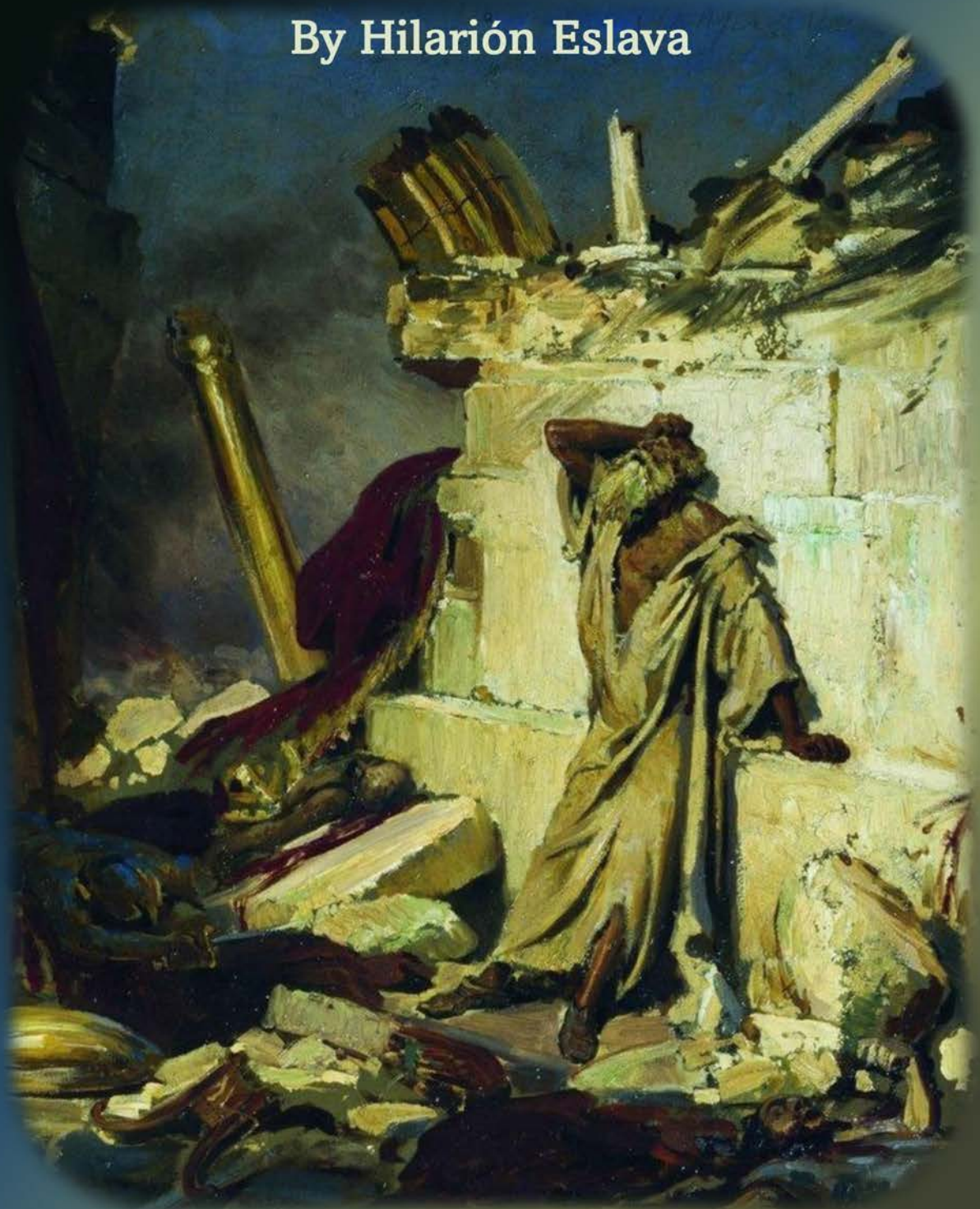


Lamentación Primera del Miércoles Santo

(First Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra

ART: *Cry of the Prophet Jeremiah on the Ruins of Jerusalem*, Ilya Repin (1844–1930),
State Tretyakov Gallery, Moscow

CPE-123

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

The score is for a large ensemble and choir. It includes parts for Flute, Oboes, B♭ Clarinets, Bassoons, Horn in E♭, E♭ Cornets, and Ophicleide. The woodwinds play a melodic line with dynamics ranging from *f* to *p*, including a *dol.* (dolente) section. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) provide a rhythmic accompaniment with patterns of eighth and sixteenth notes, alternating between *f* and *p*. The Keyboard Reduction provides harmonic support. The choir parts (1st and 2nd Choir Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line on each staff.

4

Fl. *f*

Ob. *f*

Bb Cl. *f* *ff*

Bsn. *f*

Eb Hn. *f* *ff*

Eb Cnt. *f*

Oph. *f*

Vln. 1 *f*

Vln. 2 *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

KB Red. *f*

Musical score for page 4, measures 7-10. The score is written for a full orchestra and keyboard/reduction. The key signature is B-flat major (two flats). The tempo and dynamics are marked *p* (piano). The score includes the following instruments and parts:

- Fl.** (Flute): Measure 7 has a whole rest. Measure 8 has a whole note G4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a whole rest.
- Ob.** (Oboe): Measure 7 has a whole note G4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a whole rest. Measure 10 has a whole rest.
- Bsn.** (Bassoon): Measure 7 has a whole note G2. Measure 8 has a quarter note G2, quarter note F2, eighth note E2, eighth note D2. Measure 9 has a whole rest. Measure 10 has a whole note G2.
- E♭ Hn.** (E-flat Horn): Measure 7 has a whole rest. Measure 8 has a whole note G4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a whole rest.
- Oph.** (Ophicleide): Measure 7 has a whole rest. Measure 8 has a whole rest. Measure 9 has a whole rest. Measure 10 has a whole note G2.
- Vln. 1** (Violin 1): Measure 7 has a whole note G4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4.
- Vln. 2** (Violin 2): Measure 7 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4.
- Vla.** (Viola): Measure 7 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4.
- Vc.** (Violoncello): Measure 7 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4.
- Cb.** (Contrabass): Measure 7 has a whole rest. Measure 8 has a whole rest. Measure 9 has a whole rest. Measure 10 has a whole note G2.
- KB Red.** (Keyboard/Reduction): Measure 7 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 8 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 9 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4. Measure 10 has a quarter note G4, quarter note F4, eighth note E4, eighth note D4.

12

Fl. *p* *f* **A**

Ob. *p* *f*

Bb Cl. *p* *f*

Bsn. *dol.* *p* *f* *p*

E♭ Hn. *f*

Oph. *f*

1C-S *dol.*
In - - - ci - pit la - men - ta - ti - o

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

KB Red.

21

Fl. *p* *f* *f*

Ob. *f* *f*

Bb Cl. *f* *f*

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

Eb Hn. *f* *f*

Eb Cnt. *f*

Oph. *f* *f*

1C-S
tæ, pro - phe - - - tæ, la - men - ta - ti - o,

1C-A
tæ, pro - phe - - - tæ, la - men - ta - ti - o,

1C-T
la - - men - ta - - - ti - o, la - men - ta - ti - o,

1C-B
o, la - men - ta - - - ti - o, la - men - ta - ti - o,

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

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

Vla. *f* *p* *f* *p*

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

Cb. *f* *p* *f* *p*

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

26

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S
Je-re-mi-æ pro-phe-tæ.

1C-A
Je-re-mi-æ pro-phe-tæ.

1C-T
Je-re-mi-æ pro-phe-tæ.

1C-B
Je-re-mi-æ pro-phe-tæ.

2C-S
mi-æ pro-phe-tæ,

2C-A
mi-æ pro-phe-tæ,

2C-T
mi-æ pro-phe-tæ,

2C-B
mi-æ pro-phe-tæ,

Vln. 1

Vln. 2

Vla.
ff

Vc.
ff

Cb.
ff

KB Red.

10

30 **B** *dol.*

Fl.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

34

Fl. *f* *p* *f*

Ob. *f* *p* *f*

B♭ Cl. *f* *p* *f*

Bsn. *f* *p* *f*

E♭ Hn. *f* *p* *f*

E♭ Cnt. *f* *f*

Oph. *f* *p* *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

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

38 **C**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S

1C-A

1C-B

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

f *p* *dol*

Quo-mo-do se - det so - - - - la,

Quo-mo-do se - det so - - - - la,

Quo-mo-do se - det so - - - - la,

A - - - - - leph,

A - - - - - leph,

A - - - - - leph,

A - - - - - leph,

43

Fl. *dol.*

Bsn. *dol.* ^{1^o}

E♭ Hn.

Oph.

1C-S
Quo-mo-do se - det. so - - - la, quo-mo-do se - det. so-la, so - la

1C-A
Quo-mo-do se - det so - - - la, quo-mo-do se - det. so-la, so - la

1C-B
Quo-mo-do se - det. so - - - la, quo-mo-do se - det so-la, so - la

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

47 D

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S
ci-vi-tas ple - na po - pu-lo, so - la ple - - na po - pu-lo,

1C-A
ci-vi-tas ple - na po - pu-lo, so - la ple - na po - pu-lo,

1C-B
ci-vi-tas ple - na po - pu-lo, so - la ple - na po - pu-lo,

2C-S
quo-mo-do

2C-A
quo-mo-do

2C-T
quo-mo-do

2C-B
quo-mo-do

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

56 E *dol.*

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Cnt.

Oph.

1C-S *dol.*

1C-A *dol.*

1C-B *dol.*

2C-S *f*

2C-A *f*

2C-T *f*

2C-B *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *p*

Vc. *f* *p*

Cb. *f* *p*

KB Red. *p*

fac-ta est qua-si vi-du-a fac-ta

fac-ta est qua-si vi-du-a fac-ta est qua-si

fac-ta est qua-si vi-du-a

ple-na ple-na po-pu-lo,

ple-na ple-na po-pu-lo,

ple - - na po-pu-lo,

so-la so-la ple-na po-pu-lo,

61

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

1C-S
est_ qua-si vi - - du - - a do-mi-nagen - - - ti - um

1C-A
vi - du-a_ do - mi-na gen - ti-um do-mi-nagen - - - ti-um

1C-B
fac-ta est_ qua-si vi - du-a_ do - - - mi-na gen - ti-um

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

p

1^o

64

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

1C-S
fac - ta est qua - si vi - du - a fac - ta est qua - si vi - - du -

1C-A
fac - ta est qua - si vi - du - a fac - ta est qua - si vi - du - a do - mi - na

1C-B
fac - ta est qua - si vi - du - a fac - ta est qua - si -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

F

68

Ob. *ff* A 2 5

Bb Cl. *ff* A 2 5

1C-S
a do-mi-na gen - - - ti - - um do-mi-na gen - ti - um,

1C-A
gen - ti-um do-mi - na gen - - - - - - - ti - um,

1C-B
vi - du-a do - - - mi - na gen - - - - ti - um,

2C-T *ff*
fac - to est qua - si

Vln. 1 *ff* 5

Vln. 2 *ff* 5

Vla. *ff* 5

Vc.

Cb.

KB Red. *ff* 5

74 G

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S
Prin-ceps pro-vin-ci-a-rum fac-ta est sub tri-

1C-A
Prin-ceps pro-vin-ci-a-rum fac-ta est sub tri-

1C-B
Prin-ceps pro-vin-ci-a-rum fac-ta est sub tri-

2C-S
vi-du-a.

2C-A
vi-du-a

2C-T
um.

2C-B
vi-du-a

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

81

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

fac - ta, fac - ta est sub tri - - bu - - to, sub tri - - -

fac - ta, fac - ta est sub tri - - bu - - to, sub tri - - -

fac - ta, fac - ta est sub tri - - bu - - to, sub tri - - -

fac - ta, fac - ta est sub tri - but - - - to, sub tri - - -

84

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

bu - - - to, sub tri - - - - bu - to.

bu - - - to, sub tri - - - - bu - to.

bu - - - to, sub tri - - - - bu - to.

bu - - - to, sub tri - - - - bu - to.

H
Andante Flebile

87

Flute

Oboes *1^o*
dol.

Bb Clarinets

Bassoons

Horn in Eb

Eb Cornets

Ophicleide

1^o Choir Soprano
Beth

1st Choir Alto
Beth

1st Choir Tenor
Beth

1st Choir Bass
Beth

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *dol.*

Contrabass *p*

Keyboard Reduction *p*

93

Ob.

1C-T

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

Solo
Plo - rans, plo - rans plo -

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

tr *tr*



100

1C-T

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

ra - vit in noc - te, plo - ra - vit in noc - - te et la - cri - mæ e - jus in ma -

f *p*

106 I

p *Solo*

Plo - rans,
 xil - - lis e - jus, et la - cri - mæ e - jus in ma - xil - lis e - jus, non est non

p *p* *p* *p* *p*

113

plo - rans plo - ra - vit in noc - te, plo - ra - vit in noc - - te et la - cri - mæ
 est - qui con - so - le - tur e - - am, qui con - so - le - tur e - - - am non est

E♭ Hn.

