi - - - si - - - o - - -

nem, vi - - - si - - - o - - -

101

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

nem, vi - - - si - - - o - - - nem a Do - - - mi - no,

nem, vi - - - si - - - o - - - nem a Do - - - mi - no,

nem, vi - - - si - - - o - - - nem a Do - - - mi - no,

nem, vi - - - si - - - o - - - nem a Do - - - mi - no,

p

p

p

105

Fl.

Ob. *1°, dol.*

B♭ Cl. *1°, dol.*

Bsn. 1

B♭ Tpt.

E♭ Hn.

Oph.

S. *p*
a Do - - - - - mi - - - - -

A. *p*
a Do - - - - - mi - - - - -

T. *p*
a Do - - - - - mi - - - - -

B. *p*
a Do - - - - - mi - - - - -

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

KB

108

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

no, a Do - - - - -

no, a Do - - - - -

no, a Do - - - - -

no, a Do - - - - -

prepárese la sordina

prepárese la sordina

prepárese la sordina

pp

pp

pp

pp

dol.

pp

pp

dol.

pp

ritardando

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

mi - - - - - no.

mi - - - - - no.

mi - - - - - no.

mi - - - - - no.

p

1°

p

114 **J** **Andante**

Fl.

Ob.

Bb Cl.

Bsn. 1

Bsn. 2 *Solo*

Bb Tpt.

Eb Hn.

Oph.

Alto Solo *Alto Solo dolce e legato*
 Jod: _____ Se - de - runt, se - de - runt

Vln. 1 *con sordina* *p* *f* *p*

Vln. 2 *con sordina* *p* *f* *p*

Vla. *con sordina* *p* *f* *p*

Vc. *dol.* *p* *f* *p*

Cb. *pp* *f* *p*

KB *p* *f* *p*

124

Fl.

Ob.

B \flat Cl.

Bsn. 1

Bsn. 2

B \flat Tpt.

E \flat Hn.

Oph.

Alto Solo

in ter-ra, con-ti-cue-runt se-nes fi-li-æ Si-on,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

133

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Alto Solo

con - ti-cue-runt se - nes fi - li - æ Si - on, con - sper-se-runt ci-ne-re ca - pi-ta

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Original score MP-2987-4 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Alto Solo

su - - a, con-sper-se - - - runt ci - ne - re ca - pi-ta su - - a, ac-cinc - - ti

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p

f

p

f

p

f

p

f

p

f

p

dol.

cres.

f

p

146

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Alto Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

sunt ci-li - - ci - is, ac-cinc - ti sunt ci-li - - - ci - is, ab - jer - ce - runt in —

153

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Alto Solo

ter - ram, ab - jer-ce - runt in ter - ram ca - pi-ta su - - - a vir - - gi-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

158

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Alto Solo

nes Je-ru - - - sa - lem, vir - - - gi - nes Je-ru - - - sa - lem.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

rit.

sin sordina

rit.

162 N *a tempo*

Fl. *f*

Ob. *f* *p*

Bb Cl. *f* *p*

Bsn. 1 *Solo* *dol.*

Bsn. 2 *p*

Bb Tpt. *f*

Eb Hn. *f*

Oph. *f*

Soprano Solo *f* *Caph:*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *f* *p*

Cb. *f* *p*

KB *f* *dol.* *p*

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Soprano Solo

dol.
Soprano Solo

De-fe - ce - - runt prae la - - - cri-mis

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

178 P

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Soprano Solo

a, ef - fu - sum est in ter - ra je - cur me - um su - per con - tri - ti - o - ne fi - - li - æ

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

185

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Soprano Solo

po - pu-li me - - - i, fi - li-æ po - pu-li me - - - i, fi - li-æ po - pu-li me - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

190

Q

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Soprano Solo

i, cum de - fi - - ce - ret par - - vu - lus et

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

196

Fl.

Ob.

Bb Cl.

Bsn. 1

Bsn. 2

Bb Tpt.

Eb Hn.

Oph.

Soprano Solo

lac-tens in pla-te - - - is, in pla-te - - - - is op - - - - pi - di, in pla-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

201

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

Soprano Solo

te - is op - pi - di, in__pla - te - is op - - pi - di.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

207 **R** Adagio non troppo

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

1°, dol.

mf

f

p

f > p

ff > p

ff

Je-ru - sa-lem, Je - ru-sa-lem Je-ru - sa-lem, con - ver - te - - - re,
 Je-ru - sa-lem, Je - ru-sa-lem Je-ru - sa-lem, con - ver - te - - - re,
 Je-ru - sa-lem, Je - ru-sa-lem Je-ru - sa-lem, con - ver - te - - - re,
 Je-ru - sa-lem, Je - ru-sa-lem, con - ver - te - - - re, Je-ru-sa-

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. 1

Bsn. 2

B♭ Tpt. *f*

E♭ Hn. *f*

Oph. *f*

S. *p* Je-ru-sa-lem, *f* con-ver-te-re

A. *p* Je-ru-sa-lem, *f* con-ver-te-re

T. *f* Je-ru-sa-lem, con-ver-te-re, *p* Je-ru-sa-lem, *f* con-ver-te-re

B. *f* lem, con-ver-te-re, *p* Je-ru-sa-lem, *f* con-ver-te-re

Vln. 1 *f* tremolo *p* *f*

Vln. 2 *f* tremolo *p* *f*

Vla. *f* *p* *f*

Vc. *f* tremolo *p* *f*

Cb. *f* *p* *f*

KB

218

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

B♭ Tpt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

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223

Fl.
Ob.
B♭ Cl.
Bsn. 1
Bsn. 2
B♭ Tpt.
Eb Hn.
Oph.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
KB