1C-S
e - jus in ma - xil - - lis — e - jus, et la - cri - mæ e - - jus in ma - xil - lis e - jus.

1C-T
non est non est non est ex om - ni - bus ex om - ni - bus ca - ris e - - - jus.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

126

B♭ Cl.

Bsn.
p

1C-S
non est, — non est — qui con - so - le - tur e - am ex

1C-T
non est, — non est — qui con - so - le - tur e - am ex *p*

Vln. 1

Vln. 2

Vla.

Vc.
p

Cb.

KB
Red.

132 J

Bsn. *p*

1C-S
om - - ni - bus, om - ni - bus ca - ris e - - - - jus, plo - - rans plo - ra - vit, plo -

1C-T
om - - - ni - bus, om - ni - bus ca - ris e - - - - jus, *Solo* plo - rans plo -

1C-B
Plo - rans, plo - rans plo -

Vln. 1 *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB
Red. *f* *p*

139

1C-S
ra - - vit in noc - - te, plo - ra - - vit in noc - - te, et la - - cri-

1C-T
ra - vit in noc - - te in noc - - te et la - - cri-

1C-B
ra - - vit in noc - - te, plo - ra - - vit in noc - - te et la - cri - - mæ

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

144

Bb Cl. *dol.*

Bsn. *1^o* *dol.*

1C-S
mæ e - - - - jus et la - - cri-mæ in ma - xil - lis e - - jus, non

1C-T
mæ e - - - - jus et la - - cri-mæ in ma - xil - lis e - - jus, non

1C-B
e - jus in ma - xil - lis in ma - xil - - lis e - - - - jus, non

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *dol.*

Cb. *f* *p*

KB Red. *f* *dol.*

150

Bb Cl.

Bsn.

1C-S
est, non est, qui con-so-le-tur e - - am, non est, non

1C-T
est, non est, qui con-so-le-tur e - - am, non est, non

1C-B
est, non est, qui con-so-le-tur e - - am, non est, non

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

156 K

Fl. *tr*

Bb Cl.

Bsn.

E♭ Hn.

1C-S
est, *p* om - nes a - mi - - ci, a -

1C-A
mf om - nes, om - nes a -

1C-T
est, *p* om - nes a - mi - - ci, a -

1C-B
est, *p* om - nes a - mi - - ci, a -

Vln. 1

Vln. 2

Vla.

Vc. *tr*

Cb.

KB
Red. *tr*

162

1C-S
mi - - ci e - - jus, spre - ve - - runt e - - am et fac - - ti sunt e - - -

1C-A
mi - ci e - - jus, spre - ve - - runt e - - am et fac - ti sunt e - i in - i -

1C-T
mi - ci e - - jus, spre - ve - - - runt e - am et fac - - ti sunt e - - -

1C-B
mi - ci e - - jus, spre - ve - - runt e - - am et fac - - ti sunt e - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

168

Bb Cl. *dol*

Bsn. *1°*
dol

Eb Hn. *p*

1C-S
i i-ni-mi - - - ci et fac - - ti sunt e - - - i i - - ni - mi - - - ci.

1C-A
mi - - - - ci, et fac-ti sunt e-i i - ni - mi - - - ci.

1C-T
i i-ni-mi - - - ci et fac - - ti sunt e - - - i i - - ni - mi - - - ci.

1C-B
i i-ni-mi - - - ci et fac - - ti sunt e - - - i i - ni - mi - - - ci.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *dol*
p

Cb. *p*

KB Red. *dol*
p

175

Bb Cl.

Bsn.

Eb Hn.

1C-S
Om - nes a - mi-ci spre - ve - runt e-am et_

1C-A
Om - nes a - mi-ci spre - ve - runt e-am et_

1C-T
Om - nes a - mi-ci spre - ve - runt e-am et

1C-B
Om - nes a - mi-ci spre - ve - runt e-am et

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

1C-S
fac - ti sunt e-i, et fac - - ti sunt e - - i i - ni - mi - - ci, et fac - - ti

1C-A
fac - ti sunt e-i, et fac - - ti sunt e - - i i - ni - mi - - ci, et fac -

1C-T
fac - ti sunt e-i, et fac - - ti sunt e - - i i - ni - mi - - ci, et fac - - ti

1C-B
fac - ti sunt e-i, et fac - - - ti sunt e - - i i - ni - mi - - ci, et fac - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

190

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

1C-S
sunt e - - i i - ni - mi - - - ci.

1C-A
ti sunt e - - i i - ni - mi - - - ci.

1C-T
sunt e - - i i - ni - mi - - - ci.

1C-B
ti sunte - - i i - ni - mi - - - ci.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

Andante Sostenuto

Flute

Oboes

Bb Clarinets

Bassoons

Horn in Eb

Eb Cornets

Ophicleide

2nd Choir Soprano
Ghi - mel: Mi - gra - vit Ju - das prop - ter af - flic - ti - o - nem, et mul - ti - tu - di - nem ser - vi

2nd Choir Alto
Ghi - mel: Mi - gra - vit Ju - das prop - ter af - flic - ti - o - nem, et mul - ti - tu - di - nem ser - vi

2nd Choir Tenor
Ghi - mel: Mi - gra - vit Ju - das prop - ter af - flic - ti - o - nem, et mul - ti - tu - di - nem ser - vi

2nd Choir Bass
Ghi - mel: Mi - gra - vit Ju - das prop - ter af - flic - ti - o - nem, et mul - ti - tu - di - nem ser - vi

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Keyboard Reduction

206

2C-S *f* *p* *f* *p*
tu - tis, ha-bi - ta-vit in-ter gen - tes, nec in - ve - nit re - qui - em,

2C-A *f* *p* *f* *p*
tu - tis, ha-bi - ta-vit in-ter gen - tes, nec in - ve - nit re - qui - em,

2C-T *f* *p* *f* *p*
tu - tis, ha-bi - ta - vit in - ter gen - tes, nec in - ven - it re - - - qui - em,

2C-B *f* *p* *f* *p*
tu - tis, ha-bi - ta-vit in-ter gen - tes, nec in - ve - nit re - qui - em,

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

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

Vla. *dim.* *f* *p* *f* *p*
f *p* *f* *p*

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

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

216

2C-S
om - nes, om - nes per-se - cu - to - res e - jus ap-prehen - de - runt e - am in-ter an -

2C-A
om - - nes, om - nes per-se - cu - to - res e - jus ap-prehen - de - runt e - am in-ter an -

2C-T
om - - nes, om - nes per-se - cu - to - res e - jus ap-prehen - de - runt e - am in-ter an -

2C-B
om - nes, om - nes per-se - cu - to - - res e - jus ap-prehen - de - runt e - am in-ter an -

Vln. 1
divisi

Vln. 2

Vla.

Vc.

KB
Red.

222

N

2C-S
gus - ti - as, in-ter an - gus - ti - as, in-ter an - gus - ti - as, an - gus - ti -

2C-A
gus - ti - as, in-ter an - gus - ti - as, in-ter an - gus - ti -

2C-T
gus - ti - as, in-ter an - gus - ti - as, an - gus - ti - as, in-ter an - gus - ti -

2C-B
gus - ti - as, in-ter an - gus - ti - as, in-ter an - gus - ti -

Vln. 1

Vln. 2

Vla.

Vc.

KB
Red.

229

2C-S
as in-ter an - gus - - ti - as, in-ter an - gus - - ti - as.

2C-A
as, in-ter an - gus - - ti - as, in-ter an - gus - - ti - as,

2C-T
as, in-ter an - gus - - ti - as, in-ter an - gus - - ti - as,

2C-B
as, in - ter an - gus - - ti - as, in - ter an - gus - - ti - as,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

241

Fl. *dol.* *cresc* *f*
 Ob. *f*
 Bb Cl. *p* *f*
 Bsn. *p* *f*
 Eb Hn. *p* *f*
 Oph. *p* *f*
 Vln. 1 *dol.* *f*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*
 KB Red. *f*

Detailed description of the musical score: The score is for measures 241-244. The key signature has three flats (B-flat, E-flat, A-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), and Bassoon (Bsn.). The brass section includes E-flat Horn (Eb Hn.) and Ophicleide (Oph.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard part (KB Red.) is at the bottom. Dynamics range from piano (*p*) to fortissimo (*f*). Performance markings include *dol.* (dolente), *cresc.* (crescendo), and accents (>). The flute part starts with a *dol.* marking and a crescendo leading to *f*. The bassoon part starts with a *p* marking and a crescendo leading to *f*. The strings and keyboard parts also feature crescendos leading to *f*.

246 **P**

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

Oph.

1C-B

Solo
Vi - æ Si - on lu - gent, Vi - - æ Si - on lu - - gent

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

251

E♭ Hn.

1C-B

e - - o quod non sint qui ve - ni - ant ad sol - - lem - ni - - - ta - - - - tem,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

255

Q

Fl.
 1C-S
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 KB Red.

Vi - æ Si-on lu - gent, Vi - æ Si-on lu - gent e - oquod non sint qui

260

R

Fl.
 Ob.
 1C-S
 1C-B
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 KB Red.

ve-ni-ant ad sol - lem - ni - ta - - tem, vi - æ Si-on lu - gent, vi - æ Si-on
 vi - æ Si-on lu - gent, vi - æ Si-on

266

Ob.

1C-S
lu - gent, e - o quod non sint qui ve - ni - ant ad sol - lem - ni - - ta - - - tem.

1C-B
lu - gent, e - o quod non sint qui ve - ni - ant ad sol - lem - ni - - ta - - - tem.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

275

Fl.

Ob.

Bsn.

E♭ Hn.

1C-S
lu-gent, e-o quod non sint_ qui ve - - ni - ant, qui

1C-B
lu-gent, e-o quod non sint_ qui ve - - ni - ant, qui

2C-S
e - - o quod non sint qui ve - ni - ant, e - - o quod non sint qui

2C-A
e - - o quod non sint_ qui ve - - ni - ant, e - - o quod non sint_ qui

2C-T
e - - o quod non sint qui ve - ni - ant, e - - o quod non sint qui

2C-B
e - - o quod non sint qui ve - ni - ant, e - - o quod non sint qui

Vln. 1

Vln. 2

Vla.
p

Vc.

Cb.

KB
Red.

278 T

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Cnt.

Oph.

1C-S

ve - ni - ant_ adsol - lem - ni - ta - tem,

1C-B

ve - ni - ant_ adsol - lem - ni - ta - tem,

2C-S

ve - ni - ant_ adsol - lem - ni - ta - tem, om - - - - nes por - tæ e - jus des - truc - tæ,

2C-A

ve - ni - ant_ adsol - lem - ni - ta - tem, des - truc - tæ,

2C-T

ve - ni - ant_ adsol - lem - ni - ta - tem, om - - - - nes por - tæ e - jus des - truc - tæ,

2C-B

ve - - ni - ant_ adsol - lem - ni - ta - tem, om - - - - nes por - tæ e - jus des - truc - tæ,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S
sa - - - cer - do - tes e - jus ge - men - tes, vir - - - - gi - nes e - jus

2C-A
ge - men - tes,

2C-T
sa - - - cer - do - tes e - jus ge - men - tes, vir - - - - gi - nes e - jus

2C-B
sa - - - cer - do - tes e - jus ge - men - tes, vir - - - - gi - nes e - jus

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

285 U

Fl.

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

E \flat Cnt.

Oph.

1C-S *Solo* *p*
et ip - - - - so op - - - -

1C-B *Solo* *p*
et ip - - - - so op - - - -

2C-S
squa - - li - dae,

2C-A
squa - - li - dae,

2C-T
squa - - li - dae,

2C-B
squa - - li - dae,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *p*

Vc. *p*

Cb. *p*

KB Red. *p*

287

1C-S
pres-sa a - ma - ri - - tu - di - ne, et ip - so op - - pres-sa a -

1C-B
pres-sa a - ma - - - ri - tu - di - ne, et ip - so op - - pres-sa a -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

292

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S
ma-ri - - tu - di - ne, et ip - so op - pres-sa a - ma - ri - tu - - - di -

1C-A
et ip - so op - pres-sa a - ma - ri - tu - - - di -

1C-T
a-ma - - - ri - - - tu - - - di -

1C-B
ma - - ri-tu - di - ne, et ip - so op - pres-sa a-ma - - - ri - - - tu - - - di -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

297

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Cnt.

Oph.

1C-S

1C-A

1C-T

1C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

ne, et ip - so op - - pres - sa a - ma - ri - tu - - - di - -

ne, et ip - so op - - pres - sa a - ma - ri - tu - - - di - -

ne, a - ma - - - ri - - - tu - - - di - -

ne, et ip - so op - - pres - sa a - ma - - - ri - - - tu - - - di - -

301

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *dim.* *p*

E♭ Hn.

E♭ Cnt.

Oph. *p*

1C-S
ne.

1C-A
ne.

1C-T
ne.

1C-B
ne.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

KB
Red. *pp*

Detailed description: This page of a musical score contains measures 301 through 304. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in E-flat, Contralto in E-flat, Ophicleide, three Cornets (Soprano, Alto, Tenor, Bass), Violin I and II, Viola, Violoncello, Contrabass, and Keyboard/Reduction. The woodwinds and strings play melodic lines with various dynamics such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The vocalists (1C-S, 1C-A, 1C-T, 1C-B) have a simple vocal line consisting of a single note 'ne.' in each measure. The score is written in a key signature of three flats and a common time signature.

V
Allegro Moderato

304

Flute

Oboes

Bb Clarinets

Bassoons

Horns in Eb

Eb Cornets

Ophicleide

1° Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Keyboard Reduction

312

Fl. *ff* *dol*

Ob. *ff* *dol*

B♭ Cl. *ff* *dol*

Bsn. *dol*

E♭ Hn. *ff* *ff* *dol*

E♭ Cnt. *ff*

Oph. *ff* *dol*

Vln. 1 *ff* *p* *dol*

Vln. 2 *ff* *p* *dol*

Vla. *dol* *p*

Vc. *ff* *p*

Cb. *ff* *p*

KB Red. *ff* *p*

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Oph.

1C-S
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti - sunt. hos-tes e - jus in ca - pi

1C-A
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti sunt. hos-tes e - jus in ca - pi

1C-T
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi

1C-B
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti sunt hos-tes e - jus in ca - pi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

328

Fl.

Ob.

Bsn.

1C-S
te, i-ni-mi-ci e-jus lo-cu-ple-ta-ti sunt, i-ni-mi-ci e-jus lo-cu-ple-ta-ti

1C-A
te, i-ni-mi-ci e-jus lo-cu-ple-ta-ti sunt, i-ni-mi-ci e-jus lo-cu-ple-ta-ti

1C-T
te, i-ni-mi-ci e-jus lo-cu-ple-ta-ti sunt, i-ni-mi-ci e-jus lo-cu-ple-ta-ti

1C-B
te, i-ni-mi - - ci e-jus lo-cu-ple-ta-ti sunt, i-ni-mi - - ci e-jus lo-cu-ple-ta-ti

Vln. 1

Vln. 2

Vla.
p

Vc.

Cb.

KB Red.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S
sunt, —

1C-A
sunt, —

1C-T
sunt,

1C-B
sunt,

2C-S
i - - ni-mi-ci, i - ni-mi-ci, i - - - ni - mi - - - - ci

2C-A
i - - ni-mi-ci, i - ni-mi-ci, i - - - - ni - mi - - - - ci

2C-T
i - - ni-mi-ci, i - ni-mi-ci, i - - - - ni - mi - - - - ci

2C-B
i-ni - mi-ci, i-ni - mi - ci, i - - - - ni - mi - - - - ci

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

346

Ob. *mp* 1° Y

Bsn. *mp* 1°

1C-S *Solo* qui-a Do - mi-nus

1C-A *Solo* qui-a

1C-T *Solo* qui-a Do - mi-nus lo-cu - tus est, lo - - -

1C-B *Solo* qui-a Do - mi-nus lo-cu - tus

2C-S cu-ple - ta - ti - sunt,

2C-A cu-ple - ta - ti - sunt,

2C-T cu-ple - ta - ti - sunt,

2C-B cu-ple - ta - ti - sunt,

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

KB Red. *mp* *p*

353 Z

1C-S lo - cu - tus est su - per e - am, su - per e - - - - am

1C-A Do - mi - nus lo - cu - tus est su - per e - - - - am

1C-T cu - tus est su - per e - - am, su - per e - - am

1C-B est, lo - cu - tus est su - per e - - am, su - per e - - am

2C-S *cresc e accel*
p prop - ter mul - ti - tu - di - nem i -

2C-A *cresc e accel*
p prop - ter mul - ti - tu - di -

Vln. 1 *cresc e accel*
p

Vln. 2 *cresc e accel*
p

Vla. *cresc e accel*
p

Vc. *cresc e accel*
p

Cb.

KB Red. *cresc e accel*

361

Fl.

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

E \flat Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

ni - qui - ta - tum e - jus, i - ni - qui - ta - tum e - - - - - jus, i - - ni - qui -
nem i - ni - qui - ta - tum e - jus, i - ni - qui - ta - tum e - - - - - jus, i - - ni - qui -
prop - ter mul - ti - tu - di - - nem i - ni - qui -
prop - ter mul - ti - tu - di - - nem i - ni - qui -

AA

a tempo

369

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S
ta - - - - - tum e - - - jus,

2C-A
ta - - - - - tum e - - - jus,

2C-T
ta - - - - - tum e - - - jus,

2C-B
ta - - - - - tum e - - - jus,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

66

377

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S

1C-A

1C-T

1C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

BB

a piacere

p

1°

p

dol.

Par - vu - li e - jus duc - ti - sunt

dol.

Par - vu - li e - jus duc - ti - sunt,

dol.

Par - vu - li e - jus duc - ti - sunt,

dol.

Par - vu - li e - jus duc - ti - sunt,

p

p

a piacere

mf

386

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

1C-S

par - vu - li e - jus duc - ti - sunt,

1C-A

par - vu - li e - jus duc - ti - sunt,

1C-T

par - vu - li e - jus duc - ti - sunt,

1C-B

par - vu - li e - jus duc - ti - sunt,

2C-S

in cap - ti - vi - ta - tem, in cap - ti - vi

2C-A

in cap - ti - vi - ta - tem, in cap - ti - vi

2C-T

in cap - ti - vi ta - tem, in cap - ti - vi

2C-B

in cap - ti - - vi - - ta - tem, in cap - ti - - vi - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

Poco piu

393

Fl. *p* *ff*

Ob. *p* *ff*

B♭ Cl. *p* *ff*

Bsn. *p* *ff*

E♭ Hn. *dol* *ff*

E♭ Cnt. *ff*

Oph. *dol*

2C-S *p*

2C-A *p*

2C-T *p* *f*

2C-B *p*

Vln. 1 *dol* *p* *ff*

Vln. 2 *dol* *p* *ff*

Vla. *dol* *p* *ff*

Vc. *p*

Cb. *p*

KB Red. *p* *ff*

ta - tem, duc-ti sunt in cap-ti-vi-ta - tem.

ta - tem, duc-ti sunt in cap-ti-vi-ta - tem.

ta - tem, duc-ti sunt in cap-ti-vi-ta - tem, an-te fa - - - ci - em tri - bu-

ta - tem, duc-ti sunt, duc - - - ti sunt in cap-ti-vi-ta - tem.

400

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

ff tri - bu - lan - - -

ff tri - bu - lan - - -

cresc. lan - - - - - tis, tri - bu - lan - - - - - tis, tri - bu - lan - - - - -

ff tri - bu - lan - - -

408

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

tis,
tis,
tis, an - te fa - - - ci - em tri - bu - lan - - - - - tis, tri - bu - lan - - - - - tis, tri - bu -

415

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

tri - - - bu - lan - - - - - tis,

tri - - - bu - lan - - - - - tis,

lan - - - - - tis, tri - - - bu - lan - - - - - tis.

tri - - - bu - lan - - - - - tis,

DD **Largo**

422

Flute

Oboes

Bb Clarinets

Bassoons

Horns in Eb

Eb Cornets

Ophicleide

2nd Choir Soprano
Je - ru - sa - lem, Je - ru - sa - lem,

2nd Choir Alto
Je - ru - sa - lem, Je - ru - sa - lem, con-

2nd Choir Tenor
Je - ru - sa - lem, Je - ru - sa - lem, con-

2nd Choir Bass
Je - ru - sa - lem, Je - ru - sa - lem, con-

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Keyboard Reduction

425

Fl. *p* *f* *f*

Ob.

B♭ Cl. *1°* *dol.* *f*

Bsn. *p* *f*

E♭ Hn. *1°* *dol.* *f*

E♭ Cnt. *f*

Oph. *f*

2C-S *f* *ad*

2C-A *f*
ver - - - - te - - re, con - - ver - - - - te - re, ad

2C-T *f*
ver - - - - te - - re, con - - ver - - - - te - re, ad

2C-B *f*
ver - - - - te - - re, con - - ver - - - - te - re, ad

Vln. 1 *f* *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB Red. *f*

427

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S
Do - - - - - mi-num De-um tu-um, con-ver-te-re, con-ver-te

2C-A
Do - - - - - mi-num De-um tu-um, con-ver-te-re, con-ver-te

2C-T
Do - - - - - mi-num De-um tu-um, con-ver-te-re, con-ver-te

2C-B
Do - - - - - mi-num De-um tu-um, con-ver-te-re, con-ver-te

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

430

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Cnt.

Oph.

2C-S
re, con-ver - te - re, con-ver - te -

2C-A
re, con-ver - - te - re, con-ver - - te -

2C-T
re, con-ver - - te - re, con-ver - te -

2C-B
re, Je - ru - sa - lem, Je - ru - sa - lem Je - ru - sa - lem, Je - ru - sa - lem

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

434

Fl.

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

E \flat Cnt.

Oph.

2C-S

re, *f* ad Do - - - - mi - num, ad Do-mi-num

2C-A

re, *f* con-ver-te-re ad Do - - - - mi - num

2C-T

re, *f* ad Do - - - - mi - num

2C-B

f ad Do - - - - mi - num

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

437

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Cnt.

Oph.

2C-S

2C-A

2C-T

2C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

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

De - um tu - - - um, con-ver - te - re ad Do - - - - - mi - -

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

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

440

Fl.

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

E \flat Cnt.

Oph.

2C-S
num, ad Do-mi-num De-um tu - - um.

2C-A
num De-um tu - - um.

2C-T
num De-um tu - - um.

2C-B
num De-um tu - - um.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

Flute

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

f [3-4] *f* [7-8] *p*

10 *p* *f* [15-20]

21 *p* *f* *f* *f* *cresc.*

27 *dol.*

33 *f* *p* *f*

37 *f* *p*

43 *dol.*

48 *f*

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2
51 *f* *f*

57 **E** *dol.* 2 [61-62]

63 *p* 3 [67-69]

70 **F** *ff* *ff*

75 **G** *p* *ff*

80 *p* *f* *f* *p*

84 *f* *p* *f*

Andante Flebile

87 **H** **I** **J** 24 25 19 *tr* *tr* *tr* [88-111][112-136][137-155]

160 **K** **L** 14 12 2 [160-173] [174-185] [189-190]

191

198 **M** **Andante Sostenuto** **24** **N** **12**

[199-222] [223-234]

235 **O** **Andantino** *f* *dol.* **4**

[237-240]

244 *cresc* *f* **P** **8** **Q**

[247-254]

258 **R** **8**

[263-270]

271 **S** *p*

277 **T** *f*

282 **U** **8** *p* ————— *f*

[286-293] *p* ————— *f*

297 *mf* *p* ————— *f* ————— *p*

mf *p* ————— *f* ————— *p*

4 V **Allegro Moderato**

304 **f** 8 **[305-312]** **ff**

317 *dol* W **[321-328]** **[331-332]**

334 2 X **f** **[335-336]** **ff**

340

342 **[344-347]**

348 Y 9 Z 9 **ff** **[348-356]** **[357-365]**

369 AA *a tempo* 2 **[372-373]** **p**

376 2 BB 8 **[376-377]** **[382-389]**

390 *ff* *p*

CC
396 *Poco piu* *ff*

403

412 *2* [420-421]

DD *Largo*
422 *f* *p* *f* *f*

EE
429 *2* *f* *f*

439

Oboes

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

7 *1^o, dol.* **A** 7 *f* [15-21] *f*

23 *cresc.* *f* *p* *f*

30 **B** 4 [30-33] *f* *p* *f*

37 **C** 8 [41-48] *f* *f*

50 **D** *f* *f* *f*

57 **E** 5 [58-62] *p* **F** 5 [65-69] *ff* 5

71 *A* 2 5

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2
75 **G** 4
[75-78] *ff* *p* *f*

82
f p *f p* *f*

H **Andante Flebile**

87 *1°*
dol.