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

Flute

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

2 *dol.* [1-2] [5-6]

9 [10-11] *f* > *p* *dol.*

18 [21-23] *f* [25-26] *f*

30 *ff* [35-36]

37 [43-45] *f*

46 *f* [49-50] *f*

52 [56-57] [58-61] **F** **Allegro**
2 4

62 *ff*

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2
68 **G**

75 **H**

83 **I**

3

[83-85] *ff*

96 **J**

105 **J** **K** **L**

Andante

7 **2** **16** **12** **8**

[105-111] [112-113] [114-129] [130-141] [142-149]

150 **M** **N**

10 **2** *a tempo* **8**

[150-159] [160-161] *f* [163-170]

171 **O** **P** **Q**

8 **14** **14**

[171-178] [179-192] [193-206]

Adagio non troppo

207 **R**

2

[207-208] *mf < f > p* *f*

217 **S**

p *ff* **3**

[224-226]

Oboes

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

10 **A** *p* *f* *p < f > p* *1° dol.* 2 [17-18]

19 **B** *f* [21-23] *f* [25-26] *f* *ff*

31 **C** 2 [35-36]

39 **D** *f* [43-45] *f* 2 [49-50]

51 **E** *f* 2 [56-57]

58 **F** **Allegro** 4 *ff* **G**

73 **H**

2
83

[83-85] *ff*

97

I

106

1° *dol.*

J **Andante**

3 2 16

[109-111] [112-113] [114-129]

130

K 12 L 8 M 10 2 N *a tempo* 4

[130-141] [142-149] [150-159] [160-161] *f* [163-166] *p* < *mf* > *p*

171

O 4 P 7

[171-174] *p* < *f* > [179-185] *p*

190

Q 4

[193-196] *f* < *mf* > *p*

202

f

207

R **Adagio non troppo**

1° *dol.*

f *p* < *f* > *p* *f*

216

ff

3

[224-226]

B \flat Clarinets

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

14

27

35

46

54

64

71

78

[1-2] *p* [5-6] *p* *f* *p* < *f* > *p*

1° *dol.* *f* [21-23] *f* [25-26]

f *ff*

[35-36] *f* [43-45]

f [49-50] *f*

[56-57] [58-61] *ff*

[83-85]

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2
86 *ff*

95

102 **I** *1° dol.* **3** *ritardando*
[109-111] *p*

114 **J** *Andante* **16** **K** **11** **L**
[114-129] [130-140] *p*

144 **M** **7**
[150-156] *f* \rightarrow *p*

157 *rit.* *f*

163 **N** *a tempo* **4** **O** **4**
[163-166] [171-174] *p* \leftarrow *mf* \rightarrow *p* \leftarrow *p* \rightarrow *f*

179 **P** **7**
[179-185] *p* \rightarrow *f*

193 **Q** **4**
 [193-196] *p* *mf* *p*

203 *f*

207 **R** **Adagio non troppo**
 1°, *dol.*
f *p* *f* *p* *f*

214 *p* *ff*

221 **3**
 [224-226]

Bassoons

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

A

Bassoon 1

Bassoon 2

[1-2] *p* [5-6] *p* *f*

[1-2] *p* [5-6] *p* *f*

12

Bsn. 1

Bsn. 2

p *f* *p* *dol.* [17-18] *p* *f* *p* [17-18] *p* *f* *p*

19 **B**

Bsn. 1

Bsn. 2

f [21-23] *f* [25-26] *p*

f [21-23] *f* [25-26] *p*

30 **C**

Bsn. 1

Bsn. 2

f *ff*

f *ff*

36 **D**

Bsn. 1

Bsn. 2

f [43-45] *f* [43-45]

f [43-45] *f* [43-45]

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46 **E**

Bsn. 1 *f* 2

Bsn. 2 *f* 2

[49-50] [49-50]

53 **F** Allegro

Bsn. 1 2 4

Bsn. 2 2 4

[56-57] [58-61]

[56-57] [58-61]

62 **G**

Bsn. 1 *ff* b >

Bsn. 2 *ff* b >

69

Bsn. 1 b >

Bsn. 2 b >

73

Bsn. 1

Bsn. 2

79 **H**

Bsn. 1 3

Bsn. 2 3

[83-85] [83-85]

86

Bsn. 1

Bsn. 2

ff

ff

94

Bsn. 1

Bsn. 2

101

Bsn. 1

Bsn. 2

I

dol.

ritardando

pp

dol.

pp

[105-109]

[105-109]

5

5

114

Bsn. 1

Bsn. 2

J

Andante

Solo

f

[122-129]

[122-129]

8

8

130

Bsn. 1

Bsn. 2

K

L

p

[134-137]

[134-137]

p

4

4

144

Bsn. 1

Bsn. 2

M

f

p

[150-153]

[150-153]