94 *tr* *tr* **14** **I** **25**
[98-111] [112-136]

137 **J** **23** **K** **14** **L** **12** **2**
[137-159] [160-173] [174-185] [189-190]

191 *1°*

198 **M** **Andante Sostenuto** **24** **N** **12**
[199-222] [223-234]

235 **O** **Andantino** **7** **P** **8** **Q** **8**
f *mf* *f* [237-243] [247-254] [255-262]

263 **R** **3**
[268-270]

271 **S** 3

278 **T**

284 **U**

295

300

V Allegro Moderato

304

317 *dol* **W**

334 **X**

344 **Y**

357 **Z** **AA** *a tempo*

[357-365] *ff* [372-373] *p* [376-377] *p*

379 **BB** *a piacere* [382-385]

390 *ff* *p*

396 **CC** *Poco piu* *ff*

404

413

DD **Largo**

422 *f* *f*

EE

429 *f* *f*

439

B \flat Clarinets

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

f *dol.* *f* *ff*

6 *p* *f* *f* *f*

24 *cresc.* *1° dol.* *f*

30 *B dol.*

33 *f* *p* *f*

37 *C* *f* *7* [41-47]

48 *p* *f* *f*

55 *f* *E* *dol.*

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2
61 **2** **5** **A 2** **F**
[61-62] *p* [65-69] *ff* 5

71 **A 2** **G** **4**
5 [75-78]

79 *ff* *p* *f*

82 *f* *p* *f* *p* *f*

H **Andante Flebile** **I**
87 **24** **13**
[88-111] [112-124]

125 *p*

131 **J** **5** **12** *dol.*
[132-136] [137-148]

153 **K** **13** **L** *dol.*
[153-155] [160-172]

175 **5**
[181-185]

187 **2** **4**
[189-190] [194-197]

M **Andante Sostenuto** **24** **N** **12**

198

[199-222] [223-234]

O **Andantino** **4**

235

f [237-240] *p* *mf* *f*

P **8** **Q** **8** **R** **8** **S** **9**

246

[247-254] [255-262] [263-270] [271-279]

T

280

U **8**

286

[286-293] *p* *f* *mf* *p*

298

f *p*

V **Allegro Moderato**

304

f

311

ff

W **16**

317

dol [321-336]

4
337 **X** *f* *ff* **Y** **Z** 4 9 9
[344-347][348-356][357-365]

366 **AA** *a tempo* **BB** *ff* *p* 9
[372-380]

384 *ff*

391 *p*

CC *Poco piu* *ff*

405

415

DD *Largo* *f* *dol.* *f* 1°

429 **EE** *f* *f* 2
[429-430]

439

Bassoons

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

8

15 **A**

29 **B** *dol.*

33

38 **C**

45 *dol.*

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2
50 **D**

57 **E**

64 **F**

73 **G**

79

84

87 **H** **Andante Flebile** **I**

128

137 **J** 12 ^{1°} [137-148] *dol* [153-156]

159 **K** 13 ^{1°} [160-172] *dol*

179 ^{1°} [181-185]

192

198 **M** **Andante Sostenuto** **N** 24 12 [199-222] [223-234]

235 **O** **Andantino** [237-240] *f* *p*

244 [247-254] [255-262] [263-270] [271-275] *f* **P** 8 **Q** 8 **R** 8 **S** 5

276 *f* **T**

281

4
286 **U**
8
[286-293] *p* *f* *mf* *p*

299
<f *dim.* *p*

V **Allegro Moderato**
304
f

313 *dol* **W** 7
p [321-327] >

331 **X**
f *ff*

342 **Y** 3 1° 6
[344-346] *mp* [351-356]

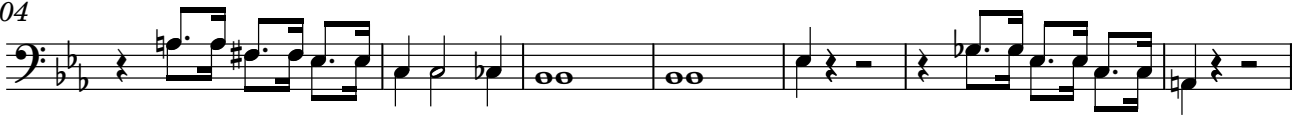
357 **Z** 9 **AA** *a tempo* 9
[357-365] *ff* [372-380]

381 **BB**
p *ff*

390 *Poco piu*
p

398 **CC**

404



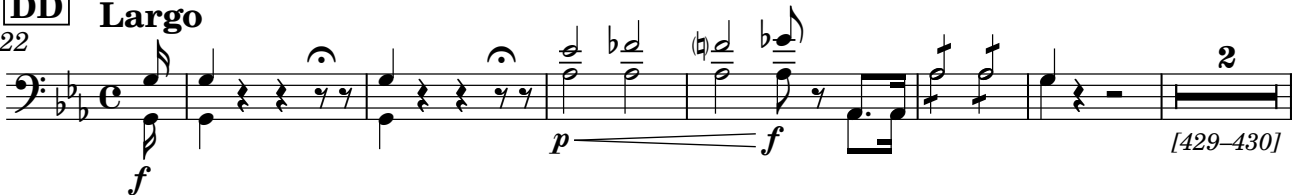
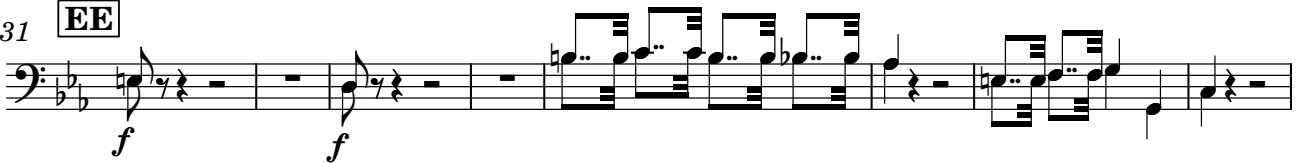
411



418

**DD** **Largo**

422

431 **EE**

439



75 **G**

p *ff* *p*

83

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

H **Andante Flebile**

87 **I**

19 [88-106] *p* 9 [112-120] *p*

126 **J** **K**

11 19 [126-136][137-155] 9 [160-168] *p*

L

174

6 [180-185] *p*

189

2 [189-190] *p*

M **Andante Sostenuto** **N**

198 24 12

[199-222] [223-234] *p*

O **Andantino**

235

f *dol.* 3 [241-243]

P

244

p *f*

250 3

[255-262] [263-270]

271 S

p

276 T

f

281 U

[286-294] *f*

296 2

f

[302-303]

V **Allegro Moderato**

304 1°

f

312 W

ff *ff* *p*

dol

321 X

15 *ff* *f* 4

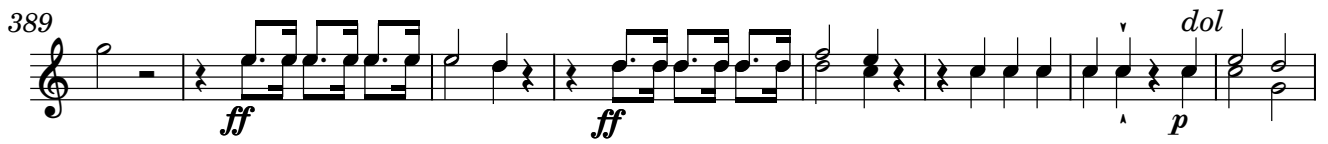
[321-335] [344-347]

348 Y Z AA

ff *a tempo*

9 [348-356] [357-365] [372-380] 9

4
381 **BB**


389


CC
397 *Poco piu*


408


416


DD *Largo*
422


EE
429


438


E♭ Cornets

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

8 **A** 7
[7-14] [15-21]

22 *cresc.*
f

30 **B** 2
[32-33] *f*

38 **C** 8 **D**
[41-48] *f*

53 **E** 12 **F**
[58-69] *f* *ff*

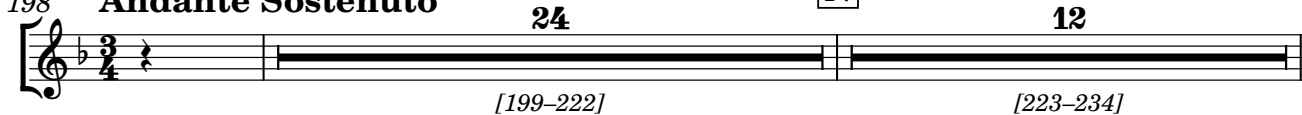
72 **G** 4
[75-78] *ff*


81 *f*

H 87 **I** 25 **J** 23 **K** 14 **L** 24
[87-111] [112-136] [137-159] [160-173] [174-197]

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2 **M**
 198 **Andante Sostenuto** **24** **N** **12**

 [199-222] [223-234]

O
 235 **Andantino** **10** **P** **8** **Q** **8** **R** **8** **S** **7**

f [237-246] [247-254] [255-262] [263-270] [271-277]

278 **T**

f

285 **U** **9**

 [286-294] *f*

299 **2**

f [302-303]

V **Allegro Moderato**
 304 *f* ^{1°}


312 *ff*


W **X**
 320 **17**

 [320-336] *f* *ff*

AA

a tempo

344 **Y** **Z** **9** **9** **9** **9** **1°**
 [344-347][348-356][357-365] *ff* [372-380] *p*

BB

382

390 *ff*

CC

397 *Poco piu* *ff*

406

415

DD

422 *Largo* **EE** **2**
f *f* [429-430] *f*

433 *f*

439

Ophicleide (or other bass brass instrument)

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

f **dol.** **4** [7-10]

13 **A** **f** [15-21] **f** **f** **cresc.** **f**

30 **B** **dol.** **f**

35 **C** **p** **f** **f** **p**

43 **D** **3** [46-48] **f**

53 **E** **F** **12** [58-69] **f** **ff**

72 **G** **4** [75-78] **ff** **ff** **p**

82 **p** **f** **p** **f** **p** **f**

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87 **H** **Andante Flebile** **I** **J** **K** **L**

24 25 23 14 24

[88-111] [112-136] [137-159] [160-173] [174-197]

198 **M** **Andante Sostenuto** **N**

24 12

[199-222] [223-234]

235 **O** **Andantino** **P** **Q**

7 8 8

[237-243] [247-254] [255-262]

f *f*

263 **R** **S** **T**

8 9

[263-270] [271-279]

283 **U**

8

[286-293] *p*

295

<f *mf* *p*

299

<f *p*

304 **V** **Allegro Moderato**

f *ff*

314 **W**

dol 15

[321-335]

336 X 3

f *ff* 4 Y 9
[344-347][348-356]

357 Z AA BB
a tempo 9

[357-365] *ff* [372-380] *p*

384

ff

394 CC
dol *Poco piu*

403

413

422 DD *Largo* EE
f *f* 2 *f*

[429-430]

435

440

Violin 1

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

The musical score is written for a single violin in G minor (two flats) and 3/4 time. It begins with a **Largo** tempo marking. The first staff (measures 1-2) starts with a fortissimo (**f**) dynamic, followed by piano (**p**) passages. The second staff (measures 3-4) features a triplet of sixteenth notes and ends with a fortissimo (**f**) dynamic. The third staff (measures 5-9) includes a *dol.* (dolando) marking and ends with a piano (**p**) dynamic. The fourth staff (measures 10-14) starts with a piano (**p**) dynamic and ends with a fortissimo (**f**) dynamic. The fifth staff (measures 15-20) is marked with a box containing the letter **A** and starts with a piano (**p**) dynamic. The sixth staff (measures 21-23) features alternating fortissimo (**f**) and piano (**p**) dynamics. The seventh staff (measures 24-25) is marked *cresc.* (crescendo) and ends with fortissimo (**ff**). The eighth staff (measures 26-27) starts with a piano (**p**) dynamic. The ninth staff (measures 28-29) concludes the piece with a final fortissimo (**f**) dynamic.

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2
30 **B**

dol *dol* *f* *p*

36 **C**

f *p* *f*

44

48 **D**

f *f*

54 **E**

p *f* *p*

60

65

70 **F**

ff 5 5

73

3 3

75 **G**

81

86

H Andante Flebile

87

94

101

107 **I**

115

121

129

4
137 **J**



Musical staff 137-142: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains six measures of music. The first measure starts with a piano (*p*) dynamic. The music consists of eighth-note patterns. A box labeled 'J' is positioned above the first measure.

143



Musical staff 143-148: Treble clef, key signature of two flats. The staff contains six measures of music. The music continues with eighth-note patterns. A forte (*f*) dynamic marking is present at the end of the staff.

149



Musical staff 149-154: Treble clef, key signature of two flats. The staff contains six measures of music. The music features eighth-note patterns with accents (>) and slurs. A piano (*p*) dynamic marking is present at the beginning.

155 **K**



Musical staff 155-161: Treble clef, key signature of two flats. The staff contains seven measures of music. The music features eighth-note patterns. A box labeled 'K' is positioned above the fifth measure.

162



Musical staff 162-166: Treble clef, key signature of two flats. The staff contains five measures of music. The music consists of eighth-note patterns.

167



Musical staff 167-173: Treble clef, key signature of two flats. The staff contains seven measures of music. The music features eighth-note patterns with accents (>) and slurs.

174 **L**



Musical staff 174-179: Treble clef, key signature of two flats. The staff contains six measures of music. The music features eighth-note patterns with accents (>) and slurs. A piano (*p*) dynamic marking is present at the beginning. A box labeled 'L' is positioned above the first measure.

180



Musical staff 180-188: Treble clef, key signature of two flats. The staff contains nine measures of music. The music features eighth-note patterns with accents (>) and slurs.

189



Musical staff 189-194: Treble clef, key signature of two flats. The staff contains six measures of music. The music features eighth-note patterns with accents (>) and slurs.