4

4

Q

191

Bsn. 1 *dol.*

Bsn. 2 *f*

197

Bsn. 1 *mf* *p*

Bsn. 2 *p* *mf* *p*

202

Bsn. 1

Bsn. 2 *f* *mp*

Adagio non troppo

R

207

Bsn. 1 *p* *f* *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f* *p* *f*

216

Bsn. 1 *p* *ff* **3** [224-226]

Bsn. 2 *p* *ff* **3** [224-226]

Horns in E \flat

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

A

2 [1-2] *p* 2 [5-6] *p* *f*

12 *p* *f* *p* **B** 4 [15-18] *f* 3 [21-23] *f* 2 [25-26]

27 *f* *ff* **C** 2 [35-36]

37 *f* **D** 3 [43-45]

46 *f* 2 [49-50] *f* **E**

54 **F** Allegro 2 [56-57] 4 [58-61] *ff*

68 **G**

82 **H** 3 [83-85] *ff*

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2
94

104 **I** **7** *ritardando* **J** **Andante 16**

[105-111] *p* [114-129]

130 **K** **11** **L**

[130-140] *p* *f* *p*

147 **M** **7**

[150-156]

160 *rit.* **N** *a tempo* **O**

f [163-170] [171-176] *f*

179 **P** **14** **Q** **14** **R** **Adagio non troppo**

[179-192] [193-206] *p* *f*

209

p *f > p* *f* *f*

218 **3**

p *ff* [224-226]

B \flat Trumpet (originally scored for A \flat Trumpet)

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo **A**

19 **B**

32 **C** **D**

42

51 **E**

58 **F** **Allegro** **G**

70 **H**

Original score MP-2987-4 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2
83

[83-85] *ff*

97

[105-111] [112-113]

114

J *Andante* **K** **L** **M**

[114-129] [130-141] [142-149] [150-159] [160-161] *f*

163

N *a tempo* **O** **P** **Q**

[163-170] [171-178] [179-192] [193-206]

207

R *Adagio non troppo*

[207-209] *f > p* *f* *f*

216

f *ff*

222

[224-226]

Ophicleide (or other bass brass instrument)

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

A

Adagio non troppo

9 4

[1-9] *p* *f* *p* *f* > *p* [15-18]

19 **B**

3 2

f [21-23] *f* [25-26] *f* *ff*

32 **C**

2

[35-36]

39 **D**

3 2

f [43-45] *f* [49-50]

51 **E**

2

[56-57]

58 **F** Allegro

4 **G**

[58-61] *ff*

70

78 **H**

3

[83-85]

2
86

ff

97

I

[105-111][112-113]

114

J *Andante* **K** **L** **M**

16 12 8 10

[114-129] [130-141] [142-149] [150-159]

f

163

N *a tempo* **O** **P** **Q**

8 8 14 14

[163-170] [171-178] [179-192] [193-206]

207

R *Adagio non troppo*

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

214

p *ff*

221

3

[224-226]

Violin 1

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

Musical notation for measures 1-9. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piece begins with a *dol.* marking. The first measure contains a half note G4, followed by a quarter note A4, and a dotted quarter note B-flat4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. A fermata is placed over the final note. A triplet of eighth notes (G7, A7, B7) is indicated by a '3' above the staff. The measure number [7-9] is written below the staff.

Musical notation for measures 10-17. Measure 10 starts with a *p* dynamic. Measure 11 has a *f* dynamic. Measure 12 has a *p* dynamic. Measure 13 has a *f* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *f* dynamic. Measure 16 has a *p* dynamic. Measure 17 has a *f* dynamic. A hairpin crescendo is shown between measures 12 and 14, and a hairpin decrescendo is shown between measures 14 and 17. A box labeled 'A' is placed above measure 10.

Musical notation for measures 18-24. Measure 18 has a *f* dynamic. Measure 19 has a *pizz.* marking. Measure 20 has a *f* dynamic. Measure 21 has a *pizz.* marking. Measure 22 has a *f* dynamic. Measure 23 has a *pizz.* marking. Measure 24 has a *f* dynamic. An *arco* marking is placed above measure 24. A box labeled 'B' is placed above measure 18.

Musical notation for measures 25-29. Measure 25 has a *pizz.* marking. Measure 26 has a *f* dynamic. Measure 27 has a *pizz.* marking. Measure 28 has a *f* dynamic. Measure 29 has a *p* dynamic. An *arco* marking is placed above measure 25. A box labeled 'C' is placed above measure 25.

Musical notation for measures 30-37. Measure 30 has a *f* dynamic. Measure 31 has a *ff* dynamic. Measure 32 has a *f* dynamic. Measure 33 has a *ff* dynamic. Measure 34 has a *f* dynamic. Measure 35 has a *ff* dynamic. Measure 36 has a *f* dynamic. Measure 37 has a *ff* dynamic. A *tremolo* marking is placed above measure 33. A box labeled 'C' is placed above measure 30.

Musical notation for measures 38-44. Measure 38 has a *p* dynamic. Measure 39 has a *f* dynamic. Measure 40 has a *p* dynamic. Measure 41 has a *f* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *f* dynamic. Measure 44 has a *p* dynamic. An *arco* marking is placed above measure 38. A *pizz.* marking is placed above measure 42. A box labeled 'D' is placed above measure 38.