198 **M** Andante Sostenuto235 **O** Andantino

6
263 **R**

268 **S**
p

273

277 *f*

280 **T**

284 **U**
p *f* *p*

289 *f* *p*

295 *f* *mf* *p* *f*

300 *pp*

V Allegro Moderato

304 *f* 8 [305-312] *ff*

318 *p* *dol* **W**

327 *p*

337 *f* *ff* 8

341 8 *p*

345 *p* *mp* **Y**

354 *p* *cresc e accel* **Z**

366 *ff*

371 *p* *a tempo* **AA** 2 [374-375] 2 [378-379]

8
382 **BB** 8 *ff* *p* *dol*

Musical staff 382-389: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth notes with various dynamics: *ff* (fortissimo) and *p* (piano). A *dol* (dolce) marking is present at the end of the staff.

396 **CC** *Poco piu* *ff*

Musical staff 396-411: Treble clef, key signature of two flats. The staff contains a sequence of chords and rests, marked with *ff* (fortissimo). The tempo marking *Poco piu* is present.

412

Musical staff 412-421: Treble clef, key signature of two flats. The staff contains a sequence of chords and rests.

422 **DD** *Largo* *f* *p* *f* *p*

Musical staff 422-424: Treble clef, key signature of two flats, common time signature (C). The staff contains a sequence of notes and rests, marked with *f* (forte) and *p* (piano). The tempo marking *Largo* is present.

425 *f* *ff*

Musical staff 425-426: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests, marked with *f* (forte) and *ff* (fortissimo).

427 *p*

Musical staff 427-429: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests, marked with *p* (piano).

430 **EE** *f* *p* *f* *p* *f*

Musical staff 430-434: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests, marked with *f* (forte) and *p* (piano).

435

Musical staff 435-437: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests.

438

Musical staff 438-440: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests.

441

Musical staff 441-442: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests.

Violin 2

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

3

7 *dol.*

11

15 **A**

19

23 *cresc.*

25

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2
30 **B**

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

37 **C**

p *f* *p*

45

49 **D**

f *f* *p*

55 **E**

f *p*

61

66 **F**

ff 5

71

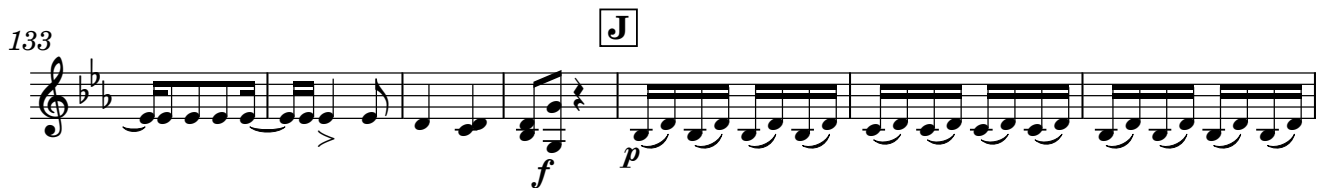
5 3 3

75 **G**

p *ff* *f* *p* *f*

83

f 6 *p* *f*

87 **H** Andante Flebile

149

154

160 **K**

166

174 **L**

180

188

M

198 **Andante Sostenuto**

212

N

224

O

235

Andantino

240

**P**

245



250

**Q**

255

**R**

260



265

**S**

270



275

**T**

279



6
282



286 **U**



292



298



304 **V** Allegro Moderato



318 **W**



327



337 **X**



341



348 **Y**

mp

357 **Z** *cresc e accel*

p *ff*

AA *a tempo*

369

p

BB 8

382

[382-389] *ff* *dol* *p*

CC *Poco piu*

397

ff

409

DD *Largo*

422

f *p* *f* *p*

425

f *ff*

428

p

Viola

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

3

7

13

19

24

27

33

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2
38 **C**

p ————— *f*

dol

Staff 38-42: Musical notation in 3/8 time, key of B-flat major. It begins with a piano (*p*) dynamic and a long hairpin crescendo leading to a forte (*f*) dynamic. The music features eighth and sixteenth notes, some with accents and a *dol* (ritardando) marking.

43

[46-48] *f*

Staff 43-48: Musical notation in 3/8 time. It includes a triplet of eighth notes and a fermata over a whole note. The dynamic is forte (*f*).

50 **D**

f *p* *f*

Staff 50-56: Musical notation in 3/8 time. It features a forte (*f*) dynamic, a piano (*p*) dynamic section with sixteenth-note runs, and a return to forte (*f*).

57 **E**

p

Staff 57-64: Musical notation in 3/8 time. It starts with a piano (*p*) dynamic and features a continuous eighth-note pattern.

65 **F**

ff 5

Staff 65-70: Musical notation in 3/8 time. It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic and a five-measure rest.

71

5 3 3

Staff 71-74: Musical notation in 3/8 time. It features a piano (*p*) dynamic and includes rests of 5, 3, and 3 measures.

75 **G** *dol*

p

Staff 75-78: Musical notation in 3/8 time. It starts with a piano (*p*) dynamic and includes a *dol* (ritardando) marking.

79

ff *p* *f*

Staff 79-82: Musical notation in 3/8 time. It features a fortissimo (*ff*) dynamic, a piano (*p*) dynamic section, and a forte (*f*) dynamic section.

83

f 6 *p* *f* 6 *p* *f*

Staff 83-88: Musical notation in 3/8 time. It features a forte (*f*) dynamic and includes six-measure rests.

H Andante Flebile

87 Musical notation for measures 87-98. Measure 87 starts with a half note G4. The piece is in 2/4 time with a key signature of two flats. Dynamics include *p* and *f*.

99 Musical notation for measures 99-108. The notation continues with eighth and sixteenth notes.

109 **I** Musical notation for measures 109-120. Measure 109 begins with a half note G4. Dynamics include *p*.

121 Musical notation for measures 121-131. The notation features eighth notes and rests.

132 **J** Musical notation for measures 132-145. Measure 132 starts with a half note G4. Dynamics include *f* and *p*. A first ending bracket [132-133] is present.

146 Musical notation for measures 146-155. The notation includes eighth notes and rests.

156 **K** Musical notation for measures 156-165. The notation features eighth notes and rests.

166 **L** Musical notation for measures 166-175. Measure 166 begins with a half note G4. Dynamics include *p*.

176 Musical notation for measures 176-187. The notation includes eighth notes and rests.

188 Musical notation for measures 188-197. The notation features eighth notes and rests.

4
198 **M** Andante Sostenuto

Musical notation for measures 198-211. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line with dynamics *p*, *f*, and *dim.*, and accents. A box labeled 'M' is at the beginning.

212

Musical notation for measures 212-223. The music continues with dynamics *f* and *p*, and accents. A box labeled 'N' is at the end.

224

Musical notation for measures 224-234. The music continues with accents and dynamics.

235 **O** Andantino

Musical notation for measures 235-240. The key signature has three flats and the time signature is 9/8. The music features a melodic line with dynamics *f* and *p*.

241

Musical notation for measures 241-246. The music continues with a melodic line and dynamics *f*.

247 **P**

Musical notation for measures 247-251. The music continues with a melodic line and dynamics.

252 **Q**

Musical notation for measures 252-257. The music continues with a melodic line and dynamics.

258 **R**

Musical notation for measures 258-263. The music continues with a melodic line and dynamics.

264

Musical notation for measures 264-268. The music continues with a melodic line and dynamics.

269 **S**

Musical notation for measures 269-273. The music continues with a melodic line and dynamics *p*.

277

T

Musical staff for measure 277, featuring a piano (p) dynamic marking and a forte (f) dynamic marking.

283

U

Musical staff for measure 283, featuring piano (p) and forte (f) dynamic markings.

289

Musical staff for measure 289, featuring piano (p) and forte (f) dynamic markings.

294

Musical staff for measure 294, featuring forte (f), mezzo-forte (mf), and piano (p) dynamic markings.

299

Musical staff for measure 299, featuring piano (p) and pianissimo (pp) dynamic markings.

V

Allegro Moderato

304

Musical staff for measure 304, featuring forte (f) and piano (p) dynamic markings, and a first ending bracket [305-312].

W

9

X

320

Musical staff for measure 320, featuring piano (p) and forte (f) dynamic markings, and a first ending bracket [321-329].

339

Musical staff for measure 339, featuring fortissimo (ff) and piano (p) dynamic markings.

6
348

Y



357

Z

cresc e accel



365

AA

a tempo



374

BB

8



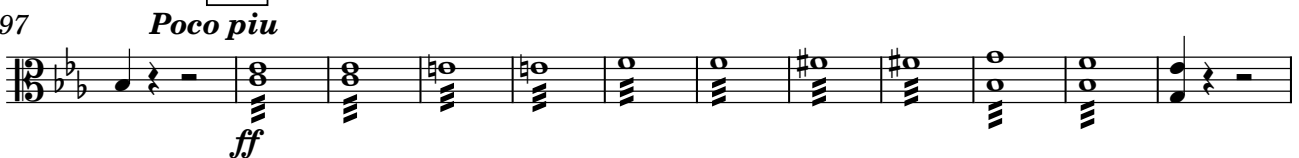
391



397

CC

Poco piu



409



DD **Largo**

422

425

429

EE

434

437

440

442

Violoncello

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

5

14

22

27

34

41

46

Original Score MP2987-1 from Biblioteca Nacional de España digital archives; edited 2022 by Rebecca Rufin

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2

51

Musical staff 51-57. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note triplet and a sixteenth-note group. Dynamics include *f*.

58

E

Musical staff 58-64. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents. Dynamics include *p*.

65

F

Musical staff 65-71. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note group. Dynamics include *ff*.

72

G

Musical staff 72-77. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note group. Dynamics include *p*.

78

Musical staff 78-82. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note group. Dynamics include *ff*, *p*, and *f*.

83

Musical staff 83-86. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

H

Andante Flebile

87

Musical staff 87-93. Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents. Dynamics include *dol.*

94

Musical staff 94-101. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note group. Dynamics include *f* and *p*.

102

Musical staff 102-108. Bass clef, key signature of two flats. The staff contains a series of eighth notes with accents, followed by a sixteenth-note group. Dynamics include *<*.

112 **I**

p

121

p

129

f

137 **J**

p

148 *dol.*

f

156 *tr.* **K**

tr.

164

f

174 **L** *dol.*

dol.

182

f

192

f

284 U

289

295

300 *dim.*

V **Allegro Moderato** W

304 *f* [305-311] *ff* *p*

322

X

334 *f* *ff*

343

6
348 **Y** **Z** *cresc e accel*
mp *p*

360
ff

371 **AA** *a tempo* **BB**
[372-378] p [382-388] ff

395 **CC** *Poco piu*
p

411

422 **DD** *Largo*
f p f p f

427 **EE**
ff p f p

433
f p f

439

Contrabass

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

The musical score is written for Contrabass in bass clef, 2/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a *f* dynamic, followed by *p*, *f*, *p*, and *f*. The second staff starts at measure 5 with *ff*, followed by *p* (measures 7-10), *f* (measures 11-14), and *p* (measures 15-18). The third staff starts at measure 22 with *f*, *p*, *f*, *p*, *cresc.*, *f*, and *ff*. The fourth staff starts at measure 27 with *p*, *p*, and *p*. The fifth staff starts at measure 34 with *f*, *p*, *f*, *p*, and *f*. The sixth staff starts at measure 41 with *p*. The seventh staff starts at measure 47 with *f*. The eighth staff starts at measure 52 with *f*. The score includes various dynamics (*f*, *p*, *ff*, *cresc.*), articulation marks (accents, slurs), and section markers (A, B, C, D). There are also 4/4 time signature changes in measures 7-10 and 11-14.

Original Score MP2987-1 from Biblioteca Nacional de España digital archives; edited 2022 by Rebecca Rufin

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2
58

E



65

F



72

G



78



83



H

Andante Flebile

87



97



107

I



118



126



137

J

148



158

K

168

L

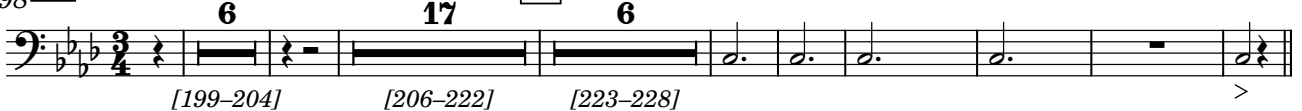
179



189



198

M**Andante Sostenuto****N**

[199-204]

[206-222]

[223-228]

4 **O** Andantino

235 *f* *p*

242 **P** *f*

249 **Q**

258 **R**

266 **S**

274 *f*

280 **T**

284 **U** *p* *f* *p*

288 *f* *p*

294 *f* *mf* *p*

298

298 *dim.* *f* *pp*

V **Allegro Moderato**

304

304 *f* [305-311] *ff* *p* **W**

322

322 *f* *ff*

334

334 *f* *ff* *p* **X**

344

344 *p* *mp* **Y**

356

356 *ff* *p* **Z** **AA** *a tempo*

382

382 *ff* *p* **BB** *Poco piu*

398

398 **CC**

411

411 **CC**

DD422 **Largo**

427

EE

433



439



Vocal Parts with Keyboard Reduction
**Lamentación Primera del
Miércoles Santo**

(First Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra

ART: *Cry of the Prophet Jeremiah on the Ruins of Jerusalem*, Ilya Repin (1844–1930),
State Tretyakov Gallery, Moscow

CPE-123

Lamentación Primera del Miércoles Santo

First Lamentation for Holy Wednesday

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

1° Choir Soprano
1st Choir Alto
1st Choir Tenor
1st Choir Bass
2nd Choir Soprano
2nd Choir Alto
2nd Choir Tenor
2nd Choir Bass
Keyboard Reduction

5
KB Red.
dol.
p

10
KB Red.

A

14

1C-S *dol.*
In - ci-pit la - men-ta-ti-o Je - - re - mi - æ pro-

1C-A *dol.*
In - - ci-pit

KB Red. *f* *p*

18

1C-S phe - - - - - tæ, Je - re - mi - æ pro - phe - - - - -

1C-A la - men-ta-ti-o Je - - - re - mi - æ pro - phe - - - - -

1C-T *dol.*
In - - - ci-pit

1C-B *dol.*
In - - - ci-pit la - men - ta - - - ti-

KB Red.