Musical notation for measures 45-49. Measure 45 has a *f* dynamic. Measure 46 has a *f* dynamic. Measure 47 has a *f* dynamic. Measure 48 has a *f* dynamic. Measure 49 has a *p* dynamic. An *arco* marking is placed above measure 45. A *pizz.* marking is placed above measure 49. A box labeled 'E' is placed above measure 45.

Musical notation for measures 50-54. Measure 50 has a *f* dynamic. Measure 51 has a *f* dynamic. Measure 52 has a *f* dynamic. Measure 53 has a *f* dynamic. Measure 54 has a *f* dynamic. A *pizz.* marking is placed above measure 50. A box labeled 'E' is placed above measure 50.

2
56 **F** Allegro

60 *mf* *f* *ff*

63

65 **G**

71

73

75

77

82 **H** *p* *mf*

85 *f* *ff*

88

92

96

98

100

103

I

ritardando
prepárese la sordina

p *pp*

114

J

Andante
con sordina

p *f* *p*

124

K

f *p*

134

4
142 **L**

Musical staff 142-153: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with slurs and dynamic markings *f* and *p*. A box labeled 'L' is positioned above the first measure.

147 **M**

Musical staff 147-153: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings. A box labeled 'M' is positioned above the first measure.

154

Musical staff 154-159: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings.

160 **N**

rit. *sin sordina* *a tempo*

Musical staff 160-165: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings. A box labeled 'N' is positioned above the first measure. Performance instructions include *rit.*, *sin sordina*, and *a tempo*.

166

Musical staff 166-170: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings *mf*, *p*, and *f*.

171 **O**

Musical staff 171-175: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings *p*. A box labeled 'O' is positioned above the first measure.

176 **P**

Musical staff 176-182: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings *f* and *p*. A box labeled 'P' is positioned above the first measure.

183

Musical staff 183-187: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings.

188

Musical staff 188-193: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and dynamic markings *f*.

193 **Q**

198

203

207 **R** Adagio non troppo

212 tremolo

219

Violin 2

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

A

B

C

D

E

2

F

**Allegro
cresc.**

56

59

61

63

65

G

69

72

74

76

79

H

cresc.

83

mf

85

f *ff*

87

mf

89

mf

93

mf

96

mf

98

mf

100

mf

103

I

ritardando
prepárese la sordina

p *pp*

4 **Andante**
114 **J** *con sordina*

Musical staff 114-125: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with various dynamics: *p* (piano) at the start, *f* (forte) in the middle, and *p* (piano) towards the end. There are several accents (>) and slurs over the notes.

126 **K**

Musical staff 126-138: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *f* (forte) and *p* (piano). There are accents (>) and slurs.

139 **L**

Musical staff 139-146: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *f* (forte) and *p* (piano). There is a slur and a dynamic change *f* > *p* indicated below the staff.

147 **M**

Musical staff 147-154: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *f* (forte) and *p* (piano). There are accents (>) and slurs.

155

Musical staff 155-159: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *f* (forte) and *p* (piano). There are slurs.

160 **N** *rit.* *sin sordina* *a tempo*

Musical staff 160-165: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *p* (piano) and *mf* (mezzo-forte). There is a *rit.* (ritardando) marking and a *sin sordina* (without mutes) instruction. The tempo changes to *a tempo*.

166

Musical staff 166-170: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are slurs.

171 **O**

Musical staff 171-175: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *p* (piano) and *f* (forte). There are slurs.

176 **P**

Musical staff 176-180: Treble clef, key signature of three flats. The staff contains a melodic line with dynamics *f* (forte) and *p* (piano). There are slurs and accents (>).

183



187



193

Q



197



202



207

R

Adagio non troppo



215



222



Viola

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

dol.

[3-4] [7-9]

10 **A**

p f p f > p f p

19 **B**

f pizz. arco pizz.

27

f arco p f ff

32 **C**

tremolo

39 **D**

p arco f pizz.

46

f arco p

51 **E**

f

2

F

**Allegro
cresc.**

56

59

61

63

65

G

69

75

H

[83-85]

90

94

99

I

109

prepárese la sordina ritardando

J *Andante con sordina*

Musical staff 109: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *pp* and *p*. There are accents (>) over several notes.

118

Musical staff 118: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *f* and *p*. There are accents (>) over several notes.

130

K

L

Musical staff 130: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *p*. There are accents (>) over several notes.

144

Musical staff 144: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *f* and *p*. There is a hairpin dynamic marking *f* > *p*.

149

M

Musical staff 149: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. There are accents (>) over several notes.

158

rit.

sin sordina

N

a tempo

Musical staff 158: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *p*. There are accents (>) over several notes.

164

Musical staff 164: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *mf*.

169

O

Musical staff 169: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *p*, *f*, and *p*.

174

Musical staff 174: Bass clef, 2/4 time signature, key signature of two flats. The staff contains a series of notes and rests. Dynamics include *f*.

4
179

P

Musical staff 179: Treble clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The staff contains a sequence of notes starting with a half note G4, followed by quarter notes A4, B4, and C5. The piece begins with a piano (*p*) dynamic and includes several accents (>) over the notes.

187

Musical staff 187: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a forte (*f*) dynamic marking and several accents (>) over the notes.

193

Q

Musical staff 193: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a piano (*p*) dynamic marking.

198

Musical staff 198: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking, along with several accents (>) over the notes.