21

1C-S tæ, pro - - phe - - - - tæ, la - men - ta - ti-o,

1C-A tæ, - pro - phe - - - - tæ, la - men - ta - ti-o,

1C-T la - - men - ta - - - ti - o, la - men - ta - ti-o,

1C-B o, la-men-ta - - - ti - o, la - men - ta - ti-o,

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

24 *cresc.*

1C-S *p* Je-re-

1C-A *p* Je - re-mi - æ pro - phe - tæ, *p* Je-re-

1C-T *p* Je - re-mi - æ pro - phe - tæ, *p* Je-re-

1C-B *p* Je - re-mi - æ pro - phe - tæ, *p* Je-re-

2C-S *f* Je - re - - mi - æ pro - phe - tæ,

2C-A *f* Je-re - mi - æ pro-phe - tæ,

2C-T *f* Je-re - mi - æ pro-phe - tæ,

2C-B *f* Je-re - mi - æ pro-phe - tæ,

KB
Red. *f* *p*

B

28

1C-S
mi - æ pro - phe-tæ.

1C-A
mi - æ pro - phe-tæ.

1C-T
mi - æ pro - phe-tæ.

1C-B
mi - æ pro - phe-tæ.

KB Red.
p *mf*



32

KB Red.
f



35

KB Red.
p *f*

38 **C**

1C-S *dol* Quo-mo-do se - - det

1C-A *dol* Quo-mo-do se - det

1C-B *dol* Quo-mo-do se - - det

2C-S *p* A - - - - - leph, *f*

2C-A *p* A - - - - - leph, *f*

2C-T *p* A - - - - - leph, *f*

2C-B *p* A - - - - - leph, *f*

KB Red. *p* *f*

42

1C-S so - - - - - la, Quo - mo-do se - - - det

1C-A so - - - - - la, Quo - mo-do se - - - det

1C-B so - - - - - la, Quo - mo-do se - - - det

KB Red.

44

1C-S
so - - - - - la, quo-mo-do se - det_ so-la, so - la_

1C-A
so - - - - - la, quo-mo-do se - det_ so-la, so - la_

1C-B
so - - - - - la, quo-mo-do se - det_ so-la, so - la

KB
Red.



47

1C-S
ci-vi-tas ple - na_ po - pu-lo, so - la ple - - - na po - pu-lo,

1C-A
ci-vi-tas ple - na_ po - pu-lo, so - la ple - na po - pu-lo,

1C-B
ci-vi-tas ple - na po - pu-lo, so - la ple - na po - pu-lo,

KB
Red.

50 **D**

1C-S *p* so-la so-la so-la

1C-A *p* so-la so-la so-la

1C-T *p* so-la so-la so-la

1C-B *p* so-la so-la so-la

2C-S *f* quo-mo-do se-det se-det ci-vi-tas ple-na po-pu-lo ple-na

2C-A *f* quo-mo-do se-det se-det ci-vi-tas ple-na po-pu-lo ple-na

2C-T *f* quo-mo-do se-det se-det ci-vi-tas ple-na po-pu-lo ple-na

2C-B *f* quo-mo-do se-det se-det ci-vi-tas ple-na po-pu-lo ple-na

KB Red.

54

2C-S *f* po-pu-lo, ple-na ple-na ple-na ple-na

2C-A *f* po-pu-lo, ple-na ple-na ple-na ple-na

2C-T *p* po-pu-lo, se - det so - - - - la ple - - - - na

2C-B *p* po-pu-lo, so - la so - la so - la so - la *f* ple-na

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

57

1C-S *dol.* **E** fac - ta est qua - si vi - du-a

1C-A *dol.* fac - ta est qua - si vi - du-a

1C-B *dol.* fac - ta est qua - si vi - du-a

2C-S *f* po-pu-lo,

2C-A *f* po-pu-lo,

2C-T *f* po-pu-lo,

2C-B *f* po-pu-lo,

KB Red. *p*

60

1C-S
fac - ta est qua - si vi - - - du -

1C-A
fac - - ta est qua - si vi - - du - a do - - mi - na

1C-B
fac - ta est qua - si

KB
Red.

62

1C-S
a do - mi - na gen - - - ti - - um

1C-A
gen - - ti - um do - mi - na gen - - - ti - um

1C-B
vi - - du - a do - - - mi - na gen - ti - um

KB
Red.

64

1C-S
fac - ta est qua - si vi - du - a fac - ta

1C-A
fac - ta est qua - si vi - du - a fac - ta est qua - si

1C-B
fac - ta est qua - si vi - du - a

KB
Red.

67

1C-S
est qua-si vi - - - du - - - a do-mi - na gen - - - ti -

1C-A
vi - - du-a do - - mi - na gen - ti-um do-mi - na

1C-B
fac - ta est qua-si - vi - du-a do - - - - mi-

KB
Red.

69

1C-S
um do-mi - na gen - - - ti - - um, **F**

1C-A
gen - - - - - ti - um,

1C-B
na gen - - - - - ti - - um,

2C-T
ff
fac - to est qua - si

KB
Red.
ff 5

71 *ff*

2C-S
vi - du - a vi - du - a

2C-A
vi - du - a vi - du - a

2C-T
vi - du - a do - mi - na gen - ti - - - um, fac - ta est qua - si

2C-B
vi - du - a vi - du - a

KB
Red. 5

73 *G* *dol.*

1C-S
Prin-ceps pro - vin - ci -

1C-A
dol.
Prin-ceps pro - vin - ci -

1C-B
dol.
Prin-ceps pro - vin - ci -

2C-S
vi - du - a vi - du - a.

2C-A
vi - du - a vi - du - a

2C-T
vi - du - a do - mi - na gen - ti - - - um.

2C-B
vi - du - a vi - du - a

KB
Red. 3 *p*

76

1C-S a - - - - - rum fac - ta est sub tri - - -

1C-A a - - - - - rum fac - ta est sub tri - - -

1C-B a - - - - - rum fac - ta est sub tri - - -

KB Red.

78

1C-S bu - - - - - to,

1C-A bu - - - - - to,

1C-B bu - - - - - to,

2C-S *f* fac - ta est, fac - - - ta est

2C-A *f* fac - ta est, fac - ta, fac - ta est

2C-T *f* fac - ta est, fac - - - ta est

2C-B *f* fac - ta est, fac - - - ta est

KB Red. *ff*

80

2C-S
sub tri-bu-to, *f* fac-ta, fac-ta est sub tri - - bu -

2C-A
sub tri-bu-to, *f* fac-ta, fac-ta est sub tri - - bu -

2C-T
sub tri-bu-to, *f* fac-ta, fac-ta est sub tri - - bu -

2C-B
sub tri-bu-to, *f* fac-ta, fac-ta est sub tri - but - -

KB
Red.
p *f*



83

2C-S
to, *f p* sub tri - - bu - to, *f p* sub tri - - bu-to.

2C-A
to, *f p* sub tri - - bu - to, *f p* sub tri - - bu-to.

2C-T
to, *f p* sub tri - - bu - to, *f p* sub tri - - bu-to.

2C-B
to, *f p* sub tri - - bu - to, *f p* sub tri - - bu-to.

KB
Red.
p *f* 6 *p* *f* 6 *p* *f*

H Andante Flebile

87

1° Choir Soprano

Beth

1st Choir Alto

Beth

1st Choir Tenor

Beth

1st Choir Bass

Beth

Keyboard Reduction

92

KB Red.

97

Solo

1C-T

Plo - rans, plo - rans plo - ra - vit in noc - te, plo -

KB Red.

102

1C-T

ra - vit in noc - te et la - cri - mæ e - jus in ma - xil - - lis

KB Red.

107

I

Solo

1C-S

1C-T

KB Red.

Plo - rans,

e - jus, et la - cri - mæ e - - jus in ma - xil - lis e - jus, non est non

113

1C-S

1C-T

KB Red.

plo - rans plo - ra - vit in noc - te, plo - ra - vit in noc - te et

est_ qui con - so - le - tur e - - am, qui con - so - le - tur e - - am

118

1C-S

1C-T

KB Red.

la - cri - - mæ e - jus in ma - xil - - - lis_ e - jus, et

non est non est non est non est ex om - ni -

122

1C-S
la-cri-mæ e - - - jus in ma - xil-lis e - jus. non est, —

1C-T
bus ex om - ni - bus ca - ris e - - - jus. non est, —

KB Red.

128

1C-S
non est — qui con-so - le - tur e - am ex om - ni - bus, om - ni -

1C-T
non est — qui con-so - le - tur e - am ex om - - ni - bus, om - ni -

KB Red.

134

1C-S
bus ca - ris e - - - - jus, plo - - rans plo - ra - vit, plo -

1C-T
bus ca - ris e - - - - jus, plo - rans plo - -

1C-B
Solo
Plo - rans, plo - - rans plo -

KB Red.

139

1C-S ra - - vit in noc - - te, plo - ra - - vit in noc - - te,

1C-T ra - vit in noc - - - te in noc - - - te

1C-B ra - - vit in noc - - te, plo - ra - - vit in noc - - te et

KB Red.

143

1C-S et la - - - cri - mæ e - - - - jus et la - - cri - mæ in ma -

1C-T et la - - - cri - mæ e - - - - - jus et la - - cri - mæ in ma -

1C-B la - cri - - - mæ e - jus in ma - xil - lis in ma - xil - lis

KB Red.

147

1C-S xil - - lis e - - jus, non est, non est, qui

1C-T xil - - lis e - - jus, non est, non est, qui

1C-B e - - - - - jus, non est, non est, qui

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

153

1C-S
con-so - le - tur e - am, non est, non est,

1C-T
con-so - le - tur e - am, non est, non est,

1C-B
con - so - le - tur e - am, non est, non est,

KB
Red.

158

1C-S
om - nes a - mi - - ci, a - - mi - - - ci

1C-A
om - nes, om - nes a - mi - ci

1C-T
om - nes a - mi - - ci, a - - mi - ci

1C-B
om - nes a - mi - - ci, a - - mi - ci e -

KB
Red.

163

1C-S
e - - - jus, spre - ve - - - runt e - - - am et fac - -

1C-A
e - - - jus, spre - ve - - - runt e - - - am et fac-ti sunt

1C-T
e - - - jus, spre - - ve - - - - runt e-am et fac - -

1C-B
jus, spre - - ve - - runt e - - am et fac - -

KB
Red.



167

1C-S
ti sunt e - - - i i-ni-mi - - ci et fac - - ti sunt e - - - i i - - ni -

1C-A
e - i in-i-mi - - - - ci, et fac-ti sunt e-i i-ni-

1C-T
ti sunt e - - - i i-ni-mi - - ci et fac - - ti sunt e - - - i i - - ni -

1C-B
ti sunt e - - - i i-ni-mi - - ci et fac - - ti sunt e - - - i i - - ni -

KB
Red.

172 L

1C-S mi - - - - ci. Om - nes a - mi - ci

1C-A mi - - - - ci. Om - nes a - mi - ci

1C-T mi - - - - ci. Om - nes a - mi - ci

1C-B mi - - - - ci. Om - nes a - mi - ci

KB Red. *dol.* *p*



178

1C-S spre - ve - runt e - am et_ fac - - ti sunt

1C-A spre - ve - runt e - am et_ fac - - ti sunt

1C-T spre - ve - runt e - am et fac - - ti sunt

1C-B spre - ve - runt e - am et fac - - ti sunt

KB Red.

183

1C-S
e - i, et fac - ti sunt. e - - i i - ni - mi - - ci, et fac - ti

1C-A
e - i, et fac - ti sunt e - - i i - ni - mi - - ci, et fac -

1C-T
e - i, et fac - ti sunt e - - i i - ni - mi - - ci, et fac - ti

1C-B
e - i, et fac - - - ti sunt e - - i i - ni - mi - - ci, et fac - - -

KB Red.

190

1C-S
sunt_ e - - - i i - - - ni - mi - - - - ci.

1C-A
ti sunt e - - - i i - - - ni - mi - - - - ci.

1C-T
sunt e - - - i i - - - ni - mi - - - - ci.

1C-B
ti sunt e - - - i i - - - ni - mi - - - - ci.

KB Red.

195

KB Red.

M

198

Andante Sostenuto

2nd Choir Soprano *p*
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti - o-nem, et

2nd Choir Alto *p*
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti - o-nem, et

2nd Choir Tenor *p*
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti - o-nem, et

2nd Choir Bass *p*
Ghi - mel: Mi - gra - vit Ju - das prop-ter af - flic - ti - o-nem, et

Keyboard Reduction *p*



204

2C-S *f*
mul - ti - tu - di - nem ser - vi - tu - tis, ha - bi - ta - vit in - ter gen -

2C-A *f*
mul - ti - tu - di - nem ser - vi - tu - tis, ha - bi - ta - vit in - ter gen -

2C-T *f*
mul - ti - tu - di - nem ser - vi - tu - tis, ha - bi - ta - vit in - - ter gen - -

2C-B *f*
mul - ti - tu - di - nem ser - vi - tu - tis, ha - bi - ta - vit in - ter gen -

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

211

2C-S *p* *f* *p*
tes, nec in - ve - - nit re - - qui - em, om - nes,

2C-A *p* *f* *p*
tes, nec in - ve - - nit re - qui - em, om - - nes,

2C-T *p* *f* *p*
tes, nec in - ven - - it re - - - - - qui - em, om - - nes,

2C-B *p* *f* *p*
tes, nec in - ve - - nit re - qui - em, om - nes,

KB
Red.



217

2C-S *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an -

2C-A *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an -

2C-T *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an -

2C-B *>*
om - nes per - se - cu - to - res e - jus ap - prehen - de - runt e - am in - ter an -

KB
Red.

232

2C-S
gus - - - ti - - - as.

2C-A
gus - - - ti - - - as,

2C-T
gus - - - ti - - - as,

2C-B
gus - - - ti - - - as,

KB
Red.

235 **Andantino**

1° Choir
Soprano

1st Choir
Alto

1st Choir
Tenor

1st Choir
Bass

2nd Choir
Soprano
f
Da - leth

2nd Choir
Alto
f
Da - leth

2nd Choir
Tenor
f
Da - leth

2nd Choir
Bass
f
Da - leth

Keyboard
Reduction
f

239

KB Red.

Musical score for measures 239-242, keyboard reduction. The score is in G minor (three flats) and 4/4 time. It features a treble and bass clef. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes and rests.

243

KB Red.

Musical score for measures 243-244, keyboard reduction. Similar to the previous system, it features a treble and bass clef. The bass line continues with eighth notes. The treble line has a melodic line with accents and slurs.

245

1C-B

P Solo

Vi - æ Si-on lu - gent,

KB Red.

Musical score for measures 245-248. It includes a vocal line for the 1C-B part and a keyboard reduction. A dynamic marking of **P** (piano) is present. The vocal line begins with a rest and then sings "Vi - æ Si-on lu - gent,". The keyboard reduction continues with the accompaniment from the previous systems.

249

1C-B

Vi - - æ Si - on lu - - gent e - - o quod non sint qui

KB Red.

Musical score for measures 249-251. It includes a vocal line for the 1C-B part and a keyboard reduction. The vocal line continues with "Vi - - æ Si - on lu - - gent e - - o quod non sint qui". The keyboard reduction continues with the accompaniment.

252

1C-S

Q

Vi - æ Si - on

1C-B

ve-ni-ant ad sol - lem - ni - - ta - - - tem,

KB Red.

Musical score for measures 252-255. It includes two vocal lines (1C-S and 1C-B) and a keyboard reduction. A dynamic marking of **Q** (quasi) is present. The 1C-S part begins with a rest and then sings "Vi - æ Si - on". The 1C-B part sings "ve-ni-ant ad sol - lem - ni - - ta - - - tem,". The keyboard reduction continues with the accompaniment.

256

1C-S
lu - gent, Vi - æ Si-on lu - gent e - o quod non sint qui

KB
Red.

260

1C-S
ve-ni-ant ad sol - lem - ni - - ta - - - tem, vi - æ Si-on

1C-B
vi - æ Si-on

KB
Red.

264

1C-S
lu - - - gent, vi - - - æ Si - on lu - - - gent,

1C-B
lu - - - gent, vi - - - æ Si - on lu - - - gent,

KB
Red.

267

1C-S
e - - o quod non sint qui ve - ni-ant ad sol - - lem - ni - -

1C-B
e - - o quod non sint qui ve - ni-ant ad sol - - lem - ni - -

KB
Red.

270 S

1C-S ta - - - - tem. *Solo* Vi-æ Si - on

1C-B ta - - - - tem. *Solo* Vi-æ Si - on

2C-S *p* Vi - - - æ Si - on lu - - - gent,

2C-A *p* Vi - - - æ Si - - on lu - - gent,

2C-T *p* Vi - - - æ Si - - on lu - - gent,

2C-B *p* Vi - - - æ Si - - on lu - - gent,

KB Red.

273

1C-S lu - gent, vi - æ Si - - on

1C-B lu - gent, vi - æ Si - - on

2C-S vi - - - - - æ Si - - - on lu - - - gent,

2C-A vi - - - - - æ Si - - - on lu - - - gent,

2C-T vi - - - - - æ Si - - - on lu - - - gent,

2C-B vi - - - - - æ Si - - - on lu - - - gent,

KB Red.

275

1C-S
lu - gent, e - o quod non

1C-B
lu - gent, e - o quod non

2C-S
e - - - o quod non sint qui ve - - ni - ant,

2C-A
e - - - o quod non sint qui ve - - - ni - ant,

2C-T
e - - - o quod non sint qui ve - - ni - ant,

2C-B
e - - - o quod non sint qui ve - - ni - ant,

KB
Red.

277

1C-S
sint qui ve - - - ni - ant, qui ve - - - ni - ant ad sol-lem-ni - *f*

1C-B
sint qui ve - - - ni - ant, qui ve - - - ni - ant ad sol-lem-ni - *f*

2C-S
e - - - o quod non sint qui ve - - - ni - ant ad sol-lem-ni - *f*

2C-A
e - - - o quod non sint qui ve - - - ni - ant ad sol-lem-ni - *f*

2C-T
e - - - o quod non sint qui ve - - - ni - ant ad sol-lem-ni - *f*

2C-B
e - - - o quod non sint qui ve - - - ni - ant ad sol-lem-ni - *f*

KB
Red.

279 T

1C-S ta-tem,

1C-B ta-tem,

2C-S ta-tem, om - - - - nes por - tæ e - jus des - - truc-tæ,

2C-A ta-tem, des - truc-tæ,

2C-T ta-tem, om - - - - nes por - tæ e - jus des - - truc-tæ,

2C-B ta-tem, om - - - - nes por - tæ e - jus des - - truc-tæ,

KB Red.

282

2C-S sa - - - - cer - - - do - tes e - jus ge - - men - tes,

2C-A ge - men - tes,

2C-T sa - - - - cer - - - do - tes e - jus ge - - men - tes,

2C-B sa - - - - cer - - - do - tes e - jus ge - - men - tes,

KB Red.

284

1C-S *Solo p* U
et ip - so op -

1C-B *Solo p*
et ip - so op -

2C-S vir - - - gi - nes e - jus squa-li-dæ,

2C-A squa-li-dæ,

2C-T vir - - - gi - nes e - jus squa-li-dæ,

2C-B vir - - - gi - nes e - jus squa-li-dæ,

KB Red. *p*



287

1C-S *f* *p*
pres-sa a - ma - - ri - - - tu - - - di - ne, et

1C-B *f* *p*
pres-sa a - ma - - - - ri - tu - - di - ne, et

KB Red. *f* *p*

290

1C-S *f* *p*
ip - - so op - - - pres - sa a - ma - ri - - - - tu - - di -

1C-B *f* *p*
ip - - so op - - - pres - sa a - ma - - - - ri - tu - - di -

KB Red. *f* *p*



293

1C-S *f*
ne, et ip - so op - - pres - sa a - ma - ri - tu - - di -

1C-A *p* *f*
et ip - so op - - pres - sa a - ma - ri - tu - - di -

1C-T *f*
a - ma - - - ri - - - tu - - di -

1C-B *p* *f*
ne, et ip - so op - - pres - sa a - ma - - - ri - - - tu - - di -

KB Red. *f*

297

1C-S
ne, et ip - - so op - - - pres-sa a - ma - ri -

1C-A
ne, et ip - - so op - - - pres-sa a - ma - ri -

1C-T
ne, a - ma - - - ri - - -

1C-B
ne, et ip - - so op - - - pres-sa a - ma - - - ri - - -

KB
Red.
mf *p* *f*

300

1C-S
tu - - - di - - ne.

1C-A
tu - - - di - - ne.

1C-T
tu - - - di - - ne.

1C-B
tu - - - di - - ne.

KB
Red.
pp

V
304 **Allegro Moderato**

1° Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction



312

KB Red.

318 W *dol*

1C-S
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti

1C-A
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti

1C-T
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti

1C-B
Fac-ti sunt hos-tes e - jus in ca - pi - te, fac-ti

KB
Red.



325

1C-S
sunt hos-tes e - jus in ca - pi - te, i - ni - mi - ci e - jus lo -

1C-A
sunt hos-tes e - jus in ca - pi - te, i - ni - mi - ci e - jus lo -

1C-T
sunt hos-tes e - jus in ca - pi - te, i - ni - mi - ci e - jus lo -

1C-B
sunt hos-tes e - jus in ca - pi - te, i - ni - mi - - - ci e - jus lo -

KB
Red.

331

1C-S
cu-ple-ta - ti sunt, i - ni-mi-ci e - jus lo - cu-ple-ta - ti

1C-A
cu-ple-ta - ti sunt, i - ni-mi-ci e - jus lo - cu-ple-ta - ti

1C-T
cu-ple-ta - ti sunt, i - ni-mi-ci e - jus lo - cu-ple-ta - ti

1C-B
cu-ple-ta - ti sunt, i - ni - mi - - - ci e - jus lo - cu-ple-ta - ti

KB Red.

336

1C-S
sunt, X

1C-A
sunt, X

1C-T
sunt, X

1C-B
sunt, X

2C-S
i - ni-mi - ci, i - ni-mi - ci, i - - - - ni-

2C-A
i - ni-mi - ci, i - ni-mi - ci, i - - - - ni-

2C-T
i - ni-mi - ci, i - ni-mi - ci, i - - - - ni-

2C-B
i - ni - mi - ci, i - ni - mi - ci, i - - - - ni-

KB Red.

340

2C-S
mi - - - - ci e - - - - jus lo - - cu - - ple - - - ta - ti -

2C-A
mi - - - - ci e - - - - jus lo - - cu - - ple - - - ta - ti -

2C-T
mi - - - - ci e - - - - jus lo - - cu - - ple - - - ta - ti -

2C-B
mi - - - - ci e - - - - jus lo - - cu - - ple - - - ta - ti -

KB
Red.



343

2C-S
sunt, lo - - - cu - ple - ta - ti sunt, lo - - - cu - ple - ta - ti - sunt, *p*

2C-A
sunt, lo - - - cu - ple - ta - ti - sunt, lo - - - cu - ple - ta - ti - sunt, *p*

2C-T
sunt, lo - - - cu - ple - ta - ti sunt, lo - - - cu - ple - ta - ti - sunt, *p*

2C-B
sunt, lo - - - cu - ple - ta - ti sunt, lo - - - cu - ple - ta - ti - sunt, *p*

KB
Red.

p *p* *mp*

348 Y

1C-S *Solo*
qui-a Do - mi-nus

1C-A *Solo*
qui-a

1C-T *Solo*
qui-a Do - mi-nus lo - cu - - tus est, lo - - - -

1C-B *Solo*
qui-a Do - mi-nus lo - cu - - tus

KB Red. *p*

353 Z

1C-S
lo - cu - - tus est su-per e - am, su-per e - - - - - am

1C-A
Do - - mi-nus lo - - cu - tus est su-per e - - - - - am

1C-T
cu - - tus est su-per e - - am, su-per e - - - am

1C-B
est, lo - cu - tus est su - - per e - - am, su-per e - - - am

2C-S *p cresc e accel*
prop - ter

KB Red. *cresc e accel*

358

2C-S
mul - - - ti - tu - di - nem i - ni - qui - ta - - tum e - - jus,

2C-A
p cresc e accel
prop - ter mul - - ti - tu - di - - nem i - ni - qui - ta - - - tum

KB Red.