204

R

Adagio non troppo

Musical staff 204: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a crescendo leading to a forte (*f*) dynamic marking.

209

tremolo

Musical staff 209: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a piano (*p*) dynamic marking, a forte (*f*) dynamic marking, and a tremolo marking over the notes.

216

Musical staff 216: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a piano (*p*) dynamic marking, a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a fortissimo (*ff*) dynamic marking.

222

Musical staff 222: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter notes G4, A4, B4, and C5, with a piano (*p*) dynamic marking.

Violoncello

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo **2** **A**

12

19 **B** *pizz.* *arco pizz.*

26 *arco*

32 **C** *tremolo*

39 **D** *arco* *pizz.* *arco*

47 **E**

54 **F** **Allegro** **3**

2
62

67 G

110

ritardando

114

J *Andante dol.*

122

130

K *dol.*

140

L

146

M

154

160

N

a tempo

166

4
171 **O**

Musical staff 171-177. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *p* (piano) at the beginning and *f* (forte) at the end. A box labeled 'O' is positioned above the first measure.

178 **P**

Musical staff 178-187. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *p* (piano) and accents (>). A box labeled 'P' is positioned above the first measure.

188 **Q**

Musical staff 188-193. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *f* (forte) and *p* (piano). A box labeled 'Q' is positioned above the last measure.

194

Musical staff 194-197. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests.

198

Musical staff 198-202. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *mf* (mezzo-forte) and *p* (piano).

203

Musical staff 203-206. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *f* (forte) and accents (>).

207 **R** Adagio non troppo

Musical staff 207-215. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *p* (piano), *f* (forte), and *tremolo*. A box labeled 'R' is positioned above the first measure.

216

Musical staff 216-221. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo).

222

Musical staff 222-225. Key signature: three flats. Time signature: 3/8. The staff contains a sequence of eighth notes with rests. Dynamics include *p* (piano) and an accent (>).

Contrabass

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo **A**

9
[1-9] *p* *f* *p* *f* *p* *f*

15 **B** *pizz.*
p *f*

23 *arco* *pizz.* *arco*
f *f* *p*

30 **C**
f *ff*

38 **D** *arco* *pizz.*
p *f*

46 *arco*
f *p*

51 **E**
f *p*

56 **F** Allegro **3**
[59-61]

2
62 *ff*

68 **G**

71

79 **H** **3** *[83-85] ff*

90

92

95

104 **I** *p*

107 *pp*

110 *ritardando*

114 **J** *Andante* >

pp *f* *p*

124 **K** >

f *p*

134 **L**

f

145 **M** >

p

155 > *rit.*

f

163 **N** *a tempo*

p *mf*

170 **O**

p *f* *p*

177 **P** >

f *p*

188 >

f

4
193

Q

Musical notation for measures 193-197. The key signature has two flats (B-flat and E-flat). The notation consists of a single bass clef staff with eighth and quarter notes, rests, and dynamic markings. A *p* dynamic marking is present at the beginning.

198

Musical notation for measures 198-202. The key signature has two flats. The notation includes eighth and quarter notes, rests, and dynamic markings. A *mf* dynamic marking is present, followed by a *p* dynamic marking.

203

Musical notation for measures 203-206. The key signature has two flats. The notation includes quarter and eighth notes, rests, and dynamic markings. A *f* dynamic marking is present.

207

R Adagio non troppo

Musical notation for measures 207-214. The key signature has two flats. The notation includes quarter and eighth notes, rests, and dynamic markings. Dynamics include *p*, *f*, and *p*.

215

Musical notation for measures 215-221. The key signature has two flats. The notation includes quarter and eighth notes, rests, and dynamic markings. Dynamics include *p*, *f*, *p*, and *ff*.

222

Musical notation for measures 222-225. The key signature has two flats. The notation includes quarter and eighth notes, rests, and dynamic markings. A *p* dynamic marking is present.

Vocal Parts With Keyboard Reduction
Lamentación Primera del
Jueves Santo

(First Lamentation for Maundy Thursday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: *“The destruction of the Temple of Jerusalem”*; by Francesco Hayez, 1867
The Yorck Project (2002); Public Domain

CPE-426

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

Soprano

Alto

Tenor

Bass

Keyboard Reduction

dol.

A

S.

A.

T.

B.