364

2C-S
i - - ni - qui - ta - tum e - - - - - jus, i - - - ni - qui -

2C-A
e - - jus, i - ni - qui - ta - tum e - - - - - jus, i - - - ni - qui -

2C-T
ff
prop - ter mul - ti - tu - di - - nem i - ni - qui -

2C-B
ff
prop - ter mul - ti - tu - di - - nem i - ni - qui -

KB Red.

369 **AA** *a tempo*

2C-S
ta - tum e - - jus,

2C-A
ta - tum e - - jus,

2C-T
ta - tum e - - jus,

2C-B
ta - tum e - - jus,

KB Red.

378 **BB** *dol.*

1C-S Par - vu - li e - jus duc - ti - sunt

1C-A *dol.* Par - vu - li e - jus duc - ti - sunt,

1C-T *dol.* Par - vu - li e - jus duc - ti - sunt,

1C-B *dol.* Par - vu - li e - jus duc - ti - sunt,

a piacere Par - vu - li e - jus duc - ti - sunt,

KB *mf*

Red.

386 *p*

1C-S par - vu - li e - jus duc - ti - sunt,

1C-A *p* par - vu - li e - jus duc - ti - sunt,

1C-T *p* par - vu - li e - jus duc - ti - sunt,

1C-B *p* par - vu - li e - jus duc - ti - sunt,

2C-S *ff* in cap - ti - vi -

2C-A *ff* in cap - ti - vi -

2C-T *ff* in cap - ti - vi

2C-B *ff* in cap - ti - vi - - -

KB *ff*

Red.

391

2C-S ta - - - tem, in cap-ti - - vi ta - - - tem,

2C-A ta - - - tem, in cap-ti - - vi - - - ta - - - tem,

2C-T ta - - - - tem, in cap-ti - - vi ta - - - tem,

2C-B ta - - - - tem, in cap-ti - - - - vi - - - - ta - - - - tem, duc-ti

KB Red.

394

2C-S duc-ti sunt in cap-ti-vi-ta - tem. *p* **CC** *Poco piu*

2C-A duc-ti sunt in cap-ti-vi-ta - tem. *p*

2C-T duc-ti sunt in cap-ti-vi-ta - tem, an - te fa - - - ci- *p* *f*

2C-B sunt, duc - - - - ti sunt in cap-ti-vi-ta - tem. *p*

KB Red.

399

2C-T em tri - - bu - lan - - - - tis, tri - - bu - lan - - - - tis, tri - bu - lan - - -

KB Red.

405

ff

2C-S tri - - - bu - lan - - - tis,

ff

2C-A tri - - - bu - lan - - - tis,

ff

2C-T tis, an - te fa - - - ci - em tri - - bu - lan - - -

ff

2C-B tri - - - bu - lan - - - tis,

KB Red.



412

2C-S tri - - - bu - lan -

2C-A tri - - - bu - lan -

2C-T tis, tri - - bu - lan - - - tis, tri - bu - lan - - - - tis, tri - - - bu - lan -

2C-B tri - - - bu - lan -

KB Red.

418

2C-S
- - - - - tis,

2C-A
- - - - - tis,

2C-T
- - - - - tis.

2C-B
- - - - - tis,

KB
Red.

DD

Largo

422

2nd Choir Soprano
f Je - ru - sa-lem, Je - ru - sa-lem,

2nd Choir Alto
f Je - ru - sa-lem, Je - ru - sa-lem, *p* con-

2nd Choir Tenor
f Je - ru - sa-lem, Je - ru - sa-lem, *p* con-

2nd Choir Bass
f Je - ru - sa-lem, Je - ru - sa-lem, *p* con-

Keyboard Reduction
f *p* *f* *p*

425

2C-S *f*
ad Do - - mi-num De - um

2C-A *f*
ver - - te - re, con - ver - - - te - re, ad Do - - mi-num De - um

2C-T *f*
ver - - te - re, con - ver - - - te - re, ad Do - - mi-num De - um

2C-B *f*
ver - - te - re, con - ver - - - te - re, ad Do - - mi-num De - um

KB Red. *f*



428

2C-S *p*
tu - um, con-ver - te - re, con-ver - te - re,

2C-A *p*
tu - um, con-ver - te - re, con-ver - te - re,

2C-T *p*
tu - um, con-ver - te - re, con-ver - te - re,

2C-B *p* *f*
tu - um, con-ver - te - re, con-ver - te - re, Je - ru - sa - lem, Je -

KB Red. *p*

431 **EE**

2C-S *p*
con-ver - te - - re, con-ver - te -

2C-A *p*
con-ver - - - te - re, con-ver - - - te -

2C-T *p*
con-ver - - - te - re, con-ver - te -

2C-B *f*
ru - sa-lem Je - ru - sa-lem, Je - ru - sa-lem

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



434

2C-S *f*
re, ad Do - - - - - mi - -

2C-A *f*
re, con-ver - te - re ad Do - - - - - mi - -

2C-T *f*
re, ad Do - - - - - mi - -

2C-B *f*
ad Do - - - - - mi - -

KB Red. *f*

436

2C-S num, ad Do - mi-num De - - um tu - - - -

2C-A num De - - um tu - - - -

2C-T num De - - um tu - - - -

2C-B num De - - um tu - - - -

KB Red.



438

2C-S um, ad Do - - - - - mi - -

2C-A um, con-ver-te-re ad Do - - - - - mi - -

2C-T um, ad Do - - - - - mi - -

2C-B um, ad Do - - - - - mi - -

KB Red.

440

2C-S
num, ad Do-mi-num De-um tu - um.

2C-A
num De-um tu - - um.

2C-T
num De-um tu - um.

2C-B
num De-um tu - - um.

KB
Red.

Keyboard Reduction

Lamentación Primera del Miércoles Santo *First Lamentation for Holy Wednesday*

Lamentations 1:1-5

Hilarión Eslava, 1861 (Obra 57)

Largo

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score features a piano introduction with dynamics of *f* (forte) and *p* (piano). The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical score for measures 5-8. Measure 5 is marked with a '5' above the staff. The dynamics include *p* and *dol.* (dolente). The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

Musical score for measures 9-13. Measure 10 is marked with a '10' above the staff. The right hand features a more active melodic line with slurs and accents, while the left hand continues with a harmonic accompaniment.

Musical score for measures 14-18. Measure 14 is marked with a '14' above the staff and a box labeled 'A'. The dynamics include *f* and *p*. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Musical score for measures 19-23. Measure 19 is marked with a '19' above the staff. The dynamics include *f* and *p*. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Original Score MP2987-1 from Biblioteca Nacional de España digital archives; edited 2022 by Rebecca Rufin

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2

24

cresc.

Musical score for measures 24-27. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. Measure 24 starts with a piano (*p*) dynamic and a *cresc.* marking. Measure 25 features a forte (*f*) dynamic. Measure 26 continues with the *f* dynamic. Measure 27 ends with a piano (*p*) dynamic. The score consists of a treble and bass staff with various chords and melodic lines.

28

B

Musical score for measures 28-31. Measure 28 begins with a piano (*p*) dynamic. Measure 29 has a mezzo-forte (*mf*) dynamic. Measure 30 continues with the *mf* dynamic. Measure 31 ends with a piano (*p*) dynamic. A section marker **B** is placed above measure 29. The score consists of a treble and bass staff with various chords and melodic lines.

32

Musical score for measures 32-34. Measure 32 starts with a piano (*p*) dynamic. Measure 33 continues with the *p* dynamic. Measure 34 features a forte (*f*) dynamic. The score consists of a treble and bass staff with various chords and melodic lines.

35

Musical score for measures 35-37. Measure 35 begins with a piano (*p*) dynamic. Measure 36 continues with the *p* dynamic. Measure 37 features a forte (*f*) dynamic. The score consists of a treble and bass staff with various chords and melodic lines.

38

C

Musical score for measures 38-41. Measure 38 starts with a piano (*p*) dynamic. Measure 39 continues with the *p* dynamic. Measure 40 features a forte (*f*) dynamic. Measure 41 ends with a piano (*p*) dynamic. A section marker **C** is placed above measure 38. The score consists of a treble and bass staff with various chords and melodic lines.

42

Musical score for measures 42-45. Measure 42 starts with a piano (*p*) dynamic. Measure 43 continues with the *p* dynamic. Measure 44 features a forte (*f*) dynamic. Measure 45 ends with a piano (*p*) dynamic. The score consists of a treble and bass staff with various chords and melodic lines.

44

47

50 **D**

55

58 **E**

62

65

4
68

F

Musical score for measures 68-71. The key signature has two flats (B-flat and E-flat). Measure 68 features a piano introduction with a forte (ff) dynamic and a fifth finger (5) fingering. Measure 71 includes a forte (ff) dynamic and a fifth finger (5) fingering.

72

G

Musical score for measures 72-75. Measure 72 includes a piano (p) dynamic and a triplet (3) fingering. Measure 75 includes a piano (p) dynamic and a triplet (3) fingering.

76

Musical score for measures 76-78. This system shows a continuous melodic line in the right hand and a supporting bass line in the left hand.

79

Musical score for measures 79-81. Measure 79 features a forte (ff) dynamic. Measure 80 includes a piano (p) dynamic. Measure 81 features a forte (f) dynamic.

82

Musical score for measures 82-83. Measure 82 includes a piano (p) dynamic. Measure 83 features a forte (f) dynamic and a sixth finger (6) fingering.

84

Musical score for measures 84-87. Measure 84 features a forte (f) dynamic and a sixth finger (6) fingering. Measure 85 includes a piano (p) dynamic. Measure 86 features a forte (f) dynamic.

H Andante Flebile

87

93

98

104

112 **I**

118

124

J

Musical score for measures 132-139. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 140-144. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include *f* and *p*.

Musical score for measures 145-150. This section includes a *dol.* (dolce) marking and a *f* dynamic. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Musical score for measures 151-156. This section features a *tr* (trill) marking. The right hand has a melodic line with trills, and the left hand has a steady accompaniment.

K

Musical score for measures 157-161. This section includes a *tr* marking. The right hand has a melodic line with trills, and the left hand has a steady accompaniment.

Musical score for measures 162-166. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Musical score for measures 167-171. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

174 **L** *dol.*
p

180

187

194

198 **M** *Andante Sostenuto*
p *f*

209

N

O

Andantino

P

249

Musical score for measures 249-253. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

254

Q

Musical score for measures 254-258. A dynamic marking of *p* (piano) is present at the start of measure 254. The right hand continues with its rhythmic pattern, and the left hand maintains the eighth-note accompaniment.

259

R

Musical score for measures 259-263. The right hand has a more melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

264

Musical score for measures 264-268. The right hand features a dense texture of chords and eighth notes, while the left hand continues with the eighth-note accompaniment.

268

S

Musical score for measures 268-272. The right hand has a more melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

272

Musical score for measures 272-275. The right hand features a dense texture of chords and eighth notes, while the left hand continues with the eighth-note accompaniment.

276

Musical score for measures 276-280. The right hand has a more melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

10
280

T

Musical score for measures 280-282. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* is present at the end of the system.

283

U

Musical score for measures 283-286. The right hand continues with complex rhythmic patterns, including some rests. The left hand has a more active line with eighth and sixteenth notes. Dynamic markings include *p* and *f*.

287

Musical score for measures 287-290. The right hand features a melodic line with some grace notes and rests. The left hand has a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *p*.

291

Musical score for measures 291-294. The right hand has a melodic line with grace notes. The left hand features a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *p*.

295

Musical score for measures 295-298. The right hand has a complex rhythmic pattern with sixteenth notes. The left hand has a rhythmic accompaniment with eighth notes. Dynamic markings include *f*, *mf*, and *p*.

300

Musical score for measures 299-302. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment with eighth notes. A dynamic marking of *pp* is present at the end of the system.

V Allegro Moderato

304

ff

313

W

p

321

329

335

X

f

ff

340

343

p

mp

12
348

Y

356

Z

364

AA

a tempo

372

381

a piacere

BB

389

395

CC

Poco piu

402

410

416

DD

422

Largo

426

EE

430

14

435

Musical score for measures 435-437. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 435 features a complex chordal texture in the treble with sixteenth-note patterns, while the bass provides a steady accompaniment. Measure 436 shows a continuation of the treble's melodic line with a sixteenth-note run, and the bass has a few rests. Measure 437 concludes with a final chord in the treble and a few notes in the bass.

438

Musical score for measures 438-440. The key signature and time signature remain the same. Measure 438 begins with a sixteenth-note run in the treble, followed by a chordal texture. The bass has a few notes and rests. Measure 439 continues the treble's melodic line with a sixteenth-note run, and the bass has a few notes and rests. Measure 440 concludes with a final chord in the treble and a few notes in the bass.

441

Musical score for measures 441-443. The key signature and time signature remain the same. Measure 441 features a complex chordal texture in the treble with sixteenth-note patterns, while the bass provides a steady accompaniment. Measure 442 shows a continuation of the treble's melodic line with a sixteenth-note run, and the bass has a few notes and rests. Measure 443 concludes with a final chord in the treble and a few notes in the bass.