KB

p

De la-men-ta-ti-o-ne Je-re-mi-æ pro-

p

De la-men-ta-ti-o-ne Je-re-mi-æ pro-

p

De la-men-ta-ti-o-ne Je-re-mi-æ pro-

p

De la-men-ta-ti-o-ne Je-re-mi-æ pro-

p

f

p

Original score MP-2987-4 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

13

f > p *p*

S. phe - tæ, Heth: Co-gi - ta - vit Do - mi

A. phe - tæ, Heth: Co-gi - ta - vit Do - mi

T. phe - tæ, Heth: Co-gi - ta - vit Do - mi

B. phe - tæ, Heth: Co-gi - ta - vit Do - mi

KB

20

f *p*

S. nus dis - - si - pa - re mu - rum fi - li - æ Si - - on; Co-gi - ta - vit Do - mi

A. nus dis - - si - pa - re mu - rum fi - li - æ Si - - on; Co-gi - ta - vit Do - mi

T. nus dis - - si - pa - re mu - rum fi - li - æ Si - - on; Co-gi - ta - vit Do - mi

B. nus dis - - si - pa - re mu - rum fi - li - æ Si - - on; Co-gi - ta - vit Do - mi

KB

24

S. *f* *p*
 nus dis - si-pa-re mu - rum fi - li - æ Si - - on; te - ten-dit, te -

A. *f* *p*
 nus dis - si-pa-re mu - rum fi - li - æ Si - - on; te - ten - - dit, te - -

T. *f* *p*
 nus dis - si-pa-re mu - rum fi - li - æ Si - - on; te - ten-dit, te -

B. *f* *p*
 nus dis - si-pa-re mu - rum fi - li - æ Si - - on; te - ten - - dit, te - -

KB *f* *p* *f*

28

S. *f* *p* *f* *ff*
 ten-dit fu - ni - cu-lum su - um, te - ten - dit, te - ten -

A. *f* *p* *f* *ff*
 ten-dit fu - ni - cu-lum su - um, te - ten - dit, te - ten -

T. *f* *p* *f* *ff*
 ten-dit fu - ni - cu-lum su - - - - um, te - ten - dit, te - ten -

B. *f* *p* *f* *ff*
 ten-dit fu - ni - cu-lum su - - - - um, te - ten - - - dit te - ten - - -

KB *p* *f*

32 C

S. dit,

A. dit,

T. dit, et non a-ver-tit ma-num

B. dit, et non a-ver-tit ma-num su-am

KB



36

S. et non a-ver-tit ma-num su-am ma-num su-am

A. et non a-ver-tit ma-num su-am

T. su-am et non a-ver-tit ma-num su-am

B. et non a-ver-tit ma-num su-am

KB

6

39 **D**

S. *p* a per-ti-ti-o-ne, lu-xit-que an-te-mu-ra-le, *f* et mu-rus

A. *p* a per-ti-ti-o-ne, lu-xit-que an-te-mu-ra-le, *f* et mu-rus

T. *p* a per-ti-ti-o-ne, lu-xit-que an-te-mu-ra-le, *f* et mu-rus

B. *p* a per-ti-ti-o-ne, lu-xit-que an-te-mu-ra-le, *f* et mu-rus

KB *p* *f*

=

43

S. *p* pa-ri-ter dis-si-pa-tu-est; lu-xit-que an-te-mu-ra-le, *f* et mu-rus

A. *p* pa-ri-ter dis-si-pa-tu-est; lu-xit-que an-te-mu-ra-le, *f* et mu-rus

T. *p* pa-ri-ter dis-si-pa-tu-est; lu-xit-que an-te-mu-ra-le, *f* et mu-rus

B. *p* pa-ri-ter dis-si-pa-tu-est; lu-xit-que an-te-mu-ra-le, *f* et mu-rus

KB *p* *f*

47

S. *p*
pa - ri-ter dis - si-pa - tus est; pa - ri-ter

A. *p*
pa - ri-ter dis - si-pa - tus est; pa - ri-ter

T. *p*
pa - ri-ter dis - si-pa - tus est; et mu-rus

B. *p*
pa - ri-ter dis - si-pa - tus est; et mu-rus pa - - - ri-ter

KB *p*

50

S. *f* **E**
et mu-rus pa - - - - ri-ter dis - si - pa - - - tus

A. *p* *f*
pa - ri-ter et mu-rus pa - ri-ter dis - si - pa - tus

T. *f*
pa - - - ri-ter et mu-rus pa - ri-ter dis - si - pa - tus

B. *p* *f*
pa - ri-ter et mu-rus pa - ri-ter dis - si - pa - tus

KB *p* *f*

53

S. est, dis-si-pa-tus est, dis-si-pa-tus est, *p*

A. est, dis-si-pa-tus est, dis-si-pa-tus est, *p*

T. est, dis-si-pa-tus est, dis-si-pa-tus est, *p*

B. est, dis-si - pa - - - - tus est, dis-si - pa - - - - tus est, *p*

KB *p*



58 **F** Allegro

S. *p* Teth: De - - fi - - - - xæ *f*

A. *p* Teth: De - - fi - - - - xæ *f*

T. *p* Teth: De - - fi - - - - xæ *f*

B. *p* Teth: De - - fi - - - - xæ *f*

KB *p* *mf*

61

S. *sunt in ter - - - - - ra*

A. *sunt in ter - - - - - ra*

T. *sunt in ter - - - - - ra*

B. *sunt in ter - - - - - ra*

KB *f ff*



64

S. *por - - - - - tæ e - - - - -*

A. *por - - - - - tæ e - - - - -*

T. *por - - - - - tæ e - - - - -*

B. *por - - - - - tæ e - - - - -*

KB

10

G

67

S. jus, per - - - - di - - dit et con -

A. jus, per - - - - di - - dit et con -

T. jus, per - - - - di - - dit et con -

B. jus, et con - tri - - - - vit

KB



70

S. tri - - - - vit et con - tri - - - vit et con - - tri - - -

A. tri - - - - vit et con - tri - - - vit et con tri - - - -

T. tri - - - - vit et con - tri - - - vit vec - - -

B. et con - tri - vit et con - tri - - - vit et con - tri - - -

KB

75

S. vit et con - tri - - vit et con - tri - vit vec - - tes e - -

A. vit et con - tri - - vit et con - tri - vit vec - - tes e - -

T. tes e - - - jus, et con - tri - vit vec - - - tes e - -

B. vit et con - tri - - vit et con - tri - - vit vec - - - tes e - -

KB



81

H

S. - - - jus.

A. - - - jus.

T. - - - jus.

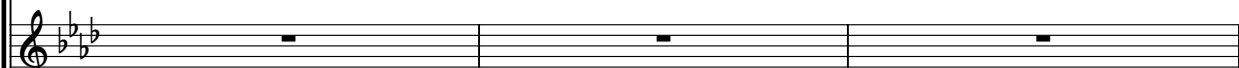
B. - - - jus. *ff*
Re - - - - -


KB *p* *cresc.* *mf*

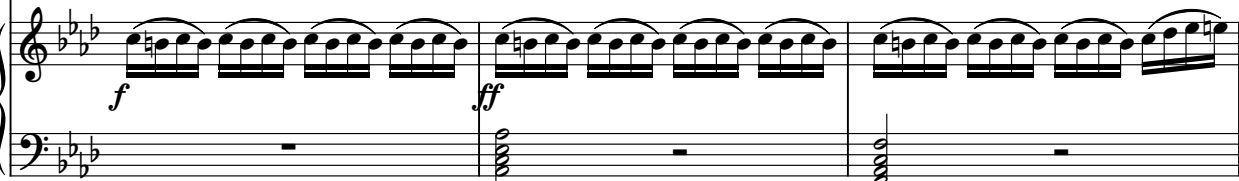
85

S. 

A. 

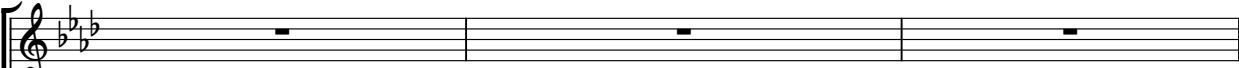
T. 

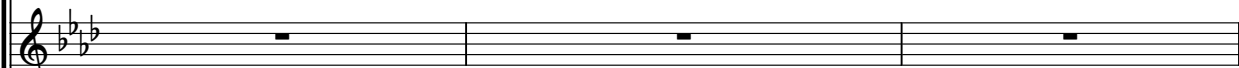
B. 

KB 



88

S. 

A. 

T. 

B. 

KB 

91

ff

S. non est lex, et pro -

A. non est lex, et pro -

T. non est lex, et pro -

B. bus. non, non est lex,

KB



94

S. phe - tæ e - - - - jus non in - ve - ne - - - runt vi - si - o - - -

A. phe - tæ e - - - - jus non in - ve - ne - - - runt vi - si - o - - -

T. phe - tæ e - - - - jus non in - ve - ne - - - runt vi - si - o - - -

B. non, non est lex, non in - ve - ne - - - runt vi - si - o - - -

KB

99

S. nem, vi - - - si - o - - - - nem, vi - si - - o - nem a Do - - mi -

A. nem, vi - si - - o - - - - nem, vi - si - - o - nem a Do - - mi -

T. nem, vi - si - o - - - - nem, vi - si - - o - nem a Do - - mi -

B. nem, vi - si - o - - - - nem, vi - si - o - nem a Do - - mi -

KB



104 **I**

S. no, a Do - - - - -

A. no, a Do - - - - -

T. no, a Do - - - - -

B. no, a Do - - - - -

KB

p

107

S. *pp*
mi - - - - - no, a

A. *pp*
mi - - - - - no, a

T. *pp*
mi - - - - - no, a

B. *pp*
mi - - - - - no, a

KB *pp*



110

S. *ritardando*
Do - - - - - mi - - - - - no.

A. *ritardando*
Do - - - - - mi - - - - - no.

T. *ritardando*
Do - - - - - mi - - - - - no.

B. *ritardando*
Do - - - - - mi - - - - - no.

KB *pp* *dol.* *p*

16

114 **J** **Andante**

KB



120 *Alto Solo* *dolce e legato*

Alto Solo

Jod: Se - de - runt, se - de - runt in ter - ra,

KB



126

Alto Solo

con - ti - cue - runt se - nes fi - li - æ Si - on,

KB



130 **K**

Alto Solo

con - ti - cue - runt se - nes fi - li - æ

KB

137

Alto Solo

Si - on, con - sper-se - runt ci-ne-re ca - pi-ta su - - - a, con-sper-

KB



142

Alto Solo

L

se - - runt ci-ne-re ca - pi-ta su - - - a, ac-cinc - ti sunt ci-li - ci-

dol.

KB

cres. *p* *f* *p*



147

Alto Solo

M

is, ac-cinc - ti sunt ci-li - - ci - is, ab - jer - ce - runt in

KB



153

Alto Solo

ter - ram, ab - jer-ce-runt in ter - ram ca - pi-ta su - - - a vir - gi-

KB

158

Sop. Solo

Alto Solo

KB

f *rit.* Caph: *f dol.*

nes Je-ru - sa - lem, vir - gi - nes Je-ru - sa - lem.

163

KB

N *a tempo*

p

167

Sop. Solo

KB

Soprano Solo dol.

De-fe-

mf *p* *f*

171

Sop. Solo

KB

O

ce - - runt prae la - - - cri-mis o - - - cu-li me - i, con-tur-

p

175

Sop. Solo

KB

f *dol.*

ba - - ta sunt om - - ni-a vis - ce-ra me - - - a, ef -

cres. *f*

179 **P**

Sop. Solo

fu - sum est in ter - ra je - cur me - um su - per con - tri - - ti - o - ne

KB

184

Sop. Solo

fi - - - li - æ po - pu - li me - - - i, fi - li - æ po - pu - li me - - -

KB

188

Sop. Solo

i, fi - li - æ po - pu - li me - - - i,

KB

192 **Q**

Sop. Solo

cum de - fi - - - ce - ret par - - - vu - lus et

KB

196

Sop. Solo

lac - tens in pla - te - - - is, in pla - te - - - - is op - - - pi -

KB

200

Sop. Solo

di, in__pla - te - is op - pi - di, in__pla - te - is op - pi - di.

KB

p *f*



R

Adagio non troppo

205

S.

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

A.

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

T.

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

B.

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

KB

p *f* *p*

210

ff > *p*

S. ver - te - re,

A. ver - te - re,

T. ver - te - re, Je - ru - sa - lem, con -

B. ver - te - re, Je - ru - sa - lem, con - ver - te - re,

KB

215

S. Je - ru - sa - lem, con - - - ver - - - te - re ad *p* Do - mi -

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

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

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

KB

219

S. *ff*
num De - - um tu - - - - um, De-um tu - -

A. *ff*
- mi-num De - - - um tu - - um, De-um tu - -

T. *ff*
num De - - um tu - - - - um, De-um tu - - -

B. *ff*
num De - - um tu - - - - um, De-um tu - - - - -

KB *ff*



223

S. *p*
um, De-um tu - - - - um.

A. *p*
um, De-um tu - - - - um.

T. *p*
um, De-um tu - - - - um.

B. *p*
um, De-um tu - - - - - - - um,

KB *p*

Keyboard Reduction

Lamentación Primera del Jueves Santo

First Lamentation for Holy (Maundy) Thursday

Lamentations 2:8-11

Hilarión Eslava, 1861

Adagio non troppo

dol.

A

p *f* *p* *f*

14

f *p*

B

f *p* *f* *p*

26

f *p*

2
30

C

37

D

44

51

E

56

F

Allegro

60

63

66

G

69

73

79

H

p
cresc.

83

mf

f

Musical score for measures 86-88. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 86 features a forte (*ff*) dynamic. The right hand plays a rapid, ascending sixteenth-note scale with slurs, while the left hand provides a steady accompaniment of chords and single notes.

Musical score for measures 89-90. The right hand continues with a sixteenth-note scale, and the left hand features a more active accompaniment with eighth-note patterns.

Musical score for measures 91-93. The right hand has a more melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Musical score for measures 94-98. The right hand features a melodic line with slurs and some rests, while the left hand continues with eighth-note accompaniment.

Musical score for measures 99-103. A first ending bracket labeled 'I' spans measures 100-102. The right hand has a melodic line with slurs, and the left hand features a more active accompaniment with eighth-note patterns. A piano (*p*) dynamic marking is present at the end of measure 103.

105

108

110

112

118

126

6

134

Musical score for measures 134-140. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with accents and slurs, while the left hand provides a steady accompaniment of chords and eighth notes.

141

L

cres.

Musical score for measures 141-145. A section marked **L** begins. The right hand has a melodic line with a crescendo marking and a dynamic change to *f*. The left hand features a rhythmic accompaniment of chords and eighth notes, with a dynamic change to *p* at the end of the section.

146

M

Musical score for measures 146-151. A section marked **M** begins. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of chords and eighth notes.

152

Musical score for measures 152-157. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of chords and eighth notes.

158

rit.

rit.

Musical score for measures 158-162. The right hand has a melodic line with slurs and accents, ending with a dynamic change to *f dol.* The left hand features a rhythmic accompaniment of chords and eighth notes.

163

N

a tempo

Musical score for measures 163-168. A section marked **N** begins with the tempo marking *a tempo*. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of chords and eighth notes, starting with a dynamic marking of *p*.

167

mf p f

171 **O**

p

175 **P**

cres. f p

181

186

190 **Q**

f p p

194

Musical score for measures 194-196. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

197

Musical score for measures 197-201. The right hand continues with a melodic line, and the left hand features a dense texture of chords and eighth notes. Dynamic markings include *mf* and *p*. A fermata is placed over the final note of the right hand in measure 201.

R

202

Adagio non troppo

Musical score for measures 202-207. The tempo is marked **Adagio non troppo**. The right hand has a more active melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p*. A fermata is placed over the final note of the right hand in measure 207.

208

Musical score for measures 208-215. The right hand features a melodic line with various dynamics, and the left hand provides a steady accompaniment. Dynamic markings include *f* and *p*. A fermata is placed over the final note of the right hand in measure 215.

216

Musical score for measures 216-221. The right hand has a melodic line with a crescendo leading to a fortissimo (*ff*) section. The left hand has a rhythmic accompaniment. Dynamic markings include *p* and *ff*. A fermata is placed over the final note of the right hand in measure 221.

222

Musical score for measures 222-226. The right hand features a melodic line with a crescendo leading to a fortissimo (*ff*) section. The left hand has a rhythmic accompaniment. Dynamic markings include *p* and *ff*. A fermata is placed over the final note of the right hand in measure 226.